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DOSSIER
INTERNATIONAL FEDERATION FOR
CHORAL MUSIC 2017–2020

IFCM News:
Presentation of the 2020–2023
IFCM Board

INTERNATIONAL CHORAL BULLETIN

COVER

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Instrumentalists from Sri Lanka and Inner
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MESSAGE FROM THE PRESIDENT



EMILY KUO VONG

President

Dear friends,

Happy New Year! I am so excited that we have entered 2021 with a lot of hope and love. I wish all my dear friends and families happiness and health! I wish the IFCM a prosperous new year!

At the end of October 2020, after an open call, two rounds of interviews, and more than 20 candidates, we selected two promising new staff members: João Silva, Communications Manager, and Isabelle Métrope, ICB Editor Manager. Isabelle started working already from December 2020, and she is the editor of this issue of the ICB, and João will officially start in his position from this month! I would like to take this opportunity to congratulate João and Isabelle, and I hope that they will use their knowledge, experience, and new ideas to support the IFCM in this new age. Meanwhile, I would like to express my appreciation to the former Communications Manager, Sámuel Köszegi, and the former editor of the ICB, Andrea Angelini, for their work in the past years.

In December 2020, the IFCM successfully convened the 2020 General Assembly, and my feeling of joy and gratitude that was triggered by this special meeting continues to this day. This meeting had historic significance as it was the first online

General Assembly of the IFCM. A large number of IFCM members from different continents attended this meeting, and I was delighted to see so many familiar faces on the screen. During the online GA, we reviewed the work of the past three years, announced the new IFCM Board, and looked forward to the future of our Federation together. I feel greatly honoured and grateful that I could be re-elected as President of the IFCM. I thank you all for your support and trust. After the IFCM 2020 GA, the new ExCom was selected and the first meeting of the new ExCom members and the representatives of the IFCM founding members was organized in a relaxed and pleasant atmosphere. The new ExCom was created with due consideration for geographical diversity and balance between administrative capability and artistic contribution. The members of the new ExCom are the representatives of the regions North America, Europe, Africa, Latin America and Asia Pacific.

Here, I would like to express my sincere gratitude to the members of the Board whose term of office has expired. Over the past three years, we have stayed together and dedicated a great deal of effort to the IFCM. I hope that they will not feel disappointed, because they will definitely continue to play an important role in the IFCM by being involved in various projects. Meanwhile, welcome to all new board members to the IFCM family. I am very happy to work with them and I am confident that we will take the Federation into a new phase with new developments.

In the next three years, we will establish more connections to our members and initiate more projects for the worldwide promotion of choral music and choral education. Firstly, we will continue our efforts to develop and recruit more members for the IFCM. IFCM's worldwide members will be linked to their geographical areas of choral music and will cover culture, education and the arts. The IFCM will provide more benefits to our members and involve them in various international choral projects and events.

Secondly, we will be dedicated to the promotion and development of choral music education in the Asian-Pacific region, Mid-Asian countries, the Arab region, Africa and Latin America. Through educational projects both physical and online, such as Conductors Without Borders, which has achieved success in many countries and regions where there are no or few opportunities for choral conducting training, more people will benefit from choral music education.

In addition, the IFCM will work with conductors, composers, organizers, especially young musicians from around the world, to create a larger and better platform for innovation and creativity in choral music.

Finally, we will exert ourselves in order to ensure that the financial situation of the Federation is stable and sustainable. Healthy financial conditions will support the long-term development of the Federation with more resources to accomplish our goals!

Edited by Irene Auerbach, UK

Auf Deutsch

En español

En français

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DOSSIER



International Federation for Choral Music 2017–2020
Report from the President

Patricia Flury

12TH WORLD SYMPOSIUM ON CHORAL MUSIC (WSCM2020) AUCKLAND, NEW ZEALAND

JOHN ROSSER

Artistic Director, 12th World Symposium on Choral Music

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

THE OVERTURE

New Zealanders have shown strong interest in the World Symposium on Choral Music (WSCM) from its very first outing in Vienna in 1987. Since then, Kiwi delegates have been regular Symposium attenders and several of the country's choirs and professional practitioners have been chosen to perform or present. A first concrete step was taken in 2015 when New Zealand Choral Federation (NZCF) Chair John Rosser and CEO Grant Hutchinson met with members of the IFCM ExCom at the 2015 World Choral Expo in Macau to inquire further about the bid process.

THE BID

After commissioning a feasibility study, NZCF decided to apply to host the 2020 Symposium in Auckland. Tourism NZ and Auckland City's conventions bureau worked with us on the bid document, which was sent to IFCM in March 2016.

We learned early in July that Auckland had been chosen as host for WSCM12 over bids from cities on five other continents. Reaction from the NZ choral community was rapturous and NZCF won a national tourism award for its successful bid.



Auckland skyline

THE HANDOVER

An operating company was formed to deliver the event, and preparations began for the management team to travel to Catalonia in July 2017 to accept the official handover at WSCM11. Logo, branding, website, stall design, videos and printed collateral were prepared to help us engage with Barcelona delegates and capture their all-important contact details. At the final Symposium concert in L'Auditori, Manaia (a Māori performance group based in London) performed a traditional pōwhiri and haka. All the Kiwis present then joined the group on stage to sang a waiata.



THE CALL

IFCM appointed Emily Kuo Vong, Gábor Móczár and Ki Adams to the administrative group, and Tim Sharp, Jean-Claude Wilkens and Jonathan Velasco to the artistic – both strong and experienced teams. The host country offered up a mix of established choral conductors, governors and managers in its respective selections: Juliet Dreaver, Christine Argyle and Lisa Davis, and John Rosser, Karen Grylls and Peter Walls.

A call for choirs and practitioners to present in Auckland had been sent out in May 2018 and a bespoke database designed to capture the complex replies. Applicants were asked to respond to a theme that is very reflective of Aotearoa New Zealand: 'People and the Land | He tangata, he whenua' – the connections and tensions between people and land, between urban life and the natural world. The response was overwhelming. By the 31 October deadline, 180 choir and 182 presenter applications had been received – a record number for any WSCM. The six members of the Artistic Committee each read

and listened to every application, and from their rankings a truly world-class group of 24 choirs and 40 presenters was selected.

THE LAUNCH

The successful WSCM2020 invitees were notified and their images assembled on a 'reveal' video, a full registration pricing

schedule was prepared and a function was held in Auckland on 20 February 2019 to launch registrations. A 'Surround Sounds' fringe festival was also announced – to bring further top overseas groups and the best NZ choirs together on stage during Symposium week.

THE PROMOTION

ACDA was one of five international choral events chosen for the promotion of WSCM2020. In the summer of 2018, we had attended the massive CICF in Beijing and reassembled our booth at the equally impressive Europa Cantat in Tallinn straight afterwards. The final stop on this world tour was ANCA's April 2019 Chorfest in Fremantle, which provided an opportunity to renew ties with our Australian colleagues and excite them about a world event just 'across the ditch'.

Back in NZ, the team took its road show to various regions around the country and had a strong presence at both the national schools' festival, The Big Sing, and the Association of Choral Directors' biennial conference, Choral Connect.



Promoting the WSCM2020 at the ACDA Convention 2019 in Kansas City, USA

WSCM2020 was also largely promoted through articles and advertisements in choral journals, engagement with international choral associations and their membership and a large but carefully targeted social media campaign.

THE CRESCENDO

Registration numbers at the end of WSCM2020's Earlybird special were hugely encouraging and outpaced the budget forecast. While they tailed off towards the end of 2019, bookings from the USA and particularly Australia picked up in January 2020 and three large parties from China were about to register. Local interest continued to be strong.

Programming was completed and performance venues and times allocated by late 2019. Preparation of several featured NZ concerts was well underway, including a theatrical opening ceremony, a spectacular showcase of 'kapa haka', and a large-scale multi-composer and multi-choir commission on the subject of Matariki, the star cluster whose reappearance heralds the traditional Māori New Year.

Concert ticket packages were on sale, volunteers were signing up, the WSCM2020 book was in design, delegate bags were ordered...

THE END

Early in February 2020, worrying news started coming out of Wuhan. As the month advanced, more countries were affected and a choir was forced to withdraw. Bookings stopped and delegates began to ask for refunds. The management team re-budgeted, twice, and even considered a cut-down version of Symposium, but the speed of the pandemic rendered all our efforts futile.

After several internal meetings and teleconferences between the Symposium team and ExCom, on 15 March IFCM and NZCF decided jointly – but with great reluctance and genuine grief – to cancel WSCM2020. The announcement triggered a deluge of correspondence from all over the globe, sharing our disappointment while expressing true kindness and understanding. On the day we cancelled, 20,000 new cases of Covid-19 were reported in the world. On 16 July, in the middle of what would have been our Symposium, the number was 250,000.

THE AFTERMATH

In the ensuing months, the infrastructure of Symposium was dismantled and all delegates and expo stallholders were refunded their registration fees. On the day after 'Symposium week', the WSCM2020 team held a function to express its gratitude to those who had contributed to what would, we believe, have been a wonderful festival.

Special mention was made of the IFCM and NZCF boards; the two advisory committees; NZCF's CEOs, Christine Argyle and the late Grant Hutchinson; and our key governors and managers over the four years, Michael Littlewood, Warwick Webb, Briony Ellis, Siobhan Waterhouse, Candice de Villiers and Cathryn Wyllie. I was able to reserve a special thank-you at the end for our superb Festival Manager Kylie Sealy and for Relationships Manager, and my close colleague throughout the journey, Juliet Dreaver. This loss has only strengthened our desire to hold a World Symposium here in the South Pacific. There's still a warm welcome for all those 'who steer the canoes of our choral waters' waiting in Aotearoa New Zealand.

Edited by Claire Storey, UK



This loss has only strengthened our desire to hold a World Symposium here in the South Pacific. There's still a warm welcome for all those 'who steer the canoes of our choral waters' waiting in Aotearoa New Zealand.

WORLD CHORAL EXPO 2019

[Artikel auf Deutsch](#)
[Artículo en español](#)
[Article en français](#)

IFCM ORGANIZED ITS SECOND WORLD CHORAL EXPO (WCE) IN LISBON, PORTUGAL, BETWEEN JULY 27 AND AUGUST 1, 2019, WITH THE PARTNERSHIP AND SUPPORT OF THE INTERNATIONAL CULTURAL CENTER MONTE REAL.

WCE 2019 featured numerous concerts across Lisbon and the surrounding cities, showcasing participating choirs and 11 selected leading choral ensembles from different continents:

- Moran Choir (Israel),
- Indonesia Youth Choir (Indonesia),
- Shenzhen Lily Children's Choir (China),
- Ensemble Vocapella Limburg (Germany),
- Jazz Cantat (Portugal),
- Shemesh Quartet (Mexico),

- Credo Chamber Choir (Ukraine),
- Musica Nostra Female Choir (Hungary),
- Cantemus Children's Choir (Hungary),
- Coro Juvenil do Instituto Gregoriano de Lisboa (Portugal),
- and Kokopelli Youth Choir (Canada).

There were also amazing performances by the 2019 World Youth Choir, which joined WCE 2019 and IFCM guests to celebrate its 30th anniversary in Lisbon.



Emily Kuo, IFCM President, welcoming delegates to the World Choral Expo at the Palacete dos Condes de Monte Real, Lisbon, Portugal © Ki Adams



Canadian delegates attending EXchange! (World Choral Expo) with the Canadian Ambassador to Portugal, Elizabeth Rice Madan. From left to right: Catherine Glaser-Climie, Ki Adams, David Buley, Adrien Doucet, Kiera Galway, Ian Bullen, Elizabeth MacIsaac, Andrea Rose, Lori Shortall, Adam Adler © Ki Adams

Two additional choirs were also invited: Qatar Youth Choir (Qatar) and TURKSOY Youth Choir (TURKSOY member countries).

One of the gala concerts, the Colorful Voices Program, was dedicated to music performed by children and youth choirs and encompassed an extraordinary variety of artistic offerings, presenting young artists performing at the highest level. This concert was prepared and conducted by Jan Schumacher (Germany).

One very special part of the 2019 WCE was EXchange! – an intimate gathering of international scholars, performers, conductors, pedagogues, and composers to connect, create, share, and explore. This program was offered in partnership with the Singing Network.

Selected presentations focused on the foundations of choral music and various aspects of collective singing. The presenters came from Argentina, Canada, China, Denmark, DR Congo, Gabon, Germany, Indonesia, Israel, Norway, Turkey, and the United States.

The participants in EXchange! hailed from an even wider range of countries, including Austria, Belgium, Bosnia-Herzegovina, Costa Rica, France, Ireland, Lebanon, Lithuania, and Portugal. Gatherings such as EXchange!, in which the international choral community engages in dialogue, exchange, and discourse, are critical to ensuring the continued vibrancy and relevance of the international choral community.

Edited by Katie Sykes, UK



Kokopelli Choir performing at the Opening Ceremonies of the World Choral Expo 2019, Casino Estoril, Estoril, Portugal © Ki Adams



Colorful Voices Program featuring Cantemus Children's Choir (Hungary), Coro Juvenil do Instituto Gregoriano de Lisboa (Portugal), Indonesian Children and Youth Choir – Cordana (Indonesia), Moran Choir (Israel), Qatar Youth Choir (Qatar), Shenzhen Senior High School Lily Girls Choir (China). Conducted by Cordana singer.



Conductors of Colorful Voices Program (left to right): Hu Manxue (Shenzhen Senior High School Lily Girls Choir), Dénes Szabó (Cantemus Children's Choir), Naomi Faran (Moran Choir), Aida Swedhson (Indonesian Children and Youth Choir – Cordana), Alena Pyne (Qatar Youth Choir), Cordana singer, Filipa Palhares (Coro Juvenil do Instituto Gregoriano de Lisboa)

WORLD CHORAL DAY

Short Project Summary 2017–2020

SÁMUEL KÖSZEGI

IFCM Communication Manager 2017–2020

Artikel auf Deutsch

Artículo en español

Article en français

IN THE PAST 3 YEARS, WORLD CHORAL DAY HAS INCREASED ITS VISIBILITY AS WELL AS ITS GEOGRAPHICAL RANGE, THE REGISTRATION HAS BECOME MORE USER FRIENDLY AND ITS ACTION IS CONTINUOUSLY BECOMING BETTER INCLUDED INTO THE WORLDWIDE CHORAL NETWORK.

In 2017, following the tradition of the previous years the World Choral Day celebration took place on the second Sunday of December (10 December) with amazing choral concerts and events organized in 39 different countries. There were in total 139 events registered with Italy as the strongest representative of all countries (25% of all events came from Italy).

In 2018 the World Choral Day project reached the largest representation of different countries in the history of the project with a total of 396 events registered from 69 countries, having 15 completely new countries participating. The 2018 edition was special, because it celebrated the centenary of the end of WWI. Therefore, the timeframe was extended, from 11 November to 16 December. This extension ensured a great opportunity to keep up the exceptional attention for more than a month and to make this project and IFCM even more visible on the global choral scene. Moreover, World Choral Day got a new website, adding to a fresh layout an easier event submission process, a search engine and a separate page for each event with all information and sharing buttons to increase visibility through social media.

Two further highlights in 2018 were the VoxPopuli virtual choir and the World Choral Day gala concert. IFCM collaborated in a global initiative connected to

World Choral Day, commemorating the end of World War I. IFCM and Fundación Aequalis invited all singers from all over the world to be part of the VoxPopuli Virtual Choir which performed the winning composition of the 2018 “Alberto Grau” International Choral Composition Competition [<https://www.ciccag.org/en>]: “Nada Te Turbe” by Carlos Alberto Cordero. Fundación Aequalis compiled the recordings and a final video was produced, and released on 7 December. This cooperation was a great opportunity for linking more projects with similar aims and missions to World Choral Day in order to make each other stronger and more visible.

On 30 November 2018, IFCM organized its first World Choral Day gala concert in Lisbon, Portugal. Five local choirs joined: The Youth Choir of the University of Lisbon, Jasmim Molihua, Ricercare, Musaico, and Cantares de Evora, conducted by Fernando Costa. The IFCM Executive Committee, present at the concert, was honoured by the presence of the Ambassadors in Portugal of the People’s Republic of China, Guatemala and Israel. This event was truly a peak point in the life of World Choral Day 2018.

The project also led to intense further communications for several weeks, using and sharing all the photos and videos we received from the concert organizers.

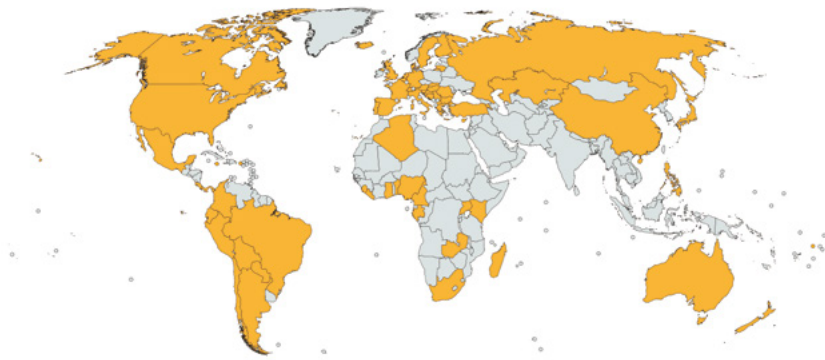
In 2019 World Choral Day was again celebrated on the

December Since 1990
WORLD CHORAL DAY
2020

Join us in the thir(s)tiest year for singing!

a project of IFCM
30th
edition

More info: www.worldchoralday.org



World Choral Day 2018

second Sunday of December, but with the option to join with choral events during the entire month of December to enhance visibility. We intend to keep this one-month period in the future, which also allows those countries to join who might have their holidays and thus their concerts organized a little earlier or later.

In 2019 altogether 344 events took place from 67 countries; among these were concerts from countries participating for the first time (i.e. Jordan, Lebanon and Vietnam). Four new languages were added to the official proclamation document that is read and announced at every event.

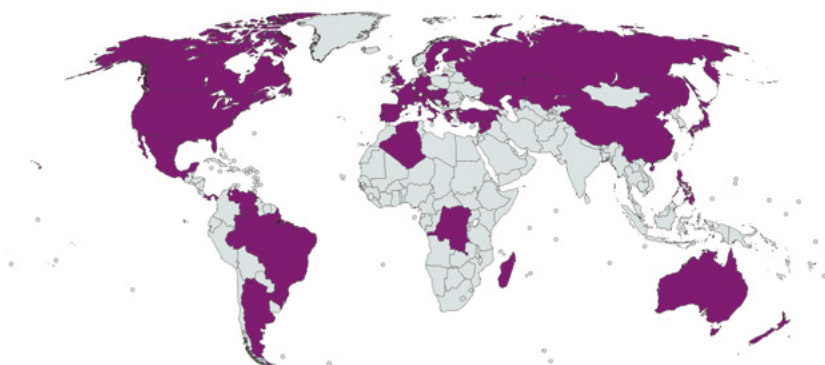
For the first time in the life of World Choral Day Alberto Grau, initiator of the project, composed especially for this year a hymn "Cantando" that could be heard worldwide at numerous events sung by the participating choirs. Besides, some

of the concerts were broadcast live through social media from several countries such as Switzerland, Portugal, Madagascar, Syria, Venezuela, Finland, along with IFCM's very own event, organized in the beautiful Palacete dos Condes de Monte Real, new IFCM Headquarters in Lisbon.

Thanks to the kind contribution of the concert organizers we could keep up attention on this great project for few more months by



World Choral Day 2019



World Choral Day 2020

sharing amazing videos and photos taken at various World Choral Day events.

In 2020, despite all types of choral events being cancelled due to the current pandemic crisis, IFCM deliberately announced the planned date for World Choral Day 2020. Based on the decision of the IFCM Executive Committee and matching 2019, World Choral Day took place on the second Sunday of December but also during the entire month of December. There were four ways to participate: through a traditional in-person concert, a virtual concert, a virtual choir project, or previous recordings.

In 2020, the total registration was 147 and included 28 traditional concerts, 34 virtual concerts, 29 virtual choir videos and 56 edited videos from previous performances.

Seeing new countries joining in every year is the best feedback we can receive, something on which we can build new ideas to

improve this wonderful project. World Choral Day has a really wide range of participating choral events from traditional Christmas concerts in little village churches, through flash mobs in supermarkets to big festivals with more than 1000 singers performing on stage.

<http://worldchoralday.org>

Edited by Irene Auerbach, UK

CONDUCTORS WITHOUT BORDERS

Activity Report in Africa in 2017–2019

THIERRY THIÉBAUT

IFCM Board Member, representing IFCM Founding Member A Cœur Joie International

Artikel auf Deutsch

Artículo en español

Article en français

In the past three years, the program Conductors Without Borders has expanded in 10 countries on the African continent.

Twenty-eight week training sessions were held including ACDA's invitation to young Kenyan choral conductors.

The map here below outlines the interventions that were conducted during this period.

For all these countries, there are about sixteen choral conductors who have been able to obtain the position of instructors so that they are able to train future choral conductors personally.

It is now important that these newly-trained leaders should be able to move to regions in their respective countries, especially in RD Congo, Togo, Cameroon and Gabon. Financial resources for travel are often a difficult issue to resolve.

A teaching manual was developed in 2018 and has now been translated into English, French and Spanish as a guide to the training provided.

The lack of local music education structures in most of these countries hampers the assimilation of the various components of skills. It is often necessary to return to fundamental theoretical notions of solfeggio to acquire deciphering abilities.

On the other hand, the pedagogical aspects of repetition and gestural technique are assimilated quite quickly and are efficiently passed on.

In most countries where the program has been developed, choirs depend on their parishes. Government cultural structures do not provide the necessary financial support.

The program for training children's choirs in Cameroon can currently be developed thanks to the important support of the Vivendi Foundation (\$ 15,000 per year). Togo, Ivory Coast and Senegal were supported by the cultural departments of the French Embassy. The Ministry of Education in Morocco supported a teacher training program and the Hungarian Embassy taught the Kodály method.

In all the other countries, it is the local associations or federations, the individual donations supplemented by the funds of the CWB program and À Cœur Joie

International for the French-speaking African countries which make it possible to hold training sessions.

Choir groups from Kenya, DR Congo and Gabon, together with the African Youth Choir, have been invited to meetings and festivals outside Africa. The problem of granting travel visas remains a concern for all African countries. Visas are often given at the last minute, and sometimes not for all members of choirs who thus find themselves traveling with an incomplete staff. Added to this is of course the cost of the journey, especially since the tickets cannot be bought long in advance due to the late granting of visas.

The CWB program is to be expanded to Portuguese-speaking countries in Africa (Angola and Mozambique). Due to the Covid-19 virus, the program has been put on hold since March 2020.



<https://www.ifcm.net/projects/conductors-without-borders-in-Africa>

Edited by Gillian Forlivesi Heywood, Italy/UK

CONDUCTORS WITHOUT BORDERS

Activity Report in Latin America in 2018–2019

Artikel auf Deutsch

The IFCM project Conductors Without Borders organised sessions in three Latin American countries during the past three years.

IN GUATEMALA

In July 2018, the First International Choral Festival in Guatemala took place in Guatemala City. As part of this festival, IFCM's project Conductors Without Borders (CWB) had its first workshop in Latin America. This festival was organised by the Guatemalan organisation "Proyecto Corodemia" and their leaders Fernando Archila and Julio Edgar Julián, in connection with CWB's coordinator for the Northern Region, Ana Patricia Carbajal, and guest clinicians Maibel Troia (Venezuela) and Susie Wilson (Costa Rica). During this festival, theoretical and practical workshops were given on subjects such as conducting techniques, the choice, the preparation and the analysis of scores, the structure of rehearsals based on the chosen repertoire, vocal and choral techniques. A forum to learn how the National Choir System developed in Venezuela inspired Guatemalans to continue building and improving the quality of their work.

IN ARGENTINA

As part of the agreement between the Argentine Federated Organisation of Choral Activities (OFADAC) and IFCM, OFADAC launched the Conductors Without Borders (CWB) programme in the framework of its 3rd Argentinean

Artículo en español

and 1st Latin American Choral Congress held in Tandil (Province of Buenos Aires) in May 2018. A public and open call for choral conductors in Argentina was launched and two regular conductors and three alternatives were selected to carry out the project in two locations in October 2018: Miraflores, in the region of the El Impenetrable National Park in the Province of Chaco, and the Huilque Menuco area located in the Andean region of the Patagonia Province. The objectives of the programme have been largely fulfilled and steps have been taken to ensure the ongoing running of this expressive space through local institutions.

IN VENEZUELA

From September 24 to 28, 2018, the Foundation Schola Cantorum de Venezuela organised, from Caracas, Venezuela, a virtual international workshop in collaboration with IFCM's project, Conductors Without Borders, and the Company Mega Sala Virtual Movistar. The international session leaders were Anton Armstrong (USA), Pearl Shangkuan (USA), Elisenda Carrasco (Spain), María Guinand (Venezuela), Silvana Vallesi (Argentina), Ana María Raga (Venezuela), Jan Schumacher (Germany), Isabel Palacios (Venezuela), Miguel Astor (Venezuela) and Cristian Grases (USA/Venezuela). Each conductor gave an online work session on specific pieces that they chose and had the opportunity to demonstrate their technique with their own choir: Elisenda Carrasco with her Children's and Youth Choir of San Cugat used choral work for children's choirs. Pearl Shangkuan together with the Calvin College Women's Choir introduced to the participants an important piece dedicated to women's choirs. Silvana Vallesi together with the University Choir of Mendoza offered a session on the work of the sound space in Latin American Choral Music. Isabel Palacios gave an interesting session on the use of the voice for singing, especially for choral singing. Ana María Raga shared her knowledge on the analysis of scores and the strategy of rehearsals for a most effective performance of the selected repertoire. Jan Schumacher from Germany presented the European repertoire of the 20th and 21st centuries. Gospel and Negro Spiritual throughout history were the central theme of the conference given by Anton Armstrong, accompanied by Saint Olaf Choir. María Guinand and Cristian Grases offered to discuss with the participants the theme of joining together and creating choral networks. This discussion motivated some directors who are already working on the organisation of some new choral networks in Venezuela and nearby countries.

<https://www.ifcm.net/projects/conductors-without-borders-in-Latin-America>

Edited by Karin Rockstad, USA

WORLD YOUTH CHOIR

26 July 2017 – 3 December 2020

KI ADAMS

IFCM Vice-President, President of the World Youth Choir Foundation

Artikel auf Deutsch

Artículo en español

Article en français

2018 SESSION – CHINA

Presenter: Inner Mongolia Bureau of National Art Troupes

Conductors: **Helene Stureborg** (Sweden) and **Jonathan Velasco** (Philippines)

Repertoire: Nordic and European choir music from the 20th century and Asian folk and popular music
Session Manager: Inês Moreira

The 2018 session took place from 4 July to 18 July 2018 with the rehearsal session in Hohhot, Inner Mongolia, and a concert tour in Inner Mongolia (5 concerts and 2 performances) and Beijing (2 concerts, 1 performance, and open workshops).

The 2018 WYC was composed of 68 singers from 36 countries. Approximately 200 applications were received from singers representing 45 nationalities.

2019 SESSION – FRANCE (30TH ANNIVERSARY OF WORLD YOUTH CHOIR)

Presenter: Plate-forme interregionale, ARPA – Occitanie, Centre culturel de Sylvanès, and Jeunesses Musicales France

Conductor: **Josep Vila i Casañas** (Spain)

Repertoire: Classic literature, highlights of WYC history, and folk song arrangements from the five continents

Session Manager: Inês Moreira

The 2019 session took place from 18 July to 4 August 2019 with the rehearsal session in Saint Affrique, France, and a concert tour in the South of France and Lisbon, Portugal. The tour included concerts in Gaillac, Sylvanès



WYC 2018 performance at Wulan Theatre, Hohhot, Inner Mongolia, China. Helene Stureborg, conductor © Ki Adams



WYC 2018 on the Great Wall of China

(including participation in the International Festival of Sacred Music/World Music at Sylvanès Abbey), and Lisbon/Cascais (World Choral EXPO), and concluded at the Choralies festival in Vaison-la-Romaine. Anniversary events (WYC concert and reception) were planned during the World Choral EXPO as well as a reception at the Choralies festival.

The 2019 WYC was composed of 60 singers from 30 countries. Approximately 250 applications were received.

2020 SESSION – GERMANY, THE NETHERLANDS, ITALY, AUSTRIA, RUSSIA

(cancelled due to Covid-19)

Presenter: German Music Council as patron of the Federal Youth Orchestra of Germany (BJO). The Beethoven Jubilee Association (BTHVN2020) was a partner and one of the funding bodies. Additional funding came from the German National Ministry of Culture and Deutsche Welle (media partner). The 2020 World Youth Choir was to have been part of the Beethoven Anniversary Year festivities celebrating the 250th anniversary of the composer's birth.

Conductors: **Tan Dun** (USA) and **Jörn Hinnerk Andresen** (Germany)

Repertoire: *Symphony No. 9* (Beethoven) and *Nine* (Tan Dun), commissioned by the National Youth Orchestra of Germany

Soloists – former WYC singers: **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)

Session Manager: Inês Moreira

The 2020 session was to have taken place from 30 July to 20 August 2020 with the rehearsal session in Bonn, Germany, followed by a tour with concerts in Germany, the Netherlands, Austria, Italy, and Russia.

Having received and reviewed over 200 applications, the jury selected 89 singers from 42 countries.

The World Youth Choir Foundation would like to acknowledge all our Board members, artistic advisors, partners, recruiters, alumni, and audition supervisors who assisted in the audition process for the 2018, 2019, and 2020 WYC sessions.

<https://www.worldyouthchoir.org>



WYC 2019 performance at Choralies festival in Roman Theatre, Vaison-la-Romaine, France. Josep Vila i Casañas, conductor © Ki Adams



WYC 2019 performance at Abbaye de Sylvanès, Sylvanès, France. Josep Vila i Casañas, conductor; Thomas Vandenabeele (Belgium), soloist © Claire Kidwell



WYC alumni with WYC 2019 Venezuelan singers Aniangi Vieira and Raimar Gil, WYC 30th anniversary celebration, Lisbon © Claire Kidwell



WYC 2019 German singers Stephanie Piatek, Korbinian Krol, and Michael B. Gernert with 5-time WYC conductor, Frieder Bernius (Germany) © Claire Kidwell

IFCM AFRICAN REGIONAL OFFICE

Report 2017–2020

YVELINE DAMAS

IFCM Vice-President, President of the African Confederation for Choral Music

Artikel auf Deutsch

Artículo en español

Article en français

The initial observation when I joined the IFCM Board in 2017 during the Barcelona symposium is marked by the insufficient presence of the African continent in the activities of the IFCM:

- not enough African members of the IFCM,
- no formal relay or visibility of the IFCM in Africa,
- no structured relationship between the IFCM and a formal regional organization in Africa,
- no active organization of festivals in collaboration with the IFCM in Africa,
- no significant African presence in major IFCM projects and events.

Based on this analysis, I made a commitment for my first mandate on the Board of the IFCM to implement a series of actions around a strategy to:

1. increase the influence of the IFCM a little more in Africa, by arousing more interest around its vision, its projects / activities within African choral structures, conductors and choristers;
2. make a more significant contribution from Africa to the IFCM by making its presence more visible in ongoing IFCM projects / activities.

A. STRENGTHENING THE RELATIONSHIP WITH THE IFCM

- participation in Board meetings
- participation in the World Choral Expo
- presence of President Emily Kuo as VIP guest of the opening of the Africa Cantat Festival online
- invitation of Iva Radulović to the International Committee of the Africa Cantat Festival

B. PROMOTION OF IFCM ACTIVITIES AND PROJECTS FOR FEDERATIONS AND CHOIRS IN AFRICA

We have endeavoured to promote IFCM activities and projects in the African choral network with a view to creating an effective and active presence of African choirs and conductors. This is being achieved through:

- emailing campaigns to African federations and choirs,
- publications on our ACCM Facebook page and website,
- information regularly transmitted during meetings and events, such as the *Networking Session on IFCM initiatives* during the ACF Online Festival.

In IFCM magazines

ICB and IFCM eNEWS: distribution of newsletters in the African network and regular sending of articles on activities and events relating to African choral music or choral activities in Africa to mark Africa's regular presence in these communication media.
OUTLOOK: Improve the dissemination of articles on Africa by encouraging Africans to write texts.

In IFCM projects

WORLD YOUTH CHOIR: Promotion of African candidatures within federations and choirs.
OUTLOOK: Improve the participation rate of Africans



Le Chant sur la Lowe, Gabon, Yveline Damas, conductor, at the China Inner Mongolia International Choral Week in 2018

despite the difficulty of meeting the selection conditions and the economic difficulties related to travel costs.

WORLD CHORAL DAY: every year, an incentive campaign to encourage active participation in the world day of choral singing is carried out through ACCM communication channels. The participation rate remains low but steady for Africa.
OUTLOOK: Improve the participation rate of Africans by increasing the number of countries involved.

WORLD CHORAL EXPO: ACCM participation in meetings, workshops and concerts.

C. PROMOTION OF THE STRUCTURING OF THE AFRICAN CHORAL SECTOR AROUND IFCM

Support actions for the structuring of the African choral movement

- census of choral organizations active at African level
- encouragement to create federations and active structures in our member countries

Since 2017, ACCM has taken action to open up to more countries, and new contacts have been made thanks to the ACCM: in addition to the countries already members, we note the arrival of Nigeria, Ghana, Kenya, South Africa and Cameroon.

Specific supervision for Benin with Harmonie Cantat through Serge Ntcha; beginning of collaboration with Zimbabwe (through Bonny Kanyeze and Hopewell Munyari from Zimbabwe Association of Choral Music and Arts) and Madagascar (I Canto Vocal Ensemble through Fitah Rahendrahassina); as well as Congo Brazza (through Alphonsine Atta Ekomba of the Seraphim Choir, Faustin Nsakanda of the Jubilate Choir).

Countries covered to date

West Africa: Benin (Harmonie Cantat), Cape Verde (Festichoral, Orfeão de Praia), Ivory Coast (MICC), Ghana (Choral Ghana, One Voice Choir), Liberia, Nigeria (AFNC, African Composers), Senegal (Afrikiyo, A Cœur Joie Sénégal), Togo (ATCMC)

East Africa: Kenya (Kenya Choral Directors Trust)

Central Africa: Cameroon (Cameroonian Federation of Choral Music, Cultura), Congo, Gabon (A Cœur Joie Gabon), Democratic Republic of the Congo (Congolesse Federation of Choral Music, African Academy of Choral Music)

South Africa: South Africa (Tuks Camerata Choir), Zimbabwe (ZACMA), Madagascar (I Canto Vocal Ensemble)

North Africa: Morocco

OUTLOOK

- increase the number of countries covered to date,
- create an online database of actors organised by specialty, structures and festivals (in progress),
- network actors by specialty,
- promote and use more African expertise in IFCM projects.

D. SUPPORT THE CONDUCTORS WITHOUT BORDERS (CWB) PROGRAMME FOR THE TRAINING OF CONDUCTORS

Active collaboration in the CWB programme (of which we are an important focal point for actions in African countries) with Thierry Thiébaud in order to continue and strengthen the training actions undertaken with the Conductors Without Borders programme of the IFCM and the national choral federations.

- **2020:** one training session in Benin (Jan)
- **2019:** six sessions; one in Benin (Sept), one in Senegal (Mar), two in Gabon (May, Nov), one in Democratic Republic of the Congo (Apr), one in Togo (Feb)
- **2018:** six training sessions; two in Gabon (Jun, Nov), two in Ivory Coast (Oct, Dec) and two in Togo (Mar)
- **2017:** 10 stages; two in Democratic Republic of the Congo (Mar, Sept) one in Senegal (Oct), two in Togo (Feb, Nov), three in Gabon (Jan, Jun, Nov) and two in Ivory Coast (Feb, Sept)

OUTLOOK: Pursue the CWB programme in Africa by consolidating the achievements and opening training cycles in new member countries.

E. ORGANISE EVENTS IN AFRICA IN COLLABORATION WITH IFCM

- organization of the first Africa Cantat Festival: worldwide showcase and exchange platform
- online edition successfully completed in 2020 in view of the COVID-19 pandemic
- outstanding financial support from the IFCM
- LIVE version in 2021: expected support and collaboration from IFCM for sustainability

F. CONSOLIDATE THE AFRICAN YOUTH CHOIR (AYC) PROJECT FOR THE IFCM AMBASSADOR PROGRAMME

- expansion of the number of countries participating in AYC (Benin, Ivory Coast, Senegal, Gabon, Democratic Republic of Congo, South Africa, Cameroon) to the English-speaking area (Ghana, Kenya) to make a total of nine
- selection of two new conductors (one French-speaking and one English-speaking): Pierre Kouame and Ken Wakia

OTHER INITIATIVES IN SUPPORT OF IFCM'S VISION IN AFRICA

Encourage exchanges between choirs and conductors from different continents

- Invitation of Africa Cantat Festival 2020 workshop leaders: Asia (Jennifer Tham, Singapore), Latin America (Sergio Sansão, Brazil), USA (André Thomas), Oceania (Lynn Williams, Australia), Europe (Jan Schumacher, Germany; Jean Marie Puissant, France)

OUTLOOK: Encourage choirs from other continents to come and participate in Africa Cantat and festivals in Africa.

- Exchange programmes with Carleton University in Ottawa (Canada) in terms of training and sharing of experiences; online sessions through webinars led by the university with Antonio LLACA, and by African conductors on agreed themes. Start: Sept 2020.
- Develop the creation of children's and youth choirs
- Creation of pilot children's choirs in Gabon (ANYOYI), Cameroon ("Les amis du Chœur Madrigal" project), and soon in Senegal.



ABOUT AFRICA CANTAT

The first edition of the Africa Cantat Festival was scheduled to take place from August 22 to 29, 2020 in Nairobi, Kenya. But in early 2020, the COVID-19 pandemic struck.

The International Committee of the Africa Cantat Festival therefore had to make two crucial decisions:

- Postpone the live festival to a later date, and
- Organize an online version of the festival.

This online version has been made possible thanks to the collaboration with partners:

- ACCM (Africa Confederation for Choral Music)
- IFCM
- Mpesa Academy
- A Cœur Joie International
- ECA-Europa Cantat
- Nairobi Chamber Choir
- Kenya Choral Director Trust

- Mouvement Afrikiyo!

With the support of the Embassy of France in Kenya.

The online edition of Africa Cantat 2020 consisted of an opening and closing ceremony (on Zoom), webinars, live chats, warm-ups, association presentations, free songs and concerts, and a special event, "Sofa Safari", the interactive visit of a natural park.

A total of 22 choirs participated in the event: nine choirs from Kenya, three from Europe, one from Asia and eight from elsewhere in Africa.

According to Facebook statistics, more than 400,000 people followed this festival, and this number is increasing every day!

WHAT'S NEXT?

The "live" festival will probably take place during the summer of 2021, with the date still to be specified before the end of this year. Everything depends, of course, on the evolution of the COVID-19 pandemic.

Edited by Karen Bradberry, Australia



Africa Cantat Online Program



Webinar Conduct and Rehearsal Methodology with Jan Schumacher, Germany

IFCM ASIA PACIFIC REGIONAL OFFICE

Report 2018–2020

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

IN THE PAST THREE YEARS, THE IFCM ASIA PACIFIC OFFICE HAS BEEN SUPPORTING CHORAL MUSIC EDUCATION IN ASIAN COUNTRIES, ESPECIALLY IN DEVELOPING COUNTRIES. WE CREATED VARIOUS PROJECTS TO HELP YOUNG SINGERS AND CONDUCTORS PROMOTE CULTURAL EXCHANGE AND ENHANCE FRIENDSHIPS.

ASIA PACIFIC YOUTH CHOIR (APYC) PROJECT

After being quiet for two years, in 2018, the APYC restarted and was brought to Kaili, China for China Qiandongnan International Folk Song Choral Festival and IFCM Voices Conference. The choir rehearsed and performed there with about 3000 singers together.

In 2019, the APYC visited and performed in Hong Kong and Macau. This year, it was planned to go to Kuala Lumpur, Malaysia. However, the plan was postponed to 2021 due to the uncertainties of the COVID-19.

Now, in comparison to the beginning of this choir project, a greater number of singers, conductors, and young musicians from more countries in the Asian-Pacific region joined the choir and they enjoyed the interaction by sharing choral music.

SHANGHAI COOPERATION ORGANIZATION COUNTRIES YOUTH CHOIR PROJECT

The SCOC Youth Choir, as a new international music project, was initiated in 2018 and its first establishment session was at the end of June and the beginning of July 2019. Following a week of rehearsal, the choir performed at the International Choral Week in Hohhot and later the choir presented itself at the World Garden Expo in Beijing, China.

The SCOC Youth Choir united young singers from 18 Eurasian countries including Kazakhstan, China, Russia, Kyrgyzstan, India, Pakistan, Tajikistan, Uzbekistan, Afghanistan, Belarus, Iran, Mongolia, Azerbaijan, Cambodia, Nepal, Armenia, Turkey, and Sri Lanka.

Artistically, this special choir offered a unique experience for young singers to develop their musical and vocal talents by performing international repertoire and interacting with world-class conductors. The choir also provided a remarkable educational and social experience, allowing new generations of singers to break the barriers of different cultures, people, and traditions, and deepen the understanding of friendship.

In 2020, the choir was supposed to perform in St. Petersburg, Russia. Regrettably, the event was cancelled by the global pandemic. However, we will keep working on this choir project to enhance the promotion of peace and cooperation through choral music in the Eurasian region in the future.

COLORFUL VOICES ONLINE PROJECT

In 2020, because of the negative changes in our life caused by the pandemic, we have no choice but to seek more innovative approaches and online possibilities to make music. We developed a WeChat applet called Colorful Voices. With the launch of this applet, an online music education project, International Choral Academy, was established.

The purpose of this online education project is to create academic content on choral music. The content is targeted to the communication between Chinese choral fans and renowned international experts all over the world. So far, we have invited many distinguished contributors to give video lectures, interactive workshops, Zoom seminars, and masterclasses both live and digital. Meanwhile, this applet is also playing a role in promoting IFCM membership.

Edited by Shekela Wanyama, USA

SHANGHAI COOPERATION ORGANISATION COUNTRIES' YOUTH CHOIR (SCOCYC)

A project of the International Federation for Choral Music (IFCM)

KI ADAMS

IFCM Vice-President, Chair of the SCOCYC Artistic Committee

Artikel auf Deutsch

Artículo en español

Article en français

IFCM, WORKING TOGETHER WITH THE [SHANGHAI COOPERATION ORGANISATION \(SCO\)](#), ORGANISED THE FIRST SCO COUNTRIES' YOUTH CHOIR (SCOCYC) IN HOHHOT, INNER MONGOLIA, CHINA (24 JUNE – 7 JULY 2019). THIS SPECIAL PROJECT BROUGHT TOGETHER 54 SINGERS AND INSTRUMENTALISTS (AGES 19-35) FOR AN OUTSTANDING EDUCATIONAL, CULTURAL AND SOCIAL EXPERIENCE. PERFORMERS WERE INVITED FROM THE 18 COUNTRIES COMPRISING THE SCO NETWORK, WHICH INCLUDE EIGHT MEMBER STATES (CHINA, INDIA, KAZAKHSTAN, KYRGYZSTAN, PAKISTAN, RUSSIA, TAJIKISTAN, UZBEKISTAN), FOUR OBSERVER STATES (AFGHANISTAN, BELARUS, IRAN, MONGOLIA), AND SIX DIALOGUE PARTNERS (ARMENIA, AZERBAIJAN, CAMBODIA, NEPAL, SRI LANKA, TURKEY).

Not only did the singers represent the cultural diversity of the SCO countries: the selected repertoire also included works from 10 countries (Afghanistan, Belarus, China, India, Iran, Kazakhstan, Mongolia, Russia, Turkey, Uzbekistan) in 13 languages (Arabic, Belarussian, Dari, English, Farsi, Hindi, Kazakh, Mandarin, Mongolian, Russian, Turkish, Urdu, Uzbek).

The conductors for this inaugural SCO Countries' Youth Choir were two internationally renowned choral musicians and instructors: [André de Quadros](#) (India-USA) and [Maria Goundorina](#) (Russia-Sweden). Coming from remarkably diverse choral traditions, André and Maria complemented each other seamlessly. The outcome of this partnership was equally thrilling and poignant, from the selection of repertoire to the improvisational explorations combining musical and cultural traditions and the innovative staging and presentation of the programme.

André de Quadros summarises the experience from his perspective: *SCOC Youth Choir was a profound experience for all of us. As a conductor and as one of the organisers, I was personally invested in participation from countries that are rarely represented, such as Afghanistan, Cambodia, Iran, Sri Lanka and other countries from Central Asia. One of the most profound experiences was to put together an instrumental ensemble that does not normally exist in choral music, with no instruments from the Western canon. We had players who had no common language other than music and who were playing without notated music. With singers and artists from nine Muslim*

and nine non-Muslim countries, this was an intercultural experience that was simultaneously ground-breaking and paradigm-shifting. What we experienced was so far outside the norms of choral music as to be uniquely life-changing.

Following a week of intense rehearsals, the SCO Countries' Youth Choir performed at the SCO Countries' Choral Festival in Hohhot. During the choral festival, the choir gave concerts in Hohhot and surrounding cities. The tour concluded with a concert in Beijing at the International Horticultural Exhibition 2019. Here are some of the highlights from this historic Eurasia choir project.

Different styles of singing together. All singers were exposed to many different ways of singing choral music and of singing together. Singers from some of the Russian-speaking countries, who came from a strong but often prescriptive choral tradition, had little knowledge of or experience with improvisation in choral singing. These singers learned how to use their voices, bodies and even the performance space in new ways. Singers from Southeast Asia, who have great musical traditions of solo singing but had never before sung in a choir, learnt how to read music, how to sing in harmony with others, and how to blend their voices to create unified/balanced tones, chords, harmonies and textures.

Diverse repertoire. Music was chosen from the rich traditions of the SCO countries... in 12 languages! There were no singers from Europe or the Americas and no repertoire from the Western classical choral canon. This was choral singing created by composers/singers in the



Emily Kuo, IFCM President, opening the Shanghai Cooperation Organisation (SCO) Countries' Choral Festival in Hohhot, Inner Mongolia, China © Ki Adams



SCOCYC with conductors André de Quadros and Maria Goundorina, outside the Wulan Theatre in the Inner Mongolia Science and Technology Museum, Hohhot, Inner Mongolia, China © Ki Adams

SCO countries and performed by young people in the SCO countries. It was a truly historic project for the international choral community. Nothing like this, on such a large scale, has ever happened before in the choral world.

Instrumentalists. With the exception of the morin khuur player, the outstanding instrumentalists from Sri Lanka, Afghanistan and Inner Mongolia had never performed with a choral ensemble before. The SCOCYC opened their eyes, and ears, to many new possibilities for their own musical and professional lives. Equally significant is the fact that this unlikely instrumental ensemble itself (morin khuur, tabla, fujara, rubab, harmonium) may have been more historic than just about anything else in choral history!

Altering stereotypical perceptions. Many singers acknowledged the importance of the SCOCYC in providing a safe space in and through which stereotypes about other countries and cultures could be addressed and challenged. The experience of young people living and working alongside each other as they created art together helped everyone move beyond superficial and stereotypical preconceptions to deeper levels of cultural understanding and broad-mindedness.

WHAT THE EXPERIENCE MEANT TO INDIVIDUAL SINGERS

The Afghan singers/instrumentalists live under constant threat that their music school will be bombed by the Taliban. The SCOCYC provided an opportunity for them to see and understand why what they are doing in Kabul is so important for themselves and for their country.

One Iranian female singer had not been allowed to perform alone in her country. In the SCOCYC, she was given the opportunity to sing several solos. It was a life-changing experience for her.

One Cambodian singer works at the beach serving others. The SCOCYC 'served' her by giving her the opportunity to fly to China and perform in a choral ensemble. She felt that she was treated like 'someone' and valued for herself and her musical skills. For her, this project was empowering and energising!

One Russian singer said that the SCOCYC is the "FUTURE... for choral music, for our countries, for ourselves!"

Maria Goundorina reflects on the experience for her as a conductor, as a musician, and as a human being: *I am cosmopolitan, thanks to my profession – music. I believe that the SCOCYC is excellent training for becoming*

cosmopolitan. In this choir, we are connected through our cultural traditions and our music. The diversity of instruments and styles of singing (alone and with others) in the SCO countries is huge. But all singers in the SCOCYC have one thing in common – they love music and they love people. Otherwise, they would not be interested in taking part in this project. Love for other human beings does not depend on what language they are speaking or the level of education they have achieved. Curiosity about new styles and new ways of doing music together is what we wanted our singers to bring to this experience. And they did it! Many of them undertook an intensive personal and musical journey in the rehearsal week – a journey of exploring themselves and stretching their limits.

Myself? I learned so many new choral works in languages which I have never experienced. For me, it was an enormous education project: learning about musical traditions of SCO countries through singing their songs in their languages, watching instrumentalists from these countries perform on traditional instruments, and listening to stories from witnesses of horrible circumstances. I am certain that



SCOCYC with conductors and IFCM organizers (left to right) Ki Adams, André de Quadros, Emily Kuo, Maria Goundorina, Yu Hang Tan © Ki Adams

many singers in this international project came to understand each other better through our shared meals, our long bus rides to and from rehearsals, our concerts and our parties. This is the way to become cosmopolitan!

I know that many of us who took part in this unique project are still working through that outstanding experience that we had 18 months ago. The SCOCYC became that life-changing event for everyone in this project. Everyone will remember it until the end of their days, I am sure! Thank you to IFCM, the Shanghai Cooperation Organisation countries and the Inner Mongolia Bureau of National Art Troupes for supporting this project. Special thanks to André and Maria, IFCM President Emily Kuo for her remarkable vision for this project, Gábor Móczár for his work as Administrative Chair, SCOCYC Project Manager Yu Hang Tan, who excelled as an organiser, mediator, facilitator, negotiator, translator and friend to every chorister... and especially to the 54 singers! You all made it happen!

TO THE FUTURE

IFCM is planning and working towards the SCOCYC becoming a sustainable enterprise that will be held every year, meeting in a different SCO country each summer, in order to promote the development of cooperation, peace and understanding through this extraordinary choral project. We believe that the SCOCYC has the capacity to contribute to raising new generations of 'global citizens', by providing the opportunity for young musicians from diverse countries to live and tour together and by creating an exceptional school of understanding between different cultures, people, music and traditions. Follow IFCM on social media and see our website for announcements of future recruitment opportunities for singers from the SCO countries.

Edited by Christopher Lutton, UK



SCOCYC singers rehearsing with harmonium (Afghanistan), fujara (Sri Lanka), and morin khuur (Inner Mongolia) © Ki Adams



Singers from Kazakhstan, Pakistan, Russia, India, Inner Mongolia, Sri Lanka, Uzbekistan © Ki Adams



SCOCYC singers from 16 SCO countries © Ki Adams

ASIA PACIFIC YOUTH CHOIR

YOSHIHIRO EGAWA, JAPAN, AND JENNIFER THAM, SINGAPORE

Coordinators, IFCM Asia Pacific Choral Council – Asia Pacific Youth Choir

Artikel auf Deutsch

Artículo en español

Article en français

THE ASIA PACIFIC YOUTH CHOIR (APYC) WAS ESTABLISHED IN FEBRUARY 2011 AS THE SOUNDING SYMBOL FOR RESPECT, LOVE, AND JOY AMONG THE PEOPLES OF THE CULTURALLY DIVERSE ASIA PACIFIC REGION. THIS REMARKABLE INTERCULTURAL PROJECT OF THE IFCM ASIA PACIFIC CHORAL COUNCIL ENRICHES OUR CHORAL COMMUNITY BY SHARING THE MUSICAL KNOWLEDGE AND EXPERIENCE OF CONDUCTORS SAEKO HASEGAWA (JAPAN), JONATHAN VELASCO (PHILIPPINES), HAK-WON YOON (SOUTH KOREA), LINGFEN WU (CHINA), CHIFURU MATSUBARA (JAPAN), JENNIFER THAM (SINGAPORE), AND STEPHEN LEEK (AUSTRALIA).

The APYC met annually from 2012 to 2015, in places as far apart as Macau and Dallas, where they performed to promote the 10th World Symposium on Choral Music which was held in Seoul, South Korea, in 2014. After a three-year hiatus, the APYC gathered once again, this time in Kaili, China, to perform as part of the China Qiandongnan International Folk Song Choral Festival and the IFCM World Voices Conference. This was a special session as it brought together APYC alumni, touring five villages in the Qiandongnan Miao and Dong Autonomous Prefecture, with a programme of Asian and international works conducted by Beverly Shangkuan-Cheng (Philippines) and Jun Wang (China). In 2019, the APYC returned to Macau, where they made their debut in 2011. After performing at the International Youth Music Festival 2019 in Macau, they continued to Hong Kong, where they celebrated the 50th anniversary of the Hong Kong Children's Choir (HKCC) with the world premiere of *A Parting Wish*, from *Three Tang*

Chinese Poems by Donald Man-Ching Yu (Hong Kong). The APYC also doubled as the demonstration choir for the final stage of the Hong Kong Choral Conducting Competition, held as part of the HKCC's birthday events. The choir had 42 singers for this extraordinary occasion, selected from 98 applications (the largest so far), conducted by Vivian Ip (Hong Kong).

The APYC's 2020 session in Kuala Lumpur, Malaysia, has been put on "pause" for now, as choirs and choral happenings around the world have been silenced by the coronavirus pandemic. We wait, patiently, knowing that the APYC will sing again, in November 2021 in Kuala Lumpur, Malaysia, where the choir will be conducted by Chi Hoe Mak and Tracy Wong (Malaysia). Save the date.

<https://icanet.or.jp/ap-youth/>

Edited by Lydia de Montfort, UK



Asia Pacific Youth Choir, conducted by Beverly Shangkuan-Cheng (Philippines) and Jun Wang (China) in 2018



Asia Pacific Youth Choir, conducted by Vivian Ip (Hong Kong) in 2019



APYC 2018



APYC 2019

IFCM EUROPEAN REGIONAL OFFICE

based at European Choral Association – Europa Cantat office

SONJA GREINER

Secretary General, European Choral Association – Europa Cantat

Artikel auf Deutsch

Artículo en español

Article en français

The [European Choral Association – Europa Cantat](#) (ECA-EC) is the biggest choral association in Europe, with members in 40 European countries, as well as the biggest founding member of IFCM in Europe. The two other European founding members are AGECE, which merged with Europa Cantat in 2011, and Nordisk Korforum, active only in the Nordic countries. When IFCM reviewed the system of regional offices in 2017/18 it therefore seemed logical that a “European Office” of IFCM could be based at the office of ECA-EC in Bonn, Germany, and a corresponding agreement was signed by both associations in 2018, to be reviewed by the Board of both associations after their respective elections.

Since September 2017, ECA-EC has been co-funded by the European Union Creative Europe programme for a project called “Upgrade – Connect – Reach Out: Raising Awareness for Collective Singing in Europe,” running until October 2021. As a result of this funding, as well as local funding for projects in the context of the Beethoven anniversary year 2020, ECA-EC was able to employ additional full-time staff members, so that the office staff currently consists of:

- Secretary General Sonja Greiner
- Office Manager Sylvia Kerutt
- Communications Manager Estera Mihaila
- International Project Manager Sophie Dowden
- Local Project Manager Alfred Jürgens

As a Founding Member, ECA-EC has also always tried to support IFCM in different ways, promoting IFCM events, supporting the WSCM organisers at several world symposia, exchanging information between the two offices, co-organising activities in Europe in cooperation with IFCM, providing proposals of choirs and choral experts for different IFCM activities, etc.

Since November 2018, ECA-EC as founding member of IFCM has been represented on the IFCM Board by Burak Onur Erdem from Turkey, ECA-EC Board member.

Within the framework of the EU funded project under the keyword “connect”, ECA-EC was able to extend its international work which included playing a stronger role within IFCM and supporting activities such as Africa Cantat and the World Symposium on Choral Music.

The Secretary General of ECA-EC thus accepted the position of Governance Advisor to IFCM and played an instrumental role in helping the IFCM Board recover IFCM’s non-profit status in the US, based on

new bylaws and a new internal IFCM Membership Policy Document. She also contributed to drafting the cooperation agreement for the 2023/24 World Symposium on Choral Music in Qatar and making sure that all other IFCM agreements and contracts were revised where needed, and she was involved in the selection process for the new Operations Manager of IFCM.

In addition, the office of ECA-EC has been offering the following services as European office of IFCM:

- Being the first contact point for Europeans interested in IFCM and its activities
- Promoting IFCM activities within Europe, both to the members of ECA-EC and to others following ECA-EC through its newsletter, social media etc.
- Actively approaching European choirs and choral experts to apply for participation in different IFCM events such as the World Symposium on Choral Music,
- the Festivals in China etc.
- Searching for conductors who would be happy to contribute to the Conductors without Borders programme as volunteers / not asking for a fee
- Offering information about choral life in Europe to anybody from Europe or outside Europe searching for information, contacts, etc.
- Pointing Europeans looking for contacts/information from outside Europe to the other regional offices or other contacts on the different continents
- Cooperating with NKK as the other European Founding Member of IFCM
- Offering certain activities in Europe in cooperation with IFCM, such as the Leading Voices event in Utrecht in 2022
- Including a section with IFCM news in all newsletter editions of ECA-EC
- Sharing the online calendar of events of ECA-EC with IFCM to avoid having to double the efforts. IFCM includes the events from this database in the calendar published as part of the ICB every three months

Also, ECA-EC is displaying in its communication tools (including Website, Social Media, Powerpoint presentations) that it is the “Regional office of IFCM for Europe”.

Edited by Taylor Ffitch, USA

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Slovenia



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IFCM LATIN AMERICAN REGIONAL OFFICE

Latin American Choral Development Committee 2017–2020

CRISTIAN GRASES

*Chair, Choral and Sacred Music Department, University of Southern California. Los Angeles, USA
Outgoing IFCM Vice-President for Latin America*

Artikel auf Deutsch

Artículo en español

Article en français

The Latin American Choral Development Committee was created in 2017 upon my appointment as IFCM Vice-President for Latin America. Its overall purpose and mission are to identify chorally-weak areas of Latin America and provide support in their development. The goals are centered on contributing to the creation and development of educational structures and associations for both conductors and teachers, promoting the creation of ensembles for singers, and fostering the creation and development of professional membership associations. Naturally, these goals will take time to achieve, and in order to promote maximum results, the committee's work has been systematically organized in phases.



The first phase was centered on the creation of a working structure for the entire area of Latin America. Five regions were configured, and each region was assigned a coordinating leader. The regions are as follows:

NORTE Y CENTROAMÉRICA (NORTH AND CENTRAL AMERICA)

Countries: Mexico, Guatemala, El Salvador, Belize, Honduras, Nicaragua, Costa Rica, and Panama.

Coordinator: Ana Patricia Carbajal (Mexico)

EL CARIBE (THE CARIBBEAN)

Countries: Cuba, Puerto Rico, Dominican Republic, Haiti, Jamaica, Bahamas, and all the Lesser Antilles

Coordinator: Maibel Troia (Venezuela/USA)

BRAZIL

Country: Brazil

Coordinator: Eduardo Nóbrega (Brazil)

NORTE DE LOS ANDES (NORTHERN ANDES)

Countries: Venezuela, Colombia, Ecuador, Peru, Bolivia, Guyana, Surinam, and French Guiana

Coordinator: María Fernanda Pereda (Venezuela)

CONO SUR (SOUTHERN CONE)

Countries: Argentina, Chile, Uruguay, Paraguay

Coordinator: Oscar Escalada (Argentina)

Phase two, which is still ongoing, is centered on identifying programs and associations that are currently working efficiently in each country and that could serve as starting points and models for other countries. The committee was interested in identifying professional member associations, universities, conservatories and music schools with conducting programs, non-profit organizations that regularly organize workshops for conductors, and choral organizations and ensembles (all ages and voices). Parallel to this, phase three would

identify locations in need of development in each of the five regions and initiate coordinated efforts to create a self-sustainable expansion platform, perhaps based on some of the models found in phase two.

In the *Norte y Centroamérica* region we identified notable activity in four countries. In Costa Rica, Angela María Cordero leads her ensemble Coro de Cámara Sura and David Ramírez conducts El Café Chorale; and the country has a professional membership organization called ADICOR. Costa Rica is also establishing the first international chapter of the American Choral Directors Association. Guatemala's most important choral project is CORODEMIA, led by Fernando Archila and Julio Edgar Julián, with a number of choirs and annual projects throughout the country. In Mexico, the Voce In Tempore organization is one of the leaders promoting conducting masterclasses and workshops, choral festivals, national and international collaborations, and an active schedule of concerts. Voce In Tempore also produces a weekly radio program and a choral bulletin. Its leader is Ana Patricia Carbajal, who was recently elected to the IFCM board of directors. Finally, Panamá has the Asociación Música Viva, which serves as the country's professional association, and two of the leading ensembles are Coro Polifónico de Panamá conducted by Electra Castillo and Música Viva conducted by Jorge Ledezma Bradley. In terms of educational programs, Costa Rica is the only country that currently has a choral conducting program at the Universidad Nacional de Costa Rica.

The *El Caribe* region is tremendously active, especially in Cuba and Puerto Rico. Both countries have an impressive number of choirs, some with an extremely high artistic level. Among the Cuban leaders we can mention Digna Guerra, María Felicia Pérez, and Alina Orraca. Cuba is also one of the few countries with a professional membership association called Programa Nacional de Desarrollo Coral (National Choral Development Program), led by Digna Guerra. In Puerto Rico there are a great many choirs associated with universities, conservatories, and music schools. Alejandro Tapia Santiago, Guarionex Morales Matos, Carmen Acevedo Lucio, and Joamel González Soto are among the leading figures. In both of these countries there are a number of choral conducting programs. Jamaica, The Bahamas, and the Dominican Republic are also important nations. Jamaica's choirs are largely associated with religious institutions, whereas the choirs in The Bahamas and the Dominican Republic are largely community ensembles. Finally, Haiti has a small number of church choirs and has developed a national system of orchestras and choirs under the patronage of the National Institute of Music of Haiti (INAMUH). We found programs for choral conducting in Jamaica, The Bahamas, and Haiti.

Brazil is such a large country that we decided to adopt the regional division established by the Instituto Brasileiro de Geografia e Estatística, IBGE (Brazilian Institute of Geography and Statistics).

Regions of Brazil



- 1.Center-West Region:** states of Goiás, Mato Grosso, Mato Grosso del Sur, and District Capital
- 2.Northeastern Region:** states of Piauí, Maranhão, Ceará, Rio Grande do Norte, Paraíba, Pernambuco, Alagoas, Sergipe, and Bahia
- 3.Northern Region:** states of Acre, Amapá, Amazonas, Pará, Rondônia, and Tocantins
- 4.Southeastern Region:** states of Espírito Santo, Minas Gerais, Río de Janeiro, and São Paulo
- 5.Southern Region:** states of Paraná, Río Grande do Sul, and Santa Catarina

The Northeastern region reports a large number of choral ensembles in the area; further investigation is required to identify the choral makeup of the other regions. There are festivals reported in the Northeastern, Southeastern, and Southern regions. Perhaps the largest festival is the Festival Paraibano de Coros (FEPAC) coordinated by Eduardo Nóbrega in João Pessoa, which I visited in November 2019. Other important leaders in the country are Izak Lucena, Giselle Cruz, Sergio Sansão, Roberto Fabri, Eduardo Lakschevitz, and David Junker. Brazil also has the recently re-established Nova Associação Brasileira de Regentes de Coros – ABRACO (New Brazilian Association of Choral Conductors) led by Vladimir Silva. In terms of educational programs, it seems that there are no choral conducting degrees. Some of the Music Education programs contain units or classes specific to choral conducting.

The *Norte de Los Andes* region is very active in terms of choral music. Bolivia, Colombia, Ecuador, and Venezuela have large numbers of choral ensembles. Peru and Suriname also have some leading ensembles. Just to name a few, some of the leading figures in this region are María Teresa Guillén, Sandra Rodríguez, María Beatriz Girado and Felipe Martínez in Colombia; Wilfredo Tarazona and César Araujo in Perú; Patricio Aizaga in Ecuador; José Lanza Salazar in Bolivia; and María Guinand, Alberto Grau, Ana María Raga, María Fernanda Pereda, Lourdes Sánchez, and Cesar Alejandro Carrillo in Venezuela. Colombia's National Association of Choirs is the only one known in this region. However, Venezuela has the enthusiastic Federación de Coros del Táchira, which is a regional association in the western part of the country; El Sistema, with its national network of choirs and orchestras; Fundación Aequalis; and Fundación Schola Cantorum de Venezuela which has been a leader in the country for many decades. In terms of educational programs, there are undergraduate programs in Bolivia, Colombia, and Suriname, and multiple programs in Venezuela. In addition, Venezuela is the only country offering a Masters program in the region. Finally, there are numerous festivals reported in this region, with Colombia and Venezuela holding the greatest numbers of events.

Finally, in the *Cono Sur* region, Argentina continues to be the most active country with a sizable number of ensembles throughout the nation. Ensembles like Estudio Coral de Buenos Aires conducted by Carlos López Puccio, Grupo de Canto Coral conducted by Néstor Andrenacci, Estudio Coral Meridies conducted by Virginia Bono, and Coro de la Universidad del Cuyo conducted by Silvana Vallesi are among the leading

ensembles in the country. The OFADAC, Organización Federada Argentina de Actividades Corales, led by Alejandro Scarpetta, is the largest umbrella organization which brings together other professional organizations in the country and has just organized the third Argentinean Choral Congress in the city of Tandil. In addition, ADICORA, Asociación de Directores de Coro de la República Argentina, led by Maximiliano Mancuso is the national professional organization of choral conductors. The Asociación Arturo Beruti in the province of San Juan, led by María Elina Mayorga, organizes one of the largest festivals in the country, San Juan Canta; and Oscar Escalada continues to head the America Cantat Association with festivals throughout the continent. In Uruguay, Raúl Montero leads the Asociación Coral del Uruguay, ACORDELUR. Finally, Chile has a number of choral ensembles and associations including the Coros de Chile Association, Crecer Cantando, led by Víctor Alarcón, and the Patagonia Festival.

The information presented above is a summary of the extensive and ongoing report for the region, which is now in the hands of María Guinand, incoming IFCM Vice-President for Latin America, and Ana Patricia Carbajal, who leads IFCM's regional office for Latin America. This report is available to all IFCM members. Much more research is required if we wish to understand the choral makeup of our region and design effective strategies of development based on IFCM's platforms such as the program Conductors Without Borders. If you are interested in being a part of this undertaking, you are welcome to contact the current leaders for the region. It is my hope that, together, we can continue to develop choral structures in Latin America, especially in the underdeveloped regions of the continent.

Edited by Gillian Forlivesi Heywood, Italy/UK



Conductors Without Borders in Guatemala in 2018

A hand is holding a black, textured music folder open. The folder has a black strap across the middle. The background is a blurred image of a large group of people, likely a choir, in a church or concert hall.

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IFCM NORTH AMERICAN REGIONAL OFFICE

Report 2017–2020

TIM SHARP

Current IFCM Board Member,

Former IFCM Vice-President representing IFCM Founding Member ACDA, the American Choral Directors Association

Artikel auf Deutsch

The American Choral Directors Association (ACDA) has collaborated with IFCM over the last three years to use our National Office as the North American Regional Office. In very intense and specific detail, I have worked directly with the staff, officers, and financial directors of IFCM to bring IFCM into compliance with USA Internal Revenue Service financial procedures, particularly related to the taxes that are required as a non-profit corporation in the USA. I am very pleased to report the successful conclusion of this activity, even as we continue to assist with final details. It has also been my role recently to connect IFCM with an auditor in the USA to further this important financial

Artículo en español

process. I consider this a major role and contribution by the North American Regional IFCM office and an important strategic aspect of our ongoing work with IFCM. Throughout this process, I have maintained close communication with the Office Managers of IFCM based in the USA and in Portugal as well as with our Treasurer based in France.

The major benefit of IFCM membership to North American choral directors and choirs is the world-wide networking opportunities possible through active participation and attendance at IFCM supported events. There is no better networking source in the non-profit environment for making worldwide choral connections than

Article en français

IFCM and the sponsorship of the World Choral Music Symposium remains the greatest benefit to most of our choral musicians, along with connections made by paying attention to activities and information provided by the *International Choral Bulletin*. These two benefits of IFCM membership and the networking it provides remain the most significant. It has been my opportunity to contribute ongoing news and items of interest to the *ICB* on a regular basis, and we have done so regularly. Further, I have been able to contribute several major articles to the *ICB* as a researcher and writer, particularly related to North American composers and pedagogical practices.

Due to my own leadership position as IFCM Vice-President, it was my honor to serve on the Artistic Committee for the 2020 World Choral Music Symposium in Auckland, New Zealand. Naturally, we were devastated by the need to cancel this event due to COVID-19 but the relationships established with the New Zealand team for this event will live on as important new and important connections. ACDA was able to extend complimentary membership to members of the New Zealand Choral Federation throughout the planning period for the cancelled Symposium and this relationship has and will continue beyond the actual cancelled event. We are all in particular debt to



The American Choral Directors Association's building

John Rosser, Juliet Dreaver, and Chrystine Argyle for their collegiality and collaborative spirit during the planning process. Once again, IFCM provided the network for this solid relationship that will live far beyond our immediate circumstances and activity.

As a member of the IFCM Executive Committee from 2017 till 2020, it has been my task to lead and participate in all of the regular meetings of the EC and the IFCM Board of Directors. I have worked as Vice-President to help with the important decisions related to WCSM, past and future, and to contribute to the financial and strategic policies of the association. I have been particularly cognizant of participation in IFCM by USA and Canadian directors and associations and have actively contacted colleagues in Choral Canada, Chorus America, the Barbershop Harmony Society, and the National Association of Teachers of Singing. I look forward to continuing to solicit their participation in the activities of IFCM.

It was my honor to help Kenya, Africa, start its own choral association through my participation with Thierry Thiebaud in the IFCM Conductors Without Borders initiative. Thierry and I travelled to Kenya to work with Ken Wakia in establishing this work which ultimately led to the founding of the Kenya Choral Directors Trust, the national association for Kenyan choral directors. This organization was central to the establishment of the first Africa Cantat which has just been held and will be a strong contributing association to IFCM in the future.

As IFCM pivoted to adjust to the COVID-19 restrictions in 2020, I was able to contribute to various online webinars to keep the choral world

connected. These contributions have included instructional videos through the International Choral Academy, webinars created by former IFCM Board member TJ Harper to connect with the world, and many advisory sessions with IFCM members worldwide. In many ways, our response to COVID-19 was made possible by the network we have established through our IFCM community and activity.

The International Federation for Choral Music is an indispensable resource for the choral world. It is an honor to represent the work and programmatic activities to our members in North America and to communicate our activities to the world through IFCM.

<https://acda.org>

Edited by Laura Massey, UK



Administrative and artistic committees of the World Symposium on Choral Music 2020 in Auckland, New Zealand, from left to right: Ki Adams, Tim Sharp, Jean-Claude Wilkens, Jonathan Velasco, John Rosser, Lisa Davis Haunui, Gábor Móczár, Juliet Dreaver

INTERNATIONAL FEDERATION FOR CHORAL MUSIC



**First Look at Plans for the 13th World
Symposium on Choral Music**
Giovanni Pasini & Jennifer Taynen

**IFCM Online General Assembly and
Elections**
Iva Radulović

**Presentation of the 2020–2023 IFCM
Board**

**Presentation of the New IFCM
Communication Manager**
João C. Silva

**Presentation of the New ICB
Managing Editor**
Isabelle Métrope

LOOK AT PLANS FOR THE 13TH WORLD SYMPOSIUM ON CHORAL MUSIC

GIOVANNI PASINI & JENNIFER TAYNEN

World Symposium on Choral Music, WSCM Qatar 2023

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

THE IFCM 2020 GENERAL ASSEMBLY OFFERED THE INTERNATIONAL CHORAL COMMUNITY ITS FIRST LOOK AT PLANS FOR THE 13TH WORLD SYMPOSIUM ON CHORAL MUSIC, TO BE HELD IN DOHA, QATAR IN 2023.

Giovanni Pasini and Jennifer Taynen, representing the Qatar National Choral Association, offered a short presentation to the virtually assembled IFCM members. As most people are unfamiliar with Qatar, Pasini and Taynen opened with a brief introduction of the country and its young, dynamic choral community before launching into details of the 2023 WSCM.

A tiny peninsula in the Persian Gulf, Qatar is home to approximately 2.7 million people working in a wide range of industries. Al Jazeera

News, the Middle East's top medical and research facilities, 17 international universities, LNG projects, and more, draw a diverse range of expertise to the country. As a result, Qatar's population is nearly 90% expatriates, making it an Arab nation with a distinctly global feel and outlook. Qatar's visa free entry to over 80 nationalities (with no nationalities excluded), stunning venues and facilities, state-of-the-art transportation networks, and global connectivity and accessibility, all contribute to its being a logistically ideal WSCM

host. But even more exciting are the cultural opportunities that Qatar brings to the WSCM. Qatar is unique in the Gulf region for its substantive and sustained investment in the arts, culture, and education. Immersed in the Arab world and open to the international community, Qatar's 2023 WSCM offers an unprecedented opportunity to bring this previously omitted cultural region into the international choral community, with musical benefits and growth for all.



Katara Amphitheatre

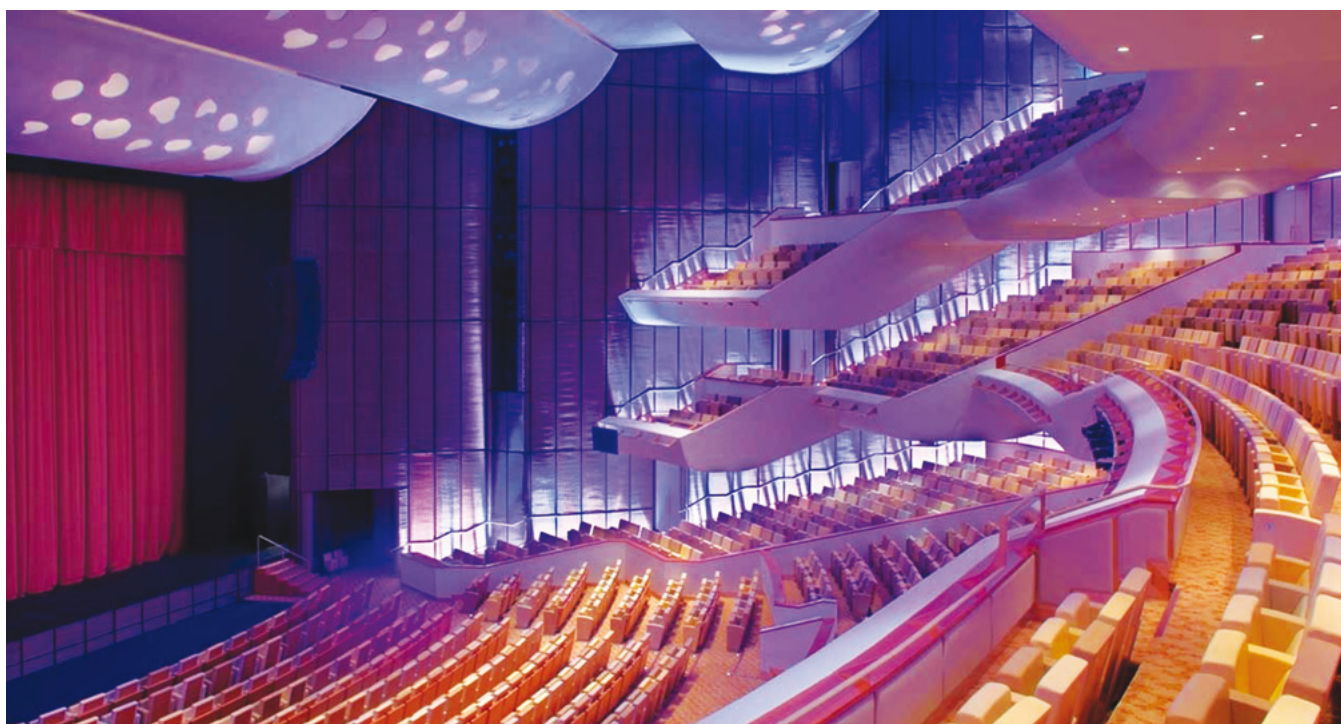
The Qatari state has very intentionally sought to develop and promote the arts and culture. In particular, the Qatar Foundation has included the arts in its mandate and is responsible for two institutions that have played an important part in promoting and developing music in the country. The first, the Qatar Music Academy, offers high-quality training in Western and Middle Eastern music to young residents and foreign nationals alike. In addition to curriculums in a full range of instruments, music theory, early years music, and voice, the Academy is home to both Western and Arabic choirs. The second, the Qatar Philharmonic Orchestra, is the region's only professional orchestra and draws top talent from around the world. Performing locally and touring internationally, orchestra members still find time to teach and work on spin off projects that enrich the cultural life of Qatar. Further support for choral music has recently come from the Ministry of Culture and Sport, which is working on plans for a Choral Academy and has already established mandatory music and choral classes in all the nation's schools. Qatar's choral community has benefited from this arts-rich environment. While 15 years ago you would have been hard pressed to find a choir in Qatar, now community choirs, semi-professional choirs, school choirs, church choirs and more abound. The bid to host the 2023 WSCM has proven a catalyst to the organization of this community, resulting in the establishment of the Qatar National Choral Association in 2019.

The final portion of the presentation was dedicated specifically to plans for the 2023 WSCM. The Symposium's main venue will be the Qatar National Convention Centre, located in the heart of Qatar Foundation's Education City. With multiple theatres, lecture and seminar halls, meeting rooms, exhibition halls, and more, WSCM participants will be comfortably accommodated, whether they number 2,000 or 18,000. Evening performances can be spread out around Doha, taking advantage of the city's many theatres and performance halls. Examples include the Katara Opera House and Katara Theatre, the National Museum of Qatar Theatre, Msheireb Theatre, the

Abdul Aziz Nasser Theatre, Qatar National Library Theatre, the Qatar National Theatre, and many more. In addition, there are stages and performance venues throughout the city that can be used for fringe festivals and pop-up performances. A gala evening performance will use the Katara Amphitheatre, which seats 5,000 spectators under the stars and with a view over the waters of the Persian Gulf. In addition, one evening will see the whole Symposium relocated to the seaside desert for an evening of exploration, traditional Bedouin hospitality, and singing, using the sand dunes as natural choral risers. The city's stadiums, the Qatar Philharmonic, and more are all being integrated into plans for the Symposium.

The 2023 WSCM in Qatar promises to be a once-in-a-lifetime experience for all participants. The organizing committee will keep the ICB readership up-to-date on plans and developments. Qatar's choral community looks forward to welcoming you in 2023!

Edited by Anita Shaperd, USA



Qatar National Convention Centre Theatre



The Souq in Doha

IFCM ONLINE GENERAL ASSEMBLY AND ELECTIONS 2020

IVA RADULOVIĆ

IFCM Operations Manager

Artikel auf Deutsch

Artículo en español

Article en français

This year brought many changes, disappointments, loss, and tears to all of us. International travel is still more or less forbidden; festivals and concerts, in most cases, have been postponed or transferred online. At this moment, what we miss the most is singing together and being together with all our friends from all over the world. We could also see this at the IFCM online General Assembly. Although not physically together, more than 70 members of IFCM from all over the world got together to discuss the past and the future of the association.

Before the meeting, IFCM organized, for the first time in history, fully online elections for the new Board of Directors. Members who had registered in advance had an opportunity to vote for 20 candidates of the board and one candidate for president. However, the members could only elect 10 board members. To ensure democratic, fair, and fully anonymous elections, the Election Committee was appointed. The results were announced during the General Assembly and, the very next day, the new board named their vice-presidents, treasurer and governance advisor.

THE BOARD OF DIRECTORS 2020–2023

- Emily Kuo Vong, President

Members of Executive Committee:

- Ki Adams (Canada), Vice-President
- Jan Schumacher (Germany), Vice-President
- Yveline Damas (Gabon), Vice-President
- María Guinand (Venezuela), Vice-President
- Yoshihiro Egawa (Japan), Vice-President
- Dominique Lecheval (France), Treasurer

Board members:

- Thierry Thiebaut (France), representing *A Cœur Joie International (ACJI)*¹
- Lynne Gackle (USA), representing the American Choral Directors Association (ACDA)¹
- Burak Onur Erdem (Turkey), representing the European Choral Association — EUROPA CANTAT (ECA-EC)¹

- Saeko Hasegawa (Japan), representing the Japan Choral Association (JCA)¹
- Niels Graesholm (Denmark), representing *Nordisk Korforum (NKK)*¹
- John Rosser (New Zealand), Board member
- Gábor Móczár (Hungary), Board member
- Victoria Liedbergius (Norway), Board member
- Ana Patricia Carbajal (Mexico), Board member
- Tim Sharp (USA), co-opted Board member
- Roula Abou Baker (Lebanon), co-opted Board member.
- Sonja Greiner (Germany), Governance advisor
- The membership also appointed Montserrat Cadevall (Spain) as Internal Financial Auditor.

Creating the most choral atmosphere possible during the General Assembly was one of the main goals of the IFCM team. We wanted to make sure that members felt that they were at a live meeting. To make this possible, we included videos and pictures, but also a lot of music! At the very beginning of the session, we organized Open Singing – each member received scores of the piece by email, and on the spot, we all sang together with the recording. This Open Singing was more impressive because we sang “*Cantando*” by Alberto Grau, the official hymn of World Choral Day, which started two days before the GA.

After the presentation of the final report by the President and several IFCM board members, the meeting was adjourned, again with music! A virtual video of the World Youth Choir singing “*Irish blessing*” brought many emotions among attendees of the General Assembly. You could see, even through the screen, that we all sang as one, with full lungs and with teary eyes.

Overall, according to the reactions we have received from members, the Online General Assembly was a great success. It also takes a step in the history of IFCM since it was the first online GA. However, we are still all missing seeing each other in person and discussing the future of the international choral scene together!

“Until we meet again!”

Edited by Tadhg Gleeson, Italy

¹ IFCM Founding Members



To honor the team of the 12th World Symposium on Choral Music (WSCM2020, Auckland, New Zealand), GA participants had the possibility to use pictures of Auckland as their background

PRESENTATION OF THE 2020–2023 IFCM BOARD

Artikel auf Deutsch

Artículo en español

Article en français

DURING THE ONLINE GENERAL ASSEMBLY IN DECEMBER 2020, NEW BOARD MEMBERS WERE ELECTED BY IFCM MEMBERSHIP. THESE TEXTS ARE TAKEN FROM THEIR PRESENTATION AS CANDIDATES.



EMILY KUO VONG
(PORTUGAL/MACAU)
PRESIDENT

Please read the vision of Emily Kuo Vong in the *Message from the President* on page 1.



KI ADAMS (CANADA)
VICE-PRESIDENT

While the benefits of choral singing are well documented and obvious to choristers/conductors, it is critical that we build on this growing interest in collective singing by providing resources, programs, and supports for choral enthusiasts around the world. This is precisely the work of IFCM and what excites me about continuing my involvement on the IFCM board. IFCM projects, collaborations, and advocacy are robust and consequential. The future of IFCM is bright and full of possibility as the organization establishes greater stability and structure.

My strength as a board member comes from my professional practice: a fusion of leadership, pedagogy, and scholarship. This professional background is complemented by my personal skills and abilities: I am energized by a challenge, I value diverse perspectives and opinions, I bring the strengths of organization and adaptability, and I have a curiosity for learning.

Since 2017, I have been involved with three major IFCM projects: President of the World Youth Choir Foundation, Artistic Director of the SCOC Youth Choir, and Administrative Committee member for the 12th World Symposium on Choral Music. As we continue to build

international collaborations and partnerships, I would like to work toward expanding the notion of 'choral' and providing support for all communities who enjoy singing together. Issues of diversity, equity, access, and inclusion are critical voices in the conversation about what it means to sing together, and I believe IFCM has a leadership role in addressing these inequalities.

I am a visionary but also a committed hands-on board member and team player. Perhaps most importantly, I am passionate about all that IFCM does and all that it could do. I am honoured by the opportunity to continue to serve as one of IFCM's "volunteers connecting our choral world".



JAN SCHUMACHER (GERMANY)
VICE-PRESIDENT

IFCM was founded to raise communication and exchange in choral music worldwide. In the past decade I was in the lucky position to serve for international choral music: as a conductor and teacher world-wide and as a board member on European level. I would like to bring in my experience and dedicate my working power to the important tasks of the IFCM as well as learn from all colleagues around the world to enrich the German and European choral community. I want to offer my knowledge, my network and my artistic and administrative abilities to make IFCM grow as an association and to support IFCM in their status as the world's leading choral federation.



YVELINE DAMAS (GABON)
VICE-PRESIDENT

The IFCM seeks to work for Choral Singing throughout the world. It has a very essential role to play in the world and it is very important that Africa be represented within this structure, so that the choices that are made include this vast continent full of an inestimable cultural and musical wealth. My role on the Board will be to contribute to the reflections and actions of the IFCM in the world, and particularly in Africa. Since my election to the board in 2014, I have been actively working with the support of the IFCM to organize the first "Africa Cantat festival" which was supposed to be held in Nairobi (Kenya) in August 2020, but has been postponed to August 2021 due to the Covid-19 pandemic. Other projects in Africa like training, promotion of youth and children's choirs, festivals in Africa, as well as other projects, are yet to be completed. I will invest the best of myself to achieve these objectives.



MARÍA GUINAND (VENEZUELA)
VICE-PRESIDENT

The International Federation for Choral Music represents today one of the most important organizations for the promotion and strengthening of Choral Music. During its life, IFCM has created a network that is undoubtedly one of its most important achievements, because in these times we are living, being connected and informed is vital for all human activities. There are still many countries and regions of the world that need to be reached and strengthened with our art and its values of building citizenship, educating in music and for life, solidarity, understanding and tolerance of diversity. In Latin America, choral music is art that supports communities, immigration, social change and inclusion. We need to develop more networks of interaction and choral education and leadership and this is where the presence of IFCM is required. Throughout all these years the members of the Board that have represented the region have worked successfully in this direction, however continuous and permanent action is required. I am encouraged to propose myself again to the IFCM Board as a running partner to Ana Patricia Carbajal, so that I can offer my support and experience to a younger, active and committed leader such as her who will bring a new country, Mexico, into this governing body.



YOSHIHIRO EGAWA (JAPAN)
VICE-PRESIDENT

I am always thinking, "People in the world still need choral music. In this unstable world, I believe that choral music is the only way to express my own voice and to create solidarity between people. Also, we must encourage young people to join us. They are our treasures and our future. " I have had experience for over 20 years working in the Japan Choral Association since 1996, especially for International Relations and IFCM's main projects such as the World Youth Choir Japan tour in 1997 and the World Symposium on Choral Music in Kyoto in 2005. And, in these 12 years, I focused on working for the Asia Pacific Youth Choir, the first collaborative project in the Asia Pacific Region, and for the Japan Choral Association's National Youth Choir. I also believe that worldwide ties will become more developed if regional activities become much active. Therefore, the role of the IFCM could be very important. I would like to promote a choral world that can work side by side.



DOMINIQUE LECHEVAL (FRANCE),
TREASURER

A lot of work has been done in the last two or three years to help the IFCM continue on a much stronger basis in terms of finance, general administration, organisation, governance, and to get the federation's status of non-profit association compliant with the US laws and regulations. I am happy to continue working with the ExCom and the Board, as a treasurer for another 3-year term. The IFCM still needs to strengthen its position, to be attractive and get many more members join. The IFCM is aiming to become the reference point for choral music worldwide, with new strong projects for young singers, conductors and composers. With a new operations manager and a stronger financial situation we are able to build a great future for the federation. I would be pleased to be a part of it.



THIERRY THIEBAUT (FRANCE)
BOARD MEMBER

representative of Founding Member *A Cœur Joie International*

I am delighted to see that our Federation reflects well the geography of the world by its composition.

"International" must mean for me that the entire world is our concern.

One of the missions that I assign to myself is to help give everyone the means to improve their skills and increase their competencies while respecting the diversity of our cultures and our differences. They are factors of mutual enrichment.

It is in this spirit that I have been working for more than 10 years to develop the program Conductors Without Borders in countries where choral singing is very active but lacks essential educational structures.

So we will be able to provide training that will increase the capacities of choir conductors, facilitate access to cultural heritage, promote and expand exchanges between choirs.

If economic globalization is often a source of tensions, choral music is always a unifying factor between people. To be a part of the IFCM Board means sharing a strategy developed together; it means meeting the expectations of its members as best as possible and representing them by a contribution that justifies its commitment.



BURAK ONUR ERDEM (TURKEY)
BOARD MEMBER

representative of Founding Member *European Choral Association-Europa Cantat*

In today's world it is even more important to connect through the choral world. As one of the founding members, the European

Choral Association-Europa Cantat is looking forward to strengthening our bonds throughout all continents and cherish our global choral family.

The IFCM has a rich history and a lot of experience in different parts of the world. With that in our background, the IFCM has a bright future to build upon together. In that sense, I believe our next steps for the IFCM in the 2020-2023 period should contain the following main pillars:

- Reaching out to new geographies, in other words, new focus zones to encourage fresh connections between new choral environments
- Initiate projects that favour learning from each other and embrace cultural diversity
- Create even stronger bonds within established choral organisations in different continents and

feed this connection through supporting network projects: choral gatherings, training for conductors, new commissions for composers, skill-building for managers

With these in our plan, I am confident that the IFCM will establish its position as 'Global Choral Hub' in the near future. Looking forward to inspiring years of choral collaboration.



LYNNE GACKLE (USA)
BOARD MEMBER

representative of Founding Member *American Choral Directors Association*

I am honored to serve on the IFCM Board as the representative from the American Choral Directors

Association. ACDA is a professional

association of choral conductors that exists to inspire excellence in choral music through education, performance, composition, and advocacy. These goals resonate with and mirror those of IFCM in many ways. No doubt, there is both strength and encouragement in a coalition of colleagues committed to the realization of these goals in today's society. I believe in the power of choral music to change lives. The mission statement found on IFCM's website is extremely dynamic "... choral singing can be one of the most powerful unifying forces between nations. Differences in culture, political and religious ideology, race and language disappear when people sing together." In singing together, there is also great power through singing in 'community.' As human beings, we are created for community. Though we are living in the most 'technologically connected' period in man's history, there is increasing research that demonstrates that the current generation may be one of the loneliest generations ever, with Generation Z and Millennials rating themselves in recent studies, highest on feelings associated with loneliness. The ill-effects on health resulting from this loneliness are thoroughly documented. However, in the community, there is belonging. It is our choirs and our music-making that offer opportunities for this unique type of human connection and fulfilment. Choral music can provide an opportunity to find not only peace and understanding among peoples of the world, but perhaps, it can also allow us to better understand ourselves and our daily need for each other as we journey together on this 'blue planet.' My vision as a member of IFCM's Board is to serve as a conduit between our two organizations as we work together to realize our shared goals.



**NIELS GRAESHOLM (DENMARK)
BOARD MEMBER**

Representative of Founding Member *Nordisk Korforum*
Chairman of Nordisk Korforum

As a representative of a founding member of the IFCM, I see it as my duty and privilege to help secure, adjust and develop the organization for the future. I am convinced that we can do this by reaching out to and working with countries and choral communities that are not yet strong members of our organization, and by adjusting our view and understanding of choral music to include all the different, wonderfully challenging and exciting ways of collective singing that exist. In order to get there my focus will be on transparency and on ever developing the democratic structure of our great organization.



**SAEKO HASEGAWA (JAPAN)
BOARD MEMBER**

representative of Founding Member *Japan Choral Association*

At the end of this most unprecedented year of 2020, I feel privileged to be a member of the IFCM Board, representing the Japan Choral Association for another term. Amidst all sorts of difficulties that the COVID-19 pandemic has imposed on our friends and colleagues in the choral world, we have realized how crucial and powerful choral music is as a source of communication, motivation, and energy for living. And the IFCM is seeing from the postings for World Choral Day 2020, how the choral community is sound and alive despite the difficulties, being tied and united with each other through the power of singing. In the current world with eruptions of nationalism as a reaction to the pandemic in some countries, choral music can play an even more important role to bridge and unite different peoples and communities. As a representative of the Japan Choral Association, I have been actively involved in the IFCM since 2002. It has been a tremendous pleasure to see how the activities and the significance of the IFCM have been acknowledged among Japanese choral musicians since then. We are one of the few fortunate countries to have hosted WSCM and WYC, and we know first-hand how choral music can widen views and help us be open to different cultures. When we listen to each other and sing together, we become friends and find peace of mind through the friendship. As simple as it may sound, this seems to be what the world is in absolute need these days. So, all you friends in the choral community: let us keep looking for ways to sing together, so that we can disseminate our powerful tool for peace.



**JOHN ROSSER (NEW ZEALAND)
BOARD MEMBER**

As past Chair of the New Zealand Choral Federation and a career conductor, I am a strong believer in national and international choral organisations

and the benefits they offer to individual choirs, conductors and singers. With insights gained from organising Auckland's World Symposium, I am keen to add a strategic perspective to the expertise already on the Board, with particular interest in the alignment and scheduling of IFCM's suite of events.

I also offer an Antipodean view, coming from a region whose seasonal calendar is the opposite of the North's, with the effect that this has for international events in our hemisphere. Our continent of Oceania (comprising Australia, New Zealand and the islands of the South Pacific) is a vast but united and energetic region of choral activity and has a long track record of supporting IFCM, its aims and festivals. In addition, NZ is a proud member of the Asia-Pacific Summit, which promotes choral discourse and events among a confederation of countries that make up over half the world's population. I am excited to represent all these voices at the IFCM table.



**GÁBOR MÓCZÁR (HUNGARY)
BOARD MEMBER**

I believe the IFCM has a very important mission to serve as an efficient and smart platform for connecting choral musicians from all over the world, should they come

from chorally and economically developed continents, countries and (cultural) regions, or from geographical or cultural areas where access to choral education, mobility and finances are limited. The IFCM should strive to explore regions that have been hidden so far on the international choral map and create opportunities for choral actors to cooperate and exchange with other regions whose choral traditions are better known. The IFCM needs to develop a powerful digital and online communication system adapted to the highest technological skills of the 21st century, so that all choral communities could be easily connected, and choral knowledge and experience could be shared with all those who don't have assets to attend international choral events and training.



**VICTORIA LIEBERGIUS
(NORWAY)
BOARD MEMBER**

As a representative of Ung i Kor, I see the values of international cooperation, how it can bring knowledge and inspiration to our organisation, and also what young singers, conductors and organisers can bring to an organisation. In Ung i Kor we start training choral managers when they are 14 years old and half of our board members are under 26 years - something that goes well with our motto: "Young voices shall be heard".

The IFCM was the starting point for my own international choral experiences and my work thereafter, and I believe it can be for many other young people interested in choral music. My vision for the IFCM is that it should be an organisation open to young choral singers, conductors, composers and managers; educating and connecting them to the global expertise that exists within the organisation.

The IFCM should help create choral activity where it is wanted and needed, and be the international hub for the expertise already existing. It should be the bridge between amateurs and professionals, between young and old, and between the different rich choral traditions around the world.



**ANA PATRICIA CARBAJAL
(MEXICO)
BOARD MEMBER**

Thirty years ago I founded *Voce in Tempore*, an award-winning amateur choral ensemble. Since then I've worked in the diffusion and artistic development of choral music in Mexico, building bridges that bring us closer to areas that have enriched us with unique and life-changing experiences. I have served and collaborated with numerous choral associations, educational institutions, and choral directors throughout the continent who also share my passion and commitment to choral music, including several colleagues from the Latin American branch of the IFCM (International Federation for Choral Music).

I fervently believe in the inherent benefits choral singing can offer society. I have also had the opportunity to work on initiatives that prepare future choral conductors, specially training- programs created by our civil association and their collective impact on social, humanitarian, and academic endeavors.

I look forward to continue to expand our work in the following areas:

- Strengthen choral activities in the region.
- Promote regional choral music composers.
- Create support networks for choral development.
- Incentivize the exchange between countries within the region and other regions within the IFCM.
- Create links between institutions, schools and associations that work in the training of choir directors.
- Organize regular training courses in different regions under the banner of Conductors without Borders.
- Support initiatives for organizing regional festivals and educational events for conductors and choristers.
- Develop a registration form for choirs that wish to upload their information to the IFCM website.

I believe it is important to continue to promote and expand the work that Latin American directors have started under the auspices of the IFCM, enrich the work of the LACDC (Latin American Choral Development Committee), and share the rich choral heritage of Latin America represented by its musical diversity and talented composers and conductors.



**TIM SHARP (USA)
CO-OPTED BOARD MEMBER**

It is an honor to begin a new term as Board member for the IFCM. This is my fifth term on the Board, but my first term as a general representative from the membership, a responsibility I take very seriously. My vision for the months ahead is first to help our membership as they rebuild and heal following the disastrous pandemic which has had an out-sized impact on choruses. I will spend the time necessary to help wherever possible as we channel the resources of IFCM to be of help and inspiration to our members and their singers. Second and simultaneously, following the strategic work accomplished by our previous Board, I will continue to help build our governance infrastructure to guarantee worldwide representation and democracy in our work. We made great advances in this area over the last years, but there is more to do as we fuel the fire of choral growth, education, training, and enthusiasm in emerging and underserved regions. We need these voices as a part of the overall "chorus" of our collaborative IFCM efforts. Third, the financial solidity of IFCM is constantly part of my vision. It is my vision that my years of professional work in nonprofit administration and my administrative work in higher education and business will complement the business strength of our IFCM president and other talented Board members. While our work is an artistic endeavor, it is also a business, and my desire is to contribute to

our ongoing business strength. Finally, my vision is to see a choral culture take root throughout the world in which choral expression is available to everyone for participation, enjoyment, and development from first experiences to the most advanced professional levels of performance and audience enjoyment, and making good use of the area of media.



**ROULA ABOU BAKER
(LEBANON)
CO-OPTED BOARD MEMBER.**

During recent years, and specifically since the birth of the Fayha Choir in Lebanon in 2003, choral life in the Arab world witnessed a spread and remarkable prosperity after it had been limited to some churches and educational institutions. The concept of singing a cappella, in addition to polyphonic arrangements, emerged for the first time in Arab music while preserving its specificity, characteristics and oriental spirit.

We have been working through the Fayha Choir to encourage the establishment of choirs in the countries of the Arab world and to support them technically. We also worked on networking between Arab choirs, in addition to networking with international organizations such as the International Federation for Choral Music, the European Choral Association-Europa Cantat, the International Music Council, and others ...

The Fayha Choir is also a founding member of the Lebanese Choral Association and the Arab Choral Network.

There is no doubt that my presence as an Arab woman on the board of the IFCM will allow me a wider scope for assistance in developing choral life in the Arab world in addition to placing the Arab region on the global map of choral singing as well as spreading Arab choral singing in the world.

Unfortunately, news of political and security problems from the Arab world always obscures the culture, arts, and rich historical heritage this region possesses. From here, I hope, through my presence in the International Federation for Choral Music, to help show the true civilized face of this region and spread oriental Arab music, from which international choral singing was prohibited.

Edited by Irene Auerbach, UK



**SONJA GREINER (GERMANY)
GOVERNANCE ADVISOR**

In 2017 I was asked if I would be prepared to become governance advisor of IFCM and support the newly-elected board. As Secretary General of the European Choral

Association – Europa Cantat, and

as one of its founding members, I have some relevant experience, and so I accepted the challenge.

I am happy that over these 3 years we have managed to strengthen the association, expand the team and introduce transparent processes and procedures. We created new bylaws and a new membership policy, approved by members in 2019, and thus regained non-profit status in the US. We reviewed the agreements with founding members, prepared new agreements with regional offices, rewrote the model agreement for the WSCM, and introduced guidelines on when and how the IFCM logo may be used. We reviewed the distribution of tasks for staff and freelancers, and prepared an open and fair recruitment process for the two freelancing positions, as well as for the new position of Operations Manager. Since summer 2019 I have guided and supported Iva Radulovic who has gained a lot of experience, especially whilst preparing the first ever online elections and online General Assembly of IFCM. I highly appreciated the cooperation with Iva as well as our treasurer, Dominique, our office manager, Nadine, and, of course, our president, Emily, as well as the other board members.

I feel honoured to have been appointed by the new board for another 3 years. My vision for this period is to continue on a policy of clarity and transparency, and to further develop the staff. I am hoping to put in place an election committee that shall help us ensure a more diverse list of candidates at the next elections, and I plan to further revise and review all the association's legal documents.

Edited by William Young, UK

PRESENTATION OF THE NEW IFCM COMMUNICATION MANAGER

JOÃO C. SILVA

IFCM Communication Manager

Artikel auf Deutsch

Artículo en español

Article en français

João C. Silva was born in Lisbon, Portugal, but he considers himself a citizen of the world, having travelled through five continents, engaging with different people and cultures. João graduated in Business Communication and Public Relations. While attending university, he participated in the ERASMUS program and studied in Madrid, Spain. After college, he moved to Split to work at the Tourist Board of Croatia. In 2015, he co-founded Digital Connection, a digital marketing and communication agency, with his best friend, Gonçalo Freitas. They started with just the two of them, and now they have a team with more than 15 employees, including designers, web developers, cameramen, a copywriter, and a creative director. This year they opened two more offices, one in the Philippines and the other in Dubai.

In addition to communication, João has a background in science, having studied for 2 years as a biological engineer in the Instituto Superior Técnico, in Lisbon, and he has continued to investigate this field as a hobby. He also loves music, psychology, economics, and learning different languages so he can feel more connected to people from different places and cultures.

João also teaches digital marketing at EPAD, a communications school in Lisbon, where he can share his



knowledge of social media and digital strategies with his students. As a marketing strategist and creative director, Silva won two awards in 2019 from Prémios Lusófonos da Criatividade for best social media campaign and best website. The ceremony included the principal marketing agencies in Portugal, Brazil, Angola, and Mozambique. João devotes his energies to work, family, travel, and social events. He thinks that we are all social 'animals' who must fulfil our need for socialisation in order to increase our well-being. Music is the perfect tool to connect people and help us to express our feelings. Email: communication@ifcm.net

Edited by Richard Kutner, USA

PRESENTATION OF THE NEW ICB MANAGING EDITOR

ISABELLE MÉTROPE

ICB Managing Editor

Artikel auf Deutsch

Artículo en español

Article en français

Dear ICB readers,

I hope this finds you in good health, whether you are living in Latin America, in Asia or elsewhere. In these troubled times, end-of-year celebrations have been unusual, sometimes isolated, but, hopefully, accompanied and aided by music in spite of everything.

A new year begins and with it comes a change of face for the ICB editorial team! As of this edition, I take the reins as Managing Editor for the publication. But who am I? Born in France to musician parents and being of French-German nationality, I feel deeply European. Primarily a violinist, I grew up on choral music and the Choralies in Vaison-la-Romaine, in which my father has participated for over 40 years, have sounded for many years like a musical paradise to my ears (something I believe to be not far from the truth!). At the age of 19, I myself took part for the first time. At 21, I undertook an internship at the EUROPA CANTAT festival in Mainz (Germany) and finally tumbled down the rabbit hole that is the international choral world.

My studies in applied foreign languages and, later, in music management steered me towards Germany and into the organisation of festivals and concerts, as well as at the European Music Council (EMC) and at Carus-Verlag. However, despite my interest in event organisation, a swiftly burgeoning love of the stage saw me enrol at Folkwang University of the Arts (Essen, Germany) to study singing, choir conducting and musicology. I had the good fortune to work with Helmuth Rilling, Kathy Romey and Hans Christoph Rademann, all hugely important individuals with respect to my development, both musical and personal. Henceforth a freelance singer and choirmaster, editor and translator, I am a member of Frieder Bernius' *Kammerchor Stuttgart*, the *figure humaine kammerchor* led by Denis Rouger and the European chamber choir *Cythera*, created in 2020 by Mihály Zeke.

Looking to the future, my hopes for the ICB are to grow its creativity, to optimise the geographic and thematic breadth of its content, to further its visibility and to think 'outside of the box'. I am relying on your cooperation



to help me make the magazine one that you anticipate evermore eagerly each trimester! Please feel free to contact me at icb.editor@ifcm.net to suggest articles, authors, CDs or books to review, to propose ideas for a series of contributions, or simply to make known which article(s) you have always dreamed of reading in the ICB. The editorial committee and I are keen to learn about your desires and expectations.

The present edition is unique and offers up a look back on the activity of the IFCM over the past few years. The usual ICB format will be resumed as of the next edition. I wish you a very happy 2021 – a year filled with music, enjoyed in good health and with the perseverance and adaptability of which we are all so dearly in need at the moment.

Translated by Samuel Hemsworth, Poland

CHORAL WORLD NEWS



**RONDAS CORALES – Conducting in
Children and Youth Choral Singing**
ADICORA

**Young Voices Rise For Global Hope
and Unity**
Dr. Maria Theresa Vizconde-Roldan

RONDAS CORALES

CONDUCTING IN CHILDREN AND YOUTH CHORAL SINGING

ADICORA (2020)

Esteban Conde Ferreyra (President). Academic Committee: Viviana Bognar, Andrea Aventuroso, Elisabeth Guerra, Angela Burgoa, María Soledad Gauna, Macarena Gómez Delgado

Artikel auf Deutsch

Artículo en español

Article en français

THE “CONDUCTING IN CHILDREN AND YOUTH CHORAL SINGING” EVENT WAS HELD ON ZOOM FROM SEPTEMBER 27 TO OCTOBER 2, 2020. SPONSORED BY THE ASSOCIATION OF CHOIR CONDUCTORS OF THE ARGENTINE REPUBLIC (ADICORA), THE EVENT FEATURED A SERIES OF DEBATES MODERATED BY QUALIFIED PROFESSIONALS, AS WELL AS INTERVIEWS WITH 70 PERSONALITIES RENOWNED IN THE CHORAL FIELD. OUR PURPOSE WAS TO GENERATE INTERACTION, DEBATE AND DISCUSSION AND TO RAISE PROFESSIONAL AWARENESS ON ISSUES RELATED TO THE CHALLENGES FACED BY CONTEMPORARY COMMUNITIES.

CHILD AND YOUTH CHOIRS – WHERE AND WHEN

In Argentina, child & youth choral activities take place in schools, clubs, cooperatives, churches, town halls, recreational centers, union centers and cultural organizations, each of which takes on the characteristics of that organization. Choir projects are begun either on the conductor's own initiative or derived from educational or cultural programs that encourage their development. These choral activities are not always supported financially by the institutions and organizations where they take place: The conductors are often poorly paid, working hard at their jobs with remarkable dedication and out of love for choral singing.

Voices can be heard warning of the urgent need to provide equal opportunities to all children and young people in our country through:

- Public policies that support programs for training child and youth choirs, with budgets protected by law to guarantee their continuity.
- Curricular spaces for training teachers, music teachers and choir conductors, with specific content related to children's choral singing, children and youth voices and repertoires suitable for each age.
- The formation of collaborative working teams that guarantee greater inclusion so that the right to sing receives more than mere lip-service.

SCHOOL CHOIRS – EVERYBODY CAN SING

In a session on the fundamental issue of school choirs, teachers from throughout Argentina shared their experiences working for a better future for choral music and the integral education of our children and young people. Thanks to these experiences, we

became aware of their implications and impact: the common denominator of all was the emphasis on conductors' training. With patience, confidence, and, of course, technical resources, we can make a significant difference for the soul of any student. Schools should be places where individualities are respected, potentialities restored, and the right to sing guaranteed.

*“The school is the place to learn *par excellence* and the choir must be there.” Maestro Ricardo Barrera*

Other issues addressed were state policies and institutional decisions needed for these projects to succeed, since teachers' commitment, competence and will-power are often insufficient. We recall Zoltan Kodály's words: “May the music belong to everyone” and we state the urgency of recovering classroom singing.

VOCAL PEDAGOGY – WHO WILL SING?

Round-table participants included doctors, speech therapists, otorhinolaryngologists, pedagogues, composers, directors, singers, actors, vocal technique teachers, university teachers, musician-therapists, and choir singers.

These people represented the professional body that deals with youth singing issues and it is the one to be addressed when undertaking the teaching of choral singing. Their specialties are usually not elaborated deeply enough in the curricula for our teaching and university degrees. To compensate for this deficiency, interdisciplinarity and the cooperation of teachers are required.



In this round, the topics covered were:

- Characteristics of a child's voice
- Voice change
- Transgender voices
- Inclusion of non-binary people in choirs
- Adapting choral music to people's abilities
- Functional and aural scientific knowledge on vocal peculiarities

REPertoire - "SINGING HAS MEANING, UNDERSTANDING AND REASON"

By doing interviews and holding a live round-table discussion with prominent conductors, composers and arrangers from the country's different socio-educational and artistic-cultural sectors, we sought to broaden perspectives and concepts related to child and youth choral repertoires.

The choice of these repertoires is based on different relevant aspects:

- Guidance and stimulation of the psychomotor and cognitive development of the singers.
- Momentum for new Argentinian choral productions composed for different child and youth groups

We understand the choice of repertoire as a dynamic fact that demands study, dedication, exploration, curiosity and creativity to open ourselves to new possibilities, as well as sensitivity to connect with the concerns and needs of both choirs and audiences.



SINGING AND MOVEMENT - FROM REHEARSAL ONTO STAGE?

We set out to study body movement in choral activities from different perspectives, with the intention of moving away from the existing regional belief that considers that practice to be an "extra" on stage, one that is useful only for warming-up voices in rehearsal. We affirmed that our voice and our body should not be perceived as two separate entities, but as one single unit.

To illustrate this, García Malbrán, from the neurosciences field, shared concepts such as the *crossmodal* model, defined as a "lexical encounter (not an overlapping), an example of conjugating a visual message with a sound message that activates multimodal neurons" while Alberto Grau, talking about eurythmics, stated that "the child singer becomes an actor; for this reason he or she must exercise the body rhythm and think about musical works together with body expressions".

Likewise, new concepts arose regarding the roles of conductor and choir, the most relevant being: The conductor as a moderator; innovative leadership; the intelligent choir (more horizontal leadership) and the importance of working on the corporality of the conductor. These brand-new concepts break with the modernist tripod (composer, performer and listener).

In conclusion, we reaffirm our readiness not only to enlarge inclusive spaces in the curricula but also to increase the number of places in our country where teacher and school training occur.

ADICORA National YouTube channel <https://www.youtube.com/channel/UCMhXxrqXKaDGloEgfZdPgOA>
Website: <http://adicora.org/>

Editing and Translation: María Victoria Ferrer, Córdoba, Argentina. Final editing by Anita Shaperd, USA



The Association of Choir Conductors of the Argentine Republic (ADICORA) is composed of choir conductors from all over the country, working together in 16 subsidiary and 5 regional delegations. The national management is led by a Counseling Directory, whose members are from different provinces, and an Honorary Consultant Council comprised of the most prestigious Argentinean choir conductors.

We work in ADICORA to empower choir conductors and choral activities. We organize and manage congresses, seminars, workshops, and choir festivals in every province of our country through the creation of subsidiaries in the different regions to attend to specific needs. Agreements and collaborations with official organizations and national or international NGOs support professional conductors and promote recognition of original choral pieces by contemporary Argentinean composers and arrangers, prompting the creation and publication of new compositions for all voices as well as arrangements of popular and folk music.

From the start, this Association has created ties to public and private institutions, counselling them on the creation of new choirs as well as strengthening the environment of the choir conductor.

International Communications Secretary: adicora.internacional@gmail.com

Artistic Secretary: artistica.adicoranacional@gmail.com

Edited by Katie Maxfield, Canada



11th European Academy for choral conductors

Fano / Italy

29th August / 5th September 2021

lecturer **FRIEDER BERNIUS**

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YOUNG VOICES RISE FOR GLOBAL HOPE AND UNITY

DR. MARIA THERESA VIZCONDE-ROLDAN

choral conductor and teacher

[Artikel auf Deutsch](#)

[Artículo en español](#)

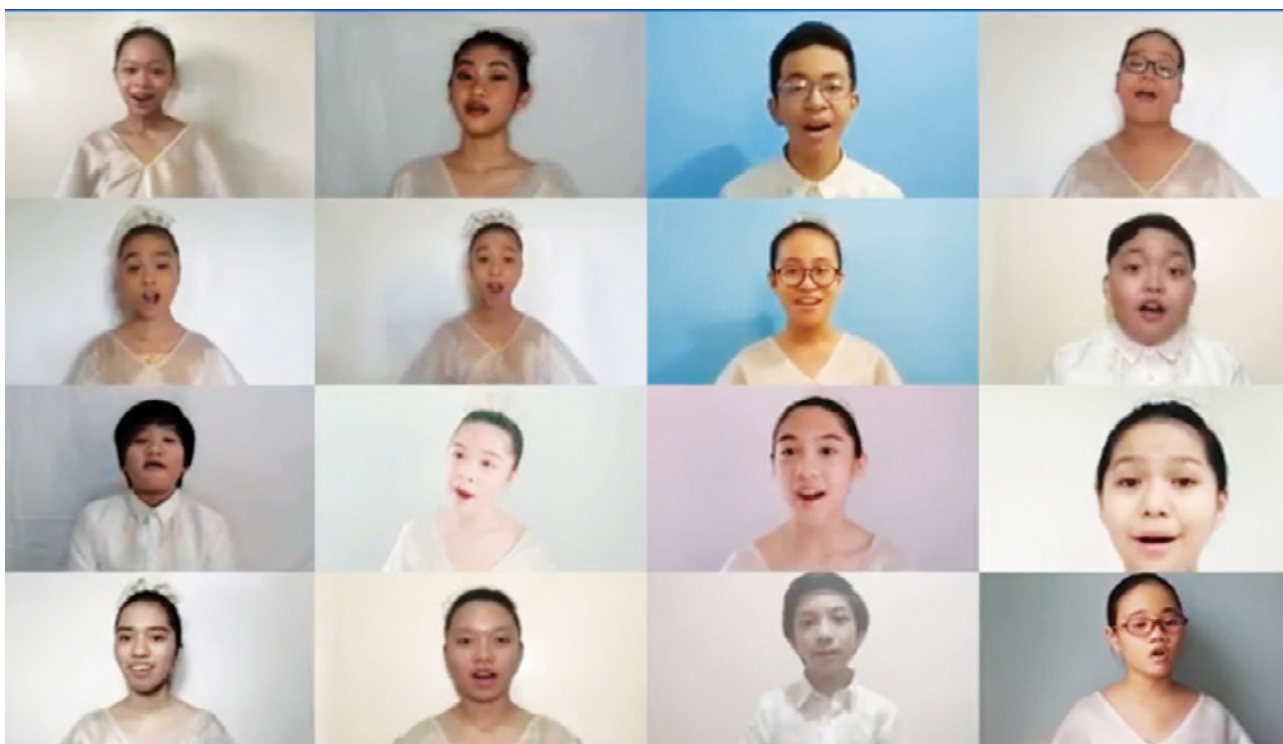
[Article en français](#)

HEAVENLY VOICES IN CONCERT HALLS, MOVING MUSIC DURING MASSES, WEEKLY REHEARSALS WITH CHORISTERS—THESE ARE THE THINGS THAT HAVE CHANGED IN THE CHORAL SCENE FOR THE PAST NINE MONTHS. THINGS HAVE BEEN DIFFERENT THAN USUAL AS MUSICIANS HAVE NOW UTILIZED DIGITAL TECHNOLOGY TO PRODUCE A CHORAL PERFORMANCE — LEARNING A PIECE INDIVIDUALLY, RECORDING THEM TO PERFECTION, AND TAKING A VIDEO IN FRONT OF THE CAMERA, SOON TO BE STITCHED TOGETHER INTO ONE PRODUCTION.

But amid this trying time of adjustment and solitude, where social interaction has shifted to the virtual scene, choral groups consisting of children and youth have stepped up and used their art to inspire, to express, and to connect — as music soars beyond boundaries and extends its wings to where harmony is needed most. Last June 24, 2020, the Treble Association of the Philippines, Inc. (TCAP) successfully launched the Young Voices of the World through a virtual choral performance — with the theme Sing As One, music by Jude B. Roldan and lyrics by Ignatia Mariae Adeline,

Charise Eryka Delson and Jude B. Roldan — in unity with children and youth choral artists from different countries as the world fights against the COVID-19 pandemic. This initiative, which was premiered on Youtube, featured 37 amazing choirs from 17 countries including our scholar choirs, the Young Voices of the Philippines and Kantabella. These choirs are from Asia, Africa, America, and Europe.

The TCAP, Inc. is a non-profit organization committed to cultivating young choral artists, spearhead research and development for children and youth choral movement,



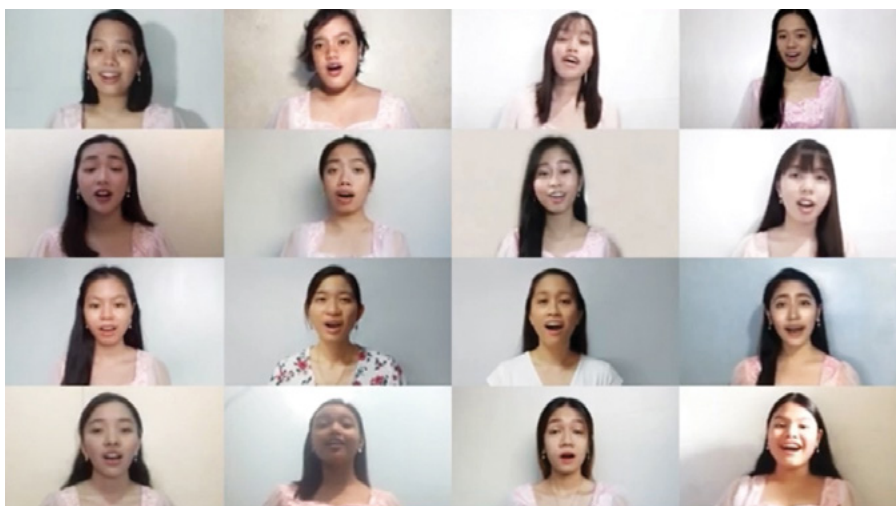
Young Voices of the World participants: Young Voices of the Philippines, a scholar choir of the Treble Choir Association of the Philippines

and promote Philippine music within the country and across the world. Aside from the Young Voices of the World, they have also launched variations in Asia and the Philippines, connecting 37 treble choirs across the globe with music. For the group, choral music is more than a discipline that cultivates exemplary skill and artistry, but also an effective medium to unify people through message and song — harmonizing for hope and solidarity amidst the adversity.

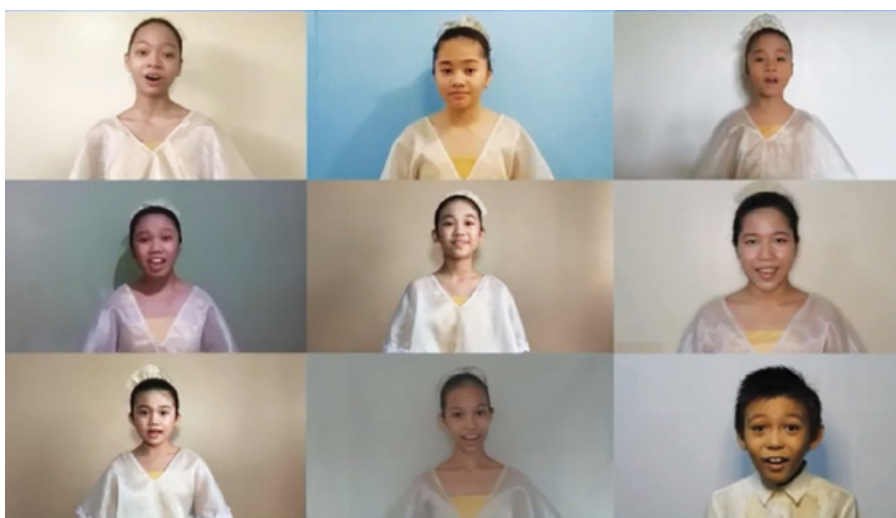
Here is the list of choral groups for your reference:

YOUNG VOICES OF THE WORLD

- Cantemus Children's Choir (Hungary) cond. Maestro Dénes Szabó
- Hamilton Children's Choir (Canada) cond. Ms. Zimfira Poloz
- Kantabella (Philippines) cond. Mr. Jude B. Roldan
- Kinderchor der Staatsoper Unter den Linden (Germany) cond. Mr. Vinzenz Weissenburger
- Kodaly Conservatory Children's Choir (Greece) cond. Mr. Michalis Patseas
- Leioa Kantika Korala Children's Choir (Basque Country, Spain) cond. Mr. Basilio Astúlez
- Ponomaryov Vesna Children's Choir (Russia) cond. Dr. Nadezhda Averina
- Shenandoah Valley Children's Choir (USA) cond. Dr. Janet Marie Hostetter
- Soul Sounds Academy (Sri Lanka) cond. Ms. Soundarie David Rodrigo
- Tygerberg Children's Choir (South Africa) cond. Ms. Karina Erasmus
- The Bel Canto Youth Chorus of the Bach Choir of Bethlehem (USA) cond. Dr. Joy Hirokawa
- Young Voices of the Philippines (Philippines) cond. Mr. Jude B. Roldan and Dr. Maria Theresa Vizconde-Roldan



Young Voices of the World participants: Kantabella, a scholar choir of the Treble Choir Association of the Philippines



Young Voices of the World participants: Young Voices of the Philippines, a scholar choir of the Treble Choir Association of the Philippines



Young Voices of the World participants: 1st and 2nd rows (from left to right) Punggol Secondary School Choir, Hai Sing Catholic Secondary School Choir, The Bel Canto Youth Chorus of the Bach Choir of Bethlehem, Saint Angela Choir, Kuala Lumpur Children's Choir, 3rd and 4th rows (from left to right) Young Voices of the Philippines, Wattana Girls' Choir, 5th and 6th rows (from left to right) Ikeda Junior Choir, Taipei Philharmonic Youth & Children's Choir, Choir of Seongnam International Trade High School

YOUNG VOICES OF ASIA

https://m.youtube.com/watch?v=abxk_sVdRI

- Hai Sing Catholic Secondary School Choir and Punggol Secondary School Choir (Singapore) cond. Mr. Marcus Lee
- Ikeda Junior Choir (Japan) cond. Ms. Kayoko Shibuya
- Kuala Lumpur Children's Choir (Malaysia) Ms. Susanna Saw
- Saint Angela Choir (Indonesia) cond. Mr. Roni Sugiarto
- Seongam International Trade High School Choir (Korea) cond. Ms. Kwon Yong-sik
- Taipei Philharmonic Youth and Children's Choir (Taiwan) cond. Ms. Sandy Fu



Young Voices of the World participants: 1st and 2nd rows (from left to right) Kodaly Conservatory Children's Choir of Greece, Tygerberg Children's Choir, Leioa Kantika Korala Children's Choir; 3rd and 4th rows (from left to right) Shenandoah Valley Children's Choir, Hamilton Children's Choir, Ponomaryov Vesna Children's Choir; 5th and 6th rows (from left to right) Soul Sounds Academy, Kinderchor der Staatsoper Unter den Linden, Cantemus Children's Choir



Young Voices of the World participants: 1st row (from left to right) Savior Singers, Mandaue Children's Choir, Aurorae Girls Choir; 2nd row (from left to right) St. John the Baptist Children's Choir, Bitik Children's Choir, Kilyawan Boys Choir; 3rd row (from left to right) Voices of the South Children's Choir, Calasiao Children's Choir, Dreamweavers Children's Choir; 4th row (from left to right) Raz Singing Cherubim, Living Learning Children's Chorus, Himig Zamor; 5th row (from left to right) Loboc Children's Choir, Dagupan City Children's Choir, Baao Children and Youth Choir; 6th row (from left to right) Las Pinas Boys Choir, Prayer Bible Fellowship Children's Choir, Laoag City Children's Choir

- Wattana Girls' Chorus (Thailand) cond. Mr. Sathit Sukchongchaipruk
- Kantabella (Philippines)
- Young Voices of the Philippines, cond. Mr. Jude B. Roldan and Dr. Maria Theresa Vizconde-Roldan

YOUNG VOICES OF THE PHILIPPINES FESTIVAL CHOIR

<https://m.youtube.com/watch?v=0KvAXWoXL3k>

- Baao Children & Youth Choir, cond. Mr. Hermelino Briones
- Bitik Children's Choir, cond. Mr. Ron April Frias
- Calasiao Children's Chorus, cond. Mr. Gilbert Allan Dispo
- Dagupan City Children's Choir, cond. Virginia Llamas-Mendoza
- Dreamweavers Children's Choir, cond. Ms. Perlyn Joy Enriquez
- Himig Zamora Children's Choir, cond. Mr. Ivan Grulla
- Kilyawan Boys Choir and Voces Aurorae Girls Choir, cond. Mr. Mark Anthony Carpio
- Laoag City Children's Choir, cond. Mr. Vernix Magayano
- Las Piñas Boys Choir, cond. Mr. Armando Salarza
- Loboc Children's Choir, cond. Ms. Lea Claudia Cal
- Mandaue Children & Youth Chorus, cond. Mr. Dennis Gregory Sugarol
- Raz Singing Cherubim, cond. Ms. Alijah May Raz
- Savio Singers, cond. Mr. Frinz Charles Casas
- St. John the Baptist Children's Choir, cond. Mr. Bryan Lejano
- Voices of the South Children's Choir, cond. Mr. Peter Buaya
- Young Voices of the Philippines, Living Learning Children's Chorus, and Prayer Bible Fellowship Children's Choir, cond. Mr. Jude B. Roldan and Dr. Maria Theresa Vizconde-Roldan



DR MARIA THERESA VIZCONDE-ROLDAN completed her Doctor of Musical Arts in Music Education degree at Saint Paul University Manila. She also graduated as a Bachelor of Music in Music Education, cum laude and Master of Arts in Choral Conducting from the University of Santo Tomas Conservatory of Music. She teaches conducting, large ensemble classes and music education at the University of Santo Tomas Conservatory of Music, Centro Escolar University Conservatory of Music and Graduate School. To promote Filipino choral music and in their advocacy to strengthen the children's choral movement in the Philippines, Theresa, together with her husband Jude, arranges Filipino folksongs and writes choral music for children's choirs. They also founded the Treble Choir Association of the Philippines and its scholar choirs, the Young Voices of the Philippines and Kantabella, of which she is the conductor and the co-artistic director. They organised Groundwork for Choirs, a series of choral workshops for conductors around Southeast Asia, and released their book Groundwork for Part-Singing, a collection of short pieces to develop choristers' ability to sing in parts. Her choral works have been published, performed and premiered at various choral festivals and competitions around the world. These works were published by Hal Leonard Publishing Company and Pavane Publishing in the USA. She was one of the featured composers at the 2015 Pacific International Choral Festival in Eugene, Oregon, USA. As a sought-after choral instructor, children's choir conductor, guest conductor and choral clinician, Theresa has given conducting master classes, presented choral and music education lectures and led workshops around the Philippines, Singapore, Hong Kong, Malaysia, Indonesia, South Korea, Japan, Taiwan, China and the United States of America. She has also been invited to adjudicate in prestigious international choral festivals and competitions and has served as chairwoman for choir competitions in the National Music Competitions for Young Artists (NAMCYA) in the Philippines. Currently, Dr Maria Theresa Vizconde-Roldan is also the Vice President for Projects of the Philippine Choral Directors Association. Email: mtvizconderoldan@yahoo.com.

Edited by Christopher Lutton, UK



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COMPOSER'S CORNER



Using the Pandemic to Unlock Creativity
Ki Adams

USING THE PANDEMIC TO UNLOCK CREATIVITY

KI ADAMS

IFCM Vice-President, Foundation World Youth Choir President
Founding Co-Director of The Singing Network

Artikel auf Deutsch

Artículo en español

Article en français

It is now undeniable that there will be a 'new normal' in the post-pandemic choral world. For many, the pre-Covid choral tradition was familiar, comfortable and secure, but, as time may show, it may have been limited in its vision and purpose. The pandemic has provided us an interlude with extraordinary possibilities if we are willing to embrace change and find new ways of and reasons for singing together. This article will highlight several innovations and experiments undertaken by Canadian choirs and composers as, together, they have engaged in creative and imaginative projects which never would have been thought up without Covid-19.

THE CONVOLUTION PROJECT

Canada, with its population of 38 million and the world's second largest country land mass (9.98 million square kilometres), has a national arts service organisation dedicated to the choral arts sector - Choral Canada/Canada Choral. Working in partnership with Choral Canada/Canada Choral are nine provincial choral federations in the country's ten provinces and three territories. [Choir Alberta](#) is the choral federation in the province of Alberta (western Canada), which is a hot-spot for choral activity in our country. During the pandemic when choirs were unable to meet or perform in person, Choir Alberta wanted to organise a project that would strengthen the provincial choral community as well as push the boundaries of the conventional virtual choir project.



The [Convolution Project](#) grew out of the new pandemic reality, in particular the grief and almost panic among the choral community as to how it would survive. The approach was to explore how the pandemic could become an opportunity rather than a calamity. In creating a new digital choral medium, [Reunion](#) not only

brings Alberta choral singers together virtually but also virtually returns their sound to the choral spaces where they ordinarily sing by simulating the resonances of churches and concert halls throughout the province.

Choral singers have been grieving the loss of their cherished art, with all the social, cultural, emotional, and even health benefits that it brings, due to social distancing imposed by the pandemic. We hope to use Reunion to virtually recreate some of the choral magic that singers have been missing. ([Jason Noble](#), composer)

The project involved 89 singers from 54 choirs around the province of Alberta and included both auditioned and non-auditioned singers. All the sounds on the recording came from the human voice. The composer describes the compositional process: *I have tried to compose a piece that singers will love to sing, with lyrical melodies, lush harmonies, a variety of textures from delicate to rich and sonorous, and a dramatic formal crescendo. Once the singers recorded their parts, I used some of the vocal materials to create virtual soundscapes that are possible only with electronic enhancement. In this way, we hope to turn the distance imposed on us into an opportunity to explore new sonic spaces.*

Using convolution, an electroacoustic technique, Noble was able to model the resonance of a space for the choristers' voices, returning the singers' voices to their own choral spaces. In some sections of the piece, convolution was used to simulate these acoustic spaces. In other sections, the reverb is diminished or cancelled, creating an amazing intimacy by removing the illusion of distance. This technique provided a powerful means of evoking the text, beginning with the line: *Distance disappears in sonic spaces.*



Additionally, the singers recorded spoken and non-texted vocal sounds that were digitally manipulated to create naturalistic and social soundscapes. These sounds were intended to evoke scenes from which many people were isolated due to restricted travel and activity during the pandemic: a forest, an ocean, and a social gathering. No images of singers appear in the performance, only empty concert spaces and natural environments. The project was truly successful in bringing the singers back together, socially and musically, in their acoustic performance environments, even though it was only a virtual 'reunion'.



Jason Noble, composer

SONIC TIMELAPSE PROJECT



The [Sonic Timelapse Project](#) is a collaborative choral art commissioning project that grew out of concerns as to how choirs might fund commissions during the pandemic. Founded by [Katerina Gimon](#), [Laura Hawley](#), and [Geung Kroeker-Lee](#)

with the support of [Prairie Voices Inc.](#), this project brings together shared creativity and financial resources in a time of need to fund the creation of 10 new works as well as support online programming for participating choirs. Kroeker-Lee explains the genesis of the project: *Sonic Timelapse, at its core, is about community. The spirit behind the project was to give the Canadian choral community an opportunity to respond to the effects of the global pandemic by expressing themselves through new choral works. We envisioned a creative process that placed the composer, conductor, and singer as equal contributors to these works, because we felt this was a way to create authentic expressions of our community. Humanity has always had a way of creating incredible beauty in its most challenging moments; we hope this project provides an experience that allows our art form and community the opportunity to grieve, reflect, make new discoveries, and celebrate the beautiful complexities of life.*

The idea is to commission new works based on how choristers are feeling over time during the pandemic. The collaborative process involves gathering content from the emotional landscape of choral communities in Canada and using these creative reflections as texts for choral compositions. Gimon describes the collaborative goal: *As a composer, I've always been passionate about finding ways to involve singers in the process of creating a new work for their choir. The result of involving singers intentionally is the creation of a new work that truly feels theirs — something representative of their voice, feelings, time, ideas, and struggles. During this pandemic, I think this has become even more important. Times of social distancing have made us realize how much we value connection and yearn to be part of something greater than ourselves through choir and singing together. Our hope with Sonic Timelapse is that, even at times when we aren't able to sing together in one room, participants can still feel exactly this connection and relationship to others.*

This collaborative project is designed with a lot of flexibility and options based on nine funding tiers, each with varying degrees of access to digital license authorisation for commissioned scores, creativity workshops, creative reflections, and the New Works Video Library. Using an innovative crowdfunding model, the project will generate a number of new compositions, many for multiple voices in flexible voicings. Hawley explains the funding model: *Approaching Sonic Timelapse from my dual perspectives as a composer and conductor, I was especially focused on creating a way for choirs to access new music in a year when many are struggling desperately, without compromising our goals around what we want to pay all of the commissioned composers. We therefore designed a funding model that aims to make it financially easier for choirs to buy new music and engage online. For example, the \$350 CAD funding level includes access to choir sets of four new works, learning tracks, videos in which each composer discusses their new piece, and three workshop sessions that are customizable by length and level. All this is valued at \$800-\$1000 CAD.*

With so many choirs looking for help and with so many individuals wanting to support the community and the arts, we believe we can work together to pool our financial and creative resources. Every individual or choir that donates or signs up helps build a strong community, connects choirs with each other and with composers, gives voices to our lived experience of the pandemic, puts music into the hands of singers, and generates tremendous creative energy that is a positive light in our world!

Sonic Timelapse has engaged ten outstanding Canadian composers to create the commissioned works. For this article, each composer was invited to share their thoughts on the project.

Carmen Braden

It is a great idea having so many commissions generated in a short time under one umbrella topic. Making them available to multiple choirs at once is brilliant as it frees up some of the boundaries of exclusivity in the traditional commissioning process. Post-pandemic, I imagine multi-layered engagement with these pieces from across the network of choirs and composers who took part in the initial generation of Sonic Timelapse. As a set of works defined by their circumstances of creation, they will be a fascinating marker to look back on in coming years.

Deanna Edwards (Gestrin)

Sonic Timelapse entered my life five months into the pandemic when it was clear that the choral arts were in a vulnerable position and equally unclear what was still possible in terms of music creation, community, and connection. Deriving inspiration from artistic reflections submitted to the project provided me with a sense of much-needed hope and purpose at that time. I felt inspired to write a piece that not only addressed my pandemic experience but could also tackle some of the challenges faced by online choral teaching and singing. It's moving that, at a time of such uncertainty, choral composers from across Canada can stand together on the same 'stage' to offer hope and beauty in a practical and meaningful way.

Jeff Enns

I love the idea of Sonic Timelapse as a collaboration of ideas, creators, benefactors, and beneficiaries. As a composer, it is good to have some parameters, and the submission of texts from multiple sources and individuals provided a great variety to choose from. I think that it is a great idea to share the pieces among all of the choirs involved. This gives more opportunity for choirs to perform each piece and for composers to have their pieces performed.

Katerina Gimon

One of the things that excites me most about Sonic Timelapse is its 'timelapse' aspect with two pieces of new music being released each month, each based on reflections by choral music community members collected on an ongoing basis. The music created will serve as a 'time capsule' of this unique moment in our history - the difficulties we faced, how we found hope, how it changed us, and how it changed our world. Through the uncertainty of 2020, this project has been a shining light for me - inspiring me and bringing me hope in difficult times.

Laura Hawley

Working with the Creative Reflections submitted meant connecting creatively with all of the choral artists who had submitted those reflections. As I read their submissions and pondered how to set those emotions and ideas to

music, I felt a bridge was created between us. Now as I sing through my completed piece, each phrase, word, or emotional idea connects me to the person who inspired that moment. This was a side of the project that I hadn't necessarily predicted - the power of this collaborative creative process to shorten the distance between us, and how this would remind me that I'm part of a community who can find the creative potential in even the darkest moments and work together to turn it into an expression of art.

Ryan Henwood

At a time when artists have had to pause their creative endeavours, this project has provided an opportunity for me to create and reflect on my experience with the global pandemic. I was drawn to Sonic Timelapse by the Creative Reflections shared by conductors from across the Canadian choral community. As my composition process begins, I hope to weave together their unique perspectives with my own to represent the complex emotions that were brought forth during this time.

Shane Raman

During the time of the pandemic and social uprising I was re-evaluating my relationship with choral music as a person of South Asian descent. Working in a specific art form of the culture that colonized my people is a hurdle I am hopping over multiple times. Sonic Timelapse allowed me to channel some of my thoughts and feelings about these issues into



a piece that could have more exposure. The ideas of inclusivity and diversity and supporting the choral community during this pandemic seem so relevant that I jumped at the chance to be part of this group of Canadian composers.

Marie-Claire Saindon

What a project! When everyone was still reeling from the cancellations of thousands of concerts and rehearsals in the spring, Sonic Timelapse offered a new way to create music by bringing choristers, conductors, and composers together despite the physical distancing. Of course I was going to jump in! It is also a wonderful challenge to compose something 'simpler' in order to keep it accessible over Zoom-filled rehearsals, yet to have it still be artistically compelling. I hope this model that makes commissioning accessible at a lower cost to community ensembles and flourishes around the international choral community!

Ben Sellick

It's cold, dark, and we can't see our friends. Death and grief are experienced in alien, distanced setups. The Canadian spirit trudges on. The thaw holds more promise than ever this time around. Sonic Timelapse is about this spirit of Canadian resilience and creativity in response to hardship. One of music's jobs is to capture moments like this: a living snapshot of one time and place. My hope is that the picture is one of transcendence, amidst the darkness, grief, and snow.

Fraser describes the inspiration for this project: *We are all searching for truth in our lives, and it seems it is increasingly hard to find. This project embodies just how widely the truth is open to interpretation and how our certainties can be so different from one to the other. We continuously grapple with the complex world of shadow and light, the seen and the unseen, and the manipulation of reality.*

Through their commissions, the composers have explored the theme of truth and permitted it to lead them down wildly different creative paths. Farrell draws inspiration from the rose as a symbol of truth, something that can be stripped away petal by petal and then flourish in the most unexpected places. Saindon examines truth in the era of fake news, anti-vaxxers, conspiracy



Tracy Wong

Sonic Timelapse is such an innovative way to bring hope to the choral community – singers, directors/conductors, audience, and composers. It addresses community engagement, creation of new music, financial collaboration, and emotional resilience at a time when we are forced into silence. As a conductor, choral singer, music educator, and composer, I feel this project fills multiple gaps in collaborative music creation right now and will continue to be needed post-pandemic. Sonic Timelapse reminds us to lean into music and each other for resilience and hope.

VERITAS: SEEKING TRUTH, SHARING WISDOM

Exploring the concept of truth during a global pandemic saturated with 'fake news', deception, and misinformation, the [Aeolian Singers](#) (Halifax, Nova Scotia) commissioned works by Canadian women composers under the title of [Veritas: Seeking Truth, Sharing Wisdom](#). The three composers are [Frances Farrell](#) (Nova Scotia), [Marie-Claire Saindon](#) (Quebec), and [Carmen Braden](#) (Northwest Territory) — each from a different region of Canada. Artistic Director Heather

theories, and deepfake technology. Braden challenges listeners to experience truth through the eyes of a child with ever-evolving memories and impressions.

Rather than premiere the commissions in one concert, the project showcases the composers individually in three separate concerts designed to allow the audience to interact with these outstanding Canadian women composers. Each concert features the world premiere of one commission and incorporates a presentation by the composer

on a topic related to her own compositional and creative process. The composer engages in a collaborative demonstration with the choir about the commissioned work, giving audience members the rare opportunity to hear directly from the creators about their craft, witness the collaborative creative process, and experience an in-depth look into the world of composition. One of the composers, Frances Farrell, shares her thoughts about her creative process and, in particular, the interaction in the Veritas project between the composer, the choir, and the audience.

The first challenge in accomplishing this commission, A Rose by Any Other Name, was tackling such a broad topic. I decided to create a suite of three pieces to reflect



Frances Farrell, composer

truth from several viewpoints. A preliminary exploration of poetry led me to Anne Brontë's quote: "But he who dares not grasp the thorn should never crave the rose." I played with the rose as a symbol of truth that could unify the three movements of A Rose by Any Other Name. When reading the last stanza of Hilda Doolittle's (H.D.) poem Night, I was intrigued by the image of petals dropping, leaving only the stark core of the rose behind. As I read through the text, the idea of a Handel aria came

to me. The truth these days, it seems, is a rather archaic construct, and it occurred to me to pair this notion with an archaic, but much beloved musical style, Baroque, resulting a slow and stately farewell to the truth as the title of this first movement, Elegy, suggests. The second piece in this set was inspired by an image I ran across in a Tupac Shakur poem about a rose growing from concrete. The impossibility of this image intrigued me and, as I thought more about it, the notion of standing in one's truth, of believing in yourself when perhaps no one else does, eventually informed the musical material in this movement. The musical ideas in last movement of this suite, Women Are Not Roses, were inspired by a poem of the same name. In her poem, celebrated author Ana Castillo challenges the ways in which women have stereotypically been described and categorized, ostensibly overlooking the truth of who we really are. Musically, I wanted to reflect the notion of withholding definition by playing with the music so that it did not stay in one place, as it were, resulting in changing time signatures, unorthodox melodies, and playing with temporary keys creating abrupt shifts in musical ideas. This movement is really a moving target of sorts.

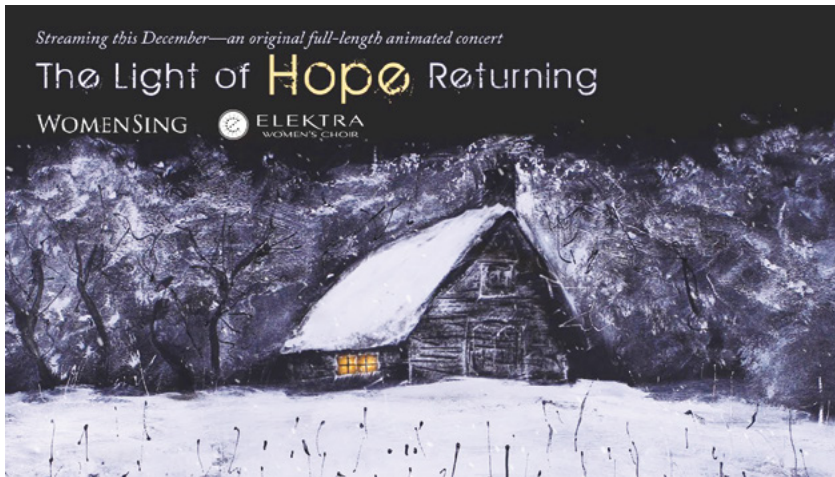
It seems like during these times the choral art, too, is a moving target. All of us have been challenged to explore and extend the parameters of what the choral art can offer. The Veritas project points to innovation in these times of uncertainty. That this project was performed at all, given Covid restrictions, speaks to the determination of Artistic Director Heather Fraser and the Aeolian Singers. But, beyond Covid, the Veritas project underscores the role



Aeolian Singers

a living composer can play in advancing choral music.

Behind-the-scenes segments have seemingly become a staple in many other arts forms as evidenced in interviews with actors and directors for movies, authors and their books, and songwriters' circles. These events give voice to creators in addition to the creations themselves. In the choral world, and I realize I am speaking in general terms, the composer's voice tends to be relegated to programme notes or brief remarks from the conductor. This is inevitable with composers who are no longer alive. Moreover, one could argue that the performance of a composer's work is, in and of itself, giving voice to the composer. But, how might the performers' and audience's experience be enhanced when they are given more opportunities to hear from the composer himself, herself, themselves? When composers are invited to work with the singers and the conductor to share their vision of the piece? When composers are invited to talk about the genesis of their pieces and salient compositional features to the audience? The Veritas project



Kevork Mourad



Elektra Women's Choir

may serve as a model of a choral concert that sees a reimagining and strengthening of the allyship among performers, audience members, and the composer and, in so doing, may provide new answers to age-old concerns of sustaining and growing an audience base. Moreover, inviting the composer's voice shifts the balance between the process and the product, affirms and elevates the composer's voice, and, at the same time, offers further opportunities to empower and elevate choristers' and conductors' voices in their shared role as agents of artistry. The truth of the matter is that projects such as *Veritas* may be pointing the way through these troubled times and beyond in the choral world.

THE LIGHT OF HOPE RETURNING

In June 2020, as the realities of an entire choral season being lost to the pandemic were setting in, [Morna Edmundson](#), Artistic Director of [Elektra Women's Choir](#) (Vancouver, British Columbia, Canada), was approached by [Ofer dal Lal](#), Artistic Director of [WomenSing](#) (Orinda, California, USA), about the possibility of an international collaboration between the two choirs on a performance of [Shawn Kirchner's](#) *The Light of Hope Returning*. Edmundson states: *Because Elektra's mandate includes building awareness of good repertoire for treble choirs and because extended works are so rare in the repertoire for our voicing, I jumped at the chance to get to know The Light of Hope Returning and to promote it. Due to the travel ban between Canada and the USA, we knew from the outset that the performance would have to be recorded separately. Early in our planning, we decided that this virtual choir project should have animation and learned from Kirchner about Syrian-American visual artist [Kevork Mourad's](#) work with classical musicians including the LA Master Chorale and Yo-Yo Ma. It has been*

fascinating bringing our two art forms together.

[The Light of Hope Returning](#) is a concert-length 'ceremony' of folk carols in which a number of Kirchner's best-loved Christmas settings are combined with newly penned carols on Christmas, Winter Solstice, and New Year's themes. Together these carols form a dramatic arc that takes the listener on a journey from distant hope through darkness into the rebirth of light and true hope for the future. Canadian soloist [Allison Girvan](#) and instrumentalists from the [San Francisco Opera Orchestra](#) are also featured, as well as texts by author [Susan Cooper](#).

The thematic aspects of this work, while timeless, feel very appropriate to the current restricted conditions we are all experiencing during the pandemic. Threatening the lives of many and separating us from each other's warmth, Covid-19 has put the world in a 'winter-like' state. Intended as an antidote to hopelessness in troubled times, this international multimedia collaboration poignantly reflects the current state of global uncertainty, at the same time trusting in the cycle of the seasons and the hope embodied by the eventual return of light. We will sing together again!

TO THE FUTURE...

Too often organisations are trying to find ways to differentiate themselves from other organisations... whether they are choirs, festivals, or national arts service organisations. We see ourselves as competitors rather than collaborators. The pandemic has demonstrated that we really need each other for help and support so that we come out on the other end with the choral art thriving and surviving. Community is not just about singers who are not able to meet to sing together. It is just as important for all levels of the choral art form to connect and collaborate.

We could never have imagined that the catalyst for unlocking the creativity exemplified by these four projects would be a pandemic that fundamentally rearranged our ways of living. We are never going back to what we were before. Together, we are reinventing how the choral community communicates and how it collaborates. There is no doubt that we are all off on a new journey together.

I will not follow where the path may lead, but I will go where there is no path, and I will leave a trail. (Muriel Strode, 1903)

The challenge for us all is to look for ways to leave a trail rather than follow a path.

Edited by Bethany Farr, 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 for 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



Shawn Kirchner



Elektra Women's Choir

CHORAL REVIEW



Stanford and Howells Remembered
The Cambridge Singers, directed by John Rutter
Tobin Sparfeld

STANFORD AND HOWELLS REMEMBERED

The Cambridge Singers, Directed by John Rutter

Wayne Marshall (organ)

REVIEWED BY TOBIN SPARFELD

DMA, teacher and conductor

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

THOUGH RELEASED IN 2020, *STANFORD AND HOWELLS REMEMBERED* IS A DELIGHTFUL REISSUE OF RECORDINGS MADE IN 1992. THEY HAVE BEEN REMASTERED AND THIS TWO-DISC SET INCLUDES ADDITIONAL UNRELEASED RECORDINGS FROM THAT PERIOD.

The Cambridge Singers were founded in 1981 by their director, John Rutter. In addition to his work as a conductor, Rutter is also an honoured composer and music editor. Formed primarily for the purpose of releasing professional quality recordings, the Cambridge Singers have released over forty albums over its distinguished tenure. This album consists of 29 vocalists.

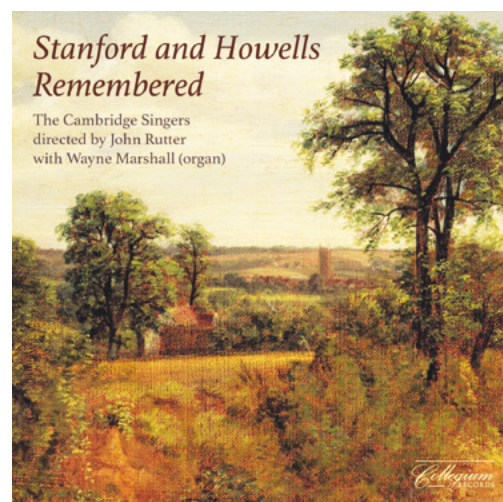
There are many reasons for a recording to focus on these two composers as a group. Though born in Dublin, Charles Villiers Stanford moved from Ireland in 1870. After studying music at the University of Cambridge, Stanford later became one of the founding professors of the Royal College of Music in 1882. During his tenure there, he taught Herbert Howells as one of his many composition students. Both were accomplished teachers during their lifetimes. Stanford's students include Vaughan Williams, Holst, Samuel Coleridge-Taylor, Bridge, Bliss and Gurney, while Howells was a teacher to Robert Simpson, Gordon Jacob, James Bernard, Paul Spicer, Madeleine Dring and Imogen Holst. Stanford referred to Howells at one point as his 'son in music', while Howells wore the signet ring bequeathed to him by Stanford until his death in 1983. And while both were prolific composers in many genres, they are primarily recognized today for their contribution to the sacred choral art.

The album was recorded in Ely Cathedral and its Chapel in February 1992 and was conducted by John Rutter. The first disc features compositions by Stanford and is introduced by a *Magnificat* and *Nunc Dimittis* dating from 1904. The *Magnificat* is a radiant setting featuring a cherubic solo by soprano Caroline Ashton and an arpeggiated organ accompaniment in its upper register. This followed by the *Nunc Dimittis*, a more reserved and declamatory movement with a baritone solo. This is one of three previously unreleased selections on this album.

Next is an unaccompanied part-song with text by Mary Coleridge, *When Mary Thro' the Garden Went*. This simpler homophonic account of Mary on a still Easter morning has subtle changes through its strophic setting, saving its most toilsome harmonic travails for the final verse. This is followed by *I Heard a Voice from Heaven*, a simple dignified anthem that is an extension of an earlier piece Stanford composed for the funeral of a friend.

Stanford's *Latin Magnificat* is the largest and most significant of the previously unreleased recordings on this album. It was composed in 1918

and dedicated to Hubert Parry who had died that year. It is quite reminiscent of Bach's *Singet dem Herrn*, with its opening melismas over sixteenth notes, double-choir format, polyphonic texture and rich harmonic setting. There are meaningful sectional shifts as the text changes, reverent awe for the 'Quia fecit' text, with stern regal utterances in triple meter and for the 'fecit potentiam', hopeful salutations during the 'et exaltavit', and a vibrant 'Gloria Patria' in the style of the opening section that bookends this glorious movement. Next are Stanford's earliest setting



of the *Magnificat* and *Nunc Dimittis*, dating from 1879 and in the key of B-flat. The *Magnificat* has an almost symphonic-like structure and alternates textures from unison to intricate four-part harmony. Meanwhile, the *Nunc Dimittis* is much simpler and is almost exclusively for the tenor and bass voices.

The first composition on the second disc is Herbert Howells's *Requiem*. Howells had started composing this well-known work for a cappella double choir as early as 1932, but it was never published until 1980. Much of the music for the Requiem was used for another larger work by Howells, his *Hymnus Paradisi*, composed after the death of Herbert's son in 1935 from spinal meningitis. Two texts are from the actual Latin Requiem mass itself, while the rest come from the Burial Service of the 1928 *Book of Common Prayer*. In this work we can hear the departure from and yet reliance on the influence of earlier English composers such as Stanford. The stateliness and reserved nature remain as well as the late Romantic harmonies. Yet in Howells's writing, we see more of an insistence on soaring melodic lines, some of which grapple amongst each other to create more extended dissonance.

Other well-known works follow, including the *Magnificat* and *Nunc Dimittis* from Howells's *Gloucester Service* of 1946. Biographer Christopher Palmer refers to this setting as one of three that 'tower above the rest'. The doxology for each is built from the same material and builds to a climax before resolving peacefully.

The most turbulent composition on the album is *The Fear of the Lord*. Described in the liner notes (perhaps Rutter himself) as 'highly-charged', the work was composed by an 83-year-old Howells and dedicated to John Rutter and the choir of Clare College Cambridge in 1976. The active organ part,

complicated rhythms and acerbic harmonies stand in stark contrast to the next anthem, *Like as the Hart Desireth the Waterbrooks*. While there are some slight intonation issues with this particular recording, its sumptuous and impressionistic organ harmonies have made it a favourite of anthems.

The concluding work of the album is Howells's hymn, *All My Hope*. It is the best-known of Howells's seven hymn tunes and the melody itself is called Michael after the composer's son. The final verse includes a descant added by Rutter himself and, according to the liner notes, 'receiv[ed] the composer's warm approval'.

As one would expect from The Cambridge Singers, the recording features wonderful singing. The soloists are excellent, and the choir sings expressively in both soft and loud sections. Intonation and blend are largely fantastic, and any imperfections therein are momentary. Organist Wayne Marshall plays deftly and adds to the recording's merit, though there are passages where the organ slightly overwhelms the choir. It should be mentioned that the tempos of most of these works

are noticeably faster with Rutter than under the direction of others. Other recordings of Howells's *Requiem* and *Like as the Hart* are considerably longer than on this album. Despite the homogeneity of the selections, there is a good variety of difficulty of the settings, with simpler anthems including much unison alongside much more challenging works. The programming of the album also gives a reasonable amount of contrast between tempi and harmonic structure. The album is therefore highly recommended to anyone with even a passing interest in English church music. Perhaps most compelling is the thread that connects all of the performers of this recording — a connection reaching from Charles Stanford to Herbert Howells, his pupil, to a young John Rutter collaborating with Howells, and from Rutter to his organist and singers. It serves to illustrate the powerful tapestry of choral music stretching across the fabric of time, one to which readers of this publication delightfully conjoin as well as the choral artists of future generations we encounter along the journey.

Edited by Karin Rockstad, USA



TOBIN SPARFELD is the director of choirs and vocal activities at Glendale Community College in Glendale, California. He received his DMA in Conducting from the University of Miami in Coral Gables, studying with Jo-Michael Scheibe and Joshua Habermann. He also received an Artist Teacher Diploma from the CME Institute led by Doreen Rao. Tobin has also taught at Principia College and was the Director of Choral Activities at Millersville University of Pennsylvania. He is a former member of the St. Louis Children's Choirs, has sung with Seraphic Fire and currently sings with the Santa Fe Desert Chorale. Email: tobin.sparfeld@gmail.com

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CHORAL CALENDAR



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

Although we thrive to update this choral calendar with new dates for postponed festivals, we haven't been able to check the status of all these festivals listed here below.
So please visit their website and support their team by contacting them. Thank you!

Misatango Choir Festival Vienna, Austria, 3-7

Feb 2021. Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - Website: www.misatango.com/

10th International Gdansk Choir Festival, Poland, 12-14

Mar 2021. Contact: MELODY & Polonia Cantat, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

ACDA National Conference 2021, Dallas, Texas,

USA, 17-21 Mar 2021. Contact: American Choral Directors Association, Email: acda@acda.org - Website: <http://acda.org>

Golden Voices of Montserrat! International Contest, Montserrat Monastery, Catalonia, Spain, 21-25

Mar 2021. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonias.net - Website: www.fiestalonias.net

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/>

Young 2021 Bohemia, Prague, Czech Republic,

25-28 Mar 2021. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: <https://www.musicultur.com/en/our-choral-trips.html>

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

31st Days of International Choir Music in Verona, Italy,

7-11 Apr 2021. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

Voices & Wine Alba, Italy, 7-11 Apr 2021. Contact:

Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Vox Lucensis, Lucca, Italy, 7-11 Apr 2021. Contact:

Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

We Are Singing Adriatic International Choral Festival, Opatija And Postojna Cave, Croatia & Slovenia, 9-12

Apr 2021. Contact: - Website: <https://www.wearesinging.org/festival-we-are-singing-adriatic>

Istra Music Festival 2020, Pore , Croatia, 14-18

Apr 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/>

17th Tallinn International Choral Festival 2021, 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

15th International Choir Competition & Festival Bad Ischl, Austria, 27 Apr-1 May 2021. Contact:

Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

66th Cork International Choral Festival, Ireland, 28 Apr-2 May 2021. Contact:

Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

68th European Music Festival for Young People, Neerpelt, Belgium, 30 Apr-3 May 2021. Contact:

Europees Muziekfestival voor de Jeugd, Email: info@emj.be - Website: www.emj.be

Riga Sings, International Choir Competition and Imants Kokars Choral Award, Riga,

Latvia, 1-5 May 2021. Contact: Förderverein 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

We Are Singing Cracow International Choral Festival, Poland, 7 May 2021. Contact: - Website: <https://www.wearesinging.org/festival-we-are-singing-cracow>

19th International Choir Festival Zlatna Vila, Prijedor, Bosnia Herzegovina, 7-9 May 2021.

Contact: International Choir Festival Zlatna Vila, Email: zlatna.vila@prijedorgrad.org - Website: <http://www.zlatnavila.info/?lang=en>

11th World Choir Festival on Musicals and Competition, Thessaloniki, Greece, 7-10 May 2021.

Contact: DIAVLOS, Email: diavlosc@yahoo.gr - Website: www.diavloslink.gr

Meeting of Children's and Youth Choirs, Thuir, France, 12-16 May 2021.

Contact: , Email: Alix.Bourrat@Orange.Fr - Website: <https://Rebrand.Ly/Jvm>

12th International festival of choirs and orchestras, Venice, Jesolo, Italy, 12-16 May 2021.

Contact: MusikReisenFaszination Music Festivals, Email: post@musikreisenfaszination.de - Website: www.mrf-musicfestivals.com

International Choral Competition Ave Verum 2021, Baden, Austria, 14-16 May 2021.

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

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/>

Musica Sacra International Festival, Marktoberdorf, Germany, 21-25 May 2021.

Contact: MODfestivals e.V., Email: office@modfestivals.org - Website: <https://www.musica-sacra-international.org/>

10th International Choral Festival Chernomorski zvutsi, Balchik, Bulgaria, 2-7 June 2021.

Contact: Association Musical World-Balchik, Email: festival@chenomorskizvutsi.com - Website: www.chenomorskizvutsi.com/

Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toruń, Poland, 2-6 June 2021.

Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.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

Limerick Sings International Choral Festival, Limerick, Ireland, 11-13 June 2021.

Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

Victoria Adriatic International Choral Festival, Rovinj, Croatia, 15-18 June 2021.

Contact: , Email: music@wearesinging.org - Website: <https://www.facebook.com/VictoriaAdriaticChoralCompetition/>

Dublin Choral Festival, Ireland, 16-20 June 2021.

Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://dublinchoralfestival.org/>

San Juan Canta International Festival, Competition and Grand Prix, Argentina, 17-21 June 2021.

Contact: María Elina Mayorga, Email: sanjuancoral@gmail.com - Website: <http://sanjuancanta.com.ar>

Salzburg International Choral Celebration and Competition, Salzburg, Austria, 17-21 June 2021.

Contact: Meeting Music, Email: info@meeting-music.com - Website: <http://meeting-music.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>

International Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, 24-28 June, 1-5 July & 8-12 July 2021.

Contact: Prof. Giuliano Rinaldi, Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

Fosco Corti International Competition for conductors 2021, Turin, Italy, 25-27 June 2021. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

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/>

6th International Choir and Orchestra Festival, Budapest, Hungary, 30 June-4 July 2021. Contact: MusikReisenFaszination Music Festivals, Email: post@musikreisenfaszination.de - Website: www.mrf-musicfestivals.com

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

56th Barcelona International Choir Festival, Spain, 5-11 July 2021. Contact: Federació Catalana d'Entitats Corales, Email: fcec@fcec.cat - Website: www.fcec.cat

38th International Choir Festival of Preveza, 27th International Competition of Sacred Music, Preveza, Greece, 5-11 July 2021. Contact: Choral Society "Armonia" of Preveza, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/festival/index.php>

Chanakkale International Choir Festival and Competition, Chanakkale, Turkey, 6-11 July 2021. Contact: Çanakkale Onsekiz Mart Üniversitesi, Email: info@canakkalekorofestivali.com - Website: <http://www.canakkalekorofestivali.com/>

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

Musica Orbis Prague Festival, Czech Republic, 8-12 July 2021. Contact: Musica Orbis, Email: info@musicaorbis.com - Website: <https://www.musicaorbis.com/>

11th Musica Eterna Roma International Choir Festival and Competition, Italy, 10-14 July 2021. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

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

International Boys and Men's Choral Festival, Flagstaff, Arizona, USA, 13-20 July 2021. Contact: IBMCF, Email: IBMCF@internationalchoralfestival.com - Website: www.internationalchoralfestival.com

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 festival of choirs and orchestras, Tuscany, Italy, 21-25 July 2021. Contact: MusikReisenFaszination Music Festivals, Email: post@musikreisenfaszination.de - Website: www.mrf-musicfestivals.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/summer-festival-vienna>

Roma Music Festival 2021, Italy, 4-8 Aug 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Festival of choirs and orchestras in Paris, France, 18-22 Aug 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

7th Vietnam International Choir Festival & Competition, Hô An, Vietnam, 19-23 Aug 2021. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/events/2021/hoi-an/>

Sing Along Concert On Tour Milan, Italy, 26-30 Aug 2021. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

11th European Academy for Choral Conductors, Fano, Italy, 29 Aug-5 Sep 2021. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

20th EUROTREFF 2021, Wolfenbüttel, Germany, 8-12 Sep 2021. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: <http://www.eurotreff.amj-musik.de>

ON STAGE in Lisbon, Portugal, 10-13 Sep 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

11th International Festival of Choirs and Orchestras, Prague, Czech Republic, 25-29 Aug 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Voices for Peace, Perugia, Assisi, Italy, 26-30 Sep 2021. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Cracovia Music Festival 2021, Cracow, Poland, 29 Sep-3 Oct 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.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/>

In Canto sul Garda International Choir Competition, Riva del Garda & Arco, Italy, 9-13 Oct 2021. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Lago di Garda Music Festival, Italy, 14-18 Oct 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Choral Workshops for International Oratorio choirs, Lake Garda, Italy, 14-17 Oct 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <http://choral-workshops.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/>

4th Eric Ericson Award, Uppsala and Stockholm, Sweden, 21-24 Oct 2021. Contact: Sveriges Radio AB, Email: ericericsonaward@sverigesradio.se - Website: www.ericericsonaward.com

We Are Singing Ljubljana International Choral Festival 2021, Slovenia, 22-24 Oct 2021. Contact: - Website: <https://www.wearesinging.org/festival-we-are-singing-ljubljana>

Adriatic Pearl International Choir Festival & Competition, Dubrovnik, Croatia, 28 Oct-1 Nov 2021. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

ON STAGE in Prague, Czech Republic, 4-7 Nov 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Deutsche Chormeisterschaft 2021, Koblenz, Germany, 5-7 Nov 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

JSFest International Choral ompetition, Turku, Finland, 11-15 Nov 2021. Contact: JSFest International Choral ompetition, Email: info@semconsulting.fi - Website: <https://www.jsfestcompetition.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/>

39th International Choral Festival of Karditsa, Greece, 18-28 Nov 2021. Contact: International Choral Festival of Karditsa, Email: nke@otenet.gr - Website: <http://festivalofkarditsa.blogspot.gr/>

Vienna Advent Sing, Austria, 25-30 Nov, 2-6, 9-13 & 16-20 Dec 2020. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.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

3rd Sing'n'Pray Kobe, Japan, 20-24 Jan 2022. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/events/2022/kobe/>

ON STAGE in Israel, Israel, 9-13 Mar 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

ON STAGE in Verona, Italy, 24-27 Mar 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Slovakia Cantat, Bratislava, Slovak Republic, 21-24 Apr 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

15th International Choir Competition & Festival Bad Ischl, Austria, 27 Apr-1 May 2022. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

ON STAGE in Florence, Italy, 19-22 May 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

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

CantaRode International Choral Festival & Competition, Kerkrade, The Netherlands, 26-29 May 2022. Contact: CantaRode, Email: info@cantarode.nl - Website: www.cantarode.nl

Dublin & Belfast Choral Festival 2022 with John Dickson, Ireland, June 2022. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

17th International Chamber Choir Competition Marktoberdorf, Germany, 3-7 June 2022. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: <https://www.kammerchorwettbewerb.org>

ON STAGE in Albania, Tirana, Albania, 8-12 June 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Bratislava Choir Festival, Slovak Republic, 9-12 June 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Montréal Choral Festival 2022 with Rollo Dillworth, Canada, 18-22 June 2022. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

12th World Choir Games, Gangneung, Gangwon, Korea (Democratic People's Rep. of), 4-14 July 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

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 Choir Festival InCanto Mediterraneo, Milazzo (Sicily), Italy, 10-16 July 2022. Contact: Associazione Corale "Cantica Nova", Email: festival@festivalincantomediterraneo.it - Website: www.festivalincantomediterraneo.it

International Choral Festival of Missoula, Montana, USA, 13-16 July 2022. Contact: International Choral Festival, Email: info@choralfestival.org - Website: www.choralfestival.org

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

Brighton International Festival of Choirs, Brighton, United Kingdom, 2-5 Sep 2022. Contact: Brighton International Festival of Choirs, Email: festival@brightonifc.com - Website: <https://www.brightonifc.com/>

ForEverYoung International Choral Festival, Budapest, Hungary, 8-11 Sep 2022. Contact: ForEverYoung Choral Festival, Email: info@fev-festival.com - Website: <http://www.fev-festival.com/>

ON STAGE in Lisbon, Portugal, 9-12 Sep 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

10th International Choir Festival & Competition "Isola del Sole", Grado, Italy, 25-29 Sep 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Internationales Chorfest, Magdeburg, Germany, 5-9 Oct 2022. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Sing'n'Joy Bohol, Tagbilaran City, Bohol, Philippines, 5-9 Oct 2022. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Bratislava Cantat II, Slovak Republic, 6-9 Oct 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

We Are Singing Ljubljana International Choral Festival 2022, Slovenia, 21-23 Oct 2022. Contact: - Website: <https://www.wearesinging.org/festival-we-are-singing-ljubljana>

ON STAGE in Prague, Czech Republic, 10-13 Nov 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

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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