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FOCUS **MUSIC AND ARCHITECTURE**

*CALLIOPE WOMEN'S CHORUS, AN
ARCHITECTURAL VISION OF MUSIC
XENAKIS...*

*OPEN-AIR SINGING: A BLESSING OR
A CURSE?*

*RECORDING UNDER PANDEMIC
CONDITIONS: OPPORTUNITIES AND
CHALLENGES, INTERVIEW WITH
FRIEDER BERNIUS*

INTERNATIONAL CHORAL MAGAZINE

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EDITORIAL



EMILY KUO VONG

President

Both music and architecture are forms of art based on harmony that are brought together by rhythm and proportions, although they draw from different expressions and each of them utilizes various media to represent ideas and cultures. In music the instruments are the mediators, however, regarding architecture, the compositional principles are represented by structures and systems. As a result, both songs and buildings are born from the creativity of the combination of rhythm and proportions.

For example, in the aspect of music, rhythm grants a song its unique beat, while in architecture it defines the shapes of structures. When we consider proportions, they offer an opportunity for the musical composition of a song through its notes and intervals; for architecture, proportions help to achieve the comfortable balance of a building. The beauty of these two forms of expression is how they influence each other in different scenarios. Therefore, it comes as no surprise that, quoting German musician Gerhart Hauptmann, "music is kind of flowing architecture", which can influence architecture from the moment when an idea is born until its development to the final outcome. On the other hand, architecture as frozen music shows the inspiration of human beings from the depths of the soul and the breadth of nature, using a solidified movement.

In this issue of the International Choral Magazine, there is much discussion about how music and architecture as two forms of art combine for an outcome. I hope those articles will offer a new perspective for readers on the relationship between music and architecture, songs and buildings. At the same time, through reading those articles, we will find more solutions to create a strategy for choral activities when we face change or challenges.

Edited by Lydia de Montfort, UK

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FOCUS

MUSIC AND ARCHITECTURE



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Régine Theodoresco

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CALLIOPE WOMEN'S CHORUS, AN ARCHITECTURAL VISION OF MUSIC

RÉGINE THEODORESCO

Choir director and teacher, France

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

WHEN A CHOIR OR ORCHESTRA DIRECTOR SPEAKS OF ARCHITECTURE IN MUSIC, THEY ARE USUALLY REFERRING TO THE KEYS PROVIDED BY A MUSICAL ANALYSIS THAT HELP THEM CONSTRUCT A PERFORMANCE.

If the director wants to express the idea a bit more concretely, he or she will then speak of the **support walls**, which are the chords holding up the melodic **roof**, or perhaps of melodic **lines** that will **build** a complex, multi-storied **polyphony**. They will then describe, using specific musical words (lied, sonata, etc) the general **form** of the piece, a form not visible as such in the score, but which **supports** the musical discourse that will develop within the sound **space**.

That sound space is occupied by the choir, propelled by the choir, modified by the choir. We have all asked ourselves more than once: For a traditional mixed choir, how should we arrange those singers? With SATB from left to right, or SA in front and TB behind, or SA in front but BT in back? Even with the same number of singers and the same piece, the sound result is very different depending on which arrangement is chosen. So, we make the choice with our ears...

For many years, I have worked out different variations, using the shape of the resulting sound as an interpretive tool.

Those coming to a performance of the *Calliope Women's Chorus* (*Calliope Voix de Femmes*), either an a cappella concert or one accompanied by a small instrumental ensemble, will

observe that the way we occupy space generally varies from one piece to the next. And if you return to hear the same program, but in a different place, you will be surprised to observe that the arrangement of singers will probably have completely changed. Same thing for a third performance site.

Our concerts are quite varied in their use of space and thus not completely predictable for our audiences. But make no mistake: that variation is an outcome, not just a matter of visual effect or staging.

So if it's not a question of varying the vocal parts just to fill up the space, nor even simply to take reverberation into account, why these changes, these different arrangements of the singers?

For me and my group (and my groups, as I always operate in pretty much the same way), it's a question of constructing a unique spatialized performance, in symbiosis with a particular place, reinforcing the work's principal musical themes by the utilization of the acoustic space.

We all know that, thanks to the work we've done in advance, getting to know the score, a mental image has been created that will guide us throughout the rehearsal process. As is true for many musicians, the

sound image running around in my head, to the point of obsession, is difficult to explain to someone not directly involved. It's a question of sound, but what sound, what kind of sound? For me, I know, I sense, that that sound image possesses a density, a thickness, a specific spatial form. Work on the score brings out the contours, which have as much to do with feelings as they do with the desire for the sound. But how to make this sound structure appear, and most of all, how to work on this factor?

I will use a very simple example to illustrate my remarks: The *Ave Maria* by Zoltán Kodály (for three voices), which alternates between the low vocal line alone (third voice), followed by simultaneous punctuations by the two other voices, in parallel thirds (1st and 2nd voices). I want to clearly hear the deep voices, very homogeneous, but not too dense, with space, and a good balance between the harmonics, and the responses a bit more distant, with the piano thirds a bit farther away, and above all, treated like a single entity.

In rehearsal, I start out arranging the sections in a way that seems to me like a good base, connected to the work's predominant musical themes. I will put the third voice part singers in the center, and mix the first and second voices together, dispersed here and there.



Calliope Women's Chorus accompanied by a small instrumental ensemble © Michel Curé

Then in the concert hall, I first decide where to put the third voices: In a single row, in two? At what distance should the singers stand apart laterally or depth-wise, or even what height should there be between rows? (You would be surprised to hear the noticeable change in overall sound made by even a 50 centimeter difference.) Where should each singer be placed within her section? It will depend on the location's sound perspective lines. Then I place the other singers on each side of the main theme voice, in two diagonal rows behind and in staggered rows,

balancing their power. In another location, with different acoustics, I might decide to place them behind the singer of the theme, on risers or steps, in a one-row semi-circle around the third voice or scattered among the audience.

Because I know well the voice of each performer, what they can give me, and the exact effect I want to obtain, the process goes more quickly than might be expected. However, sometimes it stymies me. I know I can do better, get closer to my mental image, and with more comfort for the singers. In that case, one must step back,

look around, and take one's cues from the characteristics of the place (in a church, behind or in front of the chancel screen? behind or in front of the altar?) Same question for the steps? If one is on a stage: How far from the curtains in the wings, from the backdrop, etc.) An optimal solution can almost always be found. This step requires great adaptability on the part of the singers, an ability to rehearse the same song several times in a row – with the same strength, articulation, etc. so that reliable comparisons can be made – and significant musical autonomy (so that I can go listen to them from the audience...).

I intentionally selected an example piece where the stakes were clear. But I can work in this way, with longer, more complex works, making strong musical choices: Is the fugue passage (which, for more clarity, would require a priori a spacial arrangement grouped by voice part) incompatible with the homophonic passage, (which might require a complete mixing of the voices)? It will then be necessary to resolve these contradictions! It's fascinating, always something new.

For the audience, the sound experience is very diversified, even unnerving: One will receive the sound head-on, for more power, or alternatively, in a softer, more envelopping way, from a sound source that can be either broad or focused, dense, or scattered, diffuse or compact.

In conclusion, **consistency** between the **sound object** to be created and the **characteristics** of the space as a parameter in its own right (comparable to the choice of instrumentation), constitutes the foundation of an **architectural interpretation**.

Translated by Anita Shaperd, USA



Originally trained as a pianist, **RÉGINE THÉODORESCO** later transitioned first to orchestral conducting, then to choral direction. She has enjoyed a double career as both a performer and pedagogue. She created the choir direction training program at the Pôle d'enseignement Supérieur de Bretagne – Pays de Loire (Higher Education Center of Brittany – Loire Region) when it opened in 2011 and works with future Conservatory teachers as part of the CEFEDM Rhône-Alpes. (Translator's note: CEFEDM Centre de Formation des Enseignants de la Danse et de la Musique, a training center for dance and music teachers). During her 20 years as director of the "Calliope Women's Chorus" professional ensemble, she has obtained numerous recording rewards. Régine Théodoresco has served on many national and international juries.



Those coming to a performance of the *Calliope Women's Chorus (Calliope Voix de Femmes)*, either an a cappella concert or one accompanied by a small instrumental ensemble, will observe that the way we occupy space generally varies from one



piece to the next. And if you return to hear the same program, but in a different place, you will be surprised to observe that the arrangement of singers will probably have completely changed. Same thing for a third performance site. 5

IANNIS XENAKIS (1922-2001)

The violent gentleness of a mathematical-musical revolution

ISABELLE MÉTROPE

Managing Editor of the International Choral Magazine, Germany/France

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

EVEN TODAY, THE YEAR OF IANNIS XENAKIS' BIRTH IS NOT KNOWN WITH CERTAINTY: 1921, ACCORDING TO SOME IDENTITY PAPERS, 1922 OFFICIALLY... THE LATTER DATE WAS EVENTUALLY ADOPTED BY THE COMPOSER AND BY HISTORY. THUS WE CELEBRATE THIS YEAR THE 100TH BIRTHDAY OF AN UTTERLY ATYPICAL AND UNCLASSIFIABLE MAN: REVOLUTIONARY BUT CALM, EXCESSIVE YET METICULOUS, BOTH A MUSICIAN AND AN ARCHITECT, PASSIONATE ABOUT MUSIC, NUMBERS AND LAWS AS WELL AS LIBERTY, AND DEEPLY ATTACHED TO HIS HOMETLAND, GREECE... ANCIENT GREECE.

ORIGINS

Xenakis liked to recall the meaning of his name: "small stranger" or "gentle stranger". The "-aki" suffix is a diminutive that can signify either "small" or "gentle". Xéno (Ξένος) itself means "stranger". This meaning was not without importance for a man who was, or felt like, a stranger wherever he went. Born into a Greek community in Romania, raised at a boarding school in Spetses (a Greek island situated in the Gulf of Nafplion), and later exiled to France, he often said that he had been "born 25 centuries too late", feeling as though he had been parachuted from Ancient Greece into the 20th century West.

Music was present throughout his childhood, and when his mother (who would die when he was 5 years old), gave him a flute, his interest in music was definitively awakened. During his years at the boarding school in Spetses (Greece), he immersed himself in studies of philosophy, mathematics, and the sciences. In 1938, he went to Athens, taking the entrance exam for the Polytechnical College with the intention of becoming an engineer. In the evening, he taught himself analysis, counterpoint, and harmony...

A NEW BIRTH

In 1946, Iannis Xenakis, who had already been politically engaged for some time (he would be imprisoned several times and even condemned to death), was hit by shrapnel, which destroyed half his face and cost him the use of one eye. (The British had liberated Athens in 1944, but continued to fight communist demonstrations, in which Xenakis occupied the front lines.) Rescued at the point of death, he survived and secretly fled Greece in 1947, engineering degree in hand, with the United States as his original destination. He stopped upon reaching France.

In several places in his music, he tried to recreate the sound of that projectile as he recalled it in his mind – such an overpowering music, the sound of combat in the streets of the capital.

NATURE, ANTIQUITY

Before continuing the chronology, it is important to set the scene of Iannis Xenakis' cosmos. Ancient Greece was his imaginary Eden, nature his absolute model. His vision of the world was not centered on Man: It was intensely global, monumental – a vision that, like his works, was dazzling,





with an intensity bordering on saturation. He wanted his works to “change Mankind!”

Arriving in Paris in 1947, he joined Le Corbusier’s architecture firm as an assistant. Intensely interested in the physical as much as in philosophy, the arts and sport, he began exploring the links that unite music and architecture. Starting in the early 1950’s, he abandoned traditional musical notation paper in favor of graph paper, much better suited to his profoundly non-linear system, which was based not on harmonic theories but on... mathematical laws. Written in 1954, *Metastaseis* would be his first work in which the music results entirely from mathematical processes used in architecture. That work, 10 minutes in length and arranged for 65 instruments, is the poster child for the synergy Xenakis established between music and architecture: *Metastaseis* is admittedly the application of a mathematical

idea, but the graphics sketched on the score would later serve as the basis for the design of the *Phillips Pavillon*, prepared for the Brussels Universal Exposition of 1958. That Pavillon would be the last collaboration between Xenakis and Le Corbusier, but not his last construction, the *Diatope* – a space created for the inauguration of the Centre Pompidou in 1978 and intended to host his *La Légende d’Er*, a musical work that would apply mathematical principles to acoustical prerequisites (for example, the need to obtain the maximum open volume possible because of the trajectory of the laser beams used in the performance).

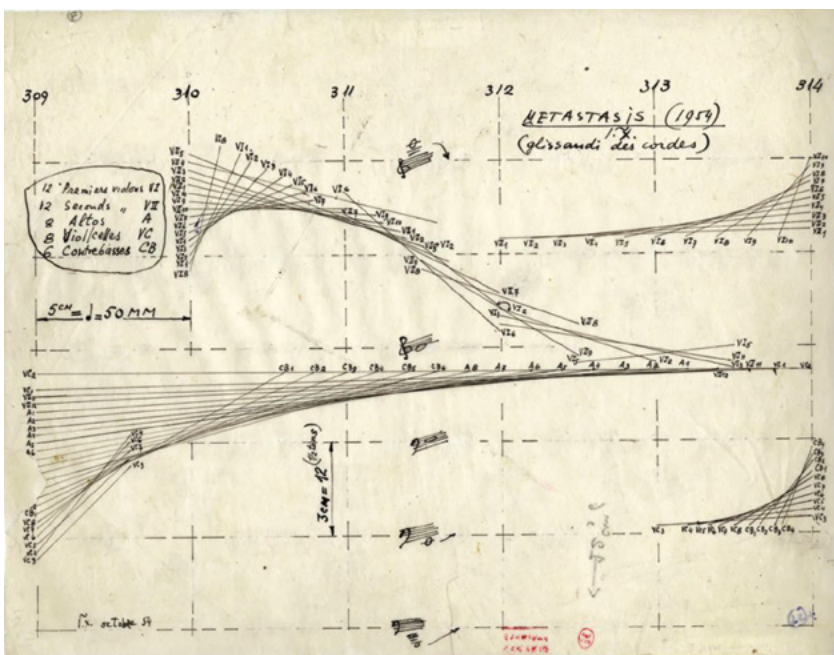
XENAKIS AND HIS MUSICAL ERA

When he arrived in Paris, Xenakis wanted to continue his musical training but was refused by all contemporary composition teachers, who considered his work to be “not music.” All except one – Olivier Messiaen, who advised him to persevere in pursuing his atypical path and gave permission for Xenakis to take his courses.

Arriving in France during the heyday of Serialism, he countered the outmoded linear (and in its essence, melodic) musical discourse with a sound movement he called “of masses”, that is, one of large complex ensembles, no longer governed by the laws of harmony, but by those of numbers, which in turn were inspired by the laws of nature. He compared these movements to the sounds produced by nature, like the sound of rain that results from the sound of thousands of drops of water: From the midst of that sound, we are unable to perceive it in a linear manner. Changing the sound of a single drop modifies the entire work as well.

Xenakis was so opposed to melodic systems that he wrote *La crise de la musique sérielle* (*The Crisis of Serial Music*). In that article, published in 1955 (in French) in the first issue of *Gravesaner Blätter*, edited by the German musician Hermann Scherchen, Xenakis notes the impasse into which Serialism had led itself: That music is intrinsically limited by the number of 12 sounds imposed on the original series and by their organizational structure. Moreover, Xenakis believed that “linear polyphony” would self-destruct because, in his opinion, the complexity of its construction made it impossible for the listener to consider each individual line of sound. That essentially linear system resulted in a result approaching that of a single mass of sound, no longer separate musical lines. He puts forth the independence of each sound – their freedom, in other words. But a fatal question then faced Xenakis, who in fact preferred the movement of masses inspired by nature: “How to make those masses intelligible?” To do that, he turned to the physical and mathematical laws that guide architecture, most notably to theories of probability. His first so-called “stochastic” work (composed by using

¹ From an interview available in the documentary film “Xenakis Revolution: Architect of Sound”, www.arte.tv



Abstract of the score of *Metastaseis* © Les Amis de Xenakis

the calculus of probabilities in particular) was *Achorripsis* (1957) for 21 instruments.

SPATIALIZATION YESTERDAY AND TODAY

We saw earlier that Xenakis thought globally. For him, mankind is a minuscule point, a point situated and immersed in the universe. The sound masses he imagined were always inspired by nature: a group of birds, a galaxy made up of thousands of stars, ocean currents... Running parallel to his research on sound (he would become a pioneer in the field of computer-assisted music), he set his sights on a spatialization of music as well as of light, which he would then integrate into his compositions through flashes, laser beams or incredible projectors.

This spatialization, his antidote to linear music, which is so evident in his scores,

didn't stop with musical composition. Xenakis at times dispersed the musicians among the audience – or the opposite (notably in *Nomos gamma* in 1967). Today that strategy of musical immersion does not seem unexpected, but back in the 1960s, concerts were still all “out in front”: performers on one side, the public on the other! In our days, music – notably vocal music – takes delight in being able to offer an up-close experience by positioning the musicians in the middle of, or around, the public, whether or not the work in question was composed with that in mind.

VOCAL MUSIC

Beginning with *Zyia* in 1952, Xenakis composed with and for the voice, and his vocal output was mainly choral. His use of the human voice is like his

entire production: gladly liberated from the writing habits and numerous rules of composition, most notably vocal rhetoric. He applied mathematical principles to the voice as well as to instruments, and developed a notation specifically tailored to produce the desired effects such as his own symbols for *glissandi*, notes advising the imitation of an instrumental sound (“*pizz.*” for example) or graphic representations calling on the singers’ imagination (such as sound clouds). *Nuits* (1967), for 12 voices, explores multiple forms of vocal expression – clapping, coughs, sighs, wheezing, etc. Sounds that do have a pitch are paired with a plethora of accidentals – difficult to read, but a fascinating work.

Xenakis utilized an archaic language resembling Ancient Greek more than its modern counterpart in vocal compositions like *Oresteia*, a work for choir and 14 instruments regularly performed by professional vocal groups.



32

S

A

Chor

T

B

Disques

PE ΔΕΣ Α PE

TE δὲ παν ΔΕΣ δα μετ

TE δὲ παν ΔΕΣ δα μετ

Abstract of the score of *Oresteia* © Copyright 1967
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THE POLYTOPES

The *Polytopes*, whose premier was given in 1971 at the Festival of Shiraz, in Iran, (*Polytope de Persépolis*) are a Xenakian concept that synthesizes Xenakis' different research domains. Of these, the most impressive and most symbolic was probably the *Polytope of Mycenae*, performed in Greece in 1978, which combined the music of *Oresteia* (on texts by Aeschylus), the songs for choir and instruments *To Helen* and *Oedipus at Colonne*, several songs and interpolations in the ancient Mycenaean language, tales from The Iliad, *Psappha* for solo percussion, *Persephassa* for percussion ensemble, and *Mycenae Alpha*, an electro-acoustic work (entirely composed with the help of the *UPIC*, a tool developed by Xenakis, consisting of a kind of graphic tablet connected to a computer program that transformed drawings into sound). By placing ensembles in different locations throughout the valley of ancient Mycenae, the immersion is already musical. But Xenakis naturally added other sensory elements to it: children carrying torches whose luminous flames formed patterns, light effects produced by projectors borrowed from anti-aircraft defenses, and even a troop of 3,000 goats whose two horns were adorned with candles! The inhabitants of the region were involved in this immense production, side by side with the University of Provence choirs, the Lorraine Philharmonic Orchestra, the Strasbourg



© Les Amis de Xenakis

Percussion Ensemble... all under the direction of the Swiss maestro Michel Tabachnik.

This immersive and oversized (for the era) event attracted 40,000 spectators five nights in a row. But above all else, this knowledgeable mix of antiquity, modernism, research, lights, acoustic music for choirs and percussion, and an electro-acoustical composition (*Alpha*), was the first presentation of a work by Iannis Xenakis on Greek soil – in 1974, when for the first time after 27 years of exile, Xenakis once again set foot in his native Greece.

AND TODAY?

Contemporary composers of electro-acoustic music (and many others, such as his student Pascal Dusapin) walk in the footsteps of Xenakis. His *Equipe de Mathématique et Automatique Musicales*, created in 1966, renamed several times and finally calling itself the *Centre Iannis Xenakis*, was for decades the laboratory of musical and scientific creations (notably with the creation of the *UPIC* tool cited above).

As for the *Polytopes* (*Persépolis*, Cluny, Montréal, Mycènes...), they remain a distinctive, trail-blazing element in the work of Xenakis. Shortly thereafter, the French musician Jean-Michel Jarre, at the time a young composer of electro-acoustical music and a student of Pierre Schaeffer (also a colleague of Iannis Xenakis in Paris), took inspiration from them for his first major open-air concert in Paris. The concept was later reproduced in different musical styles in various regions of the world, with multi-disciplinary outdoor spectacles combining electro-acoustic sound, multiple music groups, light-shows and dramatizations. As for the



Polytope de Mycènes © Les Amis de Xenakis

Valley of Mycenae, after 1978 it never again served as the theatre for *Polytopes*, but if Greek theaters again echo the songs and tales of Homer and Sophocles, the ancient Mycenaean site still remembers the sensational – and triumphant – sounds of the elusive and unique work of the forever unclassifiable mathematician-architect-composer Iannis Xenakis.

CDS

Xenakis, Choral Music (Medea; Nuits; A Colone; Serment; Knephas). New London Chamber Choir, Dir. James Wood, Hyperion, 1998.

Xenakis: Phlegra - Jalons - Keren - Nomos Gama - Thallein - Naama - A l'île de Gorée. Ensemble Intercontemporain, Michel Tabachnik, Pierre Boulez, Sylvio Gualda, Ensemble Xenakis et al. Warner Classics, 2007. Collection of **14 CDs**, works of Xenakis, Mode records.

BOOKS

Xenakis Matters. Contexts, Processes, Applications. Sharon Kanach, Ed. Pendragon Press, 2012
Kanach, Sharon: **Performing Xenakis.** Pendragon Press, 2010

Music and Architecture. Architectural Projects, Texts, and Realizations of Iannis Xenakis. Sharon Kanach, Ed. Pendragon Press, 2008 (available in French from Editions Parenthèses under the title "Musique de l'architecture")

Iannis Xenakis, un père bouleversant. Măkhi Xenakis. Actes Sud 2022

VIDEOS

1966 ORTF broadcast with Iannis Xenakis on the subject of **Metastaseis**, document INA:

<https://bit.ly/ORTF-X>

1967 ORTF interview with Iannis Xenakis, document INA:

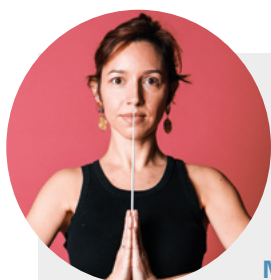
<https://bit.ly/inter-X>

Reporting on the **Polytope de Persépolis** on the Spatial Music Forum of YouTube: <https://bit.ly/PerseYT>

Reporting on the **Philips Pavillon** on the Spatial Music Forum of YouTube:

<https://bit.ly/Pav-Phi>

Video-report on the **Polytope de Mycènes** by Greek Radio-Television ERT: <https://bit.ly/Mycenes>



ISABELLE MÉTROPE is a singer, a conductor and the managing editor of the *International Choral Magazine*. She studied applied languages and music management, as well as conducting, singing and pedagogy, which is the cause as well as the result of a compulsive curiosity naturally leading to a strong interest in systematic musicology. Apart from singing solo and in several professional choirs, her favorite activities include page setting, translating, baking cakes, taking pictures and travelling around the Mediterranean. Email: choralmagazine@ifcm.net

Translated by Anita Shaperd, USA

XENAKIS...

ROLAND HAYRABEDIAN

Choir and orchestra conductor, Marseille, France

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AS WE COMMEMORATE THE CENTENARY OF THE BIRTH OF IANNIS XENAKIS IN 2022, I HAVE COME TO REALISE THAT I ALWAYS LISTEN TO THE COMPOSER'S WORKS WITH JOY MIXED WITH SERIOUS REFLECTION. AS I CONDUCT HIS MUSIC, PARTICULARLY THIS YEAR, I WONDER WHY THERE APPEARS TO ME TO BE TWO SIDES TO THE SAME PIECE. IN FACT, IN AN INCREDIBLE WAY, THE ENERGY THAT UNDERPINS XENAKIS'S VOCAL MUSIC STIMULATES AN ABILITY TO FEEL DIFFERENT SOMEHOW AFTER CONDUCTING ONE OF HIS WORKS. IT IS SUCH THAT, INTOXICATED BY IT, WE ARE TRANSFORMED BY WHAT MUST BE CALLED A MUSICAL RITUAL. IN MY VIEW, IT IS ENERGY DRAWN FROM MEDITERRANEAN SOURCES THAT GIVES XENAKIS'S MUSIC THIS ESSENTIAL *ÉLAN VITAL*. FOR ME, ITS SERIOUS SIDE COMES FROM THE FACT THAT THE DARK FORCES SUMMONED BY XENAKIS ALWAYS REMIND US OF BATTLES FOUGHT, OF FUTURE COMBATS, OF OUR HUMAN CONDITION THAT THE CASSANDRAS, PYTHIAS, OR OTHER DIVINITIES – MAGNIFICENTLY INVENTED AND GLORIFIED BY THE FORCES OF HUMAN CREATIVITY – DWELL ON CONTINUALLY.

But where is Xenakis the architect in all of this? Certainly, especially beginning in the 1980s, there are the famous glissandos in his vocal music that, like pencil lines, delineate the abyss. There are the juxtaposed vocal masses that collide, making the text disappear to their own advantage. The singer depends on phonemes whose meanings have little importance at the moment they are pronounced. The words, even if they do have meaning, are only phonemes

chosen for the way they sound. They participate in a kind of organised chaos paradoxically constructed from demanding rhythmic values. The difficulty for the musician is great, but he must understand that he is a stone in a building under construction, that his energy will allow the structural elements to reveal themselves, that a piece that is impossible to sing perfectly sometimes – even often – is transcended by the energy expended, the musical (architectural) act being more important than the details. Powerful lines of force composed of a thousand invisible points appear to the listener. The eye has thus become the architect's ear.

From these masses of sound, created by glissandos, ties, and interspersed sounds, the building appears, constructed by the architect-musician with blows of his sickle in a universe teeming with details. He brings out the key features, seizing the sound in order to denote space. This notion of

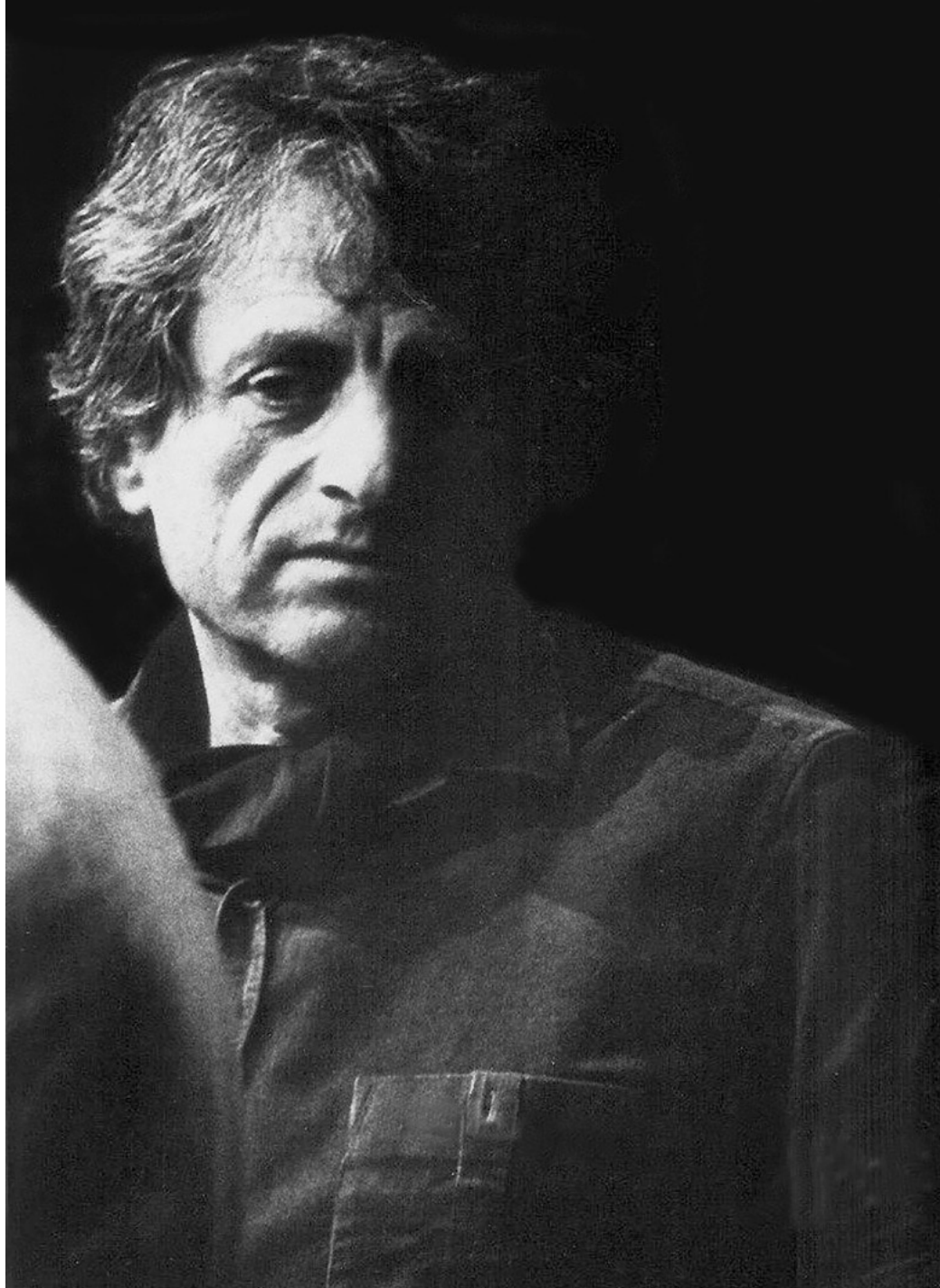


space – in *Nekuia*, for example – is produced by means of rhythmic patterns that move the sound from one section of the chorus or orchestra to another, also establishing the dimensions of the echo that defines the space where the musical ritual takes place.

My first contact with Xenakis as a conductor occurred with *Oresteia*. The myth of the House of Aetrus could not fail to interest the composer, since the chaos it recounts, fuelled by the forces of fate, the violent storm, the tempest in this family line, echoes the tumult of unleashed natural elements of which Xenakis apparently was particularly fond. The roar of the elements: that is what one feels listening to a work by Xenakis, but the musician, Man, is most often found at the very heart of the storm. Of course, in his first works, such as *Oresteia* – or *A Colone (At Colonus)* or *A Hélène (To Helen)* – the text tells a story, motivates the music to a certain extent. In this music, one senses the harshness of the lives of the gods but also that of human life. Yet clemency – as at the end of *Oresteia* – wins out over vengeance or wrath. It has always seemed to me that in the later works (*Serment (Oath)*, *Le Chant des Soleils (Song of the Suns)*, etc.), Xenakis's music invites us to find human ideals in the midst of the clamour, to imagine mankind cleansed of all its muck in the great drum of time and the elements. The eye of the storm is the only possible exit....

No doubt one of the distinctive features of Iannis Xenakis, the man...

Translated by Richard Kutner, USA



© Les Amis de Xenakis



ROLAND HAYRABEDIAN created Musicatreize in 1987. He has conceived more than 300 new works with this ensemble. Hayrabedian has conducted numerous orchestral and vocal groups, including the chorus and orchestra of Radio France, the Orchestre philharmonique de Marseille, and the Nederlands Kamerkoor. In 2022, he conducted Xenakis's *Waarg*, *Phlegra*, and *Oresteia* in Hamburg, Berlin, and Marseille with the Unitedberlin ensemble. The central focus of Musicatreize is its work with the composers of today, with whom it has formed close relationships, resulting in the creation of many multi-faceted projects favorite activities includes page setting, translating, baking cakes, taking pictures and travelling around the Mediterranean. <https://www.musicatreize.org> (Photo by Christophe Abramowitz)

RESONANZIO PODIUMS CAPTURE THE WORLD'S CONCERT HALLS

MATTHIAS BELTINGER

Principal Double Bassist with the German Chamber Philharmonic Bremen and founder of Resonanzio, Germany

[Artikel auf Deutsch](#)

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[Article en français](#)

IN MY LONG CAREER AS AN ENSEMBLE AND ORCHESTRAL DOUBLE BASSIST, I HAVE BEEN OBSESSED WITH FIGURING OUT HOW TO GET THE BEST SOUND FROM MY INSTRUMENT. I EXPERIMENTED (AND STILL DO) WITH DIFFERENT STRINGS, WITH DOUBLE BASS ENDPINS, AND A WIDE VARIETY OF BOWS. AT SOME POINT, THE GREAT SIGNIFICANCE EVEN OF THE FLOOR AS A REFLECTIVE SURFACE FOR THE SOUND BECAME APPARENT TO ME. I STARTED SEARCHING FOR A PODIUM THAT AIMED PRIMARILY AT THE IMPROVEMENT OF THE SOUND, BUT COULDN'T FIND ANYTHING ON THE WORLD MARKET.

IDEA

I wondered if it would be possible to build a well-sounding podium with the right wood, and at some stage I shared my thoughts with a friend who is a carpenter and who had been building HiFi speakers for a long time. He was immediately fascinated with the idea, and we agreed to put together a few podium prototypes. The effects of even these first experiments with "Sound Podiums" were so much better than the usual podiums used just for increasing height that it quickly became clear that we should dig deeper into the subject. Thus began a phase lasting almost two years, during which we experimented with different types of wood, shapes, and playing heights. I founded **Resonanzio** for marketing the podiums, and since then, Bernhard Prösler, the carpenter-designer who loves detail and I, principal double bass player of a world-renowned orchestra (and therefore an ideal link to the world of classical music), have made a complementary and successful duo.

PURE WOOD PRODUCT

At the core of the podium is the resonance board made from soft wood. The sound of the instrument

causes the board to vibrate, thus allowing more freedom for the sound of the instrument. It is in particular the lower frequencies that are supported by the Resonanzio podium. Notes are articulated more clearly, and more overtones are projected into the space. Musicians can hear themselves better, and the sound is perceived in the hall transparently and clearly present. Cellos, double basses, harps and harpsichords are the ones to benefit the most from playing on Resonanzio podiums. The lower tones sound clearer and fuller, and fast passages are much better articulated and can be heard more distinctly.

ACOUSTIC MODEL

Through the countless tests we understood on many different instruments, we discovered an interesting phenomenon: it wasn't necessary for an instrument to have direct contact with the Resonanzio podium to result in a clearly audible difference in sound. On the Resonanzios, Baroque cellos and viols, too, which play without spikes, sound much clearer and more rich in overtones. We also tested bassoon, horn, and violas: all the instruments demonstrated a freer sound.

This led to the idea that our Resonanzio podium could be an acoustic model for a concert hall. All stage floors need to be able to support tons of weight, but of course these massive floors cannot vibrate really freely. Putting it the other way round: the phenomenon of the increased freedom of instrumental sound on the Resonanzios means that a standard stage floor swallows part of the sound. World-class halls like the Elbphilharmonie or the Pierre Boulez Hall in Berlin have acquired our Resonanzio podiums because they support and benefit the sound of the instruments.

MATTHIAS GOERNE

We were particularly pleased by the reaction of the famous baritone Matthias Goerne after we suggested that he have a go singing on a Resonanzio podium. He was immediately taken by the sound, and as a result recorded Schubert Lieder with the Chamber Philharmonic Bremen standing on *Resonanzio*. He reported that he heard himself better and he very much enjoyed the sound feedback coming from below. This inspiring response from Matthias Goerne confirmed previous experiences: that the



sound from the instrument (in this case, the singer) was transferred to the resonating board, which in turn, acting as an additional acoustic unit, optimized the sound in the concert hall. The next question is: will the Resonanz surfaces work also for a choir? What might the impact on the sound be? No detailed tests have so far been carried out in this respect.

SOUND TEST

Talking of sound tests: we only needed to play a few notes – once on the stage floor and once on the Resonanzio podium – to bring out the difference in the sound. Even musical amateurs can hear the difference. The Elbphilharmonie in Hamburg gave us the opportunity to play the double bass in an empty concert hall on the stage first without a podium, then with a normal heightening podium, and finally with our Resonanzio podium. It didn't take the management of the Elbphilharmonie, who'd been listening, long to decide to acquire Resonanzio podiums.

It shouldn't really come as a surprise that the quality of the floor on which instruments play, plays an

important role. Why, then, is it that even today, concert halls, churches, or other performance spaces only have regular heightening podiums, rather than podiums that prioritize sound? The experience of listening in order to compare is very important: we recommend to all musicians who play on podiums that they find a second person to listen from the hall and try to identify the impact a normal heightening podium really has on the sound. In our experience, a closed wooden box results in a sound that is perceived as louder by the player but foggier to the listener. Some manufacturers punch F holes in the surface of podiums, which naturally immediately gives the emotional perception of a good sound. But the use of cheap plywood for podiums won't have a positive impact on the sound. Likewise, playing on regular heightening podiums with plastic surfaces and removable feet in different heights will reflect a harsh, less beautiful sound. Resonanzio offers trial periods during which the Resonanzio podiums can be tried out in the concert hall or performance space without pressure of time.

WELL-KNOWN CUSTOMERS

Resonanzio can meanwhile be found in numerous orchestra and concert halls. Renowned orchestras in almost all European countries, the New York Philharmonic, Toronto Symphony Orchestra, Oregon Symphony Orchestra, and the Australian Chamber Orchestra have all acquired our Resonanzio podiums. We are especially proud of a review from Simon Rattle: "These are fantastic resonance podiums! A real treat!" He made sure that now the double bassists of the London Symphony Orchestra, too, play on our podiums.

Of course the Resonanzio team is proud to inspire amazed reactions from the music world in the 21st century with our new, pure wood product. I myself remain a dedicated performer and am thrilled every time I rediscover the physical experience of vibrations coming from underneath while I play. Our Resonanzio podiums are luxury goods for a very limited market, and do not result in major profits. But they are a niche in the world of acoustics which can really enthuse people fascinated by sound.



MATTHIAS BELTINGER is the principal contrabassist for the German Chamber Philharmonic Bremen and the founder of Resonanzio. As a young student, he was a member of the Chamber Philharmonic and helped shape it into the world-class orchestra it is today. The organizational structure of the orchestra, wherein each player is also an owner and therefore responsible for the organization's success and risks, left a significant impression on Matthias Beltinger. After many years of wrestling with the question, „What do I need to do or not do to establish a successful brand?“, he gained the courage to found his own company. With knowledge about the fantastic quality of the Resonanzio Particular Podium and his experience in brand management, he has in a short time led RESONANZIO to notable success as a small business.

OPEN-AIR SINGING

A blessing or a curse?

RAFFAELE CIFANI

Choir director, Vocal Pop arranger, teacher and pianist, Italy

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

HOW MANY TIMES IN THE LAST TWO YEARS HAVE CHOIRS ACROSS THE WORLD MADE USE OF OPEN-AIR SPACES FOR THEIR CONCERTS IN ORDER TO REDUCE THE RISK OF SPREADING COVID-19? AND HOW MANY TIMES HAVE THE VENUES AVAILABLE TURNED OUT TO BE ANYTHING BUT ADEQUATE FOR THE NORMAL ACOUSTIC REQUIREMENTS OF A CHOIR?

If singing outdoors was a reasonably widespread practice before the pandemic, from 2020 it saw a significant increase. It became a real necessity which meant that, inevitably, in the name of the need to return to singing, consideration of the characteristics of concert venues became less important, often requiring choirs to “make do” in order to be able to hold a concert.

Even in normal conditions with careful consideration of all the environmental factors, singing in open spaces has never been ideal for a choir, due to the disadvantageous architectural conditions. Firstly, the very nature of an open space – without walls to contain the sound waves (indeed there is often not even a wall behind the singers to reflect the sound waves back) – causes the sound to disperse considerably.

In addition, to worsen this already challenging situation, there is often also excessive distance between the choir and the audience, the possibility that the wind blows dispersing the sound even more, and the presence of insects that can bother the singers considerably when breathing.

This concert set-up, in addition to causing distraction, annoyance and listening difficulties, instinctively leads the singers to try to compensate for



figure humaine kammerchor © nb-fotographie

the environmental shortcomings by employing techniques which are technically poor, are potentially harmful to their vocal cords, and which are anything but helpful to the quality of the sound.

The most common of these techniques is to increase the intensity of the voice, in some cases going as far as to “shout”, in a vain attempt to fill the large open space around, resulting in overexertion and vocal fatigue after only a few minutes of singing.

Paradoxically and in some ways unexpectedly, however, the opposite problem can also occur. The difficulty hearing the other singers’ voices can lead to singing excessively quietly in order to try to hear the surrounding sounds better, with the consequence that the choir produces an insufficient level of sound.

Impacts on the rhythm and intonation often follow, due to the difficulty in hearing one another. These are most prominent when different tempi are gained between one section and another (or even between one singer and another), or when the original key of the music is lost, either by the whole choir – where it usually goes up or down by a semitone – or, in the worst cases, where different parts of the choir shift to different keys.

All of these issues are due to a single cause: the inadequate conditions of open-air singing spaces.

But what, then, are the remedies to this situation?

Are there any suggestions for how singers can better manage this difficult singing environment while avoiding compromising their vocal organs?

Even though there is no silver bullet that can solve all the problems listed above, there are some useful tricks that can make the outdoor singing experience healthier and more comfortable for the singers and more enjoyable for the audience.

Of these, the most important is to use vocal resonance rather than intensity, to allow the sound to amplify and spread without straining the voice. In this way, with the same amount of power, you will get a sound presence equal to or even greater than what can be obtained by singing louder. Of course, this is a technical skill that must be carefully taught during rehearsals, as part of the vocal training that the conductor should promote and encourage. Another aspect to consider is how the choir and the audience are positioned within the space, in order to enable both the singers and the audience to be able to hear one another as much as possible. The first and most obvious suggestion is to ask the organisers to position the audience very close to the choir and in an appropriate location when considering how the sound of the choir will circulate, avoiding for example a very large audience where those who sit at the back and edges end up in a sound shadow cone.

As far as the positioning of the choir is concerned, a very narrow semicircle arrangement is preferable, with the conductor positioned in the centre (so as to close the circle) when there is no reflective wall behind the choir. In this way the sound will become concentrated and merge into a single focal point very close to the singers themselves, who will then be able to hear each other more easily. Where this positioning is adopted, it can be a nice and original idea to have the audience sit in concentric circles around the choir itself.

Finally, when it is extremely difficult to hear one another, for choirs used to performing from memory it can be helpful to sing holding their hands open in front of their ears with their palms facing backwards. In this way, all the sound coming from the other singers is collected and amplified and, at the same time, your own sound is softened, considerably increasing awareness of the sounds of the rest of the choir.

In conclusion, one should not be afraid to try out unusual and unorthodox solutions, even perhaps explaining their meaning to the audience, in the name of acoustic effectiveness and the resulting success of the concert; because we must never forget that, although the visual element of the concert has its importance, a choral concert is still above all an event to listen to, preferably in the best possible way.

Translated by Bethany Farr, UK



Choir director, Vocal Pop arranger, teacher and pianist, RAFFAELE CIFANI graduated with honours from the Conservatorio G. Verdi in Milan, and from the “Accademia Righele”, where he studied with international teachers like Carlo Pavese, Lorenzo Donati, Matteo Valbusa, Werner Pfaff, Marco Ozbic, Lucio Golino, and many others. He founded several youth choirs, and he continues directing them, handling more than 40 vocal pop style choral arrangements. In the choral scene, among other activities, he has participated in the International Festival “La Fabbrica del Canto” and “MITO Settembre Musica” and has received many awards in national and international choral competitions. Furthermore, he is often involved as a speaker at many conferences and training courses about choral conduction and vocal pop arrangement. Since 2018 he has been part of the Lombardy choral association board. www.raffaelecifani.it

RECORDING UNDER PANDEMIC CONDITIONS

Opportunities and Challenges

INTERVIEW WITH FRIEDER BERNIUS

[Artikel auf Deutsch](#)

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Dear Mr Bernius, the other day your latest CD, “The Seven Last Words of our Saviour on the Cross” by Joseph Haydn was released under the Carus label. This recording was made in March 2021 under very strict hygienic conditions. What were those actually at the time?

The conditions were: minimum distance of 1.5 metres between all the performers, but we were allowed to sing and play without masks.

What use can be made of the space when an orchestra and a choir, never mind also four soloists, are supposed to make music together? Is it really possible to make music together when the most distant fellow fighters are more than 50 metres apart and the conductor is always turning his back to somebody, because the musicians have been placed at an angle far greater than 180 degrees?



© Musik Podium Stuttgart

The most important artistic aim of a joint project involving choir, soloists and orchestra is to create something together and, while doing so, to be able to listen to each other. As the conductor, supposed to keep all that together through his gestures and – during the rehearsal – verbally, I need to be visible to all. It was exactly those expectations that were seriously impeded by the conditions. Because of the limited possibilities to hear each other, the conductor’s suggestions could not, as otherwise, be checked and refined. And in order to be visible to the largest number of participants, I had to stand at the side (see photo) and therefore was not able to have the familiar listening distances to the participants. My field of vision, from the side to the leader of the orchestra, meant that parts of the orchestra sat behind me and thus could only see the leader. It was only in the instrumental introductions (read: without the solo singers and the choir) that I could take my usual position in front of the orchestra.





Did this unusual positioning of the musicians also provide positive factors, compared to the normal set-up?

Which (further) challenges became apparent during this recording?

Because of these pre-conditions the sound engineer was even more responsible for a successful recording than usual. For me as a conductor it is always important to think ahead musically and at the same time to be able to hear the result afterwards. This listening in one's mind afterwards became very difficult. On top of all that, a burden on time was provided by the fact that the results of the recordings had to be checked in the studio more often than normally.

What is the best possible arrangement for a recording involving choir, soloists and orchestra? In the 1980s we experimented in this respect e.g. by using an *en face* set-up, with choir and orchestra facing each other, in which case the conductor can – as under Corona conditions – only stand at the side. This allowed the microphones to be focussed exceptionally well onto the various sub-groups of musicians but had the



disadvantages for the conductor which I have already mentioned. The usual practice of placing the choir behind the orchestra has the disadvantage that the microphones are unable to record the sub-groups separately and thus, when it comes to editing, their sounds cannot be isolated well enough from each other that the balance between them might be changed.

How did post-production go?

Same as the more difficult conditions generally: more complicated and more time-consuming than usual, because of a few surprises that became apparent only when the takes were listened to really carefully, and because of the need for larger technical support in order to mix all the sub-groups, which because of the unfamiliar distances sounded

different on the tapes from the way they had in the hall.

If today, roughly six months after the finalisation of the master, you listen to the recording yet again, do you in a way hear the unorthodox positioning of the performers?

If that were the case we should not have risked making the recording under those difficult conditions, for nobody will still remember in 20, 30 years under what unusual preconditions it was created.

The most important pre-condition of all music-making in groups is the ability to hear one another well. And being able to make recordings and, in the process, gaining important experience, is, for me, an important link between rehearsals and concerts. More difficult conditions will always lead to less pleasing

outcomes, something that can only be evened out by an overdose of commitment by all those involved!

Might you repeat some features of this unusual seating plan for future recordings?

No. Let us hope we will never again have to record under these conditions!

Translated by Irene Auerbach, UK

Joseph Haydn
Die Sieben letzten Worte unseres Erlösers am Kreuze
Kammerchor Stuttgart
Hofkapelle Stuttgart
Anna-Lena Elbert, Sopran
Sophie Harmsen, Alt
Florian Sievers, Tenor
Sebastian Noack, Bass
Frieder Bernius
Carus 83.520



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INTERNATIONAL FEDERATION FOR CHORAL MUSIC



MESSAGE FROM THE PRESIDENT
Emily Kuo Vong

**CHANGING HORIZONS: WSCM 2023 IN
ISTANBUL, TURKEY**
Ferhan Baran

**WORLD CHORAL EXPO 2022 IN LISBON
& OEIRAS, PORTUGAL**
Isabelle Métrope



MESSAGE FROM THE PRESIDENT



EMILY KUO VONG

President

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

Dear friends,

This has been a great year so far for our federation and our members. Not only are we celebrating IFCM's 40th anniversary, but also, after more than two years, we had our first live event. In September, Portugal was a unique choral harbor for more than 2000 people from all over the world. The third World Choral EXPO was organized from 3 to 7 September in Oeiras/Lisbon. During the five days of events, we witnessed some of the most incredible, colorful music throughout the cities of Oeiras and Lisbon. Together with our leading partner, the Municipality of Oeiras, we managed to host two professional choirs, seven invited choirs, and many groups from Portugal, especially Oeiras.

The event was a true exhibition of the choral world with workshops, joint rehearsals, concerts, gala concerts, but also masterclasses and lectures within The Singing Network Exchange program. We can proudly say that the event was attended by individual participants who enjoyed every aspect of the World Choral EXPO. One of the critical points was also the principal celebration of IFCM's 40th anniversary and General Assembly. On 4 September, in our Main office in Palacete dos Condes de Monte Real, IFCM's General Assembly was held, followed by a reception and performance of one of the invited choirs for the EXPO. In the evening, the celebration continued in Centro Cultural Belem, where

Kammerchor Stuttgart from Germany held a gala concert in honor of the 40 years of our federation.

It was a remarkable day for IFCM and a grand celebration, but we look forward to our next 40 years and the events awaiting us. In light of our future events, we were proud to host Mrs. Özgül ÖZKAN YAVU, Deputy Minister of the Republic of Turkey Ministry of Culture and Tourism, and officially hand over the organization of the World Symposium on Choral Music. The next edition of this event will be held from 25 to 30 April 2023, and we invite you to pay attention to the online registration that will be open very soon. Members of IFCM will have significant benefits at this event!

But before that, you can join the celebration of World Choral Day, which will be held traditionally in December. However, your choir can join the celebrations even now. If you visit our website, you can find more information on how to join the celebration.

We would also like to remind you that our program for young conductors, singers, composers, and managers, Creating Futures in Choral Music, is still open, and up to now we have welcomed more than 150 new young members. Our goal is to have 1000, so we also invite our members to spread the word about this IFCM campaign and encourage more young people to become members of IFCM (for free!).

Dear friends, the voice of choral music is unique but also a combination of life, strength, and solidarity! So let's continue to sing together for the world, peace, and love!



WORLD CHORAL EXPO 2022 IN LISBON & OEIRAS, PORTUGAL

ISABELLE MÉTROPE

Managing Editor of the International Choral Magazine, Germany/France

Artikel auf Deutsch

Artículo en español

Article en français

FROM 3RD TO 7TH SEPTEMBER, THE CHORAL WORLD MET IN PORTUGAL, AND THIS WAS A MAGICAL EVENT. THE OFFER WAS HUGE, FROM THE WORKSHOPS TO THE SESSIONS OF THE EXCHANGE PROGRAMME AND TO THE CONDUCTING MASTERCLASS WITH FRIEDER BERNIUS, FROM AMAZING GALA CONCERTS IN THE CENTRO CULTURAL DE BELÉM TO MORE INTIMATE PERFORMANCES IN THE CHURCHES OF THE REGION, FROM A MAGICAL SUNSET PARTY IN AN HISTORICAL FORTRESS TO AN UNFORGETTABLE CLOSING NIGHT WITH SEVERAL HUNDREDS OF "COLORFUL VOICES" SINGERS ON STAGE.

The welcome party in the historical Forte de São Julião da Barra in Lisbon was promising. Surrounded by the sunset on the ocean, 2000 participants (including the audience) who came from all over the world (more than 20 countries were represented) could meet new and old colleagues and listen to a unique traditional performance by CRAMOL, a local women's choir. On the next day, the daily programme started and the IFCM General Assembly took place in the IFCM headquarters, the Palacete dos Condes de Monte Real. That night,

the Kammerchor Stuttgart gave the first gala concert of the WCE under the baton of its founder Frieder Bernius – closed by Schönberg's "Peace on earth," a symbolic piece of music if there was any.

On the following days, the WCE participants could get inspiration at more than 50 workshops and sessions, listen to round 20 concerts, discover young conductors from 7 different countries rehearsing and learning in the conducting masterclass, and network with colleagues from all over the world.

The sessions were extremely multifaceted. Some dealt with music practice (pedagogy, singing with seniors or children, warm ups, six ways of singing one song, repertoire sources...), others presented the vocal traditions of a particular region of the world (jewels of microtonal singing in Turkey, singing traditions in Portugal, Brazilian vocal music...) and others touched upon special aspects of choral life (the use of trauma-informed community music practice in enabling narrative through song writing; "sing me in": using collective singing as a tool for the inclusion of young migrants; choral singing in prisons; singer identity...). The real challenge was rather to choose which one to attend!

The concerts were at a high standard, heart-opening and reflecting many facets of choral music (as you can see from the pictures!). A lot of participants of the World Choral Expo were attending their first big choir concert in more than two years. The feeling when seeing all these singers as well as an audience fascinated by, and sharing the musical pleasure, just

"WHEN IN DOUBT - SING IT OUT"



Welcome Party in the historical Forte de São Julião da Barra, Oeiras, Portugal © Irvinne Redor / IFCM

warmed my heart, and I felt close to emotional tears several times. So, you will probably think: "Great, and when is the next going to take place?" Well, as for the [World Choral Expo](#), the next date has not yet been decided. But as for the next amazing meeting of the choral world, this will for sure be the **World Symposium of Choral Music 2023 in Istanbul, Turkey**. This city is the perfect place to illustrate the WSCM '23 theme "Changing Horizons." IFCM President Emily Kuo Vong welcomed H.E. Ms. Özgül Özkan Yavuz, Deputy Minister of Culture and Tourism of Turkey, on the closing night, who invited all the participants to Istanbul next year. Do you want to be a part of it? Then follow <https://www.instagram.com/wscmistanbul2023> and bookmark www.wscmistanbul2023.com.

Edited by Irene Auerbach, UK

**WORLD CHORAL EXPO
YOUNG PROGRAMME**

YOUNG is a new International Cultural Management Programme launched by IFCM earlier this year. During their first weekend in Lisbon, ten young managers, who were selected in May 2022, attended roundtables and seminars and learned about the multiple and varied aspects of preparing and managing a cultural event. These YOUNG participants were key to the successful realization of the World Choral EXPO 2022. There is no doubt that these young IFCM members will also play a vital role for the future of choral music around the world. A big thank you to all of them: Frida Zarrán Vallesi (Argentina), Anna Palcsó (Hungary), Aleksandra Āboliņa (Latvia), Jovana Kuzmanović (Serbia), Farzad Omidi (Iran), Pauline Therese Arejola (Philippines), Anna Bobrikova (Finland), Tisa Mrhar (Slovenia), Valerie Konings (Belgium), Pichatorn Sopachitwattana (Thailand).



YOUNG participants 2022 © Irvinne Redor / IFCM

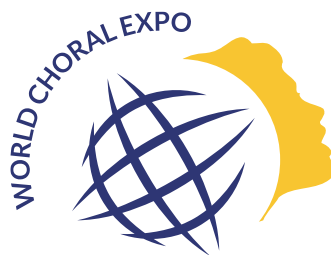


Photo Series:
Top: Maze
Middle: Ordinarius
© Irvinne Redor / IFCM

Bottom: Closing Plenary Session of the EXchange! Programme presented by Sonja Greiner and Jan Schumacher © Ki Adams



CHANGING HORIZONS

World Symposium on Choral Music 2023 in Istanbul, Turkey

FERHAN BARAN

Choral Culture Association Volunteer

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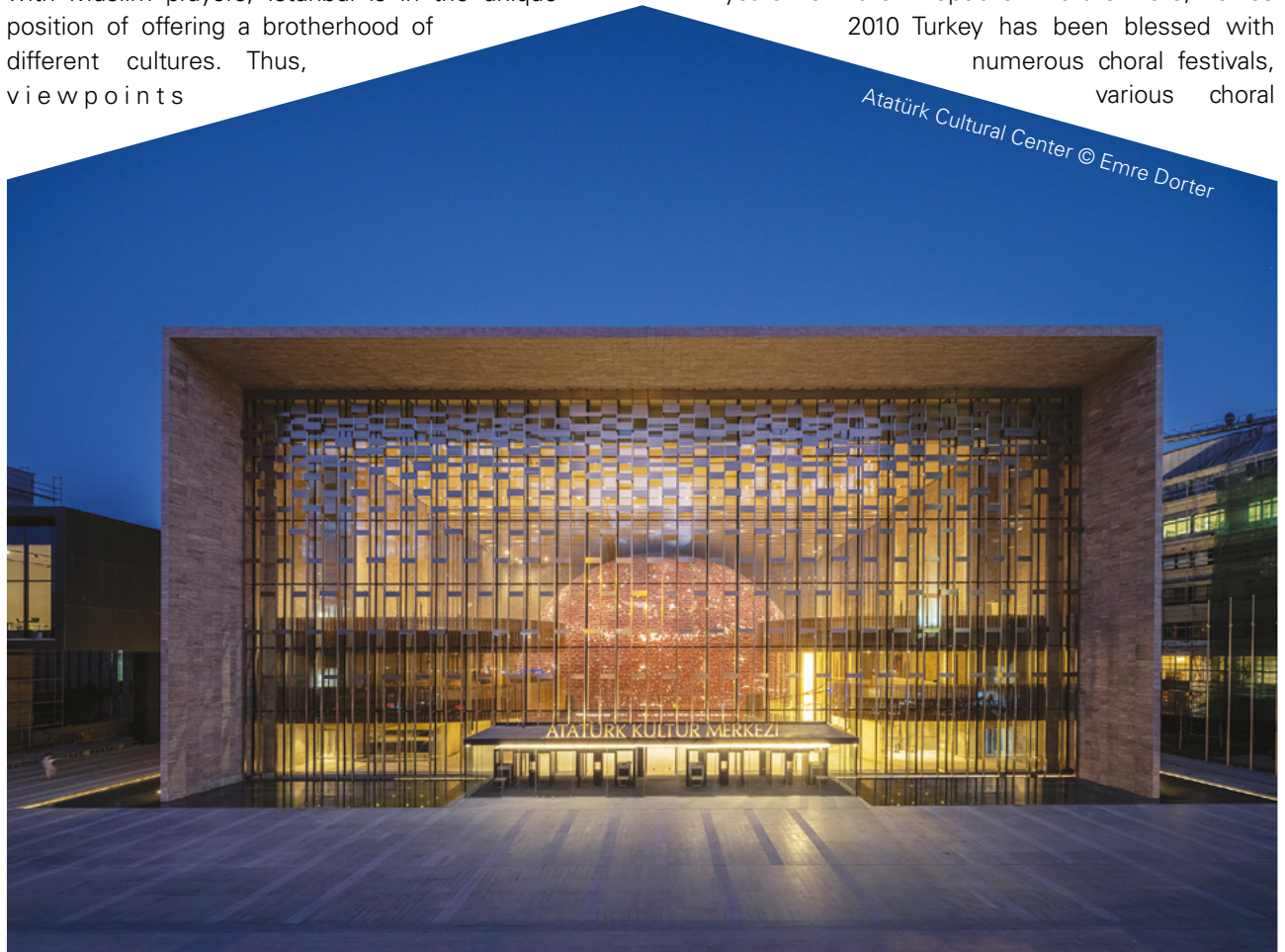
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AS THE ONLY TRANSCONTINENTAL PASSAGE IN THE WORLD, ISTANBUL IS A CITY OF VOICES. STRADDLING THE MAGNIFICENT AND BUSTLING BOSPHORUS STRAIT, THE SONGS OF THE SEAGULLS CUT THROUGH THE STEAMBOAT WHISTLES IN THIS BEAUTIFUL LAND. THIS MAJOR TURKISH CITY EMBRACES THE ANATOLIAN AND EUROPEAN SOIL ENRICHED BY A VARIETY OF MUSICAL BACKGROUNDS OF MULTIPLE CULTURES, WHICH ALSO SHAPE THE COLLECTIVE SINGING OF THE COUNTRY.

Having served as the capital of three empires (Roman, Byzantine, and Ottoman), Istanbul is a museum city, and its rich history of multiculturalism is old and unique. With its multilingual and multi-religious identity, for most historians Istanbul is the center of global civilization. In an atmosphere where Byzantine Kyries sound together with Muslim prayers, Istanbul is in the unique position of offering a brotherhood of different cultures. Thus, viewpoints

that are seemingly different can coalesce and be interconnected in one place, much like the way so many different cultures have found a home in the city to coexist and flourish side by side.

The choral tradition of Turkey dates back to the first years of the Republic. Furthermore, since 2010 Turkey has been blessed with numerous choral festivals, various choral



Atatürk Cultural Center © Emre Dorter



Galata © Selim Çetin



WSCM 2023 will bring together the very best the choral world has to offer in terms of choirs, singers, speakers, presenters, conductors, composers, and more.

Colorful © Abdullah al Mallah

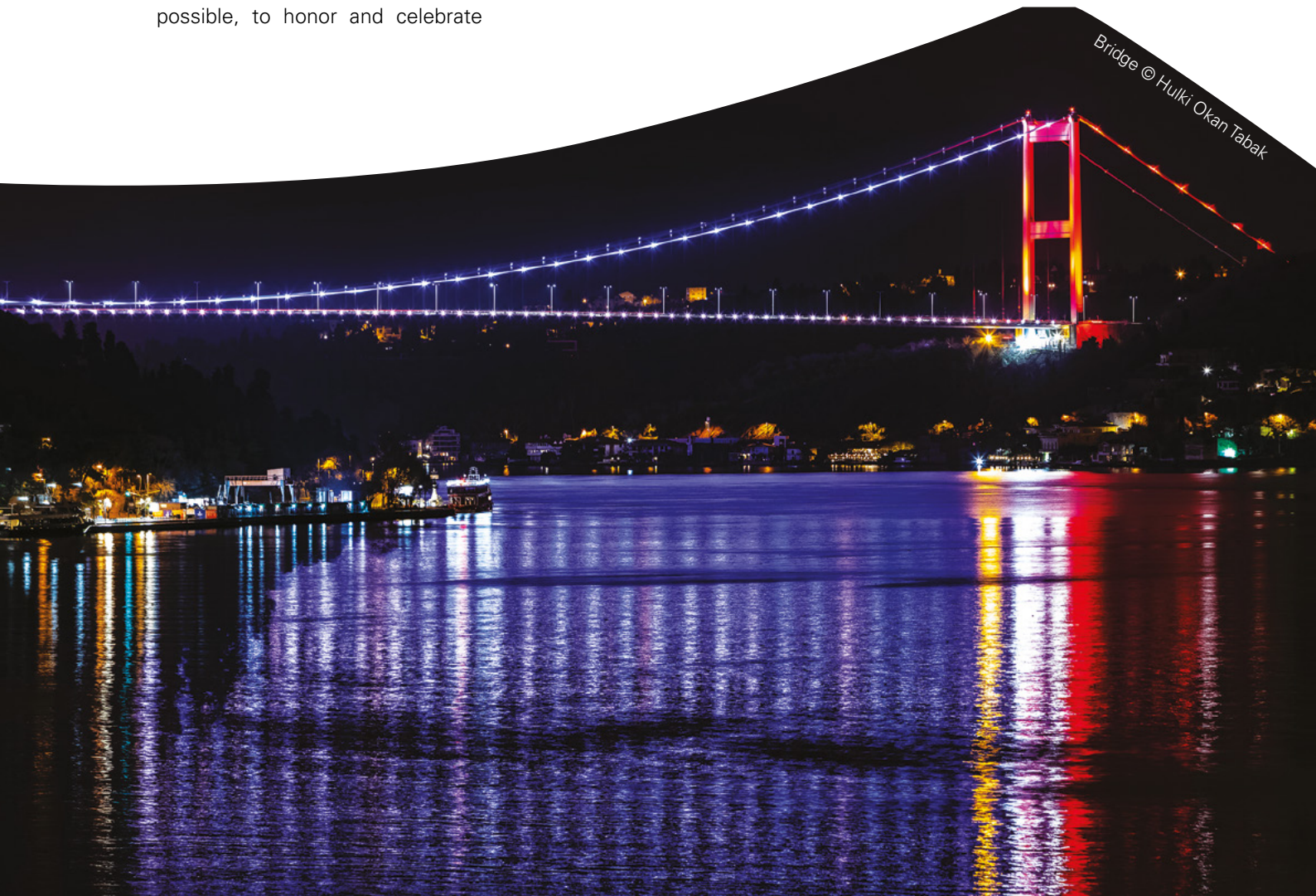
organizations, internationally renowned choirs and a sharp rise in educational activities in choral conducting. As we look to the past, it is apparent that western polyphony and eastern microtonal culture are uniting in this land of cultural bridges.

This connects figuratively with the current crucial conversation about the recognition and inclusion of different folklore and traditions of all musicians around the globe. There is a paradigm shift in our field, as well as in many other fields of the humanities, that is compelling us to shift our horizons toward finding respectful ways to achieve integration and inclusion. Hosting the World Symposium on Choral Music in a city like Istanbul provides the perfect platform to explore this important ideal. In the WSCM23, the central idea is the full representation from and within all regions of the world, with the inclusion of as many styles and traditions of ensemble singing as possible, to honor and celebrate

the human practice of singing together. Turkish traditional and polyphonic music echoing together in this marvelous piece of land is the best guide to achieve our ideal.

Additionally, the symposium will be a platform for engaging in conversations on our current themes such as the use of technology in rehearsals and performances, race and social justice, various practices of collective singing and the western choral canon as it relates to the repertoire of singing traditions, equality and accessibility, monophonic collective singing, the meaning and philosophies of singing together, topics that explore not only the current state of the field but the vision and projection of what singing together could be like in the near and far future. Istanbul with its rich historic musicality would be one of the best places to sing together and discuss the ways to reach our goals.

CHANGING HORIZONS which is the theme of this chain of activities, speaks both to this specific IFCM flagship event and the global choral community on a number of levels. It suggests a new and broader understanding of choral music that includes styles, regions and traditions of ensemble singing that have not been incorporated directly in the conventional definition of choral music. There is enormous creative wealth in these parallel artistic expressions that can be the catalyst for the choral community to genuinely embrace and celebrate all collective singing traditions, vocalities, and practices. To change the horizon is to take our art form and extend its boundaries. The horizon limits our own vision, but horizons need not be stagnant; beyond them, there will always be more to discover. The edges of the horizon are ephemeral, fleeting and beautiful, like the experience of music itself.



WSCM 2023 will bring together the very best the choral world has to offer in terms of choirs, singers, speakers, presenters, conductors, composers, and more. In this new era of changing horizons, there is an ongoing opportunity for all of us to share, learn and appreciate. We look forward to welcoming the choral world to the magnificent city of Istanbul in 2023.

<https://www.wscmistanbul2023.com>

Edited by Mirella Biagi, UK/Italy



Born in Istanbul, FERHAN BARAN is a

film critic and a choir singer. He completed his high school education at the Lycée Saint Joseph. He received his bachelor and master's degrees in Business Administration at Boğaziçi University. He started his music studies during his primary school years at the Istanbul Conservatory. From 2004 to 2012, he served as the chairman of the administrative board of the Istanbul European Choir. Starting in 2016, he joined Rezonans, the internationally award-winning choir. He is still one of the bass chorists of this choir. Starting in the 1990's, his movie reviews have been published in leading newspapers and journals in Turkey. From 2013 to 2016 he taught the cinema industry class in the Faculty of Communication Arts at Istanbul University.

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CHORAL WORLD NEWS



CLASSICAL:NEXT IS CHANGING
Isabelle Métrope

CHORAL WORKS WITH ECOLOGICAL THEMES IN LATIN AMERICA
Virginia Bono

INTERNATIONAL CHAMBER CHOIR COMPETITION IN MARKTOBERDORF 2022
Julia Wolf

CLASSICAL:NEXT IS CHANGING

ISABELLE MÉTROPE

International Choral Magazine Managing Editor, France/Germany

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

CLASSICAL:NEXT HAS BEEN ACTIVE FOR 10 YEARS. THE LAST MEETING BEFORE THE PANDEMIC TOOK PLACE IN THE DUTCH CITY OF ROTTERDAM, BUT INCLUDED ALMOST NO CHORAL MUSIC. IN MAY, 2022, IT TOOK PLACE A NEW SETTING, IN HANOVER – AND THIS TIME WE WERE THERE! BELOW IS A REPORT AND A LOOK AHEAD AT THE POTENTIAL FOR THIS NETWORKING PLATFORM.

The exhibition hall is swarming with people – we have almost forgotten what it feels like to be in a crowd – but after repeated cancellations caused by the pandemic, Classical:NEXT is back; and now, the large B2B meeting of the music industry took place in Hanover. Hanover, UNESCO City of Music, city of the German choir music fair "chor.com", and seat of many distinguished ensembles, feels like the perfect setting, almost made for us. And indeed, at the end of May, more than 900 delegates from 50 countries made their way to Lower Saxony's capital city to enjoy lectures, reunions, presentations and small group meetings for particular fields and specialisms.

There was an exciting variety of topics on offer: from "Tuning in to today's listeners" which examined modern listening habits (very few people now listen to a CD from beginning to end, most just choose something from their playlist); to a meeting of orchestras from all over the world; and the very first gathering of choirs at Classical:NEXT, presented by Sonja Greiner, General Secretary of the European Choral Association and Nina Ruckhaber, freelance choral administrator and expert in both the German vocal pop and choir scenes. The subjects explored included issues of sustainability, the sharing of information, and, as the main focus of the gathering,

"The Benefits of Singing". This is an international project which highlighted the status of singing pre-pandemic, and, now, as far as possible, is helping to rebuild that status. Those present at the convention included representatives of the United Kingdom, Canada, Germany and Italy, but unfortunately there were very few representatives of professional choirs which too often have few or no links with amateur choirs. This is a situation we would like to improve, and we hope that this gathering will provide the impetus for change. It was pleasing to see that the regular participants at Classical:NEXT – various



CD labels, composers, music information centres and professional ensembles – are all moving more towards vocal music. Personally, I was a little disappointed that the word “Classical” didn’t inspire any concert of vocal music, particularly in a town such as Hanover, whose Music College, boys’ choir, girls’ choir, and numerous other top ranking choirs (Norddeutscher Figuralchor; Collegium Vocale Hannover; Junges Vokalensemble Hannover) all perform internationally and are widely recognised. But perhaps it is also up to those in the choir world to present themselves more energetically at important conventions such as this one. In 2023, Classical:NEXT will be taking a break in order to draft and develop a sustainable and forward looking plan for the future.

For Classical:NEXT has the potential to become an important meeting point for everyone involved in the choir scene: professional choirs, semi- or non-professional ensembles, and festivals, where organisers will enjoy networking and finding stimulating sessions to attend. Various areas of the hall were set aside specifically for small group meetings and presentations. My last session of the fair was called “Epic failures: horrible bosses.” An entertaining hour discussing the do’s and don’ts of team management (apologies: *coaching*) with hilarious horror stories and tools for good practice. We were not asked to sing together, but we know from the IFCM (as well as the European Choral Association, À Cœur Joie and many others) that nothing beats singing cheerful rounds to get a meeting off to a happy and productive start. In this spirit: Mango, Mango, Mango...

FORMER MEMBER OF THE IFCM YOUTH COMMITTEE, MARÍA CATALINA PRIETO, RECEIVES THE CLASSICAL:NEXT INNOVATION AWARD ON BEHALF OF THE PHILHARMONIC ORCHESTRA OF MEDELLÍN

María Catalina Prieto, formerly member of the IFCM Youth Committee, coordinator for the ICB translations in Spanish and a singer in the World Youth Choir, was present at this year’s Classical:NEXT. She is Executive Director of the Philharmonic Orchestra in Medellín (Columbia). This orchestra is not state funded, but is an NGO. Having won two Latin Grammys in the last couple of years, the orchestra has now been honoured with an Innovation Award for its outstanding leadership and outreach work. This was against competition from 20 other innovative projects in all musical spheres and from all over the world. Congratulations!



Classical:NEXT Award Show © Eric van Nieuwland

Links

The Benefits of Singing: <https://europeanchoralassociation.org/benefitsofsinging>

Classical:NEXT: <https://www.classicalnext.com>

Translated by Caroline Maxwell, UK

CHORAL WORKS WITH ECOLOGICAL THEMES IN LATIN AMERICA

VIRGINIA BONO

Choral conductor, Argentina

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

A COMPOSITION COMPETITION IS ONE SPACE, AMONG OTHERS, THAT CAN GENERATE A REPERTOIRE. *VOCES DE LATINOAMÉRICA*, FOLLOWING THE MODEL OF *OUR VOICE FOR OUR PLANET*, SOUGHT TO INSPIRE CHORAL CREATORS TO THINK OF MUSIC AS A VEHICLE FOR COMMUNICATING AN ECOLOGICAL MESSAGE THAT WOULD PROMOTE AWARENESS OF ENVIRONMENTAL PROBLEMS, VALUE FOR THE EARTH AS A GENERATOR OF LIFE, AND THAT WOULD BE LINKED TO THE MOST ANCESTRAL IDEAS, LIKE THE ORIGINAL COMMUNITIES OF THE AMERICAN CONTINENT AND MODERN IDEAS ABOUT SUSTAINABILITY. IN THIS WAY IT IS A GREAT CONTRIBUTION FOR CHOIRS WHO WANT TO PRESENT CERTAIN PARADIGMS FOR THE CONSTRUCTION OF HUMAN VALUES IN CONCORDANCE WITH NATURE WITH THEIR VOICES.

The announcement was applauded by the Latin American choral community, and numerous winning works were received from various countries across the continent:

- 1st prize: *Reflexión*. Music: Pablo Roberto. Text: Eduardo "Lalo" Aibar
- 2nd prize *Canta la tierra*. Music and text: Alfonso Paz Demasi
- Honorable Mention: *Madre tierra: somos uno*. Music and text: Javier Donetti

This contest rewarded the winning works with publication by the *Goldberg Verlag* publishing house in Frankfurt, Germany (www.goldberg-verlag.com). This concrete opportunity for publication makes the work accessible to all choirs and directors who may be interested and supports spreading the work with all the formalities necessary to preserve the rights of the creators. In Latin America circulation of scores tends to be more usually internal due to the scarcity of musical publishers, so this product elevates the value of choral work and its authors.

A marvelous addition to the *Voces de Latinoamérica* project is the worldwide premier of the first prize winning work, *Reflexión*, in the context of a very special event. In cooperation with the choral contest and festival in the city of San Carlos de Bariloche (Argentina), it will be presented for the first time in the presence of the composer, local and national authorities from various countries, and sung by the participating choirs. The event, called "Plant and Sing", consists of a mass planting of 300 native trees on Victoria Island in the Nahuel Huapi National Park on Saturday, October 29. This is part of a reforestation initiative for Patagonian forests, which have suffered so much fire damage. This will kick off an informational talk about caring for the environment, reducing personal and group carbon footprint, and planting the trees as mentioned. It will culminate in the choral piece *Reflexión* sign by all the attendees, thereby marking the musical presence in this ecologically important action.

A BRIEF OVERVIEW OF *REFLEXIÓN*, BY ARGENTINIAN COMPOSER PABLO ROBERTO, FIRST PRIZE WINNER IN THE CHORAL COMPOSITIONS ON ECOLOGICAL THEMES COMPETITION

The composition brings together elements characteristic of different areas in Latin America. Some of these are musical elements, like the ostinato for the bass voices in *loncomeo* rhythm, which comes from the Tehuelche-Mapuche culture in Patagonia, in the far south of the continent. Others are in the text, like *Abya Yala*, a term in the Dulegaya language from the Kuna ethnic group in northern Colombia and Panama, or *Pachamama*, a Quechua word that means mother earth and is recognized throughout the Andean region and South America. In this way the piece brings together the whole continent into one reflection on the value of the earth, care and hope for a future time with more protection and respect for it. It is the song of an entire race, diverse and plural, that honors mother earth, laments the bad things that have occurred, and augurs for a time to come when there will be

♩ = ca. 68

Sop

All

Ten

Bass

pp

p

pp (4)

A - bya Ya - la

(1)

(2)

tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm

4

S

A

T

B

p

p

(3)

(5)

A - bya Ya - la A - bya Ya - la A - bya Ya - la

A - bya Ya - la A - bya

mf

Pa - - - cha -

tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm

7

S

A

T

B

p

p

p

f

mp

A - bya Ya - la A - bya Ya - la A - bya Ya - la A - bya Ya - la

Ya - la A - bya

ma - ma Ku - si - lla Ku - si - lla U - na

tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm

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GV 385

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a balance between humanity and nature. This symbol is reinforced by the use of the term *Abya Yala*, which means living Earth, flourishing Earth, but has come to be a term that signifies identity and unity for the indigenous peoples of Latin America.

The presence of rhythmic-melodic ostinatos in all the voices creates a ceremonial, dance-like atmosphere. The writing gives detailed specifications for articulations and glissandi between notes as well as on the end of a long note, allowing for the characterization necessary for an interpretation that imitates the sound of the kultrún (mapuche drum) in the basses, and the various acclamations for mother earth with a lightly nasal sound, in the rest of the voices. As at the beginning of the piece, sounds of birds and wind come in from time to time, completing the sonic landscape (see score abstracts on the left).

At three points a recitation is added to the musical line, which is worth translating to the language of the choir and the audience so that the message has even more communicative value.

*Pacha Mama, Mother Earth
Kusilla, Kusilla, in Abya Yala*
And throughout,
With different names, Languages
and Cultures.
I greet you.

Without dreaming of returning to the past
I venture to imagine you, our Mother,
Cultivated carefully and protected
By those who have come to populate you
In the eternal cycle of Life.

Combined with the ostinatos, the melody is developed in the interwoven voices of the choir, and at the most intense moment

50

S co-mo tam-bien pro-te-gi - da... pro-te - gi - da... Al a - gua, bien tan pre - cia - do

A va - da... co-mo tam-bien pro-te - gi - da... Al a - gua, bien tan pre - cia - do

T si - lla... co-mo tam-bien pro-te - gi - da... Al a - gua, bien tan pre - cia - do

B tm tm tm tm tm tm tm tm tm tm Al a - gua, bien tan pre - cia - do, que es de

P

54

S que es de na - die y es de to - dos le pu - so el o - jo el a - va - ro pa - ra u - sar - la

A que es de na - die y es de to - dos le pu - so el o - jo el a - va - ro pa - ra u - sar - la

T que es de na - die y es de to - dos le pu - so el o - jo el a - va - ro. pa - ra u - sar - la

B na - die y es de to - dos le pu - so el o - jo el a - va - ro, pa - ra u - sar - -

Recitadora:
 Sin enseñar sobre vueltas al pasado
 me aventuro a imaginarte, Madre nuestra,
 cultivada con mesura y protegida
 por aquellos que vengan a poblar
 en la ronda permanente de la Vida.

59

S a su mo - do. A-bya Ya-la A-bya Ya-la A - bya... Ya - la... A-bya Ya-la A-bya Ya-la

A a su mo - do. A - bya... Ya - la...

T a su mo - do.

B la a su mo - do.

P

the choral texture becomes almost homorhythmic along with a noticeable increase in harmonic richness that accents the strength of the message (see score abstracts on the left).

This 4 minute piece written for mixed choir without divisi would be a great addition to any choir's repertoire. Perhaps the parts of the text in Spanish could pose a difficulty for those who don't speak it, but this can easily be overcome. The phrases in Quechua and Dulegaya are short and repetitive and don't represent a pronunciation challenge.

The musical contribution is important because it includes rhythms and melodic turns specific to the ethnic and folkloric music of Latin America authentically and accessibly for choirs from all over.

From the southern part of the Latin American continent I invite you to make it your own and add it to your repertoire, as well as to make its message of love for our Earth your own and become messengers with out voices, our choirs, of a consciousness that is more in harmony with nature.

Translated by Taylor Ffitch, USA



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INTERNATIONAL CHAMBER CHOIR COMPETITION IN MARKTOBERDORF 2022

JULIA WOLF

Choir conductor, Germany

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AT THE BEGINNING OF JUNE 2022, THE INTERNATIONAL CHOIR SCENE MET FOR THE 17TH TIME IN THE SMALL TOWN OF MARKTOBERDORF IN THE ALLGÄU, GERMANY, TO COMPETE FROM JUNE 3RD TO 7TH AS PART OF THE INTERNATIONAL CHAMBER CHOIR COMPETITION (ICCC). THE AIM OF THE COMPETITION IS TO BRING TOGETHER THE BEST CHOIRS IN THE WORLD IN ONE PLACE AND TO ENABLE AN EXCHANGE AMONG CHOIRS, CONDUCTORS, CHORAL LITERATURE, STYLES AND TECHNIQUES.

A total of five choirs competed in category A (mixed choirs): University of Montana Chamber Chorale (USA), Malang Choral Art (Indonesia), Cape Town Youth Choir (South Africa), LandesJugendChor Saar (Germany), Megaron Chamber Choir (Slovenia) In category B (Equal voices: women's/girls' choirs, men's choirs) there were two: Sonat Vox (Germany), and the women's choir of the Technical University of Ostrava (Czech Republic).

Following the ICCC, an international master class for choral conducting took place from June 8th to 12th this year, for the first time with a conducting competition, under the direction of Georg Grün and Ko Matsushita. The Calmus Ensemble supported the master class as section leaders and voice teachers. Nele Erastus from Estonia was awarded first prize in the conducting competition; Christoph Schäfer and Lena Herber were also prize winners.

In her welcome address, Claudia Roth, the Federal Government Commissioner for Culture and the Media, described the ICCC as a "musical festival": In fact, this competition, which participants and observers like to describe as a "family reunion", is characterized by inimitable emotional closeness. Not only does the enchanting backdrop of the Allgäu contribute to this, but also the enormously high level of support from the residents of Marktoberdorf, who take the singers into their host families and listen intently to the competition rounds, as well as the large number of volunteers who support the competition professionally.

However, all the family romance this year could not hide the shadow that COVID-19 and the war in Ukraine had cast on the ICCC: the competition originally planned for 2021 had to be postponed by one year to 2022 due to the coronavirus, and the invited Festino Chamber Choir from Russia had to cancel its participation. The team of moderators, Monika Schubert and Jeroen Schrijner, articulated their emotional dismay: as in other places, the ICCC in Marktoberdorf forms the nucleus of international choral relationships and thus shows in an inimitable way that art has the power to show that peaceful coexistence is possible. "It is up to politicians to make these encounters possible, to create and maintain the prerequisites for music not to be silenced as a means of understanding," Claudia Roth also emphasized in her welcome address.

In addition, the effects of COVID-19 on the choir scene were reflected in the noticeably lower number of participating choirs compared to previous years, and ultimately also in the range of awards.



Women choir of the Technical University Ostrava © Bertram Maria Keller / MODfestivals

Overall, the international jury, chaired by Herbert Böck (Austria) and including Gary Graden (Sweden), Dr. Betsy Cook Weber (USA), Ko Matsushita (Japan), and Virginia Bono (Argentina) awarded First Prize in the level I (excellent performance at an international level) of overall three possible performance levels to Sonat Vox from Germany, conducted by Justus Merkel.

In category A (mixed choirs), second prize was awarded to the Megaron Chamber Choir from Slovenia, conducted by Damijan Močnik, and third prize to Leon Starker and the Cape Town Youth Choir from South Africa.

In category B (equal voices), the women's choir of the Technical University of Ostrava, conducted by Adam Sedlický, achieved third place in performance level II (very good performance at an international level).

Translated by Claytor Parr, USA



JULIA WOLF studied music with a focus on ensemble conducting and music theory as well as culture and media management at the music academies in Hanover and Hamburg. She leads the youth choir of the Hannover Girls' Choir (Prof. Gudrun Schröfel, Prof. Andreas Felber) and "Voice 'n Performance" at the Ricarda-Huch-School Hannover, partner choir of the Unesco City of Music Hanover. For many years she was involved at state level in the music council of Lower Saxony, as well as at state and federal levels in the executive committee of the Federal Association for Music Education (BMU).
Email: wolf@juliawolf.eu



COMPOSER'S CORNER



DIANA SYRSE: MEXICAN COMPOSER
Ana Patricia Carbajal Córdova

DIANA SYRSE: MEXICAN COMPOSER

ANA PATRICIA CARBAJAL CÓRDOVA

Choral director and cultural promotor, Mexico

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

DIANA SYRSE IS A COMPOSER, SINGER AND CONDUCTOR. SHE WAS BORN IN MEXICO ON 3RD JUNE 1984. SHE COMPLETED HER MUSICAL EDUCATION AT A VARIETY OF PRESTIGIOUS INSTITUTIONS; NATIONAL AUTONOMOUS UNIVERSITY OF MEXICO, IN INDIANA AND CALARTS IN USA. SHE HAD ALSO PREVIOUSLY STUDIED AT THE UNIVERSITY OF MUSIC AND PERFORMING ARTS MUNICH, GERMANY. IN THE LAST YEAR OF HER DOCTORATE, SHE TRANSFERRED TO THE UNIVERSITY OF BIRMINGHAM IN THE UNITED KINGDOM.

Today, I present you with a short text about a woman who has managed to do what she loves dearly. For me, it is a privilege to know her and to have been able to follow her career for such a long time. Her work and her struggles have been constant, which is why I am sharing this short interview with you.

What is it about choral music that grabs your attention?

The voice is one of the most fascinating instruments in the world because its timbre is unique. Choral music doesn't have any barriers and is a powerful weapon which unites people all over the world and gives them the power to feel, share and make others feel.

What has been your biggest challenge?

Being a Latin American female composer in a world where the

image of a male European genius is idolised. To see that I am the only woman doing what I am doing, that is making a living from composing and living my dream.

Is there anything that you would like to do that you haven't been able to?

I'd like to write an album of songs for voice, instruments and synths that can be sold commercially, using my own lyrics. To make a experimental and romantic stochastic contemporary *cumbia* (a folkloric style of Colombian music and dance) with orchestra. Oh, and to travel to Indonesia.

What hopes do you have for the near future?

To live intensely and to live with love. Also, I am composing two operas: one for Berlin, another for Braunschweig. Additionally, I have a commission for the LA Master

Choral for this year, that I hope can be successfully performed.

As a woman, have you faced any gender barriers?

Yes. At first, I didn't realise, or maybe I didn't want to realise, but I encountered many challenges along the way. Now, I fight for women's rights, for integration and diversity, and I feel that by creating fascinating stories through my art, I can make change.

What does it mean to you to be Mexican?

Villoro once said that to be Mexican is to be a bottomless pit: there are so many ways to be it. For me, being Mexican is being honest with myself and being who I am as I am.

www.dianasyrse.com

Reviewed by Vania Romero, Venezuela, translated by Rebeka Angstmann, UK



Born in Mexico City, ANA PATRICIA CARBAJAL CÓRDOVA founded Ensemble Coral Voce in Tempore in 1989 and Voce in Tempora A. C. in 1997, a civil association dedicated to promoting, sharing and making choral music professional in Mexico. Since 1997 she has produced and hosted the radio programme Música EnCantada, which is broadcast weekly on Opus 94 of the Mexican Radio Institute. She currently holds a Master's degree in Cultural Promotion and Development. She is director of the Taller de Iniciación Musical Tsiris of the Universidad La Salle, Coordinator of the University Choral Programme of the UNAM and of the International Festival of University Choirs. She is a member of the Board of the International Federation for Choral Music (IFCM) representing Latin America. She is a professor at the Faculty of Music of the UNAM and gives workshops and lectures at various festivals. www.voceintempore.org

REPERTOIRE

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SPECIAL WORLD CHORAL DAY 2022: 'SING FOR PEACE' REPERTOIRE

SPECIAL WORLD CHORAL DAY 2022

'Sing for Peace' Repertoire

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This year, the World Choral Day invites you to participate in this global event throughout the month of December 2022. Galvanized by our solidarity with all who are impacted by aggression and hostilities around the world, we call upon the global choral community to raise their voices to Sing for Peace. Join this special edition of World Choral Day, an IFCM annual international choral project, to uphold and defend the values of unity, peace, and understanding!

We encourage the participation of the millions of singers worldwide who have contributed previously to the World Choral Day and extend a warm invitation to those who are joining us for the first time. Share your voice through collective singing to show the world that singing together with love and compassion is one of the most powerful tools we can use to achieve peace!

For inspiration, you can find repertoire ideas for different kinds of choirs on this table. More ideas by entering the keyword "peace" on www.musicanet.org

Title	Composers	Publishers	
Sacred Texts			
Verleih uns Frieden	Heinrich Schütz	Carus-Verlag	Mixed choir + org
Verleih uns Frieden	Felix Mendelssohn Bartholdy	Carus-Verlag	Mixed choir + org / orch.
Da Pacem Domine	Javier Busto (*1949)	Carus-Verlag	Mixed choir
Dona nobis pacem	Ralph Vaughan Williams (1872-1958)	Oxford University Press	Mixed choir + SB Soli + Orch.
Others			
Shalom	Michael Schütz (*1963)	Carus-Verlag	Mixed choir
Pax hominibus	Stéphane Caillat (*1928)	Editions A Coeur Joie	3-voice-children choir
Under the Arching Heavens: A Requiem	Alex Freeman (*1972)	SULASOL	Mixed choir
Friede auf Erden	Arnold Schönberg (1874-1951)	Carus-Verlag	Mixed choir
The Peace Meditation	Jacek Sykulski (*1964)	Carus-Verlag	Mixed choir
Cantate pour la Paix	Bernard Lallement (*1936)	Editions A Coeur Joie	Mixed choir + piano
Peace	Howard Shore (*1946)	Alfred Music	Mixed choir
Let There Be Peace on Earth	Jill Jackson and Sy Miller	Alfred Music	Diverse distrib. available
Instrument of Peace	Greg Gilpin	Alfred Music	Diverse distrib. available
Peace	Sarah Quartel (*1982)	Oxford University Press	SATB (div) & piano
Give me your Stars to Hold	Bob Chilcott (*1955)	Oxford University Press	SATB (div)
A Song of Blue	Bob Chilcott (*1955)	Oxford University Press	SATB & piano
Make us a channel of your peace	Bob Chilcott (*1955)	Oxford University Press	Upper voices, SATB, piano
Sing the Colour of Peace	Bob Chilcott (*1955)	Oxford University Press	tenor solo and SATB (with divisions)
Peace in the world	Alan Bullard (*1947)	Oxford University Press	SSATB
Images of Peace	Alan Bullard (*1947)	Oxford University Press	SATB
Ukuthula	Andre van der Merwe	earthsongs	S Solo + SATB // S Solo + SSAA
Svaagat	Victor Paranjoti	earthsongs	SATB
The ocean of peace	Ralph Johnson	earthsongs	SSAATTBB
Shaker Songs	Kevin Siegfried	earthsongs	SATB
Folk-based			
Shalom			Diverse
Rajan rauha (The peace at the border)	Ossi Elokas (1904-1991)	SULASOL	Mixed choir
Three Poems by Walt Whitman (Look Down Fair Moon/How Solemn As One By One/Reconciliation)	Philip Miller (*1961)	SULASOL	Mixed choir
Noel: Christmas Eve 1913 (Robert Bridges)	Jaakko Mäntyjärvi (*1963)	SULASOL	Mixed choir
Humina kuiskina (buzz whisper) (Heikki Klemetti & Lotta Wennäkoski)	Lotta Wennäkoski (*1970)	SULASOL	Male choir
Li habibi ourssil salam	Nicolas Pommier (*1975)	Editions A Coeur Joie	Mixed choir

CD REVIEW



SAWT, BY FAYHA CHOIR (NOW LEBANESE NATIONAL CHOIR)
Peter Broadbent

DAMIJAN MOČNIK (*1967)
ET LUX PERPETUA, BY S:T JACOBS
KAMMARKÖR – GARY GRADEN
Peter Broadbent

SAWT, BY FAYHA CHOIR (NOW LEBANESE NATIONAL CHOIR)

REVIEWED BY PETER BROADBENT

Conductor, UK

[Artikel auf Deutsch](#)

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There are few choral conductors alive who can be credited with creating a tradition but the remarkable Lebanese figure **Barkev Taslakian**, founder and conductor of the Fayha Choirs in Lebanon and Egypt is one. As a child Barkev was, as he puts it, “not a fan of Arab music, even though I was passionate about music...” Then he heard music composed and performed by **Marcel Khalife** and the singer **Oumeima El Khalil**, and he realised that he knew little of the real Arabic music. He soon embarked on a campaign to develop Arabic music “without changing it, and to introduce it to the world in the form A capella” – a form of choral music more or less unknown in the Arabic tradition.

Marcel Khalife heard Oumeima sing as a girl of seven and he was much moved by her voice. But the onset of the Civil War, which was to blight the country for over fifteen years, made it difficult for him to continue his career as a composer, singer and oud player, so he left for France to pursue his career. Returning to Beirut in 1979 he soon invited the 12-year-old Oumeima to perform with his band, Al Mayadin, and this fruitful and regular collaboration has continued ever since, although both also have successful solo careers.

The fourth significant figure in this collaboration is **Edward Torikian** who took the songs composed by Khalife and arranged them for the **Fayha Choir**. As Maestro Barkev points out, this was a big challenge for all concerned “given that some Arabic consonants are neither musical or easy to pronounce” when singing. The Arabic Modes, with their microtonal inflections are not easy to convey authentically with a choir but the result makes fascinating listening and the precision of both intonation and rhythm is remarkable.

There are 11 songs on this CD, ranging in length from just under 3 to 11½ minutes, with most around 6 or 7. The magnificent voice of Oumeima El Khalil is at the centre of most tracks, although *Muwashah* is largely choral. The traditional decoration of the soloist is sometimes echoed by the choir but in general they provide support in terms of rhythmic drive and a wide range of textural variety, polyphonic at times and sometimes in perfect unison. Torikian describes Oumeima’s voice as “soft but steel” and her command over these complex melodies is superb. The slightly breathy but characterful voices of the Fayha Choir demonstrate absolute precision and great energy throughout. The tempo changes within the songs are all handled with great judgement and the control of “Barkev the patient” as Khalife describes him is faultless. In comparison with more traditional forms of choir singing there is a relatively limited range of dynamics in this collection but the intensity and evident sincerity of the performances are not affected by that.

These are very skilful arrangements with some wonderful voice leading and an orchestrator’s touch. In many ways these are a little like folk songs but with a much richer language and greater variety. The ticking of the clock which starts *Sa’a* gives way to imitative writing then returns as the texture

becomes more and more complex and then ends somewhat abruptly, as do many of these songs. The largest scale piece is *An Tuhib*, a dramatic piece with some stunning decorations from the soloist and a closing melisma with a Picardy 3rd – not at all abrupt here.

What is most missed in this splendid project is any translation of the texts of the songs, or indeed any attribution to the lyricists who provided them, which would help a fuller appreciation of the excellent music making. However, there are some very poetic descriptions in the sleeve notes and a clear sense of the intense emotions and commitment of all the artists



Barkev Taslakian

responsible for the concept and delivery of the album. It is significant that one of the many awards the Fayha Choir and Barkev Taslakian have received is the Music Rights Award from the International Music Council "in recognition of the choir's involvement in the social and moral support of refugees through choir singing training." Lebanon's Northern border is with Syria and now 50% of the nearly 7 million population are refugees. Their passion for their music is matched by their passion for their country and despite terrible poverty and sometimes appalling living conditions, these singers provide a glimpse of hope for the future of Lebanon.

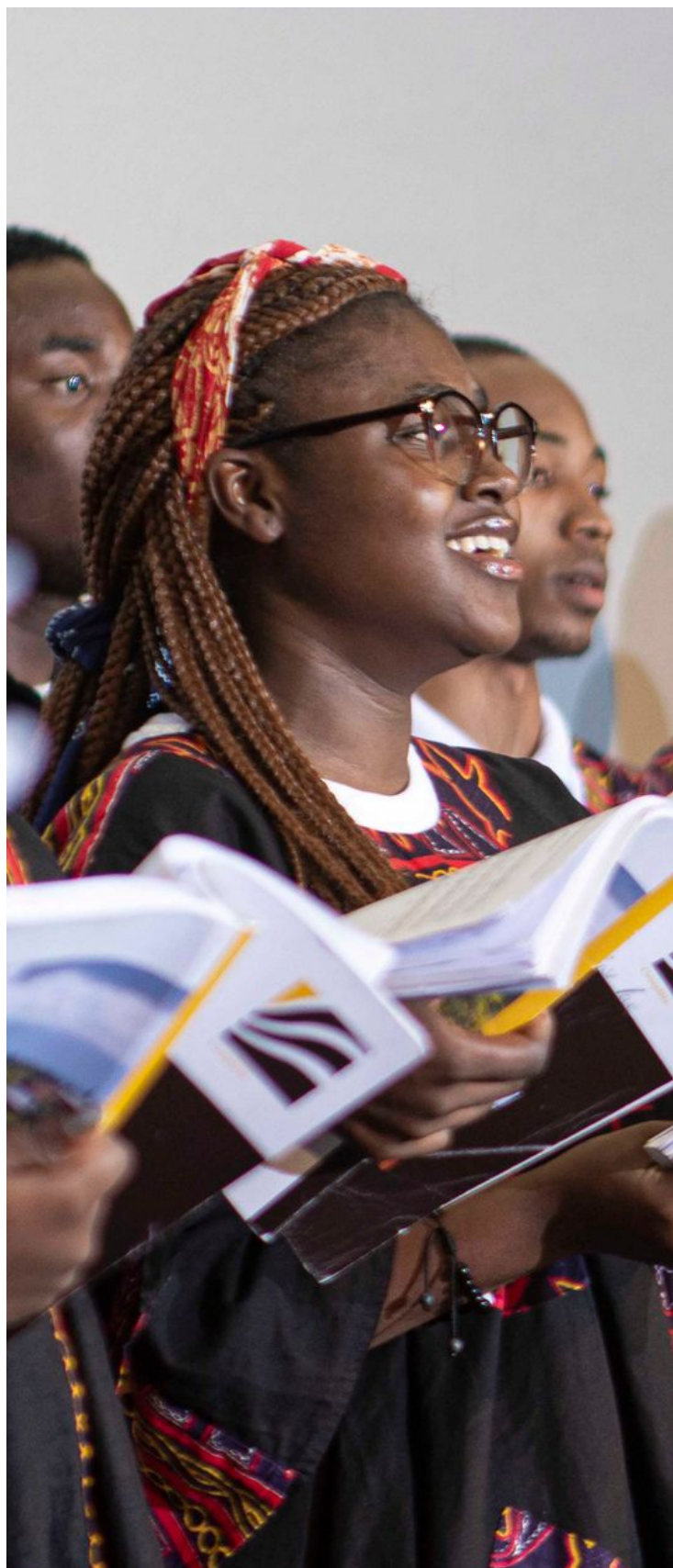
<https://www.fayhachoir.org>



PETER BROADBENT is one of Britain's leading choral conductors, known for his consistent commitment to contemporary music. In 1988, he formed the Joyful Company of Singers which rapidly established itself as one of Europe's leading chamber choirs, winning an impressive list of National and International Competitions. Performances have included many of the major UK festivals, including the BBC Proms, and they have given concerts and broadcasts throughout Europe and in the USA. The JCS repertoire includes over 30 first performances and its discography extends to over 25 CDs, with recording continuing to be an important part of its activity. He works as a guest conductor throughout Europe, giving masterclasses and adjudicating at international competitions. He was recently awarded the Knight's Cross of the Hungarian Order of Merit for promoting and strengthening British-Hungarian cultural relations. In 2022 he was awarded the MBE for his services to music. Email: peter.broadbent@jcos.co.uk



Fayha Choir (now Lebanese National Choir), Lebanon



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DAMIJAN MOČNIK (*1967) ET LUX PERPETUA

S:t Jacobs Kammarkör – Gary Graden

Anders Åstrand & Henrik Ståhlberg, percussion

String Ensemble of the Royal College of Music in Stockholm

REVIEWED BY PETER BROADBENT

Conductor, UK

[Artikel auf Deutsch](#)

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Anyone with an interest in choral music who has visited Slovenia will be aware that the country boasts an extraordinary number of excellent choirs in relation to its size. Its choral tradition has been nourished by many fine musicians, and unsurprisingly it produces many composers of choral music, the best-known probably being Damijan Močnik. As music professor, conductor, and head of music at St. Stanislav's Institution, Ljubljana for many years, he has created a "choral pyramid," with five high school choirs and two alumni choirs operating within the Institution. It is almost inevitable that his output as a composer has been almost entirely choral, and some of his finest sacred music is included in this CD.

In his home country Močnik's music has long been admired and widely performed, but it is partly through

the performances of Gary Graden and his Stockholm St. Jacob's Chamber Choir (and with the World Youth Choir) that he has become better known internationally. Both students of Eric Ericson, Močnik and Graden clearly respect each other and work together here to produce a fine collection of performances. Močnik's style contains allusions to both Gregorian chant and Slovenian folk music, and his understanding of the voice is evident in all his writing. There are two complete Mass settings included here: the more recent *the Missa Sancti Francisci Assisiensis* (2014–2016) for Mixed Choir, Strings and percussion, and the Mass written for these performers, the *Missa Sancti Jacobi* (2007–2009) which is for Double Choir, triangle, and drum.

The CD opens with **Acclamatio**, an *a cappella* piece originally written for women's voices in 1995 and re-written for mixed choir in 2015 for Gary Graden. The unison opening gradually expanding into richer harmony built on fourths and fifths is typical of Močnik's style, and the palindromic structure of the piece indicates the interests in different structures which feature in his work. The use of ostinato like repetitions of short motifs with longer melodies above and polyrhythmic passages are marks of his style.

The **Missa Sancti Francisci** arose from a Cantata the composer wrote, and many of the ideas arise from that piece. "*Francis's humble prayer and life were simple and so is my music, consisting of tuneful melodies, driving rhythms and fresh harmonies.*" The choral writing is straightforward, the word setting refreshingly connected to the meaning of the text, and the medieval and folk qualities referred to coalesce well. There is much infectious energy in this music, as well as some occasionally lush harmony. The string writing too is straightforward, with occasional echoes of Vaughan Williams and Finzi to an English ear. The percussionist



is encouraged to improvise introductions and links between movements, which sometimes seem to have less relevance than others. This is attractive music well within the reach of typical church or concert choirs.

In the booklet notes the composer writes that “*In Missa Sancti Jacobi for two four-voiced choirs, drum and triangle, I was able to set free my creative imagination, knowing that I was writing for an outstanding choir and a wonderful conductor.*” This piece certainly makes demands on the performers, with a greater vocal range and more challenging harmonies for the singers but is just as approachable as the other to the listener. The same musical language is employed, but in a much more complex manner, but the structure of the Mass is unified by motifs which recur and unify. The limited percussion is very skilfully used to support and illuminate the choral parts.

There are two other *a cappella* motets in this collection. In between the two Mass settings is **Geburts-Nacht** (*Birth-Night*) written in 2014 for 8-part mixed choir, a Christmas motet which is a setting of a 17th century German text. It begins with bell-like entries from the chorus who then sustain an open 5th chord whilst two solo voices introduce a traditional carol type of melody, which is developed in a mixture of unison and then increasingly rich chordal writing, until a beautiful coda repeating the words “*hellen Tag*” (bright day) before subsiding on the open 5th chord to close. The title work, **...et lux perpetua** actually sets the text of the Introit from the Latin Requiem Mass and incorporates the *Kyrie Eleison*. Močnik explains, “*It is a certain homage to Josquin Desprez who honoured his teacher J. Ockeghem with ‘Nymphes des bois’. In the same way that he used the choral requiem tune as a cantus firmus, I have based it on the same cantus firmus, now complemented by melodies from Josquin’s five-voice Miserere. The basic compositional material develops into a complex polychordal and polyrhythmic structure.*”

All these performances encapsulate the composer’s vision completely, with beautifully focussed and impeccably tuned singing. The balance is immaculate, and the commitment total. Gary Graden is a fine interpreter of many different styles of music, and he is clearly completely at home in this repertoire. Although this is not the most recent material, for those choirs who have not yet discovered Močnik's music it provides a wonderful introduction to music which deserves a wide public.

et LUX Perpetua, Carus 83.487



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CHORAL CALENDAR



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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. Many of them also opted for an online event. So please visit their website and show them your interest and your support. Thank you!

International Festival of choirs and orchestras in Vienna, Austria, 3-7 Nov 2022. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/>

15th International Warsaw Choir Festival Varsovia Cantat, Poland, 4-6 Nov 2022. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: <http://www.krakowchoirfestival.pl>

Musica Orbis Prague Festival Online, Czech Republic, 5-6 Nov 2022. Contact: Musica Orbis, Email: info@musicaorbis.com - Website: <https://www.musicaorbis.com/>

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

Misatango Choir Festival Vienna, Austria, 16-22 Nov 2022. Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - Website: www.misatango.com/

Choral Conducting Workshop, Winterthur, Switzerland, 19-20 Nov 2022. Contact: Felipe Cattapan, choral and orchestral conductor, Email: felipe.cattapan@gmail.com - Website: <http://www.cattapan.ch/naechste-kurse/>

40th International Choral Festival of Karditsa, Greece, 24 Nov-4 Dec 2022. Contact: International Choral Festival of Karditsa, Email: nke@otenet.gr - Website: <http://festivalofkarditsa.blogspot.gr/>

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

Krakow Advent and Christmas Choir Festival, Poland, 2-4 Dec 2022. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: <http://krakow.christmasfestival.pl>

10th International Festival of choirs and orchestras in Baden, Germany, 8-11 Dec 2022. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Badenia Advent Music Festival 2022, Austria, 8-11 Dec 2022. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/>

19th Choral Meeting, Timavos, Greece, 16-19 Dec 2022. Contact: Diavlos Culture Groups & Festivals, Email: diavlos@yahoo.gr - Website: www.diavloslink.gr

Walter Strauss Choral Conducting Masterclass, Ankara, Türkiye, 22-28 Jan 2023. Contact: European Choral Association – Europa Cantat, Email: info@EuropaCantatJunior.org - Website: <https://europacantatjunior.org/2022/>

Choral Conducting/Choral Workshop for women, Horgen, Switzerland, 28-29 Jan 2023. Contact: Felipe Cattapan, choral and orchestral conductor, Email: felipe.cattapan@gmail.com - Website: <http://www.cattapan.ch/naechste-kurse/>

Catalunya Prizes for Choral Compositions 2023, Barcelona, Spain, 31 Jan 2023. Contact: Federació Catalana d'Entitats Corales, Email: fcec@fcec.cat - Website: <http://www.fcec.cat/>

Dublin International Choral Festival, Ireland, 9-13 Mar 2023. Contact: Music Contact International, Email: ireland@music-contact.com - Website: www.music-contact.com

Fingal International Festival of Voices, Ireland, 9-13 Mar 2023. Contact: Music Contact International, Email: ireland@music-contact.com - Website: www.music-contact.com

Paris International Choir Festival, France, 16-20 Mar 2023. Contact: Music Contact International, Email: info@musiccontact.com - Website: www.musiccontact.com

Festival of Peace and Brotherhood, Rome, Italy, 16-20 Mar 2023. Contact: Music Contact International, Email: travel@music-contact.com - Website: <https://home.music-contact.com/>

32nd International Franz Schubert Choir Competition, Vienna, Austria, 16-20 Mar 2023. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 17-20 Mar 2023. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Young Prague Festival, Prague, Czech Republic, 22-26 Mar 2023. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Cherry Blossom Washington D.C. International Choral Festival, USA, 23-26 Mar, 30 Mar-2 Apr, 6-9 Apr, 13-16 Apr 2023. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

18th Budapest International Choir Festival & Competition, Hungary, 2-6 Apr 2023. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

7th Vietnam International Choir Festival & Competition, Hô An, Vietnam, 2-6 Apr 2023. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

12th World Choir Festival on Musical & Competition, Thessaloniki, Greece, 5-7 May 2023. Contact: Choir Korais, Email: choirkorais94@gmail.com - Website: www.xorodiakorais.com

Festival di Primavera (Spring Festival), Montecatini Terme, Tuscany, Italy, 13-15 Apr (aged 6-13), 19-22 Apr 2023 (aged 16-28). Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: festivaldiprimavera@feniarco.it - Website: www.feniarco.it

17th International Choir Festival Tallinn 2023, Tallinn, Estonia, 13-16 Apr 2023. Contact: Estonian Choral Association, Email: kooriyhing@kooriyhing.ee - Website: www.kooriyhing.ee

Verona International Choral Competition, Verona, Italy, 19-22 Apr 2023. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://www.music-contact.com/>

Sing Along Concert Milan, Italy, 20-23 Apr 2023. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

World Symposium on Choral Music 2023, Istanbul, Türkiye, 25-30 Apr 2023. Contact: International Federation for Choral Music - Website: <https://www.wscmistanbul2023.com>

Slovakia Cantat, Bratislava, Slovak Republic, 27-30 Apr 2023. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: <https://www.choral-music.sk/en/Festivaly/>

20th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 27 Apr-1 May 2023. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

13th European Festival of Youth Choirs, Basel, Switzerland, 17-21 May 2023. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

Vox Lucensis, Lucca, Italy, 17-21 May 2023. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

SoundWaves Linz International Choir Competition & Festival, Austria, 7-11 June 2023. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Limerick Sings International Choral Festival, Limerick, Ireland, 9-11 June 2023. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

Dublin Choral Festival, Ireland, 14-18 June 2023. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://dublinchoralfestival.org/>

Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy/Austria, 14-18 June 2023. Contact: Alta Pusteria Festival Office, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

Roma In Canto International Festival of Sacred Music, Rome, Italy, 14-18 June 2023. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

International Choral Festival in Tuscany, Montecatini Terme, Italy, 15-19 June 2023. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

Rome Choral Festival, Rome, Italy, 22-26 June 2023. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://romechoralfestival.org/>

Salzburg Choral Festival Jubilate Mozart!, Austria, 28 June-2 July 2023. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <https://salzburgchoralfestival.org/>

International Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, 29 June-17 July 2023. Contact: Prof. Giuliano Rinaldi, Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

16th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 30 June-5 July 2023. Contact: CONCERTS-AUSTRIA, Email: office@scfestival.org - Website: www.scfestival.org

Great Britain Choral Festival, Ely, United Kingdom, 1-5 July 2023. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <https://britainchoralfestival.org>

Barcelona Choral Music Festival, Spain, 3-9 July 2023. Contact: Federació Catalana d'Entitats Corales, Email: fcec@fcec.cat - Website: www.fcec.cat

58th Barcelona International Choir Festival, Spain, 3-9 July 2023. Contact: Federació Catalana d'Entitats Corales, Email: fcec@fcec.cat - Website: www.fcec.cat

12th World Choir Games, Gangneung, Gangwon, Korea (Democratic People's Rep. of), 3-13 July 2023. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Chanakkale International Choir Festival and Competition, Chanakkale, Turkey, 4-9 July 2023. Contact: Çanakkale Onsekiz Mart Üniversitesi, Email: info@canakkalekorofestivali.com - Website: <http://www.canakkalekorofestivali.com/>

International Choral Kathaumixw, Powell River, Canada, 4-8 July 2023. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Europa Cantat Junior Festival, Ghent, Belgium, 5-13 July 2023. Contact: European Choral Association – Europa Cantat, Email: info@ecj2023.be - Website: <http://www.ecj2023.be>

Study Tours at Europa Cantat Junior Festival 2023, Ghent, Belgium, 5-13 July 2023. Contact: European Choral Association – Europa Cantat, Email: info@ecj2023.be - Website: <https://www.koorenstem.be/nl/europa-cantat-junior-2023>

International Cantus Music & Culture Festival – Salzburg, Salzburg, Austria, 6-9 July 2023. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Golden Gate International Children's and Youth Choir Festival, Oakland, California, USA, 9-15 July 2023. Contact: Piedmont Choirs, Email: info@goldengatefestival.org - Website: <https://www.piedmontchoirs.org/golden-gate-festival>

13th International Choir Competition, Miltenberg, Bavaria, Germany, July 2023. Contact: Kulturreferat des Landratsamtes Miltenberg, Gaby Schmidt, Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de

International Choral Festival of Missoula, Montana, USA, 19-22 July 2023. Contact: International Choral Festival, Email: info@choralfestival.org - Website: www.choralfestival.org

Africa Cantat, Yaounde, Cameroon, 1-6 Aug 2023. Contact: , Email: info@africacantat.org - Website: <https://www.africacantat.org/>

San Juan Canta International Festival, Argentina, 11-15 Aug 2023. Contact: María Elina Mayorga, Email: sanjuancoral@gmail.com - Website: <http://sanjuancanta.com.ar>

European Academy for Choral Conductors, Fano, Italy, 27 Aug-3 Sep 2023. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

Al Sole della Sardegna International Choral Festival, Sant'Antioco, Italy, 28 Aug-6 Sep 2023. Contact: Prof. Giuliano Rinaldi, Email: info@festivalalsoledeillasardegna.eu - Website: www.festivalalsoledeillasardegna.eu

20th EUROTREFF, Wolfenbüttel, Germany, 6-10 Sep 2023. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: <http://www.eurotreff.amj-musik.de>

(Inter)national Congress for Choral Conductors, Puteaux, France, 8-10 Sep 2023. Contact: A Coeur Joie France, Email: secretariat@choralies.org - Website: <https://www.congreschefsdecoeur.com/>

America Cantat 10, La Plata, Argentina, 11-15 Oct 2023. Contact: America Cantat, Email: wsecretaria@aamcant.org.ar - Website: <https://www.aamcant.org.ar/aamcant2/america-cantat-10/>

In Canto sul Garda International Choir Competition, Riva del Garda & Arco, Italy, 13-17 Oct 2023. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Adriatic Pearl International Choir Festival & Competition, Dubrovnik, Croatia, 27-31 Oct 2023. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Vienna Advent Sing, Austria, 23-27 Nov, 30 Nov-4 Dec, 7-11 Dec, 14-18 Dec, 21-25 2023. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

15th International Choir Competition & Festival Bad Ischl, Austria, 27 Apr-1 May 2024. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

International Children's and Youth Choir Festival, Hannover, Germany, 8-12 May 2024. Contact: Internationales Kinder- und Jugendchorzentrum, Email: info@internationales-chorzentrum.de - Website: <https://www.internationales-chorzentrum.de/home-en.html>



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