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DOSSIER
IS ALL MUSIC FOR EVERYONE?

Choral World News:
The Schola Cantorum of Venezuela:
Breaking Ground for 50 Years

INTERNATIONAL CHORAL BULLETIN

COVER

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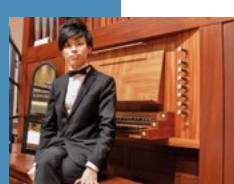
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PRESIDENT'S COLUMN



EMILY KUO VONG

President

IFCM was founded in 1982 in order to promote communication and exchange between choral musicians, across international and intercultural boundaries. Since then, IFCM has become the global umbrella of a wide network of national and regional choral music associations. As IFCM has grown and changed, so too have its functions and design. Currently, our Executive Committee and Board of Directors have plans for exciting developments to our organizational structure and activities, in the interest of better-serving the needs of our members and the greater international choral community.

IFCM is in the process of creating a smarter, higher-value, service-oriented membership system that offers unique, differentiated rights and benefits to our members in accordance with their needs. Such a membership system will uphold IFCM's vision of creating strategic, win-win relationships with our member choral associations, and redefine membership in such a way that it engages members to actively support IFCM's growth as a healthy, sustainable federation working for the mutual benefit of all.

For the purpose of establishing a reliable and efficient communication

network for our members throughout the world, IFCM is building a system of regional information offices hosted by our member choral associations in Europe, North America, Asia-Pacific, Africa, and South America. This new system lends concrete and symbolic importance to IFCM's role as the global umbrella organization for choral music, and to our member associations' special position as the backbone of IFCM's reach to the wider international choral community.

In today's era of digital and online communication, IFCM's mission to connect the international community of choral musicians is increasingly reliant upon the medium of the world-wide web. For many people in certain regions of the globe, access to the Internet and the wider world of information is served mainly via mobile phone. As such, in order to reach even the remotest of choral communities, IFCM's communication of information and provision of services must be responsive, instantaneous, and mobile. IFCM is therefore revamping and relaunching our website to be faster, more intuitive, and with more functions and services - not only for our desktop version, but for a completely new mobile version as

well. And we are already making great strides in developing our IFCM mobile app, which we aim to launch as soon as possible.

Conductors Without Borders is one of IFCM's flagship programmes, created in order to share conducting expertise and facilitate choral education and development in underserved areas of the world. So far, the program has implemented training sessions in multiple nations in West and Central Africa. Building off these successful models, IFCM is directing greater efforts to expand the Conductors Without Borders programme to more nations in Africa and to the regions of Latin America and the Asia-Pacific.

Once again, I'd like to thank our IFCM Executive Committee, Board of Directors, staff, and network of volunteers for their continual work in serving our worldwide choral community. To you, our dear IFCM members, I'd like to express my sincere thanks and appreciation. Though we all hail from different backgrounds, experiences, and places of the world, our love for choral music unites us. We are a global choral family.

Edited by Mirella Biagi, UK/Italy

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IS ALL MUSIC FOR EVERYONE?



Is all Music for Everyone?
Penelope Cruz

IS ALL MUSIC FOR EVERYONE?

PENELOPE CRUZ

ACDA Diversity Initiatives Committee, NY ACDA Past President. White Plains (NY) High School

CAN AND SHOULD ALL CHORAL MUSIC - OR, MORE BROADLY, VOCAL MUSIC TO BE PERFORMED BY MORE THAN A HANDFUL OF VOICES - BE FOR EVERY CONDUCTOR, ENSEMBLE, AND AUDIENCE? CERTAINLY, THE MISSION STATEMENT OF THE NEWLY CREATED ACDA DIVERSITY INITIATIVES COMMITTEE EXPECTS THAT IT CAN AND SHOULD BE. THE FOLLOWING ARTICLE ASSUMES THAT CONDUCTORS AND ENSEMBLES ARE GOING TO CHOOSE OR HAVE ALREADY CHOSEN TO "INTEGRATE" THEIR REPERTOIRE BECAUSE DOING SO IS BOTH RESPONSIBLE MUSIC EDUCATION AND PART OF A NEW DEFINITION OF MUSICAL EXCELLENCE. BY POSING THESE QUESTIONS AND PUBLISHING THE RESPONSES ELICITED FROM VARIOUS CONDUCTORS, WE HOPE TO PROVIDE SOME FOOD FOR THOUGHT AND INSIGHT INTO HOW THIS EVOLUTION OF CHORAL MUSIC EDUCATION AND PERFORMANCE IS ALREADY HAPPENING.

There are four buzzwords one hears in discussions of race, cultural politics, social awareness, and the arts that were considered in the development of the discussion questions.

1) CULTURAL APPROPRIATION. Example: A choir predominantly comprising white college students challenges its white conductor regarding its performing African American spirituals on the grounds that singing this music amounts to "cultural appropriation." What should be the considerations when performing music that is not from the predominant culture(s) of the choir or that of the conductor?

2) CODE-SWITCHING. In both daily life and our specific choral world, our culture and society are dominated by a Eurocentric, male view. Most people of color are constantly code-switching when they sing in a choir, unless that choir is culturally/ethnically based by definition and mission. How do you make the music and experience for everyone?

3) CANON. It may not be comfortable for a white person conducting a predominantly white choir to perform, learn, and step into music of a non-white culture, but that is what some singers and conductors of colour do constantly. In reality, it's what all of us do in music. Mozart's world is as foreign and distant to almost all of us as is Polynesian choral music. The difference is that in our formal education, we have endeavoured to and been expected to bring Mozart's world closer to ours because it has been deemed important and part of our shared musical heritage, where some other music have not.

4) AUTHENTICITY. Often arrangements of traditional or folk music make that piece of music more accessible to conductors and choirs that would otherwise forego singing the music. But what happens when the arrangement "goes too far" in obscuring the musical nature of the piece? Or when the arranger's intent is to recreate it entirely without thought to authenticity but simply to use the music to serve his/her own creative impulses? And as ensembles are frequently performing music from cultures that are not represented in the ensemble membership, how is that done in a respectful and meaningful way?

The following questions were sent to twenty conductors with differing identities and professional affiliations. Of the twenty surveys sent out, I received responses from six and am grateful to those conductors who so generously and bravely shared. We invite you to consider your own responses to these questions as you read this article.

QUESTIONS:

Is all music for all choirs, conductors, and audiences? Can it be? Should it be?

In respecting the cultural context and origins of music that are performed by your choirs, what are some guidelines you use in:

- choosing repertoire
- preparation and score study
- educating the singers beyond "just the music"
- making choices in performance practice


JOSEPH GREGORIO

*Composer and Director
Swarthmore College Chorus and
Garnet Singers*

What can we do as conductors to ensure that each singer:

- feels they have a place in the choir
- has the right to learn from and perform the music
- is expected to learn from the music, communicate the music, and perform the music

In respecting the cultural context and origins of music that are performed by your choirs, what are some guidelines you use in choosing repertoire?

Gregorio: Regardless of a work's cultural and historical origin, I must find the music—by which I mean, for example, the craft of the musical fabric, the musical narrative of the work, the use and disposition of the voices, and the composer's or arranger's attention to the text—to be of surpassingly high quality. I might come across a work with a message that fits my program perfectly, that sets a beautiful text, and that is written at a level of difficulty ideal for my ensembles, but if the music itself isn't excellent in its own right, I move on. Musicians and listeners


STEPHEN SIECK

*Associate Professor of Music and Co-Director of Choral Studies,
Lawrence University*

choosing to give their time to our ensembles deserve to be nourished by nothing less than the finest.

Sieck: My first step is admitting that my training has an inherent cultural bias toward colonial thinking and on a Euro-American, white, male choral tradition. I am thinking explicitly about that and recognizing that I need to do significant work in my search to find music I wasn't trained in. I look at music I am selecting and ask, "How much of my student population or world am I representing in the music we will be performing?" I am also looking for repertoire that isn't a caricature and that doesn't pigeon-hole a culture into a certain genre. Who is being represented and how? I think about what cultural representation is being shown in the music we are doing. For example, if the only music I do from the Judaic faith tradition are Hanukkah songs, I am only presenting a narrow slice of what it means to be Jewish. Doing Ernst Bloch's *Adon Elom* is a better representation of the Judaic tradition than December dreidel-spinning songs.

Barber: I investigate composers and arrangers native to a specific folk style. I find composers who I feel have great arrangements or whose music I feel captures the characteristics of the style. I make an effort to find diverse literature that represents cultural folk traditions in both secular and sacred texts.

Armstrong: As an African American, I always try to include music of African Americans, most notably, the concert spiritual, as I believe it is considered widely by those in North America and globally to be true American choral music and needs to be featured in our concert programming.

Brunelle: The repertoire for VocalEssence emphasizes the creative aspect of music, performing works of the past and present that are outside the "warhorses." For instance, every February we present WITNESS, a focus on African American music, something we have presented for twenty-eight years. In our total repertoire we have commissioned more than 250



FELICIA BARBER

*Director of Choral Activities,
Westfield (MA) State University*

pieces, which I believe helps our audiences to know that there is a living, exciting world of new works out there.

In respecting the cultural context and origins of music that are performed by your choirs, what are some guidelines you use in preparation and score study?

Gregorio: I do my best to educate myself about any piece I program. This includes learning about who might have originally performed the work, where and when it would have been heard, and why and how it would have been performed. Such preparation is of paramount importance, particularly for works outside the Western Art Music canon, in order for me to be sure that my singers and I are able to rehearse and perform a work in a way that honors the culture and tradition from which it comes. It often involves consulting with experts from fields outside my training. Usually, such individuals are happy to share their knowledge and are sometimes able to catch editorial mistakes that I am unequipped to notice. For instance, once in preparing an arrangement of



ANDRE DE QUADROS

Conductor, Ethnomusicologist, Music Educator, Writer, and Human Rights Activist, Boston University, VOICES21C, and Manado State University Choir

a Visayan (Visaya is a region of the Philippines) folksong, I sought out a native speaker of Visayan. She wound up completely overhauling the edition's text, which she found had been printed in a garbled mixture of Visayan and Tagalog (the national language of the Philippines).

Sieck: I can conduct Mozart's Ave Verum Corpus in my sleep: it's in the Austro-German musical language that I've had a million classes in and is part of the prayers from my religious upbringing. Conversely, when I'm conducting a piece from, say, the Republic of Georgia, in a very different mode, meter, and sense of tempo and vocal production, I have to put in three times as much work to make sure I am not doing that music a disservice. For the kinds of music that are outside my traditional training, it works best to find someone who speaks the language and understands the context.

Barber: In performing diverse literature as part of my preparation, I look into the earliest form of the melody and investigate other arrangements. I also investigate the original text source and author and the contextual performance practice associated with the diction/ pronunciation. I will find or create an IPA transcription of the correct diction.

de Quadros: I go very deeply into the origin of the score itself. Since I choose repertoire that represents a particular narrative, I uncover the narrative and think about it in an alternative sense. I don't just leave it at a straight-forward surface dimension of what a text might mean or might have meant; I look for a way of contextualizing it for the present. I am looking for a metaphoric connection.

Armstrong: Most of us have received extensive training in researching the art music classified in the traditional Western choral canon, but we often don't give music of folk idioms the same level of study. It is required that a conductor do the same quality of research with multicultural choral works that would be used in studying the traditional literature of the Western

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Anton Armstrong*



ANTON ARMSTRONG

*Professor of Music at St. Olaf College and
Conductor of the St. Olaf Choir*

choral canon. André Thomas and I first met in 1978 when we were graduate students in choral music at the University of Illinois, and he has been an immense influence in my understanding and performance of not only the concert spiritual but gospel music and non-Western choral music. In regards to the performance of the African American concert spiritual, André Thomas's marvelous book, *Way Over in Beulah Lan'* (Heritage Music Press), contains some of the most current and well-researched information on the repertoire and performance practice of this genre. I continually utilize this resource to further my understanding of the repertoire while being reminded of wonderful settings of the African American concert spiritual. As I branched out in programming other non-Western choral music, the International Federation of Choral Music (IFCM) been an invaluable resource in gaining exposure to the wide body of global choral music. IFCM's World Symposia on Choral Music have provided numerous opportunities to hear international choral ensembles perform the art music and the folk music of their cultures, and to hear and see appropriate performances practices associated with these works. They have also allowed me to network and develop relationships with colleagues to whom I can turn when I need assistance in performing music from different parts of the world.

In respecting the cultural context and origins of music performed by your choirs, what are some guidelines you use in educating the singers beyond "just the music"?

Gregorio: We approach Bach by discussing with our musicians how Bach lived, worked, and worshipped; we consider musical norms as Bach understood them and think about how Bach conformed to and deviated from them; we teach singers proper diction for the texts he set. It hardly seems right to do less with, say, non-Western art and liturgical music, arranged spirituals, and folksongs. Moreover, the process of digging into a piece's background can ignite singers' curiosity, leading them to research pieces on future programs on their own. This is education at its finest: in which we awaken our musicians' inner teachers.



PHILIP BRUNELLE

Conductor and Choral Scholar, Artistic Director and Founder of VocalEssence

© MPR photo/Nate Ryan

Sieck: This can be the scariest part of doing all of this, because it becomes obvious that I don't know everything. While I could talk for an hour about Ave Verum Corpus, I don't have that same ability to talk about these other pieces. Do I understand the context of Bloch's world the same way I know Mozart's? If you're going to do music from the African American experience, you are going to walk into discussions of oppression and slavery that the teacher may not always feel comfortable navigating, but it is dangerous to sing a spiritual as just a piece of music without knowing why people were originally singing these songs, without ever talking about the context of centuries of oppression and a history of slavery.

Barber: I like to bring in a native speaker of the language and have the speaker, if applicable, give context to when or how the song would be heard in the culture. If the piece is religious, I would bring in someone or provide background into the text and its use within a service or ceremony. It is also important for the singers to engage in experiential learning: if it is a song associated with a specific dance or activity, have the singers recreate it while singing the melody. Then we go back and investigate the arrangement and see how the arranger set it.

Armstrong: In teaching music from wider global traditions, I try to give the singers the cultural context for the piece being performed. My programming of non-Western literature has tended to be more from the folk genre than the art/concert music. I find the folk music to be more challenging to educate them in because there are limited resources. My first goal is to make sure that the score is authentically representing the culture. I strive to do research ahead of time and to share with the singers as much as I have learned about the piece, or I'll bring in others who might be able to shed insight into the work. I have often turned to YouTube, printed and recorded resources, and other colleagues.

Brunelle: We share with the singers' insights on how the music was composed and what the composers are trying to communicate. Whenever possible, we invite the composer of a work to be present at a rehearsal to

share insights. This makes a huge difference to the singers, and as a result their involvement increases enormously.

In respecting the cultural context and origins of music that are performed by your choirs, what are some guidelines you use in making choices in performance practice?

Gregorio: Informed musicians give informed performances; informed performances are better performances. An ensemble might perform a piece with flawless technique and pristine sound, but if the group evinces no comprehension of or connection to the words they sing and makes no effort to convey to listeners an understanding of the work's cultural and historical origin (or, worse, performs without actually having any such understanding), the performance will fall flat. If a director researches the cultural and historical context of a work, prepares the score according to the norms of the tradition from which it comes, explains the resulting performance choices to the musicians, and - if possible - uses the opportunity to educate listeners, the performance will be as right as it can be.

Sieck: This can be a minefield to navigate because at some point you are being adaptable with your vocal colour to express the music in a way that rings true, and then there's the line where it becomes caricature. Rather than just mimic a recording, it is more effective to find someone who has sung as part of the specific tradition of the particular repertoire you are doing. Again, a traditionally trained conductor just needs to expect to do the extra work.



St. Olaf Choir and the Ewha University Chamber Choir singing together at the Lotte Concert Hall in Seoul under the direction of Anton Armstrong © Kyle Obermann

de Quadros: Performance practice has become a bit of a fashion that we have become obsessed with in Western canonic music, so I am less interested in that. I am more interested in finding a way to perform music today in the performance art we use: we don't ask how it might have been performed in the past but how it might perform authentically today in our world. Our contexts are all different, so our music making is going to be different. In performance, we are not just holding folders but are performing music - often constructing tableaux, body images, moving around the stage, and using different postures. We have freedom and engagement between the singers and the audience.

Barber: I investigate all aspects of the language and the historical context of the composition to inform the decision on diction. I

examine several key elements: 1) the performance practice surrounding the language or dialect; 2) are there regional dialects of a standard language, and if so, where was this composed, who is the composer, and does that impact my decision? 3) what resources are available on the pronunciation, or are there guides provided by the composer or the publishers of the score? I also consider whether or not movement should be added to help internalize or secure the rhythm in the style. I investigate whether this is the best and most authentic publication that reflects the original intent of composer or arranger.

Armstrong: In the spring of 2017, the St. Olaf Choir toured Japan and South Korea. I chose to program several choral settings of folk music from both countries. Students in the choir served as language coaches for our singing in Japanese

and Korean. We also received constructive criticism from an alum of the St. Olaf Choir who is Korean and speaks the language fluently. He attended one of our rehearsals and gave us further coaching. We also sent him recordings of rehearsal and a concert prior to leaving for Asia.

We worked diligently on the proper singing of the repertoire in each respective language, and we were well received in both countries. The St. Olaf Choir worked quite hard on its diction, and the audience members commended us on the excellent diction of the singers. We paid as much attention to our non-Western literature as we would any piece from the Western canon of choral literature.

I have used and served as a resource using Skype as a vehicle to bring in others to help us and give us feedback on language or issues related to proper performance practice.



Conducting 21C 2017

Perhaps it is several conversations one-on-one with a colleague beforehand, but the incorporation of technology as means to share practical and scholarly insight into the performance of western and non- western choral literature is valuable and encouraged. I strive to be a lifelong learner and hope that the singers with whom I work understand that about me.

What do you do as a conductor to ensure every singer feels they have a place in the choir?

Gregorio: I try to make my ensembles as accessible for all as I can, beginning with my audition process. For example, I have eliminated sight-reading from my auditions. In the last few years I have been hearing an increasing number of auditionees from all economic and cultural backgrounds with excellent musicality but little or no musicianship. A sight-

reading audition requirement can be a barrier to our ensembles for those who grew up without access to music instruction that included this skill. I also do not restrict singers to voice parts on account of their gender, and we make accommodations in rehearsal and on stage for singers with disabilities and welcome singers who use service animals.

Sieck: The most important thing is to reframe for myself that the choral experience is not a talent-scouting process, from kindergarten through doctoral work. Music is a birthright and fundamental to the human experience. My role—whether for a group trying to get on a national ACDA stage or for a group of people who have never sung before—is to encourage, educate, and inspire that joy of singing. So if I can get over the idea that I’m trying to get that one sheep from the many goats, I’ve done the

most important work. The choral ensemble experience is not to win but to educate and inspire.

We should no longer presume that anyone has a religious background at all, much less a Christian one.

We should be using gender-inclusive language and language that is vague about gender when discussing texts surrounding sexuality-romance in order to be more inclusive. By doing so, we can create a space where each person can imagine the song to be relevant to their experience and can invest emotionally in the song.

de Quadros: Voices21C connects to social justice issues, creates personal meaning in performance, and is a collective of artists who co-create in an egalitarian consensus model. We are all co-creating—the conductor does not dictate. Rehearsals are in a circle, and all are encouraged to experiment and to engage in critique and feedback.

The singers are talking about what is important to them in rehearsal.

Barber: In order to make singers feel welcome, we have the students break out into groups, introduce themselves, and give a brief personal history. Then another person in the group introduces that person to the class. Within the context of the music, I discuss the universal themes in the text and either share a relevant experience from my own life or ask students what specific parts of the text resonate with them. Also, I like to have students share their earliest singing memory outside of the school setting— whether that is home, church, or community. From that, we usually get information regarding a folk style or early rote memory and can compare or contrast it with a piece that we are working on.

Brunelle: Both Phillip Shoultz, my associate conductor, and I are concerned with the individual singer. As we tell them, you are hired 50% for the beauty of your voice and 50% for the beauty of your personality. Making each singer realize how important they are to the makeup of the choir is very important to us. Starting from that premise, it is easy to engage the singers in their performance as they learn about the music, the composer, and the message of the text.

What do you do as a conductor to ensure each singer has the right to learn from and perform the music?

Gregorio: When I have had singers' express concerns about rightfully performing certain works— especially works outside the Western canon—I have at times brought in colleagues from other fields and outside experts to talk to my singers and shepherd us through the process of preparing said works. Occasionally, my singers and I have met outside of rehearsal to discuss extra-musical problems surrounding our repertoire. In the end, music belongs to everyone, but some music calls for special handling by some choirs because of issues of power, representation, and consent that come up when they rehearse and perform it. For instance, I always feel there is something missing and that an opportunity is lost when a predominantly non-black choir performs a spiritual without making any public acknowledgement of what spirituals are, what it meant to enslaved Africans to sing them, and what it means for people of all backgrounds to sing arrangements of them today.

Sieck: As a white person, I would get antsy about singing spirituals. They were awesome to sing, but I would have a concern about whether I should even be singing the music. We all might have

learned and grown and been reassured if our conductor called attention to and had discussion around the idea that a largely white chorus was singing music that was in direct contrast to the white experience.

Armstrong: Recently, I have been aware that some of my choral music educators have been challenged by some of their singers that they should not be singing concert settings of the African American Spirituals or Black Gospel Music because their ensembles are composed of very few, if indeed any, African American members. I do not agree with the sentiment that singers and choirs should not perform music outside of their culture. The spirituals, in particular, while originating with those Africans forced into slavery into the United States, have a much more universal message for all humankind. It requires study and understanding on the part of singer and conductor to sing this repertoire with dignity and respect. To choose music because of one's racial/ethnic background would be to say that I should not sing or conduct the music of Johann Sebastian Bach because I am not from eastern Germany. What is most important is that the universal messages of the music be our focus and create the connection between people.





Music lesson: teacher (right, inscription: ΣΜΙΚΥΔΟΣ) and his student (left, ΕΥΔΥΜΙΔΕΣ). Between them, a boy (ΤΑΕΜΠΟΜΕΝΟΣ) narrates a text. Attic red-figure hydria, ca. 510 BC. From Vulci.

Barber: I provide handouts and have a discussion about the composition both from its historical context and original text. We then discuss what things are important by examining the way in which the composer/arranger set them. We discuss what the students find in the music or text to be familiar or significant. If a composition is from a specific cultural heritage or religious background that is unfamiliar, we discuss why we will be performing it and what aspects we can find in common within our own culture.

What do you do as a conductor to ensure that each singer is expected to learn from the music, and communicate and perform the music?

Gregorio: Because my ensembles are run as collegiate courses, my singers come into my choirs already expecting to learn from the music I share with them. I take very seriously my end of the bargain, namely my responsibility to pick high-quality music that offers singers something worth their time and energy! I routinely make clear that simply singing the right

notes and rhythms with the right diction, dynamics, and articulations isn't enough to create a satisfying performance. Nor is having good intentions. This is especially true in the case of works on the fringes of or outside of the Western canon: usually I spend extra time in rehearsal discussing these to provide singers the proper context for their performance—and I seek ways to share that context with listeners. I also drill into my singers that in order to craft a successful performance, they must constantly listen, respond to the music around them, and remember the meaning of the text and show it on their faces.

Sieck: It's all in how you lead your choir in ways other than musical. My choir performed William Grant Still's *Plainsong for America* with a text by Catherine Garrison Chapin, which calls out America in the 1930s for its failings in not coming to grips with slavery or lynchings and its oppression of African Americans. As the choir was almost entirely white, we had to discuss in what way could we sing it honestly, in what ways the message was relevant in the

present day, and how has the world gotten better or worse.

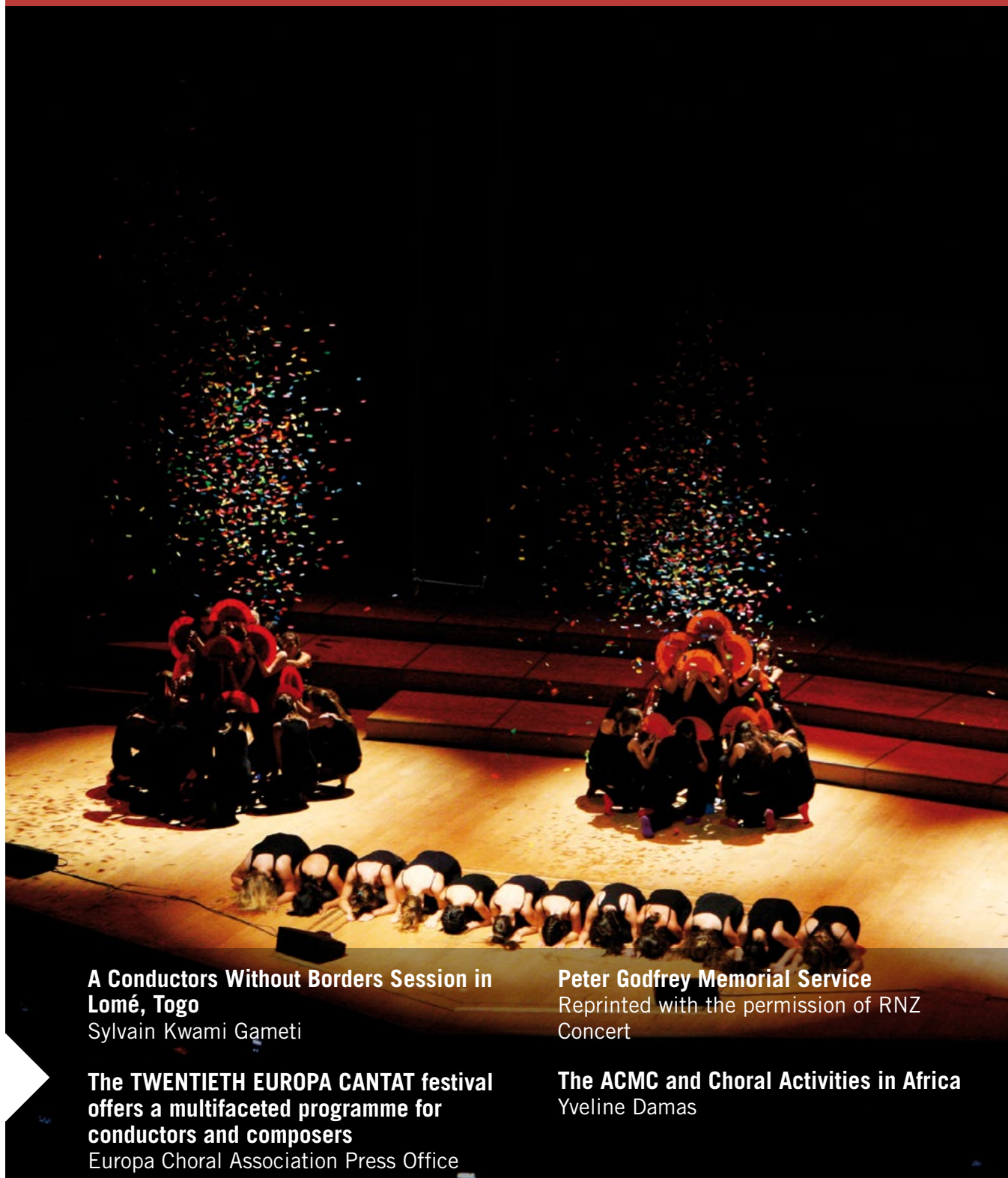
de Quadros: We set up conditions in which singers are accountable to each other. These professional musicians have come together knowing that we have a mission that includes a message of non-violence and social justice and engaging with the audience and each other in a meaningful way.

Armstrong: At times there may be different lenses and perspectives on the repertoire within the choir. We must continue to have open dialogue with our singers about their concerns; we must, however, balance what is politically correct for the time versus what is historical and authentic to the music. For example, use of dialect in African American Spirituals is not insinuating ignorance, but it is simply another pronunciation of text based on the speech patterns of the Africans forced into slavery and is reflected in their assimilation into the English language. Dialect changes the sound drastically and for the better, but the singers have to understand why this is important in order to show respect for the composition. If you think this will cause a problem with your singers or the public that hears your music, then as the conductor, you must say something in rehearsals and add it to the program notes.

Let these questions and responses serve as encouragement and catalysts for your reflective practice as a conductor, leader, and educator and to begin the ground-swell of informed conversation with our singers and audiences. The music and those involved with it certainly warrant that.

By courtesy of the ACDA Choral Journal where the article was published in November 2017, Volume 58, Number 4)

INTERNATIONAL FEDERATION FOR CHORAL MUSIC



A Conductors Without Borders Session in Lomé, Togo
Sylvain Kwami Gameti

Peter Godfrey Memorial Service
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The TWENTIETH EUROPA CANTAT festival offers a multifaceted programme for conductors and composers
Europa Choral Association Press Office

The ACOM and Choral Activities in Africa
Yveline Damas

DIRECTING CHOIRS AND DISCOVERING REPERTOIRES FOR CHOIRMASTERS

A Conductors Without Borders Session in Lomé, Togo, from 4 to 10 March 2018

SYLVAIN KWAMI GAMETI

President of the Togolese Association of Choral Music Composers

INTRODUCTION

The happiness and the joy that singing in general and, in particular, choral singing gives, could once again be witnessed at the appointment this week in Lomé in Togo. The participants that took part in the fourth training session for choirmasters on directing choirs and discovering repertoires, which took place from 4 to 10 March, experienced a feeling of total satisfaction. There were 15 choirmasters and 35 choir members present at the Park Hotel in the Adidogomé district, led by the untiring Thierry Thiebaut, Chairman of the A Cœur Joie International Movement (ACJI) and Vice-President of the International Federation for Choir and Music (IFCM), assisted by Sylvain Kwami Gameti, President of the Togolese Association of Choral Music Composers, Director of the Togolese Institute of Musical Studies and Research (ITEMR) and Coordinator of the African Youth Choir (CAJ). This session was once again made possible by the financial support of IFCM's Choirmasters Without Borders project and also by technical and educational support of ACJI.

TEACHING MATERIALS

As always, a book of songs containing the session's repertoire was published along with two syllabi: one for vocal warm-ups and one for choir directing. The selected pieces were chosen based on the fact that the session took place during Francophone month. They highlighted poets such as: La Fontaine, Baudelaire, Apollinaire, as well as some contemporary music.

COURSE CONTENT AND EXECUTION

The course took place from Monday to Saturday; from 12:30 pm to 2:30 pm for students and from 5:30 pm to 8:30 pm for all participants (project choir and choirmasters). With students, the course leader essentially addressed the musical techniques and the pedagogical skills (content in the choir directing syllabus) that a choirmaster must possess. In this way the students were able to understand the importance of breathing before starting. They worked on conducting in this sense. The course also focused on independent work to

ensure the musical phrasing. The course leader insisted on the need for simple conducting to ensure precision and, consequently, efficiency. Exercises in conducting a crescendo and a decrescendo; binary, ternary and main beats completed the course programme. With the project choir, and based on the voice work syllabus, Thierry insisted on the need to listen to the chorister within the choir so that the singing does not become a juxtaposition of solo voices, but reaches a blended and homogeneous colour. Individual breathing within the phrases was also dealt with. This aspect of the phrasing is often missing in African music. Finally, the singers were led in several vocal exercise starting with relaxation, then breathing, and the working on resonators and registers, to create good reach within the choir; the course leader called these the five 'R's. All breath emitted must work the vocal chords. Vibrating voices are often caused in poor respiratory support.

END-OF-COURSE CONCERT

The end-of-course concert took place on Saturday 10 March and was followed by the distribution of the certificates of participation to the students and singers.

CONCLUSION

This fourth session is one of the most successful we have organized. As proof we had the highest degree of mastery of the repertoire by the project choir compared to previous sessions. All participants attended assiduously and importance was given to the attendance at the music stand of all the participants. Finally the over-all satisfaction was very positive for both the participants and the singers. The next session will be from 10 to 15 September.

THANKS

We would like to thank our international partners, in this case IFCM and ACJI. We would also like to thank Georgette Diabo, Jean-Sébastien Masiala, Christine Dagadu and Pedro Dogble, all members of the Organizing Committee, for their commitment and the effort made, resulting in a successful session. A special thank you to Thierry Thiebaut for all the time he has dedicated to reaffirming choral singing in Togo. So long live choral singing, in the land of our ancestors!

Translated by Mirella Biagi, Italy/UK



Sylvain Gameti and Thierry Thiébaut



Some singers of the choir in residence



Thierry Thiébaud, instructor, with one of the trainees



Sylvain Gameti and Thierry Thiébaud with the trainees and the singers of the choir in residence

THE TWENTIETH EUROPA CANTAT FESTIVAL OFFERS A MULTIFACETED PROGRAMME FOR CONDUCTORS AND COMPOSERS

EUROPA CHORAL ASSOCIATION PRESS OFFICE

AFTER THE SUCCESS OF THE CONDUCTORS' AND COMPOSERS' PROGRAMME (CCP) AT THE PREVIOUS FESTIVALS, THE TWENTIETH EUROPA CANTAT FESTIVAL IN TALLINN, HELD FROM JULY 27TH TO AUGUST 5TH 2018, IS AGAIN OFFERING A FULL CURRICULUM FOR CHORAL CONDUCTORS AND COMPOSERS FOR THE WHOLE LENGTH OF THE FESTIVAL, PARALLEL TO THE WORKSHOPS FOR SINGERS.

The programme is open to conductors and composers with both shared and separate proposals and also offers interesting sessions for music teachers and managers.

Every morning will start with a plenary session in which you will take part in a vocal warm-up, look ahead at the day's programme and get to know a composer presented

during a brief showcase. This will be followed by two one-hour slots with parallel programmes of workshops, seminars, lectures, demonstrations, reading sessions



Cantat Junior 2011 Pärnu - © photo Urmas Luik

and round tables. In the CCP Café you will have the opportunity to meet your colleagues and exchange repertoire, tips and tricks, listen to music or look at scores together. On several days you can also join a "Study Tour" visiting a number of selected workshop rehearsals under the guidance of Rainer Held (Switzerland).

This year the programme will include two special features making an extended event in the collective singing project. These are Sing Me In – Collective Singing in the Integration Process of Young Migrants, which aims to provide children's and youth choir conductors and music teachers with pedagogical approaches and tools allowing collective singing activities to play a positive role in the integration process of young people, and Sing Outside The Box, which focuses on innovative approaches and methods in collective singing. The Conductors'

and Composers' Programme will hold sessions on concert design, use of lighting and sound amplification, stage dramaturgy and also sessions about new repertoire, handbooks for using collective singing in schools and refugee accommodation or in regular children's and youth choirs. In the afternoons and evenings there will be hundreds of concerts all around the city and also in the country, which participants may attend free of charge. The highlights will of course be the Opening Ceremony on July 28th at Freedom Square and the grand concert "Happy Birthday, Estonia!" on the Song Celebration Ground on August 3rd. In the late evening of July 30th the courtyards and streets of the Old Town will be filled with music and choral singing for the Night of Choirs and on August 1st the Culture Cauldron will be a pathway among choirs from all over the world.

Participation in the CCP is available to conductors from participating choirs as well as individual participants. You can participate in the full programme or pick individual events you are interested in. Registration is open until April 30th 2018 and you can find it on the festival website <http://ectallinn2018.ee>

If you want to get an idea of the festival just for one day or a few days you can also buy one-day tickets and even register on the morning of your participation. Information about registration for the one-day workshops will be published on the website by the end of March 2018.

*Edited by Gillian Forlivesi Heywood,
Italy/UK*



PETER GODFREY MEMORIAL SERVICE

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SIX CHOIRS, INCLUDING OVER 200 SINGERS AND SOLOIST JANEY MACKENZIE, CELEBRATE THE LIFE AND LEADERSHIP OF PROFESSOR PETER GODFREY CBE, WITH INTRODUCTIONS BY CHRISTINE ARGYLE AND ADDRESSES BY PETER AVERI, JOHN ROSSER AND SIMON BOWDEN.

Born in England in 1922, Peter Godfrey was educated at King's College in Cambridge. During the Second World War he served as a Captain in the King's African Rifles. He later returned to Cambridge University to continue his studies, then attended the Royal College of Music and was Music Master at various schools and Director of Music at Marlborough College. In 1958, Peter came to New Zealand to take up the position of Lecturer in Music at Auckland University, which he held from 1958-1973, later becoming Professor of Music (1974-1982). In his address at the Memorial Service, long-time friend and collaborator Peter Averi said:

"Looking back over Peter's life, his inexhaustible energy and encouragement never lost momentum. His commitment to Auckland University, where he eventually became Professor of Music ultimately led

him to resign from the cathedral, but he took the Dorian choir overseas, winning the best mixed-choir award in the European Broadcasting Union competition 'Let the Peoples Sing'. He established the Auckland University Singers and they also toured with great success. An all-comers University Choral Society was another popular activity during those years. And somehow in the midst of all that he found time to conduct the Auckland String Players which he expanded into the Auckland Symphonia.

In 1977, when Peter was in England with the Dorian Choir he had a conversation with Philip Ledger, at that time Director of Music at King's College. They discussed the idea of an exchange, with Peter taking over at King's for a term while Philip Ledger came to Auckland. It all fell into place, they swapped houses, and for Peter it was a magical return to the place where his musical training had begun. He had the distinction of being the first musician since the 16th century to be a chorister, then a choral scholar and finally, director of music.

The formation of the National Youth Choir in 1979 achieved Guy Jansen's vision of a choir made up of the best young singers around the country. Peter Godfrey joined the Board of Management, was guest conductor for the first three years and ultimately musical director until the monumental tour in 1988 in which the choir won the Best Choir award at the International Festival of Youth and Music in Vienna.

In 1983, Wellington beckoned through a sequence of changes on the musical scene, and the lure of resuming his life-long love of the cathedral tradition led him to Wellington Cathedral. At the same time, the Orpheus Choir needed a Musical Director. Peter once said that his life had been full of coincidences and amazing opportunities. That was certainly demonstrated when he moved to Wellington take up both positions."



Peter Godfrey Memorial Service - Part one:

http://www.radionz.co.nz/audio/player?audio_id=2018627097

Peter Godfrey memorial Service - Part two:

http://www.radionz.co.nz/audio/player?audio_id=2018627099

Announcing the WSCM2020 Symposium Theme:

PEOPLE AND THE LAND

TANGATA | WHENUA

The connection and tensions
between people and land, between
urban life and the natural world.

The expression **tangata whenua** (literally “people of the land”) is the name the indigenous Māori of New Zealand use of themselves and a concept that sits at the heart of NZ culture. The tangata whenua are guardians of our natural resources, environment and sustainability – values and priorities shared by all New Zealanders, regardless of race.

In WSCM2020 we want to explore through choral music the relationship humans have with the land that supports them: the sense of identity they derive from it and the tensions that arise out of it. We believe this is a theme that touches all of us in some way, calling to mind such notions as family, nurture, identity, place, community, culture, celebration, nationalism, dispossession, alienation, partnership, freedom, development, interconnectedness, environmentalism, urban living, the natural world, the seasons, stress and healing, beauty, nostalgia, utopia... to name but a few!

It is a theme that we hope will be interpreted freely and with flair by participating choirs, encouraging them to draw from a broad range of repertoire and styles in their programming.

THE AFRICAN CHORAL MUSIC CONFEDERATION AND CHORAL ACTIVITIES IN AFRICA

YVELINE DAMAS

President of the African Choral Music Confederation

THE AFRICAN CHORAL MUSIC CONFEDERATION (ACMC) WAS FOUNDED IN 2013 IN COTONOU [BENIN], WITH THE MISSION OF ENCOURAGING, FACILITATING AND COORDINATING CHORAL ACTIVITIES IN AFRICA. WITHIN THIS FRAMEWORK, AND THANKS TO EFFICIENT AND EFFECTIVE LOCAL REPRESENTATIVES, WE ARE ABLE TO CONDUCT STUDIES, ENGAGE IN ACTIVITIES AND LEAD PROJECTS COVERING MOST GEOGRAPHIC AREAS OF THE CONTINENT.

The ACMC does not claim to have an exhaustive knowledge of choral activities taking place in every African country; other African federations and associations share the same goals. However, it does constitute fairly representative sampling of the continent's activities. In November 2017, the ACMC undertook a revision of its bylaws during a General Assembly that took place in Dakar.

The Association adopted two languages for all future communications: French and English.

The terms of the seven-member Executive Council were extended. The group currently includes:

- President: Yveline Damas (Gabon)
- Vice President: Ken Wakia (Kenya)
- Secretary General: Lucien Mendy (Senegal)
- Treasurer: Ify Ebosie (Nigeria)

Members:

- Humphrey Kwaah (Ghana)
- Jean Hervé Nogbou (Ivory Coast)
- Serge N'Tcha (Benin)

Twelve countries are currently represented within the federation and other members will soon join their ranks.

ITS PROJECTS AND ACTIVITIES

The Confederation's activities revolve around several projects:

- Training
- The African Youth Choir
- Africa Cantat

OTHER ACTIVITIES ARE ALSO IN PROGRESS

- Festivals and activities
- Strategic planning (children and youth choirs, research, dissemination, publishing)

The ACMC created an on-line communications vehicle, the TUIMBE magazine.

A Confederation internet site is currently in the planning phase, and is expected to go live during the first quarter of 2018.

1. TRAINING

Training constitutes one of the confederation's major concerns. We deal with several aspects :

- Music theory
- Choral conducting
- Vocal technique

Conductors without Borders (CWB) has already done significant work in Africa in this respect. Indeed, many directors and instructors have received training thanks to the CWB program. CWB is largely responsible for networking the major figures in choral music of several African countries, for galvanizing national organisations and for interesting the leaders and singers in improving their skills and in exploring and sharing each other's repertoires.

These actions will continue, and deserve to be reinforced and expanded upon.

Problems facing choral leaders can be very different, depending on the country where they live.

Some countries (especially English-speaking ones) have the advantage of a good music education system; there, it is mostly a matter of training choir directors

and having them select choral music as their area of specialization.

In other countries, musical education is almost nonexistent: it is not required in the school curriculum and private music institutions charge such high fees that they are inaccessible to the average student.

In these countries, to be most effective, training in choral leadership must be preceded by or taught simultaneously with music theory and vocal technique. Some federations organize sessions for their members, but these actions need to be reinforced and made available to all through exchanges between African nations.

2. THE AFRICAN YOUTH CHOIR

This is the flagship project of the APMC.

The AYC was established before the federation, and was the impetus for the APMC's creation.

Since its creation in 2012, the Choir has organized many events:

- 2012: First camp in Abidjan (Ivory Coast)
- 2013: Second camp in Cotonou (Benin)
- 2014: Mini-camp in Seoul (South Korea) and participation in the 10th World Choral Symposium
- 2015: Third camp in Libreville (Gabon)
- 2016: Mini-camp in Briançon (France) and participation in the Choralies de Vaison la Romaine
- 2017: No activities were organized, for budget reasons.

- 2018: May - Invitation to the "Musica Sacra International" festival in Marktoberdorf (Germany).

August – Annual camp, probably in Lomé (Togo)

Several renowned African directors have served as Choir Director:

- Ambroise Kua-Nzambi Toko (Democratic Republic of Congo)
- Sylvain Kwami Gameti (Togo)

For the next two years, Pierre Kwame (Ivory Coast) and Ken Wakia (Kenya) will jointly serve as co-directors.

Our wish is to improve the quality and representativeness of this choir, in order to make it a true torch-bearer of African youth culture.

But we are encountering numerous problems:

Financial difficulties

- Most AYC choir members come from middle-class or even disadvantaged backgrounds. For them, routine administrative expenses like visa or passport fees present a very heavy burden; the purchase of an airplane ticket is nearly impossible.
- National federations and organizations have difficulty raising the funds needed to organize trips, and annual events are held in rudimentary conditions that do not always meet minimum standards for quality, hygiene and safety.

Travel

- Western government authorities are very hesitant to provide entrance visas to young Africans.
- Also, choir members can have their visa requests



one of the training session of Conductors Without Borders in Libreville

denied as a group, without explanation, during an actual trip abroad.

Technical difficulties

- Singers do not always have the needed musical training, because the structure for providing music education is absent in their home country.
- So while regional and world-class choirs recruit students who have attended a music conservatory or received equivalent training, other countries find their chorists to be barely trained.

3. AFRICA CANTAT

The first Africa Cantat event was expected to take place in Kinshasa in 2018.

Due to the socio-political situation in the Democratic Republic of Congo, it has been postponed until 2020.

The location has also been reconsidered, and Africa Cantat will probably take place in another country.

That country will be selected during the first quarter of 2018, based on its ability to provide the best organizational resources.

Europa Cantat, A Cœur Joie International and the IFCM are committed to lending us their support to make this project a success.

4. FESTIVALS AND ACTIVITIES

Several festivals, meetings and other activities are being organized in various countries:

- The "CAL'U" Festival Dakar and Libreville, which has

already been held four times in two years, in two counties

- Ave (Togo) Choral Music Festival
- Meeting at the Heart of the Baroque between French instrumentalists and the A Cœur Joie Grand Choir of Gabon

This is not a complete list and presents only a few examples.

5. DEVELOPMENT PRIORITIES

The following areas for development will supplement projects already begun and will form the basis for new projects of the ACMC in the intermediate term.

Primarily:

- The development of children's and youth choirs
- Research, transcription, composition and dissemination

A. Get children and youth singing

The development of choral singing is accomplished by training children and youth.

That is why many organisations have decided to devote themselves to this aspect.

- In Cameroon, Henri Mandeng and the "Friends of Madrigal Choirs" Association began the "Sing with Children" project in 2015, with the goal of teaching singing in the school setting. This activity has been supported since 2016 by the Vivendi Foundation.
- In Nigeria, Ify Ebosie has also been organizing



African Youth Choir conducted by Sylvain Gameti



The African Youth Choir Interacting with the Hamilton Children's Choir (Canada) at the WSCM10, Seoul, south Korea (July 2014)

activities targeting children.

- In Gabon, several children's choirs have been created in order to initiate the very youngest children into choral music: For example, the "Anyoyi" children's choir, "Sunday School of Akébé," the «Girls Choir Baghetu"...

The African Youth Choir has sparked the creation of youth choirs in several countries where it is active.

Former AYC singers have created an association, the "AICAJ", which is a member of the ACMC and whose mission is to continue working alongside the AYC and provide support to young African choir members.

B. Research, transcription, composition, dissemination
We deplore the lack of resources concerning African musical scores.

The ACMC would rapidly like to become involved in research – in gathering, transcribing and classifying works belonging to the African heritage – as well as in providing training in composition and in harmonization, so that we end up with a true resource trove of authentic and original works.

The recent intervention in Kaili of ethnomusicologist Sylvie Le Bomin, who specializes in the musical heritage of Central Africa (Gabon and the Central African Republic), and the work begun by Sylvain Gameti and

his team in Togo, prove that opportunities are vast and interesting. Unfortunately the musical patrimony of its regions is poorly known because so few musicologists have taken a serious interest in it.

CONCLUSION

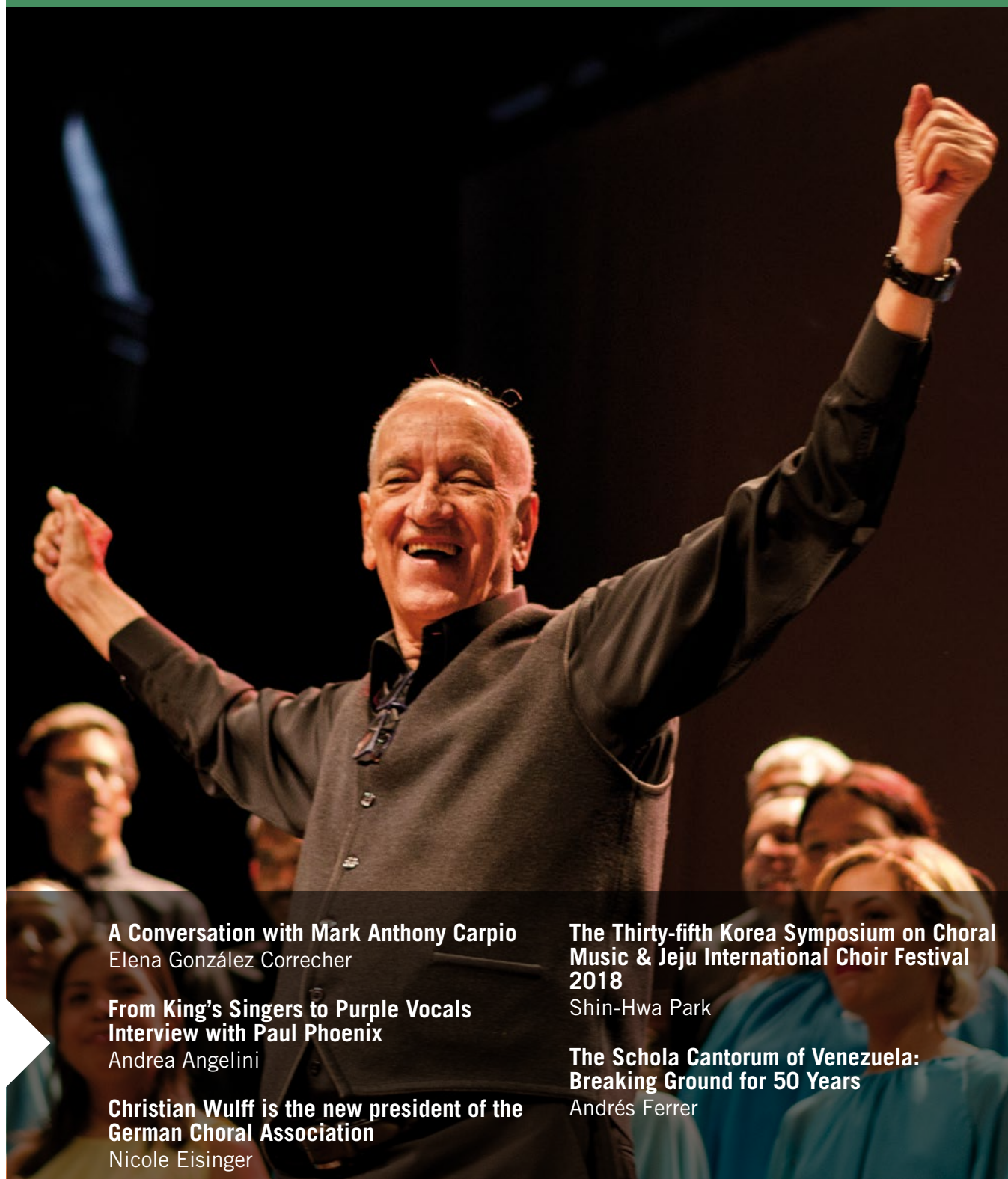
This brief overview of the situation and the work incumbent upon the ACMC, although not complete, reveals a vast space for action and the limited technical, logistical, financial and human resources available, But it also reveals great hopes, enormous authentic resource potential, and true vitality.

Translated by Anita Shaperd, USA

A computer engineer by training, YVELINE DAMAS, (IFCM Board Member and Choir Director of the Le Chant sur la Lowé vocal group), was born into a family of musicians. For nearly 30 years, she has devoted herself to promoting and thriving/ flowering / flourish/ blossoming of choral music in Gabon and throughout Africa. Email : yvelinedamas@yahoo.fr



CHORAL WORLD NEWS



A Conversation with Mark Anthony Carpio
Elena González Correcher

From King's Singers to Purple Vocals
Interview with Paul Phoenix
Andrea Angelini

Christian Wulff is the new president of the
German Choral Association
Nicole Eisinger

The Thirty-fifth Korea Symposium on Choral
Music & Jeju International Choir Festival
2018
Shin-Hwa Park

The Schola Cantorum of Venezuela:
Breaking Ground for 50 Years
Andrés Ferrer

A CONVERSATION WITH MARK ANTHONY CARPIO

ELENA GONZÁLEZ CORRECHER

writer and journalist

KNOWING THAT YOU WILL INTERVIEW THE CHOIRMASTER OF THE PHILIPPINE MADRIGAL SINGERS IS A VERY SPECIAL FEELING FOR A SINGER. FOR ME IT WAS JUST THAT.

In my younger years I studied piano and was a member of the children's choir. When I went to university, I wanted to be an engineer like my father, but he encouraged me to take music instead. I never imagined I would play the piano for 6-8 hours a day, practising and loving it.

I was already a fan of the Philippine Madrigal Singers and wanted to join the group, but I studied with other teachers before I asked Andrea Veneración if I could take classes with her. I then joined the choir.

I miss singing but I also miss listening. When I was in the audience, I would just appreciate what I got from this choir. Now that I am the choirmaster I find myself always looking for ways to make the music better, rather than enjoying what I get from the singers.

Before I joined The Madz, the group had been designated as a UNESCO Goodwill Ambassador. Through singing, we are able to connect to other people and do something to improve their wellbeing. This designation is a mark of what we have been doing for many years; it makes us believe that we are able to promote peace among different people and cultures.

Why the semicircle?

When the choir was founded in 1963, the first members wanted to sing in the same way as the singers during the Renaissance. The madrigals were sung during banquets and gatherings, usually accompanied by food and wine. Composers handed music sheets to the singers sat around the table and they sang. At first, Andrea would sit with them in the middle, but later on she decided it would be better for her to have an idea of the sound by sitting at the edge and not singing at all. That has been the group's tradition up to now and it has become its distinguishing feature. When you see the chairs, you think: "Ah, the Philippine Madrigal Singers".

And why are you so close to one another?

That is something that came naturally for the group. We realised that when you feel each other's breath, that is like passing energy to one another, as though you are really in contact with each other.

Professor Andrea Veneración believed in the importance of the artist always connecting directly to the audience when performing. We sing to somebody in the audience and sing the whole song to him or her, then maybe in the next song we choose another person. This is what we call the 'zero position'. It is not easy to do, of course. That is always our goal for our rehearsals: to be able to achieve that level of no one thinking of the notes but making sure that those listening to us get the message and feel the emotion that the composer felt.

In performances, the choirmaster would use minimal gestures, for example at the beginning or the end, just making sure that everybody starts and ends together, or that nobody forgets anything.

What does a song require to be sung by the Madz?

We have concert themes. For every concert we think of related songs. It is an ongoing job for the conductor, looking at scores and studying them, finding the beauty in every score, in every word, and trying to see if it is something that could fit the theme of the concert. Sometimes composers send me their works and then, knowing the composer, I am able to ask exactly why he or she did this or that. If I see there is a way to make something better for the choir to sing, I give my suggestions to the composer.

Do they always agree?

Sometimes they disagree [laughing], but that is good because those disagreements later on make for a wonderful end product.

This year, we have been blessed by the opening of The Philippine Madrigal Singers Studio, where we ask the singers to give lessons focused on singing and vocal technique, and I also hold workshops with other conductors for conductors, on conducting or other similar topics. The Studio is our educational arm.

How do 25 people (or perhaps more than that, counting those we do not see) live together, away from home, during your long tours abroad?

It is not easy, but we have a bond through our passion

for singing and making music together and I believe this is something that holds us together like a family.

Where do your economic resources come from? How do you afford a tour like your last?

This choir is self-supportive in a way. We get a lot of invitations and, because of that, we get financial support for ourselves. But, of course, we receive financial assistance from the Government, especially as we are the resident company at the Cultural Center of The Philippines. Every so often, we also get financial support from another institution called The National Commission for Culture and the Arts.

Do you notice if your audience is moved by your music?

As a conductor, I have my back to the audience. I would say it is something that I can only feel, not see immediately. But I feel it through the applause.

I always remind the singers to take whatever is given to them and make sure that the audience also feels that we appreciate what they are giving. How much the audience gives to the performance affects the performers. We love seeing how the audience shows their appreciation with long applauses and calls of "Bravo!" Sadly, it is not part of Filipino culture to show appreciation.

Are there different ways of making music, singing and conducting in Europa or in Asia, for example, or is it the same? Is music the same everywhere?

There is a specific way of performing for every choir. Our way may not be effective for another group and maybe their way would not be very effective for us. The differences that we show or have are what make this world of ours beautiful. We should learn to appreciate these differences and focus on what you can draw from them, and not live on criticising one another.

Music is very subjective. It is very often said that The Madz is, if not the best, at least one of the best choirs in the world. What do you feel when you hear this? Does this become a responsibility for you?

Yes, definitely. I have taken it as a big personal responsibility. When I took the role as choirmaster I knew I had some big shoes to fill. I knew how big a responsibility I had, but it is something I feel all the time, not only when I hear someone saying that it is one of the best choirs. I guess I become more humble when I hear that. I believe this is something I have to live with, to continue reminding myself every day and when we prepare for rehearsals or performances.

This year we have another CD containing works by a former member of the choir, Nilo Alcala, *Onomatopoeia*;



Mark Anthony Carpio



The Madz, Philippine Madrigal Singers

I am very happy with what we have done. This is something that we have been doing for many years and that we want to continue doing. We are in the process of finishing another one with our current resident composer too. After that, I also have a list; this is something I will do, I think something I would love to leave the choral community before I retire in many, many years' time.

Mark, how do you (or others) choose your singers? What does one need to become a member of The Madz?

As the choirmaster, I already have an ideal sound or tone in mind. So when I listen to a singer auditioning for The Madz, I simply ask myself whether this voice would blend with the voices of the current members. I also check how versatile the voice is, if the singer can modify his or her tone colour or change the style of singing depending on the song being sung. The breathing technique has to be secure. The singer should be able to demonstrate a wide dynamic range. It is, of course, difficult to find singers who meet all of these requirements. At the end of the day, I simply ask myself if this is a singer I can work with and depend on, despite any imperfections.



Selling Madz CDs

Technical singing or emotional singing, which is the 'perfect' proportion?

We are concerned about technique because we want to perform well, but we are also concerned about emotion because we want to be able to connect, to impart that emotion to the audience, so both aspects should go hand in hand. It also depends on the music.

"The final competition is found in the rehearsal room," said Andrea Veneración. This sentence, taken from your website, is one I really love.

She also mentioned that the competition is not the goal, it is not the end, it is a means to an end. After the competition is over, the task of the conductor is to make sure that whatever discipline the choir has developed and learned in the process stays with them, not only in the performance but especially in rehearsals. She explained later on how important it is for a choir to make sure that any rehearsal is always better than the previous one. If we always have that mentality of rehearsing better than yesterday, then the choir is already a winner over the choir that rehearsed yesterday.

During a talk you gave, which I found on the internet, I heard you saying something really curious about the secret of The Madz. You said: "we pray and we work hard."

This is something that Andrea herself mentioned every time before going on stage: we pray but it is very important that we do not rely on divine intervention. We have to work to show what we really want, what we are praying for.

Any advice for all of us?

I guess there is one thing that I would love to share with all of you: never lose the desire to learn. Do not stop learning.

It has been an honour for me; I am very grateful to you, Mark.

Your questions have sparked ideas, made me realise things. Thank you very much.

Humble when we started, humble when we finished.

Edited by Hayley Smith, UK



ELENA GONZÁLEZ CORRECHER, born in Madrid, holds a degree in Spanish Philology from the U.N.E.D. (Universidad Nacional de Educación a Distancia). She has received awards at several poetry contests, though she usually writes short stories in prose. As an amateur choral singer too, she regularly writes articles on concerts and other musical events. In 2014, her first extensive narrative work was published, the book *La mirada azul*, an authorised biography of Spanish composer and conductor Javier Busto, an ambitious project in which she joined her two great passions: music and literature. In 2013, she founded, together with two other people, the musical association *Cantate Mundi*, organising choral music courses and workshops led by the most important conductors and composers in Spain. As a complementary activity, in the 'El Atril' section of their website, www.cantatemundi.com, she writes up interviews with important figures from the choral world. Email: egcorrecher@gmail.com

FROM KING'S SINGERS TO PURPLE VOCALS

Interview with Paul Phoenix, Founder of the Vocal Coaching Firm “Purple Vocals”

ANDREA ANGELINI

Choral Conductor and ICB Managing Editor

We are with Paul Phoenix in ...where are we, Paul?

We are on Jeju Island, Jeju International Choir Festival. Are you like me when you wake up in the morning and can't remember where you are?

Sometimes I forget where I am when I travel so much. We're on Jeju Island in South Korea. And we are so glad that you said, "Yes, I am willing to do an interview with you for IFCM." The first question, Paul, is: could you tell our readers something about your childhood and how you approached singing and choral music?

I'm so glad you asked that question, because my story goes back a long way. I started singing in a church choir when I was six years old. And the reason I joined the church choir when I was six was that at primary school, elementary school, I was always the person that was singing the loudest - not because I was trying to sing the loudest, but I was the most keen, I was the happiest when singing. And my teacher suggested that I join the choir, and I joined. And this is up in the north-west of England, in Manchester. And I joined this church choir. I joined it with my dad. My dad was - is - a good singer, but not a professional singer, just had a lovely voice, and I must have inherited it from him. And it was a great way for us to spend time together, because we both joined the choir. And the choir master at this local church choir suggested that I do an audition for the local cathedral, which was Manchester Cathedral. I got into the Manchester Cathedral choir after the audition, although I didn't really have any musical training. But because of where I lived at the time, about one kilometer outside of the Manchester City limit, I didn't qualify for any scholarship or any help to attend the school of music, Chetham School of Music [the biggest of the four specialist music boarding schools in the UK]. And so, as a result of that I couldn't take my place in Manchester. The only option that was left to me was to try for St. Paul's Cathedral Choir in London, because

it was one of the few places which was not charging a lot of money for its choristers to attend the school. I come from a very normal, humble background. So it's not like I was a privileged young man, as we'd say in English "with a silver spoon in my mouth," because I really wasn't. And the very first time I went to London was with my mum to take the audition for the St. Paul's



Paul Phoenix ©Jiang Meng



In Arezzo, November 2017

Cathedral Choir, and for some reason I sang a hymn which was really unknown:

*I heard the voice of Jesus say,
"Come unto Me and rest;
Lay down, thou weary one, lay down,
Thy head upon My breast."
I came to Jesus as I was,
Weary and worn and sad;
I found in Him a resting-place,
And He has made me glad.*

And Barry Rose, who was at the time the director of music at St. Paul's, said that he recognized something, and he had a good instinct for it. He recognized something in me which showed potential. And he is quoted as saying that he thought that I had what he described as a *golden voice*, and I am so honored that at that stage of my life there was somebody that really believed in me and was prepared to give me a chance. Barry Rose, all of those years ago - 1976 - is the person that changed my life and sent me on the journey that I'm still on. And to be in contact with him still and to have this privilege to be a singer and to be sharing a gift which I've been given around the world is something that I think is really special.

Your question about how I approach choral music would be quite simple to answer in that old saying, that it was more to do with instinct than it was to do with education. Even to this day - and we've spent a bit of time together already, and we've laughed and joked about a lot of things already - even to this day I think of the work that I do as being based upon a very strong

instinct, things that are good and things that can be improved upon.

So do you think that this is a kind of gift of God?
I think so. It's like my DNA.

Later you became a member of The King's Singers. Was it a coincidence or did you deliberately look for this experience?

I was in the right place at the right time. So when I was in ...actually in my mid- to late twenties, the opportunity to audition for The King's Singers came along. I was a little bit worried that I might have been in the middle of a career and doing the same thing age forty as I was doing when I was approaching thirty. Well, I was making a living, but I felt like there was something missing. And so this opportunity to audition for The King's Singers came along because Bob Chilcott was leaving. And I got this call, and I went through the two rounds of audition. And ... right place at right time. I did two very good auditions and I remembered during my first audition singing the King's Singers arrangement of *Danny Boy*, and it has mostly a tenor solo with a baritone solo in the middle. And I remember singing ... *But come ye back when summer's in the meadow...*

...and singing that on top of the texture. And I remember Bob Chilcott sitting out in the room, and I remember his face was a happy face. And at that time I thought, "I can properly do this."

How many competitors?

About twenty-five.



Working with US Army Chorus and US Army Voices, in Arlington VA, September 2017

And only one?

Only one. Yeah, and I was lucky. I learned some important lessons, though. The first important lesson that I learned was preparation is great and important, but when you get the job, preparation becomes much more important. And as I've already said to you, I don't really remember my first four years, because the preparation for, maybe, twelve pieces is a lot different to a working repertoire of two hundred pieces and 100-120 concerts a year. And all the travel, being a business partner, all of the stuff that's involved in being a King's Singer. There's no period of "don't worry about it if you're not good enough." Perfection from day one. And it was tough, but I survived. And I am very glad that I did, because I think as the years progress, as the years went by, I became a better King's Singer and a better business partner. And the most important thing, it was an apprenticeship for what I do now. It's like a 17-year apprenticeship of King's Singers for Purple Vocals.

After many years spent as a singer of a professional group, you have decided to turn your attention to amateur choral music. Starting from the fact that choral music is considered amateur, probably at 90%, what is it possible to do, in your opinion, so that there can be uniform growth everywhere? Or is it right to consider it as a complementary activity reserved for those who approach this discipline more for its social importance? I think that's the place for us to start because I ... as you say, I probably get to work with professional singers for a very small proportion of my time. When I work with

professional singers, I say the same thing to professional singers as I do to amateur singers. It might be articulated in a different way for professional singers, but I think for me, I'm ... Well, first and foremost, I'm running a business, but I'm running a business because I think there is a need and an important social responsibility behind what we're doing, which is that we are allowing the people that we work with, even if they're amateurs, to become good communicators. So the skills that I'm passing on to people through my experience and through the kind of coaching that I give, given that it's based upon affirmation and given that it's based upon working at many, many different standards, is important to me. I'm not a snob about this. If a choir is not very good, I can still help to make a choir better. There is this social responsibility of people coming together and it means a lot to people as part of the community. And yet singing is good for you, physiologically it's good for you. So there are many important reasons for it being like that. The things that I say to the most amateur of choirs, I say as a professional, but I don't think that matters, because I am allowing people to raise their standards. And what I do is that I talk to people about it, rather than just talking to a conductor and saying, "You can raise your standard, and therefore pass it on." I am asking everybody to think about what they're doing and to raise their own standards and to work with a conductor, so that when they leave a rehearsal there is a sense of collective responsibility about what's gone on. It's the best team sport in the world with the lowest risk of injury. And I really believe that it's a great

team sport, but it's a team sport for everybody. So that's the case. The other advantage that I see from a purely commercial point of view is that the world has a lot of choirs and yet the world is a small place. So for me it's about attitude. I'm not going to not go to China because it's a long way away, or not go to South Korea because all I'm doing is a one-hour talk and looking and saying "hi" to a lot of people. I don't care. The world is a small place. I get onto a plane, I go, I work with people. I hope I inspire people - as well as promoting, of course, my business. Because that's why I left The King's Singers, to found a business. And I'm really captivated by the idea of running a business. I like it. I like this idea of having a brand and developing a brand, and expanding a brand. But that aside, let's not forget the social responsibility behind it and what we can give to people. And if that means I'm making a living doing it, that's fantastic.

Thank you. I would like to ask you and to talk to you about the contamination - this is a completely different question - the contamination of musical genres. The ease with which we can be in touch with everyone, globalisation, has had a very important effect on choral music. We frequently attend concerts where the repertoire of a specific geographical area is sung by those who have not played a part in the history of this repertoire. Is this, in your opinion, a positive factor, or are we witnessing a confusion that will end up not doing justice to the right performance practice?

I believe that there are two parts to that problem. I don't think that because we come from Europe, we should be elitist about European Renaissance choral music and that we shouldn't share it with choirs in Asia, for example. I think it's important because if we're not doing it, then someone

else might be doing it without the knowledge and background that we have. So globalization in any form means that certain aspects of culture become diluted. So for example, we all use American terms for things because America is perhaps the most globalized nation on the planet. But that doesn't mean that we should live in a bubble and not embrace cultures, different cultures. And we could look at it the other way around: as a member of The King's Singers, I would have been singing Japanese music in Japanese in Europe and in the USA. And nobody ever said to The King's Singers, "We don't think you should be doing it." People were saying, "We're really glad that you're singing this haiku poetry and sharing it with people around the world, because otherwise it wouldn't be, the dissemination would not happen." So I can understand the question, but at the same time, I really don't feel as though it's a problem as long as there are people like you and me who are doing our best to make sure that there is a certain authenticity in it. I'll give you a strong example. I work a fair proportion of my year in China. When I'm in China, I very often will meet choirs and ensembles that are trying to sing Renaissance music. So they might be trying to sing a madrigal. And one of the best-known English madrigals is *Fair Phyllis* by John Farmer. And it's a really rude madrigal! And in China, for example, unlike other places, they don't have the resource at their fingertips - literally at their fingertips - where they can go onto Spotify or YouTube or Facebook, all of these different social media, and access recordings of those pieces so that they can listen to 20 different versions and make their own minds up about it. There isn't that cultural acceptance yet. And, also, the social media is controlled in a different way, let's say, to the way it's controlled in other parts of the world. So I'll go to China and I'll work with a choir that's singing *Fair Phyllis*, and unlike a British group or an Italian group that'll go ...

Fair Phyllis I saw sitting all alone

Feeding her flock near to the mountain side.

... you know, being playful, a Chinese group might sing it in a very slow tempo, as if it were a motet, because they don't have an understanding, because they haven't had that resource benefit. I've got no problem with



In Arezzo, November 2017



In Shanghai, November 2017

that, because I can educate in real time, explain the context of the piece. It was the pop music of its time. It was the kind of music that people stood around and sang to one another, especially educated people. The world's changed a lot since then, but the message is the same: I saw Phyllis, I really liked her, and let's not talk about what happened next. But if you want a definition of what happened next, then maybe we could sing fa la la, fa la la. You know, so that brings an educational context, and that they're having fun, and so I've got no problem with globalization. For me globalization means travel. And as a brand ... my Purple Vocals brand is an agile brand, because all I have to do is go to an airport and get on a plane as a single entity, not as a whole choir. So it's easier for me to go to people and share what I know with people than it is for a whole choir to travel to the UK, so I've seen a lot of the world as a result of that.

In recent years choral music is also becoming a business around which it seems easy for some to reap economic benefits without paying attention to the artistic and educational aspects. What do you want to recommend to the choirs so that they know how to choose the right events to take part in?
PP: That's a really good question. Part of that question is already answered, because I'm running this as a commercial business, I could maybe have stopped in The King's Singers, gone to college, retrained as a teacher or taken a DMA, gone to work in a university and had security. I'm taking a risk doing what I'm doing, founding a business, working with my friends around the world, making sure that I'm developing that business. It's the same as any other brand, except it happens to belong to music. So I hope that I'm doing it for the right reasons. One of the things that I have witnessed and become more of a part of since I left The King's Singers is this circuit around the world of music competitions. And there are some competitions that are really good. There are some competitions where it's very obvious that it's more about promoting the promoter, or it's about promoting a particular place or city, or it's about making money and promoting a place. I've enjoyed adjudicating competitions. It doesn't mean that I think competition is a good thing in music, because in any form of competition there is going to be someone that wins and someone that doesn't win. And in certain cultures,

musical cultures around the world, now the culture of competition and music competition has become something upon which lives depend. And I'm not sure I agree with that. I think that I want to encourage people to enjoy singing and to sing to the highest possible standard without feeling as though their lives and their fate depends on it. And that they have to win, and if they win it's as a result of divine intervention rather than hard work and dedication and a bit of luck, because that's what we all need along the way. So I'm cautious of that, but I understand the motives behind it. So finally on that point, if that's going to be the case, then I want to make sure the business that I run is not about promoting competitions, the business that I run is run for the right reasons, and it's done to allow people to feel good about themselves. And if that's the way that I make a living, I'm very, very happy and I have a clear conscience about it, because it's not all about making money. But I still want to be able to pay my mortgage.

The motto chosen by IFCM to present itself is "volunteers connecting the choral world." Do you think that the role of the Federation is important for building bridges of peace, while respecting the diversity of opinions? Can cultural growth, the knowledge of others' thoughts through music, play a fundamental role in peaceful coexistence?

A hundred percent yes. What I believe also again is partially related to the last question, and that is that in any profession, in any organization, there has to be a level of professionalism, and therefore professionals. And that the reliance on volunteers can sometimes mean that the standard is not where you want it to be, because you'll get people who do it because they love it, but were not able to do it as a profession, and of that we

have to be careful. I think there's a role for professionals like you and me, mentoring volunteers and teaching and helping people to think in a more professional way. There is an organization in the UK which is concerned about saving lives at sea, that I've been involved in as a council member, and it's absolutely fantastic. The people at the top of our organization are professional people, and the reason that it's fantastic is they get paid to do that, and that success filters down and helps the volunteers do a professional job. And over the years this organization has realized that in order for it to become better at what it does, it has to invest some of the money that is donated ... it has to invest it, not just in equipment, but also in people. And that has helped the organization get better.

Dear Paul, I thank you for the time you have dedicated to me for this interview, and I would like to leave you with a 'provocative' question. Why is it still necessary to sing?

If you could encapsulate everything we've spoken about in the last thirty minutes that would answer all of it. But if I had to put it down to one thing, it's a language we can all understand and speak. And when it comes to singing, everybody, without exception, can sing, everybody can sing. There are some people that are better than others. Everybody can sing! There's nobody, virtually nobody on this planet that's never tried to sing. Given that that is a fact, it means that for us and for choral music, that is a vehicle, a medium, through which we can bring people together. And at a time in world history that we're in now, we have never had a more important time to make good communicators and good leaders. Singing together allows people to think the same. When I have a choir standing in front of me with their conductor, or an ensemble without a conductor, I look at the people in front of me, amateur or professional, and no person in that group is more important than anybody else. There are sometimes people that think that they're more important. Nobody is more important than anybody else in my eyes. It's incredibly equalizing. It's such an equality going through those groups. If you can get those people to think the same, through their singing, they start to make the same sounds. They start to make the same sounds. They make the same shapes with their mouths. They start to think in real time together. They communicate with their conductor. The conductor communicates with them. And an interactive experience begins between audience, choir, ensemble, conductor and audience. And it's a never-ending cycle. And we know, because we've seen it, that there are choirs that just sing to their conductor. And in some cultures that happens more than in others. And my mission is to tear up the rule book and to encourage people to think in a different way. And that's why your organization is so important as

well, because it's bringing people together. And there are no language barriers, there are no gender barriers, there are no sexual orientation barriers, everybody's the same. We've come together, we sing, we make music, we learn from each other. Cultures don't seem to exist, it's just everything is the same and I think that has been something that's helped me sum up my own existence in the last twenty-five years. I like working, and so if someone asks me to work it takes quite a lot for me to say no. Because there's a drive that's in here, inside me, which compels me to learn, share this message with people and to allow people to be Version 1 of themselves - which will be the title of my book: *Version 1*. Don't settle for Version 2. Be Version 1. And that's something which is a philosophy, which is shared through my tiny company and your much larger organization, and long may it continue.

*Thank you, thank you very much.
My pleasure.*

*Transcribed by Grace Kim, U.S.A.
Edited by Karen Bradberry, Australia*

Paul Phoenix's long career in the music business spans five decades, from Ivor Novello Award-winning Chorister at St. Paul's Cathedral in London, through seventeen years and two Grammy Awards as tenor in the world-renowned a cappella group The King's Singers, with whom he performed more than 2000 concerts, to founder of Purple Vocals, his coaching company which draws upon his vast experience as a singer and performer. His work - not only as a vocal and performance coach, speaker and mentor, but also as a soloist - continues to take him all around the world as he shares his passion for singing and choral music. Paul's coaching specialises in encouraging audience engagement and confidence-building with soloists, conductors, choirs and ensembles. He lives in Cambridge, England, with his wife, Helena, and two sons, Will and Ed, and when not working he enjoys running, cycling vast distances on his mountain bike and supporting Manchester City!
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CHRISTIAN WULFF IS THE NEW PRESIDENT OF THE GERMAN CHORAL ASSOCIATION

NICOLE EISINGER

publicity and press officer for DCV projects

BERLIN. CHRISTIAN WULFF IS THE NEW PRESIDENT OF THE GERMAN CHORAL ASSOCIATION (DER DEUTSCHE CHORVERBAND - DCV). FORMERLY PRESIDENT OF GERMANY, HE WAS ELECTED BY AN OVERWHELMING MAJORITY AND WITH NO OPPOSITION AT THE DCV GENERAL ASSEMBLY ON SATURDAY 24TH FEBRUARY 2018. HE WILL BE HEAD OF THE COMMITTEE FOR THE NEXT FOUR YEARS AND SUCCEEDS HENNING SCHERF, FORMER MAYOR OF BREMEN, WHO HAS LED THE ASSOCIATION SINCE 2005.

"I have already seen for myself the enthusiasm for choral singing that exists all over the world," says Christian Wulff. "No matter which country or region you visit, choral singing opens peoples' hearts. As President of the German Choral Association, I am glad to have the opportunity to support, at grassroots level, organisers, conductors and choirs all over the country. Our choirs are part of our national heritage and they reflect the rich cultural diversity of our country. They bring people together and offer them a spiritual home.

Henning Scherf, who was elected as Honorary President of the DCV at the General Assembly, congratulated his successor: "With the election of Christian Wulff the association has gained a president with a strong instinct for both social continuity and change, and one who understands the unifying power of music – between old and young, and people of very different backgrounds, occupations and status. I am delighted that Christian Wulff will be able to lend his voice to political-cultural discussions and negotiations on behalf of the DCV.

The DCV is the umbrella organisation for the German Association of Children's and Youth Choirs (die Deutsche Chorjugend) as well as 21 other member associations with over a million singers and supporting members in approximately 15,500 choirs. Among the programmes and projects regularly organised by the DCV are the German Festival of Choirs (das Deutsche Chorfest); the biennial Choir Congress (chor.com); the Festival of the Capital (Chor@Berlin); an initiative for singing in kindergartens and nurseries (die Carusos) and the German Youth Chamber Choir (der Deutsche Jugendkammerchor). It also publishes *Chorzeit – das Vokalmagazin*, a monthly specialist choral journal.

Apart from Christian Wulff, others elected to the DCV committee were: Claus-Peter Blaschke, Petra Merkel,

Dr. Jörg Schmidt (vice presidents), Reiner Schomburg (vice president, finance), Marcel Dreiling (musical director of the DCV), Josef Offele, and Prof. Dr. Hans A. Frambach (committee members with special responsibilities). Other members of the committee are Regina van Dinther (representative of the regional associations), Bernhard Schmidt (musical representative of the regional associations) and Dr. Kai Habermehl (representative of die Deutsche Chorjugend).

Translated by Caroline Maxwell, UK



DCV President Christian Wulff with DCV Honorary President Henning Scherf



The new DCV committee (left to right: Reiner Schomburg, Regina van Dinther, Josef Offele, Claus-Peter Blaschke, Christian Wulff, Dr. Jörg Schmidt, Bernhard Schmidt, Dr. Kai Habermehl, Petra Merkel, Prof. Dr. Hans A. Frambach, Marcel Dreiling)



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THE THIRTY-FIFTH KOREA SYMPOSIUM ON CHORAL MUSIC & JEJU INTERNATIONAL CHOIR FESTIVAL 2018

SHIN-HWA PARK

choral conductor and teacher

THE THIRTY-FIFTH KOREA SYMPOSIUM ON CHORAL MUSIC AND JEJU INTERNATIONAL CHORAL FESTIVAL WAS HELD IN JEJU ISLAND, SOUTH KOREA FROM 19TH TO 22ND FEBRUARY, 2018. THIS SYMPOSIUM WAS ORGANIZED BY THE KOREAN FEDERATION FOR CHORAL MUSIC (KFCM) AND JEJU INTERNATIONAL CHOIR FESTIVAL (JICF) COMMITTEE, AND IS ONE OF THE MOST PRESTIGIOUS SYMPOSIA HELD IN ASIA.

Nine professional city choirs, including Ansan City Choir as the main choir, Anyang City Choir and Wonju City Choir, were invited for the Symposium. Joining them

were twelve amateur choirs that passed the audition. Five foreign choirs from Italy (Vocal Blue Train conducted by Alessandro Gerini), Poland (Mixed Choir of the Music

Academie in Gdansk conducted by Michal Kozorys), Japan (AZsingers conducted by Naoto Aizawa), China (Xiamen Egret Chamber Choir conducted by Jie Gao and Randolph



The different nations represented at the Jeju International Choral Festival

Alexander) and the Philippines (Kammerchor Manila conducted by Anthony Go Villanueva) joined the Festival.

Also, Dr. Anton Armstrong, conductor of St. Olaf Choir and professor of St. Olaf College in the United States, was invited as the main lecturer and conductor of Ansan City Choir and Combined Choir (Anyang City Choir, Ansan City Choir, and Wonju City Choir). During his lecture at the symposium, he introduced and interpreted twentieth-century choral music. In particular, he conducted African-American music and Gospel music, and lectured about the development of African-American spirituals and the performance practice of the music he selected. With regard to his performance, he conducted a wide range of genres from classical music to Jamaican music as well as African-American spiritual music.

Another lecturer was Paul Phoenix,

who was a member of the Kings Singers from Britain for seventeen years and performed over 2000 times during his career as a tenor. He set up a clinic with songs he selected to teach how to perfect a performance, with Jeju Civic Choir. Andrea Angelini who is the editor of the International Choral Bulletin and director of the Ensemble Musica Ficta lectured about the choral text and the interpretation of Renaissance choral music. Furthermore, five Korean lecturers (Heechul Kim, Gisun Lee, Ingi Min, Sunna Kim, and Jongin Kim) were invited to the symposium and taught workshops on morning warm-up sessions, sight-reading, and choral technique for Baroque music. At the lectures, the participants had the opportunity to learn new Korean choral repertoire as well as the foreign repertoire.

The symposium was held for four days from 9:30 am to 10:30 pm, and except for the lectures which

were held at the Oriental Hotel, all performances were held in Jeju Culture and Art Center. There were 350 Korean conductors who registered for the symposium, 1200 choir members who sang at the Festival, and a total of 5000 audience members who enjoyed the festival. The last concert for the festival was conducted by Hee-Chul Kim, executive director of KFCM and the music director of Jeju International Choral Festival, with the Jeju Festival Choir. The concert opened with Korean pieces such as a setting of 'Dona nobis pacem' composed by Hyunchul Lee, and closed with Anton Armstrong's combined choir singing 'Amazing Grace' arranged by Keith McCutchen and 'Credo' by André J. Thomas.

It was a successful end to the whole symposium and festival. All the conductors who participated in the symposium said that they learned many new interesting choral



Dr. Anton Armstrong

techniques and greatly enjoyed the choir performances. The choirs who sang at the symposium rehearsed for many months, and they put on amazing performances that showcased their talent. Korean choirs performed classical music such as J. S. Bach's and Brahms' motets along with traditional Korean music. The foreign choirs sang their respective traditional music: the Gdansk Music Academy Choir from Poland performed mostly contemporary choral music; the audience especially liked the pieces by the American composer Jake Runestad and Korean composer Hyowon Woo. Vocal Blue Train from Italy impressed the audience with their dancing and singing performance. Kammerchor Manila sang mostly traditional Philippine music but also sang 'Let it be' by The Beatles which everyone really loved and appreciated. The Xiamen Egret Chamber Choir from China performed Chinese and American choral music with two conductors from China and the United States. Last but not least, AZsingers from Japan, which consists of male conductors, performed Japanese choral music. Each country and their music made the symposium program varied, and the audience enjoyed the wide range of the performances.

This Symposium and Festival was sponsored by Jeju Special Self-governing Province. UNESCO picked Jeju as one of the seven most beautiful landscapes in the world. The conductors, the choir members, and the audience from all over Asia enjoyed the beautiful scenery and had an amazing time. It was relaxing to be in an environment and culture centered upon nature and opening up a new era of peaceful coexistence surrounded by art. The theme of this Jeju International Choir Festival was 'Songs of Peace'. A chorus of the voices of the world gathered to create a melody as the message of peace. And through choral music, we delivered the "message of peace" not only in Korea but also all around the world. Also, the Thirty-fifth Korea Symposium on Choral Music and Jeju International Choral Festival marked the end of KFCM president Shin-Hwa Park's three-year term of service. A new president was elected at the annual board meeting. Shin-Hwa Park says *"I have greatly enjoyed the last three years, and since we also planned this symposium for three years, it was bittersweet to finally finish it"*. Dr. Park would like to express heartfelt appreciation to all the participants and the KFCM staffs for their three years of work, especially the organization of the Thirty-third, Thirty-fourth, and Thirty-fifth Korea Symposium on Choral Music & Jeju International Choir Festival.



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SHIN-HWA PARK is the director of the Ansan City Choir, Professor of Music at Ewha Women's University, President emeritus of the KFCM, Director of the Ewha Chamber Choir, member of the World Choir Council, and broadcasting host of FEBC FM. Dr. Park received his D.M.A. in Choral Literature and Conducting from the University of Colorado at Boulder. From 1996 to 2018, his choirs have produced ninety-six CDs. He is often invited to be a member of the jury at choral competitions, and most recently he became the Korean representative member of the World Choir Council. In 2015, his Ansan City Choir performed at the ACDA National Conference held in Salt Lake City. Ansan City Choir also performed at the Sixth, Tenth, and Eleventh World Symposium on Choral Music.
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Mixed Choir of the Music Academy in Gdansk



Opening Ceremony

THE SCHOLA CANTORUM OF VENEZUELA: BREAKING GROUND FOR 50 YEARS

A ray of hope lights the way with our song

ANDRÉS FERRER

Choral Coordinator at the Schola Cantorum Foundation of Venezuela

IN 1967, A GROUP OF MUSIC STUDENT FRIENDS GOT TOGETHER TO SING AT A FAMILY WEDDING. THESE EIGHT SINGERS BEGAN, UNDER THE EXPERT DIRECTION OF ALBERTO GRAU, WHAT TODAY IS THE GREAT SCHOLA CANTORUM FAMILY. SINCE THEN THE SCHOLA HAS MAINTAINED A CONSTANT RHYTHM OF GROWTH. FIRST, AS A HIGH-LEVEL ARTISTIC GROUP, AND LATER AS A GREAT CHORAL FAMILY; A TRUE SCHOLA CANTORUM (SINGING SCHOOL). THE SCHOLA CANTORUM FOUNDATION OF VENEZUELA HAS BECOME THE MOST IMPORTANT CHORAL SINGING SCHOOL IN VENEZUELA.

Several years ago they extended their reach to other Latin American countries through the musical programme Social Action, promoted and sponsored by the Andean Advancement Corporation. More than 60,000 children and youths from the region have benefited from more than 300 workshops led by 57 Venezuelan instructors, and serving 2500 local directors. In Venezuela, the programme "Construir Cantando," geared toward at-risk children and youths, was developed. More than 13,000 children and 1150 choral instructors and directors have benefited from its training programmes. These programmes have been supported by numerous institutions and private citizens who believe in the transformative value of choral music. The Schola has a long history of musical successes in its 50 years of existence. But perhaps the most important is its dedication to training directors and singers who have been at the forefront of the creation and consolidation of the vast and successful Venezuelan choral movement.

2017 was a difficult year for Venezuela. We thoroughly considered and reconsidered whether or not to celebrate it. In the end, we decided to take the risk and go ahead with it. A varied programme of activities was developed. We enthusiastically arrived at the end of the year, even up against the difficult conditions facing our country.

We began the year with a beautiful project which led to the "The Schola: Legacy" concert. A journey through the musical pieces that marked the history of the Schola, but with the emotion of having 17 outstanding

choral directors grouped in rows in front of the choir. At the director's podium was Director Grau who, throughout his life, has occupied it with such dedication. For these directors it was a wonderful opportunity to return to their roots, now in front of the choir, and to share beautiful musical moments and community with the Schola and its directors Alberto Grau and María Guinand. As a backdrop for this concert, we had a beautiful exposition about the history of these directors through photos, programmes, and testimonials. To get to rehearsals, and on more than one occasion, the singers and directors had to cross blocked streets, jump barricades, or wear masks to avoid breathing tear gas. Despite all these difficulties, or maybe in spite of it, it was an emotional day that would be a prelude to what would happen later in the year.

The country's economic troubles and street conflicts forced us to change the dates of the main celebrations, the opening of the children's opera "The Angry Wasp" and the Venezuela Cantat Festival. Up against a wall once again, but with music as our banner, we took up the challenge and at the end of November opened our Festival.

The opening of "The Angry Wasp," composed by director Alberto Grau and based on the poem "Fable of the Drowned Wasp" by the great Venezuelan poet Aquiles Nazoa, was the start of this choral event. There were 400 children from our "Construir Cantando" programme, the choral training programme from "The System," and sister choirs from the Polar Business Foundation and the Humboldt School of Caracas. They



Opening night of the children's opera "The Angry Wasp" by Alberto Grau, in Venezuela
© Jennifer Calatrava



Schola Juvenil of Venezuela at the closing event of the Venezuela Cantat Festival. Dir: Luimar Arismendi
© Jennifer Calatrava

were accompanied by the Grand Marshal of the Ayacucho Symphony Orchestra and the Schola's Little Drummers, all under the direction of Luimar Arismendi. Before the concert, the famous Venezuelan humourist Laureano Márquez went up on stage and said to the children: "We Venezuelans usually think we're a rich country because we have oil underneath our land. Today we are proving that Venezuela is a rich country because we have children like you in our land... we're rich, we're rich. [...] You represent the Venezuela that we dream of, that we're proud of; the Venezuela of order, respect, love, solidarity, and compromise. 400 educated children sitting here teaches us that this country has a future..." This was the sentiment of our Festival, discovering all the values we have as a country, expanding the choral music network again,

and continuing to blaze trails and sow the seeds of love.

To conclude the anniversary year, the Schola Cantorum Foundation of Venezuela and the Chacao Cultural Centre organised the Venezuela Cantat Festival. For ten days, 55 choirs from different regions of the country met in Caracas: Capital District, Miranda, Vargas, Zulia, Mérida, Táchira, Monagas, Yaracuy, and Nueva Esparta participated in this musical encounter.

These choirs travelled from their cities to Caracas, having to deal with many obstacles: lack of transport, the poor condition of buses, economic difficulties in financing their trip and stay, and food shortages. Another problem they had to face was highway security. Not only because of their poor condition, but also because of the increase in crime. Some of these groups travelled in these conditions for more than 18 hours to get to Caracas.

The love of choral music drove them to take these risks to attend this great event and celebrate this milestone with the Schola. For us, this meant recognition of the Venezuelan Choral Movement and the work of the Schola Cantorum Foundation as an example and paradigm for our country.

25 concerts were held in the Chacao Cultural Centre and in other important venues in Caracas. There were conferences with outstanding contemporary Venezuelan choral composers who were able to present some of their works and talk with the attendees about the development of their creative process. There were workshops that focused on different areas of choral directing and interpretation, as well as a master class with Director Grau, who shared some of his knowledge in the art of directing.

The setting included the exposition "Leaving a Mark for 50 Years: Posters and Discography of the Schola." This took up all the theatre's open



Exposition: "Leaving a Mark for 50 Years," posters and photos of the Schola Cantorum of Venezuela
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María Guinand directing the Schola Cantorum of Venezuela at the Venezuela Cantat Festival
© Reymi Mejías



Schola Cantorum of Venezuela directed by María Guinand, singing Alberto Grau's "Magnificat/Gloria" at the Venezuela Cantat Festival
© Reymi Mejías

spaces, creating a fantastic scene celebrating and remembering the first 50 years.

The Community Song afternoons were exciting. The singers and the general public met to sing a selection of works by the most important Venezuelan composers as well as pieces from the universal repertoire, all under the baton of outstanding Venezuelan directors.

One extraordinary day of the Festival was the announcement of the winners of the Alberto Grau International Composition Contest, sponsored by our sister organisation Aequalis Foundation. The winners of the competition were: Hector Márquez (Spain), Luis Laya (Venezuela), Steven Webb (South Africa), and Jorge Salazar (Colombia). In 2018, the award ceremony will take place along with a concert of the winning pieces of music. The Alberto Grau International Composition Contest honours our founder and at the same time encourages the creation and composition of choral music.

The Schola Cantorum of Venezuela performed its anniversary concert to conclude the Festival. A beautiful multimedia spectacle created the ambience so the Schola could celebrate its birthday in the best way possible, by singing. The concert programme included important pieces of universal choral music, highlighted by the pieces that have formed part of the Schola's total repertoire, and with special emphasis on Venezuelan composers. The directors Alberto Grau, María Guinand, and Pablo Morales were charged with leading the group and creating the wonderful musical magic of that afternoon.

It could not have been any other way that the Festival's final concert was an emotional performance by the Foundation's youth choirs. The electrifying energy and enthusiasm of those kids and the passion for music was the icing on the cake for this great event. Clearly, they're the generation that will move forward with the history of this choral singing school and the life that is the Schola Cantorum of Venezuela.

The thousands of musical notes shared during these special days continued to resonate: memories of wonderful moments, seeing friends again, discovering the country's new generation of musicians, and most importantly, showcasing what we are and what we can become as a nation if we all make a passionate effort in our daily work.

With the anniversary celebration over, the Schola is now preparing to take on new challenges in the artistic, training, and educational areas. It will continue its commitment to attaining spaces for creation and freedom, with each step reinforcing and communicating the values that keep us moving forward.

- **Passion... with contagious energy**

Love, enthusiasm, and dedication for choral singing and its benefits.

- **Excellence... path towards beauty and the sublime**

Reaching the highest goals through dedication, effort, and motivation.

- **Creativity... limitless imagination**

Being bold in the permanent search for new paths

- **Working as a team... with everyone, it's possible**

Promoting common goal achievement through free and voluntary action, discipline, responsibility, solidarity, compromise and the sense of belonging.

- **Respect... tolerance with affection**

Understanding and accepting the differences of each member.

- **Integrity... being transparent**

Acting with honesty, coherence, flexibility, and critically at all times.

I hope this recap inspired you and that you follow us on Twitter, Instagram, and Facebook where you can find us as [La Schola](#) and if you want to be a part of this story and help us continue building in this gracious land, here is the link to our crowdfunding campaign:

www.generosity.com/community-fundraising/construir-cantando-building-through-singing

Translated by Karin Rockstad, USA

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CHORAL TECHNIQUE



About the Tuning Fork
Aurelio Porfiri

**Overtone Singing: Not Just
for Monks and Shamans
Anymore**
Stuart Hinds

**Breathing and choir
conducting**
Ildikó Ferenczi Ács

ABOUT THE TUNING FORK

AURELIO PORFIRI

choral conductor and composer

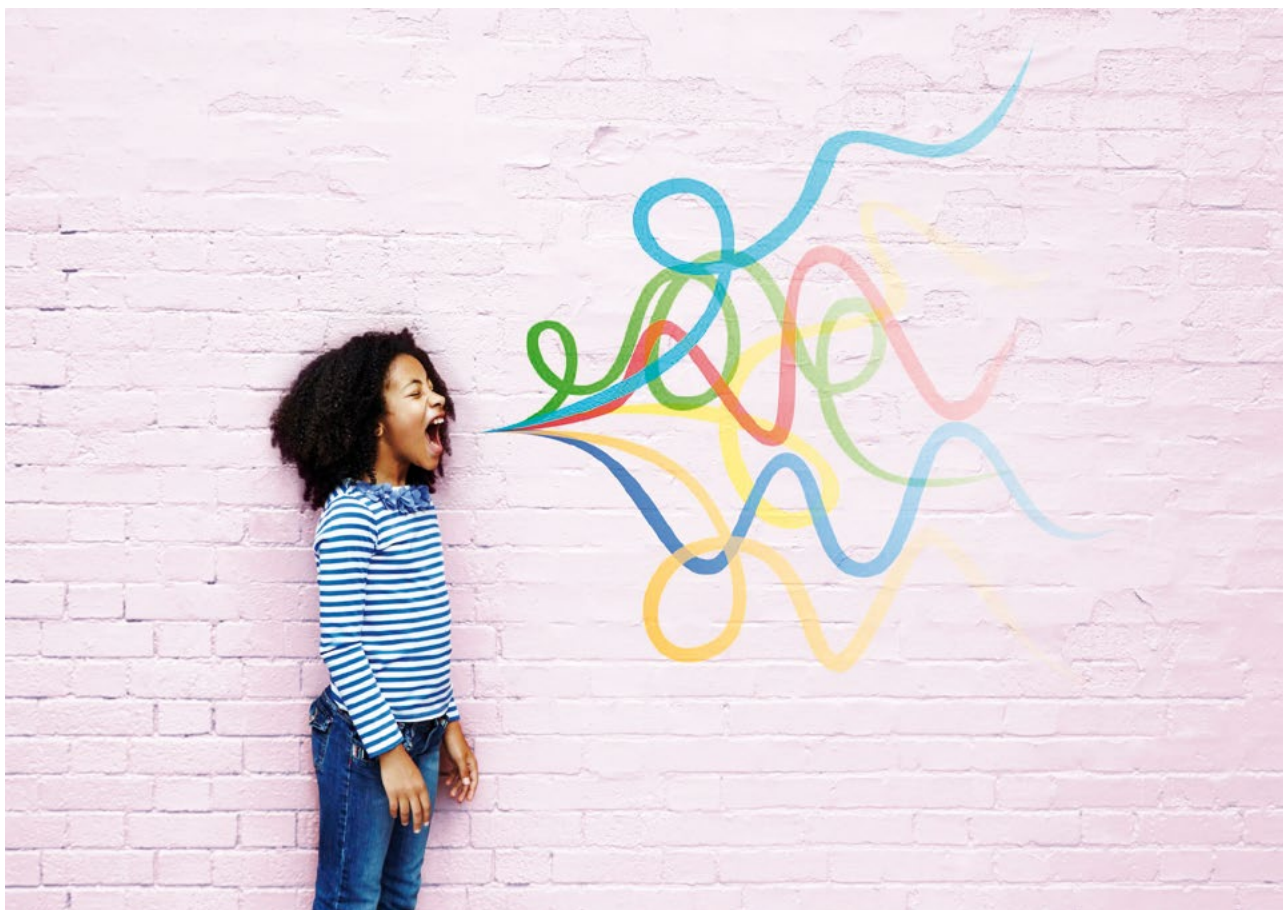
DO YOU KNOW SOMEONE WHO, ON EVERY NOTE EMITTED BY A CHOIR OR A SOLOIST, IS THERE USING THEIR TUNING FORK TO CHECK THE PITCH? I THINK THIS IS A COMMON VISION FOR ALL THOSE WHO HAVE SOMETHING TO DO WITH MUSIC.

Now, of course, pitch is important, but you do not have to make a totem in the wrong way. It is important to think about the fact that tuning an A on 440 hertz is something of the past, then reached after many compromises. Of course, it is useful that it is standardized so that you can always find instruments that play on the same frequencies, but in the past, especially for so-called early music, writing was relative, that is, the director or singer could choose which type of intonation best suited the vocal group in question. We also know that until very recently, tuning forks were different depending on the city; so in one city the same piece could be higher or lower compared to another city, even if they were written and executed in the same key.

Now, I accept that all these things are very important. And for this reason, we are advised to have a more holistic approach to the problem of intonation. It often has characteristics that are quite consistent: in a choir the intonation *sings* with the tempo if the conductor knows how to put the different elements of the group into the necessary coordination and teaches them to

listen to others and to themselves. Often, we only talk about self-listening, but there is a type of listening that is more important than just self-listening, a listening that is raised on the individual elements of the group and is able to catch a general harmony that is at a much higher level and much deeper than the simple listening of individuals. Usually, when that level is reached, and it is not said that it has happened, there is a sort of spontaneous intonation, then it is really difficult for the choir to be out of tune because the choir is tuned to





this higher musical harmony, more than with the aleatory frequency of a tuning fork.

If you are aware of the evolution of the tuning fork, you can also relativize a certain fanaticism of the intonation that does not reveal the real problem, but only masks it. Another important feature is that you must be careful not to reduce the pitch to what the piano plays; but it is important to be tuned so as not to be out of tune with the piano. It seems contradictory but it is not. Helping the intonation by only and always playing notes in line with the piano, especially in a cappella music, forces the choir to put on a performance that is not liberating but compelling, because the voice has extremely different expressive nuances to those fixed and emitted by a piano gavel or by an organ pipe. For heaven's sake, we all do it, and all of us use the

organ or the piano at some point to help us tune, but we must be careful that this does not become an exclusive modality. Because in the end it does not help, and it masks a problem that can no longer be solved.

Intonation is first a personal internal process and then for the vocal and choral group, it is a process of self-knowledge and of contact with the superior harmony that we previously mentioned.

Certainly, the doctor is the one who gives out medicines, but can a doctor be reduced to just that? The tuning fork is a sort of doctor, but it can not become the master of a performance. Intonation is a process of harmonization on our and other vibrations; it allows us to fill the silence with sounds that correspond to a certain order and to a certain extent.

Edited by Charlotte Sullivan, UK

AURELIO PORFIRI is a composer, conductor, musicologist, educator and writer from Rome (Italy). More than 100 of his scores are in print by publishers in Italy, Germany, France, USA and China. He has published more than 30 books and around 600 articles. Email: aurelioporfiri@hotmail.com



OVERTONE SINGING: NOT JUST FOR MONKS AND SHAMANS ANYMORE

STUART HINDS

composer, singer, choral conductor, and teacher

THE LAST DECADE HAS WITNESSED A DRAMATIC INCREASE IN THE POPULARITY OF OVERTONE SINGING IN ITS VARIOUS FORMS, AND CHORAL MUSIC IS NO EXCEPTION. MORE NEW WORKS FOR CHORUS WITH OVERTONE SINGING ARE BEING COMPOSED AND MORE CHOIRS ARE GIVING IT A TRY. OVERTONE SINGING IS BEING RECOGNIZED NOW AS A TRUE MUSICAL GENRE THAT WILL CONTINUE TO GROW IN ACCEPTANCE AS MORE PEOPLE ARE INTRODUCED TO IT. OVERTONE SINGING MAY EMBRACE A WIDE VARIETY OF MUSICAL STYLES AND EXPRESSIVE POSSIBILITIES, AND IT HAS A POWERFUL POTENTIAL FOR PHYSICAL AND INTELLECTUAL BENEFIT AS WELL. OVERTONE SINGING SOUNDS GOOD, AND IT IS GOOD FOR YOU.

The purpose of this article is to de-mystify overtone singing and to offer compelling reasons for choir directors to try it with their choirs. Overtone singing is much more than a mere special effect. It is a powerful means of expression that choirs can take advantage of. It is also a useful tool for voice development and ear training. It is easier to sing overtones than some directors might think, and students enjoy it very much.

The references given at the end suggest resources for information on topics that cannot be included within the limitations of this article:

- the historical background of overtone singing and its current uses (Tongeren)
- a scientific explanation of what happens vocally in overtone singing (Levin/Edgerton)
- a method for teaching the technique to a choir (Hinds)

There is also a list of recommended compositions for choirs using overtone singing for the first time.

Before proceeding, a brief definition of overtones and their function in music is in order. Every musical note is actually a composite sound consisting of a fundamental tone, which is usually the pitch we perceive, combined with a number of additional pure tones above it called harmonics or overtones. These overtones are not normally heard individually, but they are important elements of the sound. The greater or lesser prominence (amplitude) of some of the overtones over the others determines the timbre, or tone color, of the note. It is the overtone structure, called the 'spectrum', which makes the sound of each voice or instrument unique and identifiable, and allows us to distinguish the sounds of the various musical instruments and also to recognize individual voices. The significance for singers is that overtones are the very basis of vowels, timbre, resonance, and intonation.

The term 'overtone singing' refers to techniques that allow a singer to isolate one of the natural harmonic partials in the overtone series of a sung fundamental pitch, thus making audible two discrete pitches simultaneously. This phenomenon is accomplished by altering the shape of the vocal tract in the same way one uses vowels in speech or singing. In the traditional overtone-singing styles, the singer typically creates a drone-based musical texture with a melody of overtones over an unchanging fundamental pitch.

However, the overtone singer is not necessarily limited to a static fundamental note. The author has developed a truly contrapuntal style of singing, vocally producing two musical lines simultaneously – the fundamental line and the overtone line. One can move both fundamental and overtone lines independently, as long as each note of the overtone line is a natural harmonic of the current fundamental pitch. More and more singers are beginning to sing polyphonically, and this ability can certainly be exploited in choral music.

Figure 1 provides a notated example of an overtone series on the fundamental pitch G in men's range. The interval pattern of the overtone series is always the same relative to the fundamental pitch. Remember that these are not exactly the same as equal-tempered pitches: the octaves and fifths are perfect (i.e. do not beat), the 5th partial is a big major third, and the 7th and 11th partials are much flatter. As one progresses beyond the 12th partial, the intervals become progressively smaller.



Figure 1: notation of overtone series on fundamental G, partials 1-12

Audio files of the author singing an overtone series on G and a short excerpt of polyphonic overtone singing can be heard at www.stuarthinds.com on the Sound Clips page, along with recordings of several compositions that use the technique.

Overtone singing is perfectly natural and safe for the voice when done properly. Some singers who practice Tuvan/Mongolian 'throat singing' techniques may apply muscular pressure in an attempt to suppress the fundamental in favor of the overtones, but it is possible to produce overtones without any such stress, and teachers should monitor their students to make sure no vocal abuse is taking place. All the vocal tract manipulations in overtone singing occur in the resonating areas of the vocal tract, not the phonating area. The types of vocal tract shaping used in overtone singing are the same as those used in traditional singing when changing vowels, registers, or timbre. None of the adjustments of the vocal tract used in overtone singing is inconsistent with good 'open throat' singing.

There are several advantages in using overtone singing with a choir. First, there is the potential benefit of overtone singing relative to improvements in normal singing, particularly the effects on vocal resonance and increased understanding of the relationships between overtones, vowels, resonance, and timbre. Secondly, overtone singing contributes to better musicianship in general, as a result of training the ear in interval recognition and intonation. (For more detailed information about these topics, see 'Argument for the Investigation and Use of Overtone Singing,' in the *Journal Of Singing*, Fall 2005).

Consider also that overtone singing is a multicultural activity – an opportunity to learn about and celebrate the music of other cultures. Overtone singing also adds variety to concert programs and to rehearsal regimes. Singers will enjoy doing it and benefit from the experience.

The main reason for using overtone singing in music is of course the beauty of the sound. That distinctive sound is both effective and affective; it can be a powerful means of expression. When people hear overtone singing for the first time, the universal reaction is one of amazement. With its otherworldly quality, it is easy to see how the sound of overtone singing is often associated with sacred utterance.

It should be emphasized that anyone can learn to sing in this manner. The author firmly believes that any person who can breathe, phonate, and form vowels can perform overtone singing. Moreover, one does not have to be either a virtuoso singer or a specialist in overtone singing to enjoy overtone singing. In fact, most choral works with overtone singing do not call for a particularly high level of overtone singing technique. As the genre continues to develop, a repertoire will be generated, including works demanding a wide range of skill levels.

Of course, if a choir is to have success with an overtone-singing piece, the director must be fairly secure in the technique. Even if a clinician is hired to do a workshop session with the choir, the director must still do all the follow-up and should have some idea of what is going wrong if a student has difficulty. For those who work in an educational setting, this might be a

good summer holiday or semester break project. You can learn the basic technique on your own using the video demonstration created by the author to accompany his article (see below). Then, it is not that difficult to find a few minutes here and there to get in a little practice: in the shower, driving, waiting for an appointment or for your kettle to boil. You will be amazed at how well you can do in a couple of weeks with just a few minutes of casual practice a day.

A complete lesson plan for teaching overtone singing to a choir can be found in the author's article, 'How to Teach Overtone Singing to a Choir' in the *Choral Journal* (USA), October 2010 issue. A video demonstration by the author that accompanies the article is posted at www.stuarthinds.com.

You are likely wondering how much can be expected from singers who have just learned the basic technique. Certainly their abilities will be limited, but the choral effect of many voices together makes it possible to get excellent results with beginners, especially experienced choral singers with good basic vocal technique at the outset. In general, singers should not be expected to have much control over the precise overtones produced, so there will be a certain amount of indeterminacy, and that fact should be taken into account in compositions to be performed by singers of limited overtone-singing skills. The best effects can be achieved in musical situations where some indeterminacy is actually a desirable quality.

A few examples follow, ones which demonstrate some of the ways overtone singing may be effectively used by choirs new to the technique. In all these compositions, an attempt was made to incorporate and integrate overtone singing in musical and meaningful ways. They show how various overtone-singing techniques have been employed for purely musical effects such as

timbre contrast, dramatic gesture, and the creation of texture. Additionally, some ways overtone singing can be evocative of the text (or better, evoked by the text) are presented.

Consider the composition *Autumn Moon* (SATB and piano, with some *divisi*). Most of the piece has no overtone singing at all. There are two brief spots where overtone singing is used as text painting (at 'or when it hides for a moment behind a passing cloud' and 'I hear the song of the wind in the branches'). In these passages, the singers are given only the fundamental pitch and allowed to improvise on the partials that work best for them, thus creating a subtle but complex and colorful texture. Overtone singing is prominently featured only in a passage where the melody and harmony are taken over by the piano while the choir creates a harp-like texture of overtone *glissandi*, with the women's voices alternating and overlapping with the men's [Figure 2]. The singers need not be precisely in unison on the partials of these *glissandi* as long as they create the desired shape, ascending or descending, at the proper time metrically. The small circle over the notehead indicating harmonics is a notational technique found in scoring for strings. The vowel /u:/ is specified to produce a lower partial as a starting point for the *glissando*, not to be sustained.

It is common for the overtone singing in a choral piece to consist of no more than a given fundamental pitch and the direction to bring out overtones, *ad lib.*, but it is easy to do more without raising the difficulty level. Simple verbal instructions can be used to suggest more specific musical effects. In one passage from *Winter* (SATB unaccompanied), singers are asked

The main reason for using overtone singing in music is of course the beauty of the sound. That distinctive sound is both effective and affective; it can be a powerful means of expression.

The image displays a musical score for the piece 'Autumn Moon' by Hinds, measures 51-60. The score is divided into two systems. The first system shows the Soprano, Alto, Tenor, and Bass staves, each with a piano accompaniment staff. The piano part features a harp-like texture of overtone glissandi. The second system shows the Soprano, Alto, Tenor, and Bass staves, each with a piano accompaniment staff. The piano part continues with the harp-like texture of overtone glissandi.

Figure 2: Hinds - *Autumn Moon*, mm. 51-60

to concentrate on the highest harmonic partials possible to illustrate the imagery of freezing cold in the lyrics. Further, the lyrics themselves are used to generate overtone-singing effects. In the bass part, measure 45, diphthongs in the words are elongated to produce *glissandi* of overtones, descending – ‘fierce’ and ‘fearful’ (/i3/) and ascending – ‘voices’ (/oi/).

The musical score for Hinds' *Winter*, measures 38-46, is written for Soprano, Alto, Tenor, and Bass. The Soprano part begins with a rest, followed by a half note G4 (f) and a half note A4 (mf, highest partials). The Alto part has a rest, followed by a half note G4 (f, cuts) and a half note A4 (mf, highest partials). The Tenor part has a rest, followed by a half note G4 (mf, highest partials) and a half note A4 (mf, highest partials). The Bass part has a rest, followed by a half note G4 (mp) and a half note A4 (mf, highest partials). The lyrics are: 'chill and harsh', 'fierce winds', 'howl', 'fearful voices', and 'fierce winds'. The score includes various dynamics (f, mf, mp, p) and articulations (accents, glissandi) to create overtone effects.

Figure 3: Hinds – *Winter*, mm. 38-46

In this piece for two-part children's choir, the /n/ is used in alternation with overtone singing to create an on/off effect of the overtones. The use of the vowel /i/ means that high-pitched harmonic partials will be produced. Again, the descending glissando gestures are notated graphically.

Though the lower partials of any fundamental pitch are triadic, overtone singing is not limited to tonal or modal music. Any type of chord configuration can still be used in the fundamental part. In this passage from *Meeres Stille* (SATB unaccompanied), a whole-tone cluster is constructed without overtones and then overtones are added in a dynamic gesture. The /u/ vowel will produce low-pitched overtones.

The musical score for Hinds' *An Imaginary Landscape*, measures 14-19, is written for Soprano. It begins with a rest, followed by a half note G4 (ppp, div.) and a half note A4 (f). The lyrics are: 'fearful voices'. The score includes various dynamics (ppp, f, mf) and articulations (accents, glissandi) to create overtone effects.

Figure 4: Hinds – *An Imaginary Landscape*, mm. 14-19

The following excerpt from *The Wind* (SSA unaccompanied) uses overtone singing as a rhythmic feature and a celebration of the ethnic origins of overtone singing in central Asia. The idea comes from Tuvan throat singing, where the dotted rhythm is used to represent the sound of horses galloping. In this case, specific partials were notated, but they may be treated as

indeterminate because it is the rhythmic neighbor-tone gesture that is of greatest importance here. Other passages in this work use overtone glissando shapes to represent the whistling wind.

One should not think that overtone singing in choral music is limited to these types of textures. There are more and more works being composed that call for a higher level of overtone-singing skill, requiring control of the partials being sung and even polyphonic singing. And greater skill allows a greater range of musical expression.

Directors of choirs of all ages and singing ability are strongly encouraged to consider trying overtone singing. It is easier to sing overtones than some directors might think. The basic technique can be taught in just a few minutes, and it does not require much rehearsal time to make good progress. Overtone singing can easily be incorporated into the warm-up regime, and is an outstanding platform for the teaching or improvement of vocal resonance and intonation. The time spent on overtone singing will pay dividends in improved awareness of the voice, increased musical cognition, and the enjoyment of singing.

To help you get started, a list of suggested compositions for chorus with overtone singing is given below. This information is primarily targeted at directors who have never used overtone singing with their choirs before. These works have been recommended because they offer a good chance of success and choir members have enjoyed singing them. The principal selection criterion for these pieces was that they be appropriate for choirs using overtone singing for the first time. This means that singers are not expected to bring out particular harmonics or change the fundamental while singing. The result of the overtone singing is therefore somewhat

Figure 5: Hinds – *Meeres Stille*, mm. 24-28

Figure 6: Hinds – *The Wind*, mm. 55-59

indeterminate, but that type of texture can be used to good effect in certain musical situations, as these works attest:

- Ben Allaway – *Walking Songs* (2002, Thresholds)
- Vaclovas Augustinas – *Anoj pusėj Dunojėlio* (Hinshaw)
- Stuart Hinds – *Autumn Moon* (2004, Hofmeister)
- Stuart Hinds – *Winter* (2005, Hofmeister)

- Sarah Hopkins – *Past Life Melodies* (1991, Morton Music, several voicings available)
- Knut Nystedt – *Immortal Bach* (1988, Norsk Musikforlag)
- Peteris Vasks – *Piedzimšana* (2008, Schott)

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STUART HINDS is active as composer, singer, choral conductor, and teacher. The majority of his compositions involve the use of overtone singing, including works for solo voice, for voice with instruments, and choral works. Hinds has presented concerts, lecture-demonstrations, and workshops throughout the US and Europe. He is a published author and composer, with articles in the *Journal of Singing* and *Choral Journal*, and choral compositions with Friedrich Hofmeister Musikverlag. Hinds earned a Doctor of Musical Arts degree in music composition from The University of Michigan. Email: stuarthinds@yahoo.com

BREATHING AND CHOIR CONDUCTING

ILDIKÓ FERENCZI ÁCS

choir conductor & teacher

AS A CHOIR CONDUCTOR, I OFTEN WATCH TEACHERS CONDUCTING THEIR CHOIRS. WHEN LISTENING TO CHOIRS OR SEEING TEACHERS CONDUCT, ONE CAN ASK, "WHY IS IT THAT ONE CHOIR IS MORE SUCCESSFUL THAN THE OTHER, EVEN IF THE POTENTIAL OF THE CHOIRS IS NEARLY THE SAME?" WHY IS IT THAT THE AUDIENCE ENJOYS ONE PERFORMANCE BETTER THAN THE OTHER? THE ANSWER IS USUALLY HIDDEN IN THE PERSONALITY AND QUALIFICATION OF THE CONDUCTOR. THE SKILLS INVOLVED IN SUCCESSFUL CONDUCTING ARE: USING THE ARMS AND HANDS TO CLARIFY THE MUSIC, BEATS, STYLE, CHARACTER, MOOD AND PHRASING; EYE CONTACT AND FACIAL EXPRESSIONS; PRECISE UPBEATS AND BEATS.

USING THE ARMS AND HANDS TO CLARIFY THE MUSIC

Training of choir conductors is a very complex process. There are many books and DVDs about conducting techniques from which we might understand and learn lots of movements and conducting gestures.

When I have the opportunity to evaluate the work of choirs (exams, competitions), I always try to sit on the left side of the room, to follow with attention the left hand of the conductors. Many directors use the left hand to mirror the movements of the right hand most of the time. This means in most cases no added value to the music; on the contrary, the music sounds toneless and at times apathetic. The reason is mostly not knowing what to do with the left hand.

The size of the beats depends on the passion; on the tempo and character of the music. Unvarying and equal beats lend static and monotony to the music, and occasionally break up the musical movement. The beats become audible.

A choir conductor has to know that the choir will sing the way it is being conducted. In other words, the singers will do as much as the conductor expects them to do, as much as the conductor shows them.

I often say to my students that the choir is the mirror of a choir

conductor. Sitting in the audience and watching only the back of the director, I always feel and know from the way he or she gestures, what the eye contact and facial expressions are like. A viewer can follow and understand the musical events on the one hand from the eyes of the singer, and on the other hand, from experiencing the sound. It is more exciting when somebody cannot see the performers, and can only hear the voices (i.e. listening to a CD). A listener can sense the circumstances of the recording and can feel the mood of the performance. One can say "sterile" when the sound recording is over-concentrated or orderly. It sounds perfect, but not live – a musical performance can be really enjoyable only when the character and the mood are sensible and audible.

The skill of hearing the music internally; the feeling, image and musical expression – next to the conducting technique – are characteristics of the well prepared, well trained choir director. Conductors must be able to inspire and motivate the singers, and be creative. They have a background in music theory, score reading, harmonic hearing, vocal production, interpretation and teaching. And they are also knowledgeable in various musical styles and are often piano accompanists. A good conductor also has to be a good singer and know rules and techniques that make a vocal performance enjoyable.

Naturally there are also books about singing and choir voice training. But the close connection between the singing technique and conducting technique is not normally included in choral conducting teaching curriculums. The size and the force of beats, the poise of the hand and fingers determine the quality of the sound. There are many factors influencing the types of the beats, such as the size of the choir, the number of the voices, the structure of the composition, the range and register, the rhythm, the tempo, the content of the lyrics, the message of the piece, the dynamic and sounds of the text etc. The two last parameters are especially important and delicate areas of choir conducting work.

DYNAMICS

Beginners, when they are ready, can conduct a choral work and start rehearsal with the choirs. They often say to the singers: "*Piano, piano*" or "Look at the music, there is a *forte*" – and the singers will not sing intensively enough or will even strain ... I teach my students to tell the singers "how." The words *piano* and *forte* are only graphic characters (symbols); they help to explain the composer's conception. If somebody can translate the musical notation to music (musical experience) with his/her inner hearing, that is to say that he/she feels the music, he/she has to know how to explain to the singers how it

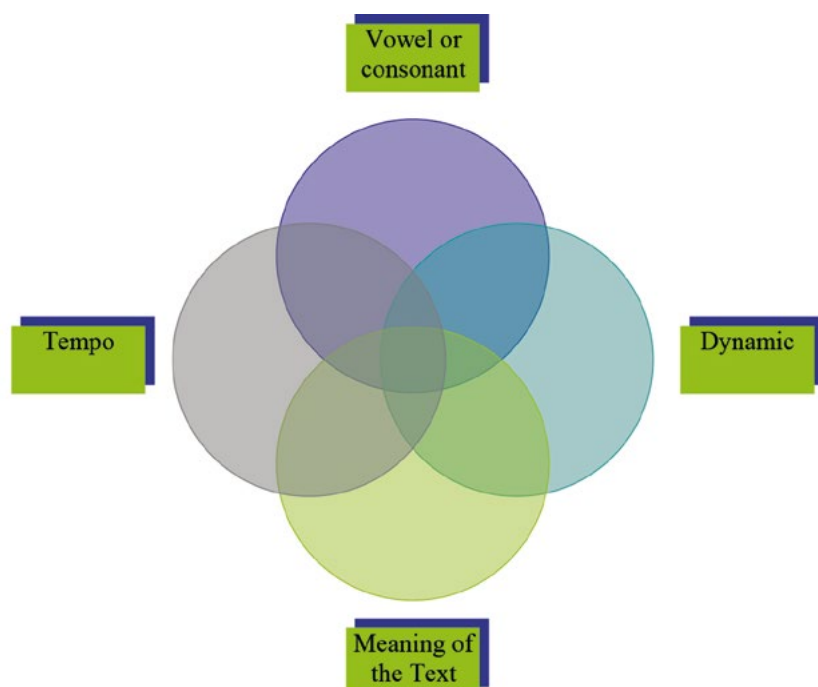
should sound; how to create the sound and how to perform the music.

In the case of the *piano* sign, for instance, a choir director has to define how to interpret the “*p*” melody, or rather how *piano* has to sound. Singing quietly could express sorrowful, sad, intimate music, but also fear, joy, love etc. It is the same with the “*f*”: singing loudly, even more keenly, intensively, energetically – singing fury, passion, majesty, or with exultant, joyful musical expression. Consequently, the good choir conductor tells the choir not what is to be seen in the note, but how to express it.

SOUNDS PROVIDED BY THE TEXT

Choral pieces work generally with lyrics. The elements of the lyrics are vowels and consonants. They provide very important parts of the sonority of a text. A good poem is full of good sounds and helps the singer in the correct voice production. If you choose a work, first check the text of the poem – choose good prose. The choice of helpful sounds is half the success. What does “helpful sounds” mean? These are sounds which excel in using the correct formation place for singing and which need short energy releases. They could be, for instance, *p, b, m* – the voiced bilabial consonants, and the *v, f* – the labiodentals, and could also be the *d, t, n, r, l, s, z* – the alveolar consonants. The other consonants do not really help the voice to resonate in front. The fullest vowels are *i* and *e*, but *a* sounds better (more intensive). It follows that a good text consists of sounds which are formed with the same tone and in the similar place – mostly in front – of the cavity of the mouth.

By conducting, a director should know how to form the vocals starting the melody or the piece. The beats have to be different in every situation. Four components take part in the moving form: beginning a word/syllable, for instance, with a vowel (like *alleluia*) there are many beat types according the tempo, dynamic and meaning of the text.



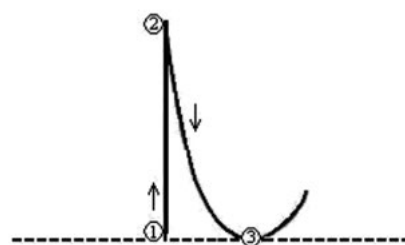
This is a very short but extremely significant movement in conducting that is used at the beginning of every piece of music, at the beginning of new sections of a piece, and every changing section during the music: the upbeat. The process of the good upbeat is:

- standing in front of the choir, concentrating and raising the arms to conduct;
- waiting for a moment till every singer and the accompanist or the

instrumentalist(s) are ready to begin – no movement by the conductor, with everybody concentrating;

- the 3 phases of the upbeat:

1. The preparatory beat is an arm motion upwards just before the first beat of music, that is, movement upwards from the starting point – in time, the longer part of the upbeat: nearly the full time.
2. Turning point: the dead-point before the falling of the arm.
3. The first beat, i.e. the downbeat, is the moment when the voice starts sounding – in time, very quick.

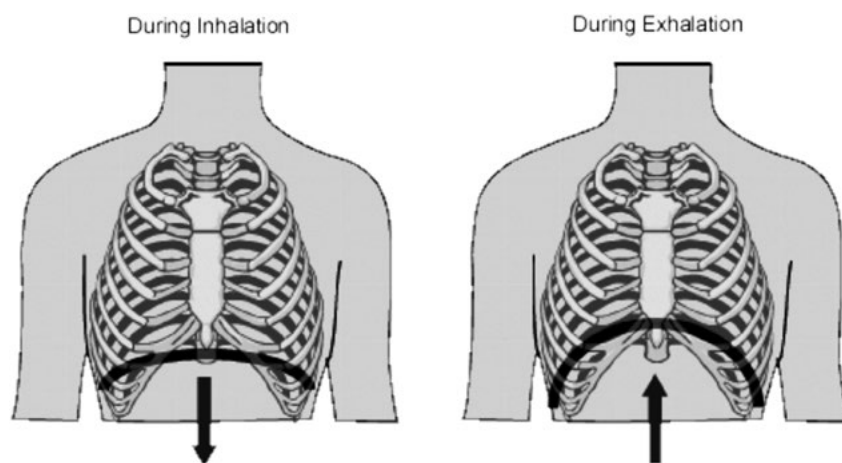


The upbeat tells the singers when and how the music is about to begin. The gesture must be given in the same character, mood, dynamic and tempo of the first phrase, attended to at the first vowel or consonant of the piece. The upbeat allows the choir to take a breath and begin singing together. This movement is bound up with the singing technique, with breathing and phonation.

Voice training from posture and breathing to the forming of vocals, tone quality and articulation, is a very important part of choral singing. The conductor should be a very well trained singer also. It is not enough to hear the mistake or to observe the problem. It is not enough to tell the singer if something is wrong, that it is not good enough or does not fit the style – a good conductor tells “how.” Conductors should give instruction in creating and realizing the correct way. They should know the elementary functioning process.

BREATHING

- It is important to know that there are differences between breathing for life and breathing for singing. Phases of breathing for singing are:
- breathing in (inhalation)
- setting up controls (suspension) – this is special for singers
- controlled exhalation (phonation)
- recovery – not relevant for this topic



Source of illustration: <http://johnngull.com/anatomy-of-the-voice>

The inhalation and exhalation times for life are nearly the same (1:1), whereas the inhalation phase for singing is quicker and the quantity of air inhaled is greater than in natural breathing. The exhalation phase is controlled and slower. The time bears a relation to the length and intensity of the sung melody. Between the 'in' and 'out' phases there is a very brief period for the preparation of the phonation. Phonation takes place when the air rushes out of the lungs through the trachea and the vocal chords begin to vibrate. When the movement of breath meets precisely with the closing of the vocal folds, an ideally phonated pitch is sounded. This needs to be practised and learned by the singer, developing a conscious mechanism.

Contraction: the exhalation and phonation work together in the same (3) phase.

The fourth, recovery phase is a brief moment where the muscles involved in breathing and phonation relax.

The three phases in the context of upbeat and singing:

Phases	1	2	3
Conducting	Preparatory beat	Turning-point	Downbeat
Singing	Inhalation	Setting up controls	Exhalation-phonation

Not only at the beginning of singing is the breathing important – it is the foundation of the whole singing technique, of voice training, and it is essential in choral work also. A choral director should know where the choir breathes – even between phrases – and know how to enable the singers to do this together.

In teaching choir conducting technique, the most important, basic movement is the upbeat. A frequent fault found with beginner conductors is the lack of energy given to the downbeat. This is too late and does not give anticipatory information for the singers. When the music begins on a beat of a measure, the preparation beat itself will usually be one beat before the first sounded note. This movement might be explained by the teacher, read from books or practised in the mirror. However, together with knowledge of the physiological factors, the simplest way of communicating this is to breathe. Always breathe silently with the preparatory beat. Always breathe with your singers. The movement will be precise and the sounds perfect. The choir will always be with you.

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ILDIKÓ FERENCZI ÁCS studied choir conducting and received her DLA degree at the Franz Liszt Academy of Music in Budapest. She also graduated as a singer from the Debrecen Conservatory of Franz Liszt Academy of Music. She is professor of choir conducting and music teacher training at the College of Nyíregyháza, where she has been teaching since 1989. She was the conductor of Gaudemus Choir of the College from 1993 until 2010. Now she is the Head of the Music Department and the Dean of Faculty of Arts at the College. Email: ferencziacsi@gmail.com

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COMPOSER'S CORNER



A Bridge Between Two Cultures
Interview with David Ho-yi Chan
Andrea Angelini

A BRIDGE BETWEEN TWO CULTURES

Interview with David Ho-yi Chan

ANDREA ANGELINI

choral conductor, composer, ICB Managing Editor

*David, you are a unique composer with choral works in many western and oriental languages. I find your commissioned work, *Gods on the Magpie Bridge* (sung in Mandarin) at the 2016 Béla Bartók International Choir Competition effectively strikes a balance between contemporary choral idioms and Chinese linguistic attributes. On the other hand, you have also composed some award-winning sacred music like *Ave, Regina Caelorum* and *Laudate Dominum* in very British musical idioms suggesting Howells and Britten. How does the diversity of your heritages inspire and reflect on your compositions?*

The profound music tradition at my secondary boys' school in Hong Kong provided me with substantial opportunities to learn an array of choral and instrumental literatures. In particular, there is an annual inter-school music competition each year, with two separate choral categories for works in Chinese and other foreign languages correspondingly. This arrangement ensures Chinese choral music is part of the repertoire list for many school choirs in Hong Kong.

Since the history of Chinese choral music spans only about 105 - 120 years (the first known original choral work in Chinese was composed in 1913), its history and repertoire list are comparatively shorter than Western choral music. As a result, there is gradually more demand for new contemporary choral pieces in Chinese due to the extremely high standard of this annual competition, especially for equal voices. And this becomes one of the main initiatives



for me to attempt composing.

Such historical background of Chinese choral music causes a majority of its repertoires to be based on musical idioms from Western music. This kind of repertoire often sacrifices the tonal and possibly other linguistic attributes of Chinese (e.g. Cantonese consists of nine tones and Mandarin consists of four tones).

As a result, I studied choral literatures from different parts of the world and integrated their elements and characteristics into a few unique choral writing approaches for treating Chinese texts in a more ideal way. I also investigate the possible development of contemporary Chinese choral music with reference to similar literature from the West. And *Gods on the Magpie Bridge* is the most successful and rewarding example so far.

As for my choral works in Western languages, my church musician roles have significant impacts on them. I had been serving as chorister, organist and conductor at two Anglican cathedrals in Hong Kong since 2006. After relocating to London in 2015, I served as the Director of Music at John Keble Church. Therefore, I am very familiar with the musical heritage of the Church of England. In particular, my

choral works in English and Latin are very much inspired by British and French aesthetics. For example, the acoustics of cathedrals in England encourage me to fill the space in my works with serenity for resonances and reverberations.

*Going by your choral catalogue, you are fond of English and Chinese literature. In particular, your *Love Seeketh not Itself to Please* is a very touching and reflective work about the inner qualities of love and sincerity that gives people real determination and passion for life. What are the inspirations and emotions you feel in choosing poems and setting them to music?*

When I compose choral music, I always consider two issues. First of all, does the artistic context of poems or text reveal rhythmic and tonal considerations and encourage musical imagination? And if the text has been explored by (many) other composers, am I able to compose a setting with more musical fulfilment after their settings?

Secondly, I am usually fond of choosing a poem the context of which suggests my emotions at the time and is suitable for the choir (e.g. female, male or mixed) that I compose for. I would read the poem repeatedly hundreds of times and follow the context, atmosphere and emotions for realising its sonic world. And this becomes one of the ways to express myself as a person.

During your life in the UK, what encounters do you think were more significant, and what great masters have been a constant reference? Was it easy for you to follow this musical passion or did you encounter any difficulty? What was your biggest success? Finally, what made you happier?

During my first year at the Royal College of Music (RCM), I studied with the eminent British composer, Joseph Horovitz (b. 1926). It was an extremely valuable experience to be his last composition student for his teaching at the RCM. Apart from the compositional doctrines in the late 19th and early 20th centuries, Joe shared many stories about WWII, Finzi, Vaughan Williams, Howells etc. And it was absolutely fascinating to hear stories of his generation from himself!

I also very much treasure my second-year study with Kenneth Hesketh (b. 1968), a versatile composer and friendly composition mentor. Ken is an extremely open-

minded and helpful teacher. In addition to compositional doctrines, he shared a lot of experiences about composing and the music industry, as well as rehearsal skills for a composer in the UK. Also, he always provides practical suggestions to assist me in an array of external compositional projects and commissions.

Outside the RCM, a performance by the Choir of Selwyn College, Cambridge and Michael Bawtree is my first significant accomplishment in the UK, as the work was selected from 125 submissions in the annual call for score organised by the John Armitage Memorial (JAM) Trust. Afterwards, the premiere and broadcast of *Love Seeketh not Itself to Please* (for unaccompanied mixed choir) by the BBC Singers and on BBC Radio 3 became a milestone of my composing career!

In July, the Choir of Trinity College, Cambridge and Stephen Layton are going to premiere my *Ave, Regina Caelorum* (for unaccompanied mixed choir). Being a Hong Kong-born composer, it is not easy to get established as a professional musician in the UK. And I am so happy and immensely grateful that I am getting gradually more attached to the musical scenes in the UK and other parts of the world!

Being a composer means being a music designer. Music is made of notes and sounds, but also of noises. Music that is first thought and then elaborated. What is the most engaging passage, according to your point of view?

To me, music is to serve the messages that the composers would like to convey and deliver to audiences. And most engaging is a musical piece that strikes a chord with the audience. Therefore, the text in choral music becomes the most important element and singing is the catalyst to further strengthen its power.



David with the Marymount Secondary School Choir at their homecoming concert to celebrate the 90th anniversary of the school

Every choir director plays the role of representing his artistic task: to make the choir a composite and balanced expression of the human soul. How much time do you devote to this activity, fitting it in with other musical commitments?

In the past, I was very fond of choral conducting, and it is still one of my musical tasks now. Having said that, I am not willing to devote myself to choral conducting only. Just as Riccardo Muti said, "The conductor's stand is not a continent of power, but rather an island of solitude." Whilst choral conductors work with singers, the position somehow restricts the forms of communication. As a result, I always prefer other conductors to conduct my compositions but not myself, as this allows opportunities for others to (re-)interpret my messages and intentions from my musical notations. Their interpretations give new inputs and introduce insights to me that bring my music to another level and revitalise my seemingly mediocre life to be more refreshing and rewarding.

Life is difficult for all of us, but we can always choose to make others' lives easier. Being a composer allows me to establish and engage the connections and relationships of musical parts in the score through my notations. Being a church musician, I can bring the congregation to re-experience the ethos and doctrines of Christianity through music. Altogether, these roles help me to understand myself as a human being.

How do you view the relationship between composer and conductor?

Similar to my thoughts above, if the composer is the writer of a storybook, then the conductor becomes the storyteller or narrator. Sometimes, I consider many composers are (over-)dictatorial without giving performers the space to interpret their works. If



Life is difficult for all of us, but we can always choose to make others' lives easier. Being a composer allows me to establish and engage the connections and relationships of musical parts in the score through my notations.

composers have so many ideas about their music, why don't they notate it more precisely, effectively and productively?

Composer and conductor need a more interactive relationship. Unfortunately, time is money in this contemporary world. With limited rehearsal time, it is always difficult for communication in depth. Having said that, I wish we could spend more time before every rehearsal for a more productive and efficient output.

Music is not static, it has a way of evolving, a life of its own. What

fascinates you most, what do you want in your musical future, and what projects do you want to realise?

The most fascinating thing is definitely someone appreciating my music and the efforts behind. Being an artist, composing is part of my life. It is experience of life, creativity as a lifestyle, ways of expression and moments of reflection. Music gives me opportunities to realise my weakness and success, as well as to share and understand others' thoughts and feelings.

Currently, I am working on many different projects and integrating

them into a full-time artistic career. I would like to be a unique composer with choral works in different distinguished styles and languages. Even if the future holds an obscured path with raging storms and fierce rains, as long as God is with me, I will feel at peace and secure in my heart, and proceed with steady steps.

Life is such a wonderful odyssey and adventure. I do not ask to see the distant scene, *one step* enough for me.

Revised by Mirella Biagi, Italy/UK and Lore Auerbach, Germany

Currently dividing time between London and Hong Kong, **DAVID HO-YI CHAN** (b.1992) is a composer, conductor, choral artist and organist. With his music broadcast on BBC Radio 3, RTHK Radio 4, Hong Kong Cable Television and Now TV (Hong Kong), highlighted commissioners and collaborators include the BBC Singers, the Choir of Selwyn College, Cambridge, the Choir of St Pancras Church, Musicus Society, Hong Kong Oratorio Society, Hong Kong Strings, RTHK Quartet, Hong Kong Children's Choir, Yat Po Singers, Romer (String Quartet), Hong Kong New Music Ensemble, Hong Kong Youth Windphilics etc. Since he completed his undergraduate studies, his music has been performed and screened across the UK, Hong Kong and other countries, such as Musicus Fest (2017), Brandenburg Choral Festival of London (2017), London Festival of Contemporary Church Music (2017), "Asia - Europe" New Music Festival (2016) and the Asian Composers League Festival & Conference (2015, 2016). In 2014, he represented Hong Kong to attend the International Society for Contemporary Music (ISCM) World Music Days in Poland, making him the youngest Hong Kong composer representative in this prestigious forum to date. As a choral artist and composer, Chan has been attached to various international choral festivals, such as Florence Choral, Ars Choralis, the World Youth and Children's Choir Festival, the World Choir Games etc. In 2013, Chan was invited to conduct the background choir for the Rolling Stones in Macau during their world tour concerts. Also, he is a recipient of the Jebesen & Co. Choral Arts Youth Scholarship (2015) and the title 'World Youth Choral Artist' (2015-18), awarded by the World Youth and Children Choral Artists' Association. With his choral work commissioned by the Marymount Secondary School Choir, the choir became the first Hong Kong choir to be awarded champion (youth choir category) in the internationally acclaimed Béla Bartók 27th International Choir Competition (2016). Recently, Chan attained 3rd place - Freundeskreis Brauweiler Prize at the Musica Sacra Nova 2018: 14th International Composers Competition in Germany and Poland. With its coming publication by Schott Music, the Choir of Trinity College Cambridge and Stephen Layton will premiere the winning entry in July. Email: david.chan@rcm.ac.uk



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



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The Black Madonna & Vermillion Book
Jordan Alexander Key

THE BLACK MADONNA & VERMILLION BOOK

“Popular” Music from 14th Century Spain: Llibre Vermell (c. 1399), Caça “O Virgo Splendens”

JORDAN ALEXANDER KEY

composer and musicologist

THIRTY MILES WEST OF THE BUSTLING SPANISH METROPOLIS, BARCELONA, NESTLED IN THE CRAGGY SERRATIONS OF THE MULTI-PEAKED MOUNTAIN RANGE, MONTSERRAT HAS BEEN CATALONIA'S MOST IMPORTANT RELIGIOUS PILGRIMAGE SITE SINCE THE MIDDLE AGES, IN PARTICULAR THE BENEDICTINE ABBEY OF SANTA MARIA DE MONTSERRAT (“ST. MARY OF THE SERRATED MOUNTAIN”).

Starting in the 11th century and continuing through the late Middle Ages, Montserrat became a significant pilgrimage site for devotion to the Virgin Mary. Intriguingly, music has consistently maintained a central role in these pilgrimage activities beginning with the foundation in the 12th century of one of the oldest boys choirs in Europe’s recorded history, *La Escolania*

de Montserrat. The *Llibre Vermell* (Vermillion or “Red” Book), a 14th-century manuscript held in the monastery archives, has become an icon of this unique musical heritage site. This relatively unassuming codex is a detailed record of musical and pilgrim life at the shrine to Mary, known at Montserrat as “The Black Madonna” (so called because the wood used to carve the 12th century image of the Madonna is black).



The title "Red Book of Montserrat" describes the book's red velvet binding, given to the folios during the 19th century. The manuscript pages were prepared at the end of the 14th century and the collection contained 172 double-sided pages, of which 32 are now lost. Only six of these folios contain the ten extant musical pieces; however, there were likely at least 14 originally in the book. Unfortunately, most of Montserrat's manuscripts were heavily damaged or totally destroyed during the Napoleonic War. No composer is identified for any of the pieces within the book.

The 10 songs that survive in the book are:

1. 3-part Canon: *O Virgo Splendens* (fol. 21v-22) ("O Splendid Virgin")
2. 2-part Virelai: *Stella Splendens* (fol. 22r) ("Splendid Star")
3. 3-part Canon: *Laudemus Virginem* (fol. 23) ("Let us praise the Virgin")
4. 4-part Canon: *Splendens Ceptigera* (fol. 23) ("Splendid ruler")
5. 3-part Virelai: *Mariam, Matrem Virginem, Attolite* (fol. 25r) ("Praise Mary, the Virgin Mother")
6. Virelai: *Polorum Regina* (fol. 24v) ("Queen of the Poles")
7. Virelai: *Cuncti Simus Concanentes* (fol. 24) ("Let us sing together")
8. Ballad: *Los Set Gotxs* (fol. 23v) ("The seven joys")
9. 2-part Motet: *Imperayritz de la ciutat joyosa/Verges ses par misericordiosa* (fol. 25v) ("Empress of the happy city"/"Virgin, out of mercy")
10. Virelai: *Ad Mortem Festinamus* (fol. 26v) ("We hasten towards death")

As a major center for learning and pilgrimage, Monserrat and its monks were faced with the unusual problem of large numbers of pilgrims visiting from all over a

mostly *secular* Southern and Western Europe. Accounts tell us that one of the most notable conflicts with the monastic lifestyle was the pilgrim's custom of singing and dancing in the church and around the sacred shrine. While the singing and dancing were clearly an expression of joy at finally completing the pilgrimage, the songs commonly known amongst these numerous and diverse peoples tended to be, as one would expect, secular and inappropriate for a sacred site.

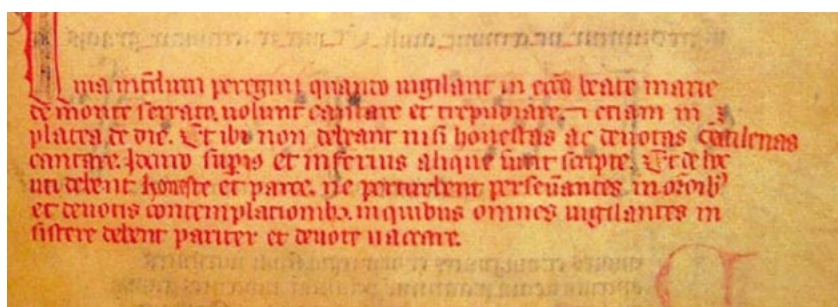
Rather than prohibit the pilgrim's exuberant song and dance, the monks decided to support it. To contend with secularism, the monks redirected the pilgrim's singing to a newly and locally compiled collection of music with subjects more suitable for the monastery, but with musical content similar to the popular styles of the day. Consequently, most of the music is sacred but in the popular, secular style of the 14th century. It is even probable that these pieces were originally well-known secular songs reenvisioned with sacred texts.

The purpose of this compilation of daily accounts and songs is clarified by its anonymous compiler on folio 22-recto (see image below), where he wrote:

Quia interdum peregrini quando vigilant in ecclesia Beate Marie de Monte Serrato volunt cantare et trepidare, et etiam in platea de die, et ibi non debeant nisi honestas ac devotas cantilenas cantare, idcirco superius et inferius aliquae sunt scripte. Et de hoc uti debent honeste et parce, ne perturbent perseverantes in orationibus et devotis contemplationibus. (fol. 22r)



"Since sometimes the pilgrims desire to sing and dance while they keep watch by day and night in the church of the Blessed Mary of Montserrat, and since no songs should be sung in the church unless they are chaste and pious, therefore these songs herein have been inscribed. Furthermore, these songs should be used only modestly, taking due care that no one who is devoted to prayer or contemplation is disturbed." (trans. J Key)



The songs, therefore, were composed, or at least re-texted, for the pilgrims to have something appropriately “chaste and pious” to sing.

While the collection was compiled at the end of the 14th century, most of the music within appears to be stylistically older as compared to the contemporary avant-garde of the French Ars Nova and Italian Trecento. For example, the motet *Imperayritz de la ciutat joyosa* is a non-imitative polyphonic piece that contains two different texts sung simultaneously. This is a motet style more familiar to the 13th century Parisian milieu and considered old-fashioned by the time of the manuscript’s compilation.

The humble simplicity, dance-like rhythm, and tuneful melodicism of the pieces in the *Llibre Vermell* has given this collection a persistent appeal even into the 21st century. These works are some of the most frequently recorded and arranged pieces of Medieval music under both classical and popular music labels.

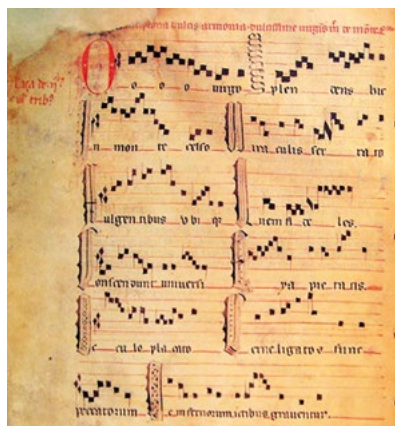
CAÇA: O VIRGO SPLENDENS

Source: “Llibre Vermell de Montserrat” (late 14th century)
Monasterio de S Maria [E-MO] MS 1, No. 1, f. 21v-22r (“Caça de deudus vel tribus”)



The *Caça* (“chace” or canon) known as “O Virgo Splendens” (“O splendidous virgin”) is the first in the small collection of music from the *Llibre Vermell*. It is perhaps the oddest of the set, being the most stylistically remote. It is the only piece not notated or composed in the contemporary style of the *Ars Nova*. Rather, its notation and style harken to previous centuries, perhaps as old as the free organum style of the 10th and 11th centuries such as those found in the *Ad organum faciendum*. Given its

apparent lack of rhythmic mode of any kind, its relation to the 10th and 11th centuries seem likely.



The piece, like many canons recorded in the 14th century, begins with a riddle that reveals the canonic nature of the notated music. As it stands in the manuscript, the piece is notated only as a monophonic (single voice) melody without any counterpoint or explicit accompaniment. However, in the margins of the page where the piece begins (folio 21v.) is inscribed the simple clue “Caça de duobus vel tribus” (“A hunt for two or three”).



The image of a hunt implies a chase of one thing after another, which stands as an analogy for one voice chasing after the other, as is done in a canon wherein one voice begins and is followed by one or more entries of other voices with the same material. If this analogy is understood, the only problem that must then be solved is where the other voice(s) (either one or two) should enter after the first voice. If there are not clues given in the music, educated guesses can be made by simple conventions, such as phrase lengths, text divisions, or material organization on the page (e.g. one system to the next). The simple solution to this puzzle is each entry should start with each occurrence of a new phrase in the first voice. The musical phrases are clearly demarcated by new text phrases, which are highlighted by large florid capital letters standing as pseudo bar lines in the music (see original score above).

Overall, this piece is harmonically static within the Dorian mode, orbiting the final D and co-final A at the ends of phrases. In fact, every phrase ends with a modal cadence on the D-A dyad. However, touches of C-major, G-major, F-major, and E-minor occasionally blossom through the texture, with G-major and C-major prominently featured at the beginning of many phrases. The fact that there is no single high or low point to the melody also confines the music within a non-dynamic sphere. All the musical material is solidly confined within a major 9th from the C a major 2nd below the modal final D, to the D an octave higher. Such a solidly prescribed and reiterated range gives this piece a sense of melodic stasis.

A further element of stasis in this piece is the unchanging phrase lengths. To make this canon simple to perform (since it was likely being performed by mostly untrained musicians), the composer designed each phrase to be equal length

with implied pauses between each phrase. The music is consequently simple, halting, and very even, making it easy to coordinate and perform.

The phraseological evenness and predictability along with the melodic and harmonic stasis all contribute to this piece's sense of minimalism. However, this minimalism is certainly inline with what would have probably characterized "chaste and pious" music that would "take care" to not disturb "one who is devoted to prayer or contemplation." Thus, rather than characterizing a secular *Caça* or "hunt" of a man after the material world (such as can be heard in the contemporary canon "Se je chant" from the Ivrea Codex), perhaps this piece characterizes the sacred hunt or figurative pilgrimage for God within contemplation and prayer, towards which the pilgrims were meant to direct their devotions during their literal pilgrimage.

Original Latin Text	English Translation
O virgo splendens hic in monte celso miraculis serrato, fulgentibus ubique, quem fidelis conscendunt universi. Eya, pietatis occulo placato, cerne ligatos fune peccatorum, ne infernorum ictibus graventur, sed cum beatis tua prece vocentur.	O virgin, shining brightly here On this high mountain That has been serrated All over by radiant wonders And that all of The faithful climb. O, with the gentle Eye of love, Behold those caught in the bonds of sin So that they will not have to endure the blows of hell But rather be called among the blessed Through your intercession.

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Tertiary Sources:

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Segarra, Ireneu, Montserrat, *Grove Music Online*. (Oxford Music Online. Oxford University Press, accessed November 23, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19043>).

JORDAN A. KEY is currently pursuing his PhD in composition at the University of Florida. Previously, he studied and taught at The University of Arizona, where he earned his Master of Music degree in Composition under Professor Daniel Asia. Jordan earned his Bachelor's degrees in Composition, Mathematics, and Eastern Asian Philosophy at the College of Wooster in Ohio under composer Jack Gallagher. His more significant recent projects include performances by the Bold City Contemporary Ensemble of his *Discusus Anachronismus* for pierrot ensemble, the Boston String Quartet of his *String Quartet No. 1*, and the Vancouver Art Song Lab of his "God Ourselves," as well as his work with the Florida Players on theatrical music for Sarah Ruhl's *Melancholy Play*. Jordan also anticipates the display of his recent audio-visual musicology research on *Augenmusik* as part of the Wolfsburg Kunstmuseum's new exhibit, "Never Ending Stories: The Loop in Art, Film, Architecture, and Music," in Germany during the winter of 2018. As an academic over the past six years, Jordan completed his Master's thesis, "Spirosomy: Music and Spirituality, the Practice of Presence," a study in chant and monastic meditative practices experienced through music. As part of this research, he lived six months in two monasteries in France and Kentucky in 2012. While pursuing his PhD, Jordan continues his research, now working on two projects: one comparing the music of 15th century composer Alexander Agricola and the paintings of the contemporary artist Hieronymus Bosch; the other focused on the aesthetic of mathematical irrationality in early and modern music.
Email: jordanalexanderkey@gmail.com



O Virgo Splendens

Caça to the Virgin Mary

Source: "Llibre Vermell de Montserrat" (late 14th century)
Monasterio de S Maria [E-MO] MS 1 No. 1, fol(s). 21v. - 22r.

Transcription: Jordan Alexander Key

"Caça de duobus vel tribus"
(Chace for two or three)

O VIR - GO SPLEN - DENS HIC IN MON - TE CEL - SO
MI - RA - CU - LIS SER - RA - TO, FUL - GEN - TI - BUS U - BI - QUE,
QUEM FI - DE - LES CON - SCEN - DUNT U - NI - VER - SI.
E - YA, PI - E - TA - TIS OC - CU - LO PLA - CA - TO,
CER - ME LI - GA - TOS FU - NE PEC - CA - TO - RUM NE IN - GER - NO - RUM I - CTI - BUS GRA - VEN - TUS,
SED CUM BE - A - TIS TU A PRE - CE VO - CEN - TUR.

O virgo splendens hic
in monte celso
miraculis serrato,
fulgentibus ubique,
quem fidelis
conscendunt universi.
Eya, pietatis
occulo placato,
cerne ligatos
fune peccatorum,
ne infernorum
ictibus graventur,
sed cum beatis tua
prece vocentur.

O virgin, shining brightly here
On this high mountain
That has been serrated
All over by radiant wonders
And that all of
The faithful climb.
O, with the gentle
Eye of love,
Behold those caught
in the bonds of sin
So that they will not
have to endure the blows of hell
But rather be called among the blessed
Through your intercession.

"Caça de duobus vel tribus"
(Chace for two or three)

O VIR - GO

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Monophonic Transcription:
Brackets = ligatures
Dark slurs = rhythmic groupings
Performance Transcription:
Dotted slurs = large melismas
Dark slurs = rhythmic groupings

2

I SLEN - DENS HIC IN MON - TE CEL - SO

II O VIR - GO SLEN - DENS HIC

III O VIR - GO

4

I MI - RA - CU - LIS SER - RA - TO, FUL - GEN - TI - BUS U - BI QUE,

II IN MON - TE CEL - SO MI - RA - CU - LIS SER - RA - TO,

III SLEN - DENS HIC IN MON - TE CEL - SO

6

I QUEM FI - DE - LES CON - SCEN - DUNT U - NI - VER - SI.

II FUL - GEN - TI - BUS U - BI QUE, QUEM FI - DE - LES

III MI - RA - CU - LIS SER - RA - TO, FUL - GEN - TI - BUS U - BI QUE,

8

I E - - - YA, PI - E - TA - TIS Oc - CU - LO PLA - CA - TO,

II CON - SCEN - DUNT U - NI - VER - SI. E - - - YA, PI - E - TA - TIS

III QUEM FI - DE - - - LES CON - SCEN - DUNT U - NI - VER - SI.

10

I CER-ME LI - GA-TOS FU-NE PEC - CA-TO-RUM NE IN - GER-NO-RUM I - CTI - BUS GRA-VEN-TUS,

II Oc - CU - LO PLA - CA - TO, CER-ME LI - GA-TOS FU-NE PEC - CA-TO-RUM

III E - - - YA, PI - E - TA - TIS Oc - CU - LO PLA - CA - TO,

12

I SED CUM BE - A - TIS TU - - - A PRE - CE VO - CEN - - - TUR.

II NE IN - GER-NO-RUM I - CTI - BUS GRA-VEN-TUS, SED CUM BE - A - TIS TU - - - A

III CER-ME LI - GA-TOS FU-NE PEC - CA-TO-RUM NE IN - GER-NO-RUM I - CTI - BUS GRA-VEN-TUS,



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China International Chorus Festival

CHORAL CALENDAR



**Festivals, Competitions,
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Compiled by Nadine Robin

14th International Choir Competition & Festival Bad Ischl, Austria, 2-6 May 2018. The comprehensive and friendly support by members of the choirs of Bad Ischl creates a family and relaxed atmosphere for this festival which features competitions gala concerts, friendship concerts and participation in masses. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

6th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 3-6 May 2018. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts at the beautiful San Leo medieval cathedral. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

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

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

ON STAGE with Interkultur in Stockholm, Sweden, 6-9 May 2018. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

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

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

11th European Festival of Youth Choirs, Basel, Switzerland, 8-13 May 2018. Renowned platform for 18 highest qualified children s and youth choirs (age limit 25) from Europe. During five days the participating choirs give over 40 concerts for an enthusiastic audience of around 25,000 spectators. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

Helsingborg International Choir Competition, Sweden, 9-13 May 2018. The city's cultural life is thriving in recent years: Fans of classic, Jazz and modern music regularly find what they're looking for. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

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

Canta en Andalucía, Sevilla, Spain, 9-13 May 2018. Non competitive festival for any kind of choirs from around the world. Contact: Ana León and Laura de la Rosa, Viajes El Corte Inglés S.A., División INNOVA, Email: info@cantaenandalucia.com - Website: www.cantaenandalucia.com/

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

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

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

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

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

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

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

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

3rd International Choral Celebration and Laurea Mundi Budapest, Hungary, 18-22 May 2018. For Children's and Youth Choirs, Female, Male and Mixed Choirs, Musica Sacra, Pop, Jazz, Gospel, Modern & Folklore, Chamber Choirs & Vocal. Also available: workshops, individual coaching and more. Contact: Meeting Music Inh. Email: info@meeting-music.com - Website: www.meeting-music.com

Musica Sacra International Festival, Marktoberdorf, Germany, 18-23 May 2018. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Email: office@modfestivals.org - Website: www.modfestivals.org

7th Varna International Opera Academy, Bulgaria, 20 May-17 June 2018. Two level-conducting workshop with Z. Randall Stroope. Partial scholarship available. Featuring Magnificat in D, by Johann Sebastian Bach and Mass in C Major, by Ludwig van Beethoven. Contact: Varna International, Email: conducting@VarnaInternational.com - Website: www.varnainternational.com

International Choir Festival Corearte Senior 2018, Puerto de la Cruz, Tenerife, Spain, 22-27 May 2018.

Non-competitive event for amateur choral groups of adults (50 years old and more). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

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

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

ON STAGE with Interkultur in Florence, Italy, 24-27 May 2018. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

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

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

Namur en Choeurs International Choral Festival, Namur, Belgium, 25-27 May 2018. Seven top choirs concert at the Royal Theatre of Namur, Belgium. More open stage concerts accross the city during the whole week-end. Contact: Fédération chorale Wallonie-Bruxelles A Coeur Joie, Email: info@acj.be - Website: <http://www.namurenchoeurs.be/>

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

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

Sing'n'Joy Vienna 2018 4th Choir Festival & 31th International Franz Schubert Choir Competition, Austria, 30 May-3 June 2018. For the 31st time, the Franz Schubert Choir Competition and Festival will take place in the European Capital of Music, Vienna. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Sing Along Concert in Paris - World Festival Singers, France, 1-3 June 2018. The Rundfunkchor Berlin, Simon Halsey and singers from all over the world are invited to perform Georg Friedrich Händel's "Messiah" in the new Philharmonic of Paris. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

47th International Competition Florilège Vocal de Tours, France, 1-3 June 2018. Two categories: choirs (mixed or equal voices) and vocal ensembles (mixed or equal voices). Open to all singers above the age of 15 on May 31st 2018. Compulsory program, Renaissance competition, free program and Grand Prix. The winner of our Grand Prix will be selected for the next European Grand Prix for Choral Singing. Contact: Florilège Vocal de Tours, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

7th International Wroclaw Choir Festival Vratislavia Sacra, Wroclaw, Poland, 1-3 June 2018. Festival focusing on sacred music of different style and origin. Choirs can compete in one of the 7 categories for St Cecilia statuettes. Evening concerts. Apply before 15 Dec 2017. Contact: MELODY & Polonia Cantat, Email: info@vratislaviasacra.pl - Website: www.vratislaviasacra.pl

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

Mostly Modern Festival, Saratoga Springs, NY, USA, 4-18 June 2018. The focus of the festival is "mostly modern": music by living composers from around the world, with occasional works from the standard repertoire. Contact: Mostly Modern Festival Institute - Website: <https://mostlymodernfestival.org/about-institute/>

6th Anúna International Choral Summer School, Dublin, Ireland, 5-9 June 2018. Basic and advanced vocal and choral techniques, extensive work on the purely physical aspects of performance, practical application of techniques in performance, seminars and discussions, a public performance by Anúna that will involve student participation. Contact: Anúna Choral Summer School at The National Concert Hall, Email: info@anuna.ie - Website: www.anuna.ie/

8th International Choral Festival Chernomorski zvutsi, Balchik, Bulgaria, 6-10 June 2018. Festival and competition for all kind of choirs. Workshops with with composer-conductor and well-known choral experts. Apply before 1 Feb 2018. Contact: Valentina Georgieva, President, Email: festival@chernomorskizvutsi.com - Website: www.chernomorskizvutsi.com/

3-Summer Master of Music in Choral Conducting, Indianola IA, USA, 6 June-28 July 2018. The degree offers all coursework over the three consecutive summers on the beautiful Simpson College campus. Students engage in Choral Literature, Seminars, and daily podium time with a highly trained ensemble. Contact: Simpson College, Email: gradmusic@simpson.edu - Website: <http://simpson.edu/mmcc/>

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

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

Grieg International Choir Festival and NINA Solo Competition for Young Singers, Bergen, Norway, 7-10 June 2018. Open to amateur choirs in all choral categories and difficulties. Competition in 3 categories: sacred music, contemporary music and folk music. In parallel, vocal competition for singers between 15 and 24 years old. The contestants will sing pieces from the classical tradition. Contact: Annlaug Hus, Email: post@griegfestival.no - Website: www.griegfestival.no

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

Limerick Sings International Choral Festival, Limerick, Ireland, 7-10 June 2018. Non-competitive event for choirs of all traditions and nationalities. Choirs will meet each other through formal and informal concerts and other social events. Addition of a youth concert, a choral workshop and a "Big Sing" choral performance. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

8th European Forum on Music, Oslo, Norway, 7-10 June 2018. The European Forum on Music Education will shed light on how educational concepts relate to all areas of musical life and what this implies for music professionals, audiences and political decision-makers. Contact: European Music Council, Email: info@emc-imc.org - Website: www.emc-imc.org/

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

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

International Choral Festival in Tuscany, Montecatini Terme, Italy, 14-18 June 2018. Join choirs from around the world in the heart of Tuscany to perform in venues throughout the region. Hear the other guest choirs sing at the Tettucio Spa, and exchange with Italian choirs during friendship concerts in churches and theaters. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

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

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

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

Roma In Canto International Festival of Sacred Music, Rome, Italy, 17-21 June 2018. Perform a stunning repertoire of music by Monteverdi and Palestrina during High Mass at St. Peter's Basilica alongside choirs from across the globe. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

9th Rome International Choral Festival, Italy, 21-25 June 2018. Featuring Mass participation at St. Peter's Basilica in the Vatican and a formal finale concert at Rome's under the baton of maestro Z. Randall Stroope. Contact: Music Celebrations International, LLC, Email: info@romechoralfestival.org - Website: www.romechoralfestival.org

International Children's Choir Festival at Canterbury Cathedral & London, United Kingdom, 21-28 July 2018. With Henry Leck (Indianapolis Children's Choir) and David Flood (Master of the Choristers at Canterbury Cathedral). Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

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

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

7th Bali International Choir Festival 2018, Denpasar Bali, Indonesia, 24-28 July 2018. Bali Cantat, Choir clinics and workshops, evaluation performances, friendship concerts, choir competition, choir championship, Grand Prix championship, 'Meet the Jury' consultation. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Email: mailbcsevents@gmail.com - Website: www.bandungchoral.com

picfest - Youth Choral Festival, Eugene, Oregon, USA, 26 June-2 July 2018. Pacific International Choral Festivals' 21st Season: Join conductor Bob Chilcott and Treble/ SATB/TB choirs (through age 18) in America's majestic Pacific Northwest! Contact: Oregon Festival Choirs, Email: peter@picfest.org - Website: <http://picfest.org/>

Salzburg Choral Festival Jubilate Mozart!, Austria, 27 June-8 July 2018. For mixed voice choirs. Three days of festival rehearsals mingling side-by-side with singers from a variety of backgrounds under the direction of Eph Ehly. Contact: Music Celebrations International, LLC, Email: info@mozartchoralfestival.org - Website: mozartchoralfestival.org

Fundy Sound: a Choral Festival by the Sea, Saint John New Brunswick, Canada, 27 June-1 July 2018. Developmental and educational experiences with local and international musicians including the opportunity to work with one of the world's leading choral experts: Z. Randall Stroope. Contact: Fundy Sound, Email: info@fundysound.com - Website: <http://fundysound.com>

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

Serenade! Washington, DC Choral Festival, USA, 28 June-2 July 2018. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

20th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 28 June-1 July 2018. Ten selected choruses or orchestras of any age and composition (also dance groups). Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.cantusmm.com

FICA'18 international choral festival, Aveiro, Portugal, 29 June-3 July 2018. Open to all amateur choirs, FICA includes categories for mixed, female and male voice choirs. Contact: Voz Nua Chamber Choir, Email: voznua@gmail.com - Website: <https://www.voznua.com/en/fica/about/>

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

4rd International Choral Festival of Antonín Dvorak "Dvorak's Choral Summer", Prague, Czech Republic, 29-30 June 2018. Competition open to amateur female, male, youth, mixed and children's choirs. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.or-fea.cz

2018 Podium on the Edge, Singing from Sea to Sea to Sea, St. John's Newfoundland & Labrador, Canada, 29 June-3 July 2018. Festival including 15 concerts that showcase the diversity of choral music in Canada and beyond, school concerts, pop-up performances and sharing concerts. Interest sessions and lecture recital proposals are invited on a range of topics including conducting technique, choral/vocal music education, choral repertoire, performance, composition, arts administration, and use of technology. Apply before: 30 June 2017. Contact: Choral Canada, Email: podium@choralcanada.org - Website: www.podiumconference.ca

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 30 June-9 July 2018. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

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

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

53rd International Choral Music Festival Barcelona, Spain, 2-8 July 2018. Singing week, workshops, final concert at the Palau de la Música, individual concerts. Workshops with Cristian Grases, Venezuela (choral music and movement), Jordi Casas, Catalonia (Catalan Music). Contact: Federació Catalana d'Entitats Corals, Email: fcec@fcec.cat - Website: www.fcec.cat

Llangollen International Musical Eisteddfod, United Kingdom, 3-8 July 2018. For choirs, musicians, folk singers and dancers from all over the world. Contact: Llangollen International Musical Eisteddfod, Email: music@llangollen.net - Website: <http://eisteddfodcompetitions.co.uk/>

International Choral Kathaumixw, Powell River, Canada, 3-7 July 2018. Join choirs from around the world in 20 concerts, competitions, common singing, conductor's seminars, and social events. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

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

IFAS 2018 – 25th International Festival of Academic Choirs, Pardubice, Czech Republic, 4-9 July 2018. Competition with possible Grand Prix for university and college choirs or youth choirs (age 18-30). Free Bohuslav Martinů Award competition for all kind of choirs (except children's choirs) Contact: IFAS - Alena Mejstříková, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

9th Salerno Festival, International Choral Festival, Salerno, Naples and Amalfi Coast, Italy, 4-8 July 2018. The charming Amalfi Coast and the beautiful ruins of Pompeii and Paestum welcome the choirs from all over the world to this international festival organised by the national federation of choirs in Italy. Contact: Federazione Nazionale Italiana Associazioni Regionali Corali (FENIARCO), Email: info@feniarco.it - Website: www.feniarco.it

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

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 5-8 July 2018. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

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

36th International Choir Festival of Preveza, 24th International Competition of Sacred Music, Preveza, Greece, 5-8 July 2018. For mixed, equal voices, children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Contact: Choral Society "Armonia" of Preveza, Email: armonia4@otenet.gr - Website: <http://prevezafest.blogspot.gr/>

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

12th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 6-11 July 2018. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: CONCERTS-AUSTRIA, Email: office@scfifestival.org - Website: www.scfifestival.org

5th International Choir Festival Coralua, Trondheim, Norway, 7-13 July 2018. For children, middle school and adult choirs. Choral workshops with Javier Busta (Spain) and Sanna Valvanne (Finland). Concerts in the best venues of Trondheim and Røros. Contact: Coralua, Email: trondheim@coralua.com - Website: www.coralua.com

Golden Voices of Barcelona, Spain, 8-12 July 2018. For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamileno.net - Website: www.fiestaloniamileno.net

2nd Leonardo Da Vinci International Music Festival, Florence, Italy, 10-13 July 2018. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

Brahm's Ein Deutsches Requiem Workshop and Performance with David Lawrence (UK), Hobart, Tasmania, Australia, 10-15 July 2018. For individual singers and choral groups who will enjoy the challenges of this choral masterpiece. Contact: Festival of Voices Tasmania, Email: info@festivalofvoices.com - Website: <https://festivalofvoices.com/>

Contemporary A Cappella Workshop and Performances with Deke Sharon (USA), Hobart, Tasmania, Australia, 10-15 July 2018. For individual singers and choral groups who expect to be surprised, challenged and astounded in this a cappella workshop. Contact: Festival of Voices Tasmania, Email: info@festivalofvoices.com - Website: <https://festivalofvoices.com/>

9th Musica Eterna Roma International Choir Festival and Competition, Italy, 11-15 July 2018. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Pirosk Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

12th International Choir Competition, Miltenberg, Bavaria, Germany, 12-15 July 2018. Open to mixed choirs. Two Categories: Symphony of Voices (with compulsory competition); Folksong, Spiritual and Jazz. Free board and lodging, cash prizes and friendship concerts. Contact: Kulturreferat des Landratsamtes Miltenberg, Gaby Schmidt, Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de

Sydney Opera House Gala Festival Concert 2018 with Craig Hella Johnson, Australia, 14-17 July 2018. As a part of the Gala Concert, participating choirs will sing the world premiere of a new work by Jake Runestad, composed especially for this occasion and for this gathering of choirs in Sydney. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Choralp 2018, Briançon, France, 14-21 July 2018. International singing week for choirs or individual singers including two workshops. Contact: Association A Coeur Joie France, les Choralies, Email: choralp@gmail.com - Website: www.choralp.fr

Zêzerearts Choral Festival 2018, Tomar, Médio-Tejo Region, Portugal, 14-22 July 2018. Join the Festival Choir to rehearse and perform works by Mozart, Rachmaninoff and Tchaikovsky, in addition to singing Haydn's Creation with the ZêzereArts Symphonic Chorus. Led by Brian MacKay (formerly principal conductor of Chamber Choir Ireland). Contact: Ferreira do Zêzere, Email: zezerearts@gmail.com - Website: www.zezerearts.com/

10th European Seminar for Young Choral Composers, Aosta, Italy, 15-22 July 2018. Three workshop on choral composing (original, arranging for pop and composing for children's choir) with Z. Randall Stroope (USA), Alessandro Cadario (Italy) and Eva Ugalde (Spain). Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

Capriccio Français Summer Academy, Barcelona, Catalonia, Spain, 15-22 July 2018. Programs for singers, instrumentalists, students in choir conducting, baroque dancers, as well as a choral academy focusing on ancient music. Contact: Capriccio Français Summer Academy, Email: academie@capricciofrancais.com - Website: www.academie.capricciofrancais.com

57th International Seghizzi Choral Competition and Festival, Gorizia, Italy, 15-23 July 2018. For choirs or musical groups. Categories: Renaissance, Baroque, 19th Century, 1900 to the present day, folk and traditional songs or spirituals and gospels, pop and jazz music, contemporary music. Contact: Associazione Seghizzi, Email: info@seghizzi.it - Website: www.seghizzi.it

A Few of Our Favourite Musicals: Children's Voice Camps, Toronto, Ontario, Canada, 16-27 July 2018. Explore songs from your favourite musicals in this children's voice camp. Sing selections from Mary Poppins, The Sound of Music, The Lion King, and more! Learn songs, choreographed movements, and how to design your own costumes, props and sets. Contact: The Royal Conservatory, Email: conservatoryschool@rcmusic.ca - Website: <https://www.rcmusic.com/learning/royal-conservatory-school/camps-royal-conservatory-school>

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

14th China International Chorus Festival Come to Beijing, Listen to the Songs of the World, Beijing, China, 19-25 July 2018. Opening Ceremony and concert in the Great Hall of the People, IFCM Choral Education Conference, IFCM Executive Committee meeting, judge panel meeting, group competition, choral exchange program, high level choir concert, new choral work concert, master classes, workshops, training camp, choral club, choral public and charitable events, concert tours, sightseeing (Great Wall, Temple of Heaven, Palace Museum), Square performances, and much more. Contact: China International Chorus Festival, Email: cicfbj@163.com - Website: www.cicfbj.cn/en

Sicily Choral Institute, Sciacca, Italy, 19-27 July 2018. Led by Jerry Blackstone, intensive summer workshop for conductors and choral singers from around the world. Repertoire focusing on Latin motets by European and American composers, English partsongs, American folksongs, and an extended set of pieces or an extended work for choir and organ. Contact: Sicily Choral Institute, Email: sicilychoralinstitute@gmail.com - Website: <http://www.sicilychoralinstitute.com/>

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 23-26 July 2018. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

World Peace Choral Festival Vienna 2018, Austria, 26-29 July 2018. Together with the famous Vienna Boys choir, children's and youth choirs as well as adult choirs from around the world will do concerts, workshops, celebrations and competitions for the world peace. Contact: Stefanie Rauscher, Email: info@wpcf.at - Website: www.wpcf.at

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

Edinburgh International Chorus Festival, United Kingdom, 3-27 Aug 2018. The Festival Chorus offers opportunities for enthusiastic amateur singers to work with the world's top conductors and orchestras in International Festival concerts. Contact: Edinburgh International Chorus Festival, Email: performing@eif.co.uk - Website: <https://www.eif.co.uk>

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

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

Ludlow Summer School, United Kingdom, 12-17 Aug 2018. A course for singers and instrumentalists led by Justin Doyle, David Hatcher and Greg Skidmore. Repertoire: A Venetian Vespers (Andrea and Giovanni Gabrieli, Croce, Monteverdi, Grandi, Cavalli). Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

San Juan Canta International Choir Competition and Festival, Argentina, 16-20 Aug 2018. Festival and Competition, available in three categories (mixed choirs and male and female ensembles). Apply before June 25, 2017. Contact: María Elina Mayorga, Email: sanjuancoral@gmail.com - Website: www.sanjuancoral.com.ar

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

12th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 17-26 Aug 2018. About 250 young people will study exciting new repertoire with renowned international choral conductors, explore the island and enjoy the sandy beaches. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: www.amj-musik.de

The Harold Rosenbaum Choral Conducting Institute Workshop, New York, USA, 20-24 Aug 2018.

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

International Festival of choirs and orchestras in Paris, France, 22-26 Aug 2018.

For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/>

International Choral Festival of Guimarães - FICCG 2018, Portugal, 2-8 Sep 2018.

For all kind of choirs from around the world. Contact: Grupo Coral de Ponte, Email: geral@festivalcoros.guimaraes.pt - Website: <http://festivalcoros.guimaraes.pt/>

International Choir Festival Corearte Rio de la Plata 2018, Montevideo, Uruguay, 3-9 Sep 2018.

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

2nd Corfu International Festival and Choir Competition, Greece, 12-16 Sep 2018.

Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

ON STAGE with Interkultur in Lisbon,

Portugal, 13-16 Sep 2018. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

2018 Symposium on Research in Choral Singing, Evanston, Illinois, USA, 14-15 Sep 2018.

The intent of this event is to advance knowledge and practice with respect to choral singing, choir sound, choral pedagogy, and related areas such as equity and inclusion. The Call for Proposals is currently open. Contact: American Choral Directors Association, Email: acda@acda.org - Website: <http://acda.org>

12th Rimini International Choral Competition, Rimini, Italy, 20-23 Sep 2018.

Competition for equal voices, mixed choirs, children & youth choirs, folk/Gospel music and sacred music. Contact:

Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

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

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

10th International Choral Festival Mario

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

9th International Choir Festival & Competition

Isola del Sole, Grado, Italy, 26-30 Sep 2018. The sunny island of Grado and its numerous venues, short walking distances and a historic city centre as well as manifold touristic sights within the region of Trieste and Venice represent the perfect place for a meeting of international choirs. Apart from participating in the competitions all choirs can dare to take part in the exciting experiment to swap conductors for a Friendship Concert and perform under the direction of another international conductor. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

3rd Beira Interior International Choir Festival and Competition, Fundão, Portugal, 3-7 Oct 2018.

Meet the choral scene in Portugal. Register in categories for Mixed, Male, Female and Chamber Choirs, Children & Youth Choirs, performing in Sacred Choral Music, Folklore, Gospel, Pop & Modern categories. Contact: Meeting Music Inh. Email: info@meeting-music.com - Website: www.meeting-music.com

Bratislava Cantat II, Slovak Republic, 4-7 Oct

2018. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in autumn. Apply before August 1, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

8th Šiauliai Cantat International Choir Festival and Competition, Šiauliai, Lithuania, 4-7 Oct 2018.

Concerts in city halls, churches, choir competition in many categories. Contact: Lituania Cantat, Email: info@lchs.lt - Website: www.lchs.lt

Cantapueblo International Choral Festival, La Fiesta Coral de América, Panama City, Panama, 9-13 Oct 2018. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Email: cantapueblopanama@gmail.com - Website: <http://www.cantapueblopanama.com/>

Relevance: North Dakota State University's Third Choral Symposium, co-sponsored by ACDA, Fargo, North Dakota, USA, 11-13 Oct 2018. Inclusion, social justice, transformation, diversity, inspiration, community. Featuring Craig Hella Johnson conducting *Conspirare* in *Considering Matthew Shepard*. Concerts and interest sessions. Contact: American Choral Directors Association, Email: jo.miller@ndsu.edu - Website: <http://ndsu.edu/music>

Cracovia Sacra, Krakow Choir Festival of Sacred Music, Poland, 12-14 Oct 2018. Festival focusing on sacred music of different styles and different Christian churches. Choirs can compete in six categories or just take part in concerts. Contact: MELODY & Polonia Cantat, Email: info@poloniacantat.pl - Website: www.cracoviasacra.com

Singing in Seville, Spain, 14-19 Oct 2018. A week of music for experienced choral singers in a church in the historic centre of Seville led by Gabriel Díaz. Program rehearsal of Spanish Renaissance music for a public concert. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

International Choir Festival Corearte Barcelona 2018, Spain, 15-21 Oct 2018. Non-competitive event open to choirs of various backgrounds from all over the world. Workshops directed by Trent R. Brown (USA), Victor Alarcón (Chile) and Elisenda Carrasco (Spain). A common workshop for all singers on the Requiem in D minor, K. 626, (Mozart) will be conducted by Jordi Casas i Bayer. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 18-21 Oct 2018. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Claudio Monteverdi Choral Competition, Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

Cantate Barcelona, Spain, 19-23 Oct 2018. Choirs from across the globe participate in this annual festival. Share your music in towns throughout Spain's Costa Brava region. Make new friends during an evening of music with a local choir, and sing at the beautiful Auditori Palau de Congressos in Girona. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

City of Derry International Choral Festival, Ireland, 24-28 Oct 2018. Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Contact: Fiona Crosbie, festival manager, Email: info@codichoral.com - Website: <http://derrychoirfest.com/>

Canta al mar 2018 International Choral Festival, Calella, Barcelona, Spain, 24-28 Oct 2018. The festival Canta al mar has become an essential activity in INTERKULTUR's event calendar. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

17th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 25-28 Oct 2018. Choirs can register in categories such as Mixed, Male and Female Choirs, with or without requirements, Children and Youth Choirs, Musica Sacra and Folklore. Contact: Meeting Music Inh. Email: info@meeting-music.com - Website: www.meeting-music.com

International Choir Competition of Tolosa, Spain, 31 Oct-4 Nov 2018. Exchange of styles, interpretation, choral literature, vocal education and ways of each country and information about the musical and cultural traditions of the Basque Country. Contact: Centro de Iniciativas de Tolosa, Email: cit@cittolosa.com - Website: www.cittolosa.com

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

Cantapueblo International Choral Festival, La Fiesta Coral de América, Mendoza, Argentina, 7-10 Nov 2018. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact:

Cantapueblo Artistic Director: Alejandro Scarpetta,
Email: cantapuebloargentina@gmail.com - Website:
<http://cantapueblo.com/>

ON STAGE with Interkultur in Prague, Czech Republic, 8-11 Nov 2018. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

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

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

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

Tlaxcala Canta 7th International Choral Festival, Tlaxcala, Mexico, 23-29 Nov 2018. Festival for mixed, female and male choirs including workshops led by prestigious choral directors, gala concerts, extension concerts and conferences, exhibition and sightseeing tour of the Cacaxtla archeological site. Contact: Israel Netzahual, Coordinador General, Email: informes@tlaxcalacanta.org or coordinacion@tlaxcalacanta.org - Website: <http://tlaxcalacanta.org/>

International Choir Festival Corearte Medellin 2018, Colombia, 27 Nov-2 Dec 2018. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

Vienna Advent Sing, Austria, 29-30 Nov, 1-2 Dec, 6-10 Dec, 13-17 Dec 2018. Vienna welcomes choirs from around the world to share their voices in the music capital of Europe. Contact: Music Contact

International, Email: vienna@music-contact.com - Website: www.music-contact.com

28th Prague Advent and Christmas Choral Festival with Petr Eben's Prize 2018, Prague, Czech Republic, 30 Nov-1 Dec 2018. Competition open to amateur female, male, youth, mixed and children's choirs. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.or-fea.cz

International Composition Competition for Female Composers, Uppsala, Sweden, 1 Dec 2018. International competition targeting female composers of all profession and nationality. The premiere of the winning composition and award ceremony will take place at the Allmänna Sångens Annual Spring Concert in May 2019 in Uppsala. Contact: Allmänna Sängen and Anders Wall, project manager Simon Arlasjö, Email: award@allmannasangen.se - Website: <https://www.allmannasangen.se/asawca-eng>

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

Misatango Festival La Habana, Cuba, 4-9 Dec 2018. Singers and musicians from all over the world come together in La Habana to bring an evening full of tango rhythms and melodies to the stage. Under the baton of Mtro Saul Zaks, with composer Martín Palmeri at the piano and international soloists, participating choirs will jointly perform the "Misa a Buenos Aires". Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - Website: www.misatango.com/

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 6-9 Dec 2018. Competition, workshop, concerts in churches and on the Christmas markets stage. Your songs and performances will contribute to a truly heart-warming atmosphere of Christmas. Apply before October 1, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

9th Krakow Advent and Christmas Choir Festival, Poland, 7-9 Dec 2018. Festival for all amateur choirs from around the world to present their repertoire of advent, christmas and sacred choir music in the most prestigious churches in Krakow – Peter and Paul Church and famous Mariacki Church. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: <http://krakow.christmasfestival.pl/>

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

London Choir Festival 2019 with Simon Carrington, United Kingdom, 26 Dec 2018-1 Jan 2019.

Participating choirs will sing Handel's Coronation Anthems which are a great celebration of all that humanity holds dear. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

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

6th International Youth and Children's Choral Festival Juventus in Praga Cantat, Prague, Czech Republic, 18-19 Jan 2019. Competition open to amateur youth and children's choirs. Contact: ORFEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.orfea.cz

4th Misatango Choir Festival Vienna, Austria, 6-10 Feb 2019. Under the baton of Mtro Saul Zaks, with composer Martín Palmeri at the piano and international soloists, participating choirs will jointly perform the "Misa a Buenos Aires". Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - Website: www.misatango.com/

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

2nd Sing'n'Joy Princeton, New Jersey, USA, 14-18 Feb 2019. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <http://www.interkultur.com/events/2019/princeton/>

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

Association, Email: acda@acda.org - Website: <http://acda.org>

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

8th International Gdansk Choir Festival, Poland, 8-10 Mar 2019. Competitive and non-competitive festival for all kind of choirs from around the world. Jury members: Javier Busto (Spain), Ambroz Copi (Slovenia) Rihards Dubra (Latvia), Grzegorz Rubin (Poland), Jan Rybarski (Poland). Apply before Oct 15, 2018. Contact: MELODY & Polonia Cantat, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 15-18 Mar 2019. The Catholic University of Ponce, the University of Puerto Rico, and the city of Ponce invite choirs to discover Puerto Rico! Work with the island's most famous composers and directors, and exchange with choirs from the region. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Dublin International Choral Festival, Ireland, 20-26 Mar 2019. Individual workshop with one of Ireland's highly acclaimed conductors. Friendship Concert with an Irish host choir. Closing Concert Rehearsals with all participating choirs. Closing Concert Performance and Massed Sing. Contact: Music Contact International, Email: ireland@music-contact.com - Website: www.music-contact.com

Young Prague Festival, Prague, Czech Republic, 20-24 Mar 2019. Join choirs, bands, and orchestras from around the world at Young Prague, one of the most culturally diverse and enjoyable European events for young musicians ages 8-26. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.youngprague.music-contact.com

Festival of Peace and Brotherhood, Rome, Italy, 21-25 Mar 2019. Sing together with Italian choirs and others from around the world. Perform in breathtaking venues throughout the cities and towns southeast of Rome and in Rome's historic center. This festival fosters a deep sense of respect and understanding between cultures through the common language of music. Contact: Music Contact International,

Email: travel@music-contact.com - Website: www.music-contact.com

Golden Voices of Montserrat! International Contest, Montserrat Monastery, Catalonia, Spain, 24-28 Mar 2019. Contest day, master class, recording of the song in studio, flash mob and gala concert is waiting for you! Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonias.net - Website: www.fiestalonias.net

Verona International Choral Competition, Verona, Italy, 3-6 Apr 2019. Choirs from around the world attend this annual festival sponsored by the Association of Choirs of Northern Italy. Hear choirs from Asia, Eastern Europe, Central Europe and North America at the adjudicated performance venue and exchange with a local Italian choirs during your individual concerts. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://www.music-contact.com/>

17th Festival di Primavera (Spring Festival), Montecatini Terme, Tuscany, Italy, 4-6 & 10-13 Apr 2019. A great festival reserved to school's, children's and youth choirs with more than 20 workshop and internationally renowned conductors. More than 2500 participants every year coming from Italy and Europe. Apply before 31 Jan 2019. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

America Cantat 9, Panama City, Panama, 6-13 Apr 2019. America Cantat is the premier cultural music festival of the Americas, and is the only non-competitive choir festival to unite singers, clinicians, and festival choirs from North, Central, and South America in a ten-day cultural and musical immersion program. Over ten days, singers of all ages and abilities are invited to participate in overlapping five-day-long workshops. Contact: America Cantat, Email: info@acpanama19.org - Website: www.acpanama19.org

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

9th International Messiah Choir Festival, Salzburg, Austria, 25-28 Apr 2019. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus

MM, Email: messiah-salzburg@cc-a.at - Website: <https://messiah-chorfestival-salzburg.jimdo.com/>

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

World of Choirs, Montecatini Terme, Toscana, Italy, 28 Apr-1 May 2019. All the participants will demonstrate their skills on one of the best stages of the Adriatic coast. Invites all amateur choirs! Italy will not leave you indifferent. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonias.net - Website: www.fiestalonias.net

65th Cork International Choral Festival, Ireland, 1-5 May 2019. For 5 wonderful days Cork City and County will welcome some of the finest amateur Competitive and Non - Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

7th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 2-5 May 2019. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts at the beautiful San Leo medieval cathedral. Apply before 31 Mar 2019. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

14th International Festival of University Choirs UNIVERSITAS CANTAT 2019, Poznań, Poland, 6-12 May 2019. Meetings of university choirs from all around the world in order to stimulate co-operation and cultural exchange. Non-competitive festival. Contact: International Festival of University Choirs, Email: festival@amu.edu.pl - Website: <http://cantat.amu.edu.pl/pl/>

6th Vietnam International Choir Festival & Competition, Hoi An, Vietnam, 15-19 May 2019. For choirs of all kind from around the world. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <http://www.interkultur.com/events/2019/hoi-an/>

Voices United in Costa Rica, San José, Costa Rica, 15-22 May 2019. With Ian Loeppky and the University of North Alabama String Orchestra. For choirs of any kind from around the world. Optional individual concerts and gala concerts. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Beijing and Hong Kong Choir Festival, China, 19-27 May 2019. Artistic director: Eric Stark. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

International Choir Festival Corearte Senior 2019, Puerto de la Cruz, Tenerife, Spain, 21-26 May 2019. Non-competitive event for amateur choral groups of adults (50 years old and more). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

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

International Choral Competition Ave Verum 2019, Baden, Austria, 31 May-2 June 2019. Baden is a spa and has been a historical meeting point for artists such as Mozart, Beethoven, Schubert, Strauss, Lanner and many more. For all amateur choirs (mixed, female, male, treble, men) of at least 20 singers, maximum 50 singers. Apply before November 1st, 2018. Contact: Wolfgang Ziegler, chairman, Email: aveverum.baden@gmail.com - Website: www.aveverum.at

Sing Austria with John Dickson, Vienna & Salzburg, Austria, 3-9 June 2019. Individual and festival concerts under the direction of John Dickson. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

D-Day Memorial Concert Series, Paris and Normandy, France, 4-10 June 2019. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/2019-paris-choral-festival/>

Limerick Sings International Choral Festival, Limerick, Ireland, 5-10 June 2019. Non-competitive event for choirs of all traditions and nationalities. Choirs will meet each other through formal and informal concerts and other social events. It will

include a gala concert with a professional Irish orchestra under the direction of Dr. Cameron LaBarr. Apply before December 1, 2018. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

Tampere Vocal Music Festival, Tampere, Finland, 5-9 June 2019. This versatile international festival includes a chorus review, a contest for vocal ensembles, concerts and workshops among other things, and gathers approx. 2,000 singers to Tampere. Contact: Tampere Sävel, Tampere Vocal Music Festival, Email: music@tampere.fi - Website: www.tamperevocalmusicfestivals.fi/vocal/en

Krakow International Choral Festival, Poland, 6-10 June 2019. Perform alongside international choirs during adjudicated and non-adjudicated performances in Poland's medieval center of culture, art and academics. Perform in the Karłowicz Music School, the Krakow Philharmonic, and some of the city's most beautiful churches! Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

10th International Krakow Choir Festival Cracovia Cantans, Poland, 6-9 June 2019. For all kinds of choirs, 9 categories, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before November 15, 2018. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Rome Choral Festival, Italy, 6-11 June 2019. For all kind of choirs. Artistic Director, Dr. Leo H. Davis. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

16th International Chamber Choir Competition Marktoberdorf 2019, Germany, 7-12 June 2019. Two categories: Mixed choirs and Popular Choir Music. Compulsory work for each category. Apply before October 15, 2018. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

Wales & England Choir Festival 2019 with Thomas Lloyd, United Kingdom, 8-14 June 2019. Participating choirs will sing a repertoire of Cathedral Anthems. Possibility for choirs to perform independent and collaborative concerts. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

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

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

Dublin Choral Festival, Ireland, 19-23 June 2019. The festival chorus will perform thrilling choral literature under the direction of Artistic Director Dr. Stan Engebretson – Chorale Artistic Director for the National Philharmonic. Contact: Music Celebrations International, LLC, Email: info@dublinchoralfestival.org - Website: <http://dublinchoralfestival.org/>

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

International Choral Festival in Tuscany, Montecatini Terme, Italy, 20-24 June 2019. Join choirs from around the world in the heart of Tuscany to perform in venues throughout the region. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

Roma In Canto International Festival of Sacred Music, Rome, Italy, 20-24 June 2019. Perform a stunning repertoire of music by Monteverdi and Palestrina during High Mass at St. Peter's Basilica alongside choirs from across the globe. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

Festival Chorale de Paris commemorating the 75th Anniversary of D-Day, France, 24-30 June 2019. Artistically rich, poignant and inspirational journey through areas of France steeped in historical significance. In collaboration with Paris Choral Society, composer-in-Residence, Richard Burchard, and artistic director, Dr. Jefferson Johnson. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

picfest - Treble Choral Festival, Eugene, Oregon, USA, 25 June-1 July 2019. Pacific International Choral Festivals' 22nd Season in America's spectacular Pacific Northwest! Maestro Henry Leck leads boychoirs, girlchoirs, mixed treble choirs (through age 18). Contact: Oregon Festival Choirs, Email: peter@picfest.org - Website: <http://picfest.org/>

7th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toru , Poland, 29 June-3 July 2019. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Paris Choral Festival, Paris, France, 2-9 July 2019. Festival taking place in July 2019 (75th Anniversary of D-Day and the Liberation of France). Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/2019-paris-choral-festival/>

10th Salerno Festival, International Choral Festival, Salerno, Naples and Amalfi Coast, Italy, 3-7 July 2019. The charming Amalfi Coast and the beautiful ruins of Pompei and Paestum welcome the choirs from all over the world to this international festival organised by the national federation of choirs in Italy. Five days of music, art, culture and sun! Apply before 15 Mar 2019. Contact: Federazione Nazionale Italiana Associazioni Regionali Corali (FENIARCO), Email: info@feniarco.it - Website: www.feniarco.it

11th International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 3-7 July 2019. Competition for choirs and music ensembles from all over the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <http://www.interkultur.com/events/2019/wernigerode/>

21st International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 4-7 July 2019. Ten selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.cantusmm.com

Passion of Italy Rome Festival, Italy, 5-9 July 2019. With Dr. Janet Galván. For choirs of any kind from around the world. Individual and festival concerts. Sing mass at St. Peter's Basilica. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

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

Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: CONCERTS-AUSTRIA, Email: office@scfestival.org - Website: www.scfestival.org

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

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

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

With Henry Leck (Indianapolis Children's Choir) and David Flood (Master of the Choristers at Canterbury Cathedral). Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

8th Bali International Choir Festival 2019, Denpasar Bali, Indonesia, 23-27 July 2019.

Bali Cantat, Choir clinics and workshops, evaluation performances, friendship concerts, choir competition, choir championship, Grand Prix championship, 'Meet the Jury' consultation. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Email: mailbcsevents@gmail.com - Website: www.bandungchoral.com

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

Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Födrerverien Interkultur, Email: mail@interkultur.com - Website: <http://www.interkultur.com/>

10th European Academy for Choral Conductors, Fano, Italy, 25 Aug-1 Sep 2019.

A professional masterclass open to participants from all over the world with a high level choir-in-residence. Maximum 20 active conductors. Apply before 30 Apr 2019. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

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

Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

13th Rimini International Choral Competition, Rimini, Italy, 19-22 Sep 2019.

Competition for equal voices, mixed choirs, children & youth choirs, folk/Gospel music and sacred music. Apply before May 31, 2019. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

International Choir Festival Corearte Barcelona 2019, Spain, 14-20 Oct 2019.

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

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 17-20 Oct 2019.

Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Contact: Claudio Monteverdi Choral Competition, Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

International Choir Festival Corearte Brazil 2019, Caxias do Sul, Brazil, 11-17 Nov 2019.

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

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

Vienna's Cultural Affairs Department welcomes choirs from around the world to share their voices in the magnificent City Hall and breathtaking Melk Abbey as part of the city's Advent celebration. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

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

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

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

For all kinds of choirs from all around the world. Evaluation Performance, Individual Coaching, meeting in music Friendship Concerts and a Choir Parade through the streets of Riva. Contact: Meeting Music Inh. Email: info@meeting-music.com - Website: www.meeting-music.com

Barcelona Workshop "Easter Week and Religious Choral Music", Spain, 6-9 Apr 2020. Intensive workshop with Josep Prats (Spain) as main guest conductor. Contact: Festival Internacional de Coros Corearte Barcelona, Email: stage@corearte.es - Website: www.corearte.es

10th International Messiah Choir Festival, Salzburg, Austria, 23-26 Apr 2020. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: <https://messiah-chorfestival-salzburg.jimdo.com/>

66th Cork International Choral Festival, Ireland, 29 Apr-3 May 2020. For 5 wonderful days Cork City and County will welcome some of the finest amateur Competitive and Non - Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

8th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 30 Apr-3 May 2020. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts at the beautiful San Leo medieval cathedral. Apply before 31 Mar 2020. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

68th European Music Festival for Young People, Neerpelt, Belgium, 30 Apr-4 May 2020. Categories: children's, single-voice youth, mixed-voice youth, pennant series children, pennant series single-voice youth, pennant series mixed-voice youth, free series: vocal and vocal-instrumental ensembles such as close harmony, vocal jazz, folk music, gospel & spiritual. Contact: Europees Muziekfestival voor de Jeugd, Email: info@emj.be - Website: www.emj.be

International Choir Festival Corearte Senior 2020, Puerto de la Cruz, Tenerife, Spain, 19-24 May 2020. Non-competitive event for amateur choral groups of adults (50 years old and more). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

14th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 10-15 July 2020. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: CONCERTS-AUSTRIA, Email: office@scfestival.org - Website: www.scfestival.org

12th World Symposium on Choral Music, Auckland, New Zealand, 11-18 July 2020. Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: <http://wscm2020.com/> or <http://www.nzcf.org.nz/>

International Choir Festival Corearte Rio de la Plata 2020, Montevideo, Uruguay, 8-13 Sep 2020. Competition open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

14th Rimini International Choral Competition, Rimini, Italy, 17-20 Sep 2020. Competition for equal voices, mixed choirs, children & youth choirs, folk/Gospel music and sacred music. Apply before May 31, 2020. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it



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