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International Choral Bulletin

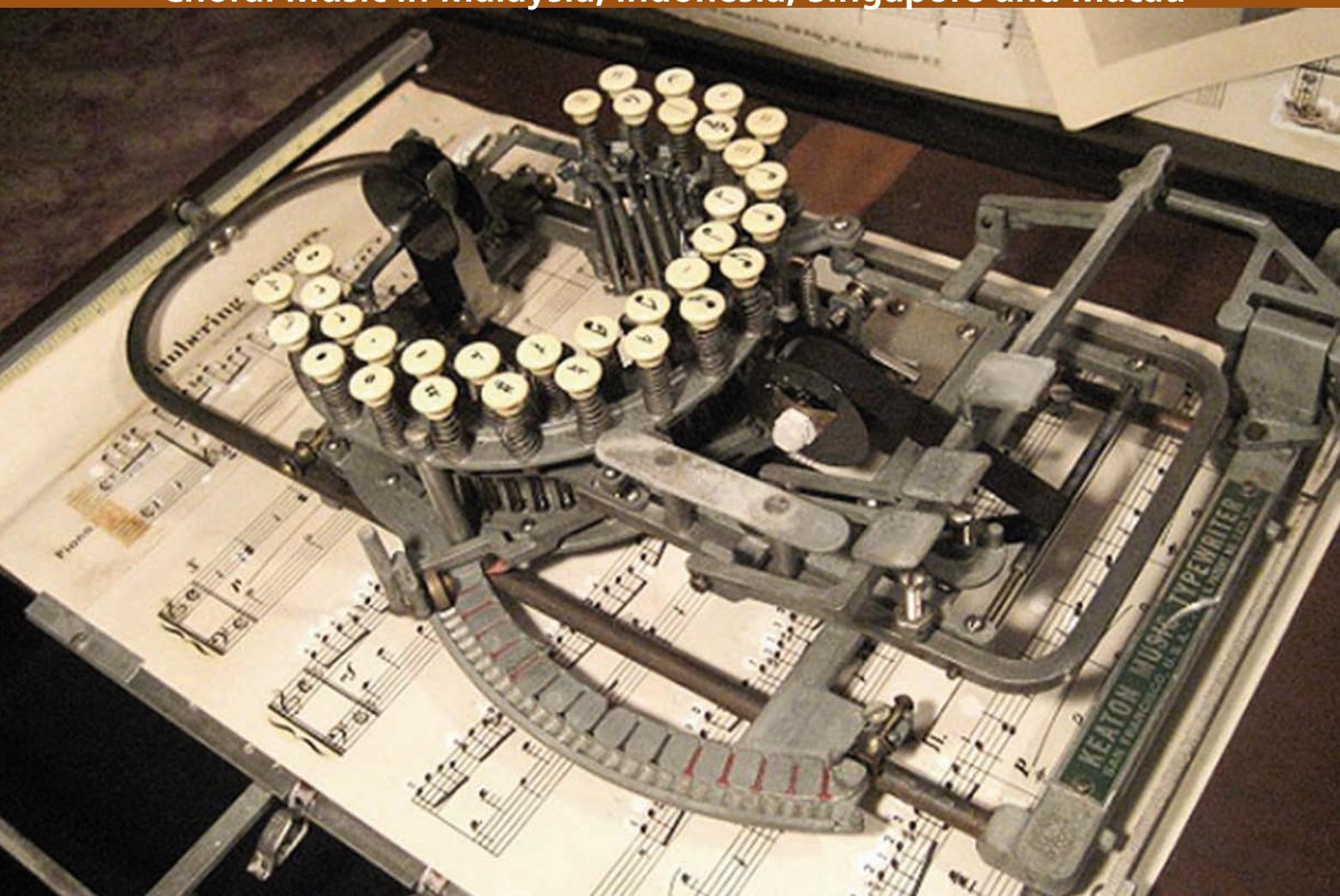
ICB

First IFCM International Choral Composition Competition

A Great Success! Results and Interview Inside

Dossier

Choral Music in Malaysia, Indonesia, Singapore and Macau





International Federation for Choral Music

The International Choral Bulletin is the official journal of the IFCM. It is issued to members four times a year.

Managing Editor

Dr. Andrea Angelini
Via Pascoli 23/g
47900 Rimini, Italy
Tel: +39-347-2573878 - Fax: +39-2-700425984
E-mail: aangelini@ifcm.net
Skype: [theconductor](https://www.skype.com/name/theconductor)

Editor Emerita

Jutta Tagger

Editorial Team

Michael J. Anderson, Philip Brunelle,
Theodora Pavlovitch, Fred Sjöberg, Leon Shiu-wai Tong

Regular Collaborators

Mag. Graham Lack – Consultant Editor
(graham.lack@t-online.de)
Dr. Marian E. Dolan - Repertoire
(mdolan@aya.yale.edu)
Dr. Cristian Grases - World of Children's and Youth
Choirs (cgrases@gmail.com)
Nadine Robin - Advertisement & Events
(nrobin@ifcm.net)
Dr. Cara S. Tasher - Composers' Corner
(ctasher@gmail.com)

Help with Texts and Translations

English: Gillian Forlivesi Heywood (coordination),
Diana J. Leland, Irene Auerbach (text and linguistic
editing and revision)
French: Maria Bartha (coordination), Florence
Récurisé (linguistic editing and revision)
German: Anne Stahl (coordination), Dr. Lore Auerbach
(linguistic editing and revision)
Spanish: Maria Catalina Prieto (coordination), Juan
Casasbellas (linguistic editing and revision)

Layout

Nadine Robin

Cover

Layout by Andrea Angelini, ICB Managing Editor

Design & Content Copyright

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Banners

by Dolf Rabus on pages 22, 66 & 68

Template Design

Marty Maxwell

Printed by

Imprimerie Paul Daxhelet, B 4280 Avin, Belgium

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Additional copies: Euro 7.50 each

Membership and Advertising

International Federation for Choral Music
PO Box 42318, Austin TX 78704, USA
Fax: +1-512-551 0105
E-mail: nrobin@ifcm.net
Web: www.ifcm.net

Publisher: International Federation for Choral Music, PO Box 42318, Austin TX 78704, USA

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Choral Music in Malaysia, Indonesia, Singapore and Macau

An Overview of Choral Activities in Malaysia
Susanna Saw

Choral Life in Indonesia
Angela Astri Soemantri, Michael Mulyadi, Monty P. Satiadarma

A Choral Miracle On Our Tiny Island - Singapore Choirs
Toh Ban Sheng

Macau, a Wager on Choral Music
Aurelio Porfiri

An Overview of Choral Activities in Malaysia

Susanna Saw

Director and Founder of
The Young Choral Academy, Kuala Lumpur



The choral scene in Malaysia is very much in its infancy. There is still much to be done to bring it up to the standard of international choirs, but before this is addressed one needs to understand the history of Malaysia's choral tradition.

The birth of choral singing can be traced back to Malaysia's pre-independence in 1957, when the British established many missionary schools here. Choral singing was introduced as part of the curriculum in some of these schools. During the 1940s and 50s, much of the culture of the Malaysian Chinese community was heavily influenced by the culture in China. After hearing a visiting choir from Wuhan, many of the local Chinese associations started forming choirs for their own members. The three choirs which were established during this time are Chin Woo Athletic Association Selangor and KL Choir, the Selangor Yan Keng Benevolent Dramatic Association Choir, and the Qiong Lian Operatic Association Choir. These choirs are still active today with choir members ranging from 20 to 70 years old! Following this, from the 1960s onwards many other associations began forming their own choirs.

All these choirs played, and continue to play, an important role in nurturing choral singing activities in Malaysia. Over the years, they have organised events such as music festivals, competitions, and concerts in order to keep this singing culture alive. Even though these activities have been historically focused more on the Chinese choir community, they paved the way for the establishment of the existing choral scene and are still very much an important part of Malaysia's choral culture as a whole.

Compared to our neighbouring countries like Singapore and Indonesia however, Malaysia's awareness of choral education still needs some encouragement. To the public, the term 'choir' merely refers to another form of entertainment. In schools, singing in a choir is only an extracurricular activity and is usually the first to be eliminated when exams are approaching, or if students face any academic difficulty.

Although music is a compulsory subject at primary schools, there is not much focus or structure on choral singing. Choirs exist

in most schools for the main purpose of performing for school occasions such as Speech Day, National Day and Teachers' Day. Schools with better funding may employ professional vocal instructors to work with the choir members; however, this is the exception rather than the rule due to funding constraints.

'Show Choir' is the preferred choral style in Malaysia. The public here has the general idea that choral singing requires singers to be inanimate and it is therefore less commercially entertaining. The public thus appears to respond better to flashy showmanship rather than the beautiful sound of harmonious voices. Consequently, more and more choirs in Malaysia are working towards singing with movement or choreography.

The annual Inter-School Choir Competition among public schools in Malaysia plays an important role in promoting the choral singing culture. Malaysians by nature are very competitive. This is the only way to motivate the members to attend extra rehearsals and to strive for quality. This is also a way of obtaining funding and support from school

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The Kuala Lumpur Children's Choir at their year end production, Triple Bill++, November 2010



All participating choirs at the 7th Malaysian Choral Eisteddfod 2009

6 principals, teachers and parents. As the majority of participating schools focus only on competitions, choir activities will sadly diminish after the competition season ends. Only schools that are very keen on choral singing, or which have good music teachers, will continue their rehearsals post-competition.

With the above understanding of the Malaysian choral history and activities in mind, there are three crucial areas which need to be addressed at the present moment with a view towards long-term investment:

1. Teachers' Training

In order to improve music awareness and to raise the standard of music in Malaysia, good music teachers are a necessity. In Zoltan Kodaly's words (Choksy, 1999): *"For a poor director fails once, but a poor teacher keeps on failing for thirty years, killing the love of music in thirty generations of children."*

In recent years, younger musicians in Malaysia have slowly become aware that there are indeed good prospects in becoming a choir teacher. Through their participation in overseas competitions and music festivals,

some have started to pursue choral conducting in earnest. With the experience and exposure gained from abroad, they have started working with secondary level school choirs (aged 13-19) and independent youth and adult choirs. The level of singing within this age group has seen tremendous improvement: mixed voice choirs have proved to be very popular on the local scene, and marked developments have also emerged in several equal voice choirs.

In contrast with the secondary school choirs, the standard of primary school choirs is still very much wanting. Most of the



Meeting new friends at the Malaysian Choral Eisteddfod

experienced choir teachers prefer working with young people to working with younger children, mainly because they feel that they lack the experience or the patience, and thus it would be easier to share their musical knowledge with older members. On top of that, the younger teachers may not have had much experience, if any, in classroom management.

In addition, training in childhood music education needs to be further developed. In recent years, courses in Teacher Training have been brought to Malaysia from abroad to give teachers an avenue for mastering their teaching skills, without the considerable expense of international travel. The Kodaly Method courses focusing on Early Childhood and Primary Level training have been conducted here annually since 2009. More recently, in 2010, training courses for the Orff Approach were organised locally. These programs help teachers to plan lessons and widen their knowledge in obtaining teaching resources. They are also able to work on their musicianship skills, expand their musical repertoire and develop proper skills in conducting and methodology. Most importantly, they have the chance to form a Teachers' Support Group, making it possible to share knowledge with one another.

2. Repertoire and Publication

Malaysia has a rich musical heritage. The three major races in Malaysia - Malay, Chinese, and Indian - each have their own musical culture. The eastern part of Malaysia consists of two large states – Sabah and Sarawak. The communities from these two states also have their unique forms of music drawn from the numerous ethnic tribes which make up the population. Each of these cultures has inadvertently left its own mark in the melting pot of music that identifies Malaysia.

However, there is no one body of music in existence which brings together or promotes Malaysian music. The younger generation is very much pop-influenced; Chinese communities still sing songs 'imported' from China, and we seldom hear choirs perform Indian music. Malaysian choirs participating in international level competitions often find it very difficult to locate music which represents our culture. Arrangements by our local composers and arrangers are scant and unfortunately for the most part, our choirs have to resort to singing Malaysian folk choral works arranged by composers from Singapore, the Philippines and other countries.

To address this, the Young Choral Academy in Kuala Lumpur has, since 2007, taken up the role of compiling and promoting Malaysian compositions and arrangements, publishing a series of works by Malaysian composers. The Academy regularly commissions work from these composers, and encourages budding composers to produce more choral works to cater to the needs of local choir teachers at all levels.

Apart from publishing, the Young Choral Academy also promotes local music by producing and performing shows that feature Malaysian music. "Buatan Malaysia" (Made in Malaysia), for example, is an annual concert which provides a platform not only for the public to learn more about Malaysian music, but also for composers to showcase their works whilst encouraging choirs to sing them. It is our hope that the Academy's efforts will sow the seeds of public appreciation for Malaysian music which will bear fruit in the near future.

This year, the Young Choral Academy, together with some Malaysian composers, will be organising the first ever workshop for

composers on choral music composition. This workshop will specifically focus on introducing knowledge of the vocal arts to the participants by bringing in experienced choral composers from the neighbouring countries, vocal instructors, singers and choirs to work with them during the event.

3. Festivals and Competitions

We have seen an increase in workshops and competitions being held in Malaysia over the last few years. On many occasions, choral clinicians have been brought in from abroad to help raise awareness and the standard of choral singing. Among the larger choral events held here are the Selangor/Kuala Lumpur Music Festival (held annually since the 1960s); the Klang Music Festival (since the 1980s); the Penang State Symphony Orchestra and Chorus Camp (since 1990), and the Malaysian Choral Eisteddfod (since 2003; formerly known as the Young Singers Choral Festival).

The increased participation of choirs in these events is truly an encouraging indication that people are beginning to take a serious interest in Malaysian choral singing, and we hope to continue to make progress and uphold the standards of these events.

Of course, there are many other areas for us to improve upon, such as building better halls with good acoustics for voice, forming a Choral Directors Association, obtaining better financial and media support including support from the government and the public. The list goes on and on! There is never an end to the improvements that can be made. The journey towards building a better choral culture is always tough, yet it is equally exciting to see its progress. It is not the effort of one, but the contribution of many that has made, and will make, this

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progress become reality. It is my sincere hope that Malaysian choirs will make a significant impression on the world choral map in the near future.

Events in 2011

- 9th Malaysian Choral Eisteddfod (May-June) 2011 will see the Malaysian Choral Eisteddfod reaching out to more singers through its "Outreach Programme". This event will be held in different states:
 - 29 April-1 May: Kuching, Sarawak
 - 6-8 May: Kota Kinabalu, Sabah
 - 28-29 May: Selangor/Kuala Lumpur – Children's Category
 - 11-13 June: Selangor/Kuala Lumpur – Youth Category
 - 18-20 June: Ipoh, Perak
- Kodaly Early Childhood Training (30 May-10 June)
- Klang Music Festival (27-28 August)
- 1st Malaysian Choral Composers Workshop (September)
- Kuala Lumpur/Selangor Music Festival (Third weekend in November)

- Kodaly Primary Level Training (5-16 December)
- Celebrating World Choir Day (11th December)

Susanna Saw graduated from the Melba Memorial Conservatorium of Music, majoring in piano and vocal singing as a second study. She attained her Australian Kodaly Certificate from the University of Queensland, and has performed in various concerts in Australia and Malaysia, both as a soloist and accompanist. Starting her choral teaching experience with the Australian Boys' Choir, Susanna moved on to become Assistant Choral Conductor and Vocal Coach at the prestigious MacRobertson Girls' High School in Victoria in 1998. She is currently a tutor and choir director at the Malaysian Institute of Arts and University of Malaya's Music Faculty choir. When not teaching, Susanna immerses herself in the development and advancement of the choral

scene in Malaysia. She founded the Young Singers Choral Festival in 2003, an annual festival for young musicians in Malaysia to gain choral knowledge from the various invited choir tutors from U.K, Denmark, U.S and Singapore. Her latest venture in the choral scene was the establishment of the Young Choral Academy in Kuala Lumpur, aimed as a venue for choral lovers to learn more about choral music and a venue for young Malaysian composers and arrangers to compose more choral works. She has been appointed the Executive Committee Member of the Interkultur Foundation and is a member of International Federation of Choral Music (IFCM). Email: susanna.saw@gmail.com

Edited by Gillian Forlivesi Heywood, Italy ●



Rehearsal session with Mr Jonathan Velasco at the 8th Malaysian Choral Eisteddfod, 2010



The Young Kuala Lumpur Singers performing Malaysian folk song and dance in China, July 2010

Choral Life in Indonesia

Angela Astri Soemantri

Choral Conductor

Michael Mulyadi

Music Journalist

Monty P. Satiadarma

Psychologist



Indonesian Folk Choral Music

Over the past ten to fifteen years, various Indonesian choirs have racked up many achievements at international choir festivals, primarily in the folklore category. Undoubtedly the richness and diversity of Indonesian culture have influenced the choirs' performances and impressed judges and public spectators with their blend of vocals and stage acts that include costumes. Indonesia's geography plays an important role in its cultural diversity, influencing more than two hundred million people, living in more than thirteen thousand islands of this equatorial archipelago in South East Asia. From the rhythmic rattling sound of the lush hills to the roar of the giant Indian Ocean waves, nature's sounds are carried along with traditional customs and spiritual beliefs, creating the nuances displayed by every Indonesian choir. Singing has been a traditional custom in this nation, reflecting both the colors of nature and the diversity of cultures. Indonesians sing lullabies to their babies nestled in hammocks; they sing to their land and soil when planting and harvesting rice; and they glorify the universe to give thanks to the Creator.

Indonesia is a festive land where the people celebrate life by singing and dancing at festivals and when receiving guests in villages. Group singing is part of the custom: Choirs have traditionally existed in Indonesia, although they may sing in unison. Music and rhythm are part and parcel of activities as diverse as tea planting and harvesting; fishing and grinding rice; praying in a mountain-top temple, and child's play in the small yard of a hut.

The singing tradition in Indonesia goes back decades, perhaps even centuries. Spiritual chants date back possibly to the

period of the Hindus, or even to a few hundred years B.C. Although no musical notation has been found, we do have simple words written as lyrics on stone tablets and bamboo, which historians assume were chanted or sung glorifications of the gods, the universe or the king. Such concepts are similar to those found in Babylonian, Egyptian and Hellenic cultures thousands of years before Christ.

Indeed, our Western Indonesian ancestors who came from Yunnan Province in Southeast Asia carried musical knowledge along with their agricultural practices. Indonesians still include music in their agricultural celebrations, as do the people of Myanmar and Cambodia. Our Eastern Indonesian ancestors, who were related to the Aborigines of the southern hemisphere, also tend to be festive during fishing and hunting.

Christianity expanded in several regions of Indonesia during the 17th through the 20th centuries, thanks to the influence of Dutch and Portuguese government agents and traders with the East Indies. In Northern Sumatra, North Sulawesi (Celebes), Central Java, the Mollucas, New Guinea and the Lesser Sunda Islands, Protestant and Catholic beliefs were both widely accepted by the local population. Local traditional music was assimilated into the new church music introduced in the course of evangelization. Collective singing slowly took on the new form of choral singing, and local worship tunes adopted Western harmonies. Churches started to exert an important role in shaping the art of choral singing. Hymns were written and community choirs established to serve local congregations. In recognition of the pleasant impact such activities had on their spiritual life, parishioners wrote Masses and made

recordings. Over the years these new vocal compositions created a more pleasant spiritual atmosphere during services.

Along the way, western musical knowledge and methods were passed from missionaries to locals, who learned the harmonious *do re mi* system, which differed from the traditional pentatonic music. All these factors contributed to the development of distinct musical expressions in each region, a mixture of both local collective singing and western choral traditions.

Meanwhile, Western military hymns and marches imported to Indonesia during the Dutch era influenced many Indonesian musicians and composers, leading them to create Indonesian epic songs based on what they had learned about composition in Dutch-Indonesian schools. For example, the Indonesian national anthem and various hymns were composed during World War II by national composers who had previously worked for the national radio station that broadcast classical music.

However, it is not possible for choirs to sing only the national epic songs, but no other secular choral repertoire existed! Most choirs are not church-based and have no affiliation with any religious organizations, and may limit their use of sacred choral music, including polyphonic music, because it may contradict some peoples' religious beliefs. Access to the secular musical canon was also very limited until the end of the 1980s. Musical scores and choral books were rare and hard to find even in bookstores in the capital city of Jakarta, as they all had to be imported. Indonesia itself only had a handful of choral experts at the time, making it more challenging still to explore the standard Western repertoire. As a result, many local choir activists turned to their

10 local music heritage: Composers and arrangers began to look at traditional Indonesian songs as the basis for new choral compositions. Countless themes have already been captured in numerous folksongs, which have become an incredibly rich source of inspiration. Even a single theme may be cultivated in several dialects and melodies, such as Indonesians' well-known lullaby melodies -- "Nina Bobo", "Lelo Ledung" and "Soleram", to name a few.

In this multi-ethnic nation, influential traditional cultures have blended together and re-formed a number of musical compositions, either by retaining their basic tune, being re-composed into a modern tune, or turning into a uniquely integrated style. Traditional dance and spiritual aspects have been recreated as part of vocal compositions, making for spectacular choral performances. The growth of such concepts has invited and motivated young composers to create dynamic musical innovations that reflect Indonesian culture.

Indonesian choral arrangers are numerous: Agustinus Bambang Yusana is known for his work as a conductor and

choral arranger of Indonesian folk songs. Based on personal experience and study, he composes works of high sensitivity with strong Indonesian ethnic nuances. Yusana believes that the richness of Indonesian culture, plus the uniqueness of its music, can deliver peace into a listener's heart and mind, as well as harmonious sounds. Through his choral arrangements, he tries to express his creativity while enriching the diversity of Indonesian music in choral performance.

The Yamko Rambe, a song from West Papua, was his first composition; it exposed his strength in composing Indonesian choral music. He starts the process by collecting background information on the ethnicity and origins of a song in order to really tune in to the characteristics of the music, to the traditions and rituals surrounding the song, and to know how the sound is reflected in the habits of that ethnic group. This essential fundamental ethnic and cultural knowledge leads him to find spots where he can improvise around the melody. For instance, the shouts the Papua people use to call out to each other were inserted into a song in the form of yells, not only to give beauty to the song or as a decorative

ornament, but to give meaning to the interpretation of the melody. Yusana's compositions always add to the development of contemporary music: his adjustments may relate to the interpretation of the lyrics, may add musical instruments such as percussion, or include rhythmic dance. So long as the original core of the song is maintained, such improvisations don't seem to damage the song; rather, they beautify the song's overall performance.

Together with a good sense of musicality, the multiethnic dimension creates unique musical compositions. Thus, Indonesian folklore compositions tend to spur choirs to reveal the uniqueness of the music of Indonesia's ethnic groups.

Any discussion of Indonesian choral folk music will necessarily be a long one, as the richness of Indonesian culture is an endless topic for discussion, exploration and analysis. Indonesian music is continually being developed as part of the world's heritage. Anyone interested in choral music can feel the vast Indonesian multi-ethnic and multi-cultural dimensions by exploring it.



Choir members visiting Bali to study Balinese culture and tradition



Wearing traditional costume for singing the Javanese traditional song

Choral Education in Indonesia

Singing is part of regular social activities in Indonesia, including schools. In almost every elementary school, singing is included in the curriculum. At least once a week, students attend voice classes. They learn to sing together and to sing one by one in front of the classroom, receiving grades from the teacher. Schools provide these classes to enable students to sing the national anthem, national patriotic songs (marches and hymns) and Indonesian children's songs. Students and teachers normally get together to raise the flag and sing the national anthem on national holidays, including the annual independence day (August 17). Some schools also do so on National Education Day in May and on the "Pancasila Day" in October (where the country's five founding principles are celebrated), as well as on other patriotic holidays. Almost every student in the country must memorize the national anthem and several other patriotic songs. (During university new-student orientations, upper classmen often ask freshmen to sing the national anthem: If they have forgotten it, they may be bullied.)

The development of Christian choirs motivated schools, universities and other communities within Indonesian society to develop their own choral activities, each influenced by their particular ethnic, social and religious backgrounds. As a result, choral activity is booming. For example: During the World War II era, choir concerts were broadcast on national radio to motivate soldiers; during the 1970s, wives of military personnel developed choral activities to perform in public; university students also participate in choirs as an extracurricular activity.

Choral festivals also began to flourish, supported by the Department of Culture and Education (for students) and the Social Department. The impact was rather unexpected: Since the mid-1970s, when choral activities bloomed in various provinces – in the form of amateur festivals, professional festivals, student festivals, ethnic and cultural festivals, or national holiday celebrations – we have rarely seen any government-sponsored festival without a choir.

Although singing or voice lessons are included in the school curriculum, and group or communal singing represents part of a student's educational duties, there is no official strictly choral education in Indonesia. Students may participate in a choral group as an extracurricular activity or join a neighborhood or church choir. Over the past two decades, national and provincial authorities have developed choral festivals, some with government financial support, but have not introduced choral education. Voice class remains as the official curriculum, mostly in non-choral form. Voice class teachers are not required to have any background in vocal education, so long as they can play an instrument. A few schools may impose that requirement, but most do not. Activities that are supposed to help students explore various musical aspects of the human voice turn out to be only general music concepts, based on whatever limited personal knowledge the teacher may possess. Indicators of success, namely, good grades, may depend only on the student's ability to



Orcaellae Vox Sacra choir singing Yamko Rambe



Workshop on vocal using kazoo with an international vocal coach from London

12 sing a song in SA, SSA, SAB or SATB format, but not on the student's skill actually performing singing techniques. Very often teachers choose an inappropriate repertoire; thus students are unable to perform it well. This may be due to the teachers' limited skill in choosing and finding appropriate music, or to their inability to determine which repertoire is most in accord with their students' skills, or even to a lack of knowledge about the concept of choir itself.

Educational programs in Indonesia do not pay as much attention to musical talent and skill development as they do to mathematics and linguistics. Even in linguistics, programs pay more attention to grammar constructions than to literature. Ironically, Indonesian society is rather poetic in its linguistic expression. Poems, lyrics and chants remain part of the gathering tradition of many Indonesian tribes and ethnic groups. Expectations that students will be provided opportunities to develop their artistic talents at school remain bleak for several years to come, although opportunities to do so in the community are promising: While schools provide no choral lessons for various reasons, the number of private community-based music institutions is growing, particularly in big cities such as provincial capitals.

The passion for choral music has increased in Indonesia as it has throughout the world. Indonesians who have had the opportunity to go abroad and study choral music have returned bringing enlightenment for the development of Indonesian choral music. These scholars have brought new approaches to the study of choral music from all over the world, inspiring many Indonesian choral music activists who have been hungering for new knowledge. Regrettably, the process of knowledge

transfer tends to occur in private music institutions rather than in public schools. While public school choirs are limited by the teachers' lack of choral music education, private music school students tend to make better progress, thanks to instructors with international educational backgrounds and more experience leading choirs.

We may consider these private music institution teachers as pioneers of Indonesian choral music. Many have been members of university or church choirs, or have pursued Master's degrees in music abroad. Two decades ago, choral activities in Indonesian universities were considerably more scarce than they are today: Only a few had student choirs, and the forms were considerably simpler as well. They tended to sing hymns and anthems in monophonic style, and directors rarely arranged songs into complex compositions as they do now. Church choirs have sung more complex vocal compositions

for a long time, but tended to perform only during church services. Thus communities had only a limited awareness of that style of music.

Slowly but surely choral music in Indonesia has begun to show substantial progress. Many choir concerts are held in schools, concert halls and churches, and are sought after and enjoyed by locals and foreigners. Audiences are being invited not only to enjoy the performance but also to learn about the repertoire being presented. Inspiration and creativity may emerge from such performances, and high-quality choirs that perform advanced musical compositions motivate other choirs to develop their own skills as a result of the experience of attending such concerts.

Concerts in Indonesia no longer aim merely to provide a theatrical performance but also to continually improve in quality



Choir clinic with choral expertise

and to explore a more creative repertoire. Although the number of children's choirs is still limited, recent concerts indicate that they have learned good basic singing skills, no doubt taught by experienced and knowledgeable teachers.

It does not stop there: Motivated choir lovers have supported the development of choir activities by inviting international experts to conduct master classes, primarily in urban areas of Indonesia. Many choirs participate actively in such programs.

The multicultural country that is Indonesia currently holds huge potential to have an impact on music, in particular on choirs. Indonesia has significant human resources, but limited expertise in music education and the lack of attention from the government may cause an uneven development of choral music in Indonesia, resulting in developmental gaps between geographic areas.



Agustinus Bambang Jusana

Indeed, Indonesian music lovers, primarily lovers of choral music, have high hopes that our choirs will develop significantly in the near future. Of course, those active in choirs must work hand in hand with all of society in promoting music to the larger population. Numerous sub-groups and geographical areas within the country are not familiar with choir performance. They may not be aware of how much a group of people can develop singing together into a choir with high quality standards. Many social sectors need to work together to promote and develop Indonesian choirs, beginning with the schools: Choir activities need to be included in the national educational program. However, music education must extend to the educators themselves – they must have the appropriate educational background to conduct such a program for children. Finally, of course, the government needs to support the development of music education for music educators by providing financial resources in the future.

Angela Astri Soemantri is a candidate for the Master of Educational Psychology degree. She has dedicated 14 years of her life to teaching music, primarily piano. For the last 10 years, she has focused on the study of choral music, becoming actively involved in solo and ensemble workshops and master classes. She is passionate about passing that knowledge along to her choristers: She conducted the Monarch Orcaellanum Luminare (MOL) Choir (previously known as Orcaellae Vox Sacra) in an international choir competition in Venice, Italy (May, 2009), where she won two gold diplomas (in the Mixed Chamber and Folklore categories). Proud to be an Indonesian, Ms. Soemantri is committed to bringing the richness of Indonesian culture to the entire world through choral music.

Email: angela.astri@gmail.com

Monty P. Satiadarma is a registered psychologist, a member of the [Indonesian] National Board of Psychologists, and an affiliate of various international psychological associations. He is a psychotherapist, art therapist, family therapist, researcher, and the former Dean of Psychology and President of a private university. He has also published books on music therapy.

Email: monty_satiadarma@yahoo.com

Michael Mulyadi has studied piano, voice and conducting. He is an active classical music journalist and is sought for his opinions on classical music in Indonesia. Since 2003, he has also been a choral conductor, focusing on church music; he is currently principal conductor of the Eliata Choir.

Email: michael_budiman@yahoo.com

Edited by Anita Shaperd, USA ●

A Choral Miracle on our Tiny Island - Singapore Choirs

Toh Ban Sheng

Choral Director, Adjudicator, Clinician



14 Singapore, officially known as the Republic of Singapore, is a small island of 710.3 sq km, located near the equator (latitude 1° 22' 0" N) at the southern tip of the Malaysian Peninsula. Despite being a young nation that achieved its independence only in 1965, Singapore has since established itself as a leading financial centre, one of the busiest ports in the world, and a cosmopolitan world city. With a growing population of about 5 million and foreigners making up more than 40%, this melting pot of cultures and heritage makes it an exciting place to live.

It is difficult to be convinced about the existence of a singing culture here. Hardly any festive occasions are celebrated with impromptu singing, and when we do sing at a birthday party, often it is an involuntarily polytonal rendition. When 13-year-olds go through choir auditions in schools, only a pitiful 10% can sing on pitch. It may thus appear unexpected for an island nation of shy people to be home to about 300 active choirs, not to mention church choirs and a cappella singing ensembles focusing on jazz and pop music, while some 20 choirs have consistently garnered top honours at international competitions in Austria, the Czech Republic, England, Finland, Germany, Italy, Poland, and Slovakia -- a choral miracle on a tiny tropical island!

History

Some church choirs here date as far back as the 19th century, but the activities of community choirs probably started in the 1930s and peaked during the '50s and '60s. Besides church choirs that put on full-scale choral concerts, the Singapore Musical Society with a minimum strength of 60 singers also performed major choral works and opera choruses annually during the '60s. Against the backdrop of events from the post-May 4th 1919 modernization

movement (the date of a revolution in China that affected culture as well as the social situation) to post-WWII anti-Japanese sentiments, choral singing took on a new meaning for the Chinese immigrants by advancing the spirit of the times and helping them keep in touch with their cultural roots. Chinese choirs, mostly identified and named after their own conductors, sang mainly arrangements of Chinese folksongs and opera choruses with piano accompaniment. The *Rediffusion Youth Choir*, which gave weekly radio broadcasts, was founded in 1953. These exuberant and spirited singing movements that came on the heels of liberation from the WWII Japanese occupation waned as the singers aged, even though some of these choirs are still in existence today.

How do the choirs flourish?

For the following three decades, the Ministry of Education (MOE) played a pivotal role in fueling the growth of the choral movement here. Even the now independent SYC Ensemble Singers, formerly known as The Singapore Youth Choir, was established in 1964 under the auspices of the MOE. The late Minister of Education, Dr Tay Eng Soon, had a vision of Singapore school choirs attaining standards achieved by their European counterparts. As a first step, in the late '80s and early '90s, a handful of teacher-conductors were sent, with full scholarships, for a 9-month Advanced Certificate conducting course at the Royal Academy of Music (London). These scholars returned with new insights and experiences, gained from the greater exposure overseas, and championed the choral movement with a European sound infused with their individual personalities.

1987 saw the inception of the *Choral Excellence Programme*. A select group of

school choirs, many led by the returned scholars, were handpicked and groomed musically to be "model choirs" for the rest of the nation. The following year saw the start of the highly anticipated biennial choral competition as part of the Singapore Youth Festival, a platform to showcase the best school choirs in Singapore. The choirs enrolled in the programme were obligated to take part in the competition, which served as a benchmark and inspiration for the rest of the nation.

A compulsory unaccompanied work was to be performed by all choirs entering this competition. This steered choral singing towards the high art of a cappella music, performing works from the Renaissance to modern literature. The incentive was set remarkably high -- a cash prize of \$30,000 along with the coveted title of "Best Choir of the Year". Given the stiff competition to win or to defend the title, the choral standard has risen exponentially over the years.

It was not until 2005, seventeen years after the launch of the national competition, that the crowning of the top choir was removed from the Singapore Youth Festival (SYF). The choirs, however, did not stop improving but extended the competitions' frontier onto international stages, boasting complex a cappella repertoire. Some groups, such as the *Anglo-Chinese Junior College Choir*, the *Hwa Chong Choir*, the *Raffles Chorale*, and the *Victoria Junior College Choir*, have been active on the international choral scene and consistently won top prizes in European competitions.

The SYF competition has since been modified into a central judging system that continues to award gold, silver, bronze and certificates of participation, with the highest achievement being gold (with honours). To date, close to 90% of all secondary and primary schools participate in the biennial



A dynamic performance

SYF Central Judging, which can be regarded as the main catalyst to choral growth in Singapore. Almost all school choirs have a contracted music director, while the teachers focus mainly on administrative matters in the choirs. Apart from the school-based choirs, the choral scene is incomplete without a mention of the Singapore Symphony Chorus (the choir that performs alongside the Singapore Symphony Orchestra in choral works), the Philharmonic Chorus, the SAF Men's Choir, and many more. They all serve to gather like-minded people for musical goals or simply for leisure. However, none come close to being professional choirs.

Learning from Great Masters

Another surprising fact is that there are no formal conducting degrees or diplomas conferred in Singapore as yet. Unorthodox and creative learning has been taking place in an environment devoid of formal structured training. Conductors learn on the job and

better their craft through the rigour of competition and concert preparations. Interestingly, many outstanding choral conductors in Singapore primarily trained in a different discipline. Among the choral specialists, Nelson Kwei, who has won five conductors' prizes at international festivals, is a Mathematics graduate, while Rebecca Chew, who is now the principal of the School of the Arts, has a degree in Literature; Toh Ban Sheng, who has won four conductors' prizes and numerous jury prizes at international festivals, was a Physics graduate. Lim Ai Hooi, who has won two conductors' prizes at international festivals, is a trained pianist, while Jennifer Tham, the conductor of the SYC Ensemble Singers, is a composition major. Each of these conductors has developed, through his or her own experiences and insights, a unique style of conducting that is not restricted by any standardized conducting techniques.

Ample opportunities abound for teachers or conductors to improve their skills in the

art form. Each year, the Ministry of Education organizes, for conductors and teachers, free workshops and master-classes with world-renowned choral experts, such as Karmina Silec, Jonathan Willcocks, Karen Grills, Anton Armstrong and the late Erkki Pohjola. The ongoing arrival of top experts at our shores has greatly benefited conductors here and facilitated their progress. Alongside these, the *Young Musicians' Society* and other organizations have played a key role in choral outreach by organizing numerous workshops with great masters like Alberto Grau, Gary Graden, Mark Anthony Carpio and Vytautas Miskinis. More recently, a Kodály Seminar leading to the Kodály Certificate in Music Education has been organized in collaboration with the Kodály Institute of the Liszt Academy of Music in Kecskemét, Hungary.

Singing as a Co-Curricular Activity

In the school system, all secondary school students, beginning at age 13, have to enrol in a co-curricular activity (CCA). These take place after academic classes, aiming at developing the pupils' characters and social skills, thereby providing an all-round education. Choir, being one of the CCA options, has become the seedbed for grooming many untrained voices with no musical background. Singers start from scratch, work hard, and learn about teamwork, besides acquiring singing techniques and choral knowledge from the conductors. Many sing only for these four to six years at school because, sadly, upon graduation from an education system that emphasizes participation and learning in co-curricular activities, the majority of the singers simply stop singing altogether when they enter universities or the workforce. The

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Maestro Nelson Kwei from Singapore



Nelson Kwei is the director of The Vocal Consort, Victoria Chorale and Victoria Junior College Choir, Singapore

consuming demands of work and a hectic lifestyle of long working hours leave little energy for singers to continue pursuing the interest. There are alumni choirs whose members stay together after graduation and who continue to sing, but few groups are strong and sustainable. Pursuing choral singing for the sake of the art itself is rare. Despite that, the educational objective of developing character through choral activities has been achieved, with very respectable singing standards. It is heartening that there has been a steep rise in the number of young conductors emerging onto the scene in recent years, signaling a change that young people are accepting conducting as a viable career option.

Concert Halls and Choirs

The symbiotic relations between choirs and concert halls cannot be overstated. Unlike European choirs, which enjoy the reverberating and uplifting acoustics of cathedral and churches, post-WWII Singapore does not have such buildings. Churches are mostly modern and require electronic amplification. For a long time, most choirs preferred the historical 883-seater Victoria Concert Hall of neo-classical

architecture. Acoustically, it was the most suitable venue for choral singing, albeit not so for smaller groups. Since 2002, the completion of the state-of-the-art Esplanade Concert Hall has lent grandeur to many choral performances on its world-class stage. The capacity of the hall is about 1600 and the acoustics are exquisite.

Most established school choirs are at least 65 strong. Some have even travelled with 80 singers for international festivals, making quite an impression as they took their position on stage. Chamber choirs with notable standards, like the SYC Ensemble Singers, are few and far between. This could be a natural consequence of a lack of intimate concert venues until recent years and the discontinuity of singing once students leave their school choirs.

Characteristics of Established Singapore Choirs

Generally, Singapore choirs can be characterized as disciplined, well-rehearsed and modern in presentation. They often come across as exotic, and they are admired for their modern and colourful programming. More choirs are exploring

choreography and movements as in works by Alberto Grau, adding new dimensions to their choral performances. Unfortunately, due to the size of the choirs, most have steered away from early music and accompanied repertoire. Being one of the top five “most-connected” countries in the world, it’s no surprise that the scope of repertoire embraced by the choirs is correspondingly global. Searching for published choral works is no more than a little finger work on the laptop.

What is a Singapore “sound”? It is as varied as there are conductors. But generally the established school choirs can be described as having a straight tone, precise delivery, and a highly committed sound. Embracing the spirit of excellence that runs in the veins of the whole nation, choirs rehearse two to three times a week and step up in duration and frequency nearer a concert or competition. The sound, at times, reflects the purpose-driven psyche, diligence in getting the music right, and giving their utmost. Arguably, it is not the best way for choral singing but for a lack of vocally trained singers and time, it is a good way forward.



Jennifer Tham, one of the finest choral conductors in Singapore

A Cappella Craze

Having acquired skills in ensemble singing and tuning, some singers have further developed themselves in the area of beat-boxing and performing music of 'lighter' genre. With greater exposure to many groups such as the Swingle Singers, Harvard Din & Tonics, and the King's Singers, new a cappella groups have been mushrooming for the past decade or so. The *International A Cappella Festival* that has grown into a month-long vocal extravaganza featuring top a cappella groups from around the world is now in its third instalment.

All in all, the choral scene in Singapore has flourished considerably, allowing audiences to sample a wide range of vocal art forms. Credit is not only due to the hardworking conductors and choirs but also the generous funding of educational programmes by the Ministry of Education. The National Arts Council of Singapore has



SMU Chamber Choir from Singapore, directed by Jennifer Tham



Yong Siew Toh Conservatory Concert Hall

been a pillar of support in funding performances, reaching out to various audiences, and sponsoring training for artists - the writer was a beneficiary in his postgraduate studies. Our future generation of singers have started their part-subsidized international travels at a much younger age than ever before, inspiring greater imagination and dreams in the arena of choral singing!

Toh Ban Sheng graduated from the National University of Singapore with a Bachelor of Science degree in Physics in 1992 and obtained a Post-Graduate Diploma in Education in 1994. Starting out essentially as a self-taught musician who acquired his first music qualification at the age of 26, Toh went on to

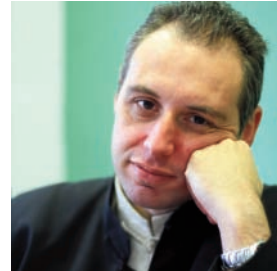
earn Master of Music degrees in Choral Conducting (2002) and Voice (2003), both from the University of South Carolina. An active figure in the choral scene, Toh has garnered some 54 gold awards and numerous special jury prizes internationally and at home. He was honoured with conductors' prizes in Europe four times. To date, he has brought his work to major cities like London, Paris, and Vienna. At home, his choirs have twice won the Best Choir of the Year title. Having served as a Music Specialist and conductor of the 800-strong National Day Parade Combined Choir, in 2006 Toh had conferred on him the Young Artist Award, the highest national arts award, for his artistic achievements. He currently directs five prominent choral programmes in schools.

Email: bantob@hotmail.com ●

Macau, a Wager on Choral Music

Aurelio Porfiri

Choral Conductor and Organist



18 When people think about Macau, usually the first thing they think of is the gambling industry. There is a reason for this: Macau is really the Las Vegas of the East. Gambling here is the center of economic growth and the main business for this ex-Portuguese colony. Casinos and hotels are flourishing everywhere, with their lavish buildings and luxurious restaurants. This is part of life. So when I came here more than two years ago, engaged by the University of Saint Joseph (USJ) as Associate Professor, I was very curious about the work I could develop in my own field, choral music. I soon discovered that despite the many problems, there was also room for growth in this area. This is true because in Macau we have a quite consistent musical tradition, thanks to our connections with the western world.

We can affirm with some degree of certainty that western music was present in Macau at least from the sixteenth century, for it was in this century that the first institute of higher education in Macau was created: “*In 1594, thanks to the successful experience of the Italian missionary, Matteo Ricci (1552-1610) in China, the Jesuits decided to upgrade the church school to an institute of higher learning and established St. Paul’s College, aimed at training missionaries in China, Japan, Vietnam, etc.*”¹ We cannot be certain only from this description that there was musical activity in this first center of higher education, but some other scholars seems to suggest this more precisely.

Even before the foundation of the College of Saint Paul by the Jesuits who had arrived in Macau on November 20, 1555, we know that there existed a school for Chinese Catechumens, established by Father Ruggeri in 1580. In 1584 there were about 200 students studying Latin, mathematics and music. We know also of the existence of a school of music and painting led by an

Italian missionary, Father Niccolò. Obviously, in Saint Paul’s College music was an important part of the curriculum. The instruction given was the same as that which Jesuits received in Europe. We know that Matteo Ricci, the great missionary himself, was instructed in music during his years of study in the Collegio Romano in Rome, and there is no reason to think that a similar curriculum was not implemented in Macau from the very beginning.

Subsequently two seminaries were founded for the training of future priests: St. Ignatius (founded by the Japanese in 1623) and St. Joseph (created for Chinese Seminarians in 1732). We can confidently surmise that in these places too music was an important feature. The St. Joseph Seminary is still in existence and we can document flourishing musical activity in the twentieth century, with a number of music directors and composers from Europe (Portugal, Italy, Germany etc.) and China. An interesting book informs us that in the Seminary of Saint Joseph they had instructors in “*Theology, Philosophy, Rhetoric, Natural History, Physics, Latin, Geography and History, French, English, Portuguese, Chinese, and Music*”². This Seminary was a really important place for music instruction, so there is a historic connection creating a basis for music studies in Macau.

In these two years I have collaborated with several institutions: apart from my full-time involvement in USJ, I also enjoy collaboration with Santa Rosa de Lima College (English Section), Our Lady of Fatima Girls School, and the Ricci School. I was also delighted to be invited to teach choral conducting for the Music Education program at Macau Polytechnic Institute. All these experiences have given me a broad idea as to the possibilities of development for choral activities.

The University of Saint Joseph was founded in 1996 by the Catholic University of Portugal and the Macau Diocese with the name Macau Inter University Institute. In 2009 the name was changed to University of Saint Joseph. All the degrees granted by the University are also recognized in Europe through the Catholic University of Portugal. USJ is really an international University, with faculty and staff coming from many different geographical areas.

Nowadays, the various Macau Universities are trying to develop choral activities. At the University of Saint Joseph, the University of Macau, Macau Polytechnic Institute and Macau University for Science and Technology there are choral activities, most of the time extracurricular. Macau also has some choirs which enliven the city scene with concerts at various times of the year; for example, the Perosi Choir, and there is a competition for the schools, usually in spring. In recent years the University of Saint Joseph has organized a Festival of Lessons and Carols in December, with the participation of school choirs, and *Via Lucis*, an Easter celebration which takes place in May.

One of the ideas I had from the very beginning was to create an opportunity for those who want to develop their skills in choral conducting, giving them not only the necessary training but also an academic qualification. So I suggested to the Rector of the University that we create a Master in Choral Conducting. Happily the Rector is a great lover of music and he promptly accepted this proposal. I at once started to work on the curriculum to be submitted to the relevant authorities in the Macau education office for their approval. After receiving approval, we began to develop this new program, unique in Macau and to my knowledge also in this geographic area. From

the beginning I planned to offer this Master in three intensive installments, rather than over a whole year. Why? To give people coming from outside Macau the opportunity to come and join the Master using their holidays, without leaving their regular jobs. The modules are offered in three weeks in June, so the people enrolling for the Master now will come to Macau in June 2011, June 2012 and June 2013.

The concept of the Master, I believe, is in line with the way the world is today and with the vision of my University: We cannot

separate knowledge into compartments; knowledge is holistic. So, besides the music modules dealing with the history of choral music, voice, analysis, conducting techniques, we have also included modules dealing with leadership and with the neuroscientific view of music, so relevant for musical studies today. We think that opening the mind to different areas will help students to have a broader understanding of choral music. This is the way the world is evolving. The fragmentation of knowledge is something that today makes little sense.

Anyone interested can consult (also online) studies by Brian Martin, an Australian professor dealing with the issue of academic segmentation and power struggle.

What I think is also remarkable is that students will have the opportunity to study under well-known and experienced professors. In this first installment we will be honored to have as a Visiting Professor Colin Mawby, the well-known English composer and former Master of Music at Westminster Cathedral. But we are already in contact with other well-known conductors and professors



Santa Rosa de Lima College Choir

...Macau, a Wager on Choral Music

20 who have gladly accepted to come next year. I see this Master as a great opportunity to develop still more the art of choral music in this part of the world. I am not only thinking about Macau, but of the whole area. We really hope to attract students from the Philippines, Malaysia, Indonesia, Singapore, Hong Kong, Taiwan, Vietnam and so on. We sincerely hope that this program will contribute notably to the development of this art form for the benefit of every kind of audience and for the enjoyment of all lovers of choral music.

Aurelio Porfiri is an Italian Organist, Choral Director and Composer who is at present Associate Professor of Music and coordinator of the music program at Macau Inter University Institute. He has previously been Deputy Organist at St. Peter's Basilica, Vatican City, and Principal Organist for the papal audience in St. Peter's Square and in Paul VI Hall. As a composer he has published dozens of Psalms, Oratorios, Hymns, Responsories and Motets. Email: aurelioporfiri@usj.edu.mo

¹ (Lau Sin Peng (2009). *A History of Education in Macau*. Translated by Sylvia S.L. Ieong and Victoria L.C. Lei. Macau SAR, China: Faculty of Education University of Macau. Pag. 4).

² (Dyer Ball, J. (1905). *Macao: the Holy City. The Gem of the Orient Earth*. Canton, China: The China Baptist Publication Society. Pag. 38.). ●



University of St. Joseph Choir

第十一届中国国际合唱节暨国际合唱联盟世界合唱峰会 The 11th China International Chorus Festival and IFCM World Choral Summit

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Beijing, China
July 15-21, 2012
Voices in Harmony



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“Ever since the First China International Chorus Festival in 1992, the event has become one of the most significant events of its kind. The festival creates ties of friendship among people of the world, promotes mutual understanding, and communicates peace and harmony.”

---Sun Jiazheng, Vice-chairman of the National Committee of the Chinese People's Political Consultative Conference, People's Republic of China



“The festival builds bridges of friendship through choral singing, and helps create a harmonious world with devoted friends”

--- Cai Wu, Minister of Culture, People's Republic of China



“I feel confident that the world will agree with me, that international choral leaders and choirs from all around the globe will look forward to the day in 2012 when we will meet together at the 11th China International Choral Festival and IFCM World Choral Summit and share our cultures and music.”

--- Dr. Michael J. Anderson, Interim President of IFCM



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China Arts and Entertainments Group

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Email: ciufbjf@163.com

Fax: 86-10-84038226

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International Federation for Choral Music

IFCM

Notification: IFCM General Assembly, Call for Board Candidates, Agenda

1st IFCM International Choral Composition Competition
Michael J. Anderson

1st IFCM International Choral Composition Competition
Notes from the Jury
Graham Lack

1st IFCM International Choral Composition Competition
Presentation of the Jury Members

Matt Van Brink, Winner of the 1st IFCM International Choral Composition Competition
Interview by Andrea Angelini

Asia Pacific Choral Summit 2011, Macau
Leon Shiu-wai Tong

Asia Pacific Choral Summit 2011, Macau
Extract of a Circular Email Letter from Stephen Leek



Announcement for the 2011 IFCM General Assembly Puerto Madryn, Argentina August 6, 2011 (9.00 to 17.00) Location to be announced

In accordance with the IFCM statutes and within the statutory period, I hereby officially invite all IFCM members in good standing to attend the 2011 session of the IFCM General Assembly which will take place during 9th World Symposium on Choral Music on August 6, 2011 in Puerto Madryn, Argentina.

Please visit the IFCM exhibit booth during the Symposium
and meet IFCM Board and Executive Committee members and staff.
This is a unique opportunity to learn more about IFCM and how the General Assembly works
and to find out why your presence is important in this process!

Agenda (subject to changes)

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1. Welcome and introduction by the Interim President
 2. General voting rights
 3. Reports
 - a. By the Interim President
 - b. Questions, discussions and approval of the reports
 4. Financial reports
 - a. Accounts 2009-2011
 - b. Budget 2011-2013
 - c. Questions, discussions and approval of the reports
 5. Reports on activities
 - a. Program report
 - b. Officers, commission and members reports
 - c. Questions about the reports
 6. Proposal of amendments of the statutes and bylaws (as circulated to membership)
 7. Presentation of the candidates for election
 8. Election to the Board (see below)
 9. Questions and discussion on the development of IFCM
- INTERMISSION (Election of the officers by the Board)
10. Announcement of the results
 11. Miscellaneous

IFCM members wishing to give reports, add items to the agenda, or propose resolutions and motions are requested to send them in writing not later than July 1st, 2011 to IFCM by email (nrobin@ifcm.net).

The rights and functions of the General Assembly are laid down in the statutes of IFCM. The statutes also explain the voting rights: in short, all Board members have one vote and each country has one vote. Countries are represented by their national organization. If no organization exists in a country, choir delegates or individual members from those countries may represent that country. To attend the General Assembly and vote, members must be in good standing.

The Board is preparing revisions and changes to the statutes regarding the structure of IFCM as well as for the election procedure. The full text of those proposed amendments will be posted on the IFCM website and emailed to all members in advance of the 2011 General Assembly.

In accordance with Article VII of the Statutes, four (4) members of the Board of Directors are to be elected by the 2011 General Assembly. All proposals for Board candidature, including intent to seek election as President or member of the Legal Committee, must be submitted in writing (email) to IFCM by July 1st, 2011. Candidature proposals are to be directed to Susan Knight, Chair of the Legal Committee, c/o IFCM office (nrobin@ifcm.net).

Chicago, March 10th
Duly signed,



Michael J. Anderson, Interim President

1st IFCM International Choral Composition Competition

Sponsored by IFCM

24 This past summer, at a meeting of the IFCM Board of Directors, board member Steven Leek from Australia, spoke of the importance of “living composers” to the choral world. He went on to say that keeping the imaginative strength of choral composers ever-present in the core of IFCM’s worldwide projects could help remind people of the immediacy of choral music’s positive influence on world cultures.

Simultaneously, Andrea Angelini, Managing Editor of the *International Choral Bulletin (ICB)*, was already developing the organization for IFCM’s First Composition Competition, employing the theme: *Peace*. The competition would be sponsored by IFCM, coordinated through the ICB, engage the World Youth Choir (WYC) as the premiere performers, and the winning composition would be published by Earthsongs Publications as part of the IFCM’s *Cantemus Series*.

Before the competition was announced, Andrea worked with our WYC partners the European Choral Association—Europa Cantat (ECA), and Jeunesses Musicales International (JMI), to form an elite committee who would adjudicate the entries. The committee was made up of: Graham Lack, Committee President (United Kingdom), Stephen Leek (Australia), Reijo Kekkonen (Finland), and Jonathan Rathbone (United Kingdom). They carefully screened 65 compositions from five (5) continents. The substantial geographic representation of the applications would imply an enormous stylistic variety.

Michael J. Anderson
Interim President



It is interesting to note that the composers themselves all were under the age of 35, which underscores the vast quantity of creative work being composed by “the next generation.” We are optimistic that the addition of an international composer’s competition will add greater credibility to the significance of the work that these young composers are doing now, and encourage even more writing for choirs.

The winning piece was written by Matt Van Brink from New York, and is titled *White, Those That Stayed Still*, based on a text by Eduardo Galeano. It will be performed by the 2011 World Youth Choir at the opening concert of the 9th World Choral Symposium on August 3, 2011, in Puerto Madryn, Argentina; a great way to start a symposium!

IFCM wishes to thank the 65 composers for their distinctive creative efforts and hope that they will enter the competition again next year. Our thanks are also extended to Andrea Angelini for his brilliant initiative, the composition committee for their rigorous and exacting work, Sonja Greiner of the European Choral Association, Blasko Smilevski of Jeunesses Musicales International, Ron Jeffers of Earthsongs Publications, and to Daniel Garavano, Executive Director of the 9th World Symposium on Choral Music.

For 29 years, IFCM’s mission has been to

exchange cultures through choral music. People who participate in IFCM know that innovation and creative work stand at the heart of our many worldwide projects. What better way to continue that work than with the inventive labors of active composers?

Stephen Leek was right when he advocated for the importance of composers in the life of choral artists. IFCM remains convinced that the realization of their creative spirit will serve to increase the amount of choral repertoire being written, but also that the “message of peace” will inspire people everywhere to embrace each other’s cultures and find common ground—

Peace!

Email: mja@uic.edu ●



1st IFCM International Choral Composition Competition

Notes from the Jury

Graham Lack
Jury President



We live in a technological age. Despite being located in the four corners of the world, the members of a jury can today discuss, liaise, view musical works on remote sites, make comments, and be informed of progress as a competition takes its course. There is one proviso: the technical IT tools exist and function as intended. Happily this was the case with the 1st International Competition for Choral Composition run under the auspices of the IFCM in cooperation with Europa Cantat and Jeunesses Musicales International, the results of which were recently announced. But more about things technological in a moment...

Faced with the task of examining some 65 scores, the jury decided early on to sift through the pile in an attempt to reduce it to a manageable amount. We thus arrived at 13 strong pieces that we wished to look at in more detail, those works which we discarded having been considered either somewhat immature, strangely unidiomatic, or simply

too hard to sing considering the scant musical results. Certainly, the jurors benefitted from internal advice not to get too immersed in detail, but to keep in mind the overall musical picture when reading through each score.

Having arrived at our short list – and relying largely on our professional experience and emotional reaction to the music – it soon became necessary to judge each piece using more technical criteria. In what emerged as a kind of second round, these included harmonic sense, melodic invention, rhythmic interest, musical form, word setting and a number of other factors. Perhaps because the theme of “peace” had been chosen, we found ourselves dealing with many chorale-type works, slow-moving pieces which bore some degree of internal similarity to each other. This explains a slight skew in our discussions towards harmonic implications of the music itself. That gainsaid, there soon emerged from our baker’s dozen a much smaller number of compositions that were turning into more obvious candidates for a prize.

A note at this stage on the use and abuse of technology: it is of course easy to carp about less strong pieces of music, but we felt nonetheless that an overreliance on the piano and composing at an electronic keyboard might explain the weaknesses in many an entry to the competition. We hope composers will take note of this, and try to hone their aural skills by using – heaven forbid – a pencil and some paper, perhaps taking off into the woods for a meditative moment. The other issue that raised its ugly head was that of tessitura: we were quite frankly astonished by many a soprano passage in the stratosphere and equally by the altos singing in their boots. Vocal ranges, which are admittedly not quite the same as tessitura, are pretty well established in 4 or 5-

part *a cappella* texture and should surely be seen as straightforward stuff capable of being learned.

But back to what were to be the winners. During the final conference, conducted by Skype and which linked up Australia, Finland, Italy, Germany and Great Britain, it was salutary to note that the jury practiced consensus thinking and cast a unanimous vote for *White Those That Stayed Still* by Matthew van Brink. This was our outright winner. The opening “game” of fifths bodes well indeed, and is continued with a rhetorical question – the use and denotation of fourths within this context. This is an enigmatic work, and we were careful not to skim over it. The jury was increasingly surprised by the harmonic subtleties and unusual implications of what is at first sight a Baroque chain of fifths and fourths. We soon agreed this was a composer with a very unusual ear. The harmonies are still keeping us guessing.

We decided to award two works a Highly Commended: Tom Harrold’s *At That Hour* (for harmonic originality) and *Drawing Number One* (for a work as a musical landscape) by Michael Fili. Finally, we were left with a piece that certainly had something original and unusual (where East meets West it turned out) but which we felt did not fit these categories, hence my wish to mention it here: the piece is by a Korean composer, Ji Young Kim, her *Reflection on “Waiting for Mama”*.

The outright winner will soon be published by Earthsongs and premiered by the World Youth Choir. The three other works, above, are to be issued by Hayo Music this July. All in all an exciting event. It was a privilege to work with such experienced jurors and I hope my advice was seen as of the gentle kind. I, too, learned much. Congratulations to the winners! ●

1st IFCM International Choral Composition Competition

Presentation of the Jury Members

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Graham Lack (*President of the Jury*) studied Composition and Musicology at Goldsmiths' College and King's College, University of London (BMus Hons, MMus), Music Paedagogy at the University of Chichester (State Certificate), moving to Germany in 1982 (Technical University Berlin, Doktorarbeit). He held a Lectureship in Music at the University of Maryland, chaired the symposia Contemporary Finnish Music (University of Oxford, 1999) and 1st International Symposium of Composer Institutes (Goethe Institute, 2000), and contributes to *Groves Dictionary* and *Tempo*. *A cappella* works include *Sanctus* (Queens' College Cambridge), *Two Madrigals for High Summer*, *Hermes of the Ways* (Akademiska Damkören Lyran), and a cycle for The King's Singers, *Estraines*, recorded on Signum. The Munich Philharmonic Chorus commissioned *Petersiliensommer*, the Munich Bach Choir Gloria (chorus, organ, harp). *The Legend of Saint Wite* (SSA, string quartet) was a 2008 BBC competition prize-winner. REFUGIUM (chorus, organ, percussion) was premiered by Trinity Boys Choir in London in 2009. Recent works include *Wondrous Machine* for multi-percussionist Martin Grubinger, *Five Inscapes* for chamber orchestra and *Nine Moons Dark* for large orchestra. Future projects include a First Piano Concerto for Dejan Lazič, *The Windhover* (solo violin and orchestra) for

Benjamin Schmid, *The Pencil of Nature* (musica viva), *A Sphere of Ether* (Young Voices of Colorado), and a cantata *The Angel of the East*. Corresponding Member of the Institute of Advanced Musical Studies King's College London, regular attendee ACDA conferences. Publishers: Musikverlag Hayo, Cantus Quercus Press.

E-mail: graham.lack@t-online.de •



Reijo Kekkonen was born in 1961 in Finland. He studied at the Sibelius Academy from 1980 and graduated in 1991 as a music teacher. His major subject at the Academy was the violin. He also passed an examination in oboe, piano and singing. He studied composition and music theory under Vladimir Agopov and Tapani Lämsä. Kekkonen studied choral conducting under Erkki Pullinen and Matti Hyökki. Reijo Kekkonen was teaching music in Espoo when he came to Sulasol (the Finnish choral association) in 1988. He was then employed as the musical expert of the association. Between 1990 and 1992 he worked as an editor at the publishing house Fazer Music

and came back to Sulasol in 1992. Reijo Kekkonen has held several positions of responsibility in various associations in Finland. He was also a member of the planning committee of the Nordic-Baltic Choral Festival from 1996 to 2008 and has been a member of the organizing committee of the Harald Andersén international choral competition at the Sibelius Academy since 2001. Kekkonen was a member of the board of the International Federation for Choral Music from 2002 to 2008 and since 2009 he has been a member of the board of the European Choral Association – Europa Cantat. Since 2002 he has been a “watcher” for the international choral show-case Polyfolia. Kekkonen has also been a member of several juries of composition and arranging as well as choral competitions. Reijo Kekkonen has been singing in choirs since his schooldays; these now number 35 altogether. He has been a professional singer in the Finnish Radio Chamber Choir for 23 years and in the Sibelius Academy Vocal Ensemble for several years. He has also conducted choirs (mainly youth and female choirs), but his main domain is singing and composing for choirs.

E-mail: reijo.kekkonen@sulasol.fi •

Stephen Leek is an Australian Composer, Conductor, Publisher and Educator. Stephen Leek's distinctive music is immediately recognizable - capturing the dramas, rhythms, stories, colours and ethos of Australia. Over the past two and a half decades he has particularly made a significant contribution to the development of Australian choral composition and performance, and how that has been performed, promoted and discussed throughout the world. He has worked extensively in a variety of areas including dance music, music for education, music in



the community, as well as in concert hall music, and has been a pioneer in developing composer residencies within Australia. From 1997 – 2009 he was joint founder, and then Artistic Director/Conductor, of The Australian Voices, an elite ensemble of young adult singers who during this time significantly changed the landscape of choral music within Australia. Among Leek's many accolades and awards is a Churchill Fellowship, and the most prestigious Robert Edler International Prize for Choral Music, awarded to him in 2004 by a panel of international choral luminaries. Leek's music is regularly performed and enjoyed across the world and published by Morton Music, Oxford University Press, Boosey & Hawkes and through his own international publishing www.stephenleek.com.

E-mail: stephen_leek@hotmail.com •



Jonathan Rathbone was a chorister at Coventry Cathedral and later, a choral scholar at Christ's College Cambridge, where he read mathematics, and wrote a musical entitled "Flame" which was performed at the ADC theatre in Cambridge. He gained a second degree at the Royal Academy of Music where he studied composition with John Gardner. Whilst there, he wrote a children's musical called "The Selfish Giant", and the music for a production of "Dog Beneath The Skin" at the Half Moon Theatre with director Julian Sands (later to star in 'Room with a View'). He was signed as a song-writer with Noel Gay Music. Jonathan joined the *Swingle Singers* in 1984 and was musical director of the group for eight of the twelve years he sang with them. During that time he created the majority of their arrangements, both a cappella and with orchestra. He has been in demand ever since as a vocal arranger and orchestrator. He has worked with many of the world's leading musicians and orchestras. These include the New York Philharmonic under the direction of Pierre Boulez, the Los Angeles Philharmonic under the direction of Luciano Berio. He has also performed at Carnegie Hall, New York, with jazz great, Stephen Grapelli, recorded backing vocals for Beatles producer, George Martin and French pop star, Etienne Daho. He left the group in 1996 to spend more of his time writing. He has orchestrated for Sir Cliff Richard and Michael Ball and more recently for

Katherine Jenkins and Wynne Evans (Gio Compario). He still travels all over Europe to vocal courses, to work with various vocal ensembles and to adjudicate choral competitions. In recent years he has lectured and run workshops on close harmony, improvisation, choral conducting, vocal arranging and choral techniques. He is now an in-house composer with Peters Edition. Having written "Sweet was the Song" for the debut performance by *The Larks Ascending*, a new Cambridge based choir and has become their 'composer in association'. Most recently *The Larks Ascending* premiered "The Zodiac – a song cycle for a cappella voices" and last year his oratorio "Christmas Truce", which was performed last Christmas. It was dedicated to the last two survivors of the First World War, who died a few months before. Earlier this year, he wrote a large-scale anthem "May the Lord Bless Your Endeavour" to celebrate the installation of the Bishop of Nottingham. He has researched and written a book on sight-singing entitled "Sight Sing Well!" and a book of Christmas pieces and arrangements for choir and small orchestra is in preparation. He conducts three choirs in north London, for whom has written numerous pieces, including "Night of Wonder", "Swithun's Watery Tale" and most recently, a festive Christmas cantata entitled "Mr Fezziwig's Christmas Party". More recently "Ballad of Reading Gaol" based on Oscar Wilde's poem for narrator and orchestra was premiered in St Alban's Cathedral. It was written as a sister piece to his "Requiem for the Condemned Man". In addition to his choral writing, Jonathan's string quartet, "More Fools than Wise", written for the Fitzwilliam Quartet, has been performed all over the world.

E-mail: jonathan.rathbone@btinternet.com •

Matt Van Brink Composer



28 **Andrea Angelini (AA):** *When did you first get interested in music? How old were you?*

MVB: I have been playing the piano since age 5, composing since age 13, and my first compositions, perhaps predictably, were for piano.

AA: *How did you begin composing for choir?*

MVB: I have sung in choirs since elementary school, eventually singing with Indiana University's Contemporary Vocal ensemble, and my first (wild) efforts in composing for choir were for that group.

AA: *What would you say are the most important influences on your music?*

MVB: Who knows? Setting, goals, time and place. To steal a notion from Vladimir Nabokov, I enjoy solving puzzles, even ones of my own invention

AA: *Do you consider the audience when you're working on a composition?*

MVB: When I'm composing, I am working with an audience of one – myself. It is certainly challenging to see one's own work objectively, especially in the midst of its creation, but I try to approach my own work with open ears and fresh perspective. I am almost always open to new revisions, even on completed works.

AA: *How important is it that music be accessible on first hearing?*

MVB: Some aspect of a piece should be accessible on every hearing! Hopefully, other more subtle characteristics will be revealed on subsequent hearings. In the end, though, if a piece isn't attractive in the first place, what's the incentive to listen again?

AA: *What are you working on at the moment? Do you have anything else coming up?*

MVB: I am working on several arrangements for Polkastra's new album, composing a pair of one-act musicals for the students of Concordia Conservatory in New York, and writing a new set of piano pieces to perform myself.

AA: *Artists almost always have their methods for working in their craft. How would you describe your general process for creating a new score?*

MVB: I always begin with a stressful hair-splitting period of gestation and procrastination. When it becomes too late to wait any longer, I dive in and allow the piece to evolve as quickly as possible. I enjoy

developing my ideas, but conjuring up those first ideas is a mysterious process to me. I suppose I rely on improvisation and luck.

AA: *Could you discuss the role that text plays in your compositional process?*

MVB: For me, a text creates both an emotional landscape and a structural foundation for a piece. Some excellent compositions, though, use just one of these, or neither! I am interested in striking a sort of balance.

AA: *What piece of music (any medium) do you wish you had composed?*

MVB: Gershwin & Gershwin's song "Fascinating Rhythm."

AA: *What would you say defines your style?*

MVB: My music is intellectual, optimistic, and fun.

AA: *Tell me something for our ICB readers.*

MVB: I write quite a bit of music for the young students of Concordia Conservatory. Coaching these young performers has been revelatory for me, and for the students, it has driven home the simple idea that classical music is not solely the province of non-living composers. As they get older, I hope these students continue to engage with new art and new artists all around them.

AA: *What does this IFCM prize mean for you?*

MVB: I am grateful for this prize and for the attention that it brings to my piece. Hopefully, both singers and audiences will find a connection with it. I am pleased to be one of the composers in the constellation of artists surrounding the World Youth Choir's summer festival.

*Matt Van Brink is an American composer, lyricist, pianist and accordionist. He has received multiple ASCAP Morton Gould Young Composer Awards, the Northridge Composition Prize, a residency from the MacDowell Colony and prizes from VocalEssence, San Francisco Choral Artists, TransforMusic, and the Delius Competition. He has performed and recorded with Gamelan Galak Tika and the Tanglewood Music Center Orchestra, and he is a composer member of the BMI Musical Theater Workshops. Van Brink is piano faculty and composer at Concordia Conservatory (Bronxville, New York), which has commissioned and given the premieres of many new works of chamber music and musical theater for its student performers, including the song cycle *Kiss the Stars Goodnight* and the family musical *Christmas Every**



DURATION: 3 minutes

White, Those That Stayed Still

(SATBB A Cappella)

based on a text by
EDUARDO GALEANO

MATT VAN BRINK

Andante (♩ = 60)

Soprano *p* White were once the feath - ers of

Alto *p* White were once the feath - ers of

Tenor *p* White were once the feath - ers

Baritone *p* White were once the feath - ers

Bass *p* White were once the feath - ers

birds, and white the skin of an - i - mals.

birds, and white the skin of an - i - mals.

of birds, and white the skin of an - i - mals.

of birds, and white the skin of an - i - mals.

of birds, and white the skin of an - i - mals.

of birds, and white the skin of an - i - mals.

Text from *Memory of Fire*, by Eduardo Galeano, translated by Cedric Belfrage.
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Music © 2011 by Matt Van Brink. Schnitzel Music 111 Lawrence St. #108, Brooklyn NY 11201 USA

Blue now are those that bathed in a

Blue now are those that bathed in a

Blue now are those that bathed

Blue now are those that bathed

Blue now are those that bathed

lake in - to which no riv - er emp - tied

lake in - to which no riv - er emp - tied

in a lake in - to which no riv - er emp - tied

in a lake in - to which no riv - er emp - tied

in a lake in - to which no riv - er emp - tied

The score will be published by Earthsongs, USA, in IFCM's Cantemus series. (www.earthsongschoralmusic.com)

Day. He has also been commissioned by Schott Music, Collage New Music, New York Youth Symphony, Celebrity Series of Boston, Lara St. John, and others, and his compositions and arrangements are published by Schott Music and Tenuto Publications. Van Brink has held positions at Hofstra University, M.I.T., Boston University, and Concordia Conservatory. He studied composition with John Harbison and Lukas Foss at Boston University, where he received a doctorate, and with David Dzubay, Samuel Adler, and Don Freund during his undergraduate years at Indiana University. He now lives in Brooklyn, New York City. Email: mattvb@gmail.com

Edited by Irene Auerbach, UK



Leon Shiu-wai Tong

IFCM Vice President



30 The Asia Pacific Choral Summit 2011 was successfully held in Macau from 24 to 26 February 2011. This second Asia Pacific Choral Summit was another very happy occasion with 28 participants from some 15 countries attending. The united spirit was highlighted by the full support and attendance of the Asia Pacific representatives of the IFCM, including Ms Jennifer Tham, Mr Stephen Leek, Ambassador Young-Shim Dho and Ms Saeko Hasegawa, who are the board members, and Mr. Jonathan Velasco and Prof Ling-fen Wu, who serve as advisors. Nevertheless, we were particularly pleased to see some new faces joining us for the first time, including representatives from Vietnam, New Zealand, Polynesia, India, Thailand and Myanmar.

It is especially encouraging to witness the development of the summit, step by step since 2008, as all members join together to create an even better and more united world of choral music in the Asia Pacific region. The importance of, and necessity for, an Asia Pacific Choral Summit was addressed at the 8th World Symposium for Choral Music in 2008 at Copenhagen. With the enthusiasm of many supportive members planning for the first summit, a working group was formed, and it was my honor, as the IFCM Vice President, to lead this capable organizing team. Ambassador Dho was, and still currently is, the Asia Pacific Regional Secretary kindly supporting the summit. The first Asia Pacific Summit 2009 was held at Wuxi in China with a remarkable 46 representatives attending. Such a positive beginning, together with the wholehearted commitment of the participants, assured this significant event of a bright future. An official Working Committee was established in order to maintain the extremely high standard and quality of the summit. With permission from the Executive Board

members of the IFCM, the first Working Committee was officially established at Wuxi; Mr Yoshihiro Egawa and Ms Jennifer Tham were selected as coordinators of the preparations for the second summit.

I would like to take this opportunity to congratulate the Working Committee for the remarkable second Asia Pacific Summit 2011 held at Macau. Their incredible efforts created the ideal meeting environment for all of us to contribute and share our opinions and passion for the development of choral music. Throughout the few days we spent together, our friendships were deepened, we became more united and our trust in each another was strengthened.

The organizational structure of the Asia Pacific Choral Summit became increasingly well developed following a fruitful discussion in Macau. The Working Committee was newly elected and now consists of six members, Mr Yoshihiro Egawa of Japan, Ms Jennifer Tham of Singapore, Mr Jonathan Velasco of the Philippines, Mr Johnny Yu-Chung Ku of Taiwan, Ms Emily Kuo of Macau and Mr Grant Hutchinson of New Zealand. In view of their outstanding leadership and coordination, Yoshi and Jennifer were re-elected as the coordinators.

The newly established Asia Pacific Youth Choir gave a most impressive performance at the summit. Under the batons of Mr Velasco and Ms S Hasegawa, the choir reached a superb standard - all its members are extremely talented. We are certain that the choir will continue to flourish and create more and more amazing musical experiences for us in the future. Ms Emily Kuo of Macau, the kind hostess of this successful summit, offered to negotiate with the local government with a view to creating a home-base for the choir, providing catering, accommodation and a rehearsal venue in July before their concert tour to other countries.

Ms Emily Kuo provided further good news by also generously offering to support the 2012 concert tour in China, as part of the World Choral Summit in Beijing. We shall continue to follow this up and certainly look forward to a successful event with increasing support offered from around the world.

Looking optimistically at what we hope will be a bright future, we hope the Asia Pacific Choral Summit will be held biennially, with the third meeting taking place in February 2013. While on that occasion New Zealand will probably be the kind host, several other countries also showed an interest in welcoming the next few summits, among them Malaysia, Indonesia, Thailand and Taiwan. In preparation for the 2013 Summit, a meeting of the Working Committee members is expected in 2012, which may take place in Taiwan or Japan - both have expressed their interest. Another important event, the Asia Pacific Symposium of Choral Music 2016, is on the horizon; we are delighted to learn that China is interested in hosting this significant event.

The exceptional Asia Pacific Choral Summit 2011 together with numerous upcoming impressive events fills the future development of Choral Music in the Asia Pacific region with hope and excitement. Certain that this will serve as a strong impetus for many years to come, we are deeply grateful for the tremendous effort and contribution from all the enthusiastic supporters from the Asia Pacific region and around the world, and we eagerly look forward to opening yet another spectacular page of the IFCM and the world of choral music.

Edited by Irene Auerbach, UK ●

Asia Pacific Choral Summit 2011, Macau

We had a wonderful opportunity over the weekend to meet and talk with choral representatives from China, Hong Kong, Indonesia, The Philippines, Singapore, Taiwan, India, New Zealand, Samoa, Thailand, Australia, Vietnam, Myanmar, Japan, Korea and Malaysia, and to make new choral friends across the sea. The generous and productive discussions I think augur well for the future of choral cooperation in this part of the world.

Apart from setting up channels of communication and establishing vital friendships, it was really interesting to share the successes and discuss common issues that we encounter in our own communities. When you hear about the difficulties in some countries of obtaining permits to rehearse and perform choral concerts in some countries, it makes me realise what lucky countries we live in.

In one country for example, for each rehearsal and each performance a licence must be sought and obtained from the government. Even casual singing of "unapproved songs" is not permitted - informal gatherings of singers are not permitted (in private homes or in hotels), and all music must be submitted to, and approved by, the authorities before it can be performed in any situation. In another country, concerts are taxed at 25% of the estimated capacity door takings which must be paid before each concert. Despite these draconian restrictions, somehow choral music seems to survive in these countries. There are also many examples of much fine work being done in the choral field in this most heavily populated corner of the globe.

A recurrent issue that emerged from many countries was the need for the development of choral conducting skills through conductor and teacher training. The lack of development of choral composition skills in composers has also resulted in the lack of good repertoire in some countries. These were identified as areas of real need. All of the issues raised were duly noted, discussed, and hopefully, in due course, will be addressed through programs generated through the IFCM Asia Pacific Working Committee (IFCM APWC)— the executive arm voted by the members of the Summit to co-ordinate activities.

The representative from Samoa at the Summit in the near future will attempt to set up a choral association for the smaller Pacific Island nations. It is hoped that at the next Summit we will have choral representatives from all the countries of the Asia Pacific Region.

Stephen Leek, IFCM Advisor

Email: stephen_leek@hotmail.com

(Extract from a circular Email letter, dated March 3rd, 2011 - Not translated)



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Interview by Andrea Angelini

Choral Music Changing Young Lives in Australia
Lyn Williams

Krakow Advent and Christmas Choir Festival

Andrea Angelini
ICB Managing Editor



The candor of the snow introduces you to the Christmas spirit or, better, to the Advent atmosphere which, like every expectation, has something magic about it. The lights are suffused, subtle, the people are walking in a hurried bustle of colorful scarves and hats.

It is here, in the charming city of Krakow, that the *Advent and Christmas Choir Festival* (www.christmasfestival.pl) was held from 10th to 12th December 2010 with the participation of 25 choirs, coming from various cities of Poland and also from Hungary, Russia, the Czech Republic and Ireland. The music ranged from traditional harmonies to songs by contemporary

composers, from a cappella music to pieces accompanied by the piano, the violin, and the drums; all of this in the beautiful setting of the Church of Saints Peter and Paul, Krakow's first Baroque building, built by the Jesuits who arrived in the city in 1583 to fight the Reformation. The audience was attentive and quiet as if inwardly enjoying the emotions aroused by listening. The program was rich in events: the choirs performed evening concerts in the most beautiful and interesting churches in the center and took part in the liturgy on the Sunday morning.

In the swarming market square, a true medieval jewel, the stalls offer craftwork in wood, ceramic, glass, wool and Baltic amber. The smell of cinnamon pervades the air: it is used to flavor the hot wine sold in the typical "barrel houses", together with the "pierogi" (dumplings), "barszcz" (soup with red beets), potatoes and roasted vegetables, sausages... Polish cuisine is rich and hearty, with plates of meat and game, thick soups, sauces; there are many preserves due to the need to store the products harvested in summer, for the long winters. The welcoming nature of the local people is also reflected by the Christmas Eve custom of

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The final concert at the Mariacki Church

...Krakow Advent and Christmas Choir Festival

34 setting an extra place at the table, in case an unexpected guest should knock at the door.

The judges and staff work for the festival in a climate of great cooperation. The artistic director of the Festival is Maciej Przerwa who is supported by many volunteers, almost all of them young people. Each choir is supervised by a member of the staff: nothing is left to chance. The acoustics of the church are very good, especially for small groups which are amplified by the natural reverberation.

Throughout the entire city one can feel the culture that has always been a characteristic of the place: one of the first universities in Europe was established here in 1364, in the reign of *Casimir III*, a very

enlightened king who introduced important reforms in legal, economic and commercial matters.

Among the many Renaissance buildings you can find *Wawel Castle*, the residence of the Polish Kings for over 500 years, and Sigismund's Chapel inside the cathedral, considered a unique artistic heritage for its amazing number of works of art but also an important spiritual sanctuary in Poland.

At the end of the competition the jury, composed of **James Haydn** (UK), **Thea Paluoja** (Estonia), **Veronica Lozoviukova** (Czech Republic), **Andrea Angelini** (Italy), and **Marcin Cmiel** (Poland) nominated the following winners: for A category (Mixed Adults Choirs): **Chor Akademii Techniczno-**

Humanistycznej, from Bielsko Biala (Poland); for B category (Equal Voices Choirs) and C category (Youth Choirs): **Aurin**, from Kecskemet (Hungary); for E category (Chamber Choirs): **Cantica laetitia**, from Zlin (Czech Republic). **Kadans Choir** from Moscow (Russia) received a Golden Angel.

A final word: visit **Matejko House**, the place where Jan Matejko lived and worked in the most creative period of his life. A curiosity: he painted portraits of all the Polish kings from 960 to 1790, as well as the major events and battles in the nation's history.

Edited by Gillian Forlivesi Heywood, Italy ●



Choir Kadans, director Elena Kandzyuba

CHOIR

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CHILDREN'S CHOIR FESTIVAL

2011 香港國際青少年合唱節

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Artistic Director : Prof. Leon Shiu-wai TONG
Chief Adjudicator: Prof. Wing-wah CHAN

For more details, please visit our Festival website:
<http://www.hktreblechoir.com/hkiyccf/>

CONTACT

Hong Kong Treble Choirs' Association

704 Kornhill Plaza Office Tower, 1 Kornhill Road
Quarry Bay, Hong Kong

Tel no: (852) 2381 9262 Fax no: (852) 2380 7302

Email: info@hktreblechoir.com

Presented by



Partner



Carlo Pavese

President of
the Festival Music Commission



36 Introduction. *Andante cantabile.*

Dear reader,

The first thing you need to know is that Europa Cantat XVIII is important to you too. Whatever role you play in choral music – singers of all ages and musical genres, conductors, managers, music lovers and amateurs – the festival will listen to you, your ideas and your contribution. Multiply that by thousands of participants and it is sure to be a truly exciting human experience with lots of unforgettable music as well. This is why we would now like to take you on a virtual tour of the festival.

Exposure

First Theme: On Stage. *Con moto.*

The festival begins, just like that, spontaneously: when the singing begins a theatre of voices becomes an experience of people communicating, harmoniously and in counterpoint, for affinity or for curiosity. But then, the theatre was born as a place for the *polis* to meet, to exchange ideas and share points of view. Torino is ready to get fully involved, become the setting, offer acoustics, inspiration and surprises... the city will stimulate us to meet, chat, share emotions and values through the universal language

that is music. It will be the stage of European choral music and offer its spaces as ideal settings in which to design “on stage” projects. When it comes to theatre, however, we don’t mean just the important experiences of the past, but an opening to an innovative way to perform choral music, with movement, recitation and space. Torino, the city of cinema, also wants to experiment with a stimulating amplification of the visual dimension from the stage to the screen. Choral music meets video, as an artistic product, suggests further implications in the field of sound recording and reproduction, the use of new technology and of new means of communication.

Second Theme: Festa! *Allegro vivace.*

Be curious! Bring something from your homeland, something special and precious, something unique to share with the other special guests, they too just as precious and unique! Italy’s famed hospitality is also this, knowing how to make everyone feel right at home, and therefore, invite them to be themselves. The piazza, in the warm season, is a meeting place where people come together, a place of exchanges, a symbol of

the energy and the curiosity that animates this festival, it offers everyone the chance to be part of a microcosm enlivened by dance, games, performances and costumes, to be part of a great mosaic where song, dialects and languages from the world over gather to be one. But then, as Gian Domenico Peri wrote in 1651, “Torino is nothing but a small world or the whole world is nothing but a big Torino”. A “festa!” is, of course, meant to be a fun thing, but more than anything else, it is the very atmosphere that will reign during the festival. The Mediterranean, the sea that unites cultures and shapes history, where sounds, colours, flavours and languages are shared, is the source of its inspiration.

Like all self-respecting “festa!”, we too will be talked about for a very long time to come!

Third Theme: Soul Food. *Tempo giusto.*

When we sing together, an unstoppable wave of energy is created, the result of encounters, of a shared harmony and the opening of new horizons within oneself. A choir represents a social model where listening, respect, cooperation and solidarity work together with art, beauty and culture, where tradition and innovation blend not



Rolling Cobs (Parco del Valentino, Torino)



Piccoli Cantori di Torino (Museo Nazionale della Montagna Duca degli Abruzzi - CAI, Torino)

just to make music but also to mark how we live together and interact openly with one another. This is precisely why a choir is a road to precious growth, invaluable to children and teens, an important and efficient instrument which helps us deal with sensitive situations anywhere in the world – but also in our own cities – where not everyone has the tools, nor the chances, to access culture. The Festival is a showcase of ideas, projects and model situations where singing together creates a force that has the power to change people and create a better world.

Development. *Canone for 4000 voices*

How are these themes developed at the festival? How can each of us be a part of this choral fresco? Let's, first of all, take a look at the setting: the piazza, the great main stage where the OPENING CONCERT and the FINAL CONCERT take place, where choral music explodes over the scene; where the singers are welcomed and then, after the concerts, where the music seems to linger in the air, leaving behind memories, new musical stimuli and, above all, an irresistible desire to sing... forever!

The stage where all this plays out is also where daily gatherings unite us in song – every day during OPEN SINGING a conductor will lead thousands of singers and locals through the exploration of a very varied but nonetheless simple repertoire that can be followed reading the score or by ear with the help of the choir on the stage.

The Europa Cantat Festival came about to unite countries, cultures and different traditions, but also to let us indulge the curiosity we all have inside us, the desire to know more, the pleasure of new experiences or an encore of the best experiences and the chance to learn unusual pieces that don't

come along every day. This is why absolutely everything is included: people of all ages and with every type of musical experience (from the neophyte who doesn't read scores to the experienced professional), all types of music (from classical to contemporary, from popular music to pop/jazz, from Gregorian chant to exotic music), all professions (singers, directors, conductors, composers, music managers, audio and video technicians, acoustic specialists and musicologists), all lengths of time (from a single day to the entire period of the festival) and all types of choral singers (as a member of large choirs, with certain choir members daring "because no one else could", or as single singer). In short, EVERYONE can participate and satisfy their special musical dream at one point or another during the festival.

By signing up for the very rich ATELIER programme, as a choir, as a group of choir members or as soloist, one becomes a participant in the festival. It offers the chance to spend some truly memorable mornings exploring new horizons or singing familiar music guided by experienced conductors who know how to share an entire world of music in a short amount of time. In the DISCOVERY ATELIERS a specific aspect of vocal and choral music is presented in a few hours in a practical and involving manner: perfect for a *toccata e fuga*, for a day free from one's own atelier, or to be part of a multi-coloured mosaic: every day a different atelier.

THE PROGRAMME FOR CONDUCTORS AND FOR COMPOSERS gives these musicians (with or without their choirs) and the creators of new music a chance to meet one another, as well as getting to know the stars of the festival, nose about in the various morning ateliers, conduct seminars or master classes,

study new pieces to add to their repertoires and generally do some valuable networking. It's a week full of training, learning and/or pure and simple fun in a sort of Choirland of concentrated quality and quantity... all in one week and in one place.

It's time for lunch. Let's catch our breath before we dive headlong into the afternoon programmes! Inhale deeply. Now exhale. Enjoy a nice lunch in the Giardini Reali. Strolling among the stands of the MUSICAL PUBLISHING EXHIBITION we prepare for the rich programme of CONCERTS that take place until deep into the night in churches, theatres, concert halls, under *portici* and on *piazas*. All of the participating choirs will perform during the festival, together with selected groups of special guests, and this means that in Torino one can hear groups from very many different places and of many different types – from "terrestrial" choirs to "Martian" choirs, all of whom sing so well that you just want to keep listening and, who knows, even learn some of their secrets! True choral EVENTS will be heard from the stages of the most prestigious venues of the city, from opera to pop, from Monteverdi to John Lennon (well, not in person, of course!).

Indulge your curiosity and feel free to sing: always and anywhere. FRINGE is the programme designed for spontaneous initiatives. Do you feel like performing in a different place of the city every day? Do it, we'll come and we'll listen. Want to do an exchange with another choir, maybe even teach it your favourite piece? We'll let you meet your choral twin. Do you want to record a demo-CD, something inspired by the exciting atmosphere of the festival? We can let you use one of our recording studios. Want to shoot a clip and then upload it onto internet so that thousands can see it? We can help you film it and load it onto the festival

...Torino 2012, Everyone's Included!

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YouTube channel. Would you like the festival to include something that hasn't occurred to us yet? Tell us about it!

In summary: do you want to take this chance to tour around the Piedmont region of Italy and maybe even perform somewhere special? The TRASFERS programme managed by the Associazione Cori Piemontesi will let you spend your day off from your atelier, or after it has concluded, enjoying the region's cultural, natural and culinary delights, and then crown the day with a concert.

Reprise. *Tempo primo, con variazioni.*

How to describe a typical day at the festival? Impossible! It's just so varied! Let's, nonetheless, try to imagine one, from sunrise to sunset (and beyond...).

Theme

- 9:00 What a lovely idea these morning exercises are, I'll sing even better today!
- 9:30-13:00 A morning spent singing directed by that really talented conductor, time has flown...
- 13:00-14:30 A stroll, lunch and an espresso.
- 15:00 I think I'll take in the vocal groups concert at the Conservatory.
- 16:30 A delicious gelato in town, with musical accompaniment provided by a really nice all-male choir singing under a nearby portico.
- 18:30 An early dinner, I get to sing tonight!
- 21:00 My choir, one from Estonia and an Armenian one sang sacred music in the Church of Saint Domenico (it was packed!).
- To top the day off, everyone down to the Po River waterfront, it's full of night life!

First Variation

- 9:30-12:30 My atelier has the day off today. I think I'll go to a Discovery Atelier about Beat-Boxing. I have always wanted to know: how on earth do they manage to use voice and microphone to imitate drums?
- 13:00-14:30 I'm walking around bopping up and down like a rapper. This is so much fun! After lunch I'm going to buy the CD of a Spanish group that I can't find anywhere else.
- 15:00 My choir has rented the recording studio for an hour to record a piece. How exciting! We've never done a recording before!
- 17:00 I was really impressed by the choir and orchestra of kids from all sorts of ethnic backgrounds! Torino really is a world in miniature.
- 19:00 A nice dinner and then ...
- 20:00 Open Singing: page 32. (I don't read music very well, but I'll follow the lead from the choir on stage)... (I may even learn to read music when I get home, there's an idea!)... Behind me everyone is singing and dancing along with the music just like me!
- 21:00 I'm staying here on the square. A pop singer is going to perform with a gospel choir – and everyone else - later on ;-)
- 23:00 After the pop concert? A bit of ancient music in a Gothic Church, why not? Will I exhaust myself? Probably, but that's what all part of the festival too! When I get into bed I fall asleep... inspired.

Second Variation

- 9:00 My atelier ended yesterday. We gave a really great concert, and today is dedicated to... sightseeing!
- 10:00 Piedmont, it's so hard to decide



Choir VocilnNote conducted by Dario Piumatti (Teatro Gobetti, Torino)

where to go: the Lago d'Orta, an lovely alpine valley, a sumptuous Savoy residence... hey, let's go wine tasting in the Monferrato area!

- 13:00 A picnic lunch accompanied by a nice bottle of Barolo we bought at the winery.
- 17:00 We come across the Piedmontese choir that will host us this evening. We even practice one of our pieces together!
- 21:00 The choir introduces us with two songs and then it's our turn; it went really well!
- 23:00 ... party time after the concert! Now it's time to head back to Torino. The festival ends tomorrow with a huge concert on the piazza and a party... into the wee hours! (I sure wish it would never end!)

CODA or "everyone is included!"

Now that we have taken you on the virtual tour of the festival, now that we have given you an idea of the excitement, the many opportunities and the intricacy of Europa Cantat XVIII, one last thing cannot remain unsaid: we are grateful for the great pleasure we derive from hosting all of this in our country, Italy, for the first time. We can't wait until everything we have written on these pages actually becomes a reality.

Bring your voices to Torino and help us sing: we are ready to sing! ●

Oriente Concentus IV

International Choral Festival

14th July - 18th July 2011, Taichung City, Taiwan

Competition and Master Classes for Mixed Choir,
Equal Voices Choir, Children's Choir, Chamber Choir,
Folklore Choir & Senior Choir.

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The choral competition will be judged by an international panel of adjudicators. Choirs will be presented with Gold, Silver and Bronze awards based on their performances, and the category winners will vie for the Grand Prize during the festival's closing ceremony.



COMPETITION CATEGORIES

- Mixed Choir
- Equal Voices Choir
- Children's Choir
- Chamber Choir
- Folklore Choir
- Senior Choir



FESTIVAL HIGHLIGHTS

- Opening Ceremony
- Friendship Concert
- Choral Master Class & Workshop
- Grand Prize Concert
- Award Presentation Ceremony
- Closing Ceremony

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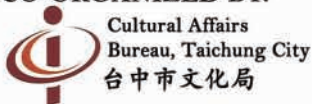
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 Email: event@ace99.com.sg
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Tsippi Fleischer at the Mirror

Interview by Andrea Angelini, ICB Managing Editor

Tsippi Fleischer
Composer



40 Tsippi Fleischer was born in Haifa, Israel, of Polish-born parents, and grew up in a mixed Jewish-Arab environment. She teaches at Bar-Ilan University and the Levinsky Institute in Tel Aviv. Some of her students have become composers and well-known conductors. Fleischer's style has diversified greatly during her creative life; her many achievements are characterized by the dynamics of change. Her beginnings in the 1970s were typified by a search for a compositional style in which to incorporate her Oriental studies. The 1980s saw the formation and crystallization of this style, marked by a finely honed tonality and images of the Israeli landscape. At the end of the 1980s her work reached new heights with settings to music of literary Arabic texts. A spurt of creativity in the 1990s found expression in daring musical textures inspired by ancient, far-distant Semitic sources. It was a great honor for me, as ICB Editor, to meet her for this interview.

Andrea Angelini (AA): *I read in your biography that you were born in Haifa, where you currently live, but your family comes from Poland. Israel is considered a bridge between Western and Eastern cultures. How is all this reflected in the music you compose, especially choral music?*

Tsippi Fleischer (TF): Haifa is my birthplace and the place I consider home, although I have travelled all over the world. (My name, "Tsippi," is short for "Tsippora," which comes from the Hebrew word for "flying bird".) Those origins are naturally reflected in my music, in the topics I choose for my works. Nevertheless, well-known scholars have described my whole *oeuvre* as typically creating a bridge between West and East, especially a link to the "Orient"¹. My Polish Jewish parents are responsible for giving me a rigorous Western education, including

training in Western music from a young age, yet I could not ignore the Oriental atmosphere that surrounded me. My "Oratorio 1492-1992" (1991, op. 25) provides a choral example: I furnished a Western Baroque medium with actual content from medieval epic sources. Sung in three languages -- Hebrew, Spanish, and Arabic -- the oratorio is based on the fate of the entire Jewish people, suffering on their way to Zion from the time of the expulsion from Spain until the establishment of the State of Israel.² I would like to mention two things here: My second profession is linguistics, so the "feel" of language is a strong element in me. (I studied several Semitic languages as an undergraduate and earned a Master's degree in Semitic Linguistics.) Also, I'm a big devotee of the world of Western harmony at its best. This can be detected in the method I developed in my two-volume book, "The Harmonization of Songs" (Tel-Aviv, 2005).³ And maybe I'll mention one more interesting point - in my twenties, I was named an innovative Israeli jazz pianist!

AA: *Your generation has been particularly affected by the music of the "Darmstadt School", a style that aimed to bring a "new wind", a musical language that would break decisively with the past, establishing a fresh method of composition. Does your music follow this style?*

TF: The "New Wind" is an integral part of me. In every one of my works there is an "adventure"; quite often that adventure is the combination of the old, even the very old, with the new, even the very new. The Cantata "Like Two Branches" (1989, op.24) is an excellent illustration. There you have quite extreme *avant-garde* compositional techniques, both in the voices and instruments. The lyrics – set in Arabic of

the 6th century (before Islam's invasion of the Arab Peninsula) – feature throaty, guttural consonants that require excellent solfeggio technique by the singers. At the time, I was reading the important Ph.D thesis of Enayat Wasfi-Shaalan, a colleague from Cairo who studied in Bari, Italy, that deals with composing art music set to Arabic texts.⁴ In the later "Saga Portrait" (2002, op.53) the mixture of pointillism and expressionism are somewhat reminiscent of both Anton von Webern and Alban Berg. I must admit that I never miss an opportunity to attend a live concert of their music, or of Stockhausen's, which is characterized by clear pitches, rhythms and dynamics that I always find acoustically purifying: I am attracted to these isolated musical elements, taken separately from the lyrics. "New Wind" equals freshness, and that is the strong appeal the act of composing holds for me. There is no sense repeating what has already been said; a composer's place is assured by having an innovative message, without forgetting the treasures of the past.

AA: *Your career as a musician is very interesting. You're a composer, a conductor, a teacher. Why are you so interested in composing for choirs? What does a choir mean for you?*

TF: Composing for choirs means a great deal to me. The process starts when I absorb in my inner ear the sounds created in the composition, with all the textures it involves; then it continues in the exciting process of preparing for the world-premiere performance. Usually the climax comes during rehearsals. At the performance, the audience may be lucky enough to experience something of what has already passed more privately between me and the performers in rehearsal.

AA: *How important are your political and religious ideas to the music you compose?*

TF: I hate politics in all its dimensions and directions. I belong to the world of pure art, where human beings' cultural goals, qualities and ideas will always conquer boring political manipulations, which sometimes lead to cruelty and humiliation. For me, it is much more interesting to live in the world of creativity than in that of manipulation. I'm aware of the place of managers and politicians in society, but it's art that feeds eternity, art that puts aside passing issues. If a composer really has something to say, and he succeeds in expressing it while he is still alive, his message will continue to feed mankind. Take Beethoven's powerful message about freedom: Does anything else come close? As for religion - I was born a Jew, and Jewish tradition has influenced me since childhood. My father maintained some traditional habits while my mother kept her extreme left-leaning opinions hidden. The dramatic aspects of some of the well-known biblical figures and the universal symbols conveyed in their images all appeal to my imagination much more than any ceremonial

religious activities. (I shall try to trace the rise of monotheism in my next choral piece.) It is so sad that the three religions that point their believers to the same monotheistic revolution engage in continuous struggles. This is an absurd reality.

AA: *Ninety percent of choirs are amateurs, comprised of non-musicians, who may not even read music well. Do you keep this in mind when you compose or do you think that a composer should not be constrained by these limits?*

TF: This question actually refers to a broader one: As a composer, how much are you willing to compromise on the level of performance? There are two aspects to think about: first, the composition itself, and second, the way it is actually performed. There is a conceptual difference between these. When I compose, I usually know who will perform the world premiere, and that has a huge influence on me (consciously and unconsciously). Composers should know likely level of performers and be strictly forbidden to ignore these limitations. They, as for the actual performance, should take

full responsibility for everything that is written in the score. More specifically, my personal view is that amateur choruses have wonderful voices; they are happily singing together and preparing for a performance; they have a lot of openness, a crystallized choral sound... At times they reach an excellent level of performance, and it does not disturb me at all that preparing a new piece can take quite a long time. In my career, I have dreamed of working as much as possible with professional performance groups, but as long as I live, it will always be my duty to collaborate on preparing the world premiere. Impressions, influence, even inspiration, always result from one's relationships with the performers. It is really nice to get ideas and remarks from them; and conductors have told me about the cardinal impact my participation in a rehearsal made on the singers.

AA: *A choral piece is a text dressed by music. Tell me something about the poetic power of the word.*

TF: The poetic power of the word has utmost value for me when composing vocal music. I totally identify with the person who



Tsippi Fleischer with Bedouin Children during recording "The Gown of Night"



Tsippi Fleischer with Shofar players during rehearsals of Symphony No. 5

...Tsippi Fleischer at the Mirror

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wrote the lyrics, with the “soul of the text”. A factor of huge importance is to base the music on the phonetic and phonologic value of the text. Take "Lamentation" (1985, op.16): Else Lasker-Schueler's lyrics are treated at both levels yet in an integrated way: the painful, suffering soul of the Jewish-German poetess influences the whole mood. In composing I broke the words down into syllables, into sounds, even into repeated consonants without vowels. This thorough treatment of the words resulted in an especially lyrical piece: each word became a whole world, each sentence became a whole globe. A text that can be read in less than one minute lasts around 20 minutes in music.⁵

AA: *We live in a fully globalized system where all kinds of music information is easily accessible to everyone. Is it still important, in your opinion, to maintain the concept of a “national school” or should music also reflect the internationalism of society?*

TF: Neither side can be neglected. We can no longer ignore increasing global communication – “The world has become smaller.” But it is also impossible to deny our personal origins. This comes out naturally in our compositions. For example, I still consider Berio an Italian and Stravinsky a Russian, in spite of these two being so universally accepted. To clarify my point: If a composition does not include a stylistic innovation, using the constructs that have been developed in Western classical music (harmony, counterpoint, etc.) the music will more closely resemble a replica of ethnic materials. In my opinion, this should not be considered “composition”.

AA: *Choral folk music is very popular in Europe. In many countries, especially in Hungary, in the Baltic and Scandinavian countries, in northern Italy, in Russia and*

elsewhere, people feel that traditions can be maintained and spread through music. How is it possible to attract young people to songs that tell of “a world of the past” that has almost disappeared?

TF: I'm a big devotee of Israeli folk music. How interesting: there, we have no difficulty attracting people, even young ones, to such repertoires. I detect here some longing for the past, for the Zionist dream. We have a lot of "Arvey Zemer" (evenings of singing the folkloric repertoire). It is really absurd: people will eagerly buy a ticket to sit there and perform as part of the audience; the singing at these events is full of enthusiasm. Let us remember that the relatively old songs were passed along by word-of-mouth during the many years before Israeli Radio was established in the Fifties. My task is to concentrate on handling the musical and professional aspects of this repertoire in Israeli society, along with the nostalgic aspect. In my book "The Harmonization of Songs", I lay out a method to teach musicians how to harmonize and accompany these songs. I give musicians the keys to using harmonization as a tool for arranging choral and instrumental works and to improving their conducting skills, among other goals. Young musicians of diverse origins and generations have already grown up with this method. I hope to publish the book in English someday.

AA: *“Donne in Musica” (Women in Music) is an international movement promoting and presenting music composed by women worldwide. Are there still fewer opportunities for women to have a good career in music?*

TF: I think the message of Donne in Musica is very important. I have not kept up with all their activities: I knew the President Patricia Adkins-Chiti personally long ago; we met in the summer of 1993 at the huge Women in

Music Festival and Conference held in Alaska. Patricia expressed a willingness to perform some of my music. A nice result came from this - I prepared a special version of my song-cycle "Girl-Butterfly-Girl" for her.⁶ You can hear her shining *bel canto* performing the cycle at www.tsippi-fleischer.com / Discography / 1998-9 / Israel at 50. There is still a need, in my opinion, to promote opportunities to perform women composers' music. There are still institutes and conductors who ignore the feminine presence in the field of music composition. But the goal is not simply the presence of female conductors and composers – it is the attainment of a high level of musical creativity and excellence. The highest level should be maintained despite the existence of a "feminine ghetto." That level of excellence has already been evident for many years in both institutes with which I collaborate in Germany - the "Frau und Musik Archiv" in Frankfurt and "Furore Verlag" in Kassel. Nowadays, taking part in feminine movements involves politics, and I have already mentioned my antagonism towards politics of all stripes. Feminine power depends first of all, I believe, on positive feminine psychological strength, and influences women's creativity whenever and wherever that exists.

AA: *What about your projects for the future?*

TF: I am flattered to be asked this question. I hope to carry out a number of plans in the coming years that will enable me to broaden the already-wide spectrum of work I've already done.

In the field of composition:

- Opuses 72, 73 and 74 are in progress.
- I want to recommend additional performances of my Children's Opera "Oasis" (op. 71) which had its very successful world premiere in Germany



Notes

¹See www.tsippi-fleischer.com / Publications / About Tsippi Fleischer / Articles: Hirsberg, Yehoash. *Tsippi Fleischer: Musician between East and West*. In "Ariel" no. 76, Jerusalem, 1989. See also Amnon Shiloah's 1990 article in French, which appears on the composer's website both in its original and in its translation into Hebrew.

²See the short videos at www.tsippi-fleischer.com / Video / Compositions / "Oratorio 1492-1992".

³See www.tsippi-fleischer.com / Publications - by Tsippi Fleischer / Books. Sample pages of each chapter are available in PDF form by clicking on the link attached to the synopsis of the book.

⁴See my own article at www.tsippi-fleischer.com / Publications - by Tsippi Fleischer - Articles in the Field of Musical Creativity - The Cantata "Like Two Branches", enlarged, 1997. See also three samples at www.tsippi-fleischer.com / Compositions - Choral - Like Two Branches - Video, Audio, Selected Notations.

⁵Video and audio samples of "Lamentation" can be heard at www.tsippi-fleischer.com / Compositions / Choral / Lamentation; and / Discography / 1992 - CD Tsippi Fleischer - Vocal Music.

⁶See www.tsippi-fleischer.com / World Activity / Rome.

⁷Two videos are available at www.tsippi-fleischer.com / World Activity / Karlsruhe and in Video – Oasis, 2010.

⁸Each of my symphonies has a poetical subtitle.

⁹See www.tsippi-fleischer.com / in Publication - by Tsippi Fleischer – Books.

Email: carmelp@netvision.net.il

English text edited by Anita Shaperd, USA ●

last November.⁷ The genre of children's opera is itself magical, for both its educational and musical aspects.

- In "Oratorio - Avraham" (op. 72), I deal with the mystical, attractive image of Avraham/Abraham in the three religions, though I treat the birth of monotheism from my own perspective. The ensemble will consist of a choir with an orchestra of harps and violins.
- Symphony No. 6 "The Eyes, Mirror of the Soul"⁸ (op. 73) is a "symphony-installation" that stages groups of four "spectrums" resembling the diapason/timbre of soprano, alto, tenor and bass, both instrumentally and vocally. Each spectrum will contain instruments and voices as a coherent nucleus. There will also be scenery.
- Adapa, the grand-opera in Old Babylonian (op. 74), will involve an especially large ensemble, choral and orchestral.

In the field of research and education, my desire is to complete three books:

- An analysis of the stylistic development of Hebrew song, continuing on an earlier one (1964/2009) that can be downloaded from my website.⁹
- A musical monograph of Matti Caspi (1949-) will provide insights into the rich harmonic language of Israel's most talented song-composer in the field of harmony. Caspi dresses up all the modal achievements of the past in modern strategies.
- I would love to put out a short book in English dealing with the historical-musical development of Hebrew song as well as its methodological applications (harmonization, etc.). Highlights from the Matti Caspi book will be included.

AA: Tell me, in one short sentence, what is the composer's role in the 21st century?

TF: Overcome commercialism's increasing destructiveness by your constructive spiritual morals!

Choral Music Changing Young Lives in Australia

Gondwana National Indigenous Children's Choir

Lyn Williams

Artistic Director & Founder
Gondwana Choirs

44 As conductors we are driven by passion, driven by inspiration and driven by a desire to achieve the highest possible artistic standards. As choral conductors we also have the privilege of being involved in the most inclusive form of music making. A choir only comes to life when every voice, every personality is captured and expressed through the performance. As a conductor of children's choirs I have also found it thrilling to see young people mature and thrive in the choral environment and go on to become fine professionals in music and in other spheres as they maintain the same passion and drive in life as they did in their choral music singing.

The organization, which I founded in 1989, began with the Sydney Children's Choir and still trains over 400 children each year in a comprehensive choral and music program based in Sydney. In 1997 our National Gondwana Choirs program began with Gondwana Voices – a truly national children's choir whose singers come from every corner of Australia. Our annual Gondwana National Choral School now involves over 300 of the country's most talented young singers, conductors, and now choral composers, who come together in a summer camp, then perform concerts and undertake national and international tours throughout the year. The many Gondwana Choirs perform at a high level, often collaborating with our finest composers and instrumental ensembles such as the Sydney Symphony, Synergy Percussion Ensemble and the Australian Chamber Orchestra. The Gondwana National Indigenous Children's Choir is the newest group in our choral family.

Until the last couple of years, my primary motivator as a choral conductor was to see young people performing at the highest possible artistic standards. This was always coupled with a strong urge to discover, commission and create new works, collaborations and performances through which the powerful voices of young people could be heard.

Although my motivation to reach artistic peaks still remains very strong, more recently I have found enormous satisfaction in creating musical and social opportunities for young talented people who would never otherwise have access to our extensive and national Gondwana Choirs programs.

The Gondwana National Indigenous Children's Choir (GNICC) grew out of a remarkable collaboration between our Sydney Children's Choir and communities in the Torres Strait Islands (one of the most remote and beautiful areas of Australia - which lies between the northern mainland of Australia and Papua New Guinea) in 2008 and 2009. This collaboration involved children from both communities visiting each other in their home towns, in Sydney and in the Torres Strait, and the result of working together was a highly successful children's opera called *Ngailu, Boy of the Stars*, created primarily by the Torres Strait Islander choreographer/director, Sani Townson and the young Australian composer, Dan Walker.

It became clear to me through this collaboration that there was a wealth and depth of un-nurtured talent within Australia's Indigenous communities and it became apparent to me that this was the missing link in our Gondwana programs. Many of Australia's Indigenous people suffer from significant social disadvantage. The levels of health and education in Australia's



Gondwana National Indigenous Children's Choir

Photo: Tim Williams

Indigenous population are significantly lower than other sectors of Australia's population, and sadly, they are also over-represented in Australia's judicial system. Yet young Indigenous people are justifiably proud of their rich and diverse culture. The sporting talents of young Indigenous Australians have long been recognized while others yearn for an opportunity to represent their culture and the hopes and dreams of their generation through their song.

Initially, to get the Choir underway, we undertook lengthy discussions with Indigenous leaders and with Indigenous artists, and a plan slowly emerged. I began a series of workshops in urban, regional and remote regions of Australia, making contacts with schools and Indigenous communities – seeking out young talented singers and working closely with local leaders to develop local support for the project. The interest in this program was overwhelming.

In a project which is as much social as musical, the GNICC is aiming to give many talented Aboriginal and Torres Strait Islander children opportunities to develop their confidence, broaden their life experiences, and therefore expand their horizons and potential, through choral singing. To this end we have developed a three-tiered structure which begins at the grass roots level where I work with children in schools and Indigenous communities, identifying the children who show an aptitude and

enthusiasm for singing. One week I might be working at inner city schools in Sydney and the next you might find me driving through crocodile infested waters in remote Northern Territory to work with children who have never travelled out of their isolated communities.

Once selected, we gather all the children from a region together at a Regional Music Camp to work with other conductors, composers and other creative Indigenous artists. This is where the real work begins. Children begin to learn about choral singing, basic notation, performance and personal skills such as commitment and focus. One really important aspect which is always stressed in these camps is creative activity and composition. The children are always active participants in the creation of new works which then become part of their repertoire. Very often these songs are in their local language. Many Australian Indigenous languages are rapidly disappearing and the children themselves feel strongly that their songs will go some way to preserving their unique languages.

From these Regional Music Camps, children are selected to become part of the Gondwana National Indigenous Children's Choir who meet nationally to work on specific projects and activities. Since the Choir's founding, children of the GNICC have had the opportunity to travel and perform in the Sydney Opera House, in a major television advertising campaign at the Shanghai World Expo in China, and in the United States.

Though choral developments can be generally very slow, there are occasions when, in a blink of an eye, a life can be changed and for that person, there is no turning back.

Last February, I travelled again to the Torres Strait Islands. In a small school on



Gondwana National Indigenous Children's Choir at Sydney Opera House Open Day

Thursday Island I was presenting a choral workshop in which there was a shy little nine year old boy. It was clear from the outset that Richard (not his real name) loved to sing. His voice rang out clear and loud above the voices of many of the other children. Feeling the workshop going well, I asked Richard to sing a passage for the class on his own. I felt the whole class flinch yet Richard sang out confidently and proudly. I later found out from teachers that Richard had barely ever spoken to anyone, including the members of his large family, he never read out loud, and he never answered questions in class. Richard's life changed that day when he discovered that he had a voice and could sing like an angel.

Now as a member of the Gondwana National Indigenous Children's Choir, Richard has participated in a Torres Strait Regional Music Camp and more recently has been down to Sydney for the very first time to perform as part of a larger choir for Oprah Winfrey's Australian television programs from the steps of the Sydney Opera House. Although he is clearly still a shy little boy, Richard now speaks enthusiastically about his love of singing and his positive experiences with the Indigenous Children's Choir. Richard's world is now one of boundless possibilities. Although the effect of a choral program is rarely so rapid and significant, the GNICC is already having a

profound impact on the lives of many Indigenous children in Australia.

The GNICC now forms an important part of the family of Gondwana Choirs. Its members are passionate young Australians who deeply touch audiences whenever they perform. But, the GNICC still faces many challenges. Australia is a vast country and children in remote areas really suffer from the physical, mental and educative tyranny of such distances. Foremost amongst these challenges is Gondwana Choirs' capacity to be able to provide regular on-going training to choristers in remote areas, so that they can continue developing their singing, reading and writing skills - allowing them over time to realize their full potential. So, Gondwana Choirs is in the early stages of establishing an internet network linking more skilled young singers in urban areas with children in remote areas to assist and support the developmental process.

Whether or not these young Indigenous singers choose to become musicians in the future, involvement in their choir will provide the singers with extraordinary opportunities. Already we know that GNICC singers **will** increase their attendance at school, they **will** learn an ongoing sense of commitment which leads to greater excellence and the rewards of



Gondwana National Indigenous Children's Choir working with Sani Townson

Photo Tim Williams

personal pride and achievement, they will see a bigger Australia and a bigger world, they will befriend hundreds of other like-minded motivated young people, and they will have a voice to express the dreams of their people – now and into the future.

Lyn Williams is Australia's leading director of choirs for young people, having founded two internationally renowned choirs: Sydney Children's Choir in 1989 and the national children's choir Gondwana Voices in 1997.

Her exceptional skill in working with young people is recognized internationally for its high artistic quality and ground-breaking innovation. Lyn has conducted many major professional choirs and orchestras in Australia, including the Sydney, Adelaide and Melbourne Symphony Orchestras, the Australian Chamber Orchestra, the Australian Youth Orchestra, and the Sydney Philharmonia Choirs. Lyn has toured extensively with her choirs including tours to Europe, Asia, North and Central America. In 2007 she led Gondwana Voices on a 10th Anniversary international tour to Canada, France and to the BBC Proms in London, where they were the first Australian children's choir to perform at this prestigious event. In January 2004 Lyn Williams was awarded the Medal of the Order of Australia (OAM) in recognition of her services to the Arts as Founder & Director of Gondwana Choirs.

Email: lyn@gondwanachoirs.com.au

Edited by Gillian Forlivesi Heywood, Italy ●

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Repertoire



Repertoire

Score Recommendations: 3 x 16
Dr. Marian Dolan

If you would like to write an article and submit it for possible publication in this section

Please contact Marian Dolan, Editor

E-mail: mdolan@aya.yale.edu

Score Recommendations: 3 x 16

Dr. Marian Dolan
Choral Conductor



Name the choral conference, festival, convention or event ... wherever choir conductors gather, we love, love, *love* to share repertoire! Of course we enjoy the concerts, workshops and rehearsals but that's just the start. A big choral event is also the opportunity to share meals and time with old and new friends, including conversations about new scores and composers! So, for this article I invited a variety of conductors and singers to answer the following: *what three scores would you recommend to another choral colleague, and why do you recommend these scores?* What a joy to receive their enthusiastic replies! Since many of these scores have respectable performances on YouTube, I have also created a 'playlist' for you there as a way of engaging some of these recommended pieces (<http://bit.ly/ICBthree>). All scores cited below are *a-cappella* unless noted otherwise. So, pull up a chair and sit down for a conversation with 16 choral colleagues from around the world!

Frank Albinder

(USA; Conductor: Washington Men's Camerata, Woodley Ensemble, and The Glee Club at the University of Virginia)

1. Bob Chilcott (UK)

Five Ways to Kill a Man (text: Edwin Brock; tttbb + percussion, Oxford Univ. Press). Edwin Brock's chilling poem about the environment is gorgeously set by Bob Chilcott in a way that really brings the words to life.

2. **Lee Hoiby** (USA) *Last Letter Home* (text: Pfc Jesse Givens; tbb or satb; Schott). The deeply moving "last letter" by Pfc Givens brings home the heartbreak and manifold effects of war in a poignant setting by Lee Hoiby.

Jesse Givens **Lento** Lee Hoiby, Op. 71
dolce, expressive, always free

Tenor
I searched all my life for a dream and I found it in you.

Baritone 1
I searched all my life for a dream and I found it in you.

Baritone 2
I searched all my life for a dream and I found it in you.

6 Ten. *mf*
I would like to think I made a positive difference

Bar. 1 *mf*
I would like to think I made a positive difference

Bar. 2 *mf*
I would like to think I made a positive difference

Lee Hoiby, *Last Letter Home*, m.1-8

3. **Nikolai Golovanov** (Russia) *Dostoyno yest* (ttbb, a cappella, Musica Russica). Golovanov is my favorite "undiscovered" Russian composer of music for men's voices, and this setting of an Orthodox prayer is among his most beautiful pieces.

Inessa Bodyako

(Belarus; Artistic Director, The Choir of The Belarus State Academy of Music; Chair of Choral Conducting, Academy of Music)

1. **Nicolay Butoma** (Belarus), *Скажи ми, Господи, кончину мою / Show Me, O Lord, Life's End* (text: Psalm 38/9; ssatbb; score inquiry: inesminsk@tut.by). This is heartfelt and deeply personal score with a powerful story. In 1967, this self-taught composer tragically lost his beloved wife, and was subsequently inspired to write the music for her funeral liturgy. *Скажи ми / Show Me* was a part of that larger mass and was a favorite of many listeners and singers.

67 68 69 70 71 72
C и не весть, не весть ко-му со-бе-рет сок-ро-ви-ща сво-
A и не весть, не весть ко-му со-бе-рет сок-ро-ви-ща сво-
T рет, не весть, не весть ко-му со-бе-рет сок-ро-ви-ща сво-
Б рет, не весть, не весть ко-му со-бе-рет сок-ро-ви-ща сво-

73 74 75 76 77 78 **Adagio** $\text{♩} = 40$
C я, ко-му со-бе-рет сок-ро-ви-ща сво-я. Не ос-
A я, ко-му со-бе-рет сок-ро-ви-ща сво-я. Не ос-
T я, ко-му со-бе-рет сок-ро-ви-ща сво-я. Не ос-
Б я, ко-му со-бе-рет сок-ро-ви-ща сво-я. *p* Не ос-

Nicolay Butoma, *Скажи ми / Show Me*, m.67-78

2. **Andrey Mdivani** (Belarus), *А хто там ідзе? / And who goes there?* (text: Yanka Kupala; ssaatbb; <http://andreimdivani.com/en/> or e-mail: mdivani@tut.by). In the deep drama of this score's poetry and music lies the bitter truth about the difficult history of the Belarusian people.

3. **Alexander Litvinovsky** (Belarus), *Каравай / Loaf* (text: folk; satb; score via composer: <http://litvinovsky.iatp.by/bio.html> or e-mail: litvinovsky@tut.by). This score's textual and musical rhythms create

Emily Ellsworth

(USA; Artistic Director of *Anima / Young Singers of Greater Chicago*)

1. **Avner Hanani** (Israel) *Morning Bells* (3 - 6 part treble divisi and piano; Boosey #48020659). *Bells* is a great concert opener, an "outburst of optimism and brightness" with vibrant, infectious energy, written by a young Israeli composer championed by Steve Reich.

2. **Janika Vandervelde** (USA) *Dance Ablaze!* (ssa divisi a cappella; earthsongs). A gifted American composer with a fresh voice.

3. **Imant Raminsh** (Canada) *The Nightingale* (a one act opera for treble ssa and chamber orchestra; Boosey rental). Based on Hans Christian Andersen's tale of the same name, this moving and gratifying 50-minute work puts the focus on the chorus, which plays several different parts. Solo baritone and tenor are the Emperor and the figure of Death. Solo dancer portrays the nightingale. *Anima* commissioned this for our 40th anniversary season.

Naomi Faran

(Israel; Artistic Director & Conductor, *Moran Choir & Moran Singers*)

1. **Yehezkel Braun** (Israel), *And it Shall Come to Pass* (Is. 2:2-4, 52:7; satb, B solo, harp, tpt; IMI: Israel Music Institute). This is an exemplary piece, fascinating and diverse in its character, dramatic and communicative, and well-written for a mixed choir. It can be performed with piano playing the harp part.

2. **Ahron Harlap** (Israel), *Jephtha's Daughter* (Judges 11; satb, S & B solo, horn; Or-Tav Pubs.). Harlap is one of Israel's promising composers. His writing is sensitive with attentive emphasis on text meanings, thus bringing out the biblical drama at its best. A demanding piece of high quality.

3. **Eyal Bat** (Israel) *One More Winter Ploughs the Sea* (Nathan Yonathan; satb; pub. by composer bateyal@bezeqint.net). With a text by one of Israel's leading poets, this short piece has a wonderful melody and harmony and a pleasant impressionist atmosphere.

Jane Fjeldsted

(USA; Salt Lake Choral Artists Organization: Artistic Associate Director/Vocal Specialist, Singer, Conductor)

1. **Fidel G. Calalang** (Philippines), *Ama Namin / Pater Noster* (versions in either Tagalog or Latin; satb divisi; score via composer: fidel2163@hotmail.com). Calalang's score is an exquisite setting of the Lord's Prayer with expressive textural, harmonic, and dynamic changes that surprise both the singers and the audience.

Adagio, liberamente

Soprano
Alto
Tenor
Bass

5

S
A
T
B

Pa - ter nos - ter qui es in cae - lis: sanc - ti - fi - ce - tur no - men tu - um; ad - ve - ni -
Pa - ter nos - ter qui es in cae - lis: sanc - ti - fi - ce - tur no - men tu - um; ad - ve - ni -
Pa - ter nos - ter qui es in cae - lis: sanc - ti - fi - ce - tur no - men tu - um; ad - ve - ni -
Pa - ter nos - ter qui es in cae - lis: sanc - ti - fi - ce - tur no - men tu - um; ad - ve - ni -

Fidel Calalang, *Pater Noster*, m.1-8

2. **Warren & Gordon**, arr. **Larry Lapin** (USA), *The More I See You* (SATB, alto solo; llapin@miami.edu). Lapin's arrangement is a wonderful blending of unity and jazz textures, combining simple melodic expression with fresh jazz harmonies.

3. **Imant Raminsh** (Canada), *Endless Song* (text: Sara Carruth; satb divisi, violin solo; score via composer: trilogy@junction.net). Text "I Sing to sow the seed; to share the life music gave to me" resonates with anyone who has felt the magnetic force that binds us as singers and reaches outward, drawing in the listener.

Cristian Grases

(Venezuela/USA; Ass't. Professor, *The Univ. of Southern California*; Board Member, IFCM)

1. **Alberto Grau** (Venezuela), *Pater Noster* (satb; A Coeur Joie). This score is not too complicated, yet it has an effective contemporary sound.
2. **Carlos Guastavino** (Argentina), *Arroz Con Leche* (satb; Kjos). This upbeat and light score also has a fantastic little fugue.
3. **Rodolfo Halfter** (Mexico), *Tres Epitafios* (satb; Peer International). A suite of 3 fantastic little pieces with a range of choral colors and harmonic idioms.

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Bruce Hoffman

(Canada; professional singer: Chor Leoni Men's Choir and Christ Church Cathedral Choir, Vancouver, BC)

1. **Bruce Sled** (Canada), *Jing-ga-lye-ja* (ttbb or satb, Cypress Choral Music- <http://bit.ly/SledJing>). A brilliant and fun nonsense song that your audience will love. The work was discovered at one of Chor Leoni's New Compositions Workshops. As soon as we read through it, the choir said "We're singing this!" It's a terrific, fast, rhythmic challenge – count like mad! – and it's a blast to sing.
2. **Rupert Lang** (Canada), *Agneau de Dieu* (satb divisi, satb soli; Boosey M-051473342). Director of the Cathedral Choir, Rupert wrote this for us to sing as part of the entrance requirements for the CBC Choral Competition, which included a choral work in French by a Canadian composer. It calls for a wonderful soaring tenor solo at the end. It's lush, moving, and not easy, but completely rewarding.
3. **Aaron Copland** (USA), *The Promise of Living* (satbb, piano 4-hands; Boosey M-051450206). Provided you've got two fabulous pianists, this work is amazing. We've sung it at Thanksgiving services at the Cathedral to great effect. The opening can also make a lovely tenor solo, or be sung tutti with great results.

Iris S. Levine

(USA; Artistic Director, Vox Femina; ACDA National Chair, Women's Choir Repertoire and Standards)

1. **Ola Gjeilo** (Norway), *Ubi Caritas* (ssaa or satb, Walton Music). The text is set so purely and offers beauty of line within the melodic structure. It soothes the soul.
2. **Alberto Grau** (Venezuela), *Kasar Mie La Gaji* (text: "the earth is tired"; ssaa or satb, earthsongs music). There is everything in this piece! It's like a mini opera with sections where the people tell the story and then earth's reptiles speak back, followed by the earth itself moving through the singers.
3. **Gwyneth Walker** (USA), *I Thank You God* (text: e.e. cummings; ssa, piano or ssatb, piano; ECS/E.C.Schirmer). I would recommend this because every time I have done the piece, it affects the singers in ways that are truly due to the power of music. It's not something I can put my finger on, but it happens every time! This piece gets in your soul and grabs on tight (<http://bit.ly/WalkerTyou>).

Nancy Menk

(USA; Director of Choral Activities, Saint Mary's College; Director, South Bend Chamber Singers and Northwest Indiana Symph. Chorus)

1. **Gerald Finzi** (UK), *Magnificat* (satb, org; Boosey M-060064418). This score is majestic and moving, with varied textures, some passages for a solo quartet, and a wonderful organ part.
2. **William Hawley** (USA), *Celia* (satb, piano, earthsongs). I just love this piece! It makes me happy every time I hear it, with its beautifully shaped phrases, Hawley's trademark harmonic language, and an ebullient piano part.
3. **Carol Barnett** (USA), *Song of Perfect Propriety* (SSA, piano, earthsongs). A very clever and entertaining setting of a wonderful Dorothy Parker text. My choir loved singing it and adding gestures to highlight the text. They had a ball and audiences loved it.

Irvinne R. Redor

(Philippines; Tour Coordinator & Singer, Ateneo de Manila College Glee Club; Singer, Ateneo Chamber Singers)

1. **John Pamintuan** (Philippines), *Pange Lingua Suite* (satb, www.johnpamintuan.com/). Singer-friendly score and great sounding music.
2. **Eudenic Palaruan** (Philippines), *Pundayaw* (text- Mark 4:20; satb, score via composer: eudyplr@yahoo.com). It's just magnificent how the composer recreates the soundscape of the text, not only by localizing the translation of the text, but with the sound of his works as well.
3. **Ryan Cayabyab** (Philippines), *Misa* (satb, <http://themusicschoolofryancayabyab.weebly.com/>). This is a technically challenging mass setting that incorporates the traditional Latin text in combination with a taste of traditional Filipino music.

Kaie Tanner

(Estonia; Executive Director, Estonian Choral Association; Board member, European Music Council; Conductor, Estonian Radio Children's Choir)

1. **Timo Steiner** (Estonia), *Hällilaul/Lullaby* (SSA; contact composer: timo@belilooja.ee). Nice, simple piece with a beautiful melody from a young and promising Estonian composer. As it is vocalise, it is easy to learn in any country!
2. **Urmis Sisask** (Estonia), *Sanctus/Benedictus from Mass #5* (satb + organ/piano or orchestra; Edition 49). A monumental work, but not difficult to learn. Choristers love this piece! And the bolero imitation is quite fine.

World of Children's & Youth Choirs



Choeur d'Enfants Sotto Voce - Chorales 2004 Vaison la Romaine

World of Children's and Youth Choirs

Movement with Children's Choirs
Scott Alan Prouty

If you would like to write an article and submit it for possible publication in this section

Please contact Cristian Grases, Editor

E-mail: cgrases@gmail.com

Movement with Children's Choirs

Scott Alan Prouty
Conductor and Teacher



Many teachers, as well as fellow conductors, ask me why I favor movement when working with children's choirs. As an American growing up in the United States, I've always associated choral singing with movement, whether it is simple body exercises to warm up the choir or an intricate piece of choreography used to showcase a Broadway medley. Having lived and worked in Paris for the last 25 years, I am now more than ever convinced that an integral part of the training of a children's choir is the use of movement. Following are some of the explanations I give to choral teachers who participate in my workshops at the Paris Opera:

- Choral singing can often inhibit and even go against the natural energy and spontaneity of a child... "sit up straight, keep your feet firmly placed on the floor, breathe deeply, don't move your shoulders, look at me when I'm conducting, articulate, concentrate, think about the phrasing, don't move your hands, don't slouch, don't talk, smile" etc. Using games and movement can help the children learn to stand proudly and confidently like a "singer" or an "artist" without feeling constrained. I hate to see children singing in a choir without any soul,

without any life or energy. The key is getting the children to sing freely and with joy even though they are in a static choral position. Movement, exercises, and games can help them cultivate this inner energy and lose their inhibitions.

- For the past 20 years, I have been the musical expression and singing teacher at the Ballet School of the Paris Opera and have always been amazed at how well the ballet students sing without any formal vocal training. Being dancers, they have terrific posture and perfect alignment. Being children, they have an incredible enthusiasm and a contagious "joie de vivre" (joy of living). This combination allows them to sing freely with a very natural and well-placed voice. My experience with these young dancers has convinced me that good posture; alignment and a relaxed body are the keys to good choral singing.
- I feel that 80% of vocal technique with a children's choir is getting the young singers to feel free, relaxed, uninhibited and in touch with their own bodies. The present generation of kids live in a world filled with incredible inventions, images, gadgets and wonders of technology, but they are less and less in touch with their own bodies. They

play fewer sports; they remain behind a computer instead of playing outside riding on their bikes, climbing trees, or playing soccer. We, therefore, as choral conductors, must teach children how to feel good about themselves and teach them to rediscover their own bodies and understand how their body works. How to extend their arms, how to wiggle their toes, how to spread their fingers, and how to structure their improvised movements.

- Children tend not to really listen to the words of what they are singing, especially in France, since 95% of the music they listen to is American. Having the children improvise gestures to a certain piece helps the choir members to really focus on the words and bring the text to life. I sometimes have the kids perform their own gestures in a concert or simply use this exercise in a rehearsal to work on the text.
- I work a lot on how to enter and exit a concert stage and how to find one's place in the choir on stage easily without effort. Every stage movement must be motivated. I often tell the children to smile with their eyes and try to communicate and even "flirt" with the audience. I work a lot on how to walk and how to move on stage with energy.

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The joy of singing together



Hands with energy

...Movement with Children's Choirs

56 I even talk about feeling energy in each finger, in each toe, in the knees...even in the hair! I play a lot of conducting games so that the children not only enjoy watching me, but also feel the importance of following the conductor.

- I tell my students that the song starts 10 seconds before the piano introduction and ends 10 seconds after the last note. The goal is to not let the energy die down in between each piece. I also tell my young singers that it's very important not to let the energy deflate at the end of the song.
- Movement is terrific in helping children sing warm-up exercises or when working on a tough phrase. I'll never forget that when I was a high school student, I was able to sing a High B without any effort when performing in a show because I was dancing or moving and, therefore, not focused on the difficulty of my vocal technique. Yet, during a recital or a choral concert, I had trouble getting up to a High F because I was immobile and completely focused on vocal technique. Remembering this lesson, I now use gestures and movement to help children sing the upper notes with freedom and without strain. Once they see and feel how easy the higher notes are to sing, I then get

them to feel good about singing the same notes in a static position without the movement. I always remind my young singers that great vocal technique should appear invisible to the audience.

- Using choreography is a fantastic tool for getting the choir to let go. Learning movement, coordination and gestures and trying to sing beautifully at the same time, is a huge challenge. BUT, it is very important that the choreography help the choir to sing well and not go against the phrasing or the sense of the music.
- I sometimes do an entire concert of sacred music without any movement, but I use movement to loosen up the choir during rehearsals and to get them to sing the music freely and musically. It's very important to start each rehearsal with a series of exercises to help the students loosen up and forget about their day at school or their problems at home. Corporal exercises, vocal and rhythmic games help the « normal » everyday student transform into a singer or more importantly into an "artist".
- How do I start teaching movement to a choir? I always start with simple exercises where they imitate my movement. I get them to jump around, massage the other students,

repeat fun sounds, and do echo patterns. I have them move to music, getting them to let go, be creative and try to interpret the music without feeling intimidated. I teach them simple dance steps to a canon, making sure that they do each step perfectly with beautiful intonation. The key is to teach the children to move **WITHOUT** hurting the beauty of the singing. I ask the students to improvise gestures to a song with creative lyrics, forcing them to think and find expressive ways of bringing the text to life. I work on mime exercises and teach the children how to exaggerate the movement. **WARNING:** as a conductor of children's choirs, one must be willing to let go and not be afraid to move and uninhibited with the children.

- I always tell my conducting students that children learn by imitation and not by words. As a conductor, we must set the example by having perfect posture, singing freely, moving freely with expression and enthusiasm. To me, a conductor who loves singing and loves to move will inspire his choir to let go and be wonderful.



Having fun with movement



Communicating with the audience

I personally feel that any great children's choir should be very versatile and able to sing any repertoire and any style of music. Why not sing the Pergolesi Stabat Mater in the same concert as a gospel song with movement? What's wrong with working on a magnificent piece by John Rutter at the same time as a choreographed medley of West Side Story? The important thing as choral educators is that we teach children to love singing and to sing well. Our goal is for children to learn to sing freely and generously. I am convinced that movement

and dance are incredible tools for helping children to become great singers as well as incredible performers.

Scott Alan Prouty lives and works in Paris, France, and is one of the leading specialists on children's choirs. He is the founder and Artistic Director of the Choeur d'Enfants Sotto Voce which is "en résidence" at the famous Théâtre du Châtelet in Paris. Considered one of the most dynamic children's choir in France today, the choir sings in the most prestigious concert halls in Paris and throughout France. He is

often called upon to prepare choirs and children's solists for opéras and musical theater productions throughout France. Scott Alan Prouty is also the Director of Musical Studies for the students at the Ballet School of the Paris Opera and directs numerous productions for the Young Persons Programs at the Paris Opera, the Théâtre du Châtelet or the Théâtre des Champs-Élysées.

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Composers' Corner



Composers' Corner

Contemporary Flemish Choral Composers
Timothy J. Brown

If you would like to write an article and submit it for possible publication in this section

Please contact Cara S. Tasher, Editor

E-mail: cara.tasher@unf.edu

Contemporary Flemish Choral Composers.

(Hedendaagse Vlaamse koorcomponisten)

Timothy J. Brown Composer

Flanders, the Northern portion of Belgium, has long had a distinct choral tradition. Many are familiar with Renaissance composers Ockeghem and DesPrez and others of the polyphonic tradition. Flanders is also home to a number of active choral composers today. Its language is Flemish, a dialect of Dutch. Investigation yields a healthy list of names of living creators of choral music:

Kurt Bikkemeborgs, Erica Budai, Ludo Claesen, Roland Coryn, Johan Duijck, Jacqueline Fontyn, Wim Hendrickx, Vic Nees, Lucien Posman, Raymond Schroyens, Gwendolyn Sommereyns, Rudi Tas, Wim Hendrickx, Luc Van Hove, Kristiaan Van Ingelgem, Maarten Van Ingelgem, Sebastiaan Van Steenberge.

The purpose of this article is to provide a brief introduction to a few representative composers and some of their works. Regrettably, it is not possible in this short column to give detailed presentations of each. Information is provided, however, so that the interested individual may do additional study.

Roland Coryn (b. 1938, Kortrijk) undertook musical studies at the *Sredelijke Academie voor Muziek en Woord* in Harelbeke (City Academy for Music and Word), and the *Koninklijke Muziekconservatorium Gent* (Royal Conservatory of Ghent), studying viola, chamber music, and receiving First Prize in composition. He performed for many years, taught composition at his alma mater in Ghent, and has been a full-time composer since 1997. Many Flemish composers set texts in English, and Coryn is no exception. He has been a devotee of the language, setting such writers as Emily Dickinson, Edgar Allen Poe and William Blake in their original English, as well as Li Po in English translation.

A 2005 composition, Coryn's *There is Another Sky* is a choral song cycle of five unaccompanied works using poems by Emily Dickinson. The composer has used lush harmonies, pandiatonicism and pantriadicism.

His work, *Death Be Not Proud*, using a text by John Donne, makes use of mixed and changing meters.

Coryn's 2008 work, *Canticum Canticorum Salomonis*, is scored for violin solo and chorus. Coryn scores separate sections for the treble and male voices to correspond to the *bride* and *bridegroom* speakers in the text. Substantial *divisi* occur. The text is scored in Latin. The violin is used to open the work dramatically, introducing rhythmic and pitch patterns which are incorporated in the piece. It is later given overtones in several sections. (see next page)

I. There is another sky,

Text: Emily Dickinson
Music: Roland Coryn

Quietly $\text{♩} = 50$

Soprano
There, there is an o - ther sky, there, there is an o - ther sky,
Alto
There, there is an o - ther sky, there, there is an o - ther sky,
Tenor
There, there is an o - ther sky, there, there is an o - ther sky,
Bass
There, there is an o - ther sky, there, there is an o - ther sky,
S.
E - ver se-rene and, e - ver se-rene and fair, fair, se - rene and fair, and
A.
E - ver se-rene and, e - ver se-rene and fair, fair, se - rene and fair,
T.
E - ver se-rene and, e - ver se-rene and fair, fair and fair,
B.
E - ver se-rene and, e - ver se-rene and fair, fair and fair,

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Coryn, Roland. *There is Another Sky*, ©2005. Used by permission.

Death be not proud,

John Donne
(1572-1631)
Music: Roland Coryn

$\text{♩} = 64$

Soprano
Death be not proud, though some have called thee, have called thee Migh - ty and dread - full,
Alto
Death be not proud, though some have called thee, have called thee Migh - ty and dread - full,
Tenor
Death be not proud, though some have called thee, have called thee Migh - ty and dread - full,
Bass
Death be not proud, though some have called thee, have called thee Migh - ty and dread - full,
S.
Death, death be not proud, be not proud, though, though some have called thee, have called thee
A.
Death, death be not proud, be not proud, though, though some have called thee, have called thee
T.
Death, death be not proud, be not proud, though, though some have called thee, have called thee
B.
Death, death be not proud, be not proud, though, though some have called thee, have called thee
S.
Migh - ty and dread - full, for thou art not, for thou art not, thou art, thou
A.
Migh - ty and dread - full, for thou art not, for thou art not, thou art, thou
T.
Migh - ty and dread - full, for, thou art not, thou art not, thou
B.
Migh - ty and dread - full, for, thou art not, thou art not, thou

Coryn, Roland. *Death Be Not Proud*, ©2006. Used by permission.

Lucien Posman (b. 1952, Maldegem) pursued musical studies at the Ghent Royal Conservatory (with Roland Coryn) and at the Royal Flemish Conservatory of Antwerp, where he earned first prize certificates in music theory, music history, harmony, counterpoint, fugue and composition. He presently teaches music theory, composition and pedagogy at Hogeschool Gent. Posman was the Artistic Director of *De Rode Pomp*, a concert hall for chamber music. He is the co-founder of the European Composers Collective (ECCG), and a member of the editorial staff of the 'Nieuwe Vlaamse Muziekrevue'.

The Book of Los, using texts in English by William Blake, was written in 2000. It is scored for soprano soloist, flute, piano, and mixed choir. This monumental work is approximately 25 minutes in duration, and recorded on Cyprès (CYP 4616) by the Goeyvaerts Consort (now known as the *Aquarius Kamerkoor*). Its four attached movements parallel the four chapters in Blake's book. The pianistic writing is for that of a partner instrument, not simply an accompaniment, and the same can be said of the flute (which is notated for flute, alto flute, and piccolo). The work has proper scansion for the singers throughout.

The first movement, "Chapter 1," is opened with a single repeated *b* in the piano, followed by the chorus, while steady chords continue in the piano. Posman makes use of planing and pantriadicism. The opening harmonies progress: [b, E, d, E, c, d, a, f, c, E, F#, e, F#, d, Ab (enharmonic G#), F#, G# (enharmonic Ab), Bb, g#]. A clever use of enharmonics is given to the choir in measures 9-10. Here, the soprano is introduced using the words of the character *Eno*, and in measure 13 the meter shifts from 4/4 to 9/8. The soprano soloist is given rhythms that correspond to the triple feel, however, the alto flute is given a duple rhythm at each entrance in a duet section. In measure 28, a repeated chord is introduced in the choral parts, and is somewhat reminiscent of the opening piano chords. (Posman, Lucien. *The Book of Los*. (2000) pp. 1-4: see next page)

The second movement, "Chapter 2," is harmonically rich and adventurous. The shimmering effect in the piano beginning in measure 287 requires an adept player. Glissandi over small intervals are given to the singers in long note values. (Posman, Lucien. *The Book of Los*, p. 31: see next column)

The image displays a page of a musical score for 'The Book of Los', page 31. The score is for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Flute (Fl.), and Piano (Pno.). It shows measures 285-286 and 287-288. The tempo is marked '♩ = 120 (♩ = ♩)'. The key signature has one sharp (F#). The score includes lyrics: 'fell', 'Sunk pre - ci - pi - tant heavy', and 'down down Times on times,'. Performance instructions include 'pp', 'gliss.', 'f', and 'mf'.

Posman, Lucien. *The Book of Los*, p. 31. Unpublished manuscript. Used by permission.

The BOOK of LOS

Chap : 1

William Blake

Lucien Posman

Lento (♩=54)

Soprano
E - no - a - ged Mo - ther, Who the char - iot of

Soprano
pp legato e molto espressivo
E - no - a - ged Mo - ther, Who the char - iot of

Alto
pp legato e molto espressivo
E - no - a - ged Mo - ther, Who the char - iot of

Tenor
pp legato e molto espressivo
E - no - a - ged Mo - ther, Who the char - iot of

Bass
pp legato e molto espressivo
E - no - a - ged Mo - ther, Who the char - iot of

Flute
Lento (♩=54)

Piano
Lento (♩=54)
p

62

2

S.
Leu - tha guides, Since the day of the thun - ders in

A.
Leu - tha guides, Since the day of the thun - ders in

T.
Leu - tha guides, Since the day of the thun - ders in

B.
Leu - tha guides, Since the day of the thun - ders in

Pno
(8)

7

S.
p old time Sit - ting be neath the e - ter - nal Oak *mf* Trembled

A.
p old time Sit - ting be neath the e - ter - nal Oak *mf* Trembled

T.
p old time Sit - ting be neath the e - ter - nal Oak *mf* Trembled

B.
p old time Sit - ting be neath the e - ter - nal Oak *mf* Trembled

Pno
p

10

S.
and shook the sted fast Earth And thus her speech broke forth

A.
and shook the sted fast Earth And thus her speech broke forth

T.
and shook the sted fast Earth And thus her speech broke forth

B.
and shook the sted fast Earth And thus her speech broke forth

Pno
loco *mf* *f*

13

S.
Mesto (♩=54) *mf*
O - Times re - mote! When

Pno
Mesto (♩=54) *loco*

4

18

S.
Love & Joy were a - do - ri - tion: And none im - pure were deem'd. Not

A.Fl.
mp

22

S.
Eye - less Co - vet Nor Thin - lip'd En - vy

A.Fl.
mp *mp*

25

S.
Nor Brist - led Wrath Nor Cur - let Wan - ton - ness

A.Fl.
mp

Text painting is used in numerous locations throughout the work. In measures 422-424, from the third movement, two examples are found. One is the single solo voice singing the text “thin,” and the other follows in the choral parts which move downward with the text “sunk.”

420

S. Se - pa - ra - ting the heav - y and thin.

S. the heav - y and thin Down the

A. the heav - y and thin Down the

T. the heav - y and thin Down the

B. the heav - y and thin Down the

Pno

425

S. Heav - y sunk, cleav - ing a - round To the frag - ments of so - lid: up rose the

A. Heav - y sunk, cleav - ing a - round To the frag - ments of so - lid: up rose the

T. Heav - y sunk, cleav - ing a - round To the frag - ments of so - lid: up rose the

B. Heav - y sunk, cleav - ing a - round To the frag - ments of so - lid: up rose the

Pno

Posman, Lucien. *The Book of Los*. (2000, measures 420-427). Unpublished manuscript. Used by permission.

The fourth movement is opened by the soprano soloist. In this movement, Posman makes use of polyrhythms, juxtaposing quintuplets in the flute against undecaplets in the piano. A brisk tempo and the indication *molto nervoso* introduce a section of rhythmic complexity and interest by the listener in the soprano, flute, and piano parts. The closing of the work includes repeated pitches in the upper register of the piano, paralleling its opening.

480

S. ter - ni - ty beat on his i - ron links. And

Fl.

Pno

484

S. first from those in - fi - nite fires The

Fl.

Pno

487

S. light that flow'd down on the winds He siez'd;

Fl.

Pno

Posman, Lucien. *The Book of Los*. (2000) p. 58. Unpublished manuscript. Used by permission.

64

Another example of text painting is found in the fourth movement. The choir and piano have both been employed, but the choir alone sings the text "But no light."

Posman, Lucien. *The Book of Los*. (2000) measures 558-561. Unpublished manuscript. Used by permission.

Kurt Bikkembergs (b. 1963, Hasselt) studied music education, composition, and conducting at the Lemmens Institute in Louvain, and served as choirmaster for the Flemish Opera 2002-2008. Bikkembergs is currently Kapellmeister of the Cathedral of Saints Michael and Gudule in Brussels, and directs the *Capella di Voce* in Louvain. His extensive compositional output includes many sacred works, as well as pieces for children and youth.

A 2007 work, *Psalm L*, is scored in English. The work is unaccompanied, but incorporates rhythmic foot tapping, finger snapping, clapping, and slapping. (see next column)

Jacqueline Fontyn (b. 1930, Antwerp) knew from the early age of 14 that she wished to be a composer. She studied with Marcel Quinet and Max Deutsch. She taught Music Theory at the *Koninklijk Conservatorium* (Royal Conservatory) in Antwerp from 1963 to 1990, and then taught at the Brussels Conservatory. In 1993, she was named to the Belgian Royal Academy.

Her 1997 work, *Ich Kannte Meine Seele Nicht*, is set in German for six voices: either mixed chorus or treble chorus. Fontyn gives performer's notes, and uses indeterminacy and some graphic notation in the score. (see next page)

in opdracht van FURIANT, hartelijk opgedragen

Psalm L Prima pars

Kurt Bikkembergs

* snapping fingers, alternating open and crossed wrists

Bikkembergs, Kurt, *Psalm L*. © Copyright by Annie Bank Edition, the Netherlands. Used by permission.

NOTICE

NOTES FOR PERFORMERS

Brève respiration (pas arrêt)	⌋	Short respiration (no stop)
Point d'arrêt très bref	∧	A very short pause
Point d'arrêt bref facultatif	(∧)	A short optional rest
Note la plus aiguë possible	↑	The highest possible pitch
la plus grave possible	↓	lowest possible pitch

36

65

120 =] *accel. e cresc. (tutti)*

Fontyn, Jacqueline. Ich Kannte Meine Seele Nicht. © 2009 Sonus Mundi Musikverlag. Used by permission.

Maarten Van Ingelgem (b. 1976, Aalst), son of composer Kristian Van Ingelgem, studied piano at the Brussels Conservatory with Jan Michiels, and then composition at the Antwerp Conservatory with Wim Henderickx. Maarten Van Ingelgem directs *De 2de Adem* (*The Second Breath*), a chamber choir specializing in contemporary music, and sings in the *Aquarius Kamerkoor* and the *Vlaams Radiokoer* (*Flemish Radio Choir*). He was named a 2008 winner of the “Golden Poppy” by SABAM (Belgian performing rights organization) for choral composition. His compositions are for treble choirs, male choirs, and youth choirs (with singers up to perhaps age 30).

His 2009 work, *1914*, was commissioned by *Molitva*. It is scored for TTBB, 4 soli and 2 bugles, but written in Slavonic. The work, which depicts “*The Christmas Truce*” of World War I, in which soldiers on both sides stopped fighting, makes use of extra-musical effects.

1914
for male choir and two bugles
Maarten Van Ingelgem

Van Ingelgem, Maarten. 1914. ©2009. Used by permission.

Timothy J. Brown is a composer and conductor, residing in Denver, Colorado, USA. He holds a doctoral degree from the University of Northern Colorado. Timothy J. Brown is a composer who writes in a variety of styles and for a variety of media. Dr. Brown writes art songs, choral works, chamber music for standard and mixed ensembles, instrumental works as well as mixed ensemble works with voice, and large scale works. Dr. Brown is equally comfortable with instrumental music composition. A spring 2010 project was the creation of *Sous la ferme de la Petite Douve*, a work for wind ensemble approximately 17 minutes in duration. The title of the work is a reference to an undetonated landmine from World War I in Messines, Belgium. When not doing something with music, he is frequently to be found on a bicycle. Email: composer@timothyjbrown.net

Choral Music Recordings



Choral Music Recordings

Critic's Pick... Εἶδος
Jonathan Slawson

If you would like a CD to be considered for review

Please contact [Andrea Angelini](mailto:aangelini@ifcm.net), Interim Editor of the column

E-mail: aangelini@ifcm.net

Critic's Pick...

Εἶδος, Eidos Ensemble, dir. Andrew Kaplanov

Jonathan Slawson Journalist



This issue's Critic's Pick diverts from my obsession with popular, often glamorized commercial groups, and instead looks at a Russian ensemble, Eidos, directed by Andrew Kaplanov. I received their submission in the mail – a CD entitled “Εἶδος” – and was awestruck by their conveyance of simple elegance. The disc, produced by Tatyana Samburskaya and engineered by Vladimir Samsonov, begins with three works by Igor Stravinsky: *Ave Maria*, *Credo*, and *Pater Noster*. During the time of its composition, the Russian Orthodox Church forbade music with instrumentation, and so, despite his hatred of a cappella music, Stravinsky set these works as simply as he could. Eidos executes Stravinsky's intentions beautifully: short, simply, and purposefully. The CD is reflective and beautiful, but lacks any great musical nuance. Though it is unclear whether or not this was intentional (given the nature of the musical selections), it is still well done. The first three pieces in particular remind the listener that music does not have to be indulgent to be beautiful. There is a raw quality in this disc that I find incredibly appealing.

Though this setting of *Ave Maria* is arranged for SATB a cappella ensemble, Eidos correctly performs it similarly to plainchant. The *Credo*, in contrast, is a lively, articulate setting of the otherwise simple Slavonic chant. This piece is deceptively difficult because Stravinsky writes multiple phrases that repeat on the same note. This selection is a great contrast to the *Ave Maria* and the *Pater Noster* that follows, though I wish Eidos had, at times, more energy, diction, and a greater sense of forward momentum – particularly in the repetitious musical lines. The *Pater Noster*, a musical representation of Stravinsky's return to the church, is my favorite of the three.

Zaharia Paliashvili's, *Cherubim Song*, is a beautiful showcase of the male talent in this group. There is a hollow, rich quality in this contemplative tune that is not masked by the higher voices. *Under Your Protection*, by Movchan, is stunning; filled with haunting dissonance and a lack of tonal resolve. In a CD that otherwise lacks musical nuance, this piece has a decided musical climax that is incredibly exciting. The popular Finnish Folk Song, *Kristallen den fina*, set in a low tessitura, earned “audience points” because of its familiarity. The CD concludes with Georgy Sviridov's *Clear Field*, and Sergey Prokofiev's anthem-like setting of *Many Years*.

I congratulate Eidos on a wonderful CD. I look forward to tracking their musical progress in the future. For more information on this ensemble, please visit <http://eidosmusic.ru/>



Jonathan Slawson holds a Bachelor of Music degree from Westminster Choir College and is currently pursuing a Master's in Nonprofit Management at the New School University. His professional interests cross arts education, policy, and management. He is the Development Assistant for the Bravo Lincoln Center Campaign, the capital campaign to raise the necessary funds for Lincoln Center's redevelopment. Prior to that he served as Lincoln Center's Government and Community Relations Intern. In addition he has written for Disney's, In Tune Monthly Magazine, where he was editor of the Teacher Guide. He also worked at New World Stages (Stage Entertainment) and the McCarter Theatre Center. He has taught music at Maureen M. Welch Elementary School, the New Jersey Performing Arts Center, and Stagestruck Performing Arts Center. He serves on Blair Academy's Board of Governors, and was the recipient of the Westminster Choir College President's Award in 2009; the university's top honor

Interested in submitting a CD for review in the International Choral Bulletin? Please contact Jonathan Slawson at jonathan.ryan.slawson@gmail.com ●

Events



Events

Compiled by Nadine Robin

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

We are pleased to provide these lists of international festivals, competitions, conferences, workshops and master classes to our members. They are based on the best information available to us. However, we advise you to check the specific details with the organizers of the individual event that you may be interested in attending.

IFCM does NOT specifically recommend any of the events listed. However, we encourage you to check with the 'Choral Festival Network' (www.choralfestivalnetwork.org) whose members have signed the IFCM "Total Quality Charter", which is an agreement to follow the minimum requirements of quality, transparency and fairness for choral festivals.

Please submit event information for publication to:

Nadine Robin
1600A Valleyridge
Austin, TX 78704, USA
E-mail: nrobin@ifcm.net
Fax: +1-512-551 0501

Conferences, Workshops & Masterclasses

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International Voice Workshops with Richard Armstrong, Banff, Alberta, Canada, 23 May-5 June 2011. Workshop focusing on exploring and expanding range and character, and emphasizing good use of breath, body alignment, and physical grounding. Introductory part: 23-25 May. Advanced part: 27 May-5 June 2011. Contact: The Banff Centre, Victoria Evans, Tel: +1-403-7626157, Email: arts_info@banffcentre.ca - Website: www.banffcentre.ca

International Study Tour for Young Arts Managers, Marktoberdorf, Germany, 10-15 June 2011. A selected group of international young arts managers will visit together the world-renowned International Chamber Choir Competition. As observers they will get to know different ways of festival management and learn from and exchange ideas with other managers. Lecturers: Brigitte Riskowski and Dolf Rabus (Germany). Contact: International Chamber Choir Competition Marktoberdorf, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

Creating Artistry Conductor's Workshop, Indianapolis, Indiana, USA, 12-18 June 2011. Master classes, repertoire, laban movement, vocal warm-ups. With Henry Leck, founder and artistic director of Indianapolis Children's Choir. Contact: Butler University, Tracey Greider, Tel: +1-317-9409640, Fax: +1-317-9406128, Email: tgreider@butler.edu - Website: www.icchoir.org

International Masterclass for Choral Conductors, Marktoberdorf, Germany, 15-19 June 2011. International trends and new developments in conducting techniques, voice training, etc. under the direction of Prof. Volker Hempfling (Germany), Prof. Anders Eby (Sweden) and Hermia Schlichtmann (Germany). Content: conducting techniques, vocal training, intensive rehearsal of works prepared before the seminar. For participants with as much practical experience as possible. Contact: International Chamber Choir Competition, Tel: +49-8342-8964034, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

6th Eric Ericson Masterclass for Choral Conductors, Haarlem, Netherlands, 24 June-1 July 2011. For talented young choral conductors with 2 masters of conducting: Jos van Veldhoven (NL) and Michael Gläser (D). Choirs in residence: the Nederlands Kamerkoor and the Netherlands Radio Choir. Repertoire for chamber and symphonic choirs. Contact: Eric Ericson Masterclass Foundation, Email: info@ericericsonmasterclass.nl - Website: www.ericericsonmasterclass.nl

Solevoci Masterclass with Kirby Shaw (USA), Varese, Italy, 24-25 June 2011. Vocal Jazz style introducing doits, smears, flips, plops, glissandi, shakes, breath accents, swing concepts and more. Contact: Associazione Culturale Solevoci, Tel: +39-332-260869, Fax: +39-332-260869, Email: info@solevoci.it - Website: www.solevoci.it

The Conductor's Craft 2011, Kenosha, WI, USA, 26-29 June 2011. Summer workshops with Emily Crocker (choral conducting), Peter Dennee (choral conductor) Ola Gjeilo (composer and pianist), Joseph Martin (arranger and composer), Jerry Rubino (composer and pianist), Jerry Rubino (singer, pianist, conductor and coach) and André Thomas (choral adjudicator, clinician and conductor). Contact: Hal Leonard, Tel: +1-800-3221127 ext 6326, Fax: facebook.com/conductorscraft, Email: twitter.com/conductorscraft - Website: www.halleonard.com/conductorscraft

8th International Singing Course of Sant Cugat, Catalonia, Spain, 4-9 July 2011. Two levels of participation: training and advanced, for students and professional singers with a special program for choir conductors and singers. Course oriented to global vocal coaching based on a multidisciplinary program of individual and collective sessions of: singing technique, repertoire work with pianist, Alexander technique, Cos-Art, dynamic intonation, breathing and stage performance and theatre. Team of teachers: twelve specialists. Course director: Xavier Baulies. Contact: Camerata Santcugat, Lourdes Francisco, Tel: +34-620-137446 or 661-914850, Email: quilamas7@gmail.com or informacio@cameratasantcugat.com or llbonet@cameratasantcugat.com - Website: www.cameratasantcugat.com

Anúna Choral Summer School, Dublin, Ireland, 5-9 July 2011. 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. With Matthew Oltman (USA), Michael McGlynn (Ireland), Lucy Champion (UK), Dr. Stacie Rossow (USA), Sylvia O Regan (Ireland), Alyth McComack (Scotland), Aingeala de Burca (Ireland). Contact: Anúna Choral Summer School at The National Concert Hall, Tel: +353-1-4170077, Fax: +353-1-4170078, Email: info@nch.ie - Website: www.nch.ie

Vocal Pedagogy Professional Workshop, Boston, USA, 8-10 July 2011. For music educators, collegiate, and private voice instructors. Program on musical theater and classical voice pedagogy, development repertoire, comparative pedagogy and vocal health. Apply before 20 June. Contact: The Boston Conservatory, Tel: +1-617-5366340, Fax: +1-617-2473159, Email: admissions@bostonconservatory.edu - Website: www.bostonconservatory.edu/vpedworkshop

Vocal and Choral Intensive Workshop, Boston, USA, 10-23 July 2011. Program for high-school students (ages 15-18) who are serious about singing and musical theater styles. With Dr. William Cutter and Patty Thom, program directors. Apply before 6 May. Contact: The Boston Conservatory, Tel: +1-617-5366340, Fax: +1-617-2473159, Email: admissions@bostonconservatory.edu - Website: www.bostonconservatory.edu/summervoice

World Youth Choir Summer Session 2011, Mar del Plata & La Plata City (rehearsal camp), Argentina & Uruguay (concert tour), 13 July-10 Aug 2011. In collaboration with AAMCANT Argentinean Association for Choral Music, the Cultural Institute of the Province of Buenos Aires, the CIC Foundation Chubut Province, the municipality of Puerto Madryn and of Trelew and the Musical Youth of Uruguay. Conductors: Maris Sirmais, Latvia and Ricardo Portillo, Argentina. Contact: Emilie Fillod, JMI or Vladimir Opacic, Project Manager, Email: info@worldyouthchoir.org or manager@worldyouthchoir.org - Website: www.worldyouthchoir.net

Intensive Conducting Workshop and Choral Teacher Certification Course, Kenosha, WI, USA, 14-17 June 2011. Performance demonstrations, repertoire workshops, conducting masterclasses, spotlight on opera for chorus, score preparation and production planning. With Doreen Rao, Lee Kesselman, Emily Ellsworth, Anima and Peter Denece. Contact: Choral Music Experience Institute for Choral Teacher Education, Tel: +1-630-8739274, Email: cmc2011_chicago@yahoo.com - Website: www.choralmusicexperience.com

8th International Summer Choir Academy, Pomáz, Hungary, 15-25 July 2011. For choral conductors: intensive individual coaching and rehearsals with piano, string quartet, string orchestra and symphonic orchestra. For singers: choir atelier on oratorical repertoire with rehearsals and voice training. For all: excursions, touristic programs and further cultural activities. Contact: Hungarian Choral Castle Pomázi Zenekastély Nonprofit Ltd., Tel: +36-26-525 610, Fax: +36-26-525 611, Email: info@choralcastle.hu - Website: www.choralcastle.hu

Festival Setmana Cantant (Singing Week) Tarragona 2011, Spain, 16-24 July 2011. Workshops: the "teacher-composer" and his work with Johan Duijck (Belgium), New colors for female choirs with Basilio Astúlez (Basque Country), Latin American folklore with Hugo de la Vega (Argentina) and Francisco Simaldoni (Uruguay). Open singing with Edmon Colomer (Catalonia). Artistic director: Josep Prats. Contact: Catalan Federation of Choral Associations (FCEC) & European Federation Europa Cantat. Tel: +34-977-227721, Fax: +34-977-230514, Email: info@setmanacantant.org - Website: www.setmanacantant.org

Choral Conductors Workshop with Rod Eichenberger, Alexandria, Virginia and Cannon Beach, Oregon, USA, 18-22 July and 1-5 Aug 2011. A five-day professional development workshop for choral conductors at all levels. Contact: George Fox University, Tel: +1-503-5542620, Email: CCW@georgefox.edu - Website: www.choralconductorsworkshop.com

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Choral Conducting and Vocal Training, Freiburg, Germany, 21-31 July 2011. With Volker Hempfling, Sabine Horstmann, Welfhard Lauber, Michael Reif and Maria Tönnemann. Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-900 9590, Fax: +49-5331-43723, Email: info@amj-musik.de - Website: www.amj-musik.de

Master classes for choral conductors, Freiburg, Germany, 21-31 July 2011. With Anders Eby (Sweden). Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-900 9590, Fax: +49-5331-43723, Email: info@amj-musik.de - Website: www.amj-musik.de

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 23-30 July 2011. Three levels: full conductor, conducting auditor and singer. Conducting master classes with Simon Carrington. Vocal pedagogy ensemble work with Bronislawa Falinska (Rohmert method of functional voice training). Clinics on developing a vital chamber choir with Brian O'Connell. Contact: Sarteano Chamber Choral Conducting Workshop, Gail Leicher, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

Masterclass for Choir Conductors, Vaison-la-Romaine, France, 27 July-1 Aug 2011. With Georg Grün and Silvana Vallesi. Choir in residence: CUYO University Choir of Mendoza, Argentina. Contact: Association A Coeur Joie France, les Choralies, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: activites@choralies.org - Website: www.choralies.org

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011. Organized by the CIC Foundation in cooperation with ADICORA. Motto: "Singing in Nature". Tel: +54-2965-439232, Email: info@wscm9.org - Website: www.wscm9.com

Rimini International Choral Workshop with Peter Phillips, Andrea Angelini and Ghislaine Morgan, Italy, 21-28 Aug 2011. For advanced choristers and conductors. Repertory focused on Renaissance Sacred Music. Final concert, Sung Mass and diploma. Individual vocal tuition. Contact: Musica Ficta, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: www.musicaficta.org

Music in Ávila, Spain, 22-27 Aug 2011. Program centered on larger-scale works of Tomás Luis de Victoria (1548-1611): his double choir Ave Maria and the motet Laetatus sum with the three-choir Mass based upon it. For experienced and confident choral singers of all ages. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Solevoci Camp with the Swingle Singers, Bagno a Ripoli (FI), Italy, 1-4 Oct 2011. Workshop on vocal technique, bass and vocal percussion, stage presence, arrangement or composition of a pop or jazz piece, etc... For vocal groups, choir conductors, choir members and a cappella music lovers. Contact: Associazione Culturale Solevoci, Tel: +39-332-260869, Fax: +39-332-260869, Email: info@solevoci.it - Website: www.solevoci.it forum.imc@unesco.org - Website: www.unesco.org/imc

English Weekend, Amsterdam, Netherlands, 3-4 Sep 2011. Choral evensong in Amsterdam's famous Oude Kerk under the direction of Paul Spicer. Contact: Angela Thomas and Rosie Holder, Email: holderandthomas@tiscali.co.uk

6th European Academy for Choral Conductors and Singers, Fano, Italy, 4-11 Sep 2011. Conductor: Nicole Corti (France). French and English repertoire of the 20th Century. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

chor.com Convention for Choral Music, Dortmund, Germany, 22-25 Sep 2011. Biennial convention including workshops, masterclasses, symposia on social and political topics, exhibition, concerts. With Simon Halsey (artist in residence), Rundfunkchor Berlin, Stefan Parkman, Rupert Huber, WDR Rundfunkchor, Freider Bernius, Harald Jers, Kammerchor Consono, Brady Allred, Maybepop, Erik Westberg, etc... Contact: Deutscher Chorverband e.V., Tel: +49-30-847108930, Fax: +49-30-847108999, Email: projektbuero@deutscher-chorverband.de - Website: www.chor.com

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4th International Music Council World Forum, Tallinn, Estonia, 26 Sep-2 Oct 2011. Platform on music and society in the 21st century, exploring a variety of topics from diverse perspectives: cultural, political and economical and focusing on 5 areas: cultural diversity, music as a vector for dialogue, creativity and innovation in music distribution, new approaches to music education, changing audiences (challenges for art music around the world). Contact: Conseil International de la Musique, Tel: +33-1-45684850, Fax: +33-1-43068798, Email: forum.imc@unesco.org - Website: www.unesco.org/imc

Conference on Religious Vocal Music of the Mediterranean Countries, Volos, Greece, 7-9 Oct 2011. Music Unites all religions of the Mediterranean countries at the superb Thessaly Congress Hall in Volos, Greece. For submission of proposal (performances and lectures), apply before 20 Feb. To participate in the conference, apply before 31 Aug. Contact: Moviment Coral Catalá, Tel: +34-93-3196728, Fax: +34-93-2680668, Email: mcc@mcc.ca - Website: www.mcc.cat

IFCM World Choral Summit Voices in Harmony, Beijing, China, 15-22 July 2012. Choirs from five continents will join with their Chinese counterparts to highlight the importance of the choral art. Executives from 30 national and international choral organizations will be invited to the Summit, sharing ideas from their respective choral traditions. Contact: International Federation for Choral Music (IFCM), Fax: +1-512-551 0105, Email: info@ifcm.net - Website: www.ifcm.net

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21–22 September 2012
Helsinki Finland



3rd International Choral Competition Anton Bruckner, Linz, Austria, 1-5 June 2011. For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

5th International Choir Festival Harmonia, Harmanli, Bulgaria, 2-5 June 2011. Non competitive festival for all kind of choirs. Contact: Mixed Choir Slavej, Gencho Donchev, President, Email: harmchoir@yahoo.com or harmchoir@abv.bg - Website: www.harmchoir.hit.bg

Harmonie Festival 2011, Limburg-Lindenholzhausen, Germany, 2-6 June 2011. 14 different competitions for choirs and folk groups, concerts and folk performances with an audience of up to 4,000 people and the hospitality of a whole region. Jury members: Prof. Robert Sund (Sweden), Juergen Budday (Germany), Josep Prats (Spain), Prof. Theodora Pavlovitch (Bulgaria), Maris Sirmais (Latvija), Reijo Kekkonen (Finland). New category for vocal ensembles with 4-12 singers. Contact: Harmonie Lindenholzhausen, Tel: +49-6431-732 68, Fax: +49-6431-97 66 47, Email: information@harmonie-festival.de - Website: www.harmonie-festival.de

Youth Choir Festival, Zell am See, Austria, 2-5 June 2011. For choirs with singers between 14 and 26 years old. Contact: Chorverband Salzburg, Ferry Steibl, Tel: +43-6542-55340, Fax: +43-6542-56230, Email: info@chor.at - Website: www.chor.at

Tampere Vocal Music Festival, Tampere, Finland, 8-12 June 2011. Chorus review, contest, workshops, concerts. Contact: Tampere Sävel, Tampere Vocal Music Festival, Tel: +358-20-7166172, Fax: +358-3-2230121, Email: music@tampere.fi - Website: www.tampere.fi/vocal

12th International Chamber Choir Competition, Marktoberdorf, Germany, 10-15 June 2011. Two categories: Mixed and female choirs (over 16 years old/ 36 singers max.). Compulsory work for each category. Apply before Contact: Modfestivals, International Chamber Choir Competition, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org/iccc_ausschreibung_en.php

22nd International Chamber Choir Competition, Pécs, Hungary, 10-13 June 2011. Competition for choirs all over the world. Contact: International Chamber Choir Competition of Pécs, Tel: +36-72-215543, Fax: +36-72-315679, Email: choircompetition@civilhaz-pecs.hu or nevhas@t-online.hu - Website: www.civilhaz-pecs.hu/korusverseny/english

24th International Choir Festival, Vranov nad Top'ou, Slovakia, 16-19 June 2011. Non-competitive festival for all kinds of choirs. Concerts, seminars, workshops, discussion evening, meeting of choirs etc. Contact: Vilma Krauspeová, Tel: +421-57-4422849, Fax: +421-57-4422849, Email: vilma@krauspe.sk - Website: www.ozvena.sk

Le Mondial Choral Loto-Québec, Laval, Québec, Canada, 17 June-3 July 2011. Over 500,000 spectators welcome more than 12,000 choristers, hundreds of artists and musicians each year. Participation is free of charge. Contact: Corporation du Mondial Choral, Tel: +1-888-9359229, Fax: +1-888-9381682, Email: participants@mondialchoral.org - Website: www.mondialchoral.org

10th International Festival of Renaissance and Early Baroque Music, Pecka Castle, Czech Republic, 17-19 June 2011. Competition, workshops, concerts. Contact: NIPOS, Tel: +420-493-799166, Fax: +420-493-799166, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

New World Music Festival, Boulder, Colorado, USA, 20-25 June 2011. Open to all singers with an interest in the musical heritage of the Americas and specially the traditions of American classical and post-classical music. Contact: New World Music Festival, Tel: +1-303-517 0686, Email: newworldfestival@me.com - Website: www.newworldmusicfestival.org or www.eventbrite.com

8th International Choir Festival "Zahari Mednikarov", Dobrich/Albena, Bulgaria, 20-27 June 2011. Competitive and non-competitive festival for children's and youth choirs only. Apply before 10 May. Contact: "Friends of Bulgaria" Int'l Festival Program, Tsvetan Ivanov, President, Diana Raikova, Artistic Director, Tel: +359-2-9875568, Fax: +359-2-9875568, Email: festival_dia@abv.bg - Website: www.festival-bg.com

14th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 21 June 2011. Sandra Snow guest conductor and Bob Chilcott artistic director. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Applications now accepted for PICCFEST 2012. Contact: Oregon Festival Chorus, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: piccfest@oregonfestivalchoirs.org - Website: www.piccfest.org

2nd World Festival Grand Prix St. Petersburg 2011, Russia, 22-26 June 2011. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: info@festamusicale.com - Website: www.festamusicale.com

14th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 22-26 June 2011. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Tel: +39-06-33652422, Fax: +39-06-33652422, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

Universitas Cantat, Poznan, Poland, 22-25 June 2011. 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, Tel: +48-608-307030, Fax: +48-61-8293930, Email: festiwal@amu.edu.pl - Website: www.cantat.amu.edu.pl

Serenade! Washington, DC Choral Festival, USA, 23-26 June 2011. Individual shared choir concerts in cathedrals, churches, schools, halls and National Monuments, workshops, choral evensong services in prestigious cathedrals, churches and basilicas. Contact: Yarina, Classical Movements, Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: www.ClassicalMovements.com

ICV Choir Festival, Bad Ems, Germany, 23-26 June 2011. International Choir Singing Festival and Competition, open singing, concerts. Theme: Pop-Jazz-Gospel Contact: Internationaler Chorleiterverband ICV, Matthias Merzhäuser, Tel: +49-2737-229890, Fax: +49-2737-217276, Email: icvica@aol.com - Website: www.chorleiterverband.de or www.icv-ica.com

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 23-27 June 2011. Rollo Dilworth, guest conductor. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Contact: Young Voices of Colorado, Tel: +1-303-7977464, Fax: +1-303-7940784, Email: chrys@youngvoices.org - Website: www.singamilehigh.org

International A CAPPELLA Contest, Leipzig, Germany, 23-26 June 2011. Open to young talented vocal groups (3 to 8 singers) of all nationalities (max. age of 28 yrs). All groups will compete in one category, with as well as without amplification. Apply before 1 March. Contact: International A CAPPELLA Contest Leipzig, Tel: +49-341-2192 186, Fax: +49-341-9107 5576, Email: info@a-cappella-wettbewerb.de - Website: www.a-cappella-contest.com

54th International Festival of Choral Art Jihlava and 11th International Composers Competition Jihlava 2012, Czech Republic, 24-26 June 2011. International composers' competition, concerts, workshops, meetings. Contact: NIPOS Artama, Tel: +420-221-507961, Fax: +420-221-507955, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

7th International Cantus MM Festival of Sacred Music, Vienna, Austria, 24-27 June 2011. Performing festival in Vienna and surroundings. Contact: Chorus MM, Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

Solevoci A Cappella International Contest 2011, Varese, Italy, 25-26 June 2011. Exclusively for Jazz, Pop and Gospel a cappella vocal groups. Apply before 1 March 2011. Contact: Associazione Culturale Solevoci, Tel: +39-332-260869, Fax: +39-332-260869, Email: info@solevoci.it - Website: www.solevoci.it

7th International Girls' and Children's Choir Festival, Riga, Latvia, 29 June-4 July 2011. Festival for high level girls' and children's choirs from all around the world. Workshops for participating choirs and conductors. Contact: Riga International Choral Festival, Gunta Malevica, artistic director, Tel: +371-29893250, Email: rigafestival@gmail.com - Website: www.music.lv/choirfest

International folk Choral Music Festival I Castelli Incantati, Roma, Italy, 30 June-3 July 2011. Open to male, female, mixed, children and youth choirs, vocal and instrumental groups with folk repertoire. Apply before: 1 March 2011. Contact: Festival "I Castelli Incantati" c/o Associazione TRIVIUM, Tel: +39-06-53096944, Fax: +39-06-53096944, Email: info@castellincantati.it - Website: www.castellincantati.it


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...Festivals & Competitions

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12th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 30 June-3 July 2011. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: chorus2000@aon.at - Website: www.chorus2000.com

29th International Choral Festival of Karditsa, Greece, 1-10 July 2011. For mixed, male, female and children choirs as well as for groups of soloists and chamber choirs. Program including ancient Greek and Byzantine music as well as Gregorian and Renaissance music. Contact: International Choral Festival of Karditsa, Tel: +30-24410-75440 or 24410-42896, Fax: +30-24410-21970, Email: nke@otenet.gr

8th Biennial Young Composers' Contest, Washington DC, USA, 1 July 2011. To award and possibly perform the original work of talented young composers 35 years old or younger. Entries shall be scored for mixed choir, a cappella or with keyboard accompaniment. Text choice of two Kandinsky poems: Song or Later. Entries must be ten minutes or less in length. Contact: Cantate Chamber Singers, Judy Davis, Tel: +1-202-2651819, Email: batikj@aol.com - Website: www.cantate.org

4th Musica Sacra a Roma, Italy, 2-6 July 2011. Competition in different categories and difficulties. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Summa Cum Laude International Youth Music Festival, Vienna, Austria, 2-6 July 2011. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@scfestival.org - Website: www.scfestival.org

New Zealand Schools International Choral Festival, Auckland, New Zealand, 3-17 July 2011. Maori choral workshop, 2 days of competition and concerts for participating New Zealand and international choirs, touring in the South Island performing with local choirs and music groups. Contact: New Zealand Schools Choral Festival, Tel: +852-93845801, Email: Owen@SingDownunder.com - Website: www.singdownunder.com

3rd Meeting for Men Choirs, Barcelona, Spain, 3-8 July 2011. International Choirs, workshops, round tables, concerts... Contact: Moviment Coral Catalá, Tel: +34-93-3196728, Fax: +34-93-2680668, Email: mcc@mcc.cat - Website: www.mcc.cat

46th International Days of Choral Singing, Barcelona, Spain, 4-10 July 2011. Concerts and workshops with Poire Vallvé (Catalan folksongs in jazz-folch rhythms), Fernando Marina (Magnificat, John Rutter), Damián Sánchez, Argentina (Misa Criolla, Ariel Ramírez). Apply before 15 March. Contact: Federació Catalana d'Entitats Corales, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.cat - Website: www.fcec.cat

Songs of the World - Coastal Sound International Choral Festival, Vancouver, BC, Canada, 4-9 July 2011. Guest Conductors: Rollo Dilworth & Henry Leck. Imagine these 2 conductors leading your Children's Choir/Boy Choir/Girl Choir or your SATB Youth Choir at the same festival featuring these voicings in separate repertoire, and also, exciting massed works. Concert places in multicultural downtown Vancouver and surrounding areas. Contact: Coastal Sound International Choral Festival, Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

4th International Youth Music Festival, Bratislava, Slovak Republic, 6-9 July 2012. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music. Apply before April 15, 2012. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Festival 500 Sharing the Voices, St. John's, Newfoundland & Labrador, Canada, 6-13 July 2011. International non-competitive choral festival featuring multiple performance opportunities and workshops for choirs as well as individual "Come Solo" participants. New for 2011: our Professional Development Program for small vocal ensembles. Deadline for choir and small vocal ensemble applications is June 18, 2010. Contact: Festival 500 Sharing the Voices, Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

7th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 6-10 July 2011. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

3rd International Youth Music Festival, Bratislava, Slovak Republic, 7-10 July 2011. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music. Apply before April 15, 2011. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

50th International Seghizzi Choral Competition and Festival, Gorizia, Italy, 7-10 July 2011. 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. Grand Prix Seghizzi 2011 - Nation's Trophy. Contact: Associazione Corale Goriziana "CA Seghizzi", Tel: +39-0481-530288, Fax: +39-0481-536739, Email: info@seghizzi.it - Website: www.seghizzi.it

International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 7-11 July 2011. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Tel: +30-2682-024915, Fax: +30-2682-029852, Email: armonia4@otenet.gr - Website: www.choralpreveza.gr

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 7-10 July 2011. Kaleidoscope of Nations and cultures interacting in the city of W.A. Mozart's birth. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

International Choral Jazz & Mass Participatory Musicking Festival, Hong Kong, Hong Kong China, 9-13 July 2011. For local and overseas choirs. Overseas participating choirs should apply before: 10 Jan 2011. Contact: Hong Kong Association for Music Educators (HAME), Tel: +852-2948-8410, Email: info@HAME.org.hk - Website: www.HAME.org.hk

Europa Cantat junior 6, Pärnu, Estonia, 9-17 July 2011. For children's and youth choirs (up to 20 years). With Tõnu Kaljuste (Estonia), Aarne Saluveer (Estonia), Ana Maria Raga (Venezuela), Ken Wakis (Kenya), Michelle Weir (USA), Panda van Proosdij and Hans Cassa (Netherlands). A Europa Cantat international study tour is organized in parallel with Hirvo Surva (Estonia). Contact: Europa Cantat Junior 6, Tel: +372-6274451, Fax: +372-6274450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee or www.europacantat.org

1st World Choir Championships, Graz, Austria, 10-17 July 2011. For youth and young adults choirs from all over the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: graz2011@interkultur.com - Website: www.interkultur.com



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Melodia! South American Music Festival

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2012: July 18 - 30 Rollo Dilworth, Guest Conductor
2013: July 17 - 28 Dr. Janet Galván, Guest Conductor

Rio de Janeiro and Buenos Aires

The Melodia! Festival is open to treble and mixed voice choirs from all over the world with esteemed guest conductors leading combined choir performances with a professional orchestra. The festival also includes individual choir concerts at outstanding venues like the Winter Music Festival in Petrópolis, and Candelaria Cathedral in Rio de Janeiro. Also experience South American music workshops and a day of cultural outreach spent singing, dancing and drumming with Brazilian samba school students and members of the Cidade de Deus Children's Choir.



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Rhapsody! Children's Music Festival Vienna, Salzburg & Prague



2011: July 14 - 25 Joan Gregoryk, Guest Conductor
2012: July 12 - 23 Joan Gregoryk, Guest Conductor
2013: July 11 - 22 Guest Conductor, TBA

Participating choirs perform at famous venues in three of Europe's most musical and historical cities: Vienna, Salzburg, and Prague, highlighted by the Grand Concert in Prague's Dvorak Hall of Rudolfinum. Perform in individual concerts and joint concerts at outstanding venues with a professional orchestra and a local choir. We invite leading children's choirs to apply for participation in this prestigious festival. It promises to be an unforgettable musical, cultural, and educational experience for all involved.



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2nd Grand Prix of Choral Music, Graz, Austria, 10-17 July 2011. Choirs which are singing on a high level but don't have a long lasting experience in competitions or haven't taken part in international competitions for a long time get the chance to give a concert on the spot to qualify for the Grand Prix. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: graz2011@interkultur.com - Website: www.interkultur.com

12th International Festival for Children Choirs Cantilies, La Bourboule, France, 13-23 July 2011. 9 days, 7 workshops, concerts and study tour for 8-16 years old children. Contact: Association A Coeur Joie France, les Choralies, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: secretariat@choralies.org - Website: www.choralies.org

29th International Music Festival, Cantonigròs, Spain, 14-17 July 2011. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Anna Jover & Joana Gonzal - FIMC 2010, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: www.fimc.es/en-inici.htm - Website: www.fimc.es

Rhapsody! Children's Music Festival, Prague, Czech Republic and Vienna & Salzburg, Austria, 14-25 July 2011. With guest conductor Joan Gregoryk. Performance at famous venues in Vienna, Salzburg, and Prague, highlighted by the Grand Final Concert. Choirs will enjoy a workshop, musical exchanges. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: ZS@ClassicalMovements.com - Website: www.ClassicalMovements.com

7th Annual Choral Festival of the Aegean Carmina Burana Under the Stars, Syros Island, Aegean, Greece, 14-18 July 2011. Conductor: Peter Tiboris, USA. Limited to 300 singers worldwide. Contact: MidAmerica Productions, Inc., Betsy Stein, Tel: +1-212-239 0205 ext239, Email: bjstein@midamerica-music.com - Website: www.festivaloftheaegean.com/carmina.html

Orientele Cententus IV, Taichung City, Taiwan, 14-18 July 2011. Competition for mixed, equal voices, children's, folklore and chamber choirs. Organised by the Singapore Federation of Choral Music and Ace99 Cultural Pte Ltd. Artistic Director: Nelson Kwei. Contact: ACE 99 Cultural Pte Ltd., Ryan Goh, Tel: +65-9663-1325, Fax: +65-6368-3819, Email: event@ace99.com.sg - Website: www.ace99.com.sg

EUROCHORUS 2011 International Choir Academy, Toulouse, France, 15-24 July 2011. Open to intermediate and high level amateur singers. An intense singing week in a nice and sunny atmosphere, completed by three concerts in Toulouse and its area. This year's programme will be "King Arthur" and various religious pieces from Henry Purcell. Direction: Stefan Mohr (Germany) and Jacques Michel (France). Apply before 30 June 2011. Contact: Eurochorus, Tel: +33-5-61537125, Email: contact@eurochorus.org - Website: www.eurochorus.org

Hong Kong International Youth & Children Choral Music Camp, Hong Kong, China, 17-21 July 2011. Artistic Director: Prof. Leon Shiu-wai Tong. Workshop and concert holding in best venues. Attractive accommodation fee, selective touring arrangement. Contact: Hong Kong Treble Choirs' Association, Tel: +852-2381 9262, Fax: +852-2380 7302, Email: info@hktreblechoir.com - Website: www.hktreblechoir.com/hkkyccf

Istanbul International Chorus Competition, Istanbul, Turkey, 20-25 July 2011. For children, female, male, mixed choirs and folk groups. Contact: Istanbul Harman Folklor, Tel: +90-216-3461354, Fax: +90-216-3461308, Email: istanbul@istanbulchorus.com or istanbul@istcup.com - Website: www.istanbulchorus.com or www.istcup.com

Melodia! South American Music Festival, Buenos Aires, Argentina and Rio de Janeiro, Brazil, 21 July-2 Aug 2011. Guest conductor: Francisco Nuñez. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Outstanding artistic experiences are combined with once-in-a-lifetime cultural and outreach opportunities. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

57th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 23-30 July 2011. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 15 Feb 2011. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

Europa Cantat International Singing Week Choralp, Briançon, France, 24-31 July 2011. For mixed choirs and individual singers. Ateliers: Nelson Mass (J. Haydn) with Hansruedi Kämpfen (Switzerland); Light Mass (V. Mikinis) with Vytautis Mikinis (Lithuania); Music for Choir and Viola consort at the Court of the Queen Elizabeth (16th and 17th centuries) with Pierre Calmelet (France). A Europa Cantat study tour for conductors will be organized in parallel. Contact: Association A Coeur Joie France, les Choralies, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: activites@choralies.org - Website: www.choralies.org

World Peace Choral Festival Vienna 2011, Austria, 25-28 July 2011. Concerts, workshops, mass concert "singing for a better world!". Contact: World Peace Choral Festival, Tel: +43-1-2698 699-0, Fax: +43-1-2698 699-21, Email: info@wpcf.at - Website: www.wpcf.at

3rd International Boys and Men's Choral Festival, Flagstaff, Arizona, USA, 25 July-1 Aug 2011. For boys and men's choirs as well as individual male singers from around the world. Conductors: David Hill & Julian Ackerley. Performances in Flagstaff, Mesa (Phoenix) and Tucson. The program will feature music for treble & male choirs and grand finale of combined choirs. Contact: IBMCF, Tel: +1-520-296 6277, Fax: +1-520-296 6751, Email: IBMCF@internationalchoralfestival.com - Website: www.internationalchoralfestival.com

Vokal.Total.2011 International A Cappella Competition, Graz, Austria, 25-28 July 2011. Competition with four categories: a capella jazz ensemble, a capella pop ensemble, a capella comedy ensemble in German and/or English language, classical vocal ensemble. Special "Emperor Of Mic" Beatboxing Battle. Contact: Steirischer Sängerbund, Tel: +43-316-829925-3, Fax: +43-316-829925-4, Email: office@vokal.at - Website: www.vokal.at

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 27 July-8 Aug 2011. In association with CHORISA, the Choral Institute of South Africa. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Concerts, individual and shared with top South African Choirs, Workshops, African drumming, dancing, and singing. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: www.ClassicalMovements.com

3rd International Festival of Choral Singing, Lomé, Togo, 27-31 July 2011. Choral festival including workshops on African music, vocal art, choral conducting, composition, harmony; concerts and competition. Contact: Togolese Federation for Choral Music, Tel: +228-987-7171 or 220-2208, Fax: +228-2510464, Email: courriel@ficflo.com or festivalchorallome@yahoo.fr - Website: www.ficflo.com



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...Festivals & Competitions

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9th International Choral Festival The Singing World, St. Petersburg, Russia, 29 July-3 Aug 2011. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Apply before: 1 Apr 2011. Contact: International Choral Festival and Competition, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: Singingworld@mail.ru - Website: www.singingworld.spb.ru

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011.

Organized by the CIC Foundation in cooperation with ADICORA. Motto: "Singing in Nature". Contact: , Tel: +54-2965-439232, Email: info@wscm9.com - Website: www.wscm9.com

EuroChoir 2011, Trentino, Italy, 5-14 Aug 2011. 60 high level singers, classical and contemporary sacred and secular music including some folk songs typical of Trentino. With Gary Graden (USA/Sweden), Enrico Miaroma (Italy) and Sara Webber (Italy). Contact: Federazione Cori del Trentino, Tel: +39-0461-983896, Fax: +39-0461-234781, Email: info@federocoritrentino.it - Website: www.federocoritrentino.it

7th International Choral Festival "San Juan Coral 2011", Argentina, 11-16 Aug 2011. Non competitive choral festival organized by Universidad Católica de Cuyo s Choir for 8-10 selected mixed, female, male and chamber choirs. Each choir will participate in massed choir rehearsals and performance and individual concerts at the Auditorio Juan Victoria. Concerts, lectures and workshops for choirs, singers and conductors. Contact: María Elina Mayorga, Tel: +54-264-4234284, Fax: +54-264-4234284, Email: mariaelinamayorga@gmail.com or coro@uccuyo.edu.ar - Website: www.sanjuancoral.com.ar

Vivace International Choir Festival 2011, Veszprém, Hungary, 11-14 Aug 2011. Special combination of festival, competition and mini concert tour focused on the joys of life. Apply before 15 April. Contact: Vivace 2009 c/o Városi Művelődési Központ, Tel: +36-88-429693, Fax: +36-88-429693, Email: cszalai.agnes@chello.hu - Website: www.vmkveszprem.hu

The 100 Voice Project, Barbados, West Indies, 17-21 Aug 2011. Bring your voice and come... Lets sing together. Contact: The 100 Voice Project, Email: mail@caribbeanmusician.com - Website: www.100voiceproject.com

Europa Cantat International Singing Week, Novi Sad, Serbia, 22-29 Aug 2011. For medium- and high-level mixed youth and adult choirs, part-choirs and individual singers. Ateliers: Meditations and Remembrances with Peter Dejans (Belgium), American Spiritual Music with Marjorie Lee Smith Malone (USA), Show Choir with Dwight Jordan (USA), Music of Slavic Nationalities with Stanko epic (Serbia), Discover Stevan St. Mokranjac with Miloje Nikolic (Serbia). Contact: Cantat Novi Sad, Tel: +381-21-452344, Fax: +381-21-452344, Email: cantatnovisad@gmail.com - Website: www.cantatnovisad.com

Alpe Adria Cantat 2011, Lignano Sabbiadoro (UD), Italy, 28 Aug-4 Sep 2011. Europa Cantat international singing week for mixed choirs, children's choirs, vocal groups, conductors and individual singers. A study tour for conductors is organized in parallel. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

32nd International Festival of Choral Singing in Catalunya-Centre, Puig-Reig and Castellbell i El Vilar, Catalonia, Spain, Sep 2011. Contact: Ajuntament de Puig-Reig, Tel: +34-838-000000, Email: ajuntament@puig-reig.cat

EUROTREFF 2011, Wolfenbüttel, Germany, 7-11 Sep 2011. Ateliers for children choir, boys' choir and mixed youth choir. Choir to choir concerts, open air concerts in the pedestrian area. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-46016 - 9009595 (from Jan 1st), Fax: +49-5331-43723, Email: info@amj-musik.de - Website: www.amj-musik.de

Liviu Borlan International Choral Festival, Baia Mare City, Romania, 8-11 Sep 2011. All choirs participating in the festival-contest will be awarded for participation in accordance with the results. Contact: Prietenii Armoniei, Tel: +40-722-652 821, Fax: +40-262-227 723, Email: alexandra.nicolici@advisio.ro - Website: www.festivalborlan.ro

International Choir Festival InCanto Mediterraneo, Milazzo (Sicily), Italy, 11-18 Sep 2011. First part of the festival non competitive, second part competitive in various categories. Contact: Associazione Corale "Cantica Nova", Tel: +39-090-9210774, Fax: +39-090-25091436, Email: festival@canticanova.it - Website: www.festivalincantomediterraneo.it

International Choir Festival Amsterdam 2011, Netherlands, 14-18 Sep 2011. For all kind of choirs around the world. Contact: EventTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

4th Grieg International Choir Festival, Bergen, Norway, 14-18 Sep 2011. Open to amateur choirs in all choral categories and difficulties. Competition in 4 categories: sacred & secular music, folk songs, contemporary music. concerts, "sing together Carmina Burana". Apply before 1 April 2011. Contact: Annlaug Hus, Tel: +47 55 56 38 65, Fax: +47 55 56 38 66, Email: post@griegfestival.no - Website: www.griegfestival.no

6th International Competition for Young Choral Conductors homage á Liszt Ferenc, Budapest, Hungary, 14-21 Sep 2011. Music pedagogy conference and study tour "in the footsteps of Liszt Ferenc in Hungary". Contact: Europa Cantat Central Eastern European Centre in Budapest, Tel: +36-30-9415598, Fax: +36-1-4110039, Email: ecceec@europacantat.org - Website: www.EuropeanChoralAssociation.org

13th International Folksong Choir Festival "Europe and its Songs", Barcelona, Spain, 21-24 Sep 2011. Apply before: 1 June 2006. Contact: Associazione Internazionale Amici della Musica Sacra, Tel: +39-06-6889951, Email: info@courtil-internacional.it - Website: www.amicimusicasacra.com

Choral Crossroad 2011, Limassol, Cyprus, 22-25 Sep 2011. Meeting for high level young choirs, European and Arabic. In collaboration with Jeunesses Musicales Cyprus. Contact: Epilogi Cultural Movement of Limassol, Tel: +357-25580650, Fax: +357-25584250, Email: info@epilogi.org - Website: www.epilogi.org

11th International Choir Contest of Flanders, Maasmechelen, Belgium, 23-25 Sep 2011. Limited to ensembles from 12 to 40 equal voices and 16 to 40 mixed voices. Contact: International Choir Contest of Flanders, Gert Vanderlee, Tel: +32-89-769668, Fax: +32-89-721815, Email: info@ikv-maasmechelen.be - Website: www.ikv-maasmechelen.be

5th Cantapueblo for Children Singing for Earth, Mendoza, Argentina, 27 Sep-1 Oct 2011. For children choirs from around the world. Exchange of cultural traditions through choral singing as a means to strengthen ties of brotherhood. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: ninos@cantapueblo.com.ar - Website: www.cantapueblo.com.ar

Lutheran Youth Choir of North America 2011 International Choral Composition Contest, USA, 1 Oct 2011. For composers who wish to contribute to the genre of excellent sacred music suitable for high school age singers. Composers age 18 or older living in any country are eligible to submit one or more compositions. Contact: Lutheran Youth Choir of North America, Email: acheshire@lutheranyouthchoir.org - Website: www.lutheranyouthchoir.org

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13^a Edizione Internazionale - 13. Internationale Ausgabe

...Festivals & Competitions

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1st International Mediterranean Choir Festival, Antalya, Turkey, 1-5 Oct 2011. For choirs from all over the world. Contact: Fortuna Organization, Tel: +90-212-343 5223, Fax: +90-212-343 5228, Email: info@istanbulchoirdays.com or info@fortunafest.com or ledakol@istanbulchoirdays.com - Website: www.istanbulchoirdays.com

Rimini International Choral Competition, Italy, 6-9 Oct 2011. Competition for equal voices, mixed, chamber, children, young, folk and spiritual Choirs in the beautiful ancient Town of Rimini. Possibility of a sung Mass in the Renaissance Cathedral. Contact: Rimini International Choral Competition, Tel: +39-347-2573878, Email: competition@riminichoral.it - Website: www.riminichoral.it

5th International Choir Festival Corearte Barcelona 2011, Spain, 10-16 Oct 2011. Non-competitive event open to choirs of various backgrounds from all over the world. Performances and workshops with Josep Prats, Catalonia, Spain (Catalan Choral Music), Basilio Astulez, Basque Country, Spain (World Music for children's choirs), Voicu Popescu, Romania (Orthodox Choir Music). Contact: Festival Internacional de Coros Corearte Barcelona, Tel: +34-93-6350166, Email: Info@corearte.es - Website: www.corearte.es

9th In... Canto Sul Garda, Riva del Garda, Italy, 13-17 Oct 2011. Competition in different categories and difficulties. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Festival Magic Mozart Moments, Salzburg, Austria, 13-16 Oct 2011. Voices from all over the world and the Salzburg Cathedral Choir & Orchestra. Singers are required to have sung the performed piece before. Contact: Cultours Europe, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com

23rd Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 1-6 Nov 2011. 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, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: cantapueblo@cantapueblo.com.ar - Website: www.cantapueblo.com.ar or www.mendoza.gov.ar

The Busan Choral Festival & Competition, Busan, South Korea, 2-5 Nov 2011. Workshops, open singing and joined concerts. Competition in 4 different categories: mixed and equal voices, ethnic (folklore or traditional music, including movement, dance and traditional instruments), popular music (Jazz, Rock, Pop etc.). Contact: Korea Choral Institute (KCI), Tel: +82-51-6220534, Fax: +82-51-6320977, Email: koreachoral@gmail.com - Website: www.koreachoral.or.kr

4th International Choir Competition and Festival, Malta, 3-7 Nov 2011. Open to all categories. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: info@interkultur.com - Website: www.interkultur.com

7th International Warsaw Choir Festival Varsovia Cantat, Warsaw, Poland, 4-6 Nov 2011. For a cappella choirs. Choirs can compete in one of the 4 categories for statuettes of Golden Lyre. Festival takes place in Chopin Hall as well as churches in Warsaw. Contact: Choral Society LIRA & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

Miramar Canta 2011, Miramar, Buenos Aires province, Argentina, 5-6 Nov 2011. Non-competitive choral meeting for all kind of choirs. Contact: Miramar Canta, Fabio Valente, Artistic Director, Tel: +54-11-47323983, Email: MiramarCanta2006@yahoo.com.ar - Website: www.miramarcanta.com.ar

Music Color Bridges of Tradition, Thessaloniki, Greece, 8-14 Nov 2011. Each participating group will present traditional music, hymns and traditional instruments from its country. Discussions and workshops on Byzantine music chant, makams, chords, music therapy and religious music. Apply before 25 March. Contact: Theodor Tsampatzidis, Tel: +30-6940737564, Fax: +30-2310330488, Email: brailtheo@gmail.com - Website: https://sites.google.com/site/choragpant/volunteer-singers-of-st-panteleimon-kalamaria

4th International Festival Interfolk in Russia, St. Petersburg, Russia, 11-16 Nov 2011. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Contact: International Choral Festival, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: singingworld@mail.ru or interfolk@mail.ru - Website: www.singingworld.spb.ru or www.interfestplus.ru

Cantio Lodziensis, Lodz, Poland, 18-20 Nov 2011. For all kind of choirs. Apply before 30 June 2011. Contact: Cantio Lodziensis, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.poloniacantat.pl

International Choir Festival Barcelona 2011, Spain, 24-27 Nov 2011. For all kind of choirs around the world. Contact: EventTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

21th International Festival of Advent and Christmas Music with Petr Eben Prize 2011, Prague, Czech Republic, 25-27 Nov 2011. Competition open to amateur female, male, youth, mixed and children's choirs. Contact: Prague Festival, Tel: +420-2- 57219999, Fax: +420-2- 57219999, Email: christmas@praguefestival.cz - Website: www.praguefestival.cz

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 1-4 Dec 2011. Competition, workshop, concerts in churches and on the Christmas markets stage. Apply before Oct 1st, 2011. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

2nd Krakow Advent & Christmas Choir Festival, Krakow, Poland, 9-11 Dec 2011. For all kinds of choirs. Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

5th International Choir Conducting Competition Towards Polyphony, Wroclaw, Poland, 14-17 Dec 2011. Program including world famous choral works as well as Polish compositions. For young trainee conductors. International jury composed of eminent specialists in choral music. Apply before 15 June 2011. Contact: Karol Lipi ski Academy of Music, Tel: +48-71-3557276, Email: info@amuz.wroc.pl - Website: www.amuz.wroc.pl

Choir Festival Paris, France, 26-29 Jan 2012. For local and foreign choirs. Final concert at the UNESCO. Choirs with a good performance standard will also have the possibility of singing in Notre-Dame de Paris or the church of La Madeleine upon agreement. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

Gdansk Choir Festival, Poland, 17-19 Feb 2012. Competition part, additional concerts, Non-competitive participation possible, meeting of choirs in the city of Solidarity. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

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...Festivals & Competitions

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Kaunas Musica Religioza, Kaunas, Lithuania, 23-26 Feb 2012. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Concorso Corale Internazionale, Riva del Garda, Italy, 1-5 Apr 2012. For all kinds of choirs from all around the world. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

2nd Vratslavia Sacra - Wroclaw Choir Festival, Poland, 13-15 Apr 2012. Festival focusing on sacred music of different styles and churches. Contact: Cantilena & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@vratslaviasacra.pl - Website: www.vratslaviasacra.pl

3rd International Choral Competition for Children's Choirs "Il Garda in Coro", Malcesine sul Garda, Verona, Italy, 17-21 Apr 2012. Children must be born after 1 Jan 1996. Two categories: secular and sacred music. Contact: Associazione Il Garda In Coro, Renata Peroni, Tel: +39-045-6570332, Fax: +39-178-6017432, Email: info@ilgardaincoro.it - Website: www.ilgardaincoro.it

European Grand Prix Award for Choral Singing 2012 - finale, Maribor, Slovenia, 22 April 2012. For 5 selected choirs - winners of the 2011 competitions Concorso Polifonico Guido d'Arezzo/Italy, International Choral Competition Maribor/Slovenia, Certamen Coral de Tolosa/Basque Country, Spain, Florilège Vocal de Tours/France and International May Choir Competition Varna/Bulgaria (members of The European Grand Prix for Choral Singing Association). The city of Maribor is the European City of Culture 2012. Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410536, Email: mihela.jagodic@jskd.si - Website: www.jskd.si or www.geuropa.org

Slovakia Cantat 2012, Bratislava, Slovak Republic, 26-29 Apr 2012. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. Apply before Dec 15, 2011. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Venezia in Musica, Choir Competition and Festival, Venice, Italy, 29 Apr-3 May 2012. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

58th Cork International Choral Festival, Ireland, 2-6

May 2012. Founded in 1954, this festival is a world class festival celebrating the very best of choral and vocal music. The programme includes prestigious international and national competitions, gala and fringe concerts, public performances, non-competitive choirs and an education programme. Opportunity to compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Tapestry International Choral Festival, Vancouver, Canada, 2-5 May 2012. 4 outstanding women's choirs from North America and beyond joining with Elektra for four days of rehearsal, collaboration, and public performance. Artistic excellence is at the heart of the project, with a goal of including a diverse mix of interesting musical cultures and repertoire. Contact: Elektra Women's Choir, Tel: +1-604-7391255, Fax: +1-604-2613445, Email: manager@elektra.ca - Website: www.elektra.bc.ca

8th European Festival of Youth Choirs, Basel, Switzerland, 15-20 May 2012. Festival for 18 selected children's and youth choirs (age limit 25) from European countries. No competition. Over 20 choral concerts in churches, concert halls and open air in Basel and the surrounding region for more than 22'000 spectators. Workshop day for all participating choirs, party for the singers, music culture and choir conducting education projects organized by Swiss music academies, open singing for everybody. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

International Choral Competition Ave Verum, Baden, Austria, 17-20 May 2012. For non-professional children, female, male and mixed choirs from all over the world (between 20 to 50 singers). First part of the competition: 4 pieces (comp. before 1700, Romantic period, comp. after 2000, unisono song). Second part: the 5 best choruses from 1st part will sing a free program (no pieces may be repeated from part A). Music pieces may be sacred and secular, but all a cappella. Contact: Wolfgang Ziegler, chairman, Tel: +43-650-531 2280, Fax: +43-2252-265614, Email: office@aveverum.at - Website: www.aveverum.at

Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 17-20 May 2012. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Námestovo Music Festival, Námestovo, Slovak

Republic, 18-20 May 2012. 21st International Sacred Music Festival in honour of bishop Ján Vojta ák. Competition, workshop, concerts in churches, sightseeing. Apply before Jan 31, 2012. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

iauliai Cantat International Choir Festival and Competition, Kaunas, Lithuania, 24-27 May 2012. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

41st International Competition "Florilège Vocal de Tours", France, 25-27 May 2012. Four categories: mixed choirs, mixed vocal ensembles, equal voices (male or female), free expression (all ensembles). Qualifying rounds, final rounds and Grand Prix. International competition for youth and children's choirs - two rounds. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

Musica Sacra International Festival, Marktoberdorf, Germany, 25-30 May 2012. 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, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

3rd International Krakow Choir Festival, Krakow, Poland, 31 May-3 June 2012. For all kinds of choirs, the biggest international festival in Poland. Contact: International Krakow Choir Festival MELODY, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Sing'n'joy Vienna 2012 · 1st Choirfestival & 28th International Franz Schubert Choir Competition, Vienna, Austria, 13-17 June 2012. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com



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2011: June 23 - 26
2012: June 28 - July 2
2013: June 27 - July 1



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Confirmed 2011 Choirs from: Russia, Canada, South Africa, Indonesia, Botswana, USA

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IHLOMBE
South African Choral Festival

Ihlombe! South African Choral Festival

2011: June 16 - 26
2012: July 5 - 20
2013: July 4 - 19

- **Ihlombe** is the largest international choral gathering in South Africa
- Perform **individual concerts** with multiple excellent South African choirs
- Participate in **workshops** with famous choral conductors
- 2010 festival featured 37 choirs, 16 workshops, and over 2000 participants
- **Visit** Johannesburg, Pretoria, Soweto, Cape Town, & have a Scenic Safari



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...Festivals & Competitions

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15th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 20-24 June 2012. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Tel: +39-06-33652422, Fax: +39-06-33652422, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

The Rhythms of One World 2012 Festival, New York City, USA, 25 June-1 July 2012. For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Artistic Director: Gary Fry. Apply before 15 Sep 2011. Contact: Friendship Ambassadors Foundation, Tel: +1-800-526 2908, Fax: +1-203-542 0661, Email: TheRhythmsOfOneWorld2012@faf.org - Website: www.faf.org

15th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 27 June-3 July 2012. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Contact: Oregon Festival Chorus, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: piccfest@oregonfestivalchoirs.org - Website: www.piccfest.org

Serenade! Washington, DC Choral Festival, USA, 28 June-2 July 2012. Individual shared choir concerts in cathedrals, churches, schools, halls and National Monuments, workshops, choral evensong eervices in prestigious cathedrals, churches and basilicas. Contact: Yarina, Classical Movements, Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: www.ClassicalMovements.com

4th International Children's and Youth Choir Festival "Touch the future", Dannstadt-Schauernheim, Germany, 30 June-8 July 2012. For children and youth from around the world. A treble-voice choir festival with choir theater and show choir elements. Guest Choreograph John Jacobson and artistic director Judith Janzen direct the children to a wonderful experience of song and dance. Many opportunities for choirs to present the music of their country and meet new friends. Contact: Juventus Vocalis, Judith Janzen, Email: judith.janzen@t-online.de - Website: www.touch-the-future.com

International Choral Kathaumixw, Powell River, Canada, 3-7 July 2012. Join adult, youth and children's choirs from around the world in 20 concerts, competitions, common singing, seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest artists & international jury. Apply before 1 Nov, 2011. Contact: Powell River Academy of Music, Tel: +1-604-4859633, Fax: +1-604-4852055, Email: info@kathaumixw.org - Website: www.kathaumixw.org

7th World Choir Games, Cincinnati (Ohio), USA, 4-14 July 2012. WCG taking place in the USA for the first time. The city of Cincinnati, situated on the borderline of the US states of Ohio and Kentucky, has a long cultural tradition including the oldest ongoing choral festival in the world. For choirs from all over the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 5-20 July 2012. In association with CHORISA, the Choral Institute of South Africa. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Concerts, individual and shared with top South African Choirs, Workshops, African drumming, dancing, and singing. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: www.ClassicalMovements.com

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 7-11 July 2012. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@scfestival.org - Website: www.scfestival.org

9th Golden Gate International Children's and Youth Choir Festival, San Francisco Bay Area, USA, 8-14 July 2012. Competitions, concerts and social activities throughout San Francisco Bay Area. Artistic Director: Robert Geary (USA). Festival conductors and adjudicators: María Guinand and Stephen Leek. Apply before: Oct 2011. Contact: Piedmont Choirs, Tel: +1-510-5474441, Fax: +1-510-4512947, Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

Rhapsody! Children's Music Festival, Vienna & Salzburg, Austria and Prague, Czech Republic, 12-23 July 2012. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities. Workshop, musical exchanges and sightseeing tours. Guest condutor: Joan Gregoryk. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: ZS@ClassicalMovements.com - Website: www.ClassicalMovements.com

2nd Krakow Singing Week, Poland, 14-22 July 2012. Non-competitive concerts in Krakow, sightseeing program. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.krakowsingingweek.pl

11th China International Chorus Festival, Beijing, China, 15-22 July 2012. Competition, concerts, workshops, cultural exchange programs on the theme "Voices in Harmony". An IFCM World Choral Summit will be held in the frame of the festival. Contact: China International Chorus Festival, Tel: +86-10-8403 8225, Fax: +86-10-8403 8226, Email: cicfbj@163.com - Website: http://en.cicfbj.cn/

Melodia! South American Music Festival, Buenos Aires, Argentina and Rio de Janeiro, Brazil 18-30 July 2012. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Outstanding artistic experiences are combined with once-in-a-lifetime cultural and outreach opportunities. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

25th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 25-29 July 2012. The only competition in contemporary choral music for five categories. The winner of the Grand Prize will be invited to the competition for „The Grand Prix for European Choral Music” held every year alternately in Arezzo, Debrecen, Maribor, Tolosa, Tours and Varna. Folklore festival, world-premiers, church concerts, conducting master class and social meetings. Halfboard catering and accomodation for the invited choirs free of charge. Apply before: 31 October 2011. Contact: Fonix Event Oraganizing NP LLC., Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

Europa Cantat Festival 2012, Turin, Italy, 27 July-5 Aug 2012. 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: Europa Cantat Festival 2012, Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@EuropaCantat.org - Website: www.ectorino2012.it

World Peace Choral Festival Vienna 2012, Austria, 30 July-2 Aug 2012. Concerts, workshops, mass concert for children's and youth choirs from around the world under the slogan "Coming together to sing. Singing for a better future". Contact: World Peace Choral Festival, Tel: +43-1-2698 699-0, Fax: +43-1-2698 699-21, Email: info@wpcf.at - Website: www.wpcf.at

7th International Choral Festival Mario Baeza, Valparaíso, Chile, 21-25 Aug 2012. Non competitive Festival for choirs in all categories. Apply before 31 March. Contact: Waldo Aránguiz-Thompson, Tel: +56-2-6627689, Fax: +56-9-4917519, Email: waldoaranguiz@gmail.com or alacc.chile@gmail.com



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4th International Harald Andersén Chamber Choir Competition, Helsinki, Finland, 21-22 Sep 2012.
International choir competition for mixed chamber choirs (16-40 singers). Participating choirs may include professional singers. Apply before 31 January 2012.
Contact: Sibelius Academy, Tel: +358-20-753 9389, Fax: +358-20-7539600, Email: choircompetition@siba.fi - Website: www.siba.fi/choircompetition

International Gregorian Chant Festival, Bratislava, Slovak Republic, 25-28 Oct 2012. Concerts in churches, workshop, ceremonial Latin Holy Mass with Gregorian Chant. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

5th International Showcase and Marketplace for Choral Singing Polyfolia 2012, La Manche, Normandy, France, 30 Oct-4 Nov 2012. A reference meeting point between the best amateur choirs and promoters and organizers of festivals, music seasons, etc.... Plus a "choral festive party" open to all choirs. Contact: Polyfolia, Jacques Vanherle, Tel: +33-2-31736919, Fax: +33-2-31051590, Email: contact@polyfolia.org - Website: www.polyfolia.org

Cantio Lodziensis, Lodz, Poland, 16-18 Nov 2012. For all kind of choirs. Apply before 30 June 2011. Contact: Cantio Lodziensis, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.poloniacantat.pl

3rd Krakow Advent & Christmas Choir Festival, Krakow, Poland, 7-9 Dec 2012. For all kinds of choirs. Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

Kaunas Advent and Christmas International Choral Festival, Kaunas, Lithuania, 13-16 Dec 2012. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

42nd International Competition "Florilège Vocal de Tours", France, 24-26 May 2013. Four categories: mixed choirs, mixed vocal ensembles, equal voices (male or female), free expression (all ensembles). Qualifying rounds, final rounds and Grand Prix. International competition for youth and children's choirs - two rounds. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

A regularly up-dated list of all events may be found on our website: www.ifcm.net

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40^e édition

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 > 2011: from May 26 to 29
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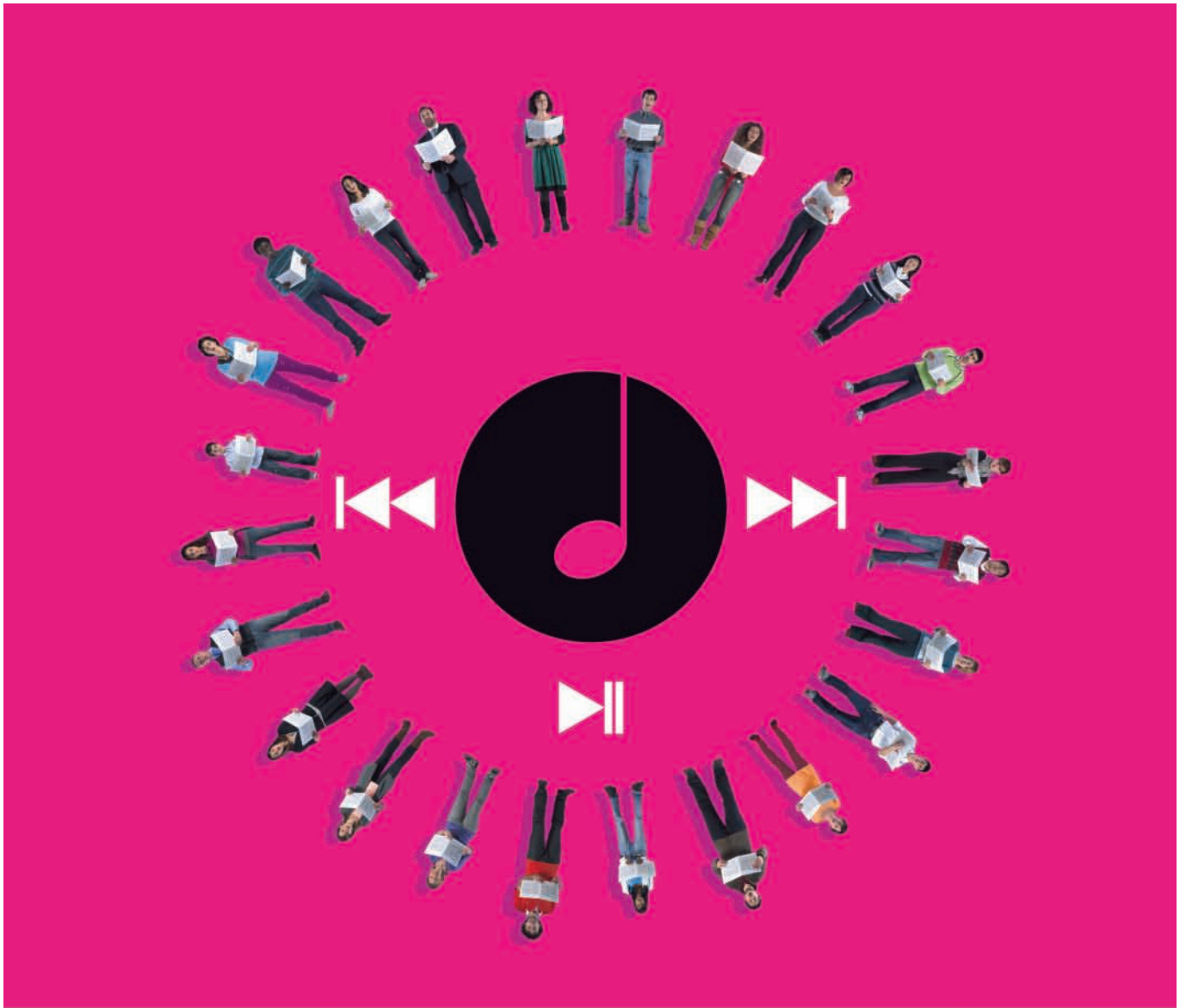
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A photograph of the Golden Gate Bridge at night, illuminated with warm orange lights. The bridge spans across the water, with its towers and suspension cables clearly visible. The sky is a deep blue, and the water below is dark. In the foreground, a paved walkway with concrete bollards runs along the water's edge. A dark car is partially visible on the left side of the frame.

Golden Gate

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