

Culture & Arts Promotion Fund



10th 제10회 세계합창심포지엄 및 합창축제

World Symposium on Choral Music



6 Wed - **13** Wed
August
2014

SEOUL, KOREA

National Theater of Korea, Seoul Arts Center





Golden Gate International Choral Festival **JULY 12-18, 2015**

Artistic Director Robert Geary
Festival Conductors and Adjudicators Maria Guinand and Arne Saluveer

Children's & Youth Choirs • Six nights' accommodation and meals in homestays (limited availability)
Choral and solo competitions • Performances throughout San Francisco Bay area • Bay Cruise
Applications due October 2014 • For more information, contact info@goldengatefestival.org

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CONDUCTORS WITHOUT BORDERS

WHAT HAS BEEN DONE

REPUBLIC DEMOCRATIC OF CONGO

2 weeks of training every year
150 conductors trained
30 in advanced level

GABON

1st Session for conductors
and children choir
20 conductors trained
4 in advanced level

SENEGAL

1st Session for conductors
and children choir
15 conductors trained

2011

TOGO

2 weeks of training every year
70 conductors trained
Opening of an Academy
for Choral Music

IVORY COST

1st Session
45 conductors trained
12 in intermediate level

2012

2013

BENIN

Opening of an Academy
for Choral Music

African Confederation for Choral Music (CAMC) was founded for English and French speaking Countries
Projects of CAMC: *African Youth Choir - *1st Africa Cantat in Kinshasa 2016

NIGERIA

Created a Conductors without
Borders Agency in partnership
with the Nigerian Choral
Annual Festival

2014

MOROCCO

Initiation to the
polyphonic culture
600 music professors trained

WHAT ARE WE GOING TO DO

Future CWB projects in Burkina Faso,
Cameroon and Congo Brazzaville

Info on www.ifcm.net
mail to Thierry Thiébaud, Coordinator CWB
tthiebaut@choralies.org



creative-farm.it

Volunteers connecting our choral world

www.ifcm.net



International Federation for Choral Music

“Volunteers Connecting our Choral World”

What is IFCM?

Who are IFCM?

The IFCM Founding Partners are major choral organizations that came together and have stayed united in a common mission:

- *A Coeur Joie International (France)*
- *American Choral Directors Association (USA)*
- *European Choral Association - Europa Cantat (Europe)*
- *Japan Choral Association (Japan)*
- *Nordisk Korforum - NKK (Scandinavia)*

Who is IFCM for?

IFCM is an international federation of national choral organizations and associations, individual choral musicians, choral conductors, choral singers, composers, students, choral lovers and choral music patrons

Through the work of a volunteer team of leading choral professionals, the IFCM:

Aims to give every citizen of the world the opportunity to access choral music as an Art form

Helps preserve choral music and cultural diversity

Fosters development in choral music world-wide

Acts as a world-wide reference organization and advocate for choral music and its development

Strengthens cooperation between national and international organizations and individuals interested in all aspects of choral music.

Encourages the formation of choral organizations in countries and regions where none exist.

Develops and promotes international exchange programs for choirs, conductors, composers, and students of choral music.

Creates, promotes, coordinates, and nurtures choral festivals, seminars, competitions, and meetings organized by its members.

Facilitates the creation and dissemination of choral repertoire, research, recordings, and other appropriate materials.

Current projects include: World Symposium on Choral Music, World Choral Summit, Conductors without Borders, World Youth Choir, International Choral Bulletin, International Competition for Choral Compositions, South American Cantat, Asian Cantat, “Choirs Transforming our World Symposium”, “Voices” Festivals, Asia Pacific Choral Council, Asia Pacific Youth Choir, China Choral Festival... and many, many more!

www.ifcm.net

Become a member today! Visit our website for all the information you need.

What can IFCM offer me?

IFCM Executive Committee

President:

MICHAEL J ANDERSON, USA

First Vice President:

LEON SHIU-WAI TONG, China

Treasurer:

HÅKAN WICKSTRÖM, Finland

Vice Presidents:

PHILIP BRUNELLE, USA

SEAKO HASEGAWA, Japan

STEPHEN LEEK, Australia

THEODORA PAVLOVITCH, Bulgaria

IFCM - Volunteers Connecting our Choral World

IFCM Board Members

KEIICHI ASAI, Japan Choral Association

RUDOLF DE BEER, Norway

YOUNG-SHIM DHO, Republic of Korea

CRISTIAN GRASES, Venezuela

SUSAN KNIGHT, Canada

DIEGO LENGER, Argentina

AARNE SALUVEER, Estonia

TIM SHARP, American Choral Directors
Association

FRED SJÖBERG, Sweden

GÁBOR MÓCZÁR, European Choral
Association-Europa Cantat

JENNIFER THAM, Singapore

THIERRY THIEBAUT, A Coeur Joie

International, France

EMILY KUO VONG, Macau, China

ANNEMARIE VAN DER WALT, South Africa

Benefits to members include:

- Becoming a valued and active participant in the international choral community
- Having input into the future directions of global choral music
- The opportunity to get involved in global projects
- A quarterly edition of the International Choral Bulletin (ICB) delivered on-line
- Finding other choirs and events around the world through access to the International Choral Database
- Sharing ideas and skills by making contacts with other IFCM Members
- Keeping you informed of the growth of global choral music through access to the Choral Census results
- The latest IFCM news and major choral events distributed monthly via the IFCMeNEWS - delivered on-line
- Finding expertise in choral training and development through contact with leading professional choral musicians
- Discounts to most IFCM events
- Helping to nurture new ideas and creative artistry through the work of conductors and composers across the world
- Reading about many historical and contemporary ideas about choral music with free access to 637 ICB articles from the archives with their translation in French, German and Spanish
- Staying in touch with recent and up-coming events through the Calendar and listing of International Choral Events
- The main information on the website is available in Chinese, French, German, Spanish

and.... knowing that you are playing an active and important role in the development and support of choral music across the globe!

Become an IFCM member today!

www.ifcm.net



Welcome to the WSCM10!

I would like to congratulate the 10th World Symposium on Choral Music (WSCM) being hosted in Seoul, South Korea from August 6 to 13, 2014.

WSCM, under the patronage of the International Federation for Choral Music (IFCM), is a world-wide choral gathering with its authorized reputation, being held every three years. On its celebrated 10th Symposium, Seoul welcomes 1,000 individuals and 26 choirs from all continents. To both performers and audience, I am sure this will be a highly enjoyable festival with its diversity of world-class performances, lectures, and choral exhibitions.

I believe WSCM10 will contribute enough to satisfy the participants from all over the world by its cultural interaction, expanding cultural boundaries through choral music.

I would like to express my gratitude to IFCM, Young-shim Dho, Chairperson of UNWTO ST-EP Foundation, and every member of the operating and steering committee for their diligent preparation on WSCM10. My special thanks to the invited choirs and choral experts from long distances, and every registrant for their valuable attendance.

Minister of Culture, Sports and Tourism, Korea

제10회 세계합창심포지엄 및 합창축제가 8월 6일부터 13일까지 대한민국 서울에서 개최하게 된 것을 진심으로 축하드립니다,

10회째를 맞이하는 세계합창심포지엄 및 합창축제는 세계합창연맹(IFCM)의 후원하에 3년마다 열리는 세계 합창계의 권위 있는 행사로서, 올해는 전 세계 26개 합창팀, 1,000여 명이 초청되었습니다. 수준 높은 공연과 함께 학술행사 및 음악 관련 전시회도 열려 참가자와 관객 여러분이 다양한 합창과 음악의 향연을 마음껏 즐길 수 있는 기회가 될 것으로 믿습니다.

제10회 세계합창심포지엄 및 합창축제가 문화융성 시대를 맞아 음악을 통한 국제 문화교류 활성화와 문화향수 기회 확대에 크게 기여하며, 국내외 많은 관중들에게 더욱 큰 사랑을 받기를 바랍니다.

어려운 여건 속에서도 제10회 세계합창심포지엄 및 합창축제 준비를 위해 애쓰신 세계합창연맹(IFCM) 관계자분들과 도영심 유엔세계관광기구(UNWTO) ST-EP 재단 이사장님, 조직위원회 관계자분들께 진심으로 감사드립니다. 특히, 이번 행사를 위해 멀리 해외에서 참석해주신 각국의 합창단과 전문가 여러분을 비롯해 참석자 여러분께도 다시 한 번 깊이 감사의 말씀을 전해드립니다.

문화체육관광부 장관 ●

It is my great pleasure and honor to greet you as the Honorary Chairperson of the Organizing Committee of the 10th World Symposium on Choral Music (WSCM10), to be hosted in Seoul, Korea, from August 6-13, 2014, under the theme 'Healing and Youth'. Over the last decade, I have dedicated myself actively to the spreading of choral music in South Korea and overseas, because I am a firm believer in the power of music for development, empowerment and mutual understanding.



I am therefore delighted that the UNWTO ST-EP Foundation, which I chair, has been selected as the official host organization of the WSCM10 to bring a new dimension to this world-renowned musical gathering.

Since its establishment in 2004 in Seoul, the ST-EP Foundation has played a crucial role towards the achievement of the United Nations Millennium Development Goals (UN MDGs) in creating new development opportunities for those who live in extreme poverty, while promoting the values and benefits of education, sports and music for the youth.

I had little experience in choral music until I heard African children singing the Korean folk song "Arirang." I witnessed Korean musicians helping African children to grow in choral music and change their lives. It also changed my life. Later I joined IFCM as a board member and I am very grateful to be part of IFCM.

In the field of choral music, the ST-EP Foundation has contributed to the establishment of the "African Children Sing!" Africa's first multinational youth choral group, in cooperation with IFCM. Other joint initiatives include "the World Youth Choir" and "Conductors Without Borders," two signature projects that promote musical talents and excellence around the world. To witness not only African children but people all around the world becoming one through choral music is very special.

Through the WSCM10, we would like to introduce choral music to a wide audience of listeners, and especially those who have limited access to cultural performances such as choral music concerts, whatever their age, gender, socioeconomic level, etc.

I would like to especially thank Michael J. Anderson, President of IFCM, Philip Brunelle, Executive Director and Vice President of IFCM, Sang-Kil Lee, president of Korean Federation for Choral Music (KFCM) and co-chair of the artistic and executive committee for WSCM10, and IFCM for all of their hard work to realize WSCM10.

Please join us and be part of this wonderful venture! Together, let's make this WSCM10 resonate in everybody's heart!

Ambassador Young-Shim Dho

A handwritten signature in black ink, appearing to read 'Young-Shim Dho'.

**Honorary Chair of WSCM10 Organizing Committee
Chairperson of UNWTO ST-EP Foundation & UN MDGs Advocate**

2014 제10회 세계합창심포지엄 개최를 축하하며

친애하는 전세계의 합창단원과 합창을 사랑하는 여러분, ‘화해와 젊음’이라는 주제로 2014년 8월 6일부터 13일까지 개최되는 제10회 세계합창심포지엄 준비위원회 명예 위원장으로서 여러분들을 맞이하게 되어 큰 기쁨이자 무한한 영광으로 생각합니다. 저는 개발과 권한이임, 상호이해에 미치는 음악의 힘을 굳게 믿기에 지난 10년 간 합창음악을 국내외로 알리기 위해 적극적으로 헌신해왔습니다

그리하여 제가 의장직을 맡고 있는 UNWTO ST-EP재단이 세계적으로 유명한 음악 모임에 새로운 차원을 가져오기 위해 제10회 세계합창대회 공식 주최 조직으로 선정되어 기쁘게 생각합니다

저희 ST-EP재단은 2004년 서울에 설립된 이래로 청소년들에게 교육과 스포츠, 음악의 가치와 이익을 촉진시키면서 극빈층의 새 성장기회를 창출하는 유엔새천년개발목표(UN-MDGs)의 업적에 결정적인 역할을 수행해 왔습니다.

저는 합창에는 전혀 관계가 없는 사람이었으나, 어느 날 아프리카에서 우리의 도움을 받은 아이들이 아리랑을 부르는 것을 보고 깊은 감동을 받았습니다. 이후에 합창음악에 관심이 생겼으며, IFCM의 보드멤버가 되었습니다. 합창 분야에서는, IFCM과 협력하여 아프리카 최초의 다국적 청소년 합창단인 아프리카 청소년 합창단을 설립하는데 공헌했습니다. 다른 공동 사업은 세계 청소년 합창단과 국경 없는 지휘단을 포함하여 두 개의 시그니처 프로젝트의 음악적 재능과 탁월함을 전 세계에 알리는 것입니다.

제10회 세계합창심포지엄을 통해 합창음악을 폭넓은 관중들에게 특히 나이와 성별, 사회경제적 수준 등을 불문하고 합창공연 같은 문화공연에 접근하기 어려운 이들에게 소개하는 좋은 기회가 되기를 바랍니다.

끝으로 이번 행사를 위해 수고하신 (사)한국합창총연합회 이상길 회장님, IFCM 회장인 마이클 앤더슨과 IFCM 부회장 필립 부르넬님께 진심으로 감사의 말씀을 드립니다.

여러분, 저희와 함께 이 멋진 모험을 즐기십시오.

다 함께 제10회 세계국제심포지엄을 모두의 가슴에 울려 퍼지게 만들어 봅시다.

WSCM10 준비위원회 명예회원

UNWTO ST-EP재단 이사장 & 새천년개발목표 창도위원회 창도위원

도영심 ●

On behalf of the Board of Directors and the membership of the International Federation for Choral Music (IFCM), I bring enthusiastic greetings to the participants of the Tenth World Symposium on Choral Music (WSCM10).



I take great pride in this, the tenth symposium, not only because it represents 30 years of building outstanding project, but because of the cohesive character of the event. Choral conductors and choirs from all around the world come together to exchange the best they have to offer; generous, passionate, and empathetic. What a great event!

We are once again in a choral-rich country. The Koreans love to sing as witnessed by the more than 60 cities that support professional choirs, not to mention the extensive choirs in schools, communities, and places of worship. This represents a substantial commitment to the arts that all countries of the world should emulate. Choral music is one of the world's most effective tools for uniting people in the name of peace.

In the past two years, IFCM has undergone a significant rebuilding of its operational infrastructure in order to allow its continued growth and expansion of its ability for bringing people together to share their knowledge and their music. As an example, immediately preceding this festival was the *12th China International Chorus Festival and IFCM World Youth Choral Education Conference*, which took place in Beijing. Many of the international lecturers who will be addressing this Symposium were also in Beijing sharing their expertise. This is a very positive opportunity for choral experts, and also a reminder of why IFCM was originally formed: to bring together choral music events and people around the world.

I congratulate the Korean Federation for Choral Music, the UNWTO ST-EP Foundation, the city of Seoul, and the government of Korea. A special thanks must go to the WSCM10 Artistic and Executive Committees, for a difficult job well done! This event is a strong indicator that choral music is alive and well here and throughout Asia.

I thank you for your participation and hope that the result of this Symposium will continue in assisting to position choral music in its rightful place in the Korean society. Clearly, this occasion stands as a positive example of what people can do when they come together to sing!

With best wishes,

A handwritten signature in blue ink, which appears to read "Michael J. Anderson". The signature is fluid and cursive, written on a light-colored background.

**Dr. Michael J. Anderson, President
International Federation for Choral Music**

세계합창총연맹(IFCM)의 운영단을 대표하여 제 10회 세계합창심포지엄(WSCM10)의 개최를 진심으로 축하합니다.

이번 열 번째 심포지엄은 이 탁월한 행사의 역사적인 30년을 기념하기도 하거니와, 저는 이 행사가 가지는 놀라운 결집력에 무한한 자부심을 느낍니다. 전 세계를 아우르는 지휘자와 합창단들이 함께 모여 최고의 가치-관용과 열정, 공감-을 나누지요. 이 얼마나 위대한 자리입니까!

3년 만에 다시 우리는 합창선진국에 모였습니다. 대한민국의 노래에 대한 사랑과 열정은 학교와 지역, 교회 등에서 이루어지는 수많은 합창활동을 굳이 언급하지 않더라도, 60개 이상의 시립합창단이 존재한다는 사실만으로도 충분히 짐작할 수 있습니다. 이는 예술을 대하는 전폭적인 헌신의 자세로서 전 세계의 나라들이 따라야 할 모델이라 하겠습니다. 합창은 평화의 이름아래 모든 사람을 화합으로 이끄는 가장 효과적인 통로입니다.

지난 2년간, 세계합창총연맹(IFCM)은 우리 모두의 지식과 음악을 여러분께 전달하는 임무에 있어 지속적인 성장 발전을 도모하기 위하여 심도깊이 내부적인 재정비의 시간을 가졌습니다. 직전 행사로 베이징에서 열렸던 제 12회 중국 국제합창페스티벌, IFCM 세계청소년합창교육총회(12th China International Chorus Festival and IFCM World Youth Choral Education Conference)이 그 예라 하겠습니다. 금번 심포지엄에 초청된 세계적인 강사들의 다수가 베이징 행사에서도 그 전문지식을 나누어 주셨습니다. 이는 합창 전문가들에게 매우 발전적인 기회이며, “전 세계의 합창음악과 합창인구를 모두 하나로 아우르기”라는 IFCM 설립의 목적을 잘 설명해주는 것이기도 합니다.

한국합창총연합회(KFCM)와 UNWTO ST-EP 재단, 서울시, 대한민국정부에 축하의 인사를 전하고 싶습니다. 특별히 이 어마어마한 행사를 훌륭히 치러낸 WSCM10의 예술분과위원회와 운영위원회에 감사를 드립니다. 금번 심포지엄은 합창음악이 전 아시아 지역에 걸쳐 얼마나 건재한지 보여주는 지표가 될 것입니다.

참여해주신 여러분께 감사드리며, 금번 심포지엄을 통해 합창이 한국사회 중심에 당당히 자리하는 것에 조금이나마 기여할 수 있기를 바랍니다. 금번 행사는 모두가 한목소리로 노래할 때 얼마나 놀랍고 위대한 일을 할 수 있는지에 대한 분명한 예시가 되리라 확신합니다.

감사합니다.
 마이클 앤더슨
 IFCM 회장 ●



Dear choral singers, conductors and enthusiasts from around the world:

As President of the Korean Federation for Choral Music (KFCM) and Co-Chair of the Artistic and Executive Committee for the 10th World Symposium on Choral Music (WSCM10), it is my great pleasure and honor to welcome you to Korea.

On behalf of all Korean choral conductors and singers, I would like to express our willingness to make this WSCM10 as meaningful and outstanding as possible, by paying special attention to devotedly sharing ideas and uniting together.

I am also very proud to announce to you that, for the first time since the beginning of the Symposium, WSCM10 will take place under a specific theme: “Healing and Youth”. As we are all experiencing it, the world is changing rapidly, with enormous achievements in the fields of science, economy, media, etc. which provide us with better living conditions. Nevertheless, we are still struggling with environmental degradation, inequalities and conflicts which raise so many kinds of differences, leading people to distress, distrust and disrespect.

Conversely, the wonderful genre of choral music is able to reunite all people and make them sing and listen in harmony, whatever their race, nationality, religion, age, or gender, from amateurs to professionals.

Through the WSCM10 and the healing power of choral music, it is therefore our intention to integrate all people, and I should say this means a lot to our country which has experienced division for more than 50 years.

During the WSCM10, you will be able to enjoy the performances of 25 guest choirs from all continents, as well as exceptional opening and closing concerts which will be joint performances by several Korean professional choirs and foreign choirs. At the same time, there will be instructional seminars and lectures presented by renowned choral conductors and scholars.

Although the history of choral music is quite recent in South Korea, we are proud to say that almost every city in our country has a professional choir. Many amateur choirs, from children to seniors, are complementing this unique system, along with a huge population of church choir members.

We look forward to your participation in WSCM10, which will take place during eight days at the National Theatre of Korea, under the beautiful Nam Mountain located in the center of Seoul.

Thank you.

A handwritten signature in black ink, appearing to be 'Sang-Kil Lee', written on a light-colored background.

Sang-Kil Lee
Chairman of the Korean Federation for Choral Music
Co-Chair of the Artistic and Executive Committee for the 10th World Symposium on Choral Music
(WSCM10)

제 10회 세계합창심포지엄 및 합창축제 개최를 진심으로 환영하며

친애하는 세계 각국의 합창인 및 합창을 사랑하는 모든 지휘자 여러분! 한국합창총연합회(KFCM) 회장으로서 제10회 세계합창심포지엄 및 합창축제 준비위원회 공동위원장을 맡아 이렇게 여러분 모두에게 인사 드리게 되어 진심으로 영광으로 생각합니다.

제10회 세계합창심포지엄은 세계합창연맹(IFCM)의 후원 하에 3년마다 열리는 세계 합창계의 가장 권위 있는 행사입니다. 이런 뜻 깊은 행사를 2014년에 우리 대한민국 서울에서 개최하게 된 것을 너무나도 기쁘게 생각합니다.

한국의 모든 합창단원들과 지휘자들은 이러한 뜻 깊은 세계합창심포지엄을 개최하기 위하여 특별한 주의를 기울여 헌신적인 나눔과 단결로 임할 것입니다.

세계는 지금 과학, 경제, 미디어 등을 통해 굉장히 빠른 속도로 우리의 삶을 변화시키고 있으며 우리의 삶의 질을 개선하고 있습니다. 그럼에도 불구하고 우리는 여전히 환경파괴와 불평등, 고통, 불신과 경멸 등 계층간의 갈등과 어려움을 겪고 있습니다. 반대로 우리 합창은 우리의 음악을 통하여 인류의 재결합과 조화를 이끌어 낼 수 있습니다.

세계합창심포지엄은 음악이 가진 치유의 힘을 통해 아마추어에서 전문가에 이르기까지 인종, 국적, 종교, 나이, 성별을 벽을 넘어 모든 이들을 하나로 만들 것입니다. 참가자 여러분은 대회기간 동안 전세계에서 초대된 26개 합창단의 공연과 우리 한국이 준비한 수준 높은 개·폐막 공연은 물론 명망 높은 합창 지휘자와 학자들의 강의를 함께 하실 수 있습니다.

한국은 비록 길지 않은 합창문화의 역사를 가지고 있지만 거의 모든 도시에 수많은 전문적인 합창단과 아마추어 합창단, 어린이 합창단, 교회 합창단 인구를 가지고 있음을 자랑스럽게 생각합니다. 서울의 중심인 아름다운 남산 국립극장에서 많은 분들이 8일간의 축제에 참여해 주실 것을 기대합니다.

감사합니다.

한국합창총연합회 이사장
이 상 길 ●

Dear friends:

How wonderful to be celebrating the 10th occasion of a World Choral Symposium here in Seoul, Korea! Congratulations to everyone who has been a part of the success for the 9 previous Symposia!

A word of special thanks to Ambassador Dho, to Sang-Kil Lee, and to the amazing staff of volunteers in Seoul who have worked tirelessly to give you a most diverse and wonderful program.

Thanks to the Artistic Committee and the IFCM Executive Committee for graciously enhancing the planning and execution of this Symposium.



It was 18 months ago that Ambassador Dho asked me to take on the role of Executive Director for this Symposium – the same role I assumed for the 2002 World Choral Symposium in Minneapolis... volunteering this time by long distance! The Korean staff has been outstanding and I especially want to thank Nadine Robin Ryan, Anton Armstrong and Diana Leland without whom there would not have been this Symposium.

Onward to a grand celebration. Welcome one and all!

A handwritten signature in black ink that reads "Philip Brunelle".

Philip Brunelle
Executive Director
IFCM Vice President

친애하는 합창 동료들께,

세계합창심포지엄, 그 열 번째 개최를 대한민국 서울에서 맞이하게 됨을 진심으로 기쁘게 생각합니다. 지난 아홉 차례의 심포지엄을 성공적으로 이끌어 오신 모든 분들의 노고에 감사하며, 축하의 인사를 드립니다. 또한 이 지상최대의 합창축제의 준비를 위해 쉼 없이 달려온 도영심 대사님과 이상길 이사장님, 훌륭한 스태프와 자원봉사자들에게 특별한 감사의 마음을 전합니다. 이 심포지엄의 기획과 실현에 주도적인 역할을 해주신 예술분과위원회와 세계합창총연맹(IFCM) 운영위원단께도 감사를 드립니다.

18개월 전 도영심 대사께서 저에게 심포지엄 실행위원장의 자리를 맡아달라는 부탁을 하셨습니다. 이는 2002년 미네아폴리스(Minneapolis) 세계합창심포지엄 때도 제가 맡았던 역할이었지요. 하지만 이번에는 멀리 떨어진 타국에서 자원하여(volunteering) 임합니다. 함께 호흡을 맞춘 한국의 스태프들은 환상적이었습니다. 또한 나딘 로빈 라이언(Nadine Robin Ryan)과 앤톤 암스트롱(Anton Armstrong), 다이애나 릴랜드(Diana Leland)께도 각별한 감사를 드리고 싶습니다. 이들 없이 이번 행사는 상상 할 수도 없었을 것입니다.

대축제를 기다리며, 한 분 한 분, 여러분 모두를 환영합니다!

IFCM 부회장 겸 상임 이사
필립 브루넬 ●

I am pleased that the National Theater of Korea will host the 10th World Symposium on Choral Music (WSCM) in August, 2014, organized by the International Federation for Choral Music (IFCM).

I would like to express my grateful and unending thanks to everyone, audience and choirs, who will be visiting Seoul, Korea.

With the participation of 25 of the finest international choirs and 2,000 choir directors and singers, the 10th WSCM will deliver a wonderful impression of the power of music and melody to the audiences.

I do believe that this 10th WSCM will be the place for cultural harmony through the communication among choir members and the cultural exchanges which will occur.

I very much look forward to welcoming the guest choirs and audiences from all over the world here in Korea at the National Theater of Korea.

Wishing great success for the 10th World Symposium on Choral Music, I remain.



안호상

Ho-Sang Ahn
CEO of the National Theater of Korea

제 10회 세계합창심포지엄 및 합창축제 개최를 축하하며

세계합창총연합회(IFCM)가 3년마다 개최하는 지구촌 최대 합창축제인 제 10회 세계합창심포지엄 및 합창축제 (WSCM10)를 2014년 8월 국립중앙극장에서 맞이하게 되어 극장장으로서 매우 기쁘게 생각합니다. 이 자리를 빌어 대한민국 서울을 찾아주실 각 국의 많은 합창인 및 음악을 사랑하는 관객 여러분께 깊은 감사의 뜻을 전합니다.

8일간의 일정으로 진행될 이번 행사는 WSCM 대표단 25개 팀 약 2,000여명의 합창인이 참여하여, 대한민국 대표 극장인 국립중앙극장에서 관객들과 만나 아름다운 선율로 깊은 감동을 전할 예정입니다.

이번 심포지엄은 세계합창대회 취지인 '치유와 젊음'에 맞게 합창인의 소통과 국가간의 교류를 통해 음악으로 하나 되는 문화대화합의 장이 될 것입니다.

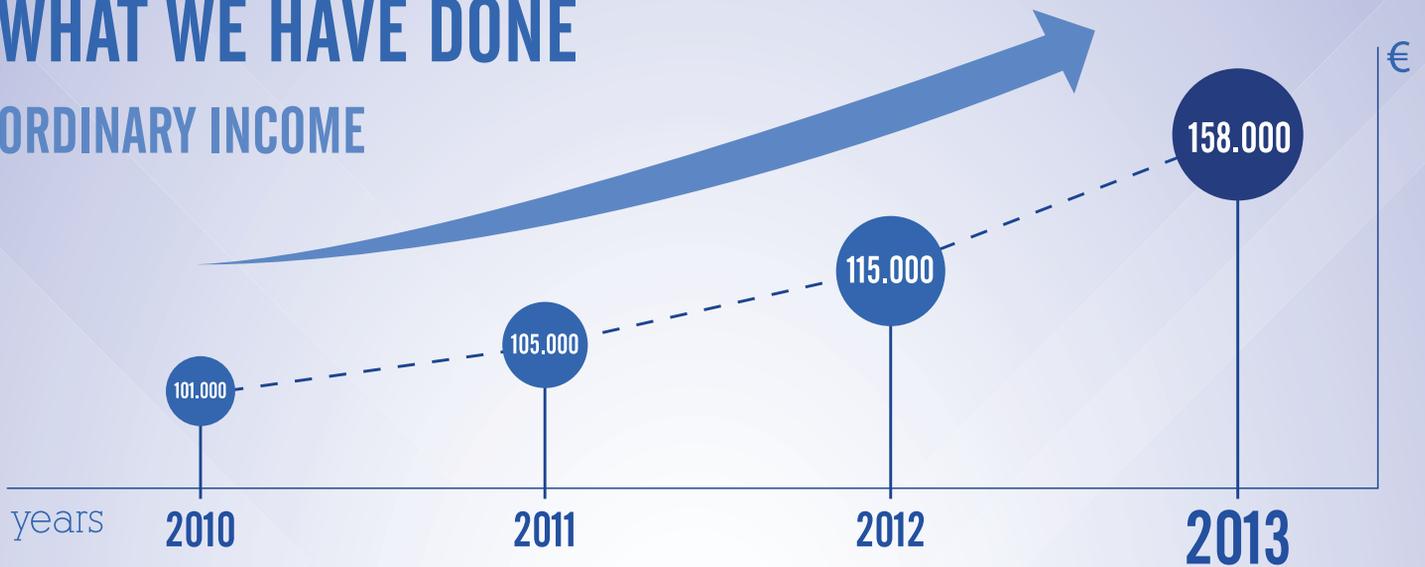
2014년 국립중앙극장을 방문하실 세계 각국의 합창인 및 관객 여러분을 기대와 설렘으로 기다리겠습니다.

많은 참석 바랍니다.

국립중앙극장 극장장
안 호 상 ●

FINANCES

WHAT WE HAVE DONE ORDINARY INCOME



For the first time in the history we have economically helped our Board with the 40% of the travel expenses to join two meetings: DALLAS (USA march 2013) and LAOAG (Philippines january 2014)

We have reached the balanced budget



WHAT WE ARE GOING TO DO

Our aim is to have a transparent and healthy economical situation in order to run our projects and meet the expenses of board members to attend IFCM board meetings.

creative-farm.it

Volunteers connecting our choral world

www.ifcm.net



Musical Culture of Countries Represented at WSCM10

Africa



Benin, Burkina Faso, Cameroon, Ivory Coast, Gabon, DR Congo, Senegal, Togo (countries represented in the African Youth Choir)

Sources and analysis of oral history show evidence of the long-standing singing tradition in Africa. The stylized homophony and polyphony existed before Western influence. Many African people still use choral music as a major component to social life. There is little written documentation regarding the early African singing tradition. During colonization, traditional polyphony and homophony was combined with Western choral styles creating a fusion of African and Western music. This fusion can be found both in sacred and secular music, which sometimes includes dances and instruments.

Kenya's Maasai tribe shows the importance and long-standing tradition of communal singing in Africa. The tribe is used as evidence to show that choral-singing has been an important part of African culture long before the arrival of European missionaries. They used singing for ceremonial, ritual, and communal purposes, including rhythmic alliterations, homophony, and call-and-response elements.

Asia Pacific Region



China (Including Hong Kong and Macau)

The earliest choral curriculum in China, the women's teachers training college, was founded in 1907. Many conservatories in China followed the traditions of the former Soviet Union, where Chinese musicians were trained in the style of 18th century Classical composers. In the 20th century, many composers began to study in the United States, and the musical tradition shifted toward more 20th century techniques, such as surrealism and Neoclassicism, as well as an emphasis in Chinese nationalism.

Due to the new interest in choral composition in the 20th century, the eastern Asian region has recently been home to significant contributions to choral repertoire. One of the most widely acclaimed works is a piece for mixed chorus and chamber orchestra, Poems of White Stone by Chou Wen-Chung. Composer Xien Xinghai has written many part-songs, several of which are political in nature.

The growth of Amateur choral music has grown recently music literacy in the region has continued to improve. In the 21st century, many Chinese composers are continuing to advance in their creativity and diversity. With the growing music education and promotion of choral music, the Chinese choral culture will likely grow even more significantly in the coming decades.

Asia Pacific Region

Australia



The culture of communal singing has been a prominent aspect of the Pacific Islander's culture for centuries. Singing was a part of daily life as well as ritual. With the arrival of missionaries and other immigrants from the West, the indigenous songs began to be westernized and many were lost. However, what these missionaries did bring was a rich heritage of choral singing. Immigrants from the German Lutheran tradition brought German vocal traditions and founded the oldest male choir in Australia, Adelaidier Liedertafel. Catholics and Protestants introduced the country to the church choral music tradition. Catherine Fitzpatrick, an Irish born schoolteacher, organized a small group of singers to sing at mass for St. Mary's Cathedral in Sydney and is considered one of the first Australian choral conductors. Australian choral societies and choirs grew significantly in the middle of the 19th century, primarily performing oratorios. In the early 20th century, the Rotorua Māori Choir, Māori church choirs, and a Māori male quartet (the Tahiwis) performed in the traditional Waiata (Māori for "song") but with Western melodies and harmonies.

New Zealand experienced exponential growth in chamber ensembles, vocal ensembles, and early music groups, with Australia soon following in the growth of their national ensembles. The Australian Voices was founded in 1998, and the Sydney Children's Choir, Gondwana Choirs, and National Māori Choir were established soon after.

Indonesia



In Indonesia, more of the choral or conducting training comes from outside of universities and schools. Most choirs are religious in nature and can be tied to the training many conductors received from H.A. van Dop, a Dutch missionary, at the Jakarta Theological seminary. Many Indonesian choirs receive support from churches.

In the past few decades, Indonesia has seen the establishment of choral societies such as YAMGUER (a church music society), the National Foundation of Choral Music Development, and the Bandung Choral Society. The organizations hold trainings, symposiums, conferences, festivals, and many other professional and artistic development opportunities for conductors in the country.

There are many innovative initiatives taking place in Indonesia to combine folk songs with contemporary practices. The Cordana Youth Choir is successfully combining Muslim and other religious traditions with secular songs and modern-day practices.

Middle East Region

Israel



Israeli choral music has been significantly impacted by the European choral tradition and liturgical music of the synagogue. In the past thirty years, Israel has been influenced primarily by Russia, Central Europe, Mediterranean countries, and North Africa. Zimriya, an international choral festival, was established in 1952, giving Israeli musicians an opportunity to work with international conductors. A few years later, the Rinat National Choir of Israel was founded, sparking the growth of new choirs around the nation. After the founding of the Israel Kibbutz Choir in 1955, singers were given the opportunity to train at a professional level. Initiatives began to take place and many amateur and professional choirs were established. The two largest choral organizations are the Tel Aviv Philharmonic Choir and the Jerusalem Oratorio Choir (which also includes the Jerusalem Oratorio Chamber Choir). The JOCC is concerned with bridging cultural gaps, and is an example of how music can be used to cross boundaries. In 2002, the Voice of Peace Choir (pre-teen and teenage girls) was founded to bring Israeli and Palestinian cultures together. The results of these choirs are yet to be evaluated, but the response from the members in the choirs is promising.

Asia Pacific Region

Japan



In the late 19th century, the Meiji government in Japan made singing mandatory in primary and secondary schools. The system was pro-Western, and Western music (including American and German folk songs) was included in the schools' songbooks. Many students were sent to study in the West, later returning to Japan to contribute their own works to the songbooks. Choral music education was separated into all-men and all-women choruses. It was not until Christian missionaries were admitted into the country and established missionary schools that Japan accepted choral singing as a part their culture. During World War II, all genres of Western music came to a standstill, but once the war ended, a dramatic revival of Western music took place. In 1948, the Japan Choral Association (JCA) was established, and in 1951, the Little Singers of Tokyo was founded to give children the opportunity to sing in medieval Western styles. Performing Beethoven's Symphony No. 9 is a year-end event in many Japanese cities, and audiences are usually invited to sing during the "Ode to Joy" chorus. Choral singing has become a national tradition for thousands of singers, both recreationally and professionally.

Asia Pacific Region

Malaysia



Malaysian choral culture is comprised of many amateur and semi-professional ensembles associated with schools and churches. Many choirs were established in Christian schools when Western culture was integrated during the colonization. These schools participate in many national and international festivals and competitions. Interest in Malaysian choral music and ensemble singing has grown significantly in recent decades.

Cantus Musicus is one of the first Malaysian choirs to receive international recognition. The choir has been featured on several noted recordings. Singers in Cantus Musicus have received extensive vocal training, and perform regularly in other choirs in the country.

Philippines



Like many Southeast Asian countries, the singing tradition is vast and cherished. Antiphonal and intervallic singing was established centuries before Western contact. With the combination of ancient Philippine song practices and the introduction to Western tonality, harmony, and form, the choral culture in this region of the world is unique and remarkable. Filipino conductors who studied in the United States have brought even more to the fusion of the Filipino-Western culture. Conductors like Andrea Veneracion of the University of Philippines Madrigal Singers brought their education back to the country and established professional and educational choirs, making the distinctive Filipino choral sound prolific. Appreciation of the choral art has grown and the nation strongly supports choral singing in churches, educational institutions, and the government. The National Music Competition for Young Artists, approved by the Philippine Congress, features children's choirs from across the nation.

Many internationally acclaimed ensembles are connected to the universities, which are beginning to provide education and training for future conductors. In recent years, many professional development organizations, such as the Philippine Choral Directors Association, have been established.

Republic of Korea



The level of choral artistry in the Republic of Korea is exemplary and is often considered the most advanced of East Asian countries. The choral tradition stems from the rich church music heritage in Catholic and Protestant churches, which the majority of the population attends.

South Korea holds frequent international choral festivals. In the first decade of the 21st century, Korea hosted nearly a dozen festivals featuring choirs from around the world. A great number of Korean students study choral conducting in the United States and then return to share their education and training.

The Incheon City Chorale is one of the leading ensembles in the nation, conducted by Hak-Won Yoon. Yoon established the Chorale along with the Seoul Ladies, and conducted the World Vision Chorale. Through Yoon's direction, these ensembles have popularized choral music and promoted the art in Korea. With this promotion of the art, the government and many corporate sectors have provided significant financial support to the choral art.

Singapore



Singapore's choral culture is somewhat similar to that of Indonesia and the Philippines. Although there is little formal education for conductors in Singapore, many choirs reach international acclaim. Choral rehearsal schedules are usually rigorous, and many singers feel a communal loyalty to their ensembles. The choral culture in Singapore is strong with culture support from the government. In 1991, the National Arts Council's Choral Unit raised support and awareness of quality of choirs in the nation, many of which are volunteer-based. The Singapore Symphony Chorus and the International Festival Chorus are often internationally recognized at choral festivals. A majority of the choirs in Singapore were established in the late 20th and early 21st century.

Taiwan



Choirs in Taiwan can be found at universities, churches, and in municipal and industrial sectors. Fifty years ago, the choirs were primarily male-only voices, but in recent decades, treble choirs and mixed choirs have grown rapidly.

Choral competitions are gaining in popularity across Taiwan. There are now regularly scheduled international choral festivals featuring choirs around the world, increasing the promotion of the art. The increased interest in the art has led composers, such as Dai Keong Lee, to set many Taiwanese folk tunes in choral arrangements to preserve the Taiwan culture.

Argentina



Choral music has become a prominent part of Latin American in the 20th and 21st centuries. European nationalism influenced Latin American countries to establish vernacular forms of composition and European singing styles. Argentine choral tradition developed differently than in other Latin American countries, however. Few compositions followed European traditions, and most composers followed the Gauchesca tradition, a literary movement promoting the language of the Gauchos.

The leader of Argentinian nationalism was Carlos Guastavino, a composer influenced by Argentine folk songs. Guastavino is known for sensitivity to text and expression with simple musical language. His musical language influenced many Latin American composers well into the 21st century.

Two choirs established in Argentina have significantly aided in the promotion of the Argentinian choral music tradition: Coro de Cámara de Córdoba and Coro Municipal, both choirs were established by César Ferreyra. The music publishing company of the region, Casa Editorial Ricordi Argentina, not only promotes choral music in the country, but has aided in the promotion of Argentinian choral compositions to other parts of the world.

Mexico



After the Mexican Revolution, the spirit of nationalism began to thrive in the arts in Mexico. In choral music, this manifested itself in the Aztec Renaissance. Manuel Ponce, inspired by mestizo folk music, pioneered Romantic styles in Mexican music. Carlos Chavez, one of the most influential Mexican choral composers, promoted the Aztec musical heritage and studied Aztec music from colonial archives developing theories of the ancient melodic system. Chavez built a national identity for Mexican music.

The city of Morelia established the first music conservatory and the first cathedral children's choir in 1743. However, the tradition was lost until the 20th century. The Conservatorio de las Rosas, the cathedral children's choir, and the Niños Cantores de Morelia began to receive significant recognition in the middle of the 20th century.

Luis Sandi, director of choral activities at the Conservatorio Nacional de México, was a significant promoter of choral music in Mexico during the 20th century, founding the Coro de Madriglistas during that time. Sandi's compositions reflected Chavez's ideas of the inclusion of indigenous, ancient Aztec concepts.

Europe

Germany



According to the Arbeitsgemeinschaft Deutscher Chorverbände (ADC, Federation of German Choral Societies) Germany boasts more than 50,000 choirs, 22,000 amateur choirs and 28,000 church choirs. However, there are approximately 16,000 choirs not a part of the ADC. An estimated four percent of the population of Germany takes part in a choir or vocal group of some sort, with a quarter of the choristers being younger than 25.

There are several professional radio choirs in Germany, including the Rundfunkchor Berlin, Chor des Bayerischen Rundfunks, RIAS Kammerchor, and the SWR Vokalensemble, along with internationally acclaimed concert choirs such as the Philharmonischer Chor Duisburg, Gürzenich-Chor Köln, Tölzer Knabenchor, and the Dresdner Kammerchor. These ensembles perform an array of repertoire. The radio choirs primarily perform symphonic works with the partnering symphonies, while the concert choirs perform a variety of works ranging from early music to contemporary works.

Because of the strong choral tradition, conservatories, music schools, choral festivals, and programs are becoming a part the well-organized educational system. The training of conductors has become a necessity because of the increasing number of choirs in the country.

Norway



Norway has joined Germany and other northern European countries in the education of choral singers and conductors. Norwegian choral repertoire is growing in creativity, ranging from Norwegian folk songs to the avant-garde. There are only a few professional ensembles, but over 200,000 Norwegians take part in amateur choirs throughout the nation. The government supports the Norwegian Soloists' Choir (Det Norske Solistkor), an independent professional choir, which launched the country to a new era of choral music. The Conrescence project headed by Lasse Thoresen, a professor at the Norwegian Academy of Music is studying innovative vocal techniques combined with folk tunes, fusing the traditional culture with new expressions. This development is bringing Norway to the forefront of choral innovation and is assisting in the development of more varied choral experiences.

Europe

Poland



The culture of choral music in Poland entered a time of renaissance of choral music in the 1960s. The Warsaw Autumn Festival of 1956 introduced the contemporary compositions of Witold Lutoslawski and Krzysztof Penderecki and ushered in an era of harmonic clusters and tonal explorations. There was also research into the vast repertoire of Polish Renaissance and Baroque music, creating a need for many Polish choirs to specialize in this repertoire.

There are a large number of superb amateur school choirs and church choirs in the country; nearly every institution boasts a choir of some sort. There are 63 registered choirs in the Polish Music Information Center, but the amount of unregistered choirs is significantly more. There are six professional Polish choirs including the Polish Radio Choir and the Polish Chamber Choir (Schola Cantorum Gedanensis).

Spain



Spain's professional choirs, whether concert or opera choruses, have significantly grown in recent years.

Three Spanish organizations promote the choral culture in the nation: Federació Catalana D'Entitats Corals, the Confederación de Coros del País Vasco, and the Federación Coral de Madrid. Additionally, the country has a growing barbershop community. Approximately 300,000 choristers participate in 3,000 amateur choirs across the country, from church choirs to community choirs. With the assistance of the above mentioned federations, choral singing has become a major part of the Spanish culture and is widespread across the country.

Europe

Sweden



Sweden's well-established music education system has cultivated an active culture of choral singing. There is an extensive choral curriculum for young singers, supported by the Swedish International Choral Center in Örebro, (SWICCO), and many other similar organizations. SWICCO's Uniting Youth in Song project, in conjunction with the Regional Music Institute in Örebro and other European organizations, created amateur choral festivals and educational opportunities for children's choral directors, established new children's choirs and, has been active in researching choral music education.

The Adolf Fredriks Musikklasser in Stockholm is a Swedish singing school for students aged ten through sixteen. The primary and secondary school provides approximately 1,000 students with singing lessons and general music classes, and eighteen choirs in which the students can participate.

Swedish studies show that 600,000 to 900,000 Swedes sing in choirs. The Federation of Swedish Choir Associations (Körsam) is the primary choral association, housing twenty regional platforms and over 100,000 choristers. Another choral organization, the Korforbund, consists of 300,000 choristers. The Swedish Radio Choir and the Eric Ericson Chamber Choir are the two primary ensembles with international acclaim, both established by Swedish choral master Eric Ericson. Many semi-professional and amateur chamber choirs exist in universities and churches.

North America

Canada



Choral music is an integral part of the Canadian culture. The choral tradition is rooted in the culture many immigrants (primarily from France and Britain) brought to the country. In recent decades, there has been a greater interest in Native Canadian Music. The Association of Canadian Choral Communities (ACCC) estimates 38,000 singers are involved in their eight provincial choral organizations, and with those not in the ACCC, there may be as many as 80,000. Winnipeg, Manitoba, hosts an annual ChoralFest hosted by the Manitoba Choral Association where over 100 school and community choirs attend for an eleven-day period. Montreal hosts an annual sacred music festival, where 500 singers unite to perform masterworks by major composers. The ACCC promotes and sponsors festivals, conferences, conductor mentoring programs, conducting courses, and other professional and artistic development opportunities.

United States of America



The choral culture in the United States is increasing in diversity, as is the nation's society. More people take part in one of the approximately 270,000 choirs than any other performing art, whether in a school, a worship setting, for recreation, or a concert setting. In the 18th century, the singing school movement began in the United States, pioneered by William Billings where he traveled from town to town to improve the singing in church congregations. Participants gained skills from these schools and established church and community choirs throughout the eastern region, which later impacted much of the choral singing throughout the United States. Early in the 19th century, Lowell Mason and others established music programs in public schools. Now, music has been established as a core academic subject. A majority of the millions of choristers in the U.S. began singing in primary or middle school, and many continue singing with university choirs or church or community choirs.

There is a large number of amateur community and professional choruses in the United States. Many professional choirs are either part-time or seasonal, some with singers traveling from across the country to perform for a specific concert or festival.

Article written by Emily Halbert, USA ●

ASIA PACIFIC CHORAL COUNCIL

The IFCM Asia Pacific Choral Council is a gathering of conductors, administrators and leaders of the choral arts representing a cross-section of voices of the Asia Pacific region. Through the biennial Summit and the annual sessions of the Asia Pacific Youth Choir, the aim is to foster and nurture the development of choirs, conductors and choral music in this region. Through collaboration and exchange, we hope to learn from one another. Through music, we hope to connect with each other, to bring together as many different peoples as possible for a singular purpose - to be instruments for peace and understanding.

PROJECTS

Asia Pacific Choral Summit Asia Pacific Youth Choir

COUNTRIES REPRESENTED:

Australia

New Zealand

China

The Philippines

Vietnam

Indonesia

Myanmar

Malaysia

Macau

Japan

Republic of Korea

India

Hong Kong

Thailand

Sri Lanka

Singapore

Pacific Islands

Taiwan



WHAT WE ARE GOING TO DO

Asia Pacific Choral Convention

Asia Pacific Youth Choir

APYC performed in Macau, USA, in 2013
and in 2014 Republic of Korea

APYC conductors:

Saeko Hasegawa (Japan), Jonathan Velasco (The Philippines), Wu Lingfen (China), Hakwon Yoon (Korea), Jennifer Tham (Singapore), Chifuru Matsubara (Japan)

<http://www.jcanet.or.jp/ap-youth/index.html>



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WSCM10 Morning Sing Sessions



Morning Sing Session at WSCM8, Copenhagen, Denmark, July 2008

WSCM10 MORNING SING SESSIONS

National Theatre of Korea, 7-9 & 11-13 August 2014 — 8:30AM-9:00AM

Each day of the WSCM10 begins with symposium delegates coming together to lift their voices in song before the start of the morning seminar sessions. Each 30 minute Morning Sing Session is led by colleagues who have achieved recognition for their work as conductors. These individuals have selected pieces from a global perspective which are compiled in the Symposium Song Book which each delegate receives and serves as our repertoire resource for these Morning Sings.

The Morning Sing Sessions will take place in the National Theater of Korea from 8:30-9:00 a.m. on August 7-9 and 11-13. The Artistic Committee of WSCM10 has selected the following conductors to lead the Morning Sing sessions:

FIRST HALF OF THE SYMPOSIUM:

- Johann van der Sandt (South Africa) — August 7, 2014
- Chang-Hoon Park (Korea) — August 8, 2014
- Maria Guinand (Venezuela) — August 9, 2014

SECOND HALF OF THE SYMPOSIUM:

- Robert Sund (Sweden) — August 11, 2014
- Hankuy Lim (Korea) — August 12, 2014
- Oscar Escalada (Argentina) — August 13, 2014

The Morning Sing Sessions have been a rich tradition of our past World Symposia on Choral Music. Delegates are afforded the chance to learn new choral literature and rediscover choral treasures in our Morning Sing Sessions. On behalf of my colleagues on the WSCM10 Artistic and Planning Committees, we hope you will begin each day by joining your fellow delegates in this marvelous period of global communal song.

Welcome to all,

Anton Armstrong

Co-Chair, The Artistic Committee of the WSCM10 ●

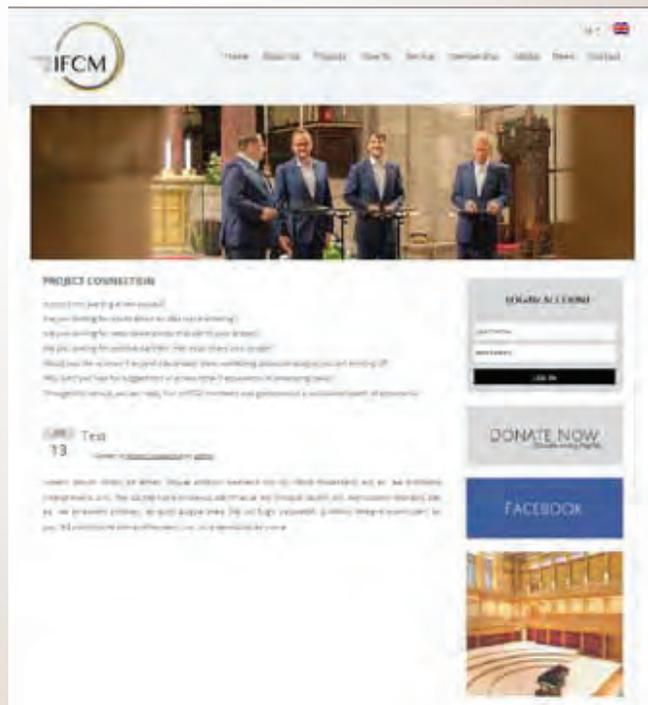
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Repertoire



World Symposium on Choral Music Opening Concert

Concerts at the National Theatre of Korea

World Symposium on Choral Music Special Concert

World Symposium on Choral Music Final Concert

World Symposium on Choral Music Opening Concert

National Theatre of Korea, Wednesday, August 6, 2014 — 19:30

OPENING SPEECHES

Dr. Michael J. Anderson, President, *International Federation for Choral Music*

Ambassador Young-shim Dho, *Honorary Chairman of WSCM10*

Hee-Beom Kim, *First Vice Minister of Culture, Sports and Tourism*

SIX PERFORMING CHOIRS

1. Asia Pacific Youth Choir (Asia)
 2. Hamilton Children's Choir (Canada)
 3. Voz en Punto (Mexico)
 4. African Youth Choir (Africa)
 5. Inner Mongolian Youth Choir (Inner Mongolia, China)
 6. Oslo Chamber Choir (Norway)
-

ASIA PACIFIC YOUTH CHOIR

Chifuru Matsubara and Jennifer Tham, *conductors*

The Asia Pacific Youth Choir brings singers together from this region, young people of different cultural traditions and religions to sing of love, hope and joy.

The two Japanese folksongs speak of youthful matters of the heart: love and the right time to get married. *Chiran-Bushi* is about the love between a young man and woman in the farming village of Chiran. *Noyosa* is a festive dance-song about marriage (and its timing) sung during the Bon festival from the town of Sakae. When our voices fill the earth all the world will hear us singing one song. We dream that tonight our songs in some way will bring a bright tomorrow, full of hope and joy to make this *A Better World*.

NOYOSA - CHIRAN-BUSHI (from "12 Inventions for Chorus") _____ *Michio Mamiya (Japan)*

A BETTER WORLD _____ *Ryan Cayabyab (Philippines)*
arranged by G P Eleria (Philippines)

HAMILTON CHILDREN'S CHOIR

Zimfira Poloz, *conductor*

UBERLEGBENGROSS (Larger Than Life) _____ *Stephen Hatfield (Canada)*

AVE MARIA _____ *Cesar Alejandro Carrillo (Venezuela)*

PAKKANEN (Frost) _____ *Soila Sariola (Finland)*

VOZ EN PUNTO

José Galván, *director*

CONVIDANDO ESTÁ LA NOCHE _____ *Juan García Céspedes*
17th century Christmas song

COPITAS DE MEZCAL _____ *Jésus Palacios*

QUÉ RICO MAMBO _____ *Démaso Pérez Prado*

AFRICAN YOUTH CHOIR

Ambroise Kua-Nzambi Toko, *conductor*

Theme: United, we are strong. United, we can conquer the vices that menace Humanity.

DOTOU

A popular song from Bénin evoking the unity of African people.

*Isbath Madou
arranged by Grégroi Sowadan*

ISO E ISO E

*arranged and adapted by Ambroise Kua-Nzambi Toko
Traditional song from the Democratic Republic of Congo inviting people to engage in noble combat for peace.*

INNER MONGOLIAN YOUTH CHOIR

Yalungerile, *conductor*

HAPPY SONG

Soloists: Huala, Agudamu, Baiyinbaolige, Yabuhuleng

This song shows people's thankfulness toward heaven, holy mountains and rivers by playing horsehead fiddle, singing a long tune and dancing.

Se Enkebayar

SONG FOR THE EIGHT STEEDS

Lyrics: Nashun

Soloists: Silimo, Agudamu

This ode to Genghis Khan's Eight Steeds reveals people's worship and pursuit of boldness, belief and heroism.

Se Enkebayar

OSLO CHAMBER CHOIR

Håkon Daniel Nystedt, *conductor*

HALLINGSRINGAR

Healing through movement.

With no fiddler available a singer becomes the fiddler in the virtuoso tradition of 'slåttestev'.

*Norwegian dance tune
arranged by Ørjan Matre*

HALLELUJA, VÅR STRID ER ENDT (Hallelujah, our struggle ends)

*Norwegian folk song
arranged by Ørjan Matre*

This is originally a song sung at funerals. Here is an example of the folk music tradition combining sorrow and joy. It is a beautiful tune with a text giving so much hope that the last verse, which usually was sung while the coffin was lowered into the grave, is full of rejoicing and gratefulness.

INTERMISSION

World Symposium on Choral Music Opening Concert

National Theatre of Korea, Wednesday, August 6, 2014 — 19:30

THREE COMBINED KOREAN CHOIRS WITH ORCHESTRA

Sang-Hoon Lee, *conductor*

NATIONAL CHORUS OF KOREA — BUCHEON CIVIC CHORALE — GOYANG CIVIC CHORALE
BACH SOLISTEN SEOUL ORCHESTRA

Tonight's two world premiers by the three combined Koreans choirs with orchestra are underwritten with a grant by the National Chorus of Korea.

오늘 세계 초연으로 연주되는 2곡은 한국창작음악진흥정책의 사업으로 선임된 국립합창단의 위촉작곡가의 작품입니다.

TE DEUM

Hye-young Cho

Soloists: Sunmi Kim, soprano and Son Jae Yeon, tenor

The Te Deum was composed at the beginning of the 5th century is not only performed in church but also performed for coronations or inaugurations of Popes. This setting was composed for the opening concert of the 2014 10th World Symposium on Choral Music in Seoul, Korea.

Harmonic progression is based on romantic chordal progression, mixing western with eastern styles. The motive introduced in three notes (E-A-B) in the beginning and the ascending five-note motive (A-B-C-D-E) are used throughout the piece with variations.

Te Deum은 종교적 전례 뿐만 아니라 교황의 즉위식이나 왕의 대관식과 같은 큰 행사를 경축하기 위해서 연주되는 곡으로서 조혜영의 Te Deum은 세계합창인들의 축제인 2014 세계합창심포지움의 개막연주회를 위하여 위촉되어 작곡되었다.

낭만적인 화성어법을 바탕으로 하여 동양과 서양의 조화를 나타내고자 하였으며 도입부에 나타나는 3음 모티브(E-A-B)와 상행하는 단음계의 5음 모티브(A-B-C-D-E)는 곡 전반을 통해 사용되며 변형되어 발전된다.

ARIRANG FANTASY

Jun-beom Kim

Soloist: Yoon Jung Cho, soprano

Arirang was selected as an Intangible Cultural Heritage in 2012 by UNESCO. In Korea, the song Arirang exists in many version for many regions. Each has a unique melody and characteristics, but the refrain "Arirang, Arirang, Araiyo" exists in all Arirangs.

The composer wondered: 'What elements or facts influenced the birth of Arirang?' and collected as much information on Arirang as he could.

The composer tried to picture the original meaning of Arirang. The work consists of Bonjo Arirang, Gu Arirang, Gangwon Arirang, Sangju Arirang, Jindo Arirang, and Jungsun Arirang. This 15-minute piece is based on the emotions of deepest sadness, tears, passion, joy, fun, hope and love. Musical materials for Arirang was abundant enough for him not to compose a new theme.

It is hoped that Korea's most beautiful and popular melody can resonate with everyone at the 10th World Symposium of Choral Music.

지난 2012년 세계문화유산에 등재된 '아리랑'. 어떤 특정 시대나 지역의 아리랑이 아닌 후렴구가 '아리랑,아리랑,아라리요'로 구성되어있는 일련의 노래군의 등재신청이 받아들여졌다.

지역별로 독특한 아리랑이 존재하고 처한 환경이나 상황에 따라 변형되며 지역과 세대를 초월해 광범위하게 전승된다는 점이 크게 작용한 듯하다.

'도대체 무슨 일이 있었던 것일까? 도대체 어떤 아픔들과 열정들이 있었기에 이런 가락들이 만들어지고 전해져 온 것일까?'

아리랑을 작품화하기 위해 자료를 모으며 든 첫 번째 생각이었다.

'아리랑판타지'의 작곡을 시작하면서 최대한 아리랑들이 가지고 있는 원 가락과 정서를 그대로 담아내는 데에 주력하였다.

본조아리랑, 구 아리랑, 강원도아리랑, 상주아리랑, 진도아리랑과 정선아리랑의 단편을 사용하여 작품을 구성하였다. 단순하게 아리랑을 메들리로 엮어내는 작업은 아니었다. 각 아리랑에 담겨있는 정서와 그 속에 담겨져 전해졌을 수많은 사연들을 묶어내고, 그 조합과 구성을 통해 이 땅에 흘러진 눈물과 땀과 열정의 역사를 보여주고자 하였다. 15분가량의 아리랑판타지가 이 땅에서 일어났던 아픔과 한과 기쁨과 신명, 그리고 희망과 사랑을 보여주게 되길 바란다. 역사와 함께 성장하고 그렇게 전승되어온 생명체로서의 아리랑을 만나게 되길 바란다.

새로운 가락과 새로운 노래들을 넣어서 구성하고 싶은 유혹이 많았으나 아리랑들이 가지고 있는 힘과 생명력에 굴복하고 말았다.

아리랑의 원 가락과 가사만으로도 15분짜리 드라마를 쓰기에는 충분하였다.

한국에서 열리는 세계합창심포지움에서 가장 한국적이고 가장 아름다운 선율들을 한국의 언어로 선 보일 기회를 갖게 됨에 무한한 감사를 드린다.



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«Festa Tirolese»
«Festa dell'Arrivederci»

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- b) Cultivated secular poliphony
- c) Folk choral music
- d) Opera singing
- e) Spiritual, Gospel, Jazz
- f) Original choral arrangements



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Concerts at the National Theatre of Korea — August 7, 2014

HONG KONG CHILDREN'S CHOIR

Kathy Fok, *conductor*

National Theatre of Korea, 7 August 2014 — 13:30-14:15

Two new works by prominent Hong Kong composers will be presented, featuring the theme “Healing and Youth”. The first is by Richard Tsang bringing a message of the eternal life of one’s love and spirit. The bond can never be broken no matter how far the distance is. People die, but love does not.

The second premiere is by Wing-wah Chan which brings love and hope to children who suffered in war, saying a prayer for a bright new day when the world is free from pain. Let us love by letting hands touch hands and by letting children be free.

Together with several other Hong Kong works newly arranged for the Symposium along with repertoire on positive themes, we aim to bridge the boundaries of people from many nations. May hearts be warmed, souls deepened, minds attuned and lives fulfilled by our music.

AVE MARIA ————— *Franz Biebl*

THE CHARIOT CHILDREN ————— *Imant Raminsh*

IF I OPEN THE DOOR ————— *Sandra Milliken*

TWO CHORAL WORKS FROM MAINLAND CHINA

- THE ILLUSIONARY FLOWER ————— *Huang Zi*
- THE PLUM BLOSSOM ON SNOW ————— *Huang Zi*

TWO CHORAL WORKS FROM HONG KONG

- I AM NOT THERE — World Premiere ————— *Richard Tsang*
- VOICES OF THE WORLD ————— *Ng Cheuk Yin*

A BRIGHT NEW SUNNY DAY ————— *Wing-wah Chan*

CHORIENTAL SYMPHONY, A Medley of Asian Tunes ————— *Steve Ho*



VOZ EN PUNTO

JOSÉ GALVÁN CASTAÑEDA, *director and bass*

National Theatre of Korea, 7 August 2014 — 14:30-15:15

When Mexican music is heard the heart is filled with joy, but from where does this great feeling come from which liberates, inspires and heals?

Mexico is a multicolor country with a marvelous landscape of forests, deserts, valleys, jungles and beaches. Its warm people are a mix of multiple indigenous backgrounds with Spanish and African cultures. Its delicious food combines hundreds of contrasting ingredients. Its culture is the magical combination of millennial civilization traditions combined with the vibrancy of a young, modern country. All of this combined delivers music whose sound is the soul of a joyful town that knows how to celebrate life and death, music which in its radiant joy completely heals those who listen to it.

Voz en Punto has brought the spirit of Mexico around the world and this is the voice we share from our hearts – with a program reflecting our colorful music and which links us to the world as we introduce at this Symposium the premiere of Philip Lawson’s “Comfort me”, dedicated to all of you. We do not sing to impress, but rather we sing for freeing, healing, inspiring... All of the music, with the exception of the Lawson and Escalada pieces, were arranged by José Galván Castañeda.

CONVIDANDO ESTÁ LA NOCHE _____ *García Céspedes*
Christmas song from the 17th century by one of the first composers born in New Spain (Mexico).

EL RASCAPETATE _____ *Typical dance from Chiapas*

COMFORT ME — World Premiere — _____ *Philip Lawson*
Poem by Robert Herrick, 1591-1674.

EL VIAJERO _____ *Roberto Sierra/Pepe Martínez*
Popular Mexican song about the beautiful landscapes of Mexico.

NEGRITO BAILARÍN _____ *Francisco Gabilondo Soler*
“Cri Cri” is a cricket that sings and has been a favorite for many generations.

BÉSAME MUCHO _____ *Consuelito Velásquez*
Probably the most popular Mexican song telling how love is known in Mexico.

TILINGOLINGO _____ *Dance from Veracruz*

VARIACIONES CUYANAS — World Premiere — _____ *Oscar Escalada*
A typical Argentine dance dedicated to Voz en Punto.

TE QUIERO _____ *Alberto Favero/Mario Benedetti*
This is a favorite anthem of Voz en Punto, sung with hugs for everyone.

LA NEGRA _____ *Song from Jalisco*
A joyful song which mimics the movement of an old black train.

COPITAS DE MEZCAL _____ *Jésus Palacios*
A song about mescal, the second national drink after tequila.

QUÉ RICO MAMBO _____ *Démaso Pérez Prado*
The mambo was made famous by Mexican movies of the 1950s.



Concerts at the National Theatre of Korea — August 7, 2014



ANSAN CITY CHOIR

SHIN-HWA PARK, *conductor*

National Theatre of Korea, 7 August 2014 — 19:30-20:00

The program will open with a memorial cherishing the memory of Danwon High School students in Ansan City from the ferry disaster. We would like to share our loss and send our deep sympathy.

“Ganggangsullae” is a 5000-year-old Korean dance that was first used to celebrate a bountiful harvest and has developed into a cultural symbol for Korea, incorporating singing and dancing and is exclusively performed by women without any instruments. This song is usually sung on the night of the first full moon of the lunar year and Korean Thanksgiving Day. The singers dance in a circle and the song gets faster and faster.

“Arirang” is often considered the unofficial national anthem of Korea and has been sung for more than 600 years. Each region of Korea has its own Arirang and this song is a mixture of different versions from many regions. Arirang pass is an imaginary rendezvous for lovers in the land of dreams, although there is a real mountain pass called Arirang Gogae, outside of the small East gate of Seoul.

DANNY BOY ————— *arranged by Roger Wagner (Lawson-Gould Music LG52599)*

SANCTUS (from Mass for Double Choir) ————— *Frank Martin (Bärenreiter BA 5419)*

AGNUS DEI (from Mass in G) ————— *Francis Poulenc (Salabert RL11911)*
So Yong Na, *soloist*

TURKISH MARCH ————— *Wolfgang Amadeus Mozart (Colla Voce Music 18-96650 edited)*

GANGGANGSULLAE ————— *arranged by Gyu Young Jin (Joong-ang Art Publ. Korea)*

ARIRANG ————— *arranged by Gyu Young Jin (Joong-ang Art Publ. Korea)*
Won Suk Ko and Ji Won Kwon, *soloists*

MORAN CHOIR

NAOMI FARAN, *conductor*

Oleg Yakerevich, *pianist*

Yuval Ronen, *percussionist*

National Theatre of Korea,

7 August 2014 — 20:15-21:00



The vision of the Moran Choir is to provide young children with a choral education, musical training and performance opportunities that spread the love of choral singing. The vision of Naomi Faran is that singing is a force of love, tolerance and sensitivity to the meaning of words and to all people.

The song "Latet" is the lead song of the Moran Choir which they sing for children in danger, Ethiopian and Arabic children.

"The Ballade on Three Prophets" presents the three great religions in our region: Judaism, Christianity and Islam, a region where bloody rivalry still exists and threatens all of us. The ballade flows from the throat of an innocent boy who sticks to his belief that humanity has a bright and beautiful future and that he is the envoy of the public.

The Moran Choir has a special relationship with the Ethiopians who immigrated to Israel during the 1980s. These relations are expressed in "Out of the Depths". The Jewish tradition in Israel and abroad is expressed in "A Woman of Valor" and "Jerusalem of Gold".

TO EVERYTHING THERE IS A SEASON ————— *Menachem Weisenberg (b.1950)*

Text from Ecclesiastes 3:1-6

ADINU ————— *Sufi melody*

Text by Abu Deqadros

arranged by Shireen Andre

SHIRAT HA' ASAVIM ————— *Naomi Shemer (1930-2004)*

Text by Naomi Shemer

arranged by Eyal Bat

ESHET CHAIL (A WOMAN OF VALOR) ————— *Mordechai Seter (1916-1994)*

Text: Proverbs of Solomon

BALLADE ON THREE PROPHETS ————— *Ella Milch-Sheriff (b.1951)*

Text by Nava Semel

FIVE HEBREW LOVE SONGS ————— *Eric Whitacre (b.1970)*

Text by Hila Plitmann

1. Temuná (A picture)
2. Kalá kallá (Light bride)
3. Lárov (Mostly)
4. Éyze shéleg! (What snow!)
5. Rakút (Tenderness)

FLOWERS ————— *Yael Dekelbaum (b.1979)*

Text by Yael Dekelbaum

arranged by Ido Kagan

LATET (TO GIVE) ————— *Boaz Sharabi (b.1947)*

Text by Chamutal Ben-Zeev

arranged by Gil Adema

MI'MA'MAKIM (OUT OF THE DEPTHS) ————— *Idan Raichel (b.1977)*

Text by Idan Raichel

arranged by Ido Kagan

KEREN OR ————— *Achinoam Nini (b.1969)*

Text by Lea Goldberg

arranged by Gil Adema

Concerts at the National Theatre of Korea — August 7, 2014



USC THORNTON CHAMBER SINGERS

JO-MICHAEL SCHEIBE, *conductor*

Aram Arakelyan, *pianist*

National Theatre of Korea,

7 August 2014 — 21:15-22:00

Our exploration of pain and healing begins and ends with the compositions of American composer, Morten Lauridsen. His music not only expresses the universal desire for love, but also exposes the painful side of that emotion. The atrocities of World War II are conveyed through the music of Petr Eben, survivor of a Nazi concentration camp, and Rudolf Mauersberger, survivor of the Allied bombing of Dresden. Stephen Paulus not only commemorates the children who died in the Holocaust, but also invites the listener to reflect on the lives lost and begin the healing process.

We unify the response to pain and tragedy with a quest for healing and spiritual peace. Stephen Hartke sets a biblical text that instructs us to ‘turn the other cheek’ rather than seek revenge when harmed. Johannes Brahms, Abbie Betinis and Wolfram Buchenberg remind us that even in our darkest hour, the healing hand of God is there to hold us, comfort us and heal our broken hearts.

O’VE LASS, IL BEL VISO (Alas, where is the beautiful face) ————— *Morten Lauridsen (b.1943)*
(from “Madrigali: Six Fire-Songs on Italian Renaissance Poems)

Without applause

O HEILAND, REISS DIE HIMMEL AUF ————— *Johannes Brahms (1833-1897)*
(O Savior, tear open the heavens)
Poem ob Friedrich Spee

DE CIRCUITO AETERNO (The Cycles of the Eternal) ————— *Petr Eben (1929-2007)*
Text from Ecclesiastes 1:4-9

AUDISTIS QUIA DICTUM EST ————— *Stephen Hartke (b.1952)*
(You have heard what was said)
Text from St. Matthew 5:38-39

WIE LIEGT DIE STADT SO WÜST ————— *Rudolf Mauersberger (1889-1971)*
(How lonely sits the city)
Text from Lamentations

Without applause

VON 55 ENGELN BEHÜTET ————— *Wolfram Buchenberg (b.1962)*
(55 Angels Guarded)
Text from Weingartner Reisesegen

HYMN TO THE ETERNAL FLAME ————— *Stephen Paulus (b.1949)*
(from “To Be Certain of the Dawn”)
Poem by Michael Dennis Browne

CARMINA MEI CORDIS: I. AETERNA LUX, DIVINITAS ————— *Abbie Betinis (b.1980)*
(Songs of My Heart: I. Eternal Light, Divinity)
Text from the Liturgia Horarum

MID-WINTER SONGS ————— *Morten Lauridsen (b.1943)*

- i. Lament for Pasiphaë
- iii. She Tells Her Love While Half Asleep
- iv. Intercession in Late October

SLOVAKIA CANTAT

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- Children choirs
- Youth choirs
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- Folksong
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- ♪ Final gala programme and dinner reception

Participation as competing or non-competing groups

Choirs, vocal ensembles, string and symphonic orchestras, brass bands, fanfares, vocal-instrumental groups, folk ensembles, free-instrumentation groups.



Application deadline:

15 APRIL 2015

Find out more about festivals and individual music tours in Slovakia: www.choral-music.sk

Bratislava Music Agency, Záhumenská 3, 84106 Bratislava, Slovakia;

00421 908 693 395, info@choral-music.sk



Slovakia

Concerts at the National Theatre of Korea — August 8, 2014

AFRICAN YOUTH CHOIR

AMBROISE KUA-NZAMBI TOKO and **SYLVAIN KWAMI GAMETI**, *conductors*

National Theatre of Korea, 8 August 2014 — 13:30-14:15

If people would talk to themselves and to their neighbors in a most beautiful way, using tolerance, acceptance, love, consideration, respect and humility in order to look good and looking out for the happiness of others, the world would heal any kind of conflict and abuse that continues to wreak havoc.

ONWANA ————— *Yveline Mabbyalas Damas (Gabon)*
A lullaby

LE TEMPS PASSE VITE (Time Passes Quickly) ————— *Ambroise Kua-Nzambi Toko (Democratic Republic of Congo)*
Text: Didier Mwewa wa Mwewa
Time is a resource to be harnessed properly.

UMAHLALEHLA ————— *Traditional Xhosa chant (South Africa)*
arranged by Mzilikhazi Khumalo
Laziness is a vice. The lazy man must wake up and work to fulfill his parental responsibilities so as to raise good children.

MINA MIA 'KADIWO NA BI ————— *Isaac Dogbo*
Sacred contemporary song from Togo.
Keep your lamps lit!

WITNESS ————— *Negro Spiritual*
arranged by Jack Halloran (USA)

AWILIO ————— *Wédji Ped*
Popular song from Ivory Coast. *arranged by Pierre Kouame Boffouo*

MUSUNGEDI (Liberator) ————— *attributed to Ekambi Brillant*
Popular song from Cameroon in the Douala tongue. *arranged by Kathy Novalis*

ISO E ISO E ————— *arranged and adapted by Ambroise Kua-Nzambi Toko (Democratic Republic of Congo)*
Traditional song of the Mbunza warriors from the Democratic Republic of Congo, inviting people to engage in noble combat for peace.





OSLO CHAMBER CHOIR

Håkon Daniel Nystedt, *director*

National Theatre of Korea, 8 August 2014 — 14:30-15:15

JET VET EN HVILE (I know a rest) — *Norwegian religious song*
 Healing of the soul through longing. *arranged by Ørjan Matre*

DEN VILLE SAUEN (The lost sheep) — *Norwegian religious song*
 Healing of the soul through devotion with special sheep-calling sounds of Norway. *arranged by Håkon Daniel Nystedt*

JESUS KRISTUS ER OPPFAREN (Jesus Christ is risen) — *Edvard Grieg*
 (from “Four Psalms”)
 Healing through religious worship.

LIKSANG (Song over a dead body) + **TCHAIKOVSKY** (Without time, without season)
 A symbiosis of archaic folk music and a newer romantic expression about sorrow and longing.

ASTRI MI ASTRI (Astri, my Astri) — *Norwegian love song*
 Healing through love and honesty. *arranged by Knut Nystedt*

HALLINGSRINGAR — *Norwegian dance tune*
 Healing through movement. *arranged by Ørjan Matre*
 With no fiddler available a singer becomes the fiddler in the virtuoso tradition of ‘slåttestev’.

HVAD EST DU DOG SKIØN (How fair art thou) — *Edvard Grieg*
 (from “Four Psalms”)
 Healing through mystic unification – a love song to the son of God.

SKÅLHALLING (A show-off dance for men) — *Norwegian dance tune*
 Healing through movement. (Halling means ‘Skål!’) *arranged by Marius Løken*

GUDS SØNN HAR GJORT MEG FRI — *Edvard Grieg*
 (God’s son has made me free) – from “Four Psalms”
 Healing through boldness.



WONJU CIVIC CHORALE

NAM-GYU JUNG, *conductor*

National Theatre of Korea, 8 August 2014 — 19:30-20:00

Poet Dong-Ju Yoon was a devout Christian who dreamt about heaven during the dark days of Japanese occupation in the early 20th century. This poem expresses a desire for heaven and ‘star’ in the poem stands for his hope for freedom and is emphasized in the piano accompaniment, “The wind blows the star”.

“O Sacrum Convivium” was composed to provide comfort and heal weary hearts. The saxophone obligation portrays the meaning of the Eucharist.

The Korean Folk Song is sung in Kyung-Sang province during barley threshing. “Ong-Hye-Ya” is improvised throughout the piece and antiphonal, ostinato and tone clusters add color and depth to the original folk tune. “At the south village” combines a poet’s focus on ‘this’ world where spring breezes and flower scents are abundant and the composer’s focus on the ‘other’ world where memories are full. To achieve this he inserts “Over the Rainbow”!

SEO-SI ————— *Yong-Ju Lee (manuscript)*

Poem by Dong-Ju Yoon

LUX AETERNA (Light Eternal) ————— *Dong-Jin Bae (manuscript)*

O SACRUM CONVIVIUM (O Sacred Banquet) ————— *Nam-Gyu Jung (manuscript)*

ONG HYE YA (Korean Folk Song) ————— *arranged by Hye-Young Jo (manuscript)*

AT THE SOUTH VILLAGE OVER THE MOUNTAIN ————— *arranged by Bum-Jun Lee (manuscript)*
Poem by Dong-Whan Kim

ROOMFUL OF TEETH

BRAD WELLS, *artistic director*

National Theatre of Korea, 8 August 2014 — 20:15-21:00

Healing and youth are themes with strong connections to the mission of Roomful of Teeth. There is a healing power in the old growth forests of the voice, the particular ways cultures around the world express themselves through singing. Roomful of Teeth explores these forests and shares their riches with young composers, breathing new life into vocal ensemble repertoire.

The playfulness of nonsense languages, the joy of yodeling, the roar of belting voices, the thunder of Tuvan kargyraa and the power of bel canto singing. All of this, in communal celebration, expands the notion of what is possible with ensemble singing, creating a new, transformative legacy for our youth.

HIGH DONE NO WHY TO ————— *William Brittelle*

ALLEMANDE ————— *Caroline Shaw*

THE GUEST ————— *Sarah Kirkland Snider*

Poem by Nathaniel Bellows

CESCA'S VIEW ————— *Rinde Eckert*

Estelí Gomez, soprano

RENDER ————— *Brad Wells*

OTHERWISE ————— *Brad Wells*

Dashon Burton, baritone

AEIOU ————— *Judd Greenstein*

QUIZASSA ————— *Merrill Garbus*



Concerts at the National Theatre of Korea — August 8, 2014

INNER MONGOLIAN YOUTH CHOIR

YALUNGERILE, *conductor*

National Theatre of Korea, 8 August 2014 — 21:15-22:00

THE BEAUTIFUL GRASSLAND, MY HOMELAND

Alatengaole

Lyrics: Huo Hua

A characteristic Mongolian song with an exquisite melody. It is an ode to the hometown, grassland and pretty girls. Its sound has a healing effect.

PRAY FOR RAIN

Jiangqinnuoribu

Lyrics: Jiangqinnuoribu (Republic of Mongolia)

Aodebu Esinile, *drum*

This song tells the need in one's inmost soul for communication between people and deity.

TOIGE TOIGE

Se Enkebayar

Baiyinhaoriwa, Duguima, *soloists*

This song tells of herdsmen delivering the newborn lamb, singing softly and soulfully to help remove the baby lamb's fear and welcome the new life.

SONG FOR THE EIGHT STEEDS

Se Enkebayar

Lyrics: Nashun

Silimo, Agudamu, *soloists*

This ode to Genghis Khan's Eight Steeds reveals people's worship and pursuit of boldness, belief and heroism.

THE SONG OF THE SHEPHERD

Wu Yingju

arranged by Yong Rubu

Lyrics: Ba Bulinbeihe

Huala, Duguima, *soloists*

This song reveals the harmony between humans and nature.

HAPPY SONG

Se Enkebayar

Huala, Agudamu, Baiyinbaolige, Yabuhuleng, *soloists*

This song shows people's thankfulness toward heaven, holy mountains and rivers by playing the horsehead fiddle, singing a long tune and dancing.

HALF MOON CLIMB

Uygur Folk Song

arranged by Cai Yuwen

This song shows the love between young men and women.

CHOUNUER

Luo Yonghui

Lyrics: Xin Qiji

Sarula, *piano*

A song about the taste of sorrow and then refrain from talking about it.

ORID DANCE MUSIC

Se Enkebayar

Lyrics: Te Enkehada

Huala, Silimo, Agudamu, *soloists*

A song extolling the Mongolian homeland – a song to sing for life.



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Concerts at the National Theatre of Korea — August 9, 2014



HAMILTON CHILDREN'S CHOIR

Zimfira Poloz, *conductor*

National Theatre of Korea, 9 August 2014 — 13:30-14:15

A children's choir realizes creative synergy when it offers a community that is welcoming to youth and is accepting of their diversity and individuality. With young people feeling part of the community it shows them the opportunity for healthy self-discovery without judgment, creating a safe place for them to flourish.

A choir, like a community, needs each individual to pool their strengths and share in the work and responsibility to survive, lending each other support where necessary. The music performed challenges each chorister technically, musically, and creatively. The variety of music selections uses their individual abilities and also makes them work as a team to allow a powerful collective performance.

This music program offers songs like "Snow Angel" that speaks about how each child has a 'light' within them and it is our responsibility to help that light shine. "Uberlebensgross", "Uraren Besotik", "Past Life Melodies" and "Panta Rhei" offer the power of unity as well as demonstrating 'in flux' which is experienced in trying to build a choir community. "Dobbin's Flowery Vale", "Ave Maria" and "Eternity" offer a soulful sound and staging that one finds healing.

UBERLEBENGROSS (Larger than Life) ————— *Stephen Hatfield (Canada)*

AVE MARIA ————— *Cesar Alejandro Carrillo (Venezuela)*

URAREN BESOTIK (Through the water) ————— *Eva Ugalde (Spain, Basque)*

SNOW ANGEL, Movement 5 ————— *Sarah Quartel (Canada)*

GAMELAN ————— *Murray Schaffer (Canada)*

DOBBIN'S FLOWERY VALE ————— *Traditional Irish, arr. Matti Kallio and Sarah Quartel (Canada)*

PAST LIFE MELODIES ————— *Sarah Hopkins (Australia)*

SNOW ANGEL, Movements 3 & 4 ————— *Sarah Quartel (Canada)*
God Will Give Orders & Sweet Child

PANTA RHEI (All Things Are In Flux) ————— *Jim Papoulis (USA)*

ETERNITY ————— *Michael Bojesen (Denmark)*

PAKKANEN (Frost) ————— *Soila Sariola (Finland)*

CHOIR OF THE JOHN PAUL II CATHOLIC UNIVERSITY OF LUBLIN

GRZEGORZ PECKA, *conductor*

National Theatre of Korea, 9 August 2014 — 14:30-15:15

This program is an overview of European music, ranging from the Renaissance to today, with a special emphasis on the works of Polish composers.

The program begins with sacred compositions showing the strong spiritual influence of religion on the Polish nation – music of mysticism and delicacy leading the listener to feelings of joy and exaltation.

The second part of the program contains works full of patriotic spirit, referring to folk songs and melodies typical of various regions in Poland; songs reflecting the longing for freedom and love for the homeland.

The great Polish novelist and Nobel Prize winner, Henryk Sienkiewicz, once said: “Music is like the sea – you can see one shore that you are standing on, but the other one you cannot...” We hope to invite all listeners to share a common journey through the vastness of music which soothes animosities and brings us together.

PARCE DOMINE _____ *Feliks Nowowiejski*

ZDROWAS KRÓLEWNO WYBORNA (Hail, Glorious Queen) _____ *Andrzej Koszewski*

CHRISTUS FACTUS EST _____ *Anton Bruckner*

LAETATUS SUM _____ *Gregorz Gerwazy Gorczycki*

MAGNIFICAT, Part I _____ *John Rutter*

CZESC CI POLSKO (Glory to You, Poland) _____ *Karol Kurpinski*

PRZASNICZKA (Spindle Worker) _____ *Stanislaw Moniuszko*

WESELE SIERADZKIE (Sieradz Wedding) _____ *Karol Mieczyslaw Prosnak*

POZEGNANIE OJCYZNY (Farewell to the Homeland) _____ *Michal Kleofas Oginski*



Concerts at the National Theatre of Korea — August 9, 2014

MUSICA QUANTICA VOCES DE CÁMARA

CAMILO SANTOSTEFANO, *conductor*

National Theatre of Korea, 9 August 2014 — 19:30-20:15

Music is healing, a utopian space where different historical times, cultures, faiths, origins can be reconciled. For example, ethnic songs of native people and sounds of typical birds from southern Argentina are evoked in “The Death of the Sun”. Similarly, in “Leonardo Dreams...” the madrigal acquired new forms in Whitacre’s hands – an ode to the dreams and indomitable spirit of da Vinci, full of power and ideals.

The “Misa Criolla”, composed after the Second Vatican Council which allowed vernacular languages to be used worldwide in the Catholic church, gave people a new point of connection. Thus, the Baguala, Huayno and Chararera take over the old religious texts transmitting them with a more popular feeling.

Finally, Mendelssohn participates in this program as a reference of the finest choral music from another time. So, different languages, faiths, times and origins integrate this diverse program where the music heals all differences that may exist.

LEONARDO DREAMS OF HIS FLYING MACHINE ————— *Eric Whitacre*
Poetry by Anthony Silvestri

PSALM 2. “Warum toben die Heiden” ————— *Felix Mendelssohn*

LA MUERTE DEL SOL (“The Death of the Sun”) — World Premiere ————— *Alberto Balzanelli*
Poetry by Alberto Balzanelli

MISA CRIOLLA (“Creole Mass”) ————— *Ariel Ramírez*
Kyrie – Gloria – Credo – Sanctus – Agnus Dei





harmonia ensemble

National Theatre of Korea, 9 August 2014 — 20:25-21:10

“Chikyu e no Ballade” is one of the greatest masterpieces of Japanese choral music, composed in 1983. Meanwhile, “Sentei gojyusui” is a relatively new work accompanied with the traditional Japanese instrument, the ‘koto’. These two works have the spirit of “Healing” in common. We would like to show the depth and the perspective of Japanese choral music through these works.

KOJO NO TSUKI (THE MOON OVER THE RUINED CASTLE) ————— *Rentaro Taki*
arranged by Hikaru Hayashi

SENTEI GOJYUSUI (THE END OF THE EMPEROR) ————— *Akira Nishimura*
 Noriko Hirata, *20 stringed Koto*

CHIKYU E NO BALLADE (THE BALLAD TO THE EARTH) ————— *Akira Miyoshi*

1. Watashi ga utau wake (The reason I sing)
2. Chinmoku no na (The name of silence)
3. Tori (The bird)
4. Yugure (The dusk)
5. Chikyu e no picnic (The picnic to the earth)



INCHEON CITY CHORALE

HAK-WON YOON, *conductor/artistic director*

National Theatre of Korea, 9 August 2014 — 21:15-22:00

The pieces chosen reflect a desire to commune with the external world. “Creo” breathes new life into the old story of Creation. Composer Woo draws on two strains of the creation mythology, the Judeo-Christian and the Korean mythology of the birth of kings. The piece’s majestic scope is deeply spiritual but revealed simply through their iconic images.

“Me Na Ri” is based on the associations of the folk tune “Arirang” as a mountain song.

The echoes created by the revolving triple choir imitates the natural echoes bounding off of the mountains and, for an audience member located in the center, it becomes an inner chamber that encompasses and caresses the ear. “Pal So Seong” examines the universality of the wordless human encounter embodied in laughter, an indispensable tool for both healing and retaining our youth.

“De Profundis”, “Haec Dies” and “Yun” were composed especially for this Symposium. The inspired text settings are a message of hope – once we emerge from the darkest depths of sorrow and toil we may rediscover, accept and find peace.

CREO (11 movements)

Hyo Won Woo (b.1974)

- In Principio (In the Beginning)
- Chaos (The earth was void and empty)
- Dixit (God said)
- Lux et Tenebrae – The First Day (Light and Darkness)
- Firmamentum – The Second Day (Firmament)
- Terra et Botanica – The Third Day (Earth and Growing Things)
- Luminaria – The Fourth Day (Let there be Lights)
- Piscis et Volatile – The Fifth Day (Living Creatures and Winged Fowl)
- Animal terra et Homo – The Sixth Day (Beasts and Man)
Hye Seok Baek, *soprano*, and Jong Hoon Kim, *tenor*
- Requietio – Benedictus - The Seventh Day (God blessed them)
- Perfectus – Final (The Heavens and the Earth were finished)

CHORAL FESTIVAL NETWORK



International choir festivals 2015-2016

April 10-12, 2015 Maribor, Slovenia
International Choral Competition Gallus
Competition for vocal groups, mixed, female and male choirs.

For invited choirs the local costs will be covered by the festival.
Monetary prizes.
www.jskd.si/maribor

April 23-26, 2015 Tallinn, Estonia
International Choral Festival „Tallinn 2015“
Competition and concerts for all choir categories.
Monetary prizes.
<http://www.kooriyhing.ee/eng/>

April 29-May 3, 2015 Cork, Ireland
Cork International Choral Festival
Competition and concerts for youth and adults' choirs.
Choirs invited to Fleischmann International Trophy Competition receive support from the festival.
www.corkchoral.ie

May 13-17, 2015 Vaasa, Finland
Vaasa International Choir Festival
Festival for all choir categories.
For invited choirs the local costs will be covered by the festival.
www.vaasachoirfestival.fi

May 14-18, 2015 Kerkrade, Holland
CantaRode Internationaal Koorfestival
Competition and concerts for all choir categories.
<http://cantarode.nl>

May 22-27, 2015 Marktobendorf, Germany
14th International Chamber Choir Competition 2015
Competition and concerts for mixed and female choirs.
www.modfestivals.org

June 3-7, 2015 Tampere, Finland
Tampere Vocal Music Festival
Chorus review, concerts and workshops for all choir categories and vocal ensembles.
Monetary prizes.
<http://www.tamperemusicfestivals.fi/vocal/en/>

July 13-18, 2015 Hong Kong
World Youth and Children's Choir Festival - Hong-Kong
Competition and festival for youth and children's choirs.
www.hktreblechoir.com/wyccf

August 13th-18th, 2015, San Juan, Argentina
IX SAN JUAN CHORAL International Choral Festival
Festival and workshops for mixed, female, male and chamber choirs.
www.sanjuancoral.com.ar/en

24 July - 2 August, 2015 Pécs, Hungary
Festival EUROPA CANTAT XIX Pécs 2015
Festival and workshops for all ages and choir categories, vocal ensembles, conductors, composers and managers.
www.ecpecs2015.hu

August 23-30, 2015 Arezzo, Italy
Guido d'Arezzo International Polyphonic Competition
Competition and concerts for all choir categories. For invited choirs the local costs will be covered by the festival. Monetary prizes.
www.polifonico.org

September 10-13, 17-20, 24-27, 2015 Cagliari, Italy
International festival Concordia Vocis
Festival for vocal ensembles and mixed, male and female choirs up to 20 members. For invited choirs the local costs will be covered by the festival.
<http://www.concordiavocis.it>

September 15-20, 2015 Trelew, Argentina
XI International TRELEW Choral Competition
Competition and festival for mixed, male and female choirs. For invited choirs food and accommodation will be provided by the festival. Monetary prizes.
www.fundacioncic.org

October 2-4, 2015 Maasmechelen, Belgium
International choir contest of Flanders-Maasmechelen
Competition for mixed and equal voices choirs (12-40 members).
For invited choirs meals are provided free of charge, accommodation in host families at 45 € per person. Monetary prizes.
www.ikv-maasmechelen.be

October 29 – November 1, 2015 Tolosa, Spain
Tolosa Choral Contest
Competition for children's and chamber choirs. For invited choirs the local costs will be covered by the festival. Monetary prizes.
<https://www.facebook.com/TolosakoAbesbatzaLehiaketa>

April 29 - May 2, 2016 Neerpelt, Belgium
European Music Festival for Young People
Competition and concerts for children and youth choirs.
<http://www.emj.be>

May 4-8, 2016 Nancy, France
International choral festival „NANCY voix du monde“
Festival for all choir categories. For invited choirs the local costs will be covered by the festival.
www.chantchoral.org

June 1-7, 2016 Espoo, Finland
International Vocal Espoo Festival 2016
Concerts, courses and competition for all choir categories. Monetary prizes.
<http://www.vocalespoo.fi>

July 27-31, 2016 Debrecen, Hungary
Béla Bartók 27th International Choir Competition and Folklore Festival
Competition and concerts for all choir categories. For invited choirs the accommodation costs will be covered by the festival. Monetary prizes.
<http://www.bbcc.hu>

August 6-11, 2016 Vaison-la-Romaine, France
22nd Chorales
Festival and workshops for mixed and equal voices choirs.
<http://www.choralies.fr>

September 23-25, 2016 Holland
International Classic Choir Festival Tonen2000
Competition and concerts for mixed and equal voices choirs.
www.tonen2000.nl

WORLD YOUTH CHOIR



- 2010** CANARY ISLAND,
BALEARIC ISLAND
AND IBERIAN PENINSULA. 80 singers, app. 35 nationalities.
Conductors: Ragnar Rasmussen, Norway
and Josep Vila i Casanas, Spain.
10 concerts.
- 2011** OSLO,
NORWAY. 60 singers, app. 38 nationalities.
Conductors: Grete Pedersen, Norway. Nobel Peace Prize award
ceremony and Nobel Peace Prize concert.
Celebration of the 200th anniversary of the University of Oslo.
3 concerts.
- 2012** CYPRUS. 62 singers, app. 37 nationalities.
Conductors: Cecilia Rydinger Alin, Sweden
and Ayis Ioannides, Cyprus.
7 concerts.

WHY WORLD YOUTH CHOIR?

- **EXPANDING HORIZONS** for young, talented musicians (capacity building, new approaches, innovation).
- **SUPPORTING** personal endeavors of each participant (career development and networking).
- **BUILDING NEW** social and communal **CAPABILITIES** chorally.
- **PROMOTING** organizational capacities as well as social, cultural and historical achievements of the host country.

AS A PROJECT FOR PEACE

AS A MULTICULTURAL, YOUTH MUSICAL SHOWCASE of the highest quality

AS AN "INTERNATIONAL CHORAL ACADEMY" - interactive platform for education and
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World Symposium on Choral Music Special Concert

Seoul Arts Center — Concert Hall, Sunday, August 10, 2014 — 19:30

ASIA PACIFIC YOUTH CHOIR

Chifuru Matsubara (Japan) and Jennifer Tham (Singapore), *conductors*

The Asia Pacific Youth Choir brings singers together from this region, young people of different cultural traditions and religions to sing of love, hope and joy.

COONAWRIN _____ *Stephen Leek (Australia)*

THE HAPPINESS OF FISH _____ *Zechariah Goh Toh Chai (Singapore)*

carol to st. stephen _____ *Jack Body (New Zealand)*

BUBUY BULAN _____ *arranged by Indra Listyanto (Indonesia)*

BURUNG KAKAK TUA _____ *arranged by Juliette Lai (Malaysia)*

MAGNIFICENT HORSES (Fantasy on a Mongolian folk tune) _____ *arranged by Jing-Ling Tam (USA/Taiwan)*

KAMO MATSUZAKA (Japanese dance song) _____ *arranged by Hideyuki Nishimura (Japan)*

ARIRANG _____ *arranged by Jong-Chon Oh (Korea)*

INTERMISSION

THREE COMBINED KOREAN CHOIRS

Anton Armstrong, *conductor*

ANYANG CIVIC CHORALE — ANSAN CITY CHOIR — WONJU CIVIC CHORALE

EHRE SEI GOTT IN DER HÖHE for double choir _____ *Felix Mendelssohn-Bartholdy*
(Praise God in the highest) _____ *(Carus-Verlag 40.129)*

REQUIEM _____ *Eliza Gilkyson, arranged by Craig Hella Johnson*
_____ *(G.Schirmer HL50486569)*

VENI CREATOR SPIRITUS (Come, Creator Spirit) _____ *Anthony Bernarducci*
For choir and djembe _____ *(Hinshaw Music HMC2410)*

HINE E HINE (A New Zealand Maori Lullaby) _____ *arranged by David Hamilton*
_____ *(earthsongs, The Anton Armstrong Choral Series)*

BLUE BIRD _____ *Kyungsuk Cheon*
A Korean folksong _____

ARROZ CON LECHE (Rice with milk) _____ *Carlos Guastavino*
_____ *(Neil A. Kjos Music #8910)*

AMAZING GRACE _____ *arranged by Keith McCutchen*
_____ *(earthsongs, The Anton Armstrong Choral Series)*

THE PROMISE OF LIVING (from "The Tender Land") _____ *Aaron Copland*
_____ *(Boosey & Hawkes OCTB5020)*

Concerts at the National Theatre of Korea — August 11, 2014



SOFIA VOKALENSEMBLE

BENGT OLLÉN, *conductor*

National Theatre of Korea, 11 August 2014 — 13:30-14:15

Music can be used as a means to extend energy through time and space. In this program the lyrics and the tonal complexity of the music are the center of attention, trying to convey the composers' and authors' most inner thoughts. Seriousness and happiness, sadness and joy... Energy flows between the choir and the audience and becomes especially strong when the music is allowed to take wings of its own, expressing what it wants.

This is the use of music that gives you a perspective on life through storytelling. Mäntyjärvi's "Canticum Calamitatis Maritimae" deals with the incomprehensible and is a music commemoration (written after the Estonia catastrophe in the Baltic Sea) that expresses moving on and letting the loved ones still live with us. It conveys healing through time.

Francis Poulenc's youthful celebration of peace, "Liberté", written during World War II gives a sense of hope and light with its repetition of the words, "I Write Your Name". Music in this program serves as documents from another time but with messages still as current today as ever.

TRILO *Swedish folk tune* ————— *arranged by Bengt Ollén*

CANTICUM CALAMITATIS MARITIMAE ————— *Jaakko Mäntyjärvi (Sulasol)*

KUNG LILJEKONVALJE ————— *David Wikander (Nordiska Musikförlaget)*
(King Lily of the Valley)

FOUR SONGS OF LOVE ————— *Sven-David Sandström (Gehrmans musikförlag)*

THE HALF-FINISHED HEAVEN ————— *Sven-David Sandström*

HAVET (The Sea) ————— *Gösta Nystroem*
(from "Tre Havsvisioner")

LOBET DEN HERRN (Praise to the Lord) ————— *Sven-David Sandström*

LIBERTÉ (Liberty) ————— *Francis Poulenc (Salabert)*
(from "Figure Humaine")

DAEJEON CIVIC YOUTH CHOIR

Duckku Kim, conductor

National Theatre of Korea, 11 August 2014 — 14:30-15:00

SING WE AND CHANT IT _____ *Thomas Morley*

NOW IS THE MONTH OF MAYING _____ *Thomas Morley*
— Mixed Choir —

SANCTUS _____ *Gabriel Fauré*
(from "Mass of the Fishermen of Villerville")

O SALUTARIS _____ *André Messager*
(from "Mass of the Fishermen of Villerville")

DER GÄRTNER (The Gardener) _____ *Johannes Brahms*
(from Vier Gesänge, Opus 17, Number 3)
— Women's Chorus —

WHERE THE WIND BLOWS _____ *Kwang-Suk Kim*
— Men's Chorus —

ADIEMUS _____ *Karl Jenkins*
(from "Songs of Sanctuary", Number 1)

CANTUS ITERATUS _____ *Karl Jenkins*
(from "Songs of Sanctuary", Number 6)
— Mixed Choir —



Concerts at the National Theatre of Korea — August 11, 2014

IKEDA JUNIOR CHOIR

Kayoko Shibuya, *conductor*

National Theatre of Korea, 11 August 2014 — 19:30-20:15

We will tell of the Japanese children playing in the world of nature. We discover beauty in the changing seasons, sense holiness and always try to live in harmony with nature, keeping in mind the sense of awe. Understanding nature stabilizes and heals our mental condition. The traditional Japanese song, “Warabe-uta”, which originated long ago through the playing of children has been passed on as an unwritten song and its melody and rhythm are deeply ingrained in the Japanese body.

Even as times change, there is no doubt that these songs heal the hearts of children and cultivate their strength to live. The final work is a grand piece of 17 minutes where we sing many words of wisdom by Albert Einstein. We will surely find a perfect word among his quotes to support us when we think of life, worry about life, or want to be courageous or be healed. The last quote is my favorite: “I gain most my joy from music”.

AIZUBANDAISAN ————— *Fukushima Folk Song*
arranged by Hiroshi Ishimaru (1922-1998)(Ongaku No Tomo Sha Corp.)

SAKURA SAKURA (Cherry Blossoms) ————— *Japanese Traditional Song*
arranged by Masashi Wakamatsu (1928-2009) (Edition Harmonia)

ICHIBAN HAJIME WA (Counting Song) ————— *Japanese Traditional Song*
arranged by Takatomi Nobunaga (b.1971) (Edition Kawai)

ANTAGATA DOKO SA? (Where are you from?) ————— *Japanese Traditional Song*
arranged by Takatomi Nobunaga (b.1971) (Edition Kawai)

HOTARU KOI (Firefly come) ————— *Tohoku District Folk Song*
arranged by Rou Ogura (1916-1990) (Ongaku No Tomo Sha Corp.)

KARASU KANEMON KANZABURO ————— *Japanese Traditional Song*
arranged by Michio Mamiya (b.1929) (Tokyo Ongakusyoin)

HERA HERA NO KAMISAMA ————— *Japanese Traditional Song*
(The God Who Laughs Foolishly) *arranged by Nanayo Mizuno (Zen-On Music Company Ltd.)*

KOKIRIKO ————— *Japanese Traditional Song*
arranged by Hideo Kobayashi (1902-1983) (Tokyo Ongakusyoin)

KOTOBA-ASOBI UTA (Word Game Song) ————— *Ko Matsushita (b.1962) (Edition Kawai)*

FURUSATO (Hometown) ————— *Teiichi Okano (1878-1941)*
Poem by Tatsuyuki Takano, 1876-1947 *arranged by Takatomi Nobunaga (b.1971)*

ARU KAGAKUSYA NO KOTOBA ————— *Ichiro Nodaira (b.1953)*
(The Words Left by Albert Einstein, 1879-1955) *(Ongaku No Tomo Sha Corp.)*
Text arranger: Ichiro Nodaira, b.1953





UNIVERSITY OF MARYLAND CHAMBER SINGERS

Edward Maclary, *conductor*

National Theatre of Korea,

11 August 2014 — 20:25-21:10

Our program's centerpieces, the Britten and Poulenc, are striking not only for their musical material but also the poetry that inspired their composition. The English text by Britten's early muse, W. H. Auden, is lined out in three large stanzas with a repeated refrain to the patron saint of music to "appear and inspire". The middle stanza, set as a quicksilver scherzo, captures perfectly the innocence and playfulness of youth, its only requirement being to "love me". The final section weeps for our own lost innocence, and invokes Music's "immortal fire" to heal us.

"Figure humaine" set for double choir each in six parts, is an eight movement tour de force to poems by the surrealist Paul Éluard. Through the first six sections Poulenc expresses the poetry's ugliness and agony over war, death and impoverishment boldly, but then, just as daringly brings to light the triumph of "children who lost their fear of maternal mysteries and madness and stupidity gave way to men no longer striving against living, men who will be indestructible". The famous final movement, "Liberté", invokes that word's healing power as a mantra to its powerful close.

I WAS GLAD

Text: Psalm 122:1-8

Henry Purcell (1659-1695)

HEAR MY PRAYER, O LORD

Text: Psalm 102:1

Henry Purcell (1659-1695)

HYMN TO ST. CECILIA

Poem by W. H. Auden

Benjamin Britten (1913-1976)

TAKE HIM, EARTH, FOR CHERISHING

Poem by Prudentius (348-413)

Translated by Helen Waddell (1889-1965)

Herbert Howells (1892-1983)

FIGURE HUMAINE

Poem by Paul Éluard

Francis Poulenc (1899-1963)

1. De tous les printemps du monde (Of all the springs in history)
2. En chantant les servants s'élancent (The servants sing as they hurry)
3. Aussi bas que le silence (As soft as the silence)
4. Toi ma patiente (You, my patient)
5. Riant du ciel et des planets (Laughing from the heavens and planets)
6. Le jour m'étonne (Day astonishes me)
7. La menace sous le ciel rouge (The menace under the red sky)
8. Liberté (Liberty)

Concerts at the National Theatre of Korea — August 11, 2014

KAMMERCHOR STUTTART

FRIEDER BERNIUS, *conductor*

National Theatre of Korea, 11 August 2014 — 21:15-22:00

The concept of this program follows the liturgical parts of the “ordinarium missae”, the liturgy of the Roman Church, where the included psalms after the “Gloria” interrupt the “Ordinarium” with the function of a lecture. The compositions of this program with the frame of two romantic evening songs try to show the enormous stylistic variety both of European music history and also contemporary choral music.

Music is able to heal – this confirms the idea of “Music-Therapy”. But is it only able to do so if you understand it analytically? If you are able to classify the quality of musical compositions and interpretations? And do you even have to study the basic idea of music to get emotionally involved?

If you are affected by outermusical feelings like mourning, joy pride or compassion it is easier to get emotionally involved: music can make these feelings stronger – able to comfort or make positive feelings more enthusiastic. But music can do more: If you try to understand the quality of masterworks, the effectiveness of music is able to liberate, to overwhelm...even to shock you – and heal you from a selfish, narrow-minded, limited view of your own perspective. Only through understanding of its quality can you receive energy to reach your aims and feel what compassion means. This will effect a better impact on your happiness than a short-term solution.

The quality of youthful compositions helps us understand the difference between talent and genius if we follow their later masterpieces. Why are not all composers of genius able to fulfill these expectations? Why are some composers able to progress even after a crisis? Or can you discover traces of youthful talent in later masterworks?

Whatever it is: Ensemble singing with its mutual support is able to produce all these reflections easier than music-making only for yourself. Singing in ensemble and listening to common emotions can demonstrate common aims helping us to achieve goals step by step. This is a synonym for Music-Therapy.

ANGLICAN VESPER SONG for 4 voices (“Herr, sei mir gnädig”) ————— *Felix Mendelssohn Bartholdy (1809-1847)*

GLORIA (from Missa for 16 voices and Continuo) ————— *Carl Christian Fasch (1736-1800)*

Gloria in excelsis (for 3 voices) Et in terra pax (for 16 voices and Continuo)

Domine Deus (for 12 voices and Continuo)

Cum sancto spiritu (for 16 voices and Continuo)

PSALM 23 (“Gott ist mein Hirt”) for solo quartet and double choir ————— *Louis Spohr (1784-1859)*

PSALM 130 (“shir hama’a lot”) for 5 voices (1950) ————— *Arnold Schönberg (1874-1951)*

AGNUS DEI for 8 voices (1995) ————— *Johann Hammerth (b.1953)*

DA PACEM DOMINE for 4 voices (2004) ————— *Arvo Pärt (b.1935)*

EVENING SONG for 6 voices (“Bleibe bei uns”) ————— *Joseph Gabriel Rheinberger (1841-1901)*





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SEOUL METROPOLITAN JUNIOR CHORUS

HAK-YEON WON, conductor

National Theatre of Korea, 12 August 2014 — 13:30-14:15

The “Children’s Folksong Suite’ is a set of arrangements for children with percussion added. The text of “Dal-No-Rae” is very familiar to Koreans; it is written as a set of three songs based on Korean traditional folksong melodies.

“Sam Num-Uh Chin-Gu” stands for children in North Korea expressing the desire to meet them some day. “Arirang” was commissioned for a joint concert with our choir and the Dresden Children’s Choir with the polyphony standing for friendship between Korea and Germany. Simple harmony portrays the traditional beauty of Korea.

CHILDREN’S FOLKSONG SUITE

Dong-il Shin (manuscript)

Mul Mal-A-Ji-Ra Bu-Ru-Nun No-Rae: A song to make the water clear

Nul Ttui-Meu Bu-Ru-Nun No-Rae: A song playing on a seesaw

Jang-Sa-Ggun Nol-Ri-Nun No-Rae: A song making fun of merchants

Mal-Mu-Ri Iit-Gi No-Rad: A word game song

Bang-Gu No-Rae: A song breaking wind

DAL-NO-RAE (Moon Song)

Geon-Yong Lee (manuscript)

3 Moon Songs

KOREAN FOLKSONG AND CHILDREN’S FOLKSONG

Young-jo Lee (manuscript)

San Num-Uh Chin-Gu: A friend over the mountain

Arirang Go-Gae-Wi-Ui Dul-Jang-Mi: Wild roses on the Arirang hill

MANADO STATE UNIVERSITY CHOIR

ANDRÉ DE QUADROS, *conductor*

National Theatre of Korea, 12 August 2014 — 14:30-15:15

This program explores the role of music in traditional life in Indonesia while also finding similar expression through European and American compositions, viewing healing in the broadest sense encompassing community bonding and personal transformation.

After an opening Sulawesi welcome bringing the community together the music turns to a Timorese lament – a tragic expression of people suffering from famine. Life goes on, nevertheless, and the Saman shows how young people play through music in the face of community hardship.

Two European pieces follow examining war and conflict and the role of music. In “Anoj Pusej Dunojelio”, before he is killed, the soldier tells the young women how deeply he is touched by their singing. The Norwegian song “Til Ungdommen” celebrates youth in the face of war, and was revived in 2011 after the slaughter of more than 70 people, mostly youth.

“Almusika Hiya Lugatu Nofusi” was especially commissioned using most the Arabic text from Gibran’s poetry – “music is the language of the spirit.” As a transition we go back to one of the early European spiritualists, Hildegard von Bingen, whose chant “O ignis spiritus” portrays the healing power of the sacred fire.

Finally, two Indonesian songs show the communal energy and bonding of tradition and togetherness.

A MINAHASA WELCOME – MAENGGKET, CAKALELE/KABASARAN _____ *Traditional*

AMA AM NAU TO _____ *Traditional song from Kupang in Dawan Timor*

SAMAN DANCE _____ *Traditional*

This Acehese dance is officially recognized by UNESCO, as one of Indonesia’s most popular dances with folk and Islamic texts.

TIL UNGDOMMEN _____ *Melody by Otto Mortensen*

Text by Nordahl Grieg *arranged by Henning Sommerro (b.1952)*

ANOJ PUSEJ DUNOJELIO _____ *Lithuanian folksong, arranged by Vaclovas Augustinas (b.1959)*

ALMUSIKA HIYA LUGATU NOFUSI _____ *Paola Prestini (b.1975)*

Multiple texts beginning with Kahlil Gibran, followed by 3 Latin texts of Seneca, Anonymous and Virgil, ending with 3 Indonesian texts of Adelina, Fienny and Lady.

O IGNIS SPIRITUS _____ *Hildegard of Bingen (1098-1179)*

GAI BINTANG _____ *Budi Susanto Yohanes (b.1979)*

A children’s play-song from the Madura island north of Java.

JANGER _____ *Budi Susanto Yohanes (b.1979)*

Janger is a type of Balinese traditional dance.



Concerts at the National Theatre of Korea — August 12, 2014



TÚUMBEN PAAX
JORGE CÓRDOBA, *conductor*
National Theatre of Korea,
12 August 2014 — 19:30-20:15

The human being is the result of several aspects: intellectual, spiritual, emotional, physical, family heritage and nationality...just to name a few; and the balance of these – well directed emotions – can lead to a state of Health-full!

Our concert comprises several stories, written or performed by one or more characters that receive these variants of life. The writings remind us strongly that we are natives from one country to identify traditional songs (“Cielito Lindo”) or as a witness of our time (“A lo Chilango”). Primordial love is a heartbreak “Reflection”. For many, the spiritual, the emotion is as strong or stronger than the physical and this is why it gives meaning to their life with “Fullness and Offering” despite our unknown destiny as expressed in “Oh Fortune!”. Nevertheless, we must look inside ourselves and find answers, being grateful for life as it is expressed with music and in “Psalm 150”.

Voluntary or not, mutation always makes us think that time is the only constant – sometimes pleasant (“I’m traveling”), sometimes painful (“Sea of Sand”), and confirms that as everything is fleeting we must live life fully (“Smiling Death”).

Then we will have HEALING AND YOUTH!

- CIELITO LINDO** ————— *Quirino Mendoza (México, 1862-1957)*
arranged by Jorge Córdoba
- A LO CHILANGO** (Chilango Style) ————— *Diana Syrse Valdés (México, b.1984)*
- REFLEJO** (Reflection) ————— *María Granillo (México, b.1962)*
- PLENITUD Y OFRENDA** ————— *Arturo Valenzuela (México, b.1962)*
(Fullness and Surrender)
- O FORTUNA** (Oh Fortune!) ————— *Don Freund (USA, b.1947)*
- SALMO 150** (Psalm 150) ————— *Ernani Aguiar (Brazil, b.1950)*
- VOY VIAJANDO** (I’m traveling) ————— *Jorge Córdoba (México, b.1953)*
- MAR DE ARENA** (Sea of Sand) ————— *Jean Angelus Pichardo (México, b.1984)*
- LA MUERTE SONRIENTE** (Smiling Death) ————— *Diana Syrse Valdés (México, b.1984)*

Tuumben Paax is sponsored by Consejo Nacional para la Cultura y las Artes



CASABLANCA YOUTH CHOIR

ADNANE MATRONE, *conductor*

National Theatre of Korea, 12 August 2014 — 20:25-21:10

The theme of Healing & Youth is reflected in the lyrics in various ways. KHLILI, LILI TWIL and YA HADIRANE FI FOUADI (a traditional Soufi composition) all describe how love between two people can help ease life's pains. People can bring comfort and hope to the trials we face on this earth.

ALAIKI MINNI SALAM emphasizes the importance of peace between the youth of this world and how it will bring life, prosperity and strength positively to all countries. LMADI FAT describes the movement from the past to the future with a new generation which grows together positively as a whole.

ALLAHOUMA SALLI is a prayer bringing peace to each human spirit.

KHLILI: LAMCHAHEB ————— *Adnane Matrone*

YA HADIRANE FI FOUADI ————— *Adnane Matrone*

ALAIKI MINNI SALAM: Moroccan heritage ————— *Adnane Matrone*

LMADI FAT: NASS LGHIOUANE ————— *Adnane Matrone*

ALLAHOUMA SALLI: Berber heritage ————— *Adnane Matrone*

LILI TWIL: MIGRI Brothers ————— *Adnane Matrone*



Concerts at the National Theatre of Korea — August 12, 2014

VOCAL ESSENCE ENSEMBLE SINGERS

PHILIP BRUNELLE, *conductor*

National Theatre of Korea

12 August 2014 — 21:15-22:00

Travel through one day as body and soul seek, through choral music, to find peace and reconciliation through healing.

Jester Hairston was one of the greatest of African American arrangers and a noted conductor. “Zuni Sunrise Song” is sung in the Zuni language celebrating the new day as it calls morning into existence with bird roars. Coolin refers to someone with long, flowing hair – one’s sweetheart.

“A Farewell to Arms” was commissioned by VocalEssence and describes the countryside, years after the war has ended – “The helmet now an hive for bees becomes” and, after a cello interlude, the second poem speaks of an aged soldier –

“His golden locks time hath to silver turned”.

Stephen Paulus, a Minnesota composer (like Brent Michael Davids) composed his “Meditations” for VocalEssence: “The birds have vanished into the sky, and now the last cloud drains away”.

2014 marks the 150th anniversary of Stephen Foster’s death. He was the most popular American composer in the 19th century and the first American composer whose music was issued in a virtually complete edition.

Our’ day’ closes with a mighty Negro Spiritual arranged by one of the great African American composers of the 20th century, Moses Hogan.



IN THAT GREAT GITTIN’ UP MORNIN’ _____ *Jester Hairston, 1952 (Bourne Co.)*

(Negro Spiritual)

Michael Fairbairn, *tenor solo*

ZUNI SUNRISE SONG _____ *Brent Michael Davids, 1995 (earthsongs)*

(from “Native American Suite”)

THE COOLIN’ _____ *Samuel Barber, 1940 (G.Schirmer 4470)*

(from “Reincarnations”, poem by James Stephens)

A FAREWELL TO ARMS _____ *Richard Rodney Bennett, 2001 (Novello)*

Poetry of Ralph Knevet (c.1650) and George Peele (c.1590)

Jee-Youn Hong, *cello*

AND NOW THE LAST CLOUD DRAINS AWAY _____ *Stephen Paulus, 1994 (Paulus Publ.)*

(from “Meditations on Li-Po”)

BEAUTIFUL DREAMER _____ *Stephen Foster, arr. Norman Luboff, 1950 (manuscript)*

Jennifer Bevington, *soprano solo*

MY SOUL’S BEEN ANCHORED IN THE LORD _____ *Moses Hogan, 1998 (Hal Leonard 08703235)*

(Negro Spiritual)

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LEIOA KANTIKA KORALA

BASILIO ASTULEZ, *conductor*

Itziar Bilbao, *pianist*

National Theatre of Korea, 13 August 2014 — 13:30-14:15

ANTIDOTE: Magic has always dwelt among us. Ever since humans first walked the earth, whether in the Arctic cold or the barren desert, they have turned to nature in search of the answer that has eluded them, seeking a meaning for what they cannot understand. They have created supernatural forces that protect or threaten. They have adored and feared them, imbuing them with the power to help, heal and guide them along the right path.

Even though we may find it hard to accept, our innermost selves are full of rites, ceremonies and superstitions. Their links to the real world may now be more tenuous but they are still there, striving to surface and help us find the way we thought we had lost.

There are numerous composers who have been captivated by this disconcerting window to the unknown, who have looked back into their own past to create this future project. From the frozen Antarctic to the mysticism of India, through the frenzied witches' covens in the Basque mountains, this program is nurtured by all those traditions that seek to deliver us from darkness and ill-fortune as it prepares and concocts the best and most powerful antidote.

MEDIA VITA (In the Midst of Life) ————— *Michael McGlynn (Ireland, b.1964)*

UROK ————— *Lojce Lebic (Slovenia, b.1934)*

INUIT WATER CHANT ————— *Donald Patriquin (Canada, b.1938)*

AN ABORIGINAL SONG ————— *Veljo Tormis (Estonia, b.1930)*

IKIMILIKILIKLIP ————— *Tobin Stokes (Canada, b.1970)*

ZAI ITXOITEN (Waiting) ————— *Javier Busto (Spain, b.1949)*

PAST LIFE MELODIES ————— *Sarah Hopkins (Australia, b.1958)*

HOQUETUS ————— *Joan Vidal (Spain, b.1984)*

FUSION

DEBRA SHEARER-DIRIÉ, *conductor*

National Theatre of Korea, 13 August 2014 — 14:20-15:05

There are several different programming paths one could take with regard to ‘healing’ as a means of understanding through choral music. To heal, one must start by acknowledging the wound and the affliction. Music makers often build their reflective spaces as music utterances through which they can make the fundamental decision to take ownership of the brokenness of their humanity. Acceptance of this fragile condition, within the powerful entity of song, poetry, and sound allows humans to transcend the boundaries of their bodies.

The program begins with “Nasce la gioia” a requiem mass for the composer’s son. The centerpoint of this work is a play on the word “Sun” (Son). The healing rays of the sun continue with the strong light of the Australian summer in “We welcome Summer”.

On February 13, 2008, Kevin Rudd, Prime Minister of Australia, addressed parliament apologizing to the Stolen Generations, Australia’s indigenous people. Joseph Twist looks through their eyes into their “new Dream Time”.

The works of Dirié, Stanhope, Nelson and Brinsmead offer unique healing through the exposure to sonorous sound sensations – from celestial qualities of singing voices to a symbolic prayer for light, to the soothing arms of sleep.

On a continent surrounded by water, the people of Australia have little choice but to make use of the oceans and lakes in their activities. “Shore” brings the aspects of water as a healing element to light.

NASCE LA GIOIA (My joy is born) ————— *Nigel Westlake (b.1958)*
Text by Giovan Leonardo Primavera (c.1580), Hannie Rayson and Michael Cathcart

WE WELCOME SUMMER ————— *Clare Maclean (b.1958)*
Text by Michael Leunig (b.1945)

HOW SHALL WE SING IN A STRANGE LAND? ————— *Joseph Twist (b.1982)*
Text from “A Song of Hope” by Oodgeroo of the tribe Noonuccal, and Psalm 137:4

CANDOR EST LUCIS (Wisdom is the splendor) ————— *Gerardo Dirié (b.1958)*
Text: Ambrosian Chant

LUX AETERNA (Eternal Light) ————— *Paul Stanhope (b.1969)*
Text from the Requiem Mass

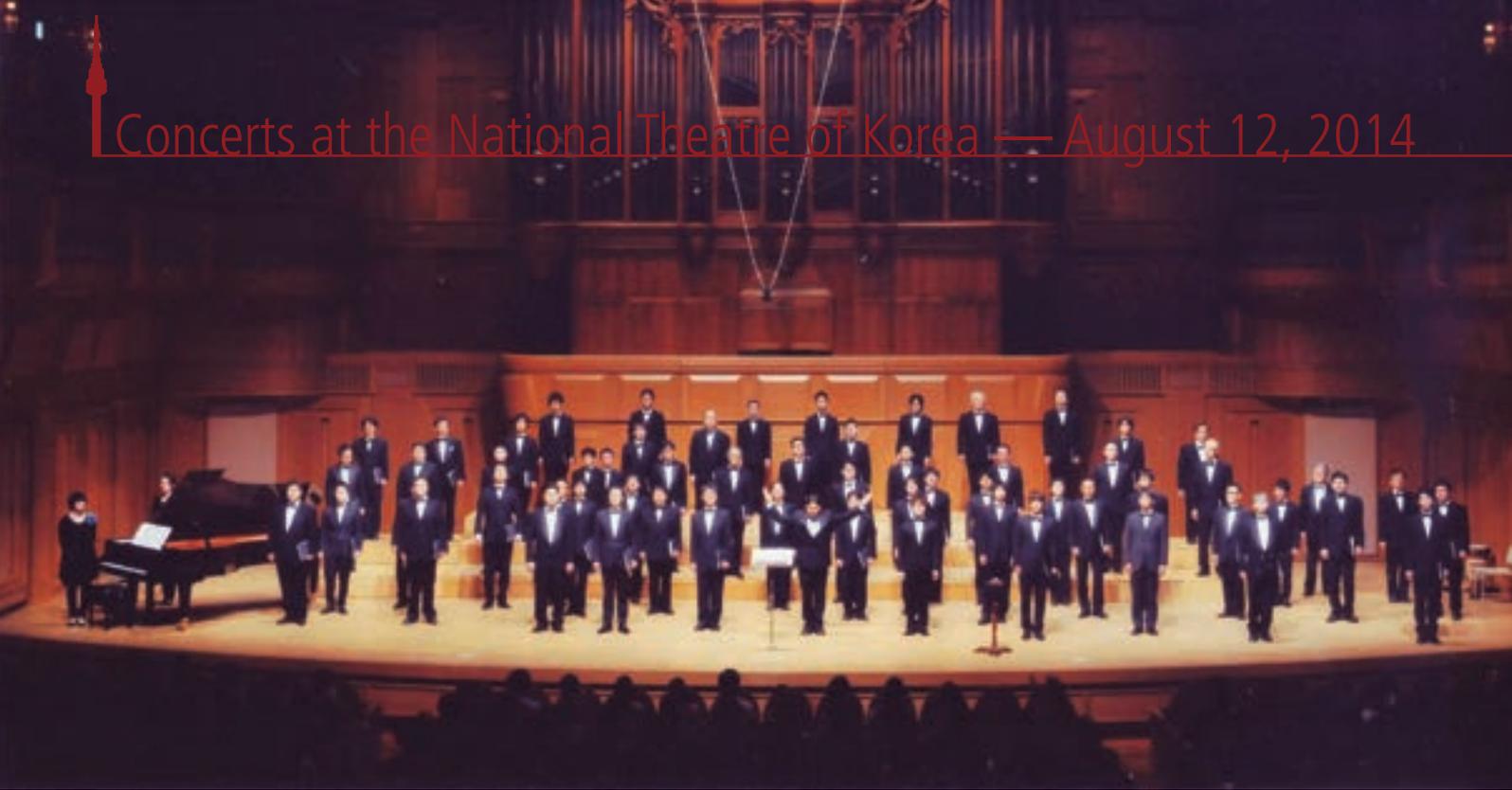
IN PARADISUM (In Paradise) ————— *Megan Nelson (b.1990)*
Text from the Requiem Mass

COME SLEEP ————— *Daniel Brinsmead (b.1988)*
Text by John Fletcher (c.1610)

SHORE ————— *Iain Grandage (b.1969)*
Text by Melanie Robinson



Concerts at the National Theatre of Korea — August 12, 2014



NANIWA CHORALIERS

KEISHI ITO, *conductor*

National Theatre of Korea, 13 August 2014 — 15:10-15:55

The theme for this concert is “Prayer – Scenery of Japan – Transfiguration and Folklore”. The program includes Japanese songs related to human prayer, consolation and even laughing, all of them have supported the mind of Japanese people for a long period.

One of them is composed in Johruri, the style of the traditional performing art which Japanese people have enjoyed for 400 years as an entertainment; other pieces are based on a Japanese Christian liturgical book from the early 17th century. These traditional styles have also stirred our soul in the 21st century.

Not only formal art style, there are many folklore pieces all over Japan that describe daily activities of local people – joy, awe, strength. The songs always console people who sing them as they work. We believe they comfort not only people in Japan but all over the world. We hope our performance will make the listeners happy and empowered!

RHAPSODY IN CHIKAMATSU: FIRST PART ————— *Hideki Chihara (b.1957)*

MAGNIFICAT (from “Canticum Sacrum No. 1”) ————— *Hideki Chihara*

DOCTRINA CHRISTIANA I and IV for male chorus ————— *Hideki Chihara*

HIETSUKI-BUSHI – a song for pounding millet ————— *Ko Matsushita (b.1962)*
(from Composition for Male Chorus, Japanese Folksongs 4)

TSUGARU-JONGARA-BUSHI – a song of Tsugaru jongara ————— *Ko Matsushita*

KARIBOSHI-KIRIUTA – a song for cropping thatch ————— *Shinichiro Ikebe (b.1943)*
(from Collection for Male Chorus, Folksongs of Orient 4)

SHINGON (True Words) ————— *Michio Mamiya (b.1929)*
(from Composition for Chorus No. 14)

RIMUSE (Rondo) ————— *Osamu Shimizu (1911-1986)*
(from Ainu no Upopo, “Dance Songs of Ainu”)

DANJU-KARIYUSHI (Happy Enough) for male chorus ————— *Naoko Zukeran (b.1966)*
(from Okinawa Shoikei, “A sketch of Okinawa”)

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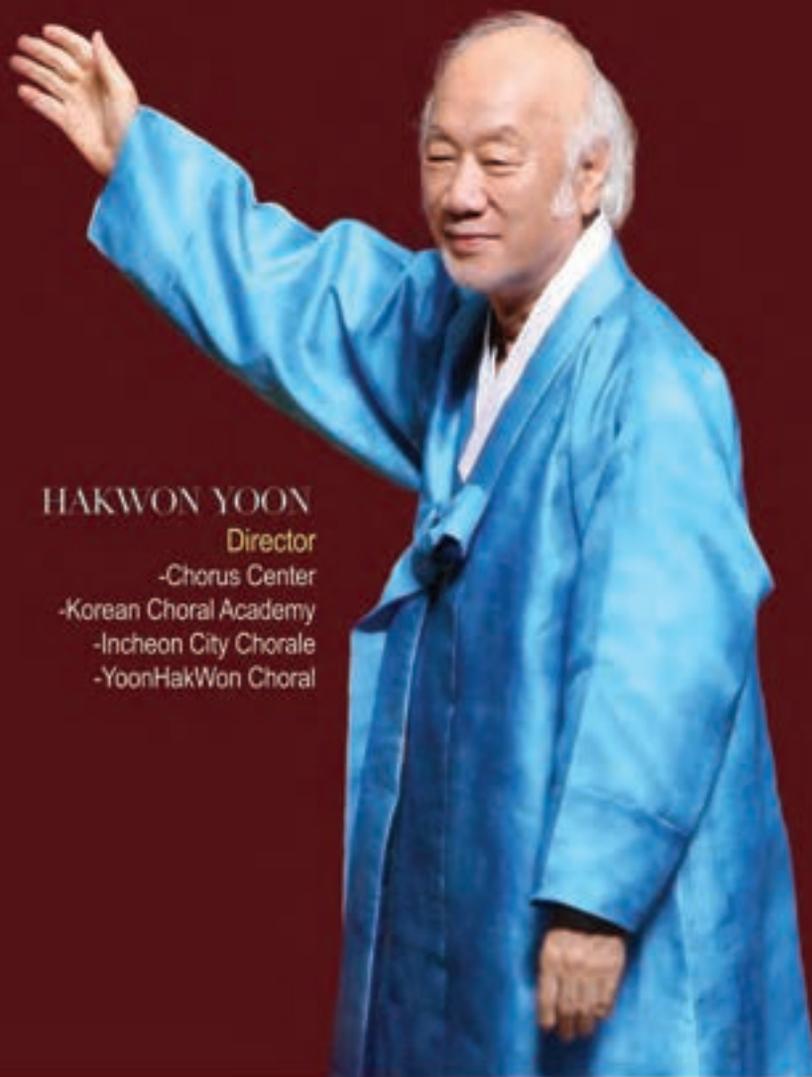
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World Symposium on Choral Music Final Concert

Seoul Arts Center — Concert Hall, Wednesday, August 13, 2014 — 20:00

CELEBRATING THE 2014 INCHEON ASIAN GAMES

WORLD VISION CHILDREN'S CHOIR

Hee Churl Kim, *conductor*

HAN RIVER TARYUNG ————— *arranged by Hyun Chul Lee*

This piece is an arrangement of a traditional Korean folksong.

Using a traditional Korean Scale (pentatonic) and effects (vibrating and strong ornament) it opens with tension followed by a beautiful, lyrical melody singing of the beauty and prosperity of the Han river, and the fan dance with solo voice demonstrates the beauty of Korean dance. The work closes with "Samulnori", a Korean traditional percussion ensemble, ending with high, strong voices.

SURROUND ARIRANG ————— *arranged by Sun Taek Lee*

This most famous Korean folksong was reborn as a contemporary and dynamic piece.

Divided into three groups, this piece uses canonic technique to imitate the echoes of nature and show the beauty of Korean music.

THE GRACE OF GOD ————— *Sang Woo Shin*

This is the most well-known song of Sang Woo Shin, a leader in the field of Christian Contemporary music. The song says that everything is the grace of God filled in our life, giving comfort and hope to this world.

CELEBRATING THE 2014 INCHEON ASIAN GAMES — A PRESENTATION

THE AFRICAN YOUTH CHOIR

Ambroise Kua-Nzambi Toko, *conductor*

Led by Prof. Cecilia Kim

THE 11TH WORLD SYMPOSIUM ON CHORAL MUSIC — A Greeting from Barcelona, Spain by Bàrbara Angl , Josep Antonio, Xavier Baulies, Montserrat Cadevall, Mar Pujol, Raimon Roman , J lia Ses  (Federaci  Catalana d'Entitats Corals - FCEC)

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INTERNATIONAL COMBINED CHOIRS

Sang-Kil Lee, *conductor*

- Anyang Civic Chorale (Korea)
- Sofia Vokalensemble (Sweden)
- Suwon Civic Chorale (Korea)
- VocalEssence Ensemble Singers (USA)
- Korean Symphony Orchestra

EIN DEUTSCHES REQUIEM (A German Requiem) ————— *Johannes Brahms*

Hye-Jung Kang, *soprano* and Dong Sup Kim, *baritone*

COMMUNICATIONS

INTERNATIONAL CHORAL BULLETIN

The ICB is the mouthpiece of international choral music. This publication aims to bring the choral world closer together through sharing high quality articles on a range of areas relating to the choral art written by some of the leading artists and practitioners in our choral world. Translated from English into at least 3 other major languages, the ICB fulfills the IFCM mission of "connecting our choral world".

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Daily Schedule: at a Glance



Wednesday 6 August 2014

Time

12:00 - 17:30

Registration
Lobby of the Hae Hall
National Theatre of Korea

17:30-20:00

Opening Reception
Exhibition Hall Opening

20:00-10:00

Opening Concert at the Hae Hall - National Theatre of Korea

1. Asia Pacific Youth Choir (Asia)
2. Hamilton Children's Choir (Canada)
3. Voz en Punto (Mexico)
4. African Youth Choir (Africa)
5. Inner Mongolian Youth Choir (China)
6. Oslo Chamber Choir (Norway)
7. Korean Combined Choir: National Chorus of Korea, Goyang City Choir & Bucheon City Choir

Thursday 7 August 2014

Location Time	45 Minute Concert/Morning Sing Hae Hall (NTOK)	25 Minute Concert/Lectures Dal Hall (NTOK)	Lectures KB Haneul Youth Theater (NTOK)	Lectures Studio Byeol (NTOK)	Lectures Rehearsal Room (BIF, Hae Hall, NTOK)	Lectures Cultural Space San (NTOK)
8:30-9:00	Morning Sing					
9:00-9:15	Break					
9:15-10:30		Lori Keyne: Creating Music For a Border-Filled World		Elise Bradley: The International Phonetic Alphabet – How to Teach Choral Texts in Any Language	Stéphane Grosclaude: LEO SINGS! Diversity of Singing Practices in Europe	
10:30-10:45	Break					
10:45-12:00			Johann Van Der Sandt: Boy, Oh Boy! Boys Choirs: Do They Still Matter?	Hae-Jong Lee: A Linguistic Approach to a Beautiful Choral Tone	Stéphane Grosclaude: LEO SINGS! Diversity of Singing Practices in Europe	Harald Jers: The Fascination of Choral Sound – Choir Singing from an Acoustic Point of View
12:00-12:15	Break					
12:15-13:15		Moran Choir (Israel) USC Thornton Chamber Singers (USA)				
13:15-13:30	Break					
13:30-15:15	Hong Kong Children's Choir (HK China) Voz en Punto (Mexico)					
15:15-16:15	Break					
16:15-17:30			Karen Cooksey: Beautiful Bodies, Beautiful Music – Enhancing Music Making Through Body Awareness and Practical Applications	Hongky Cho: Special Choral Education for for an Area Culturally Vulnerable Using Kodaly A cappella Teaching	André De Quadros: Music of the Muslim World Is Our Music – Repertoire and Strategy	Federico Bardazzi & Leonardo Saggiocca: The Sacred Choral Music in the Italy of the 17th Century
17:30-17:45	Break					
17:45-18:45		Hong Kong Children's Choir (HK China) Voz en Punto (Mexico)				
18:45-19:30	Break					
19:30-22:00		Ansan City Choir (Korea Special) Moran Choir (Israel) USC Thornton Chamber Singers (USA)				

Friday 8 August 2014

Location Time	45 Minute Concert/Morning Sing Hae Hall (NTOK)	25 Minute Concert/Lectures Dal Hall (NTOK)	Lectures KB Haneul Youth Theater (NTOK)	Lectures Studio Byeol (NTOK)	Lectures Rehearsal Room (BIF, Hae Hall, NTOK)	Lectures Cultural Space San (NTOK)
8:30-9:00	Morning Sing					
9:00-9:15	Break					
9:15-10:30		Naomi Faran: Choir and Community (with the Moran Choir)	Japan Choral Association, Yoshihiro Egawa/Chiiko Kobari: Choral Activities in Japan, School Teaching, New Repertoire for Youth Choir,...	Elise Bradley: The International Phonetic Alphabet – How to Teach Choral Texts in Any Language	André De Quadros: Music of the Muslim World Is Our Music – Repertoire and Strategy	
10:30-10:45	Break					
10:45-12:00			Karen Cooksey: Beautiful Bodies, Beautiful Music – Enhancing Music Making Through Body Awareness and Practical Applications	B. Constantino/E. Yanson: Creating Understanding & Building Bridges Through Choral Music of the Philippines	Johann Van Der Sandt: Boy, Oh Boy! Boys Choirs: Do They Still Matter?	Harald Jers: The Fascination of Choral Sound – Choir Singing from an Acoustic Point of View
12:00-12:15	Break					
12:15-13:15		Roomful of Teeth (USA) Inner Mongolian Youth Choir (China)				
13:15-13:30	Break					
13:30-15:15	African Youth Choir (Africa) Oslo Chamber Choir (Norway)					
15:15-16:15	Break					
16:15-17:30				Hae-Jong Lee: A Linguistic Approach to a Beautiful Choral Tone	Karen Grylls: Indigenous Traditions in the Choral Context – A New Zealand Paradigm	Gabor Móczár & Sonja Greiner: Benefit from the Singing Community – The European Choral Association – Europa Cantat Presents its Activities
17:30-17:45	Break					
17:45-18:45		African Youth Choir (Africa) Oslo Chamber Choir (Norway)				
18:45-19:30	Break					
19:30-22:00	Wonju City Choir (Korea Special) Roomful of Teeth (USA) Inner Mongolian Youth Choir (China)					

Saturday 9 August 2014

Location Time	45 Minute Concert/Morning Sing Hae Hall (NTOK)	25 Minute Concert/Lectures Dal Hall (NTOK)	Lectures KB Haneul Youth Theater (NTOK)	Lectures Studio Byeol (NTOK)	Lectures Rehearsal Room (BIF, Hae Hall, NTOK)	Lectures Cultural Space San (NTOK)
8:30-9:00	Morning Sing					
Break						
9:00-9:15						
9:15-10:30		Naomi Faran: Choir and Community (with the Moran Choir)	Rudolf De Beer: Expression of "Emotions" in Music – From the Notes to the Sound – For Young and Old	Hongky Cho: Special Choral Education for for an Area Culturally Vulnerable Using Kodaly A cappella Teaching	Federico Bardazzi & Leonardo Sagliocca: The Sacred Choral Music in the Italy of the 17th Century	
Break						
10:30-10:45						
10:45-12:00			Rudolf De Beer: Expression of "Emotions" in Music – From the Notes to the Sound – For Young and Old	Thierry Thiébaud: A Coeur Joie International – Cultivating the French Choral Community Worldwide	Karen Grylls: Indigenous Traditions in the Choral Context – A New Zealand Paradigm	Maria Guinand: The Treasures of Choral Music of South America - Repertoire for Mixed Choir (Carus Session)
Break						
12:00-12:15						
12:15-13:15		MusicaQuantica Voces de Cámara (Argentina) Incheon City Chorale (Korea)	13:00-13:25 harmonia ensemble (Japan)			
Break						
13:15-13:30						
13:30-15:15	Hamilton Children's Choir (Canada) Choir of John Paul II Catholic University of Lublin (Poland)					
Break						
15:15-16:15			Maria Guinand: The Treasures of Choral Music of South America - Repertoire for Mixed Choir (Carus Session)	B. Constantino/E. Yanson: Creating Understanding & Building Bridges Through Choral Music of the Philippines	Lori Keyne: Creating Music for a Border-Filled World	Timothy Sharp : Choral Activities in the USA - American Choral Directors Association (ACDA)
Break						
17:30-17:45						
17:45-18:45		Hamilton Children's Choir (Canada) Choir of John Paul II Catholic University of Lublin (Poland)				
Break						
18:45-19:30						
19:30-22:00		MusicaQuantica Voces de Cámara (Argentina) harmonia ensemble (Japan) Incheon City Chorale (Korea)				

Sunday 10 August 2014

Time

2014 IFCM General Assembly

Conference Hall, 4th floor, Opera House, Seoul Arts Center(SAC)

9:00-16:00

Sight-Seeing Tour

All Day

Special Concert at the Seoul Arts Center

1. Asia Pacific Youth Choir (Asia)
2. Korean Combined Choir: Ansan City Choir, Anyang Civic Chorale, Wonju Civic Chorale

20:00-22:00

Monday 11 August 2014

Location Time	45 Minute Concert/Morning Sing Hae Hall (NTOK)	25 Minute Concert/Lectures Dal Hall (NTOK)	Lectures KB Haneul Youth Theater (NTOK)	Lectures Studio Byeol (NTOK)	Lectures Rehearsal Room (BIE, Hae Hall, NTOK)	Lectures Cultural Space San (NTOK)
8:30-9:00	Morning Sing					
9:00-9:15	Break					
9:15-10:30		Anthony Leach: The African American Spiritual, Alive and Well at Penn State	Karmina Šilec: Choregie – A Progressive and Innovative Choral Art Form	Ki-Sun Lee: How to Interpret Korean Folk Music	André De Quadros: Choral Music – Healing People, Saving Lives	
10:30-10:45	Break					
10:45-12:00			Cristian Grases: Is it Really Just Baroque? Music of Colonial Latin America	Karen Grylls: The Language of Gesture – The Moments Before the Music Starts	André De Quadros: Choral Music – Healing People, Saving Lives	Anthony Leach: The African American Spiritual, Alive and Well at Penn State
12:00-12:15	Break					
12:15-13:15		Ikeda Junior Choir (Japan) Kammerchor Stuttgart (Germany)				
13:15-13:30	Break					
13:30-15:15			Sofia Vokalensemble (Sweden) Daejeon Civic Youth Choir (Korea)			
15:15-16:15	Break					
16:15-17:30			Mikk Üleoja: Baltic And Scandinavian Choral Music	Ki-Sun Lee: How To Interpret Korean Folk Music	Cara Tasher & James Hall: The Conductor As Voice Teacher	Kym Scott: Australian Choral Music – New Repertoire For Choral Ensembles
17:30-17:45	Break					
17:45-18:45		Sofia Vokalensemble (Sweden)				
18:45-19:30	Break					
19:30-22:00		Ikeda Junior Choir (Japan) University of Maryland Chamber Singers (USA) Kammerchor Stuttgart (Germany)				

Tuesday 12 August 2014

Location Time	45 Minute Concert/Morning Sing Hae Hall (NTOK)	25 Minute Concert/Lectures Dal Hall (NTOK)	Lectures KB Haneul Youth Theater (NTOK)	Lectures Studio Byeol (NTOK)	Lectures Rehearsal Room (BIF, Hae Hall, NTOK)	Lectures Cultural Space San (NTOK)
8:30-9:00	Morning Sing					
Break						
9:00-9:15						
9:15-10:30			Bengt Ollén: Captivating and Reaching a Concert Audience – Preparations and Work Methods	Sanna Valvanne: Sing and Shine with Body and Soul	Cristian Grases: Is it Really Just Baroque? Music of Colonial Latin America	Pearl Shangkuan: Voices of Women Today – Women Composers of Choral Music from around the World
10:30-10:45						
Break						
10:45-12:00			Bengt Ollén: Captivating and Reaching a Concert Audience – Preparations and Work Methods	Sanna Valvanne: Sing and Shine with Body and Soul	Peggy Dettwiler/Stuart Hinds: Overtone Singing as a Choral Art	Karen Grylls: The Language of Gesture – The Moments before the Music Starts
12:00-12:15						
Break						
12:00-13:25		Tümben Paax (Mexico) Youth Choir of Casablanca (Morocco) VocalEssence Ensemble Singers (USA)	13:00-13:25 Leioa Kantika Korala (Spain)			
13:15-13:30						
Break						
13:30-15:15	Seoul Metropolitan Junior Choir (Korea Special) Manado State University Choir (Indonesia)					
15:15-16:15						
Break						
16:15-17:30			John Winzenburg: Spanning Regional Styles and Musical Languages in the Emerging Chinese Choral Tradition	Mark O'leary: Sight Singing School – An Online Sight Singing Solution	Cara Tasher & James Hall: The Conductor as Voice Teacher	Pearl Shangkuan: Voices of Women Today – Women Composers of Choral Music from around the World
17:30-17:45						
Break						
17:45-18:15		Manado State University Choir (Indonesia)				
18:15-19:30						
Break						
19:30-22:00	Tümben Paax (Mexico) Casablanca Youth Choir (Morocco) VocalEssence Ensemble Singers (USA)					

Wednesday 13 August 2014

Location Time	45 Minute Concert/Morning Sing Hae Hall (NTOK)	25 Minute Concert/Lectures Dal Hall (NTOK)	Lectures KB Haneul Youth Theater (NTOK)	Lectures Studio Byeol (NTOK)	Lectures Rehearsal Room (BIE, Hae Hall, NTOK)	Lectures Cultural Space San (NTOK)
8:30-9:00	Morning Sing					
9:00-9:15	Break					
9:15-10:30		Frieder Bernius: Aspects on Performance Practice – Baroque and Early Romantic Style	Karmina Šilec: Choregie – A Progressive and Innovative Choral Art Form		John Winzenburg: Spanning Regional Styles and Musical Languages in the Emerging Chinese Choral Tradition	Kym Scott: Australian Choral Music – New Repertoire for Choral Ensembles
10:30-10:45	Break					
10:45-12:00		Frieder Bernius: Aspects On Performance Practice – Baroque and Early Romantic Style	Mikk Üleoja: Baltic and Scandinavian Choral Music	Guy Jansen: The Joy of Aesthetically-Sensitive Rehearsals		Yveline Damas: The Lullaby – Basis of Children's Education and Source of Inspiration for African Choirs
12:00-13:30	Break					
13:30-15:45	Leioa Kantika Korala (Spain) Fusion (Australia) Naniwa Choraliers (Japan)	13:00-13:25 University of Maryland Chamber Singers (USA)				
15:45-16:15	Break					
16:15-17:30			Guy Jansen: The Joy of Aesthetically-Sensitive Rehearsals	Mark O'leary: Sight Singing School – An Online Sight Singing Solution	Peggy Dettwiler/Stuart Hinds: Overtone Singing as a Choral Art	Yveline Damas: The Lullaby – Basis of Children's Education and Source of Inspiration for African Choirs
17:30-17:45	Break					
17:45-18:45		Fusion (Australia) Naniwa Choraliers (Japan)				
18:45-19:30	Break : Transport to the Seoul Arts Center					
20:00-22:00	Final Concert at the Seoul Art Center <ol style="list-style-type: none"> 1. World Vision Children's Choir (Korea) 2. African Youth Choir (Africa) 3. Presentation of the 2014 Incheon Asian Games 2014 4. Presentation of the WSCM11 (Spain) 5. Brahms, Ein Deutsches Requiem (A German Requiem) 					



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HAMILTON CHILDREN'S CHOIR

- 6 August 2014, 20:00-22:00 at Hae Hall, National Theatre of Korea
- 8 August 2014, 19:30 at Dajeon Culture & Arts Center, Art Hall, Dajeon City*
- 9 August 2014, 13:30-14:15 at Hae Hall, National Theatre of Korea
- 9 August 2014, 17:45-18:10 at Dal Hall, National Theatre of Korea

Celebrating 38 years of choral singing, the Hamilton Children's Choir has grown to include five choral groups and approximately 150 young singers aged 4 to 18. The HCC offers children and youth the experience of musical training, vocal instruction, and world-class performances. They perform locally, nationally and internationally, singing throughout Canada as well as Sweden, Poland, Norway, Spain and China. Zimfira Poloz is the conductor.
<http://hamiltonchildrenschoir.com> ●

VOZ EN PUNTO

- 6 August 2014, 20:00-22:00 at Hae Hall, National Theatre of Korea
- 7 August 2014, 14:30-15:15 at Hae Hall, National Theatre of Korea
- 7 August 2014, 18:15-18:45 at Dal Hall, National Theatre of Korea
- 9 August 2014, 16:00 at Daegu KBS Hall*

Founded in 1990 by its director, José Galván, Voz en Punto is known throughout Mexico for its amazing 25-year history promoting Mexico's rich musical heritage, and utilizing the most incredible musical instrument – the voice.

They have appeared throughout the world in dozens of festivals including appearances with Bobby McFerrin, The King's Singers and Marimba Nandayapa. José Galván is the conductor.
www.vozenpunto.com ●

ASIA PACIFIC YOUTH CHOIR

- 6 August 2014, 20:00-22:00 at Hae Hall, National Theatre of Korea
- 8 August 2014, 19:30 at Suwon SK Atrium, Suwon, Gyeonggi-do*
- 10 August 2014, 19:00 at Seoul Arts Center

The Asia Pacific Youth Choir brings together singers from all over Asia, young people of different cultural traditions and religions, to sing of love, hope and joy.

This year's session includes singers from China, Hong Kong, China, Indonesia, Japan, Korea (Rep. of), Macau, China, Malaysia, Philippines, Singapore, and Taiwan. Chifuru Matsubara and Jennifer Tham are the conductors.
www.jcanet.or.jp/ap-youth ●

AFRICAN YOUTH CHOIR

- 6 August 2014, 20:00-22:00 at Hae Hall, National Theatre of Korea
- 7 August 2014, 19:30 at Chiak Arts Center Wonju, Gangwon-do*
- 8 August 2014, 13:30-14:15 at Hae Hall National Theatre of Korea
- 8 August 2014, 17:45-18:10 at Dal Hall National Theatre of Korea
- 13 August 2014, 20:00 at the Concert Hall, Seoul Arts Center

The African Youth Choir was created in 2012 as an initiative by choral conductors of African choral associations as a positive development allowing young singers to meet one another, unite their voices, and share each other's culture - rather than being burdened by the conflicts of war and poverty around them.

Composed of singers aged 16 to 28, joining for a minimum of 2 years from many different African nations they come together for two weeks to rehearse and learn from each other. The goals are to develop artistic and intellectual aptitudes, focus on the importance of listening and developing a unified sound, and cultivate friendship and peace between people. Toko Ambroise Kua Nzambi and Sylvain Kwami Gameti are the conductors.
www.africanyouthchoir.org ●

OSLO CHAMBER CHOIR

- 6 August 2014, 20:00-22:00 at Hae Hall, National Theatre of Korea
- 7 August 2014, 19:30 at Chiak Arts Center Wonju, Gangwon-do*
- 8 August 2014, 14:30-15:15 at Hae Hall National Theatre of Korea
- 8 August 2014, 18:15-18:45 at Dal Hall National Theatre of Korea

The Oslo Chamber Choir was founded in 1984 by Grete Pedersen to be one of Norway's top choirs and an innovative voice internationally. In addition to classical repertoire the choir began experimenting with Norwegian folk music – now being the only choir where the singers are trained in Norwegian folk music singing.

The Oslo Chamber Choir has performed worldwide, including the World Choral Symposium 2002 in Minneapolis. They have made many recordings and work with special composers specializing in Norwegian folk music. Håkon Daniel Nystedt is the conductor.

www.oslokammerkor.net ●

INNER MONGOLIAN YOUTH CHOIR

- **6 August 2014, 20:00-22:00 at Hae Hall, National Theatre of Korea**
- **8 August 2014, 12:45-13:15 at Dal Hall National Theatre of Korea**
- **8 August 2014, 21:15-22:00 at Hae hall National Theatre of Korea**
- **9 August 2014, 17:00 at Ansan Arts Center Ansan, Gyeonggi-do***

Founded in 2008 the Inner Mongolian Youth Choir is the first government-sponsored children's choir throughout Inner Mongolian history. Conducted by Yalungerile, music for the choir is composed by Se Enkebayaer. The choir has more than 80 students, aged 12 to 18. They are all from the Inner Mongolia grassland and are children of herdsmen in Inner Mongolia.

They sing foreign and Mongolian folk songs, play a variety of instruments and dance. They have performed many concerts in Inner Mongolia and in China. ●

National Chorus of Korea

- **6 August 2014, 20:00-22:00 (Korean Combined Choir) at Hae Hall, National Theatre of Korea**

The National Chorus, the country's first professional choir, was founded in 1973 to pursue the professional and artistic sides of choral singing. Since its foundation, it has held four regular performances and two provincial tours annually as well as other special programs and many appearances in regular performances of the National Opera Company. The National Chorus performs music from the Renaissance to contemporary and is known for its excellent interpretations.

They have greatly contributed to activating creative choral music by constantly developing traditional choral songs and commissioning compositions from composers including the younger generation. The National Chorus has been invited to the Hong Kong World Choral Festival and the Taiwan International Choral Festival. Additionally, the National Chorus has toured most major cities of the United States and Canada as well as Western Europe. ●

Bucheon Civic Chorale

- **6 August 2014, 20:00-22:00 (Korean Combined Choir) at Hae Hall, National Theatre of Korea**

Bucheon Civic Chorale is one of the nation's leading choirs. Since it was established in 1988, the choir has strengthened its presence in the domestic music scene through the efforts of Permanent Composer and Artistic Director Byeong-Cheol Choi. The Bucheon Civic Chorale has gained a reputation for its natural sound and rich tones, based on the excellent skill level of the individual singers.

Since appointing Professor Sang-Hun Lee of Sungkyul University, who majored in conducting in Germany, as its 2nd Permanent Conductor in 1999, the choir has entered a new musical era. In 2003 and 2004, it staged the Merry Widow, the original opera to feature a choir, and has also made the bold move of staging lieder concerts to promote classical music among the public. The choir has also staged religious works, including Bach's "St. Matthew Passion" and "St. John's Passion" and Handel's "Messiah". In 2012, Bucheon Civic Chorale appointed Conductor Dr. Ick Hyun Cho who graduated from Seoul National University and majored in conducting in USA, as its 3rd Senior Conductor. ●

Goyang Civic Choir

- **6 August 2014, 20:00-22:00 (Korean Combined Choir) at Hae Hall, National Theatre of Korea**

Goyang City, a city more beautiful than flowers that exist for people established the Goyang Civic Choir in 2003. It has solidified its position as a cultural icon of the City, holding more than 70 concerts a year, which include subscription concerts and visiting concerts performed with outstanding technique and brilliant harmony with their priority: 'people first'.

The GCC appeared with the Seoul Baroque Chamber Orchestra in 2006 to play Mozart's 'Requiem', and in 2010 performed a concert of American choral music conducted by Dr. Bruce Chamberlin of Arizona State University. In 2012, the GCC appointed Dr. Chung Han, Yi who is a leading conductor in Korea as a permanent conductor. Since his appointment, Dr. Yi has been leading a modern choral music series with explanations and introducing new choral music composed by Korean composers through the premiere concert. ●

MORAN CHOIR

- **7 August 2014, 12:15-12:40 at Dal Hall, National Theatre of Korea**
- **7 August 2014, 20:15-21:00 at Hae Hall, National Theatre of Korea**
- **9 August 2014, 19:30 at Gangdong Arts Center, Seoul***

The Moran Choir was founded in 1986 by its conductor, Naomi Faran. The choir numbers some 50 singers aged 12 to 18. The choir has sung throughout Israel and has been featured in festivals in Europe, Asia, and North America.

The choir combines excellence in singing with a range of community activities undertaken jointly with special needs children and adolescents, and also pediatric cancer patients at Schneider Children's Hospital.

www.moran-choir.co.il ●

USC THORNTON CHAMBER SINGERS

- 7 August 2014, 12:45-13:15 at Dal Hall, National Theatre of Korea
- 7 August 2014, 21:15-22:00 at Hae Hall, National Theatre of Korea
- 8 August 2014, 19:30 at Suwon SK Atrium, Suwon, Gyeonggi-do*
- 9 August 2014, 19:30 at Cheongju Arts Center, Cheongju-si, Chungcheongbuk-do*

The USC Thornton Chamber Singers is the premiere choral ensemble at the University of Southern California conducted by Jo-Michael Scheibe. Since its inception more than 70 years ago by Charles Hirt the choir has been consistently hailed as a model of excellence in university choral performance.

The choir has appeared throughout the world, winning prizes and offering a wide variety of repertoire from the classics to appearances with noted American pop performers.

<http://music.usc.edu/usc-thornton-chamber-singers> ●

HONG KONG CHILDREN'S CHOIR

- 7 August 2014, 13:30-14:15 at Hae Hall, National Theatre of Korea
- 7 August 2014, 17:45-18:10 at Dal Hall, National Theatre of Korea
- 9 August 2014, 16:00 at Daegu KBS Hall Daegu, Kyungsangdo*

The Hong Kong Children's Choir, founded in 1969, is now the biggest choir in the world and has grown into a diversified arts education organization for children. Under the supervision of current Music Director and Principal Conductor, Kathy Fok and more than 100 professional tutors, choir members develop their artistic talents and learn the importance of team spirit.

The choir has appeared throughout the world and also participates actively in local charitable events. They are known as the "Little Goodwill Singing Ambassadors" and were featured at the 2008 Beijing Olympic Games and the 60th anniversary of the Founding of the People's Republic of China.

<http://www.hkcchoir.org> ●

ROOMFUL OF TEETH

- 7 August 2014, 19:30 at Goyang Stars & Sand Theatre Goyang-si, Gyeonggi-do*
- 8 August 2014, 12:15-12:40 at Dal Hall, National Theatre of Korea
- 8 August 2014, 20:15-21:00 at Hae Hall, National Theatre of Korea
- 9 August 2014, 17:00 at Ansan Arts Center, Ansan, Gyeonggi-do*

Roomful of Teeth is a vocal octet dedicated to re-imagining singing in the 21st century. Through study with vocal masters from non-classical traditions the world over, Roomful of Teeth continually expands their vocabulary of singing techniques, inviting today's brightest composers to create a repertoire without borders.

Founded in 2008 by Brad Wells, the group has worked with masters of Tuvan throat singing, belting and pop techniques, yodeling, Inuit throat singing, Sardinian *cantu a tenore*, Korean p'ansori and Georgian singing styles.

www.roomfulofteeth.org ●

MUSICAQUANTICA VOCES DE CÁMARA

- 7 August 2014, 19:30 at Wonchun Church, Seoul*
- 9 August 2014, 12:15-12:40 at Dal Hall, National Theatre of Korea
- 9 August 2014, 19:30-20:15 at Hae Hall, National Theatre of Korea

MusicaQuantica Voces de Cámara is an independent Argentinean chamber choir founded in 2006 by Camilo Santostefano. Their repertoire includes academic, sacred, secular and folk music from the 16th to 19th centuries. The choir presents eclectic programs as well as more specific ones. They have won a number of awards at Argentine festivals and in Europe.

www.musicaquantica.com.ar ●

ANSAN CITY CHOIR

- 7 August 2014, 19:30-20:00 at Hae Hall, National Theatre of Korea
- 10 August 2014, 19:00 (Korean Combined Choir) at Seoul Arts Center

Founded in 1995, Ansan City Choir is a professional choir that is frequently called upon to represent the Republic of Korea on the international stage. Under the direction of Dr. Shin-Hwa Park the choir performs 45 regular concerts each year and have released 54 recordings.

Among many notable performances, they have sung for the Korean presidential inauguration, the 2002 Sixth World Choral Symposium (in Minneapolis), an appearance at St. Peter's Basilica, Rome and in 2015 have been invited to sing at the national conference of ACDA in Salt Lake City (USA). ●

harmonia ensemble

- 7 August 2014, 19:30 at Goyang Stars & Sand Theatre Goyang-si, Gyeonggi-do*
- 9 August 2014, 13:00-13:30 at KB Haneul Youth Theatre, National Theatre of Korea
- 9 August 2014, 20:25-21:10 at Hae Hall, National Theatre of Korea

Founded in 2009, harmonia ensemble is a chamber choir composed of singers who have participated in the World Youth Choir as well as young and professionally trained singers belonging to music colleges. Without a conductor, members create music voluntarily while exchanging opinions. Their work includes classical music from the Renaissance to the 21st century as well as pop, jazz and folklore.

www.harmonia-ensemble.com ●

WONJU CIVIC CHORALE

- 8 August 2014, 19:30-20:00 at Hae Hall, National Theatre of Korea
- 10 August 2014, 19:00 (Korean Combined Choir) at Seoul Arts Center

Wonju Civic Chorale was founded in 1988 performing over 60 concerts annually, including visits to local schools, hospitals and companies. Their very unique “Korean” sound is well mixed with “European” sonority enabling them to have a wide range of repertoire from Renaissance to Modern Music.

In 2009 the Wonju Civic Chorale appeared as actors and sang the original sound track of the highly acclaimed movie, “Harmony”. Namgyu Jung is the conductor. ●

INCHEON CITY CHORALE

- 9 August 2014, 12:45-13:15 at Dal Hall, National Theatre of Korea
- 9 August 2014, 21:15-22:00 at Hae Hall, National Theatre of Korea

Following its re-launch in 1995 under the supervision of Hakwon Yoon as artistic director and head conductor, Incheon City Chorale has enjoyed great success as an ambassador for South Korean choral music. ICC has introduced modern international choral music to Korea and has spread new Korean choral music to the world.

Incheon City Chorale is highly regarded for its sensitive and humane songs, capable of breaking down the barriers between the performers and the audience.

www.artincheon.or.kr ●

THE CHOIR OF THE JOHN PAUL II CATHOLIC UNIVERSITY OF LUBLIN

- 9 August 2014, 14:30-15:15 at Hae Hall, National Theatre of Korea
- 9 August 2014, 18:15-18:45 at Dal Hall, National Theatre of Korea
- 8 August 2014, 19:30 at Dajeon Culture & Arts Center, Art Hall, Dajeon City*

Founded in 1921 the Choir performs every year at its namesake as well as throughout Poland and all of Europe, North America, Mexico and South Africa. Among their many international appearances they participated in the 1996 World Choral Symposium in Australia and have many recordings. Their repertoire includes many Polish composers (Szymanowski, Kilar, Nikodemowicz) as well as many international composers past and present. Grzegorz Pecka is the conductor.

<http://www.kul.pl/2102.html> ●

ANYANG CIVIC CHORALE

- 10 August 2014, 19:00 (Korean Combined Choir) at Seoul Arts Center
- 13 August 2014, 19:00 (Korean Combined Choir) at Seoul Arts Center

The Anyang Civic Chorale was founded in 1987, and has had over 100 regular concerts and numerous performances since then. It has been invited to perform with renowned Korean orchestras such as the Seoul Philharmonic Orchestra and KBS Symphony Orchestra, and acclaimed by audiences for their wide range of repertoire.

Since the appointment of Sang-Kil Lee as the artistic director in 2006, the choir has been acknowledged as one of the best choirs in Korea through its highest level of performances and planning. The choir has released over 9 recordings with him, ranging from classical repertoire to popular music. In 2013, the choir recorded Beethoven's Symphony #9 with the Seoul Philharmonic Orchestra under the direction of Myung Hoon Chung, released by Deutsche Grammophon. The choir was invited to the 8th World Symposium on Choral Music (Copenhagen, Denmark) in 2008. ●

IKEDA JUNIOR CHOIR

- 11 August 2014, 12:15-12:40 at Dal Theatre, National Theatre of Korea
- 11 August 2014, 19:30-20:15 at Hae Hall, National Theatre of Korea
- 12 August 2014, 19:30 at Mapo Arts Center, Seoul*

The Ikeda Junior Choir was established in the richly green city of Ikeda, Japan in 1995 with the mottoes: “Put our hearts into our singing” and “Express the joy of singing with your whole body”. They actively perform in events throughout the city and made their first overseas concert tour to Shanghai in 2011. Kayoko Shibuya is the conductor.

<http://ikeda-jr.net/ikedajuniorchoir-english> ●

KAMMERCHOR STUTTART

- **11 August 2014, 12:45-13:15 at Dal Hall, National Theatre of Korea**
- **11 August 2014, 21:15-22:00 at Hae Hall, National Theatre of Korea**
- **12 August 2014, 19:30 at Gunsan Arts Center, Gunsan, Jeollabuk-do***

The Kammerchor Stuttgart is one of the leading ensembles of its kind. Frieder Bernius has led the choir since its founding 40 years ago developing them into an ensemble known as "The Mastersingers of Stuttgart". They have performed throughout Europe and have been featured on both the first and fourth World Choral Symposia in Vienna and Sydney. They have also toured in North and South America and Israel.

Their repertoire is from the 17th to 21st centuries and includes world premieres of many composers including Adorno, Marx, Gubaidulina, Gottwald, Toll and Schubert. They have recorded more than 70 records and CDs and received many international record awards. ●

SOFIA VOKALENSEMBLE

- **11 August 2014, 13:30-14:15 at Hae Hall, National Theatre of Korea**
- **11 August 2014, 17:45-18:10 at Dal Hall, National Theatre of Korea**
- **12 August 2014, 19:30 at Choonchun Performing Arts Center, Choonchun, Kangwon-do***
- **13 August 2014, 20:00 at Seoul Arts Center (Combined Choir)**

Formed in 1995 by Bengt Ollén, Sofia Vokalensemble is a choir with a great love for music, and music of Bach, Poulenc, Pärt and Schnittke recurs frequently in their repertoire. They have also premiered pieces by Mäntyjärvi, Sixten and Rehnqvist, among others.

The choir of 32 singers is based in Stockholm, Sweden and has appeared throughout Europe, winning many prizes, as well as in South Africa, Venezuela and Hong Kong.

www.sofiavokalensemble.com ●

DAEJEON CIVIC YOUTH CHOIR

- **11 August 2014, 14:30-15:00 at Hae Hall, National Theatre of Korea**

The Daejeon Civic Youth Choir, "The dream tree in Daejeon", was established in Daejeon in 1982. The Choir with its exceptional skills and advanced technique creates a new landscape in choir culture through its regular concerts, special concerts and charity concerts, held more than 30 times a year.

The Daejeon Civic Youth Choir expanded its sights in 1988 appearing at the 14th International Youth Music Festival in Kumamoto. They have created two musicals, "The singing songs, calling all kinds of birds" (in 2000), and "The lightning beetle's songs" (in 2009) which have garnered much recognition and praise for building up character for young people. They also have appeared at the Edinburgh Festival and in Chichester as cultural ambassadors.

The slogan of the Choir: "The soaring Daejeon, The achieving citizen's dreams" helps to bring to life the creative learning and singing of this beloved choir of Daejeon. ●

UNIVERSITY OF MARYLAND CHAMBER SINGERS

- **11 August 2014, 20:25-21:10 at Hae Hall, National Theatre of Korea**
- **12 August 2014, 19:30 at Gunsan Arts Center, Gunsan, Jeollabuk-do***
- **13 August 2014, 13:00-13:25 at Dal Hall, National Theatre of Korea**

The University of Maryland Chamber Singers is the elite choral ensemble of the School of Music specializing in repertoire from the Renaissance, Baroque and Contemporary periods. Chosen by audition from undergraduate and graduate students the UMD Chamber Singers appear annually with the National Symphony Orchestra at the Kennedy Center with conductors such as Helmuth Rilling and Christophe Eschenbach. Edward Maclary is the conductor.

www.music.umd.edu/ensembles/choirs ●

TÚUMBEN PAX

- **11 August 2014, 19:30 at Samsung Art Center, Jeonju, Jeollabuk-do***
- **12 August 2014, 12:00-12:25 at Dal Hall, National Theatre of Korea**
- **12 August 2014, 19:30-20:15 at Hae Hall, National Theatre of Korea**

Túumben Pax is a female vocal sextet founded in 2006 by Lucía Olmos. The group is known for its pioneer work in the interpretation of contemporary music in Mexico.

Túumben Pax has performed more than 40 world premieres of works composed especially for them, performing in many Central American countries as well as in Spain. Its main objective is to promote the composition of vocal music, creating a close link between the creative process and the interpretation of music works.

Jorge Córdoba is the conductor.

www.tuumbenpaax.com ●



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YOUTH CHOIR OF CASABLANCA

- **11 August 2014, 19:30 at Samsung Art Center, Jeonju, Jeollabuk-do***
- **12 August 2014, 12:30-12:55 at Dal Hall, National Theatre of Korea**
- **12 August 2014, 20:25-21:10 at Hae Hall, National Theatre of Korea**

Created in 2006 and composed of 20 singers from different backgrounds united by their love of choral singing the Youth Choir of Casablanca strives to vary types of singing and thus has a more varied repertoire.

The Choir has presented concerts throughout Morocco and abroad. Recent appearances have included the 20th Choralies of Vaison-La-Romaine and the Festival Nancy – Voices of the World. Adnane Matrone is the conductor. ●

LEIOA KANTIKA KORALA

- **12 August 2014, 13:00-13:25 at KB Haneul Youth Theatre, National Theatre of Korea**
- **12 August 2014, 20:00 at Goyang Aram Nuri Theatre, Goyang, Gyeonggi-do***
- **13 August 2014, 13:30-14:15 at Hae Hall, National Theatre of Korea**

Created by its conductor, Basilio Astúlez, at the Leioa Municipal Music Conservatory (Spain) in 2000 it has grown into a 45-member choir, with boys and girls aged 10 to 18 who are students at the center. The goal has been to make young people enthusiastic about choral music by expanding their musical training with repertoire that has great variety and wealth of styles.

The Basque-based choir has traveled throughout Spain as well as many parts of Europe and Mexico. The choir has made 5 recordings and premiered more than 30 works of international composers.

www.leioakantikakorala.com ●

VOCALESSANCE ENSEMBLE SINGERS

- **11 August 2014, 19:30 at Samsung Art Center, Jeonju, Jeollabuk-do***
- **12 August 2014, 13:00-13:25 at Dal Hall, National Theatre of Korea**
- **12 August 2014, 21:15-22:00 at Hae Hall, National Theatre of Korea**
- **13 August 2014, 20:00 at Seoul Arts Center (Combined Choir)**

Minnesota is home to one of the true international gems in choral music, the VocalEssence Ensemble Singers. Founded by conductor Philip Brunelle and associate conductor Sigrid Johnson the choir of 32 singers has been heard by millions of listeners throughout the USA, as well as in Europe. The choir is known for its superbly blended sound, vivid personality, and interest in commissioning composers worldwide (over 170 premieres to date).

The Ensemble Singers have a rich history of choral outreach programs in schools and cities both in the USA and Mexico. They believe it is their responsibility to share their choral gifts with others. The choir has a yearly subscription series of concerts plus radio appearances and recordings. The Ensemble Singers have appeared on 2 World Choral Symposia – 1999 (Rotterdam) and 2002 (Minneapolis).

www.vocalescence.org ●

SEOUL METROPOLITAN JUNIOR CHORUS

- **12 August 2014, 13:30-14:15 at Hae Hall, National Theatre of Korea**

The Seoul Metropolitan Junior Chorus was established in 1964 by the city of Seoul with the motto: “Sing Sweetly with Pleasant Smiles and Happy Spirits”. The choir performs classical Western music as well as traditional children’s songs from around the world.

Their first tour was to Japan in 1972 and since then they have toured the USA, Europe, Hong Kong and throughout Korea. Hak-Yeon Won is the conductor. ●

MANADO STATE UNIVERSITY CHOIR

- **12 August 2014, 14:30-15:15 at Hae Hall, National Theatre of Korea**
- **12 August 2014, 17:45-18:15 at Dal Hall, National Theatre of Korea**
- **13 August 2014, 19:30 at Nowon Arts Center, Seoul***

The Manado State University Choir comes from the Indonesian province of North Sulawesi, a mixed voice chamber choir of 24 singers. They perform a wide range of repertoire, from early music to contemporary pieces of the Western canon, from traditional Indonesian music choreography to popular music and Southeast Asian choral music. MSUC re-imagines choral music as a contemporary convergence of cultures expressed in drama, dance and song.

Their repertoire is culturally, religiously and linguistically diverse and its processes incorporate improvisation, experimentation, and cross-cultural juxtaposition. MSUC endeavors to build bridges to other cultures and communities helping to create a peaceful, nonviolent world in which music and cultural life can flourish for all. They have appeared throughout Asia, Europe and the USA. André de Quadros is the conductor.

13 – 18 July 2015

Artistic Director and Chairman of Organising Committee

Prof. Leon Shiu-wai TONG

CHOIR

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Competition Categories and Awards

A1	Children Choir, SA voices (Aged 12 and under)
A2	Children Choir, SA voices (Aged 16 and under)
B1	Youth Choir, SA voices (Aged 29 and under)
B2	Youth Choir, TB voices (Aged 29 and under)
B3	Youth Choir, SATB voices (Aged 29 and under)
C	Contemporary Music, any voice combination (Aged 29 and under)
D	Folklore, any voice combination (Aged 29 and under)
E	Show Choir, any voice combination (Aged 29 and under)
F	Ensemble Singing, any voice combination (Aged 29 and under; max. 16 singers)

Grand Prize	Cash Prize	Category
Choir of the World	HKD 40,000	A to F
Jury's Prize	HKD 20,000	A to F
Best Commissioned Piece	HKD 10,000	A to F
Best Conductor	HKD 5,000	A to F
Champion in Category	HKD 3,000	A to F
Best Stage Effects		A to F
Best Interpretation		A to F

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Sofia Vokalensemble conducted by Mr. Bengt Ollén (Sweden)
Sydney Children's Choir conducted by Ms. Lyn Williams (Australia)
- More than 10 master classes and workshops conducted by international choral experts
- Conducting Master Course conducted by Mr. Dénes Szabó (Hungary) and demonstrated by Pro Musica Girls' Choir (Hungary)
- Mass chorus conducted by Dr. Brady R. Allred (USA) and Mr. Mark Anthony Carpio (Philippines) performed by outstanding local choirs
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APPLICATION STARTS NOW!

Choirs apply before 15 November 2014 can enjoy a 10% early-bird discount. Application deadline is on 31 December 2014.

For more information and updates: www.hktreblechoir.com/wyccf

Contact

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Email: wyccf@hktreblechoir.com

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FUSION VOCAL ENSEMBLE

- 12 August 2014, 19:30 at Mapo Arts Center, Seoul*
- 13 August 2014, 14:20-15:05 at Hae Hall, National Theatre of Korea
- 13 August 2014, 17:45-18:10 at Dal Hall, National Theatre of Korea

Formed by Dr. Debra Shearer-Dirié in 2009, Fusion has become known for its performances of diverse repertoire with exceptional beauty. The group includes some of Brisbane, Australia's best ensemble singers, allowing them to remain dedicated members of their own choirs, and also singing for short and intensive periods with highly experienced musicians from other groups.

While not all of Fusion's programming is thematic, the ensemble has produced a number of concerts which creatively explore a particular subject or idea through the confluence of music, text and images.

www.fusionvocalensemble.org ●

NANIWA CHORALIERS

- 12 August 2014, 20:00 at Goyang Aram Nuri Theatre, Goyang, Gyeonggi-do*
- 13 August 2014, 15:10-15:55 at Hae Hall, National Theatre of Korea
- 13 August 2014, 18:15-18:45 at Dal Hall, National Theatre of Korea

Naniwa Choraliers is a male choir founded in Osaka, Japan in 1993 with their motto, "to be Smart and Cool". Under the direction of their founder and conductor Keishi Ito, they have performed throughout Japan, in Asia and in Canada. Their 15 recordings include familiar repertoire as well as state-of-the-arts choral music from all over the world.

<http://nanikora.fc2web.com> ●

World Vision's Korea Children's Choir

- 13 August 2014, 19:00 at Seoul Arts Center

In 1950, after traveling extensively in China and Korea as an evangelist, Dr. Bob Pierce started World Vision as a way for Americans to respond to the needs of countless widows, orphans and vulnerable children. In 1960, in the aftermath of the Korean War, Dr. Pierce brought a group of Korean orphans to the United States to sing in churches and public venues in order to raise awareness to the plight of children. World Vision's Korea Children's Choir was the voice for thousands of neglected children who were served through the ministry of World Vision in those early years. The choir toured the U.S. on numerous occasions from 1960 to the 1980s, appearing at Carnegie Hall and the White House. Today choir members are no longer selected from orphanages but among mainstream, talented youth who continue to carry on the choir's original mission: to be a voice for the voiceless. World Vision's Korea Children's Choir is conducted by Hee Churl Kim. ●

Suwon Civic Chorale

- 13 August 2014, 19:00 (Korean Combined Choir) at Seoul Arts Center

Aspiring "World's Premier Harmony" and "World-class choral ensemble with best choral music", Suwon Civic Chorale was founded in 1983 and has performed numerous times including at the 4th World Symposium on Choral Music, the Oregon Bach Festival in the USA and assumed the role as cultural ambassador in promoting cultural arts. Suwon Civic Chorale throughout China, the USA and Europe with its music director In-Gi Man.

Performances by the Suwon Civic Chorale receive enthusiastic support as they combine ballet and choral music, through encounters with modern dance. By presenting new repertoire not yet introduced to the local community Suwon Civic Chorale is opening a new era for Korean choral music with its ceaseless academic. In 2011 the Chorale made their first appearance in Africa (in Uganda). ●

영감

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Conductor Biographies

Anton Armstrong is the Tosdal Professor of Music at St. Olaf College and Conductor of the St. Olaf Choir (USA), a position he assumed in 1990. A graduate of St. Olaf College, Armstrong earned a Master of Music degree at the University of Illinois and the Doctor of Musical Arts degree from Michigan State University. He also serves as editor of a multicultural choral series for earthsongs Publications. In June 1998, he began his tenure as founding conductor of the Oregon Bach Festival Stangeland Family Youth Choral Academy. In 2001, Dr. Armstrong served as a conductor of the World Youth Choir, leading them in concerts in Venezuela and the United States. Active as a guest conductor and lecturer throughout the USA and internationally, Dr. Armstrong is serving as the Co-Chair of the Artistic Committee of WSCM10.



Basilio Astulez (Spain) teaches choral singing at the Leioa Municipal Music Conservatory and found the Leioa Kantika Korala youth choir in 2000. From 1994 to 2005 he taught choral singing at the Alegría-Dulantzi Music School in Álava. He was also conductor of Alaitz Abesbatza in Vitoria-Gasteiz and in 1999 founded the women's chamber group, Vocalia Taldea.



Mr. Astulez graduated in Fine Arts from the University of the Basque Country and studied music at Vitoria-Gasteiz. He trained as a conductor at the Euskal Herria Choral Federation. He has received special awards for his conducting at several festivals and is frequently a jury member for choral competitions in Spain and abroad.

The work of **Frieder Bernius** has received great acclaim throughout the world both as a conductor and teacher. He is the artistic director of the Kammerchor Stuttgart, Barockorchester Stuttgart, Hofkapelle Stuttgart and the Klassische Philharmonie Stuttgart - all of which he founded. He has performed throughout the world, has directed the World Youth Choir four times, the European Youth Choir, and has appeared as conductor with the London Philharmonic, Deutsche Kammerphilharmonie Bremen and the Stuttgarter Kammerorchester.



In 1987 he founded the International Festtage Alter Musik Stuttgart – a festival of historically informed performances and a widely recognized source for rediscovering forgotten musical treasures. He has recorded more than 90 recordings and has received some 30 international awards. In 2009 he completed the edition of Mendelssohn's sacred works. Frieder Bernius was awarded the Bundesverdienstkreuz am Bande for his services to German musical life in 1993 and the Robert Edler Prize for Choral Music in 2001. In 2009 he was honored by the City of Leipzig with the Bach Medal.

Philip Brunelle (USA), artistic director and founder of VocalEssence and conductor of the Ensemble Singers has made his lifelong mission the promotion of the choral art in all its forms, especially rarely heard works of the past and important new music. He has conducted symphonies, choral festivals and opera on six continents, is editor of two choral series for Boosey & Hawkes and chair of the Walton Music review board.

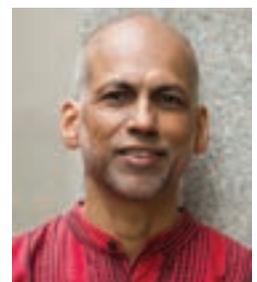


Philip is a vice-president of IFCM and is serving as Executive Director for this Symposium, having served in a similar capacity for the 2002 Symposium in Minneapolis. He also served on the Artistic Committee for the Symposia in 2008 (Copenhagen) and 2011 (Argentina). He holds five honorary doctorates and has received medals from Norway (Commander of the Royal Norwegian Order of Merit), the United Kingdom (Honorary Member of the Order of the British Empire), Mexico (Ohtli Recognition Award), Sweden (Royal Order of the Polar Star) and Hungary (Kodály Medal). He has also been honored by Chorus America with their highest lifetime achievement award and the Weston H. Noble Lifetime Achievement Award, given by the North Central American Choral Directors Association (ACDA).

Composer and conductor, **Jorge Córdoba** (Mexico) received most of his musical education at the National Conservatory of Music in Mexico. He has won several prizes in international festivals as both composer and conductor. In 2002 he was one of 10 composers commissioned to write an a cappella work for the World Choral Symposium in Minneapolis. Since 2001 he has served as host for a radio program, "Trends of our present music" in Mexico City. He is the conductor of Túmben Pax and has served as resident composer and conductor in festivals throughout Central America, North America and China. In 2008-2010 he served as composer-in-residence with VocalEssence in Minneapolis for their Cantaré program.



André de Quadros, conductor, scholar, music educator, and human rights activist, has conducted and undertaken research in over 40 countries. He is a professor of music at Boston University where he also holds positions in African, Asian and Muslim studies, and in the university's Prison Education Program. He is music director and conductor of the Manado State University Choir and artistic director of the London International Music Festival. As Artistic Director of Aswatuna – Arab Choral Festival and annual festivals in Indonesia he collaborates in the development of artistically innovative and socially responsive choral projects. He is the editor of *The Cambridge Companion to Choral Music* (Cambridge University Press) and since 2008 has partnered in projects with Palestinian and Israeli choral musicians in Jerusalem and Galilee and in the Arab world.



Born in Hong Kong, **Kathy Fok** joined the Hong Kong Children's Choir in 1995 and was appointed music director in 1997. She has conducted workshops and masterclasses in Canada, Australia, Singapore, Malaysia and Indonesia and is frequently invited as an adjudicator for singing and music competitions, as well as guest conductor. She received her Bachelor's degree in composition and Master's degree in choral conducting from the Moores School of Music, University of Houston and while there she conducted many community choirs including the choir of the Houston Cultural Centre. She has conducted the Hong Kong Children's Choir twice (a great honor) at the World Conference for the International Society for Music Education.



Deokkyu Kim is the dean of the College Arts & Physical Education department at Joongbu University. She holds degrees in music compositions from Mokwon University (South Korea), the Universitat Regensburg (Germany) and studied choral conducting at the University of Southern California (USA).



In 1997 she was appointed principle conductor of Daejeon Civic Youth Choir and under her strong leadership the Choir has participated in festivals in Japan and the United Kingdom. Furthermore, as a professor at Joongbu University she opened a new graduate course in choral conducting. Currently an active member of the International Choir Olympic Committee she has been invited three times to serve as artistic director and conductor of DCYC.

José Galván (Mexico) is the founder and artistic director of Voz en Punta. He has had a lifelong love for singing since he was very young and later began vocal studies at the National University School of Music. Later he graduated from the Cardenal Miranda Institute. Through his work with Voz en Punta he has worked with great artists such as Carlos Fuentes, The King's Singers and Bobby McFerrin, to name a few. Last year he was artist-in-resident in Minnesota with VocalEssence for their Cantaré program.



Artistic Director of World Vision Children's Choir, **Hee Churl Kim** studied choral conducting under conductor Hak Won Yoon in Chung-Ang University. At Georgia State University he studied with Dr. John Heberlen, who was the president of ACDA.



After returning to Korea in 1997, he conducted many choirs, such as the World Vision Korea Children's Choir, Gwang-Myung City Women's Chorale, and Sung-Nam City Teacher's Choir. He also taught at Chung-Ang University and served as a board member of the Korean Church Music Association. Currently, he is the conductor of Gwacheon City Women's Choir, which is the only professional women's choir in Korea. In 2004, he became an Artistic Director and Administrative Director of the World Vision Korea Children's Choir. In 2009, he made a film entitled 'You and You' with the World Vision Korea Children's Choir under director Je Hyun Park, one of the famous movie directors in Korea. As an artistic director, he has been hosting the International Children's Choir Festival every three years inviting the most prestigious choirs from around the world to help poor and devastated children worldwide. In 2013 he was awarded the Prize from the Andrea O. Veneracion International Choral Festival Folk Music Division with the World Vision Korea Children's Choir.

Keishi Ito (Japan) is conductor of the Naniwa Choraliens with whom he has served for 10 years. He graduated from Doshisha University in postmodern arts and has served as a professional conductor for many community choruses. He has toured with the Naniwa Choraliens in Asia, Europe and the USA. He has served on numerous choral juries and is published as a song writer some choral music.



Nam-Gyu Jung has been music director of the Wonju Civic Chorale since 1997. His tenure at Wonju is one of the longest among Korean conductors of professional city choirs. He is a board member of Korean Choral Directors Association as well as conductor of the Wonju Ladies' Singers. He teaches at Gangwon University and Gangneung-Wonju Univeristy.



Ambroise Kua Nzambi Toko (Democratic Republic of the Congo) is conductor of the African Youth Choir (2012-13) as well as manager and conductor of "Choeur La Grace". He is also director of the African Academy of Choral Music and director of the cultural center Espace AKTO.



As a composer he has more than 120 choral pieces in his catalogue and from 1993-2004 was an assistant professor at the University of Kinshasa and University Kongo. From 2005-2010 he was president of the Congolese Federation for Choral Music. In 1996 he was co-founder and general secretary of the Congolese Christian Choir Union.

Sylvain Kwami Gameti (Togo) is the new conductor of the African Youth Choir. Passionate about African music he has served with the National Choir of Togo and is professor of music and director of the Institut de Musique du Togo and first president of the Togolaise Association of Composers of Choral Music.



Sang-Hoon Lee, former artistic director and conductor of the National Chorus of Korea, graduated from the Seoul National University and the University of Mannheim, Germany. He served as an artistic director of the Seongnam City Chorus and artistic director of the Bucheon Philharmonic Orchestra Chorus. He was elected President of the Municipal Chorus Association and President of the Korea College Chorus Association. He is also a teacher at the college of Arts of the Sung-Kyul University, Vice Chairman of the Korea Federation for Choral Music, Executive Secretary of the Korea Choral Directors' Association and Board member of the Korea Church Music Association.



Sang-Kil Lee is music director of the Anyang Civic Chorale. He has guest conducted National Chorus of Korea and the Civic Chorales in Daegu, Busan, Seongnam, Daejeon, Suwon, Goyang, Seoul, Wonju, Bucheon, Kwangju, and Pohang. Previously he was music director of the Suwon Civic Chorale (1983-2001) and the Daegu Civic Chorale (2002-2006). He is currently chairman of the Korean Federation for Choral Music as well as the Korean Church Music Association. Also, he is co-chair of the artistic and executive committees for the 10th World Symposium on Choral Music and will conduct Brahms' "Requiem" on the final Symposium concert.



Edward Maclary (USA) became the director of choral activities at the University of Maryland School of Music in 2000. Under his direction the UMD Choirs have toured throughout Europe and North America, including the Chamber Singers, the most elite of the School of Music's six full-time choral ensembles. Maclary maintains an active schedule as guest conductor for choral festivals and honors choirs throughout the USA and around the world. Last year he served as artist-in-resident for the Eastman School of Music Summer Choral Institute. He received his Doctor's degree in conducting from Indiana University School of Music, after having received a graduate degree in musicology from Boston University.



Adnane Matrone (Morocco) is a songwriter, guitarist and conductor. He began his musical training at the Conservatory of Music and Dance in Rabat, is currently a leading guitarist in Morocco and created the first classical guitar competition in Rabat. He has been a choir conductor for over 15 years, led the national choir and now leads four choirs in Casablanca. He founded the association "Maroc en Choeur" in 2010 and the various choirs joined together for their first concert in 2011. Mr. Matrone has composed many pieces for choir and has hosted several conferences in Morocco and abroad on topics related to choral singing.



Chifuru Matsubara (Japan) is permanent conductor of the Tokyo Philharmonic Chorus. He studied at the Kunitachi College of Music in Tokyo and the Sibelius Academy in Helsinki. He has conducted the Helsinki University Male Choir, the radio choirs of Finland and Latvia, the Polish Chamber Choir and Estonian Philharmonic Choir and served as an assistant to Erkki Pohjola and the Tapiola Choir. Among his recordings is one with the Tokyo Philharmonic Chorus of Japanese choral music. He has published the Japanese edition of "Tapiola Sound" and "Jean Sibelius – His Life as Seen Through His Symphonies".



Grandson of the Norwegian composer and conductor Knut Nystedt, **Håkon Daniel Nystedt** (Norway) grew up in an environment surrounded by choral music, beginning his studies at the Norwegian Academy of Music. While he was still a student he was appointed chief conductor and artistic director for the Oslo Chamber Choir and the Norwegian contemporary music choir, Ginnungagap. As an orchestral conductor he has worked with the Oslo and Bergen Philharmonic Orchestras, and the Trondheim and Tromsø Symphony Orchestras among others. He arranges music himself and has developed connections with composers who have the ability to write for Norwegian folk singing. Since 2009 he has been involved in an exclusive educational project in Denmark for conductors studying with Giancarlo Andretta and Michael Schönwandt among others.



Bengt Ollén has led the Sofia Vocalensemble since 1995 with great passion and an undying enthusiasm, making it a positive and resolute choir through musical development. His vision is to create music “beyond the notes”. - music that is beautiful and also moves the listener. He works on strengthening the choir’s group dynamics, using methods such as improvisation and communication among the singers to make the music succeed. Bengt is frequently engaged as an adjudicator in competitions, as a guest teacher and conductor at festivals, workshops and concerts both nationally and internationally. Since 1994 he has been a teacher of choir singing at Stockholms Musikgymnasium.



Zimfira Poloz (Canada) first established her musical credentials in Kazakhstan, founding the country’s first Choir School. She served as artistic director and conductor of the school’s Concert Choir, “Koktem”, which traveled around the world as a prize-winner at choral competitions and festivals. Upon her arrival in Canada she was first a member of the Toronto Children’s Chorus artistic staff. she is now the artistic director for both the Hamilton Children’s Choir and the High Park Choirs of Toronto and lectures on ‘Vocal Pedagogy for Young Choirs’ at the University of Toronto. She is the recipient of the Honoured Representative of Education of the Republic of Kazakhstan Award, the City of Hamilton’s V.I.P. Award, and the Leslie Bell Prize Award for Choral Conducting from the Ontario Arts Council.



Dr. **Shin-Hwa Park** (South Korea) is director of the Ansan City Choir, professor at Ewha Womans University, past president of the Korean Choral Directors Association, vice president of the Korean Federation of Choral Music, director of the Ewha Chamber Choir and broadcasting host for FEBC-FM Christian radio. He also directs the 150-voice Calvary Choir of Young-Nak Presbyterian Church. Dr. Park received his Bachelor’s and Master’s degrees from Yonsei University in Seoul and his Doctor’s in Musical Arts from the University of Colorado (USA). He was the first winner of the Ulrim grand prize in 2004 and received the Ansan art prize the same year. He often serves as a juror for choral competitions both in Korea and abroad.



Camilo Santostefano (Argentina) graduated from the Music Conservatory of Morón and the National Institute of Arts. He is conductor of MusicaQuantica I voces de camara, conductor of the Academic Orchestra and Choir of the National School in Buenos Aires, and Chair of the Teaching School No.1 in Buenos Aires. As a composer he has received awards for several of his works and he is founder and musical conductor of Lírica Lado B, an opera company with whom he has premiered operas new to Argentina by Telemann, Haydn, Soler and Sullivan. He is teaching presently at the Conservatorio de la Ciudad de Buenos Aires “Astor Piazzolla” and in the School of Music Juan Pedro Esnaola.



Grzegorz Pecka (Poland) is a graduate of the Musicology Department of the Catholic University of Lublin and Choir Conductorship at the Academy of Music in Bydgoszcz. Since 1998 he has been the conductor and artistic director of the Choir of the John Paul II Catholic University of Lublin and has participated with them in many international choir festivals and competitions in Poland and abroad.



Dr. **Jo-Michael Scheibe** (USA) chairs the Thornton School of Music’s Department of Choral and Sacred Music at the University of Southern California where he conducts the USC Chamber Singers, teaches choral conducting and choral methods, and supervises the graduate and undergraduate choral program. Among many positions with the American Choral Directors’ Association he most recently served as National President, 2011-13. Under his leadership ensembles have performed at 6 National ACDA Conventions as well as many regional and state conventions. Scheibe’s artistic collaborations have included performances with Luciano Pavarotti, José Carreras, Salvatore Licitra and Kenny Loggins, among others. He is in frequent demand nationally and internationally as a clinician, conductor, and adjudicator for choruses at the university, community college, community and secondary levels. He received his Doctor in Musical Arts from the University of Southern California and his Bachelor’s and Master’s from California State University at Long Beach where he was presented with the Distinguished Alumnus award.



A graduate of the Vocal Section of Osaka Kyoiku University **Kayoko Shibuya** (Japan) continued her studies in musical education and in 1990 became a member of a theatrical company, “Yama-no-Ongakusy”. She has performed as a soprano vocalist and given many concerts as a member of the group, “BANANAN”. In 1995 she was invited to become the conductor and instructor of Ikeda Junior Choir of Ikeda-city, Osaka. Every year she instructs more than 250 children in musical education and works as a part-time teacher at the Osaka International College.



Dr. **Debra Shearer-Dirié** (Australia) maintains an active career as a choral conductor, music educator, clinician and scholar. Originally from Perth, Western Australia she studied at Indiana University (USA), receiving her Master’s in Music Education and Doctor of Music in Choral Conducting. In 2000-2001 she was artistic director of the Northwest Girlchoir in Seattle, Washington. In 2003 she was appointed musical director of the Brisbane Concert Choir and in 2006 founded the Vox Pacifica Chamber Choir. In 2009 she founded Fusion and in 2010 began her work with Vintage Voices, a group of singers ages 60 to 96!



With these ensembles she continually searches for opportunities to collaborate with other musical groups, composers, dancers, visual artists, and multi-media experts. She currently serves as editor of the Australian National Choral Association’s Publication and serves on its National Council. She is in demand as an adjudicator for choral festival and Eisteddfods within the Asia-Pacific region.

Jennifer Tham (Singapore) is best known for her work with the Singapore Youth Choir (now the SYC Ensemble Singers) which she has directed since 1986. She is also artistic director of the Young Musicians’ Society which runs the First Aid for Choirs and Conductors workshop series as well as the Kodaly Seminar Asia for music pedagogues and choir conductors. She was artistic director of the Asia South Pacific Symposium on Choral Music in 2001 and on the artistic committee for the 7th World Choral Symposium in 2005. She is a Board member of IFCM and helps coordinate the Asia Pacific Choral Council. In 2012 she was conferred the Cultural Medallion, the nation’s highest arts accolade, by the President of the Republic of Singapore for her contribution in shaping Singapore’s cultural landscape. She received her training as a composer at the Simon Fraser University in Vancouver, Canada and has chaired and spoken on panels at conferences in Singapore, Sweden, Estonia, Denmark and Lithuania.



Hak-yeon Won (South Korea) has been conductor of the Seoul Metropolitan Junior Chorus since 2006. Since that time he has led the choir in tours to Hungary and Germany. In 2009 he conducted SMJC in a commemoration concert for the 200th anniversary of the birth of Haydn and death of Mendelssohn.



Brad Wells (USA) is founder and artistic director of Roomful of Teeth and, as a conductor, singer and composer he oversees and teaches studio voice and leads courses in conducting, arranging and voice science and style. He has held conducting positions at Yale University, Trinity College, the University of California at Berkeley and California State University, Chico. A champion of Estonian choral music he has led the U.S. premieres of works by numerous Estonian composers and has lectured and published articles on the physiology and acoustics of non-classical vocal styles. Wells received his Doctor of Musical Arts from Yale University, his Master of Music from the University of Texas at Austin and his Bachelor’s degree from Principia College. As a singer he has performed and recorded with Paul Hillier’s Theatre of Voices and the Philharmonia Baroque Orchestra.



Hak-won Yoon (South Korea) for 40 years led the World Vision Choir, Dae-woo Chorale, Seoul Ladies' Singers and Incheon City Chorale raising the standard of Korean choruses and making choral music popular to the public. He is called the "Eric Ericson of Korea". He successfully held positions as chief director of the Korea Federation of Choral Music, director of the IFCM World Choral Federation, dean of Chungang University School of Music and is presently music director of Far-East Broadcast Yoon Hak-won Choral, director of the Korea Choral Conductor Academy and senior conductor and artistic director of the Incheon City Chorale. He received his education at Yonsei University and the University of Lowell, with an honorary doctoral degree from Midwest University.



Professor **Yalungerile** (Inner Mongolia) is a vice president of the China Choral Music Association, conductor of the Chinese National Song and Dance Troupe and guest professor in the Conducting Department of the Central Conservatory of Music. She is also artistic director of the Tsinghua University Choir and the Inner Mongolian Children's Choir. Yalungerile was born in Inner Mongolia and graduated from the Shanghai Conservatory. For the past 20 years she and the Inner Mongolia Youth Choir have traveled the world performing throughout Europe, North America, and Asia. She has served on the panel for many international choral competitions.



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Lecture Descriptions

Lecturer Biographies

Elise Bradley: THE INTERNATIONAL PHONETIC ALPHABET – HOW TO TEACH CHORAL TEXTS IN ANY LANGUAGE

- 7 August 2014, 9:15-10:30 at Studio Byeol, National Theatre of Korea
- 8 August 2014, 9:15-10:30 at Studio Byeol, National Theatre of Korea

The International Phonetic Alphabet (IPA) is a system that can be used very successfully to transcribe choral texts into a series of symbols, allowing conductors to teach – and choristers to sing – music in any language. In essence, IPA standardizes the pronunciation of vowels alongside the understanding of vocal technique. Through unified vowels and healthy sung resonance, the singer can achieve excellent intonation and varied tonal colors.

As a long-time advocate of IPA Elise Bradley uses this tool in teaching choral music with the Toronto Children's Chorus of which she is Artistic Director. In addition to repertoire in Canada's two official languages (English and French) they include European languages as well as Canada's First Nations dialects, Japanese, Māori, Korean, Serbian, Swahili and Zulu. With the use of IPA young choristers have been able to master the intricacies of these disparate languages, allowing them to perform with succinct and unified intonation.

Email: elise@torontochildrenschorus.com ●

Lori Keyne: CREATING MUSIC FOR A BORDER-FILLED WORLD

- 7 August 2014, 9:15-10:30 at Dal Hall, National Theatre of Korea
- 9 August 2014, 16:15-17:30 at Room B1F, Hae Hall, National Theatre of Korea

On the USA/Mexico border between Arizona and Sonora where arts education has been cut dramatically in rural regions, a bi-national arts experiment began in the last few years with musicians from both countries combining forces to share their rich, diverse heritage as border dwellers.

This lecture describes a number of successful collaborations that allowed participants from both the USA and Mexico to perform together, listen to each other and gain mutual respect. The positive understanding that developed through these experiences has led to the sharing and creation of innovative choral repertoire – the music encompasses universal human struggles, dreams and hopes, encouraging interculturalism and civility between participating musicians. Focus will be placed on the varied repertoire used and created for exchanges as well as the challenges, hopes and aims for future collaborations.

Email: keynel@cochise.edu ●

Stéphane Grosclaude: LEO SINGS! Diversity of singing practices in Europe – How do we sing and teaching singing in Europe, and what do we sing?

- 7 August 2014, 9:15-10:30 at Room B1F, Hae Hall, National Theatre of Korea
- 7 August 2014, 10:45-12:00 at Room B1F, Hae Hall, National Theatre of Korea

Taking as a starting point the idea that the exchanges, different viewpoints, technique and repertoires make people and practices evolve, 8 partners from 5 countries have joined together to create LEO SINGS! One hundred voice professionals working and cooperating on the complements between individual and collective sing, focusing on education and its tools, training courses, diplomas, repertoires, employability and mobility of singers and project have considered the place of singing in society to study its cultural and universal values through LEO SINGS!

The program desires to promote vocal practices by weaving an exchange network of innovative programs, initiating new forms of cooperation and strengthening the links between participants/institutions enabling them to collect, share and spread a great deal of resources, recommendations for public authorities and government organizations and to imagine further cooperation. The lecture proposes a presentation of the results of the first two sessions, sharing questions and ideas in an open discussion on the continuity of the presentation.

Email: contact@pfi-culture.org ●

Harald Jers: THE FASCINATION OF CHORAL SOUND – CHOIR SINGING FROM AN ACOUSTIC POINT OF VIEW

- 7 August 2014, 10:45-12:00 at Cultural Space San National Theatre of Korea
- 8 August 2014, 10:45-12:00 at Cultural Space San National Theatre of Korea

What most choir singers have in common is that they are fascinated by the choral sound which provides them with contentment. Singing in a choir gives a feeling of being carried by the sound of other singers and an impression of being enclosed by the music. With an audience this communication may touch and move the listeners.

In this lecture the points above will be analysed from an acoustic point of view and some basic acoustic principles of acoustics will be presented. By means of visualization of choir sound it will give interesting insights in understanding the mystery of choral sound. Furthermore, the participants themselves will experience some aspects by singing specially chosen and composed exercises and repertoire to learn more about the coherences of intonation, choir sound and interactions with room acoustics. This knowledge can be used to draw conclusions for the daily rehearsal and concert situation and, perhaps, explain why we are fascinated by singing in choirs.

Email: h.jers@gmx.de ●

Hae-Jong Lee: A LINGUISTIC APPROACH TO A BEAUTIFUL CHORAL TONE

- 7 August 2014, 10:45-12:00 at the Studio Byeol, National Theatre of Korea
- 8 August 2014, 16:15-17:30 at the Studio Byeol, National Theatre of Korea

This lecture will explore a linguistic approach to clear diction and flowing choral tone using consonants and vowels systematically, especially focusing on voiced consonants, such as l, z, v, th, m, n, and ng. Therefore, participants will experience a beautiful vocal/choral onset and an effective appoggio, which is an essential technique of breath management of good singing. In addition to experimenting with the benefit of correct use of voice (nasal, fricative and affricate) consonants, we will further examine how to execute stop consonants (p, t, k, b, d, and g) effectively to learn physical sensation of effective resonance, vocal onset, and breath management.

Email: hlee01@ysu.edu •

Johann van der Sandt: BOY, OH BOY! BOYS CHOIRS: DO THEY STILL MATTER?

- 7 August 2014, 10:45-12:00 at KB Haneul Youth Theatre, National Theatre of Korea
- 8 August 2014, 10:45-12:00 at Room B1F, Hae Hall, National Theatre of Korea

With ongoing debates as to whether single-gender education is advantageous for boys and research on the ‘missing males in choirs’ problem, this lecture will explore the perceived benefits and values to boys singing in Boys Choir, and establish educational grounds for the existence of boys choirs.

With on-going claims that ‘masculinity is under attack’ in modern society the lecture will emphasize the beneficial factors of boys choirs to aid the holistic education of boys. This lecture will emphasize the fact that single-gender education has more positive than negative outcomes, and support the argument that ‘an institution that brings boys together in a cooperative venture, that does not seek to defeat an opponent, is one means among many of creating the kind of reconstructed masculinity the world needs’. This lecture hopes to convince the listener that singing in a boys choir is beneficial to one’s health and development as a human being.

Email: sandtkorrel@gmail.com •

HongKy Cho: SPECIAL CHORAL EDUCATION FOR HEALING USING KODALY A CAPPELLA TEACHING

- 7 August 2014, 16:15-17:30 at the Studio Byeol, National Theatre of Korea
- 9 August 2014, 9:15-10:30 at the Studio Byeol, National Theatre of Korea

Human desire for various cultural and artistic education has been increasing as the quality of daily life improves. Cultural and artistic education can be categorized into two big streams – public education which mainly takes place in school, and social or extracurricular education. Outside of school, the cultural and artistic benefits are still increasing due to the expansion of welfare and social problems. This phenomenon contributes to the field by not only granting cultural experts with the opportunity to participate in artistic educational activity, but also in training local cultural experts, not to mention the social communication of art and culture.

This lecture is on the topic of the “A cappella Fantasia” program which applied the Kodaly A cappella Teaching method and an empirical choral education for healing as a cultural-artistic education for prisoner and army, worker, policeman, needy student, etc. This main purpose will be to better understand the field of choral education on a social cultural-artistic education level and encourage the training of choral educators. A PowerPoint presentation and a workshop with Kodaly a cappella teaching will be shown.

Email: chkodaly@hotmail.com •

Karen Cooksey: BEAUTIFUL BODIES, BEAUTIFUL MUSIC – enhancing music making through body awareness and practical applications

- 7 August 2014, 16:15-17:30 at KB Haneul Youth Theatre, National Theatre of Korea
- 8 August 2014, 10:45-12:00 at KB Haneul Youth Theatre, National Theatre of Korea

As singers and conductors we often say that “our bodies are our instruments”. However, we would never imagine a virtuoso instrumentalist neglecting, or even abusing, his or her valuable instrument the way we tend to do with our own bodies. We each have only one body to use for this lifetime. By learning how to better manage our body we are able to become happier, healthier, and more productive people and musicians.

During this lecture we will assess how we currently use our body – both in daily life and during demanding periods. Then, we will identify ways to adjust or compensate for the behaviors that challenge the body’s ideal state. Towards this end, we will explore a variety of bodywork methodologies such as medical physical therapy, kinesiology, soft tissue massage, chiropractic, ergonomics, Alexander Technique, Feldenkrais, yoga, and acupuncture/pressure. Armed with the ability to self-diagnose and the tools to self-treat, participants will be better able to create music.

Email: karen_cooksey@yahoo.com •

André de Quadros: MUSIC OF THE MUSLIM WORLD IS OUR MUSIC – REPERTOIRE AND STRATEGY

- 7 August 2014, 16:15-17:30 at Room B1F, Hae All, National Theatre of Korea
- 8 August 2014, 9:15-10:30 at Room B1F, Hae All, National Theatre of Korea

Choral music of the Muslim world is little understood or known due to three elements which are misunderstood and contested: Muslim music, Muslim world, and Muslim choral music. The Muslim world is vast, encompassing more than a quarter of the world's population, numbering more than 1.8 billion people stretching from North Africa through the Arab world to Turkey and Central Asia, and South and Southeast Asia. Frequently, the Muslim world is taken to refer to Muslim civilizations and including those minorities who are non-Muslims. It is in this sense that the Muslim world will be used in this lecture.

Looking with Western eyes, ears, and concepts of music, we may incorrectly classify Muslim religious recitation as music. This presentation will deal with the big question of Muslim choral music: What is it? Where does it exist? What are some representative examples? I will introduce participants to the breadth of Muslim culture, some Muslim songs, and the great diaspora of music of the Muslim world by singing a selection of pieces from different social and cultural contexts.

A significant aspect of the presentation will be strategies for including this music in performances and how to use them as a basis for improvisation.

Email: adq@bu.edu ●

Federico Bardazzi & Leonardo Sagliocca: THE SACRED CHORAL MUSIC IN THE ITALY OF THE 17th CENTURY

- 7 August 2014, 16:15-17:30 at Cultural Space San National Theatre of Korea
- 9 August 2014, 9:15-10:30 at Room B1F, Hae Hall National Theatre of Korea

The lecture will focus on the study and interpretation of choral repertoire in Italian sacred music of 17th century, analyzing particularly the specific style, vocal setting, pronunciation and intimate relationship between text and music.

This lecture will include group lessons of vocal technique applied to the repertoire being considered, in theoretical and practical information, study of the manuscripts and listening to recordings – all of this with audience involvement.

The 2 lecturers are renowned performers and promoters of Ensemble San Felice from Florence, Italy for the past 20 years. Focus will be especially on the sacred oratorios of Giacomo Carissimi, the *Vespro della Beata Vergine* 1610 by Claudio Monteverdi as well as works by Girolamo Frescobaldi and Francesco Maria Stiava.

Email Federico Bardazzi: info@ensemblesanfelice.com

Email Leonardo Sagliocca: director@florencechoirfestival.com ●

Japan Choral Association – Yoshihiro Egawa/Chiiko Kobari: CHORAL ACTIVITIES IN JAPAN – STUDY CASE IN TEACHING CHORAL MUSIC AT JUNIOR AND SENIOR HIGH SCHOOLS IN JAPAN, AND NEW REPERTOIRES FOR YOUTH CHOIR ON JAPANESE CHORAL MUSIC

- 8 August 2014, 9:15-10:30 at KB Haneul Youth Theatre, National Theatre of Korea

The lecture will speak about significant activities of the Japan Choral Association and focus on the JCA National Choral Competition, especially school choirs, with video clips. Also, there will be reporting on choral activities at public junior high schools that won gold prizes in recent competitions.

How do teachers teach and how do the students make efforts for music at the public school? This lecture will show how to train or study music every day at school and introduce new Japanese choral music for youth choirs.

Email Yoshi Egawa: y-egawa@jcanet.or.jp ●

Naomi Faran: CHOIR AND COMMUNITY

- 8 August 2014, 9:15-10:30 at Dal Hall, National Theatre of Korea
- 9 August 2014, 9:15-10:30 at Dal Hall, National Theatre of Korea

Singing creates a close, independent connection between singers and enables them to open their hearts to one another. Activity with and for the benefit of the community makes up a significant part of the Moran Choir's life and work. The lecture will share the Moran Choir methodology in the development of musical excellence as a means of helping underprivileged populations integrate into the mainstream as a predominant social goal.

All four of the Moran choirs: the Little-ones Choir, Youth Choir, Moran Choir and Moran Singers Ensemble combine outstanding singing with a variety of community activities undertaken jointly with youth at risk, special-needs children, pediatric cancer patients at Schneider Children's Hospital and young Ethiopian immigrants. The four choirs have worked for many years to create a common experience of joy and optimism, a meeting of different populations, education towards responsible citizenship and a valuable contribution on both individual and community levels.

The lecture will be in two stages; first, as a learning opportunity, and second, bringing an ensemble of 15 singers to make the presentation an experiential one.

Email: naomi@moran-choir.co.il ●

Bienvenido Constantino, Jr./Eliezer Yanson, Jr.: CREATING UNDERSTANDING AND BUILDING BRIDGES THROUGH CHORAL MUSIC OF THE PHILIPPINES

- **8 August 2014, 10:45-12:00 at Studio Byeol,
National Theatre of Korea**
- **9 August 2014, 16:15-17:30 at Studio Byeol,
National Theatre of Korea**

The Philippines is a country possessing unique choral traditions, award-winning choirs, and fascinating composers. Along with deep tribal roots, the musical practices of the Philippines are heavily influenced by European and American traditions. This fusion of influences creates a style that is distinctly Filipino. This lecture, geared towards the choral conductor, music educator, and ethnomusicologist provides a discussion on the music of some of the indigenous tribal groups of Palawan and Mindanao. Since these tribes are among the Philippines' most misunderstood and underrepresented minority groups, this session will provide an avenue for understanding the culture and music of these tribes.

This lecture will also offer an annotated list of choral works both published and unpublished on selected Philippine choral literature. In addition to listening to recorded examples, the audience will sing selected Philippine choral literature of Francisco Feliciano, Ryan Cayabyab, Eudenic Palaruan, Excelsis Betil, Rodolfo Delarmente, George Hernandez, John Parmintuan, Joy Nilo, Alejandro Consolacion and Nilo Alcalá.

Email Dr. Bienvenido B Constantino, Jr:

bien_wayne@yahoo.com

Email Eliezer Yanson: Eyanson@bjju.edu •

Karen Grylls: INDIGENOUS TRADITIONS IN THE CHORAL CONTEXT – A NEW ZEALAND PARADIGM

- **8 August 2014, 16:15-17:30 at Room B1F, Hae Hall
National Theatre of Korea**
- **9 August 2014, 10:45-12:00 at Room B1F, Hae Hall
National Theatre of Korea**

This lecture will explore the relationship of the indigenous Māori and Pacific traditions in the choral performances of the New Zealand Youth Choir and Voices New Zealand Chamber Choir. These choirs have built a relationship with the kapahaka group, Te Wehi Whanau, and music of these people has become an integral part of the concert and touring repertoire.

Through sound and video the relationship of the indigenous Māori and Pacific traditions will be explored. The audience will be introduced to newly commissioned works and to recent recital material and recording with taonga puoro artist Horomona Horo and Voices NZ Chamber Choir. This represents a new direction for our NZ paradigm.

Email: k.grylls@auckland.ac.nz •

Gábor Móczár & Sonja Greiner: BENEFIT FROM THE SINGING COMMUNITY – The European Choral Association – Europa Cantat presents its activities

- **8 August 2014, 16:15-17:30 at Cultural Space San
National Theatre of Korea**

We will present the European Choral Association – Europa Cantat (ECA-EC) with its rich diversity of activities. “Benefit from the Singing Community” is what the association wants to tell everyone connected with the choral field. The tri-annual EUROPA CANTAT festival will be held in 2015 in the beautiful city of Pécs in the south of Hungary with long and short ateliers as well as numerous concerts in a variety of styles, as well as Open Singing for all and a rich program of workshops and lectures.

But ECA-EC is more than this! It is an annual program of activities for choirs and individual singers for selected young singers, conductors, composers and managers. ECA-EC offers peer-to-peer learning opportunities and desires to reach out to all those beyond the membership and the ‘traditional’ choral world. Our many new opportunities include as well the multi-annual project VOICE.

Email Gábor Móczár: gabor.moczar@eca-ec.org

Email Sonja Greiner: info@europeanchoralassociation.org •

Rudolf de Beer: EXPRESSION OF “EMOTIONS” IN MUSIC – From the notes to the sound – for young and old

- **9 August 2014, 9:15-10:30 at KB Haneul Youth Theatre,
National Theatre of Korea**
- **9 August 2014, 10:45-12:00 at KB Haneul Youth Theatre,
National Theatre of Korea**

Basic elements in music, namely melody, harmony, rhythm, tone, form, tempo and dynamics can be further enhanced by expressive elements such as phrasing, rubato, sound quality, intonation as well as the more technical elements such as singing and conducting technique. But how does the choral musician, especially the conductor, decide on the level of incorporation of some or all of these elements to mirror as far as possible the composer's heart, without ignoring the performer's understanding and experience of the music?

This lecture will focus on the expression of emotion in music exploring the different possibilities that a conductor may be confronted with. Since the singing voice is activated or ‘controlled’ by gestures it is important to understand how these different elements can be conveyed to the choir through verbal and non-verbal means. The importance is in carrying the true message of the music to the audience using appropriate conducting gestures.

Email: rdbifcm@gmail.com •

Thierry Thiébaud: A COEUR JOIE – CULTIVATING THE FRENCH CHORAL COMMUNITY WORLDWIDE

- **9 August 2014, 10:45-12:00 at Studio Byeol, National Theatre of Korea**

A Coeur Joie International is a choral organization devoted to cultivating the French-speaking community worldwide with choral music in French, and by influencing the spirit of the Movement – seeing that choral singing is practiced as a shared means of promoting meetings and international cooperation.

There are 220 million French speakers in the world, with many of those in Africa. The demographic explosion on the African continent of the French language reinforces its importance as a universal language, and its linguistic diversity makes for an essential factor of its cultural enrichment. A Coeur Joie International has, in the past 10 years, made it a priority to develop new choral federations in sub-Saharan Africa and choral practice is everywhere! The focus is on transcribing and diffusing choral repertoire, choir exchanges and management training for choirs.

Email: tthiebaut@choralies.org ●

Maria Guinand: THE TREASURES OF CHORAL MUSIC OF LATIN AMERICA

- **9 August 2014, 10:45-12:00 at Cultural Space San, National Theatre of Korea**
- **9 August 2014, 16:15-17:30 at KH Haneul Youth Theatre, National Theatre of Korea**

Choral music is an art that has been considerably developed in Latin America during the 20th and 21st centuries. This process has varied from country to country: In some countries where musical life has flourished, the choral life became stronger by means of creating better choral ensembles for whom composers felt the stimulus to compose.

The idea of this lecture is to explore repertoire through several works that can be considered the best representatives of this process. Many different styles of composition and musical language coexist in this century and it is best explained by relating them to the different structure of societies in each Latin American country. Also, the variety of themes and the choice of poetry have determined the nature of the music.

Email: maria_guinand@yahoo.com ●

Tim Sharp: CHORAL ACTIVITY IN THE USA

- **9 August 2014, 16:15-17:30 at Cultural Space San National Theatre of Korea**

Tim Sharp has pursued an aggressive agenda of strategic planning and progressive initiatives as Executive Director of the American Choral Directors Association (ACDA), the professional association for choral directors in the USA. These initiatives resulted in a variety of promising practices to keep the American Choral Directors Association energized and relevant in their choral leadership in the 21st century. This lecture presents these successful initiatives and some of the early results of these programs and practices, including a national mentoring program, ACDA's Fund For Tomorrow, Youth Ascend, successful collaborations, new digital resources, and meaningful membership benefits.

Email: sharp@acda.org ●

André de Quadros: CHORAL MUSIC – HEALING PEOPLE, SAVING LIVES

- **11 August 2014, 9:15-10:30 at Room B1F, Hae Hall, National Theatre of Korea**
- **11 August 2014, 10:45-12:00 at Room B1F, Hae Hall, National Theatre of Korea**

Choral musicians claim its immense power to transform individual lives, but the impact of choral music on the lives of the dispossessed is generally unexplored. It is this population and the power of transformation for people in prisons, in conflict situations, and in poverty that will be explored in this lecture. I will present projects from prisons (in Boston); political conflict (Israel and Palestine, the Arab world); and poverty and dispossession.

The purpose of this presentation is twofold: First, there is much to be gained from understanding what processes and procedures have happened in a variety of projects. Second, the lecture will discuss strategies, problems, and repertoire for those who are interested in pursuing this kind of work in their own communities.

This lecture will also draw on my experience as artistic director of the new conducting institute at the Eric Ericson International Choral Centre.

Email: adq@bu.edu ●

Anthony Leach: THE AFRICAN AMERICAN SPIRITUAL, ALIVE AND WELL AT PENN STATE

- 11 August 2014, 9:15-10:30 at Dal Hall, National Theatre of Korea
- 11 August 2014, 10:45-12:00 at Cultural Space San National Theatre of Korea

Essence of Joy, a choral ensemble at Penn State School of Music, was organized in 1991 by Anthony Leach, performing sacred and secular music from African and African American choral idioms. Since 2003 the choir has commissioned and premiered many new works including composers Roland Carter, Keith Hampton, Moses Hogan and Rosephanye Powell among others. Many of the works are heard at the annual Celebration of African American Music Festival at Penn State.

The lecture will involve performances by Voices of Joy, recorded performances by Essence of Joy and group singing by the audience. The significant melodic, rhythmic and text references for each piece will be illustrated so that the creativity demonstrated by the composer/arranger may be easy to follow. Scores for all compositions will be provided.

Email: atl105@psu.edu ●

Ki-Sun Lee: HOW TO INTERPRET KOREAN FOLK MUSIC

- 11 August 2014, 9:15-10:30 at the Studio Byeol, National Theatre of Korea
- 11 August 2014, 16:15-17:30 at the Studio Byeol, National Theatre of Korea

There are many genres in traditional vocal music in Korea such as 'change' sung by a vocal soloist accompanied by 'gosu' playing a small drum or 'Jango' and various folk songs categorized by different localities. I want to focus on the traditional folk songs arranged for choir according to origin and modern composition.

I also want to focus on the specific rhythms and various ways to sing traditional songs and how to pronounce Korean. I will introduce most of the popular choral music sung frequently by choirs arranged to older to recent and it is my hope that lots of this beautiful Korean choral music will be embraced by choirs all over the world. ●

Karmina Šilec: CHOREGIE – A PROGRESSIVE AND INNOVATIVE CHORAL ART FORM. Vocal music in creative freedom with motion, extended vocal techniques, imagining, mind sculpting and rituals

- 11 August 2014, 9:15-10:30 at KB Haneul Youth Theatre, National Theatre of Korea
- 13 August 2014, 9:15-10:30 at KB Haneul Youth Theatre, National Theatre of Korea

The lecture on Choregie as a multi-disciplinary art form will include artistic concepts of stage projects, innovative programming, stylistically and thematically researched projects, program building, connections of body and mind, stage directing, and visual parameters.

The Choregie method, developed by Karmina Šilec, is a combination of choir didactics, team building, body and mind laboratory and voice exploration. The method leads to higher performance abilities for each individual in the group as well as the choir as a whole.

Email: karmina.silec@gmail.com ●

Cristian Grases: IS IT REALLY JUST BAROQUE? MUSIC OF COLONIAL LATIN AMERICA

- 11 August 2014, 10:45-12:00 at KB Haneul Youth Theatre, National Theatre of Korea
- 12 August 2014, 9:15-10:30 at Room B1F, Hae Hall, National Theatre of Korea

The Latin American colonial period spans from the 16th to the 18th centuries. During this time much of the musical repertoire came from the cathedrals of Seville and Toledo in Spain. However, new compositions started to emerge from many important cathedrals in North and South America. The influence of Europe in the colonies during this time was direct and given the fact that European musical periods were shifting from Renaissance to Baroque to Classical, the music produced in Latin America during the Colonial time has flavors of all of these periods. The Jesuits also played a crucial part in the development of New World culture.

After the Iberian colonization of the New World, Amerindian and African rhythms and tunes blended with European traditions and techniques producing a new repertoire of unique regional flavor that spread quickly throughout the colonies.

In this lecture we will discover music of different styles in the Colonial Latin American period ranging from a cappella works to masterpieces with elaborate orchestral accompaniments; and, most importantly, with characteristics that are so diverse that we should ask ourselves: Is It Really Just Baroque?

Email: cgrases@gmail.com ●

Karen Grylls: THE LANGUAGE OF GESTURE – THE MOMENTS BEFORE THE MUSIC STARTS

- **11 August 2014, 10:45-12:00 at Studio Byeol, National Theatre of Korea**
- **12 August 2014, 10:45-12:00 at Cultural Space San National Theatre of Korea**

This lecture examines the conductor's approach to the moments just before the performance begins, where the preparation and understanding of the score, the work in the rehearsals, and the performance energy of the singers and conductor collide with the excited anticipation of the audience. This process begins with an understanding of the text which includes decisions about meaning and punctuation, choice of vowel color, and how the phrasing creates the musical architecture. With a clear understanding of what is required, these musical ideas and imagination need to be transferred into the conductor's gesture.

How the musical style and character is created through the conductor's gesture begins with how we approach the podium, the quality of our tonus, our body alignment and how we present the emotional intention the music demands. It is both the quality of the sound in the hands and the message behind them which informs our performance. All of this defines the quality of the upbeat which shows not only the tempo and moment of starting, but also the articulation, the dynamic and all important musical message, evident in the quality of the breath and the musical intent.

Email: k.grylls@auckland.ac.nz ●

Kym Scott: AUSTRALIAN CHORAL MUSIC – NEW REPERTOIRE FOR CHORAL ENSEMBLES

- **11 August 2014, 16:45-17:30 at Cultural Space San National Theatre of Korea**
- **13 August 2014, 9:15-10:30 at Cultural Space San National Theatre of Korea**

The composition of new Australian choral music has flourished over the last 50 years. However, outside of Australia this music is relatively unknown. Still a young country, Australia does not have the same choral history and traditions that are shared by countries in Europe and North and South America. Early Australian composers were influenced by the music of older western civilizations brought with the early settlers, though in recent years these influences have changed dramatically. Through the vast and diverse Australian landscape, the traditions and sounds of the indigenous Aborigines and the music of neighboring countries such as Indonesia and the Pacific Islands, Australian choral composers have found a rich and unique voice that is distinctively Australian.

This lecture is designed to give participants an overview of the history of Australian choral music and an understanding of the influences present in modern works. It will focus on presenting literature that is accessible to choirs of different ages and capabilities, including children's choirs, high school and university choirs, and professional ensembles.

Email: kym@kymscott.com ●

Cara Tasher & James Hall: THE CONDUCTOR AS VOICE TEACHER

- **11 August 2014, 16:15-17:30 at Room B1F, Hae Hall National Theatre of Korea**
- **12 August 2014, 16:15-17:30 at Room B1F, Hae Hall National Theatre of Korea**

The importance of a freely produced, healthy tone in choral singing is paramount. In many ensembles the conductor serves as the sole vocal instructor, thus placing a heavy burden of responsibility on the conductor's knowledge and ability to communicate healthy vocal advice to the ensemble. Due to time constraints in a choral rehearsal, the conductor must strive to encourage healthy vocal production to each singer, challenging as that may be. However, broad-based general catch phrases of vocal instruction can be misconstrued by individual singers, thus influencing the choral tone and individual vocal production negatively.

In this lecture Tasher and Hall strive to present specific and concise vocal pedagogy that can be immediately applied in the context of a choral rehearsal. Their goal is to empower conductors through a working knowledge of the voice, providing user-friendly translations of vocal pedagogy buzz words, helpful choral vocalises as solutions for increasing beauty of tone and the direct application of specific vocal approaches using examples in choral repertoire. Audience participation will be encouraged, and focusing primarily on the concepts of phonation and resonance they will demonstrate the practical application of sound vocal pedagogy techniques in the choral rehearsal setting to increase beauty of tone and acoustic resonance.

Email: Cara Tasher: cara.tasher@unf.edu

Email: James Hall: j.hall.155032@unf.edu ●

Mikk Üleoja: BALTIC AND SCANDINAVIAN CHORAL MUSIC

- **11 August 2014, 16:15-17:30 at KB Haneul Youth Theatre, National Theatre of Korea**
- **13 August 2014, 10:45-12:00 at KB Haneul Youth Theatre, National Theatre of Korea**

Mikk Üleoja will give an overview about the choral music scene today in Nordic and Baltic countries: about professional and best amateur choirs, and about choral conductors and choral composers. As artistic director of the Estonian National Male Choir, and former singer and concert master of the Estonian Philharmonic Chamber Choir, he has conducted concerts all over the world. His lecture will give you an opportunity to hear him speak about the Nordic and Baltic choral music heritage and share several musical examples. ●

Sanna Valvanne: SING AND SHINE WITH BODY AND SOUL

- 12 August 2014, 9:15-10:30 at at Studio Byeol, National Theatre of Korea
- 12 August 2014, 10:45-12:00 at at Studio Byeol, National Theatre of Korea

The goal of this lecture is to enable everyone, regardless of age or background, to express one's self and music not only with the voice, but with the whole being, with joy and happiness. By engaging in a holistic process that combines movement, drama and improvisation with vocal expression – which playfully frees and warms up the body, voice, feelings, imagination, and creativity and gently removes fears about singing and making mistakes – and with this the breath naturally deepens, the body starts supporting the voice spontaneously, the voice range grows wide and the voice starts flowing freely. One begins singing from the heart with confidence, staying in tune, and enjoying singing and performing.

In this lecture I will explain the background and principles of the method inviting the audience to participate in the fun exercises and different ways of working with songs. I will also share thoughts about the healing and positive results when working in this way, especially with choirs – children and young people around the world.

Email: sanna@sannavalvanne.com ●

Bengt Ollén: CAPTIVATING AND REACHING A CONCERT AUDIENCE – PREPARATIONS AND WORK METHODS

- 12 August 2014, 9:15-10:30 at KB Haneul Youth Theatre, National Theatre of Korea
- 12 August 2014, 10:45-12:00 at KB Haneul Youth Theatre, National Theatre of Korea

What is it that makes the audience feel that the concert was so outstanding? How do we as an audience relate when a choir expresses feelings? How do choir singers and the conductor work together? How can we deepen the interpretation of the music by using expression and movement?

These are some of the questions that I hope you as a participant will discover during the lecture. Everyone will actively participate with both voice and body. Singers from the Sofia Vocal Ensemble will be present to show some of the different methods they use as preparation for a concert or choir competitions.

Email: bengtollen@hotmail.com ●

Pearl Shangkuang: VOICES OF WOMEN TODAY – WOMEN COMPOSERS OF CHORAL MUSIC FROM AROUND THE WORLD

- 12 August 2014, 9:15-10:30 at Cultural Space San, National Theatre of Korea
- 12 August 2014, 16:15-17:30 at Cultural Space San, National Theatre of Korea

Despite the widespread popularity of choral participation, there is a significant gender disparity between male and female composers, particularly in relation to those who compose choral works and are professionally acknowledged. There is very little focused study of this area on an international scale. Performing works by women composers remains a marginalized area in many communities.

This lecture will provide information on significant living women composers of choral music from around the world: who they are, where they live, representative works and commentary on their stylistic language with samples. This lecture will be of interest to conductors on all levels looking for new repertoire by living women composers.

Email: pshangku@calvin.edu ●

Peggy Dettwiler/Stuart Hinds: OVERTONE SINGING AS A CHORAL ART

- 12 August 2014, 10:45-12:00 at Room B1F, Hae Hall National Theatre of Korea
- 13 August 2014, 16:15-17:30 at Room B1F, Hae Hall National Theatre of Korea

Overtone singing is not essentially different from 'normal' singing. The types of vocal tract shaping used in overtone singing are the same as those used in traditional singing when changing vowels, registers, or timbre. None of the adjustments of the vocal tract used in overtone singing are inconsistent with good 'open throat' singing. During the lecture the presenters will demonstrate overtone singing and its application to choral music, and the audience will have the opportunity to learn overtone singing techniques as well.

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Email: Peggy Dettwiler: pdettwil@ptd.net

Email: Stuart Hinds: stuarthinds@yahoo.com ●

Mark O'Leary: SIGHT SINGING SCHOOL – AN ONLINE SIGHT SINGING SOLUTION

- 12 August 2014, 16:15-17:30 at Studio Byeol, National Theatre of Korea
- 13 August 2014, 16:15-17:30 at Studio Byeol, National Theatre of Korea

Sight singing is a skill that is highly valued by both choir members and choir conductors. It makes it easy for new music to be learned quickly and accurately, allowing choirs to focus on the more important parts of making music.

Mark O'Leary will examine some of the issues surrounding the teaching of sight singing and demonstrate an online sight singing solution developed for Young Voices of Melbourne and now used by many choirs and schools. Topics will include – what exactly is sight singing? Why do singers need this skill? How is it best taught? What tools are most helpful in teaching sight singing and what are the barriers to success? His online e program will be compared with more traditional printed book versions and he will demonstrate www.sightsingingschool.com and how this program can be used to improve the sight singing skills of individuals and groups.

Email: mark@yvm.com.au ●

John Winzenburg: SPANNING REGIONAL STYLES AND MUSICAL LANGUAGES IN THE EMERGING CHINESE CHORAL TRADITION

- 12 August 2014, 16:15-17:30 at KB Haneul Youth Theatre, National Theatre of Korea
- 13 August 2014, 9:15-10:30 at Room B1F, Hae Hall National Theatre of Korea

Among the many new cultural forms to emerge in China since the early 20th century, choral music is a more recent yet vibrant phenomenon. Choirs have become an everyday sonic experience in Chinese schools, in community venues, and in international events. The sudden growth of compositions and folk arrangements, published collections and ensemble participation by singers of all ages, regions, and musical backgrounds reflect China's rapidly developing appetite for group vocal expression of different regional and national traditions.

At the same time, with a growing interest in Chinese culture throughout the world, choirs from various countries are looking for choral repertoire from China. The extensive variety of vocal styles, musical languages and texts in Mandarin and other dialects, however, can present initial but surmountable challenges. This lecture offers deeper insight into accessing, understanding and performing new Chinese choral music. Using audio, video and score examples, it will demonstrate how Western and Chinese musical and vocal features have formed the emerging tradition. It will also inform how choirs of diverse backgrounds can effectively span cultural boundaries as they identify and prepare rich, new repertoire with their choirs.

Email: jwinzenb@hkbu.edu.hk ●

Frieder Bernius: ASPECTS ON PERFORMANCE PRACTICE – BAROQUE AND EARLY ROMANTIC STYLE with motets by Johann Sebastian Bach and Felix Mendelssohn Bartholdy

- 13 August 2014, 9:15-10:30 at Dal Hall, National Theatre of Korea
- 13 August 2014, 10:45-12:00 at Dal Hall, National Theatre of Korea

In this lecture Frieder Bernius (with the Stuttgart Chamber Choir) will present 2 works composed by Bach and Mendelssohn in their youth – an idea of the difference in performance practice between Baroque and Romantic music. He will show the contrasts between these youthful works as well as point out the very different development of both composers from youth to maturity.

Together with the Stuttgart Chamber Choir he will also try to demonstrate the consequences of the stylistic differences involving ensemble sound, articulation and intonation. ●

Yveline Damas: THE LULLABY – BASIS OF CHILDREN'S EDUCATION AND SOURCE OF INSPIRATION FOR AFRICAN CHOIRS

- 13 August 2014, 10:45-12:00 at Cultural Space San, National Theatre of Korea
- 13 August 2014, 16:15-17:30 at Cultural Space San, National Theatre of Korea

Throughout the world the lullaby remains the #1 method of communication between mother and child. Yveline Damas will explore the African lullaby, its characteristics and the features it shares with lullabies around the world.

How do lullabies contribute to the education and stability of children and to healing society? What are the distinctive features of African lullabies and how is their influence felt? This lecture will explore the repertoire of lullabies, some of which have become famous and provided inspiration for the African choral repertoire ever since African choirs began to sing outside churches.

Email: yvelinedamas@yahoo.fr ●

Guy Jansen: THE JOY OF AESTHETICALLY-SENSITIVE REHEARSALS

- 13 August 2014, 10:45-12:00 at Studio Byeol, National Theatre of Korea
- 13 August 2014, 16:15-17:30 at KB Haneul Youth Theatre, National Theatre of Korea

This lecture will attempt to answer why aesthetic value is a rehearsal priority. A prized outcome is for tiny ripples of aesthetic experience to repeatedly break through the crust of a rehearsal routine, adding joy to the artistic hard work – all this without



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ignoring obvious technical/musical problems.

One factor in building such a 'climate' – in itself a small contribution to human peace – is the conductor's warmth and good humor, and his/her respect and love for choir members. Friedrich Schiller's view of the dynamic interaction between the moral dimension and the refinement of aesthetic sensibility will be considered briefly.

Another factor is the director's musicality and an ability to release musical meaning from compositions and create expressive performances. Other factors include (a) a variety of substantial music of appropriate difficulty for the group; (b) conducting gestures that "follow the musical impulse" and don't get in the way of the music; (c) relishing shared moments of beauty; (d) energized, motivated voices that can deliver the high hopes of singers and director; (e) a satisfying pace; (f) helpful acoustic surroundings. Visual and audio resources will be used and the audience will be practically involved and invited to ask questions.

Email: gjjansen2003@yahoo.com.au ●



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Hungary, Pécs 2015
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Federico Bardazzi directs the vocal and instrumental group “Ensemble San Felice” and is a professional cellist. He is also artistic director of “In-canto gregoriano – incontri internazionali di Firenze”, a project dedicated to the philological study and musical interpretation of early liturgical repertory. Bardazzi is the training course coordinator for the Maggio Fiorentino Formazione and also professor of ensemble and Baroque music at the Giacomo Puccini Conservatory in La Spezia.



Dr. HongKy Cho is an Executive with KFCM (Korean Federation for Choral Music), Director of the Korean Kodaly Society, Artistic Director of the Seoul Kodaly Singers and Vice President of the Korean Association of Culture Arts Education. He is frequently invited as a lecturer in diverse international seminars and symposiums throughout Asia and Europe and as an adjudicator in choral competitions. In 2004 he received the Pro Cultura Hungarica Award from the Ministry of Cultural Heritage in Hungary and in 2008 the Future of Europe Award.



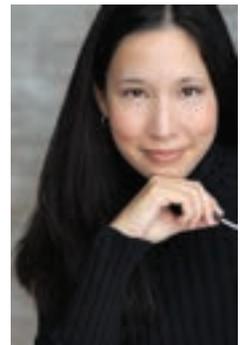
The work of **Frieder Bernius** has received great acclaim throughout the world both as a conductor and a teacher. He is the artistic director of the Kammerchor Stuttgart, Barockorchester Stuttgart, Hofkapelle Stuttgart and the Klassische Philharmonie Stuttgart - all of which he founded. He has performed throughout the world, has directed the World Youth Choir four times, the European Youth Choir, and has appeared as conductor with the London Philharmonic, Deutsche Kammerphilharmonie Bremen and the Stuttgarter Kammerorchester. In 1987 he founded the International Festtage Alter Musik Stuttgart – a festival of historically informed performances and a widely recognized source for rediscovering forgotten musical treasures. He has recorded more than 90 recordings and has received some 30 international awards. In 2009 he completed the edition of Mendelssohn's sacred works. Frieder Bernius was awarded the Bundesverdienstkreuz am Bande for his services to German musical life in 1993 and the Robert Edler Prize for Choral Music in 2001. In 2009 he was honored by the City of Leipzig with the Bach Medal.



Bienvenido Constantino, Jr graduated from Palawan State University and now teaches music at the University of Baguio. He is the conductor of the UB Voices Chorale and the Bel Canto Singers of the School of Teacher Education, both at the University of Baguio. He finished his Master of Arts in Physical Education at Benguet State University and his Doctor of Philosophy at the University of Baguio.



Karen Cooksey has conducted a wide variety of ensembles: choral, instrumental, church, community, academic and professional. She served as Associate Chorus Master at the Los Angeles Opera 2008-2013 and in 2012 conducted the Young People's Chorus of New York City as part of the Carnegie Hall Choral Institute. This year she will present at the IFCM World Youth Choral Education Conference in Beijing, China. Karen received her Doctor of Musical Arts from the University of Southern California, Master of Music from Indiana University and Bachelor of Arts summa cum laude from Butler University in Indianapolis.



Elise Bradley is a passionate musician, career educator, award-winning conductor and internationally respected adjudicator and clinician. Since arriving in Canada from her native New Zealand in 2007 she has toured internationally with the Toronto Children's Chorus to Europe, South Africa and South America. In 2012-2013 she served as guest clinician and conductor for festivals in Australia, Canada and Columbia. This summer she will serve as an adjudicator and clinician at the 12th International China Choral Festival in Beijing. Her first CD with the Toronto Children's Chorus, 'SouNZsCApes: From Our Lands', recently won Choral Canada's national award for the most outstanding choral recording.



Yveline Damas Mabbyalas is Director of *La Chant sur la Lowé* in Gabon which she formed in 1990, inspired by Gabonese music - the first non-denominational choir in the country. She is the Coordinator of the African Youth Choir (which she launched in 2012) and President of the African Confederation of Choral Music. Mme Damas comes from a family of musicians (her father composed the Gabon national anthem) and her choir has toured in Africa, Europe and the USA.



Rudolf de Beer is Cantor in the Steinkjer and Egge churches in Norway and conducts the Steinkjer Chamber Choir and the Trønderkor. A native of South Africa he previously conducted the Drakensberg Boys' Choir and was head of choral conducting and music education at Stellenbosch University. He studied at Potchefstroom University and his Master's in choir conducting is from the University of Oslo. He completed his Doctorate in Music through a joint program between the Nelson Mandela Metropolitan University in Port Elizabeth and the Norwegian State Academy of Music in Oslo. His research articles and choral pieces are published by Hal Leonard (USA), Norsk Musikforlag and Cambridge University Press (UK).



Peggy Dettwiler is Professor of Music and Director of Choral Activities at Mansfield University in Mansfield, Pennsylvania where she conducts the Concert Choir, Festival Chorus, Chamber Singers and teaches choral conducting and methods.



She holds the Doctor of Musical Arts degree from the Eastman School of Music, as well as Master of Music in choral conducting from the University of Texas at San Antonio and Master of Music in Music Education from the University of Wisconsin in Madison. She has served as a guest conductor and lecturer throughout the USA and has developed two pedagogical DVDs – “Developing a Choral Color Palette” and “Sing in Style”.

André de Quadros, conductor, scholar, music educator, and human rights activist, has conducted and undertaken research in over 40 countries. He is a professor of music at Boston University where he also holds positions in African, Asian and Muslim studies, and in the university's Prison Education Program. He is music director and conductor of the Manado State University Choir and artistic director of the London International Music Festival. As Artistic Director of Aswatuna – Arab Choral Festival and annual festivals in Indonesia he collaborates in the development of artistically innovative and socially responsive choral projects. He is the editor of *The Cambridge Companion to Choral Music* (Cambridge University Press) and since 2008 has partnered in projects with Palestinian and Israeli choral musicians in Jerusalem and Galilee and in the Arab world.



Yoshihiro Egawa is an administrative director and arts manager. He is in charge of international relations for the National Youth Choir project for the Japan Choral Association and also coordinator for the IFCM Asia Pacific Choral Council and Asia Pacific Youth Choir. In 2005 he was the Executive Director of the 7th World Symposium on Choral Music held in Kyoto. Mr. Egawa received his degrees from Musashino Academia Musicae in Tokyo (Bachelor's) and Northwestern University in the USA (Master's).



Naomi Faran founded the Moran Choirs in 1986 and is the conductor. She is a graduate of The Buchmann-Mehta School of Music, Tel Aviv University. She is well known as a judge in competitions internationally and has presented masterclasses in Israel, Europe and Asia. She was awarded the prize of Outstanding Conductor at the first International Choir Competition in Israel. Her vision is expressed through her successful results, having worked with four generations of choirs, ages 6-35. She combines musical excellence with community involvement seeking to transform projects with each choir that involve the community. The singing becomes a means in creating enjoyment and a feeling of equality among populations with special needs. This special model was presented at Yale University recently. Her other passion is aimed at promoting peace through peace concerts in cooperation with Israeli and Palestinian children.



Cristian Grases joined the University of Southern California Thornton faculty in 2010 as assistant professor of choral music and conductor of the USC Thornton Concert Choir. Born in Venezuela, he earned degrees from the Simón Bolívar University (Master's) and the University of Miami (Doctor's in Musical Arts). His works have been performed by the Santa Fe Desert Choral and Los Angeles Master Chorale and he is an active guest conductor, clinician, adjudicator and conducting pedagogue in North and South America, Europe and Asia. He is a Board Member of IFCM and currently chair of the Ethnic and Multicultural Repertoire and Standards Committee for the ACDA Western Division. He has begun a new choral series, “The Choral Music of Latin America and the Caribbean” with Gentry Press.



Sonja Greiner is Secretary General of the European Choral Association – Europa Cantat. In the 1990s she was manager of the International Chamber Choir Competition and Musica Sacra International festival in Marktoberdorf, later becoming deputy Secretary General of ECA-EC and, since 2011, Secretary General.



Stéphane Grosclaude is coordinator of the project, LEO SINGS! He is also coordinator of the interregional platform in charge of public services for information, support and cooperation. He is a singer in “Choeurs et solistes de Lyon Bernard Tetu” and “Voix en aparté”.



Dr. **Karen Grylls**, ONZM, is Associate Professor in Conducting and Head of Choral Studies at the University of Auckland and assumed the position of Musical Director of the New Zealand Youth Choir in 1989. In 1998 she founded the Voices NZ Chamber Choir. Her field of research is choral performance with a specific commitment to New Zealand choral music, New Zealand composers and the Māori and Pacific singing traditions. Dr. Grylls is invited regularly to present at major international events. Her many commissions of New Zealand choral music resulted in the award-winning CD “Spirit of the Land” which received the New Zealand Tui Award for Best Classical Album in 2006. Her chapter, “The ch(oral) music of Oceania” was published in The Cambridge University Press Companion to Choral Music.



Maria Guinand is renowned as a choral director, college professor, teacher and leader of national and international choral projects, specializing in Latin American choral music of the 20th and 21st centuries. Among her many awards are the ‘Kulturpreis’ by the Inter Naciones Foundation (1998), the ‘Robert Edler Preis für Chormusik’ (2000) and the Helmuth Rilling Prize (2009). With Cantoria Alberto Grau she has received six awards in various competitions and three gold medals with the Orfeón Universitario Simón Bolívar at the Choir Olympics in Linz (2000). She currently directs the Schola Cantorum de Venezuela and Coral Fundación Empresas Polar, is Artistic Director for the FSCV and is a former president of IFCM. She was a close collaborator from 1976-2009 with ‘El Sistema’ as Associate Conductor of Choral Symphonic Performances.



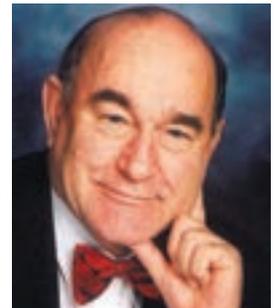
Dr. **James Hall** has performed as a soloist throughout the USA including with the Masterworks Chorus, Mercury Baroque and Shepherd School of Music. Dr. Hall has presented master classes throughout the United States and maintains an active voice studio at the University of North Florida where he also teaches Vocal Pedagogy and Vocal Literature. His studies included The Maryland Opera Studio at the University of Maryland and Rice University’s Shepherd School of Music.



Stuart Hinds is active as a composer, singer, choral conductor and teacher with his works involving the use of overtone singing. His articles have been published in the Journal of Singing, Choral Journal and ICB and his choral works with Friedrich Hofmeister Musikverlag. He has a Doctor of Musical Arts degree in music composition from the University of Michigan.



Dr. **Guy Jansen** is a graduate of Victoria University and the University of Southern California (Doctor of Musical Arts in Choral Music 1984). In 1979 he founded the National Youth Choir of New Zealand; he became a Senior Lecturer at The University of Queensland where his UQ Chamber Singers were featured at the 4th World Choral Symposium in Sydney. The recipient of many awards, Dr. Jansen has conducted and formed over 20 choirs and is Immediate Past Chair of the New Zealand Choral Federation. In 2011 he was made a Member of the New Zealand Order of Merit by HRH Queen Elizabeth II.



Harald Jers is lecturer at the Universities of Mannheim and Cologne in Germany as well as other music academies in Europe. He teaches choral conducting, singing, voice training and acoustics. His extensive research in the field of musical acoustics and room acoustics led to important scientific basics for the acoustics of choir singing in combination with conducting and rehearsal techniques. This led to a very unique knowledge about choral sound and how to improve intonation skills. With his chamber choir CONSONO he has won several awards and national and international competitions, one important one being first prize at the German Choir Competition in 2006.



Lori Keyne received her Doctor's in Musical Arts degree in choral conducting from the University of Arizona. Currently she teaches at Cochise College where she founded a bi-national chorus which has toured different parts of the Americas including Panama, Mexico and Cuba. In 2011-12 she was a Fulbright border scholar.



Chiiko Kobari is an educator and conductor. Ms Kobari has been closely associated with music for many years. As a public school teacher she has led her school choirs to the JCA National Choral Competition, the Fukushima National Vocal Ensemble Competition and the NHK National School Contest. Under her leadership the respective choirs have won 14 top prizes (including First Prize).



Anthony Leach is a professor of music and music education at Penn State. He is conductor of the University Choir as well as Essence of Joy. He is also artist-in-residence at New Bethel Baptist Church in Washington, DC. Leach has performed with his choirs in festivals, competitions and tours in North America, Europe and South Africa. He has also served as guest conductor for choral festivals throughout the USA. He is a graduate of Lebanon Valley College in Pennsylvania and also Penn State.



Dr. **Hae-Jong Lee** is currently Associate Professor of Music at Youngstown State University's Dana School of Music which he joined in 2002. He received his Bachelor of Music degree in voice performance from Seoul National University, his Master of Music degree in choral conducting from Westminster Choir College and his Doctor of Musical Arts degree in choral conducting and literature from the University of Illinois, Champaign, Illinois. In addition to his duties as a college educator he is fully committed to promoting choral singing in the community, making unity, peace, and healing through choral sing with a particular interest in performing historical music. He also takes great pleasure in conducting large choral-orchestral works in festive occasions.



Dr. **Ki-Sun Lee** is head of the faculty in the conducting department at Chongshin University. Dr. Lee is also Music Director of the Deagu City Choir.



Gábor Móczár is an experienced choir singer and festival organizer, versed in cultural management and initiating new cultural enterprises. He founded the Hungarian Choral Castle project in 2003 near Budapest and since 2005 has been director of the Central Eastern European Centre of ECA assisting in direct contacts between people in the region and the rest of Europe, organizing regional events and meetings with people in the choral world and advising organizers of choral events on organizational and financial matters. Gábor is head of the Organizing Team for the EUROPA CANTA XIX Festival in 2015.



Mark O'Leary is one of Australia's most active choral conductors, widely respected for his work with Young Voices of Melbourne which he founded in 1990. With them he has produced ten CDs, toured throughout Australia and made eight international tours to Europe, South Africa, Asia and North America. He is also Principal Guest Conductor of Gondwana Voices. He has a special interest in Kodaly teaching techniques, the development of excellence in children's choirs and Australian choral music. He publishes Australian choral music for young choirs in the Young Voices of Melbourne Choral Series and is the author of the Sight Singing School books and web site.



Bengt Ollén has led the Sofia Vocalensemble since 1995 with great passion and an undying enthusiasm, making it a positive and resolute choir through musical development. His vision is to create music “beyond the notes”. - music that is beautiful and also moves the listener. He works on strengthening the choir’s group dynamics, using methods such as improvisation and communication among the singers to make the music succeed. Bengt is frequently engaged as an adjudicator in competitions, as a guest teacher and conductor at festivals, workshops and concerts both nationally and internationally. Since 1994 he has been a teacher of choir singing at Stockholms Musikgymnasium.



Dr. **Pearl Shangkuan** is Professor of Music at Calvin College in Grand Rapids, Michigan and chorus master of the Grand Rapids Symphony. As a sought-after conductor and clinician throughout the USA she has her own signature choral series with *earthsongs* and serves as the music editor of the Calvin Choral series, published by GIA. She has headlined several ACDA state conferences and served as president of the ACDA Central Division. She has commissioned and premiered numerous choral works in her work at Calvin College and with other professional music organizations.



Leonardo Sagliocca is Artistic Director of the Florence International Choir Festival. A bass-baritone, he began his solo career in 1993 and has performed as soloist throughout Italy and all over Europe in opera, oratorio and symphonic works. He is a permanent member of “Ensemble San Felice” in Florence, “Nuova Cappella di Palazzo” in Lucca and “Cappella Musicale di Santo Stefano” in Prato. He is featured on 8 CDs and has been listed as both teacher and tutor with the Opera Academy of the Maggio Musicale Fiorentino.



Tim Sharp is Executive Director of the American Choral Directors Association, the world’s largest association of choral conductors, students, scholars, composers, and choral industry representatives. He represents choral activity in the United States to the IFCM, and appears regularly as guest conductor and clinician throughout the world. Dr. Sharp’s publications include *Mentoring in the Ensemble Arts*, *Collaboration in the Choral Arts*, *Precision Conducting*, *Up Front! Becoming the Complete Choral Conductor*, *Achieving Choral Blend and Balance*, *Memphis Music Before the Blues*, *Nashville Music Before Country*, *Jubilate! Amen!*, *The German Songbook in the 19th Century*, *A Short History of the American Choral Directors Association*, *Collaborative Creativity*, and a wide variety of published articles, essays, and CD liner notes. Dr. Sharp received his education at Belmont University (BM); The School of Church Music, Louisville, KY (MCM; DMA); and studied further at the Aspen Music School, Aspen, CO; Harvard University, and at Cambridge University (UK), where he is a Clare Hall Life Fellow.



Kym Scott is a doctoral candidate in the department of Choral and Sacred Music at the University of Southern California. Since moving from Australia in 2011 she has dedicated herself to promoting quality choral music from Australia. With her close connection to many Australian composers she is very familiar with the current trends in Australia and is able to represent an assortment of composers providing a variety of valuable and relevant repertoire.



Karmina Šilec has brought freshness and originality to the world of vocal music, opening new spaces of expression, persuasiveness, intensity of experience and communication. Her productions have been performed worldwide on stages and art festivals of the highest caliber. She works as a stage director, conductor, vocal performer, repertoire advisor and Choregie method trainer. She has received more than 20 high awards on international competitions, has served on numerous juries, and is the artistic director of New music theatre Choregie and Carmina Slovenica.



Dr. **Cara Tasher** is active as both a soprano and conductor, having served as editor of the ICB “Composer’s Corner” with a passion for programming music representing a pluralistic society. She has been associated with the Atlanta and Chicago Symphony Choruses, Conspirare, Trinity Wall Street Choir and Young People’s Chorus of New York City. Since 2006 she has been on the faculty at the University of North Florida and has toured internationally with her own ensembles to Europe and North America. Her studies included the University of Cincinnati College-Conservatory of Music, La Sorbonne and Northwestern University.



Thierry Thiébaud is President of the A Coeur Joie International Choral Federation and coordinator in Africa of its Conductors Without Borders program where he has founded choral federations in French-speaking sub-Saharan countries. In 1999 he created the award-winning A Coeur Joie National Youth Choir and is frequently invited as a conductor, clinician and jury member. As a boy he studied voice and choral singing, later studying choral conducting with Erwin List and founded a mixed choir “La Brénadienne” which he has conducted for 30 years. The choir participated in many festivals throughout Europe as well as in Lithuania and Russia. Thierry is also a member of the IFCM Board of Directors.



Sanna Valvanne, originally from Finland, is recognized worldwide for her creative and holistic choral method “Sing and Shine with Body and Soul” which combines vocal expression with movement and drama. She is a former vocal trainer of the Tapiola choir with a Masters Degree in Music from the Sibelius Academy. Currently living in New York City she directs Sing&Shine Kids as well as several El Sistema-inspired programs. Her warmups have been published on a DVD: www.sannavalvanne.com.



Johann van der Sandt completed his initial studies at the University of Pretoria, South Africa and did further student at the Instituut voor dirigente Edukatie in Gorinchem, The Netherlands, where he received a Performance Diploma in Choral Conducting. He also studied with Eric Ericson, the renown Swedish choral conductor. Van der Sandt has appeared internationally as a workshop clinician and adjudicator at choral festivals and is actively involved in the training and development of conductors. He is also known as a composer whose works have been performed by choirs, nationally and internationally. For 10 years he was a professor of choral conducting at the University of Pretoria and also conductor of the Singkronies Chamber Choir for 12 years. In 2008 he left the University of Pretoria to become Director of Music at the Drakensberg Boys Choir School.



John Winzenburg is an assistant professor of music at Hong Kong Baptist University where he has conducted the Cantoria Hong Kong and the KJBU Choir since 2008. With Cantoria they have traveled internationally and enjoyed exchanges with the Philippine Madrigal Singers and with composer-conductor Ko Matsushita, among others. Winzenburg has recently completed his inaugural season as director of the Hong Kong New Music Ensemble Chamber Voices, Hong Kong’s only professional group dedicated to choral works of the past century. He has also been published in international journals and publications including the University of Michigan Press, Palgrave Macmillan, Perspectives of New Music, and Asian Music.



Eliezer Yanson Jr. is assistant professor of music at Bob Jones University in Greenville, South Carolina where he conducts the University Singers and the Lyric Choir as well as teaching undergraduate and graduate music classes. He earned a Doctor of Musical Arts degree in choral conducting from the University of South Carolina as well as Master’s and Bachelor’s degrees from Bob Jones University. He also holds a Bachelor of Theology degree from the Baptist Bible Seminary & Institute in his native Philippines.



COMPOSITION PROJECTS

COMPOSER COMPETITION

In order to stimulate interest amongst composers in the choral art, the IFCM has initiated 2 Composition Competitions in past years.

An international jury of composers and conductors selects the winner and recommends other awards as required. The winning composition is awarded a substantial cash prize and a performance of their work by a leading international choral ensemble which, in past years, have included performances by The Philippine Madrigal Singers and VOCES8.

**2011
edition**



65 works



24 nations

Graham Lack (Germany)
Rejo Kekkonen (Finland)
Stephen Leek (Australia)
Jonathan Rathbone (Uk)

**2012/2013
edition**



637 works



63 nations

Graham Lack (Germany)
John A. Pamintuan (The Philippines)
Libby Larsen (USA)
Olli Kortekangas (Finland)
Paul Stanhope (Australia)

THE JURY

Administrator

Andrea Angelini (Italy)

Matthew Van Brink
(USA)

"White, those
that stayed still"

WINNER

Francis Corcoran
(Ireland)

"Eight Haikus"

Next edition soon on www.ifcm.net

COMPOSER CONNECTIONS

A new innovative project designed to connect composers with conductors is in development and will be available soon on the IFCM website.

Watch this space. www.ifcm.net

Volunteers connecting our choral world

www.ifcm.net





The National Theatre of Korea (NTOK)

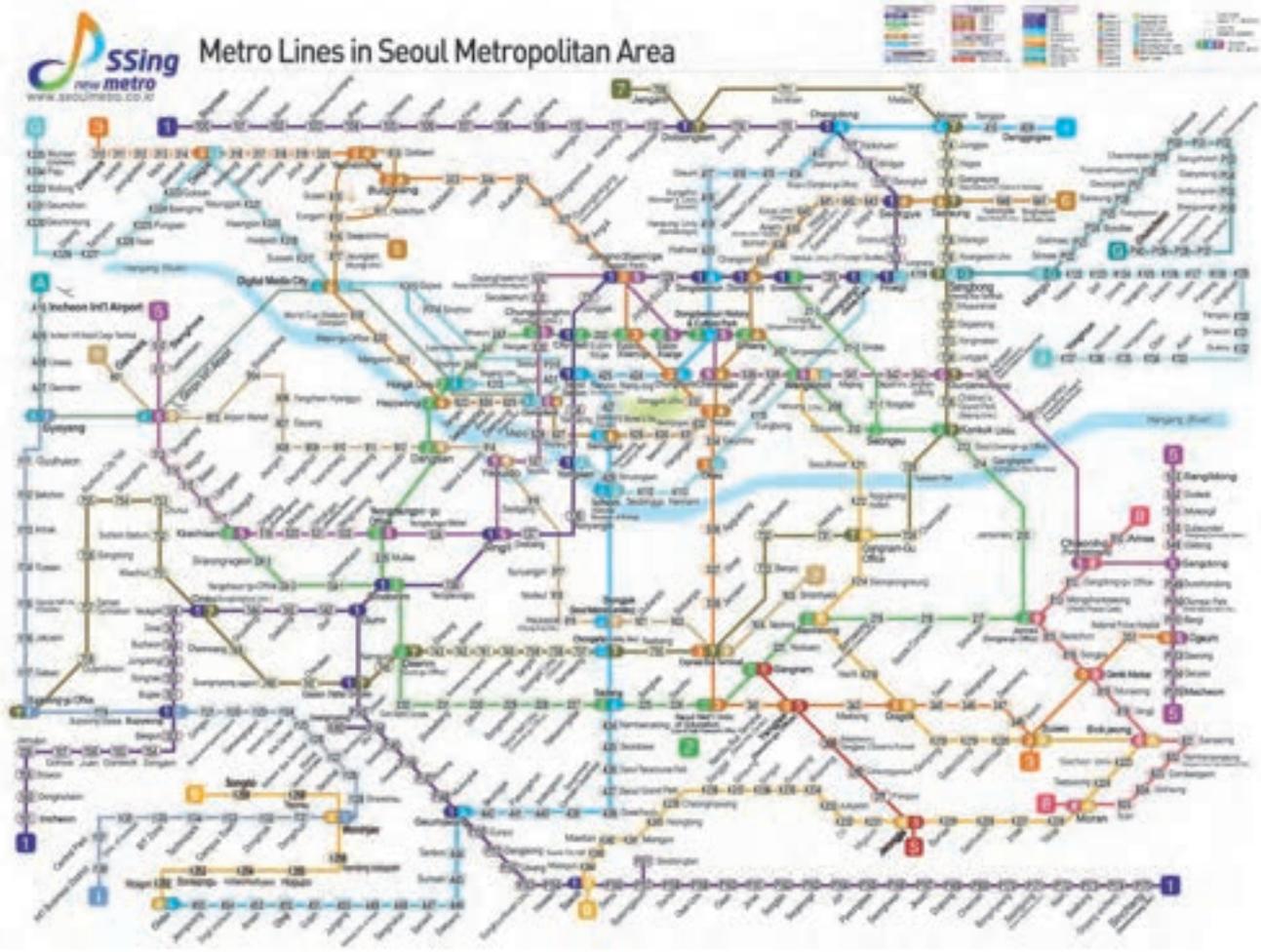
The Seoul Art Center (SAC)

The National Theatre of Korea (NTOK)



Here are the buildings which are part of the National Theater of Korea.

- 1. The main hall Hae** (1 on the map): As the representative performance hall of Korea, the main hall of the National Theater of Korea is an integrated theater capable of staging every genre of performances. The main hall has 1,563 seats and an easily adjustable stage along with advanced sound and lighting systems. In particular, the spacing between seats is among the most generous in Korea, providing the audience with a most comfortable environment in which to enjoy the performance. The hall has a 20m diameter revolving stage with large and small lift stages in the front and back. Movable stages can be operated either independently or in connection with the main stage from the center. The orchestra lift, which is divided into three sections, can function individually or in groups. During the Symposium, this hall will host the 45 minute concert.
- 2. The small hall Dal** (2 on the map): This small hall with 407 seats (including 5 wheelchair seats) boasts a proscenium stage with ideal facilities. It is a popular theater for staging representative works from the Korean repertoire and regularly scheduled programs of various genres. It is also the main theater for dramas and 'Changeuk', a traditional Korean opera performed as a play but in the Korean folk song style known as 'Pansori'. During the Symposium, this hall will host the 25 minute concerts and a few lectures.
- 3. The KB Haneul Youth Theatre, the 'sky theater'** (3 on the map): The KB Haneul Youth Theater, which seats 732, is the very first domed theater for the youth in Korea. Its automatically convertible roof makes it possible either to have natural lighting or to have artificial lighting suitable for each performance, regardless of weather. It stands for an environment-friendly, multipurpose theater with the landscaping fit for Mt. Nam's nature, excellent acoustics, and good sound and lighting equipment. During the Symposium, this hall will host a few concerts and some lectures.
- 4. Studio Byeol** (4 on the map): This studio of the National Theater of Korea was established in 2001 as a youthful space often used to feature more progressive and experimental performances. It is a small theater with a 100-person seating capacity including 74 fixed seats and some 30 moveable seats. During the Symposium, this hall will be exclusively for lectures.
- 5. Rehearsal Room B1F, Hae Hall** (12 on the map) During the Symposium, this hall will be exclusively for lectures.
- 6. Cultural Space San** (13 on the map) During the Symposium, this hall will be exclusively for lectures.



How to get to the National Theater of Korea by Subway

- Get off at Dongkuk University Station on Subway Line 3.
Take the shuttle in front of Taegukdang, Exit n° 2.
Or take Bus n° 02 or 05 via Namsan in front of Daehan Theater at Exit n° 2.
- Get off at Chungmuro Station on either Subway Lines 3 or 4.
Take Bus n° 02 or 05 via Namsan in front of Daehan Theater at Exit n° 2.
- Get off at Dongdaemun History and Culture Park Station on Subway Lines 2, 4 or 5.
Take Bus n° 420 (Blue Bus) at Exit n° 8.
- Get off at Hanganglin Station on Subway Line 6. Take Bus n° 3 via Namsan at Exit n° 2.

The National Theatre of Korea (NTOK)

By Bus



02

Stop at The National Theater of Korea

First bus : 08:00 / **Last bus** : 24:00 / Buses run every five to eight minutes

Running time : 40 minutes

Stops at : Namsan Park → Seoul Tower → Namsan Library → Namsan Walking Path B → Seoul Animation Center → Toegyero 3-ga → Daehan Theater → Toegyero 5-ga → Dongguk Univ. Subway Station → **The National Theater of Korea** → Namsan Park → Seoul Tower

03

Stop at Entrance to Northern circulatory road of Namsan (NTOK)

Stops at : Namsan Seoul Tower (starting point) → Namsan Library → Baekbeom Square → Namdaemun Market → Namsan Tunnel No. 3 → Yongsan Hanshin Apartment → Entrance of Haebangchon → Itaewon → Itaewon Fire Station & Police Stand → Hannam 2 Village Office → Hangangjin Station → **Entrance to Northern circulatory road of Namsan (NTOK)** → Namsan Seoul Tower

05

Stop at The National Theater of Korea

Stops at : Namsan Seoul Tower (Starting point) → Namsan library → Baekbeom Square → Namdaemun Market (Accessory Store building) → Namdaemun Market → Myeongdong (Myeongdong Station) → Toegyero 3 Ga (Korean house village, The Korea House) → Daehan Theater → Toegyero 5 Ga → Dongguk University Station (Jangchung-dong) → **The National Theater of Korea** → Entrance to Northern circulatory road of Namsan → Namsan Seoul Tower



420

Stop at The National Theater of Korea

First bus : 04:00 / **Last bus** : 22:50 / Buses run every four minutes

Running time : 129 minutes, 48 buses

Stops at : Daechi Sageori → Yeoksam Market → Hanram Bridge → Daejeok University → **The National Theater of Korea** → Gwanghuidong → Dongdaemun → Shinsuldong Station → Jegi Station → Chungyangi Station

144

Stop at Jangchung-dong and take the free National Theater shuttle

First bus : 04:00 / **Last bus** : 22:50 / Buses run every four minutes

Running time : 29 minutes, 48 buses

Stops at : Desuna → Dulsung Women's University → National 4.19 Cemetery → Hwagyesa → Sanyang Sageori → Korea University → Sinsui-dong → Dongdaemun Stadium → Jangchungdong(Dongguk University) → Jangchung Gymnasium → Daejeok University → Shinsa Station → Kyobok Tower

301

Stop at Jangchung-dong and take the free National Theater shuttle

First bus : 04:00 / **Last bus** : 22:50 / Buses run every four minutes

Running time : 123 minutes, 36 buses

Stops at : Harim High School → Nunjung Jugong Apt. → Garak Market → Jamsil Station → Kyungji High School → Gangnam-gu Office → Kinema Theater → Jangchungdong(Dongguk University) → Gwanghuidong → Dongdaemun Stadium → Yhwidong → Seoul National University Hospital → Hyeolwa Station



2012

Stop at Jangchung-dong and take the free National Theater shuttle

First bus : 04:00 / **Last bus** : 23:00 / Buses run every seven minutes

Running time : 91 minutes, 15 buses

Stops at : Gopidong → Sangmyung University → Gyangbuk High School → Anguidong → Jonggak → Joangne → Dongdaemun → Jangchungdong(Dongguk University) → Yaksudong → Seunghodong

7011

Stop at Toegyero 3(sam)-ga and transfer to the yellow bus No. 02, And Stop at the NTOK

First bus : 04:00 / **Last bus** : 22:50 / Buses run every four minutes

Running time : 123 minutes, 3 buses

Stops at : Worldcup Stadium → Ewha University Station → Jonggeundang(Chungjeonno) → Toegyero 3 (sam)-ga



9410

Stop at Jangchung Stadium and take the free National Theater shuttle

First bus : 04:30 / **Last bus** : 02:30 / Buses run every eight minutes

Running time : 185 minutes, 25 buses

Stops at : Shingheung Station → SajokdongSageori → Yangjae Station → Nerhyun Station → Jangchung Gymnasium → Dongdaemun Stadium → Jongno 5-ga → Changgyunggung(palace)

By Taxi

- When you take a taxi to the NTOK, you should get off at a taxi stop in front of the main entrance.



- Expected length of journey**
 - From Dongkuk University Station: 5 minutes
 - From Dongdaemun Stadium Station: 5-10 minutes
 - From Chungmuro Station: 10 minutes
- Expected Length of journey depends on traffic conditions.**

WORLD CHORAL DAY

WHAT HAVE WE DONE

Created a new website where it is easy to enter your event, an annual global report on activities, and provided with all participants with a certificate. We have also collected your photos and videos... have a look at www.worldchoralday.org



creative-farm.it

2011



2012



2013



**World Choral Day 2014
on December 7th
register your event on
www.worldchoralday.org**

THE TEAM

Project Manager - Francesco Leonardi

Coordinators

Europe - Jeroen Schrijner
North America - Cristian Grases
South America - Diego Lenger

Asia - Jennifer Tham
Africa - Rudolf De Beer
Pacific Region - Stephen Leek

Remember you can register every event that you will organize in December and the first week of January



**Events on 12/8/2013
worldwide
(source: ITchoir)**

WHAT ARE WE GOING TO DO IN THE FUTURE

Currently the WCD proclamation is being rewritten to reflect modern language and concerns. We are also looking for a simple choral work that represents the feeling of WCD in a simple way which can be sung at each event. Suggestions please.

Do you want to join us? write to project.manager@worldchoralday.org



www.facebook.com/worldchoralday



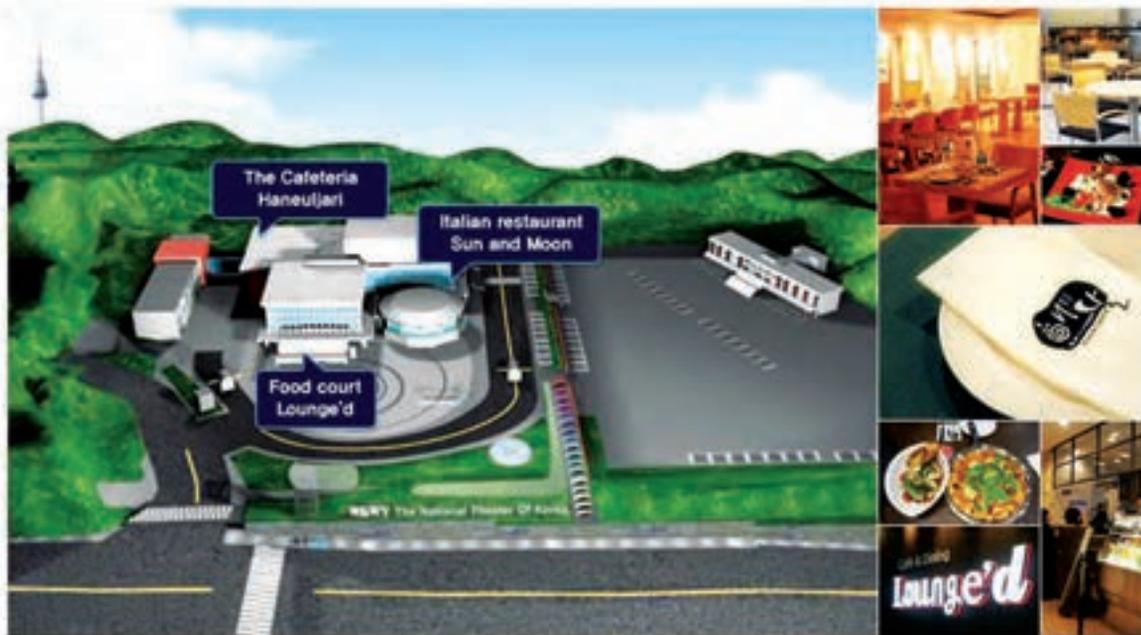
WCD 2013 Slovenian Children's Choirs joined concert

Volunteers connecting our choral world

www.ifcm.net



Food & Drink



Italian Restaurant Sun and Moon

A calm and refined restaurant well known to Namsan visitors. Located on the ground floor of the Small Hall 'Dal', serving coffee, tea, cakes, a variety of pasta and also full course dinner that attract not only the audience of our program but also other visitors who love Italian food.



Location : Small Hall Dal Ground Floor
 Open 11:30(AM) ~ Close 10:00(PM)
 More Information : 02-2280-4188, 02-2285-4778



The cafeteria Haneuljari

Though Haneuljari is a cafeteria for staff and employees of the NTOK, it's also available to visitors.



Location : Administration Building Gr
 Lunch : open 11:30(AM) ~ close 01:30(PM)
 Dinner : open 05:00(PM) ~ close 07:00(PM)
 Serving Korean meals (₩ 4,500 per meal)
 More Information : 02-2280-4188

VOLUNTEERS DATABASE

**Do you want to work with IFCM in exciting projects
all around the world?**

The Volunteer database is the way to get involved.

Just send your curriculum vitae to

leonardifra@yahoo.it

and we will contact you to help in an IFCM task.

Be an active part of IFCM!



AMBASSADORS PROGRAM

Starting from 2014 every choir that is chosen by an IFCM Artistic Committee will be awarded the honour as IFCM AMBASSADORS for one year. Apply to be involved in an IFCM event and your choir could be considered to be an IFCM AMBASSADOR for choral music.



Volunteers connecting our choral world

www.ifcm.net



The Seoul Arts Centre (SAC)



The Seoul Arts Center will host a special evening concert to welcome the Symposium's second half's participants on August 8 at 19:00, and the Final Concert on August 13 at 20:00.



Using public transportation will make your trip to the Seoul Arts Center more pleasant!

If you use public transportation, you can save time and cost as well as enjoy your time at the Seoul Arts Center more conveniently and comfortably.

If you come by bus or the subway, you can get to the Seoul Arts Center in just five minutes by taking a bus from the subway station.

If you walk from the station, it will take you around 15 minutes.

However, if you come by car, you have to take into account the walking distance from the parking lot to the concert hall or the exhibition venue.

You might also have to rush to meet the submission time due to the often delayed parking process.

Subway

Connecting Buses from the Subway

1) Subway (Line 3, Namsil Bus Terminal(Seoul Arts Center) Station, Exit 3

- Seoul Arts Center Shuttle Bus(takes about 3-10 minutes)
- Green (Local Bus) Bus No. 4429 (takes about 5-10 minutes)

2) Subway Line 2, Seocho Station, Exit 1

- Green (Local Bus) Bus No. 31 (takes about 3-10 minutes)

3) Subway Line 3, Yangjae Station, Exit 1

- Green (Local Bus) Bus No. 37 (takes about 10-15 minutes)



- Operating schedule (One Way to Seoul Arts Center Shuttle):

Namsil Bus Terminal Station (Departure Location: Green Bus Stop (Subway Exit #3))

→ Seoul Arts Center (Arrival Location: Starbucks near Seoul Arts Center)

* The drop-off location of last shuttle (each day) is Music Hall Parking Lot: P1 (Not Starbucks)

- Service Hours :

Weekdays : 08:30-19:30

Weekend, Public Holidays : 03:30-14:30 / 08:30-19:30

※ The schedule is subject to change due to unexpected circumstances, traffic or weather.

※ No service on moonless and days with no performance.

(Last shuttle bus terminates at the Music Hall Parking Lot)



400 (Yongpik-dong - Yangjae Station)(Line No.3, Exit 1) - Seoul Arts Center - Seocho Station(Line No.2, Exit 3) - Seobro-dong - Sangreumun Gate

402 (Yongpik-dong - Yangjae Station)(Line No.3, Exit 1) - Seoul Arts Center - Seocho Station(Line No.2, Exit 3) - Jangsa 1-ga - Seoul Station

404 (Guryong Maed(Guryong Village) - Yangjae Station)(Line No.3, Exit 1) - Seoul Arts Center - Sejong Center for the Performing Arts - Seoul Station - In front of Shinsegae Department Store

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2014 WSCM10 in Seoul (Kor)

2017 WSCM11 in



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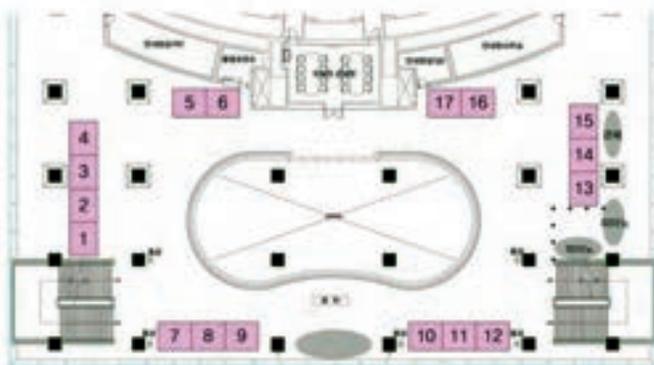
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List of Exhibitors — Hae Hall (National Theatre of Korea)

Exhibit hours are:

- Wednesday, August 6: 17:30 — 19:30
- Thursday, August 7: 10:00 — 19:30
- Friday, August 8: 10:00 — 19:30
- Saturday, August 9: closed
- Sunday, August 10: 10:00 — 19:30
- Monday, August 11: 10:00 — 19:30
- Tuesday, August 12: 10:00 — 19:30
- Wednesday, August 13: 10:00 — 16:15

Second Floor



Booth 1 — WSCM10 (KFCM) / WSCM11 (FCEC)

Contact Name (KFCM): Sang-Kil Lee, president
Mailing Address: 1F Seoul Chorus Center, 651-11, Naebalsan-dong, Gangseo-gu, Seoul, Korea
Phone: +82-2-3661-8535
Fax: +82-2-3662-8534
Email: webmaster@kfc.com.co.kr
Website: www.kfc.com.co.kr
Contact Name (WSCM11): Montserrat Cadevall
Email: MCadevall@ajsabadell.cat

Booth 2 — Vitnara Music

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Phone: +358-10-8200-232
Fax: +358-10-8200-222
Email: reijo.kekkonen@sulasol.fi
Website: www.sulasol.fi
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- JCA, the Japan Chora Association
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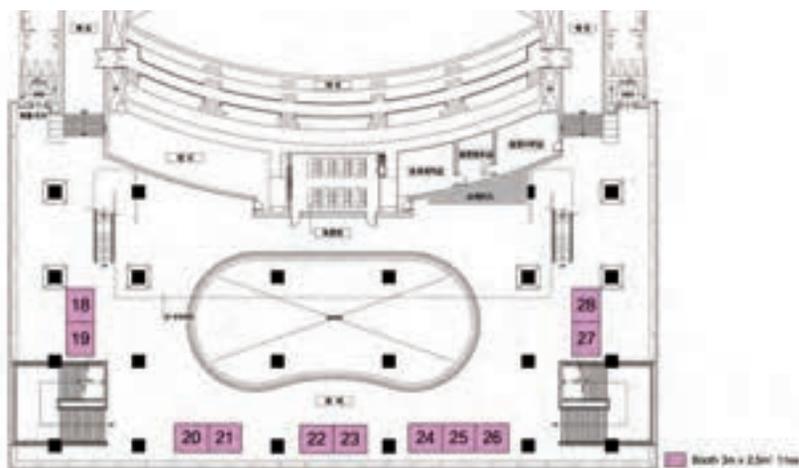
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 76-1 UN pyunghwa-ro Nam-gu, Busan, Korea
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 Fax: +82-51-632-0977
 Email: busanchoral@gmail.com
 Website: www.busanchoral.org
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Contact Name: Sven Peterson
 Mailing Address: A Adamsoni 2, Tallinn, Estonia 10137
 Phone: +3726418-315
 Fax: +3726418-315
 Email: info@spmuusika.ee
 Website: www.estonianmusic.com
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 Fax: +43512262333112
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 Website: www.helblingchoral.com
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Useful Information



Note:
**The delegates' bag includes a guide book
with details on sightseeing tours**

Transfer from Incheon International Airport to Seoul

AREX is the fastest and convenient means of transportation, which connects Incheon Airport to Seoul, covering around 58 km. There are local and express train services for international visitors finding their way into Seoul. The express train travels non-stop from the airport directly into Seoul Station within 43 minutes. The local train follows the same line but stops in 10 stations as it moves from the airport to Seoul. It also services from Incheon to Gimpo Airport, every 12 minutes (3,550 KRW).

Arex (Airport Railroad Express): <http://english.arex.or.kr/jsp/eng/main.jsp>

Airport buses run from Incheon International Airport to various parts of Seoul. Tickets may be purchased at the ticket desk on the Arrivals Floor (F1). Detailed inquiries on bus routes and bus stops can be made at the Airport Information Desk, also conveniently located on the first floor. Night buses are available for those arriving late at night, but hours vary depending on flight schedules.

- **Deluxe (Luxury) Airport Limousine Buses**
These comfortable buses take you directly from Incheon International Airport (or Gimpo International Airport) to major hotels and locations throughout Seoul and the rest of the country. These buses make fewer stops (for a shorter travel time) and have comfortable, more spacious seats (14,000-15,000 KRW). http://www.kallimousine.com/eng/schedule_en.asp
- **Standard Airport Limousine Buses**
These buses stop at more locations along their route, so you may be able to get closer to your final destination. Their departure times vary, but most buses depart every 5 to 30 minutes. While limited buses depart in the late evening, buses are always available from early morning to evening (9,000-10,000 KRW).

Purchase tickets at Incheon Airport arrival floor (F1): Exit 4 and 9 (inside) and Exit 4, 6, 7, 8, 11, 13, and 9C (outside).

Standard and Deluxe Taxis

Taxis are another way to get to Seoul from the airports. There are standard taxis and black-colored deluxe taxis. Deluxe taxis have a higher base fare and can cost almost double standard taxi rates, but provide more luxurious rides. Credit cards and T-money cards (Seoul City Transit Cards) are widely accepted in taxis throughout Seoul but it is advisable that visitors exchange currency for Korean Won at the airport before taking taxis. (Tipping is not accepted)

Fares for standard taxis: Base fare 2,400 KRW, increasing 100 KRW every 144 meters
Deluxe

Fares of black taxis: Base fare 4,500 KRW, increasing 200 KRW every 164 meters

Note: A 20% surcharge will be applied in all taxis between 12:00AM and 4:00AM. Metered fares do not include tolls. Tolls must be paid by passengers (Approximately 7,400 KRW for Incheon Bridge Toll)

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The Subway

Most subway maps are written in both Korean and English. The numbers next to the name of each station on the map indicate the subway fare for the destination from the present station. Some subway stations do not provide free subway maps. Subway fares are as below (foreign currency is not accepted at subway ticket windows, so please prepare Korean won).

Seoul Subway Fares (for 12km and 19 years and older)

- Transportation Card 900 Won
- Cash 1,000 Won
- Free for children 6 years or younger.
- For total distances exceeding 10 kilometers, the charge is 100 won for each additional 5 kilometers.
- For total distances exceeding 40 kilometers, the charge is 100 won for each additional 10 kilometers.
- For journeys outside Seoul, the charge is 100 won for each additional 5 kilometers and 100 won for each additional 10 kilometers if the total trip exceeds 35 kilometers.

Seoul Buses

In Seoul, buses are one of the most convenient and readily available forms of transportation. Buses in Seoul are classified by color to designate the type of bus:

- Blue buses travel on major roads and run for relatively long distances through Seoul.
- Green buses travel shorter distances and carry travelers between transfer points such as subway stations and longer bus routes.
- Red buses are express buses that travel from Seoul to suburban areas.
- Yellow buses operate on a closed circuit within a district of Seoul.

Buy a T-money Card and Be Ready for Sightseeing in Seoul!

While traveling in Seoul, you might notice beeping sounds coming from people's wallets, bags, or even cell phones as they touch a sensor when getting on or off the bus or subway. This is a transportation card called a T-money card, which can be used for buses or subways while traveling in Seoul and other cities including Incheon, Ilsan, and Bundang. T-money is very convenient and is compact enough to slip into your wallet or purse, and also comes in charm shapes to attach to your cell phone or keychain.

Currency and credit cards

Korea's official monetary unit is the South Korean Won (KRW) and its exchange rate with US dollars averages US\$1 = KRW 1,150 (2012). The currency consists of notes and coins.

Credit Cards

Visa, American Express, Diners Club, Master Card and other major credit cards are accepted in Korea but participants are always advised to check with the vendor before a purchase is made. Cash advances are also available at select bank machines.

Foreign exchange

Foreign exchange counters are available at the Incheon International Airport, Seoul. You are advised to change to local KRW currency before departing or upon arrival at the Airport.

You can also exchange foreign currencies into Korean won at a bank, exchange service center, or an authorized currency exchange.

Bank business hours: 9:30am-4pm, (closed Saturdays, Sundays and Holidays)

Traveler's Checks

Traveler's checks can be used in place of cash at hotels, department stores, and some restaurants and shops, but it is better to exchange them into cash for simpler transactions. Visa, American Express, and Thomas Cook traveler's checks are readily accepted in Korea.

Automated Teller Machines (ATM) and Cash Machines

Some ATMs accept most major international bank cards, such as Maestro, Citibank, Citicard, Electron, JCB and others. Most ATM/bank machines operate 24 hours a day, while others are open from 8am to midnight.

Cash dispenser machines, called CDs, which only offer cash withdrawal services, can be found in subways, convenience stores, railway stations, bus terminals, and department stores.

Most are open 24 hours a day and dispense cash in 10,000 won units. Most machines display English directions on the monitor, and others also have Japanese and Chinese.

If you have any questions while using ATM/CD machines, call the Korea Travel Phone at 1330.

For information on tourism, transport, restaurant: 1330 (residential) or 02-1330 (mobile phone)

Police: 112, Ambulance/Fire: 119

Medical emergency 1339

BBB (free interpretation) 1588-5644

Lost and Found Centre: 02-2299-1282

Volunteer Translation Service 1588-6544

Seoul Global Center +82 2-1688-0120 (overseas) or 1688-0120 (in Korea), Monday to Friday from 9-6 pm - Call to ask any questions about visiting or living in Seoul.

Korea Tourism Organization Information Line +82 2 1330 or 1330, 24 hours a day - Tourism information and translation services.

Seoul's Dasan 120 Call Center +82 2 120 or 120, 9am to 10pm daily

Business hours

Government offices: 09:00 – 18:00 (Mon.-Fri.)

Restaurants & Retail Stores, commonly open 11am to around 9pm (in some cases, open until 2 to 3am)

Major Convenience Stores: GS25, Family Mart, and 7-11 (24 hours, 7 days a week)

Electricity System: Type C (Europlug) & F ("Schuko") plug is used for electricity connection. The power is 220 volts at 60 Hz. 220v, 60 hz throughout the country (same type used in France, Germany, Austria, Greece, Turkey)

Sight-Seeing Around the National Theatre of Korea

Namsangol Hanok Village is a collection of five hanoks (traditional Korean houses) from the Joseon Dynasty (1392-1910), recovered from different parts of the city and relocated to the northern foot of Namsan mountain. The interiors of each of these five houses reflect owners from different walks of life, from the middle class to the yangban (who were mainly high government officials, noblemen and aristocrats). <http://hanokmaeul.seoul.go.kr/> (Korean)

Seoul Namsan Gugakdang (Traditional Theater), located in Namsangol Hanok Village, is a performance hall dedicated to Gugak Performance. The 330-seat hall's acoustics, lighting, and stage facilities are all specifically designed to enhance the sound and experience of Gugak. It is the only performance hall in Korea where patrons can enjoy the pure, natural sound of Gugak without the use of any electro-acoustic technology (Closed on Mondays).

Bongsudae Beach is located north of Sampo Beach and the white-sand coastline stretches along the side of National Road No.7. The campsite for motor homes attracts many motor-tourists. Since the beach was not accessible to the public before 1997, it is still rather new and clean, and many visitors comment on its cleanliness upon their first impression. Sampo Koresco Resort is located along the seashore, and visitors can easily enjoy the 800-meter stretch of pristine beach at Bongsudae.

The N Seoul Tower, A Complex Culture Space In Seoul, Is Where The Clouds Seem To Meet With Namsan Mountain. It Shows Visitors The Harmony Of Namsan's Nature, The 21st Century State Of The Art, Resting With Leisure, And Various Cultures.

The N Seoul Tower, which is a symbol of Seoul now, was established at the highest point to glance at the most beautiful images of Seoul. It is also Korea's first general radio wave tower from 1969, delivering TV and radio broadcasting in the metropolitan area. <http://www.nseoultower.co.kr/eng/>

The Korea House was built to promote traditional Korean culture among both Koreans and foreigners. The place sells traditional Korean food and cultural artifacts while also staging traditional performances and wedding ceremonies. At the Korea House, you can try traditional Korean dishes based on the royal cuisine of the Joseon Dynasty. www.koreahouse.or.kr

The **Yejiwon** is located in Seoul Jung-gu Jangchung-dong and has been offering traditional Korean etiquette education programs since its inception on September 16th, 1974. Furthermore, the Yejiwon also serves to introduce the traditional cultures and living cultures of Korean etiquettes to foreigners.

Most programs offered are short-term classes, and reservations can be made on the homepage up to 15 days in advance. Reservations are only available for groups of 10 or more and classes are instructed in Korean only, so it may be a good idea to be accompanied by a guide. www.yejiwon.or.kr (Korean)

Jangchung Gymnasium is Korea's first domed gymnasium and opened February 1st, 1963. The gym holds diverse athletic events such as basketball, volleyball and handball competitions as well as boxing, wrestling, weight-lifting and ssireum (Korean traditional wrestling). The gym also presents other cultural performances and events including international competitions, concerts and madangnori. The Jangchung Fitness Club, is also located within the facility and offers monthly memberships.

www.jangchunggym.co.kr

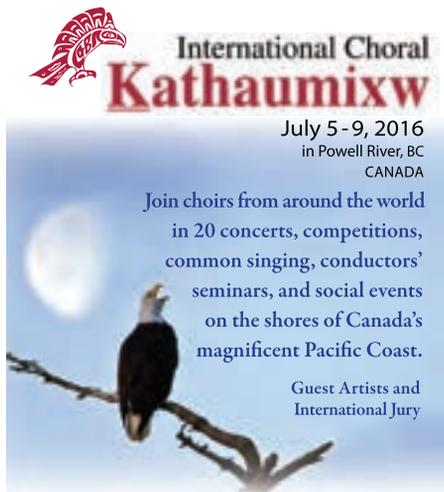
Namsan Outdoor Botanical Garden opened its doors on February 18th, 1997 in Hannam-dong, where the residential complex for foreigners once stood before it was demolished in 1994. Covering an area of around 59m2, it is divided into 13 themed gardens with a total 117,132 plants from 269 species. Among this diversity, 60,912 plants from 129 species are tree types and 56,220 plants from 140 species are grass types. The 13 themed gardens include a garden of herbal medicine, apricot trees, wildflowers, royal azaleas, shrubs, commercial plants and a garden for the blind.

The **Namsan Cable car** runs from the base of Namsan Mountain (located in central Seoul) up to the Namsan Tower, one of the most representative tourist attractions in Seoul, loved by tourists and residents alike. The new cable cars, which have been in operation since Dec. 6, 2008, have an increased capacity of 48 people per car (up from 38). Unlike the older cars, the new cable cars have glass on all four sides, giving riders a wider view of the mountainside.

www.cablecar.co.kr

Myeong-dong is one of the primary shopping districts in Seoul. The two main drags meet in the center of the block with one beginning from Myeong-dong Subway Station (Seoul Subway Line No. 4) and the other from Lotte Department Store at Euljiro. Many brand name shops and department stores line the streets and alleys. Common products for sale include clothes, shoes, and accessories. Unlike Namdaemun or Dongdaemun, many designer brands are sold in Myeong-dong. In addition, several major department stores include Lotte Department Store, Shinsegae Department Store, Myeong-dong Migliore, Noon Square and M Plaza.

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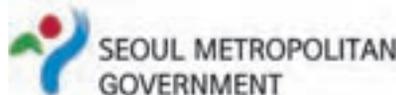
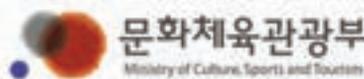
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Sunday, November 9

I Believe...Remembering the Holocaust



D. McCullough

McCullough: **Holocaust Cantata: Songs from the Camps**
Donald McCullough, Composer/Conductor
Zalis: **I Believe** (US Premiere)
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Zane Zalis, Visiting Composer

Saturday, November 29

The Music of Gwyneth Walker for Women's Voices



G. Walker

Nancy Menk, Guest Conductor
Elizabeth Núñez, Guest Conductor
Gwyneth Walker, Composer-in-Residence

Sunday, November 30

Messiah...Refreshed!



J. Griffith

Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Handel: **Messiah**, Thomas Beecham/Eugene Goossens' 1959 Re-Orchestration for Full Symphony Orchestra

Sunday, January 18

Martin Palmeri: **Misa A Buenos Aires** (Misatango)
Pablo Di Mario, Director
Martin Palmeri, Visiting Composer
Solo opportunity for ensembles of excellence by audition at **Carnegie Hall**.



P. Di Mario

Monday, January 19

The Music of Karl Jenkins



K. Jenkins

Jenkins: **The Healer** (US Premiere)
Jenkins: **The Peacemakers**
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Karl Jenkins, Composer-in-Residence

Dates, repertoire, and artists subject to change.

Monday, February 16

Robinson: **Exodus** (World Premiere)
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Earnestine Robinson, Visiting Composer



E. Robinson

Xian Xinghai: **Yellow River Cantata**

Friday, March 13

A Cappella NEXT

Elora Festival Singers, Noel Edison, Director
Choeur de Chambre du Quebec, Robert Ingari, Director
Harmonia Chamber Singers, Robert Pacillo, Director
Performances by professional-level a cappella chamber ensembles.

Sunday, March 15

Allan Bevan: **Nou Goth Sonne Under Wode: A Meditation on the Crucifixion of Christ**
Richard Sparks, Guest Conductor
The Music of Eric Barnum
Robert Bode, Guest Conductor
Eric Barnum, Visiting Composer



A. Bevan

Sunday, March 29

Total Vocal with Deke Sharon

A contemporary a cappella performance featuring music from The SingOff! and Pitch Perfect



D. Sharon

Sunday, April 12

Mozart: **Requiem**
Catherine Sailer, DCINY Debut Conductor
Vaughan Williams: **Dona Nobis Pacem**
Trey Jacobs, DCINY Debut Conductor



C. Sailer

Monday, April 13

The Music of Sydney Guillaume

Matt Oltman, Guest Conductor
Sydney Guillaume, Visiting Composer/Conductor
Music of the Pacific Rim
Anthony Giles, Director



S. Guillaume

Tuesday, April 21

Sharp: **High Lonesome Mass**
Tim Sharp, Composer/Conductor
With Special Guests:
Dailey & Vincent



T. Sharp

Friday, May 22

Solo opportunity for ensembles of excellence by audition at **Carnegie Hall**.

Sunday, May 24

Verdi: **Requiem**
Jonathan Griffith, DCINY Artistic Director and Principal Conductor



J. Griffith

Monday, May 25

Hayes: **Requiem**
Mark Hayes, Composer/Conductor
The Music of Pepper Choplin
Pepper Choplin, Composer/Conductor



M. Hayes

Saturday, June 7

Fauré: **Requiem**
Craig Jessop, Conductor Laureate
The Music of Stephen Schwartz
Tim Seelig, Conductor Laureate



C. Jessop

Saturday, June 20

Solo opportunity for ensembles of excellence by audition at **Disney Hall** (Los Angeles).

Sunday, June 21

Music for Treble and Youth Voices
Francisco Núñez, Guest Conductor



F. Núñez

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