

Choral Music Changing Young Lives in Australia

Gondwana National Indigenous Children's Choir

By Lyn Williams, Artistic Director & Founder Gondwana Choirs

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

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

Synergy Percussion Ensemble and the Australian Chamber Orchestra. The Gondwana National Indigenous Children's Choir is the newest group in our choral family.



*Gondwana National
Indigenous Children's
Choir*

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

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

The Gondwana National Indigenous Children's Choir (GNICC) grew out of a remarkable collaboration between our Sydney Children's Choir and communities in the Torres Strait Islands

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



*Gondwana National
Indigenous Children's Choir
working with Sani Townson*

It became clear to me through this collaboration that there was a wealth and depth of un-nurtured talent within Australia's Indigenous communities and it became apparent to me that this was the missing link in our Gondwana programs. Many of Australia's Indigenous people suffer from significant social disadvantage. The levels of health and education in Australia's Indigenous population are significantly lower than other sectors of Australia's population, and sadly, they are also over-represented in Australia's judicial system. Yet young Indigenous people are justifiably proud of their rich and diverse culture. The sporting talents of young Indigenous Australians have long been recognized while others yearn for

an opportunity to represent their culture and the hopes and dreams of their generation through their song.

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

In a project which is as much social as musical, the GNICC is aiming to give many talented Aboriginal and Torres Strait Islander children opportunities to develop their confidence, broaden their life experiences, and therefore expand their horizons and potential, through choral singing. To this end we have developed a three-tiered structure which begins at the grass roots level where I work with children in schools and Indigenous communities, identifying the children who show an aptitude and enthusiasm for singing. One week I might be working at inner city schools in Sydney and the next you might find me driving through crocodile infested waters in remote Northern Territory to work with children who have never travelled out of their isolated communities.

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

that their songs will go some way to preserving their unique languages.

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



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

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

Last February, I travelled again to the Torres Strait Islands. In a small school on Thursday Island I was presenting a choral workshop in which there was a shy little nine year old boy. It was clear from the outset that Richard (not his real name) loved to sing. His voice rang out clear and loud above the voices of many of the other children. Feeling the workshop going well, I asked Richard to sing a passage for the class on his own. I felt the whole class flinch yet Richard sang out

confidently and proudly. I later found out from teachers that Richard had barely ever spoken to anyone, including the members of his large family, he never read out loud, and he never answered questions in class. Richard's life changed that day when he discovered that he had a voice and could sing like an angel.

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

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

Whether or not these young Indigenous singers choose to become musicians in the future, involvement in their choir will

provide the singers with extraordinary opportunities. Already we know that GNICC singers will increase their attendance at school, they will learn an ongoing sense of commitment which leads to greater excellence and the rewards of personal pride and achievement, they will see a bigger Australia and a bigger world, they will befriend hundreds of other like-minded motivated young people, and they will have a voice to express the dreams of their people – now and into the future.

Edited by Gillian Forlivesi Heywood, Italy

Critic's Pick: Eidos Ensemble

By Jonathan Slawson, Journalist

Εἶδος

Eidos Ensemble, dir. Andrew Kaplanov

This issue's Critic's Pick diverts from my obsession with popular, often glamorized commercial groups, and instead looks at a Russian ensemble, Eidos, directed by Andrew Kaplanov. I received their submission in the mail – a CD entitled “Εἶδος” – and was awestruck by their conveyance of simple elegance. The disc, produced by Tatyana Samburskaya and engineered by Vladimir Samsonov, begins with three works by Igor Stravinsky: *Ave Maria*, *Credo*, and *Pater Noster*. During the time of its composition, the Russian Orthodox Church forbade music with instrumentation, and so, despite his hatred of a cappella

music, Stravinsky set these works as simply as he could. Eidos executes Stravinsky's intentions beautifully: short, simply, and purposefully. The CD is reflective and beautiful, but lacks any great musical nuance. Though it is unclear whether or not this was intentional (given the nature of the musical selections), it is still well done. The first three pieces in particular remind the listener that music does not have to be indulgent to be beautiful. There is a raw quality in this disc that I find incredibly appealing.

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

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

I congratulate Eidos on a wonderful CD. I look forward to tracking their musical progress in the future. For more

information on this ensemble, please visit
<http://eidosmusic.ru/>

Interested in submitting a CD for review in the International Choral Bulletin?

Please contact Jonathan Slawson at:
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Tsippi Fleischer at the Mirror

Interview by Andrea Angelini, ICB Managing Editor

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

textures inspired by ancient, far-distant Semitic sources. It was a great honor for me, as ICB Editor, to meet her for this interview.

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

Tsippi Fleischer (TF): Haifa is my birthplace and the place I consider home, although I have travelled all over the world. (My name, "Tsippi," is short for "Tsippora," which comes from the Hebrew word for "flying bird".) Those origins are naturally reflected in my music, in the topics I choose for my works. Nevertheless, well-known scholars have described my whole *oeuvre* as typically creating a bridge between West and East, especially a link to the "Orient"[1]. My Polish Jewish parents are responsible for giving me a rigorous Western education, including training in Western music from a young age, yet I could not ignore the Oriental atmosphere that surrounded me. My "Oratorio 1492-1992" (1991, op. 25) provides a choral example: I furnished a Western Baroque medium with actual content from medieval epic sources. Sung in three languages – Hebrew, Spanish, and Arabic – the oratorio is based on the fate of the entire Jewish people, suffering on their way to Zion from the time of the expulsion from Spain until the establishment of the State of Israel.[2] I would like to mention two things here: My second profession is linguistics, so the "feel" of language is a strong element in me. (I studied several Semitic languages as an undergraduate and earned a Master's degree in Semitic Linguistics.) Also, I'm a big devotee of the world of Western harmony at its best. This can be detected in the method I developed in my two-volume book, "The Harmonization of Songs"

(Tel-Aviv, 2005.)[3] And maybe I'll mention one more interesting point – in my twenties, I was named an innovative Israeli jazz pianist!

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

TF: The “New Wind” is an integral part of me. In every one of my works there is an “adventure”; quite often that adventure is the combination of the old, even the very old, with the new, even the very new. The Cantata “Like Two Branches” (1989, op.24) is an excellent illustration. There you have quite extreme *avant-guard* compositional techniques, both in the voices and instruments. The lyrics – set in Arabic of the 6th century (before Islam’s invasion of the Arab Peninsula) – feature throaty, guttural consonants that require excellent *solfeggio* technique by the singers. At the time, I was reading the important Ph.D thesis of Enayat Wasfi-Shaalan, a colleague from Cairo who studied in Bari, Italy, that deals with composing art music set to Arabic texts.[4] In the later “Saga Portrait” (2002, op.53) the mixture of pointillism and expressionism are somewhat reminiscent of both Anton von Webern and Alban Berg. I must admit that I never miss an opportunity to attend a live concert of their music, or of Stockhausen’s, which is characterized by clear pitches, rhythms and dynamics that I always find acoustically purifying: I am attracted to these isolated musical elements, taken separately from the lyrics. “New Wind” equals freshness, and that is the strong appeal the act of composing holds for me. There is no sense repeating what has already been said; a composer’s place is assured by having an innovative message, without forgetting the treasures of the past.

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

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



*Tsippi Fleischer with
Shofar players during
rehearsals of Symphony No.
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AA: How important are your political and religious ideas to the music you compose?

TF: I hate politics in all its dimensions and directions. I belong to the world of pure art, where human beings' cultural goals, qualities and ideas will always conquer boring political manipulations, which sometimes lead to cruelty and

humiliation. For me, it is much more interesting to live in the world of creativity than in that of manipulation. I'm aware of the place of managers and politicians in society, but it's art that feeds eternity, art that puts aside passing issues. If a composer really has something to say, and he succeeds in expressing it while he is still alive, his message will continue to feed mankind. Take Beethoven's powerful message about freedom: Does anything else come close? As for religion – I was born a Jew, and Jewish tradition has influenced me since childhood. My father maintained some traditional habits while my mother kept her extreme left-leaning opinions hidden. The dramatic aspects of some of the well-known biblical figures and the universal symbols conveyed in their images all appeal to my imagination much more than any ceremonial religious activities. (I shall try to trace the rise of monotheism in my next choral piece.) It is so sad that the three religions that point their believers to the same monotheistic revolution engage in continuous struggles. This is an absurd reality.

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

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

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



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

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

TF: The poetic power of the word has utmost value for me when composing vocal music. I totally identify with the person who wrote the lyrics, with the "soul of the text". A factor of

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

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

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

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

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

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

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

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

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

AA: What about your projects for the future?

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

In the field of composition:

- Opuses 72, 73 and 74 are in progress.
- I want to recommend additional performances of my Children’s Opera “Oasis” (op. 71) which had its very successful world premiere in Germany last November.[7] The genre of children’s opera is itself

magical, for both its educational and musical aspects.

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

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

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

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

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

NOTES

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

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

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

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

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

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

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

[8] Each of my symphonies has a poetical subtitle.

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

English text edited by Anita Shaperd, USA

An Overview of Choral Activities in Malaysia

Susanna Saw, Director and Founder of The Young Choral Academy, Kuala Lumpur

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

The birth of choral singing can be traced back to Malaysia's pre-independence in 1957, when the British established many missionary schools here. Choral singing was introduced as part of the curriculum in some of these schools. During the 1940s and 50s, much of the culture of the Malaysian Chinese community was heavily influenced by the culture in China. After hearing a visiting choir from Wuhan, many of the local Chinese associations started forming choirs for their own members. The three choirs which were established during this time are Chin Woo Athletic Association Selangor and KL Choir,

the Selangor Yan Keng Benevolent Dramatic Association Choir, and the Qiong Lian Operatic Association Choir. These choirs are still active today with choir members ranging from 20 to 70 years old! Following this, from the 1960s onwards many other associations began forming their own choirs.

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



*All participating choirs at
the 7th Malaysian Choral
Eisteddfod 2009*

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

are approaching, or if students face any academic difficulty.

Although music is a compulsory subject at primary schools, there is not much focus or structure on choral singing. Choirs exist in most schools for the main purpose of performing for school occasions such as Speech Day, National Day and Teachers' Day. Schools with better funding may employ professional vocal instructors to work with the choir members; however, this is the exception rather than the rule due to funding constraints.

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



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

The annual Inter-School Choir Competition among public schools in Malaysia plays an important role in promoting the choral

singing culture. Malaysians by nature are very competitive. This is the only way to motivate the members to attend extra rehearsals and to strive for quality. This is also a way of obtaining funding and support from school principals, teachers and parents. As the majority of participating schools focus only on competitions, choir activities will sadly diminish after the competition season ends. Only schools that are very keen on choral singing, or which have good music teachers, will continue their rehearsals post-competition.

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

1. Teachers' Training

In order to improve music awareness and to raise the standard of music in Malaysia, good music teachers are a necessity. In Zoltan Kodaly's words (Choksy, 1999):

"For a poor director fails once, but a poor teacher keeps on failing for thirty years, killing the love of music in thirty generations of children."

In recent years, younger musicians in Malaysia have slowly become aware that there are indeed good prospects in becoming a choir teacher. Through their participation in overseas competitions and music festivals, some have started to pursue choral conducting in earnest. With the experience and exposure gained from abroad, they have started working with secondary level school choirs (aged 13-19) and independent youth and adult choirs. The level of singing within this age group has

seen tremendous improvement: mixed voice choirs have proved to be very popular on the local scene, and marked developments have also emerged in several equal voice choirs.

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



Meeting new friends at the Malaysian Choral Eisteddfod

In addition, training in childhood music education needs to be further developed. In recent years, courses in Teacher Training have been brought to Malaysia from abroad to give teachers an avenue for mastering their teaching skills, without the considerable expense of international travel. The Kodaly Method courses focusing on Early Childhood and Primary Level training have been conducted here annually since 2009. More recently, in 2010, training courses for the Orff Approach were organised locally. These programs help teachers to plan lessons and widen their knowledge in obtaining teaching

resources. They are also able to work on their musicianship skills, expand their musical repertoire and develop proper skills in conducting and methodology. Most importantly, they have the chance to form a Teachers' Support Group, making it possible to share knowledge with one another.

2. Repertoire and Publication

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

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

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

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

This year, the Young Choral Academy, together with some Malaysian composers, will be organising the first ever workshop for composers on choral music composition. This workshop will specifically focus on introducing knowledge of the vocal arts to the participants by bringing in experienced choral composers from the neighbouring countries, vocal instructors, singers and choirs to work with them during the event.

3. Festivals and Competitions

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



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

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

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



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

Events in 2011

▪ 9th Malaysian Choral Eisteddfod – May – June

2011 will see the Malaysian Choral Eisteddfod reaching out to more singers through its “Outreach Programme”. This event will be held in different states:

29th April – 1st May: Kuching , Sarawak

6th – 8th May: Kota Kinabalu, Sabah

28th and 29th May: Selangor/Kuala Lumpur – Children’s Category

11th – 13th June: Selangor/Kuala Lumpur – Youth Category

18th – 20th June: Ipoh, Perak

▪ Kodaly Early Childhood Training – 30th May – 10th June

▪ Klang Music Festival – 27th -28th August

▪ 1st Malaysian Choral Composers Workshop – September

- **Kuala Lumpur/ Selangor Music Festival** – Third weekend in November
- **Kodaly Primary Level Training** – 5th – 16th December
- **Celebrating World Choir Day** – 11th December

Edited by Gillian Forlivesi Heywood, Italy

Torino 2012, Everyone's Included!

By Carlo Pavese, President of the Festival Music Commission

Introduction. *Andante cantabile.*

Dear reader,

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

Exposure

First Theme: On Stage. *Con moto.*

The festival begins, just like that, spontaneously: when the singing begins a theatre of voices becomes an experience of people communicating, harmoniously and in counterpoint, for affinity or for curiosity. But then, the theatre was born as a place for the *polis* to meet, to exchange ideas and share points of view. Torino is ready to get fully involved, become the setting, offer acoustics, inspiration and surprises... the city will stimulate us to meet, chat, share emotions and values through the universal language that is music. It will be the stage of European choral music and offer its spaces as ideal settings in which to design "on stage" projects. When it comes to theatre, however, we don't mean just the important experiences of the past, but an opening to an innovative way to perform choral music, with movement, recitation and space. Torino, the city of cinema, also wants to experiment with a stimulating amplification of the visual dimension from the stage to the screen. Choral music meets video, as an artistic product, suggests further implications in the field of sound recording and reproduction, the use of new technology and of new means of communication.

Second Theme: Festa! *Allegro vivace.*

Be curious! Bring something from your homeland, something special and precious, something unique to share with the other special guests, they too just as precious and unique! Italy's famed hospitality is also this, knowing how to make everyone feel right at home, and therefore, invite them to be themselves. The piazza, in the warm season, is a meeting place where people come together, a place of exchanges, a symbol of the energy and the curiosity that animates this festival, it offers everyone the chance to be part of a microcosm enlivened by dance, games, performances and costumes, to be part of a great mosaic where song, dialects and languages from the world

over gather to be one. But then, as Gian Domenico Peri wrote in 1651, “Torino is nothing but a small world or the whole world is nothing but a big Torino”. A “festa!” is, of course, meant to be a fun thing, but more than anything else, it is the very atmosphere that will reign during the festival. The Mediterranean, the sea that unites cultures and shapes history, where sounds, colours, flavours and languages are shared, is the source of its inspiration.

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

Third Theme: Soul Food. *Tempo giusto*.

When we sing together, an unstoppable wave of energy is created, the result of encounters, of a shared harmony and the opening of new horizons within oneself. A choir represents a social model where listening, respect, cooperation and solidarity work together with art, beauty and culture, where tradition and innovation blend not just to make music but also to mark how we live together and interact openly with one another. This is precisely why a choir is a road to precious growth, invaluable to children and teens, an important and efficient instrument which helps us deal with sensitive situations anywhere in the world – but also in our own cities – where not everyone has the tools, nor the chances, to access culture. The Festival is a showcase of ideas, projects and model situations where singing together creates a force that has the power to change people and create a better world.



Rolling Cobs (Parco del Valentino, Torino)

Development. *Canone for 4000 voices*

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

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

The Europa Cantat Festival came about to unite countries, cultures and different traditions, but also to let us indulge the curiosity we all have inside us, the desire to know more, the pleasure of new experiences or an encore of the best experiences and the chance to learn unusual pieces that don't come along every day. This is why absolutely everything is included: people of all ages and with every type of musical

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

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

THE PROGRAMME FOR CONDUCTORS AND FOR COMPOSERS gives these musicians (with or without their choirs) and the creators of new music a chance to meet one another, as well as getting to know the stars of the festival, nose about in the various morning ateliers, conduct seminars or master classes, study new pieces to add to their repertoires and generally do some valuable networking. It's a week full of training, learning and/or pure and simple fun in a sort of Choirland of concentrated quality and quantity... all in one week and in one place.

It's time for lunch. Let's catch our breath before we dive headlong into the afternoon programmes! Inhale deeply. Now

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

Indulge your curiosity and feel free to sing: always and anywhere. FRINGE is the programme designed for spontaneous initiatives. Do you feel like performing in a different place of the city every day? Do it, we'll come and we'll listen. Want to do an exchange with another choir, maybe even teach it your favourite piece? We'll let you meet your choral twin. Do you want to record a demo-CD, something inspired by the exciting atmosphere of the festival? We can let you use one of our recording studios. Want to shoot a clip and then upload it onto internet so that thousands can see it? We can help you film it and load it onto the festival YouTube channel. Would you like the festival to include something that hasn't occurred to us yet? Tell us about it!

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



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

Reprise. *Tempo primo, con variazioni.*

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

Theme

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

was packed!).

- To top the day off, everyone down to the Po River waterfront, it's full of night life!

First Variation

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

Second Variation

- 9:00 My atelier ended yesterday. We gave a really great concert, and today is dedicated to... sightseeing!
- 10:00 Piedmont, it's so hard to decide where to go: the Lago d'Orta, an lovely alpine valley, a sumptuous Savoy residence... hey, let's go wine tasting in the Monferrato area!
- 13:00 A picnic lunch accompanied by a nice bottle of Barolo we bought at the winery.
- 17:00 We come across the Piedmontese choir that will host us this evening. We even practice one of our pieces together!
- 21:00 The choir introduces us with two songs and then it's our turn; it went really well!
- 23:00 ... party time after the concert! Now it's time to head back to Torino. The festival ends tomorrow with a huge concert on the piazza and a party... into the wee hours! (I sure wish it would never end!)



*Choir VociInNote
conducted by Dario
Piumatti (Teatro
Gobetti, Torino)*

CODA or “everyone is included!”

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

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

Krakov Advent and Christmas Choir Festival

By Andrea Angelini, ICB Managing Editor

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

It is here, in the charming city of Krakow, that the *Advent*

and Christmas Choir Festival (www.christmasfestival.pl) was held from 10th to 12th December 2010 with the participation of 25 choirs, coming from various cities of Poland and also from Hungary, Russia, the Czech Republic and Ireland. The music ranged from traditional harmonies to songs by contemporary composers, from a cappella music to pieces accompanied by the piano, the violin, and the drums; all of this in the beautiful setting of the Church of Saints Peter and Paul, Krakow's first Baroque building, built by the Jesuits who arrived in the city in 1583 to fight the Reformation. The audience was attentive and quiet as if inwardly enjoying the emotions aroused by listening. The program was rich in events: the choirs performed evening concerts in the most beautiful and interesting churches in the center and took part in the liturgy on the Sunday morning.

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

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

Throughout the entire city one can feel the culture that has always been a characteristic of the place: one of the first universities in Europe was established here in 1364, in the reign of *Casimir III*, a very enlightened king who introduced important reforms in legal, economic and commercial matters.

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

At the end of the competition the jury, composed of *James Haydn* (UK), *Thea Paluoja* (Estonia), *Veronica Lozoviukova* (Czech Republic), *Andrea Angelini* (Italy), and *Marcin Cmiel* (Poland) nominated the following winners: for A category (Mixed Adults Choirs): *Chor Akademii Techniczno-Humanistycznej*, from Bielsko Biala (Poland); for B category (Equal Voices Choirs) and C category (Youth Choirs): *Aurin*, from Kecskemet (Hungary); for E category (Chamber Choirs): *Cantica laetitiae*, from Zlin (Czech Republic). *Kadans Choir* from Moscow (Russia) received a Golden Angel.



The final concert at the Mariacki Church

A final word: visit *Matejko House*, the place where Jan Matejko

lived and worked in the most creative period of his life. A curiosity: he painted portraits of all the Polish kings from 960 to 1790, as well as the major events and battles in the nation's history.

Edited by Gillian Forlivesi Heywood, Italy

Asia Pacific Choral Summit 2011, Macau

By Leon Shiu-wai Tong, IFCM Vice President

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

It is especially encouraging to witness the development of the summit, step by step since 2008, as all members join together to create an even better and more united world of choral music

in the Asia Pacific region. The importance of, and necessity for, an Asia Pacific Choral Summit was addressed at the 8th World Symposium for Choral Music in 2008 at Copenhagen. With the enthusiasm of many supportive members planning for the first summit, a working group was formed, and it was my honor, as the IFCM Vice President, to lead this capable organizing team. Ambassador Dho was, and still currently is, the Asia Pacific Regional Secretary kindly supporting the summit. The first Asia Pacific Summit 2009 was held at Wuxi in China with a remarkable 46 representatives attending. Such a positive beginning, together with the wholehearted commitment of the participants, assured this significant event of a bright future. An official Working Committee was established in order to maintain the extremely high standard and quality of the summit. With permission from the Executive Board members of the IFCM, the first Working Committee was officially established at Wuxi; Mr Yoshihiro Egawa and Ms Jennifer Tham were selected as coordinators of the preparations for the second summit.

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

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

were re-elected as the coordinators.

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

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

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

The exceptional Asia Pacific Choral Summit 2011 together with numerous upcoming impressive events fills the future development of Choral Music in the Asia Pacific region with hope and excitement. Certain that this will serve as a strong

impetus for many years to come, we are deeply grateful for the tremendous effort and contribution from all the enthusiastic supporters from the Asia Pacific region and around the world, and we eagerly look forward to opening yet another spectacular page of the IFCM and the world of choral music.

Edited by Irene Auerbach, UK

Asia Pacific Choral Summit 2011, Macau

We had a wonderful opportunity over the weekend to meet and talk with choral representatives from China, Hong Kong, Indonesia, The Philippines, Singapore, Taiwan, India, New Zealand, Samoa, Thailand, Australia, Vietnam, Myanmar, Japan, Korea and Malaysia, and to make new choral friends across the sea. The generous and productive discussions I think augur well for the future of choral cooperation in this part of the world. Apart from setting up channels of communication and establishing vital friendships, it was really interesting to share the successes and discuss common issues that we encounter in our own communities. When you hear about the difficulties in some countries of obtaining permits to rehearse and perform choral concerts in some countries, it makes me realise what lucky countries we live in. In one country for example, for each rehearsal and each performance a licence must be sought and obtained from the government. Even casual singing of “unapproved songs” is not permitted – informal gatherings of singers are not permitted (in private homes or in hotels), and all music must be submitted to, and approved by, the authorities before it can be performed in any situation. In another country, concerts are taxed at 25% of the estimated capacity door takings which must be paid before each concert. Despite these draconian restrictions, somehow choral music seems to survive in these countries. There are also many examples of much fine work being done in the choral field in this most heavily populated corner of the globe. A recurrent issue that emerged from many countries was the need for the development of choral conducting skills through conductor and teacher training. The lack of development of choral composition skills in composers has also resulted in the lack of good repertoire in some countries. These were identified as areas of real need. All of the issues raised were duly noted, discussed, and hopefully, in due course, will be addressed through programs generated through the IFCM Asia Pacific Working Committee (IFCM APWC)– the executive arm voted by the members of the Summit to co-ordinate activities. The representative from Samoa at the Summit in the near future will attempt to set up a choral association for the smaller Pacific Island nations. It is hoped that at the next Summit we will have choral representatives from all the countries of the Asia Pacific Region. Stephen Leek, IFCM Advisor
Email: stephen_leek@hotmail.com
(Extract from a circular Email letter, dated March 3rd, 2011 – Not translated)

Contemporary Flemish Choral Composers

(Hedendaagse Vlaamse koorcomponisten)

By Timothy J. Brown, composer

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

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

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

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

A 2005 composition, Coryn's *There is Another Sky* is a choral song cycle of five unaccompanied works using poems by Emily

Trst. Emily Dickinson Music: Richard Croft

Quickly $\text{♩} = 50$

Soprano There, there is an - o - ther sky, there, there is an - o - ther sky,

Alto There, there is an - o - ther sky, there, there is an - o - ther sky,

Tenor There, there is an - o - ther sky, there, there is an - o - ther sky,

Bass There, there is an - o - ther sky, there, there is an - o - ther sky,

There, there is an - o - ther sky, there, there is an - o - ther sky,

$\text{♩} = 50$ Poco rit.

E - ver so-rose and, e - ver so-rose and fair, fair, se-rose, and fair, and

A. fi - ver so-rose and, e - ver so-rose and fair, fair, se-rose, and fair, and

T. fi - ver so-rose and, e - ver so-rose and fair, fair, se-rose, and fair, and

B. fi - ver so-rose and, e - ver so-rose and fair, fair, se-rose, and fair, and

fi - ver so-rose and, e - ver so-rose and fair, fair, se-rose, and fair, and

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

The image shows a musical score for a piece titled "Pia mosso" in 2/4 time. The score is written for four parts: Soprano (S.), Tenor (T.), Bass (B.), and Violoncello solo (Vcllo. solo). The tempo is marked "Pia mosso" with a metronome marking of 72. The key signature has one flat (B-flat). The Soprano part has lyrics in Italian. The Tenor and Bass parts have lyrics in Italian. The Violoncello solo part has no lyrics. The score includes dynamic markings such as *p*, *pp*, and *mf*. The Soprano part has a fermata at the end. The Tenor and Bass parts have a fermata at the end. The Violoncello solo part has a fermata at the end.

Vic Nees (b. 1936, Mechelen) studied composition with Flor Peeters at the Conservatory of Antwerp. He also studied composition and choral conducting with Kurt Thomas in Hamburg. He began as a producer of choral music in 1961 at the Flemish Radio in Brussels, serving as the conductor of the Radio Chorus from 1970 to 1996. He has played a significant role in the choral movement, and adjudicated in many international competitions. He is now a member of the Belgian Royal Academy. Nees' many years as conductor of the Flemish Radio Choir brought him in contact with a variety of music, and are in part responsible for his self-designation as an "eclectic composer." He also has been influenced by *Les six*, Messiaen's harmonies, Britten and Tippett's choral traditions, the Polish composers of Penderecki's generation and American minimalists. He also cites Hugo Distler as an influence for learning how to set text, having studied the opposition between text prosody and musical rhythm in his

Mörike Chorliederbuch.

Nee's 2005 work, *Trumpet Te Deum*, is scored for two trumpets, soprano soloist, and mixed choir (with divisi), written for conductor Peter Dejangs for the 15th anniversary of his ensemble, *Musa Horti*. Nees makes use of a variety of compositional techniques in the work, and it is an example of his eclecticism. The *Te Deum* is opened with the two solo trumpets with homophonic choral singing. The second movement, *Te gloriosus*, makes use of four-part men's voices and four-part treble voices. Nees uses a technique of placing rests mid-syllable and mid-word. This first occurs simply as interrupted text. However, when the male and treble voices are juxtaposed, it resembles medieval hocketing. The *Tu Rex gloriae* movement is opened with four part male voices in a repeated C major chord (with occasional Bb major) forming a layer over which the treble voices are scored in seconds. A *coro parlato* technique is used effectively in the *Tu devicto* section. Nees here uses an additive technique with the text, in which a portion of a phrase is introduced, and repeated with additional text, and so on. This section has contrapuntal and homophonic portions.

The score is published by Annie Bank (www.anniebank.nl), and a recording of the dedicatee ensemble is available through Phaedra.

Other notable compositions by Vic Nees include *Vigilia de la Pentecosta*; *Magnificat*; *Veni Sancte Spiritus*; *Concerto per la beata Vergine*; and *Requiem*.

(Click on the image to download the full score)

said of the flute (which is notated for flute, alto flute, and piccolo). The work has proper scansion for the singers throughout.

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

(Click on the images to download the full score)



Posman, Lucien.
The Book of Los.
(2000) pp. 1.
Unpublished

*manuscript. Used
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*Posman, Lucien.
The Book of Los.
(2000) pp. 2.
Unpublished
manuscript. Used
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*Posman, Lucien.
The Book of Los.
(2000) pp. 3.
Unpublished
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Posman, Lucien.
The Book of Los,
p. 31. Unpublished
manuscript. Used
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2011

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

(Click on the images to download the full score)



Posman, Lucien. The Book of

Los. (2000, measures 420-427). Unpublished manuscript. Used by permission.

421 51

S then - y - sink... clear - ing a - round To the frag - ments of an - lid up rose the

A then - y - sink... clear - ing a - round To the frag - ments of an - lid up rose the

T then - y - sink... clear - ing a - round To the frag - ments of an - lid up rose the

B then - y - sink... clear - ing a - round To the frag - ments of an - lid up rose the

Pno

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

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

(Click on the image to download the full score)



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

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

(Click on the image to download the full score)



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

permission.

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

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

(Click on the images to download the full score)

in opdracht van FURIANT, herenlijke opgedragen

Psalm L
Prima pars

Kurt Bikkembergs

$\text{♩} = \text{ca. } 72$



The Migh - ty, the Migh - ty One, the Migh - ty, the Migh - ty One, God, the Migh - ty, the Migh - ty One, God, the Migh - ty, the Migh - ty One, God, the Migh - ty, the Migh - ty One, God.

Bikkembergs, Kurt, Psalm L.
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Used by permission.



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

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

NOTICE

Brève respiration (pas arrêt)



Point d'arrêt très bref



Point d'arrêt bref facultatif



Note la plus aiguë possible
la plus grave possible



NOTES FOR PERFORMERS

Short respiration (no stop)

A very short pause

A short optional rest

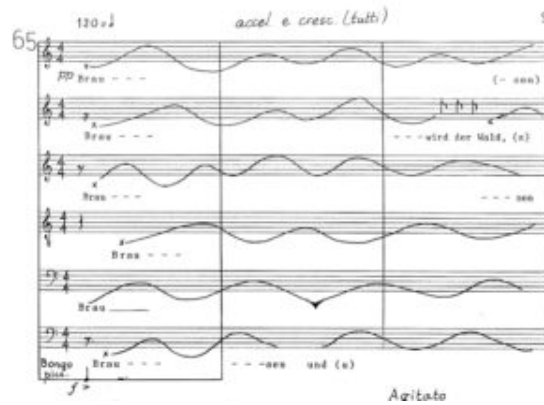
The highest possible pitch
lowest possible pitch

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

(Click on the images to download the full score)



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



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

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

(Click on the image to download the full score)



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

Movement with Children's Choirs

By Scott Alan Prouty, conductor and teacher

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

- Choral singing can often inhibit and even go against the natural energy and spontaneity of a child...« sit up straight, keep your feet firmly placed on the floor, breathe deeply, don't move your shoulders, look at me when I'm conducting, articulate, concentrate, think about the phrasing, don't move your hands, don't slouch, don't talk, smile » etc. Using games and movement can help the children learn to stand proudly and confidently like a « singer » or an « artist » without feeling constrained. I hate to see children singing in a choir without any soul, without any life or energy. The key is getting the children to sing freely and with joy even though they are in a static choral position. Movement, exercises, and games can help them cultivate this inner energy and lose their inhibitions.
- For the past 20 years, I have been the musical expression and singing teacher at the Ballet School of the Paris Opera and have always been amazed at how well the ballet students sing without any formal vocal training. Being dancers, they have terrific posture and perfect alignment. Being children, they have an incredible enthusiasm and a contagious « joie de vivre » (joy of living). This combination allows them to sing freely with a very natural and well-placed voice. My experience with these young dancers has convinced me that good posture; alignment and a relaxed body are the keys to good choral singing.



The joy of singing together

- I feel that 80% of vocal technique with a children's choir is getting the young singers to feel free, relaxed, uninhibited and in touch with their own bodies. The present generation of kids live in a world filled with incredible inventions, images, gadgets and wonders of technology, but they are less and less in touch with their own bodies. They play fewer sports; they remain behind a computer instead of playing outside riding on their bikes, climbing trees, or playing soccer. We, therefore, as choral conductors, must teach children how to feel good about themselves and teach them to rediscover their own bodies and understand how their body works. How to extend their arms, how to wiggle their toes, how to spread their fingers, and how to structure their improvised movements.



Hands with energy

- Children tend not to really listen to the words of what they are singing, especially in France, since 95% of the music they listen to is American. Having the children improvise gestures to a certain piece helps the choir members to really focus on the words and bring the text to life. I sometimes have the kids perform their own gestures in a concert or simply use this exercise in a rehearsal to work on the text.
- I work a lot on how to enter and exit a concert stage and how to find one's place in the choir on stage easily without effort. Every stage movement must be motivated. I often tell the children to smile with their eyes and try to communicate and even « flirt » with the audience. I work a lot on how to walk and how to move on stage with energy. I even talk about feeling energy in each finger, in each toe, in the knees...even in the hair! I play a lot of conducting games so that the children not only enjoy watching me, but also feel the importance of following the conductor.



Communicating with the audience

- I tell my students that the song starts 10 seconds before the piano introduction and ends 10 seconds after the last note. The goal is to not let the energy die down in between each piece. I also tell my young singers that it's very important not to let the energy deflate at the end of the song.
- Movement is terrific in helping children sing warm-up exercises or when working on a tough phrase. I'll never forget that when I was a high school student, I was able to sing a High B without any effort when performing in a show because I was dancing or moving and, therefore, not focused on the difficulty of my vocal technique. Yet, during a recital or a choral concert, I had trouble getting up to a High F because I was immobile and completely focused on vocal technique. Remembering this lesson, I now use gestures and movement to help children sing the upper notes with freedom and without strain. Once they see and feel how easy the higher notes are to sing, I then get them to feel good about singing the same notes in a static position without the movement. I always remind my young singers that great vocal technique should appear invisible to the audience.
- Using choreography is a fantastic tool for getting the choir to let go. Learning movement, coordination and gestures and trying to sing beautifully at the same time, is a huge challenge. BUT, it is very important that the choreography help the choir to sing well and not go against the phrasing or the sense of the music.



Having fun with movement

- I sometimes do an entire concert of sacred music without any movement, but I use movement to loosen up the choir during rehearsals and to get them to sing the music freely and musically. It's very important to start each rehearsal with a series of exercises to help the students loosen up and forget about their day at school or their problems at home. Corporal exercises, vocal and rhythmic games help the « normal » everyday student transform into a singer or more importantly into an « artist ».
- How do I start teaching movement to a choir? I always start with simple exercises where they imitate my movement. I get them to jump around, massage the other students, repeat fun sounds, and do echo patterns. I have them move to music, getting them to let go, be creative and try to interpret the music without feeling intimidated. I teach them simple dance steps to a canon, making sure that they do each step perfectly with beautiful intonation. The key is to teach the children to move WITHOUT hurting the beauty of the singing. I ask the students to improvise gestures to a song with creative lyrics, forcing them to think and find expressive ways of bringing the text to life. I work on mime exercises and teach the children how to exaggerate

the movement. WARNING: as a conductor of children's choirs, one must be willing to let go and not be afraid to move and uninhibited with the children.

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

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

The winner of the First International Composition

Competition

Interview with Matt Van Brink

By Andrea Angelini, ICB Managing Editor

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

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

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

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

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

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

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

MVB: When I'm composing, I am working with an audience of one

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

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

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

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

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

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

MVB: I always begin with a stressful hair-splitting period of gestation and procrastination. When it becomes too late to wait any longer, I dive in and allow the piece to evolve as quickly as possible. I enjoy developing my ideas, but conjuring up those first ideas is a mysterious process to me. I suppose I rely on improvisation and luck.

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

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

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

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

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

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

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

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

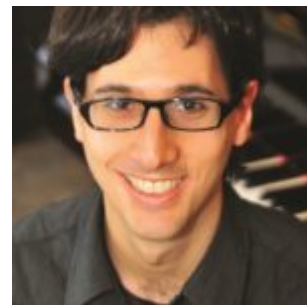
AA: *What does this IFCM prize mean for you?*

MVB: I am grateful for this prize and for the attention that it brings to my piece. Hopefully, both singers and audiences

[illegible]

The musical score for 'The Rose Tree' is presented in a multi-staff format. It includes a vocal line (Soprano) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two staves, and the second system contains the remaining four staves. The lyrics are written below the vocal line. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The score concludes with a final cadence.

Matt Van Brink is an American composer, lyricist, pianist and accordionist. He has received multiple ASCAP Morton Gould Young Composer Awards, the Northridge Composition Prize, a residency from the MacDowell Colony and prizes from VocalEssence, San Francisco Choral Artists, TransforMusic, and the Delius Competition. He has performed and recorded with Gamelan Galak Tika and the Tanglewood Music Center Orchestra, and he is a composer member of the BMI Musical Theater Workshops. Van Brink is piano faculty and composer at Concordia Conservatory (Bronxville, New York), which has commissioned and given the premieres of many new works of chamber music and musical theater for its student performers, including the song cycle *Kiss the Stars Goodnight* and the family musical *Christmas Every Day*. He has also been commissioned by Schott Music, Collage New Music, New York Youth Symphony, Celebrity Series of Boston, Lara St. John, and others, and his compositions and arrangements are published by Schott Music and Tenuto Publications. Van Brink has held positions at Hofstra University, M.I.T., Boston University, and Concordia Conservatory. He studied composition with John Harbison and Lukas Foss at Boston University, where he received a doctorate, and with David Dzubay, Samuel Adler, and Don Freund during his undergraduate years at Indiana University. He now lives in Brooklyn, New York City. Email: mattvb@gmail.com



Edited by Irene Auerbach, UK