

# 1<sup>ST</sup> INTERNATIONAL SYMPOSIUM FOR CHOIR CONDUCTING TEACHERS

20<sup>th</sup> & 21<sup>st</sup> October 2019

Conservatory Gabriel Fauré – Paris 5<sup>th</sup>

In partnership with the Conservatory Gabriel Fauré – Paris 5<sup>th</sup> and in conjunction with the 9<sup>th</sup> International competition for young conductors

IFAC is supported by the Ministry of Culture



Conservatoire  
du 5<sup>e</sup> arrondissement  
Gabriel Fauré



IFAC has organized symposiums for choir conducting teachers for many years. This edition turns international with contributions from great renowned pedagogues and the invitation of foreign choir conductors.

Language of work : English

Registration to the Symposium gives access to the different rounds of the **9<sup>th</sup> International competition for young conductors** including the final.

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# PROGRAMME

Sunday 20<sup>th</sup> October

9:00

Reception

9:30 · 12:30

INTERNATIONAL COLLABORATION : HOW TO IMPROVE THE EXCHANGES BETWEEN CHOIR CONDUCTING TEACHING CLASSES IN EUROPE

1

**Leader : Georg Grün**

Choir conducting teachers regret quite often the difficulties for their students to move in another country during the course of the year, on short periods, due to lack of process (except « Erasmus »).

Georg Grün wants to experiment a distance masterclass to allow his students to attend courses from another country or to foreign students to follow his courses. French students and spanish students shall be invited to participate through remote participation to german courses.

Georg Grün will present a first report of this experiment and will open the debate on the possible developments. Participants shall then propose some methods for evolution on a european and international levels between choir conducting classes.

12:30 · 13:30

Lunch (meal tray)

14:00 · 16:30

ÉVALUATION

2

**Leader : Philippe Le Fèvre**

IFAC is working on students evaluation for many years. How do we evaluate the skills and abilities of a student? In connection with the competition, the participants of the symposium will work on this topic during and after the competition, sharing their evaluation of the semi-final and final competitors.

20:30

**Final** round of the **9th International competition for young conductors**, church Saint Roch, Paris

# PROGRAMME

## Monday 21<sup>st</sup> October

9:00

Reception

9:30 · 12:30

THE SINGING SKILLS OF THE CONDUCTOR : HOW THE SINGING SKILLS OF THE CONDUCTOR ARE IMPORTANT TO IMPROVE THE SOUND OF THE CHOIR

3

**Leader : Edward Caswell**

Knowledge is Power: the choral conductor's understanding of singing.

A basic knowledge of how to sing, how to get the best out of the human voice, will make a huge difference to what a choral director is able to achieve with his or her choir. It sounds obvious, but there will be choral conductors who have never had a singing lesson. The basics of singing can be easily taught, and once learnt, this handful of ideas can be easily passed on and incorporated into choir training. Quite simply, members of the choir are singing; and being able to sing better will make it a better choir: better at high notes, better at long phrases, better at intonation, better at singing fortissimo and pianissimo and getting from one to the other; better at giving the audience something special, memorable and moving.

12:30 · 14:00

Lunch (Italian restaurant, 12 places available)

14:00 · 17:00

THE DIFFERENCES AND THE COMMON ASPECTS OF ORCHESTRA AND CHOIR CONDUCTING

4

**Leader : Josep Vila i Casañas**

Choral and orchestra conducting are two disciplines which have lots in common despite the fact that, from a certain point, they require to be trained in different ways. The first one deals with a unique instrument, the human voice, while the second one deals with many. A literary text is always determinant in choral literature interpretation while instrumental music expresses by itself. Nevertheless, beyond these and many other differences, they try to unify musical expressions while leading an ensemble and use our body as an instrument to express the musical ideas. That's why, in the end, both conducting specializations should be considered as a unique discipline. We propose going deeper in comparing choral and orchestra conducting art, in order to enrich our labour as educators.

# The leaders

## EDWARD CASWELL



Choral conductor, singer and teacher, Edward Caswell is Trevor Pinnock's regular chorusmaster; he works regularly with Collegium Vocale Gent and prepares choruses for Bernard Haitink, Roger Norrington, Riccardo Chailly and Mirga Gražinytė-Tyla. In 2013 he founded Cromarty Youth Opera in the Scottish Highlands with its inaugural production of Noye's Fludde by Benjamin Britten.

2017 saw the publication of Edward's first book: *It's always a Pussycat: a singer's approach to Choral Conducting*. Having already worked with MDR Rundfunkchor and the Gewandhauschor, Edward moved to Leipzig in 2017 where his appointment as Artistic Director of Konzertchor Leipzig was recently announced.

Future projects will take Edward back to Amsterdam and Paris and for the first time to Freiburg and Rome.

## GEORG GRÜN



Georg Grün is considered to be one of the most sought-after international choral conductors and specialists for choral sound. He founded the KammerChor Saarbrücken in 1990 and has been its artistic director ever since then. He has won the most important international and national choir competitions.

From 2000 until 2013 he held a professorship for choral conducting at the University of Music and Performing Arts Mannheim. In 2012, Georg Grün changed to the University of Music Saar as a professor and became artistic director of the BachChor Saarbrücken. Since 2008 he has been a baritone member of Daarler Vocal Consort.

Georg Grün works as guest conductor and guest professor, juror and tutor at international masterclasses for choral conducting around the world. Since 2010 he has been a mentor at the forum for conductors of the German Music Council and since 2015, he has been Chairman at the jury of the International Chamber Choir Competition Marktoberdorf since 2015. He is increasingly concerned with improvisation (piano / organ) and performance and is also active as a composer and arranger.



As a musical director and as a choral director, Philippe Le Fèvre is eager to make classical music accessible to as large an audience as possible.

With Le Capriccio Français he has performed hundreds of times, in prestigious and famous festivals as well as in more humble places. He has performed with the most renowned soloists and with amateur choirs alike.

Alongside his work as a musical director, Philippe Le Fèvre favors pedagogy and transmission: he has therefore founded a Summer Music Academy for future young artists, he is a Professor at Cergy-Pontoise Regional Conservatory and Paris 9e Conservatory. He is also the Choral conductor of two amateur choirs including the French Parliament choir, and he regularly delivers lectures.

The same passion has led him to join the French Choral Art Institute in 2010, as an Artistic and Pedagogical Director for several years, and now as a member of its Board. He aims at creating new repertoires, developing choral directing programs, and establishing international connections.



Conductor, composer and pedagogue.

He conducts the Lieder Càmera Chamber Choir from Sabadell and collaborates often as guest conductor with the Francesc Valls Chamber Choir from Barcelona. He has served as the resident conductor of the Orfeó Català choral society (1998-2016), the Cor de Cambra of the Palau de la Música Catalana (2011-2016) and the Radiotelevisión Española Choir (2007- 2010). He has worked as a guest conductor with the Spanish National Choir, the World Youth Choir (2010 and 2019) and the Swedish Radio Choir among others.

He has written an extensive body of works for children's and youth choirs, for mixed a cappella choirs and for choir and orchestra.

Since 2005, he has taught choir conducting at the Catalonia Music Highschool.





# REGISTRATION FORM

**Thanks to send this form filled in to :**

IFAC, 2 place Aristide Briand – 86000 Poitiers, France

Or by mail : [contact.ifac@artchoral.org](mailto:contact.ifac@artchoral.org)

LAST NAME and First Name : .....  
Address : .....  
ZIP code / City : .....  
Country : .....  
Phone number / E-mail address : .....  
Employer : .....  
Profession : .....

► Registration Fees		IFAC member	IFAC No member	
Individual	1 day (specify) : .....	<input type="checkbox"/> 50 €	<input type="checkbox"/> 50 €	+ 20€ (membership)
	2 days	<input type="checkbox"/> 100 €	<input type="checkbox"/> 100 €	
Students		0 €	<input type="checkbox"/> 20 € (membership)	
Donation* - I want to support the actons lead by IFAC :		€		
TOTAL				

► **Payment :** Your registration will only be confirmed with the payment of the registration fees.

- ☐ Online
- ☐ Bank transfer :

► **Meals :** I reserve a meal for :

- ☐ Sunday lunch (meal tray)
- ☐ Monday lunch (Italian restaurant – only 12 places available)

Do you have any health concerns we need to be aware of? :

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**Date :**

**Signature :**

\* Réduction d'impôt de 66% pour un particulier dans la limite de 20 % des revenus imposables et 60% pour une entreprise dans la limite de 5/1000 du CA

Toutes les informations demandées sont nécessaires pour traiter votre demande d'inscription. En application de l'article 27 de la loi 78-17 du 6 janvier 1978, vous pouvez accéder à ces informations et procéder éventuellement aux rectifications nécessaires. Sur simple demande écrite, vous pouvez vous opposer à ce que ces informations soient transmises.