

Podium 2020 Choral Performance Application - Spotlight Concerts

Podium 2020 is presented by Choral Canada and Alliance chorale du Québec, May 14 - 17, 2020 in Montréal, Québec

DUE DATE for application form and all materials: March 1, 2019

Please read the Conditions of Performance before completing this application.

CONDITIONS OF PERFORMANCE:

1. Choral ensembles must be members of a provincial choral organization (exceptions: choirs in PEI, NWT, Yukon, Nunavut and international). Conductors must be members of Choral Canada.
2. Proposed concert programs should be a maximum of 20 minutes of music. Program proposals that are too lengthy will not be considered.
3. In proposing a program for performance at the Podium 2020 Festival & Conference, please keep in mind that the performance of Canadian works and a French language piece is encouraged. As well, when making the final choices for all the Spotlight Concert programs, the Podium Committee will strive to make sure that they reflect a variety of musical styles, eras, and language.
4. International ensembles are eligible to apply. A maximum of three performance spots are available for international ensembles. Please note that Canadian choirs are prioritized.
5. It is understood that Choral Canada and Alliance chorale du Québec assume no financial responsibility for travel, food or accommodation for the choral ensemble. The submission of an application implies that, if invited, the choral ensemble is prepared to travel to and perform at Podium 2020 Conference & Festival at its own expense.
6. Invited choral ensembles will be supplied with choral risers and an acoustic concert piano for their dress rehearsal and performance. Any other additional instrumentation, staging and technical needs must be approved by the Podium Committee and will be the fiscal responsibility of the choir.
7. Invited choral ensembles will receive complimentary tickets for one Spotlight Concert. If space allows, the choral ensemble may attend the other half of their own Spotlight Concert. CHORISTERS of invited choirs will also be offered Podium & Conference Festival discounts, as well as complimentary access to the Conference sessions, if space allows.
8. For professional development and post-Podium marketing/funding application materials, the invited choral ensembles will receive a professional unedited sound recording and possible video recording of their performance at Podium 2020.
9. In addition to being featured in a Podium Spotlight Concert, invited choral ensembles may avail of additional opportunities to perform in other venues in and around the City of Montreal including, for example, pop-up concerts, school workshops, and church services. More information about other performance opportunities will be made available to invited choral ensembles at a later date. Should selected choral ensembles wish to combine their appearance at Podium with a tour or partnership with a local choral ensemble, the Podium Committee will be pleased to provide contact information for choral ensembles and travel agents.
10. Choral ensembles may be asked to act as a demonstration choral ensemble during the conference or perform in addition to the festival and conference concerts. Details will be agreed upon by the ensemble and Podium Committee no later than 1 September 2019.
11. The notification of results will be provided by April 1, 2019. Invited choirs must confirm their intention to attend by latest May 1, 2019.

* Required

1. Email address *

2. Name of Choral Ensemble *

3. Voicing (please select one) *

Mark only one oval.

- SATB
- SA/SSA/SSAA
- TB/TTB/TTBB
- Other: _____

4. Type and/or level *

(adult community choir, children's choir, men's choir, high school choir, university choir, world music ensemble, jazz/popular/show choir, small vocal ensemble, etc.)

5. Number of Members *

6. Conductor(s) *

7. Length of conductor's term with choral ensemble *

8. Is the conductor a current member of Choral Canada? *

Mark only one oval.

- Yes
- No

For reference only

9. Of which Provincial Choral Organization is your choral ensemble a member (not applicable if in PEI, NWT, Yukon, Nunavut or international)? *

At the time of application, choral ensembles must be members of a provincial choral organization except in those provinces or territories in which provincial choral organizations do not exist (PEI, NWT, Yukon, Nunavut) or international. All conductors must be members of Choral Canada. For individual membership information, go to <http://www.choralcanada.org/membership/>.
Mark only one oval.

- Choral NL
- Nova Scotia Choral Federation
- New Brunswick Choral Federation
- Alliance chorale du Québec
- Choirs Ontario
- Manitoba Choral Association
- Saskatchewan Choral Federation
- Choir Alberta
- British Columbia Choral Federation
- Not Applicable

10. Choir biography (no more than 150 words)

11. Conductor(s) biography (no more than 150 words each)

12. Accompanist/Collaborative Pianist (if applicable)

13. Contact Person Last Name *

14. Contact Person First Name *

For reference only

15. **Contact Person Position ***

16. **Mailing Address Street Address ***

17. **City ***

18. **Province/Territory ***

19. **Country ***

20. **Postal Code ***

21. **Email Address ***

22. **Work Telephone ***

23. **Home/Cell Telephone**

24. **Fax (if applicable)**

25. **Website (if applicable)**

Audition Recordings

Please read the Audition and Recording Guidelines prior to completing this section.

AUDITION GUIDELINES

1. Audition recordings of 3-4 pieces (totaling 10-15 minutes) must be submitted via a Dropbox or GoogleDrive folder link containing a digital mp3 recording of EACH work (NOT one long track containing all pieces) sent by email to podium@choralcanada.org OR a mailed USB flash drive/stick to the Choral Canada office in Toronto (500 - 59 Adelaide Street E, Toronto ON M5C 1K6).
2. Each digital track must be titled "Track # – Name of Piece – Last Name of Composer". For example: "Track 1 – Rise Up My Love – Willan". Ensure that the track properties or anywhere else on the digital file does not contain ANY identifying information of the entering choir.

For reference only

3. At least one a cappella piece should be included; pieces with lengthy solo passages are discouraged.
4. Recorded material must be no more than 18 months old at the time of applications. Date of recordings is required on this application.
5. Recorded material must not contain any musical editing, use of artificial reverb, and the employment of special electronic techniques.
6. Only audio recordings will be accepted with the applications. NO VIDEO RECORDINGS (blind jury).
7. Recording Guidelines Recommended by CBC (updated by Ron Yachimec and Corey Haberstock)

RECORDING GUIDELINES

o Acoustics: Avoid dry halls or lifeless acoustics. The recording is best done in a church or hall with reverberation time of 2-4 seconds. Look for lots of wood and/or plaster for good sound quality. If a place is excessively reverberant, work out of one corner (to minimize early reflections). It should be a place that your choir is comfortable singing in.

o Balance: Get your own choral blend and balance first; don't expect the recording to do it. Be judicious in the placement of both individual voices and the sections of the choir in relation to the distance from the microphone.

o Microphones: If you don't have access to really professional equipment and a recording engineer, keep it simple! Use as few microphones as possible. In a decent hall, one stereo pair, placed behind and high above the conductor's head, should be enough to obtain the best balance of the group. Try to use low impedance microphones. They permit longer cable runs (up to 150-200 feet) with less chance of noise and hum pick-up.

o Recording: If you use only two microphones, you may record directly into a machine, Using one stereo microphone pair for the recording. If you must add spot microphones closer to the choir, do so with great care. You will now need a mixing unit (mixer) of some kind, and a pan pot so that you can place the spot microphone image to the correct position in your "sound picture" with respect to the main stereo microphone. Avoid a setup consisting of two microphones widely spaced.

A highest quality all-in-one recorder with built in condenser microphones (see list below) could also be used (in the same position behind and above the conductor's head), but test recordings would have to be made and checked before recording competition takes to ensure that levels and balance are suitable. Separate microphones and recorder are preferred for this reason, as they allow real time monitoring of levels and sound during the recording.

o Possible recorders could include Zoom H4N, H5 or H6. Tascam DR-44, Sony PCM-D100. Avoid dictation recorders, or recorders with microphones flush mounted on the recorder.

o Please remember that while the following devices are practical they are not a replacement for the experienced recording engineer. We have a vocation for capturing the beautiful sounds that you as Choir directors work so hard to create. On location stereo recordings are not necessarily understood by recording engineers who mostly work in recording studios in a controlled environment.

26. Audition Recording - Piece ONE: Include Title, Composer/Arranger, Publisher (if applicable), Length, and Date of Recording *

27. **Audition Recording - Piece TWO: Include Title, Composer/Arranger, Publisher (if applicable), Length, and Date of Recording**

28. **Audition Recording - Piece THREE: Include Title, Composer/Arranger, Publisher (if applicable), Length, and Date of Recording**

29. **Audition Recording - Piece FOUR: Include Title, Composer/Arranger, Publisher (if applicable), Length, and Date of Recording**

Audition scores

The email you send to podium@choracanada.org that includes the link to your audition recordings must be accompanied by the following support materials:

30. **A PDF score of each audition piece with no identifying marks of the choir/conductor. ***

Check all that apply.

I understand.

Past concert programs

Please include below two concert programs performed within the last 2 years. Please make sure the repertoire is listed in the order it was performed at the concert.

31. **Concert Program #1 - Include the Title and Composer/Arranger for each piece and the date of the concert.**

For reference only

32. **Concert Program #2 - Include the Title and Composer/Arranger for each piece and the date of the concert.**

Proposal for Spotlight Concert Performance at Podium 2020

Please provide the proposed program for performance at Podium 2020 Conference and Festival (maximum 20 minutes of music).

33. **Please include the title, the composer and / or the arranger, the publisher (if any) and the duration of each work in the program. The total duration of the program cannot exceed 20 minutes. Encores are not permitted.**

Agreement of Terms

34. **By submitting this application, I affirm that I have read the Conditions of Performance in its entirety and understand and accept all information and conditions contained herein. Furthermore, I affirm that, if invited, the choral ensemble named in Section 1 of this form intends to travel to Montreal, QC in May 2020 to perform at PODIUM 2020. ***

Check all that apply.

I agree.

35. **Contact Person**

36. **Conductor ***

37. **Date ***

Example: December 15, 2012
