

choir as f*ck

QUEER
CHOR

and where it blossoms



SCHWEIZ

REGISTRATION



Project description

About the choir

We are queerchoir schweiz. We want to be a safer space and a place of community for queer singers and their audience. Here, we want to bring our music and our stories to the stage and make our voices heard in the cultural-political sphere. For us, queerchoir means performing choral music at a high level and with a lot of queer joy, while queering the differences between genres and drawing on a wide range of queer forms of expression.

About the project

Our debut concerts in Basel in April 2025 and in Lucerne and Zurich in June 2025 were a resounding success. It was tremendous fun and the audience was enthusiastic, amazed and cheering us on. The queerchoir has grown together as a community and is keen to continue. Now we want to grow even further as a choir and are looking for you!

In our resumed program, we explore Switzerland and our relationship to it as place of residence, hiking destination, Eurovision winner, oppressor, perpetrator of violence, destination for refugees, homeland. We don't want to just sing the same old songs, but rather find the crazy edges of folklore, tell our own origin myth, and ask ourselves where we actually feel at home. We want to focus in particular on the voices that have not been passed down or have been lost. However, we also believe it is important to take up traditions and rework them from a queer perspective. Accordingly, in addition to a lot of (trash) pop and contemporary queer compositions, our program also deals with folk music and classical music.

We would like to stage with you a performance based on and growing from our choir pieces. We will develop a choreography that involves more than just uniform entrances and exits, work with texts, explore the possibilities of the voice beyond singing, and make statements.



Organisers

Benjamin Graf (he/him; musical director and initiator)

I studied choral conducting and organ at Zurich University of the Arts from 2017 to 2020 and have been involved in various musical projects: During my studies, I established and conducted the Orpheo Zurich youth choir project, with which I performed various concert programs. As a church musician in Zurich (Volketswil and Zurich–Wipkingen), I made music in many different contexts, from children's choir projects to organ concerts. After completing my bachelor's degree, I decided to give my passion for language, philosophy, history, and spirituality even more space. That's why I started studying theology and sociology, which took me first to the University of Zurich for two years and then to Humboldt University in Berlin for another two years. During my time in Berlin, I co-founded the queer worship collective queerumvier and was and still am active in a small drag collective. Since 2021, I have been part of the band Traute Fiebrich. Since 2024/25, I have been artistic assistant in the Swiss Youth Choir and cultural manager at Schenkhaus in Zurich.

On the choir board or in other ways involved in the project are **Alina Immoos** (no pronouns; Staging concept), **Linus Truninger** (they/she; staging, Co-President), **Katharina Kolatzki** (she/her; Co-President), **Elliott Dill** (they/no pronouns; Awareness), **Anaïs Dolder** (she/her; Social Media), **Alma von Moos** (she/her; Social Media), **Marcio Marinho** (they/he; Administration), **Silvia Staub** (she/they; Kommunikation), **Eva Tschopp** (she/her; Organisation), **Ben Warren** (no pronouns; Finances), **Alessandro Perucchi** (he/they; Fundraising), **Désirée Akwamoa** (she/her; social programm), **Edo Nagy** (he/him; Website), (**Fay Brägger** (she/they; Website))



Program

The definite program will be communicated after admission to the choir.

The program combines queered folk music with classical music, (trash) pop and contemporary queer compositions.

Rehearsals

Rehearsals take place on Saturdays or Sundays *for a whole day each in the Zurich or Bern area*. Details will follow on a later date after successful admission to the choir. We organise solidary accommodation as needed.

What	Date, Place
Kickoff-Rehearsal	09. November 2025, Bern
Rehearsal day 1	29. November 2025, Zürich
Rehearsal day 2	18. Januar 2026, Bern
Rehearsal weekend	31.01./01.02 2026, Zürich
Final rehearsal	28. Februar 2026, Bern
Concerts	14. und 15. März 2026, Affoltern and Winterthur
Concert	21. März 2026, Bern



Project contribution

In order to carry out the project, we are dependent on financial support to organize rehearsal rooms and pay the artists involved. The recommended price is 150 Swiss francs per member. People who receive unemployment benefits or have an uncertain residence status do not have to pay a contribution. If you can only pay less than 150 Swiss francs for other reasons, that is okay as well. However, if you have the financial means, we and all those who do not have this opportunity would be grateful if you could pay 150 Swiss francs or the solidarity contribution of 200 Swiss francs. This will enable us to finance the work of the artistic director and the rental of rehearsal spaces.

Absences

We expect participants to be present at all rehearsals. The project is based on a great deal of voluntary work and individual commitment. We have tried to keep the rehearsal schedule manageable. This means that we don't have much time to rehearse the program. To ensure that rehearsals run smoothly, it is important that everyone is present. In addition, it is expected that the pieces will be prepared for rehearsals upon agreement.

The choir can accept a maximum of one rehearsal day missed per participant. If you already have more scheduling conflicts but would really like to participate, please contact us directly.

We kindly ask you to indicate any absences when registering. If further absences occur later on, please contact us individually.



Audition & registration

Here is the registration form: <https://forms.gle/kJctQbUAFY7rG5Wt8>.

Your registration includes a short audition. We expect you to send us a short recording, which we will use to decide whether you can sing with us. You can send it to queer-chor@gmx.ch. We are not looking for a highly produced recording in CD quality, but rather to get to know your voice. So it is enough to record yourself with your cell phone and make sure that you can be heard clearly. We would like to hear two short recordings from you. For the first piece, you can choose between two options; the second is a short warm-up exercise.

1st Recording: (choose one of the two options)

Sam Smith: Gloria (T. 1 bis T. 16, lyrics from “Demons on my shoulder” until “dreaming of more, more”; You can find the sheet music [here](#).

OR

Folk song: Alle Vöglein sind schon da, 1st verse

This song is available in two different vocal ranges. Choose the version that suits your vocal register. If you are unsure, go with the version that feels better for you. Beni can hear whether you are more suited to the higher or lower register.

For soprano and tenor:

1. Al - le Vö - gel sind schon da, al - le Vö - gel,
al - le! Welch ein Sin - gen, Mu - si - zieren,
Pfei - fen, Zwit - schern, Ti - ri - liern! Früh - ling will nun
ein - mar - schieren, kommt mit Sang und Schal - le.

for alto and bass:



Al - le Vö - gel sind schon da, al - le Vö - gel
al - le. Welch ein Sin - gen, Mu - si - zieren,
Pfei - fen, Zwi - t - schern, Ti - ri - liern. Früh - ling will nun
ein - mar - schiern, kommt mit Sang und Schal - le.

2nd Recoring (single option only)

Vocalise (make sure that your execution is as correct as possible.)

Feel free to adjust the initial note to your vocal range; sing the exercise four or five times, starting a semitone higher each time.



so - ja, so - ja, so - ja
wo - ja, wo - ja, wo - ja
ja - so, ja - so, ja - so

Please do not send us edited or pre-produced recordings, as this is unfair to the other auditionees.

Please send us your registration and recording by **September 28, 2025** at the latest. If you have any questions or other concerns, please contact us at: queer-chor@gmx.ch. You will be notified by October 4, 2025, whether you have been accepted into the choir. We will make our selection primarily based on the recordings. If we have more applications than places in the individual register groups and the musical level of two applications is the same, we will give preference to the application that was received first, including the recording.

Awareness



We have an awareness concept. It is designed to protect choir members as much as possible from any form of discrimination, violence, and boundary violations. To register for the project, you must read it and behave accordingly during rehearsals and performances. You can find the awareness concept in the appendix.



Awareness concept queerchoir

The awareness concept applies without exception to all members of the Queer Choir. It serves to protect the group and individuals as best as possible from all forms of discrimination, violence, and boundary violations. The Queer Choir should be a safer space for everyone. With the awareness concept, we actively contribute to counteracting unequal power relations, violence, and discrimination in our society within the framework of the Queer Choir.

The choir board, is aware that the choir is not perfect, but they make an effort to consider everything and everyone. However, we are very grateful for suggestions, praise, and criticism.

If you have experienced violence, discrimination, and/or boundary violations, please contact Elliott Dill. For rehearsal days, you will also receive a cell phone number that you can call to report any issues.

1. Zero tolerance towards

- 1.1. Queerphobia
- 1.2. Transphobia
- 1.3. Racism
- 1.4. Sexism
- 1.5. Discrimination
- 1.6. Physical, psychological and sexual violence
- 1.7. Ableism
- 1.8. Antisemitism
- 1.9. Any further forms of violence and boundary violation

2. Pronouns

Do not just assume the pronouns of people whose pronouns you do not know, but use gender neutral language instead. It is best to ask about pronouns and introduce yourself with your pronouns.

3. Consent principle



Only YES means YES. Actions only take place by mutual consent. Respect your boundaries, wait for the other person's consent, and accept the other person's boundaries.

4. Definitional power

The person affected has the power to define when discrimination, violence, or a violation of boundaries has occurred. This must be taken seriously and not questioned. We have all had different experiences and have different boundaries. The narratives of the persons affected are given space and taken seriously. The terms used by the person are accepted and not replaced by our own terms. If you receive such feedback, try to accept it and refrain from saying "yes, but...".

5. Partiality

With regard to the power of definition, we consider a boundary violation to be such if it is classified as such by the person affected. We accept this and do not question that person's perception. Furthermore, this means that we show solidarity with the person concerned and support their views and demands. We take the side of the affected person, because even a seemingly neutral stance in most cases leads to that person feeling that they have to justify themselves.

6. Dealing with potential perpetrators

When dealing with the perpetrator, we point out the following and discuss it together.

- Such behaviour will not be tolerated.
- Violations of the awareness concept will have consequences (these should be pointed out). The board reserves the right to expel a perpetrator from the choir.
- We highlight the possible consequences for the perpetrator, but also for the victim.
- We listen, but we do not defend.



- We are empathetic, but set clear boundaries
- In discussions with the perpetrator, we try to encourage change in order to prompt reflection. However, reflection and insight do not mean that the act will have no consequences.
- We highlight different realities of life in an attempt to balance power relations.

The choir board decides on the consequences in consultation with the affected person. If the affected person is a member of the choir board, they are excluded from the discussion.

7. Discretion

Awareness cases are handled discreetly and respectfully. (wording: perpetrator and affected person, not offender and victim). Discretion is always exercised with regard to the affected person. In cases that are relevant under criminal law, it is important to us to treat them as such with regard to the perpetrator.

8. Follow-up

We show both parties available support offers, e.g., programs people affected by violence. We treat every incident with discretion (mindfulness). Our personal opinions do not count in such situations, only those of the affected people (power of definition).

We treat all incidents seriously (seriousness).

We contact/stay in touch with the person concerned and ask whether they need further support. If so, or if we reach our limits, professional support such as a victim counselling centre is offered.