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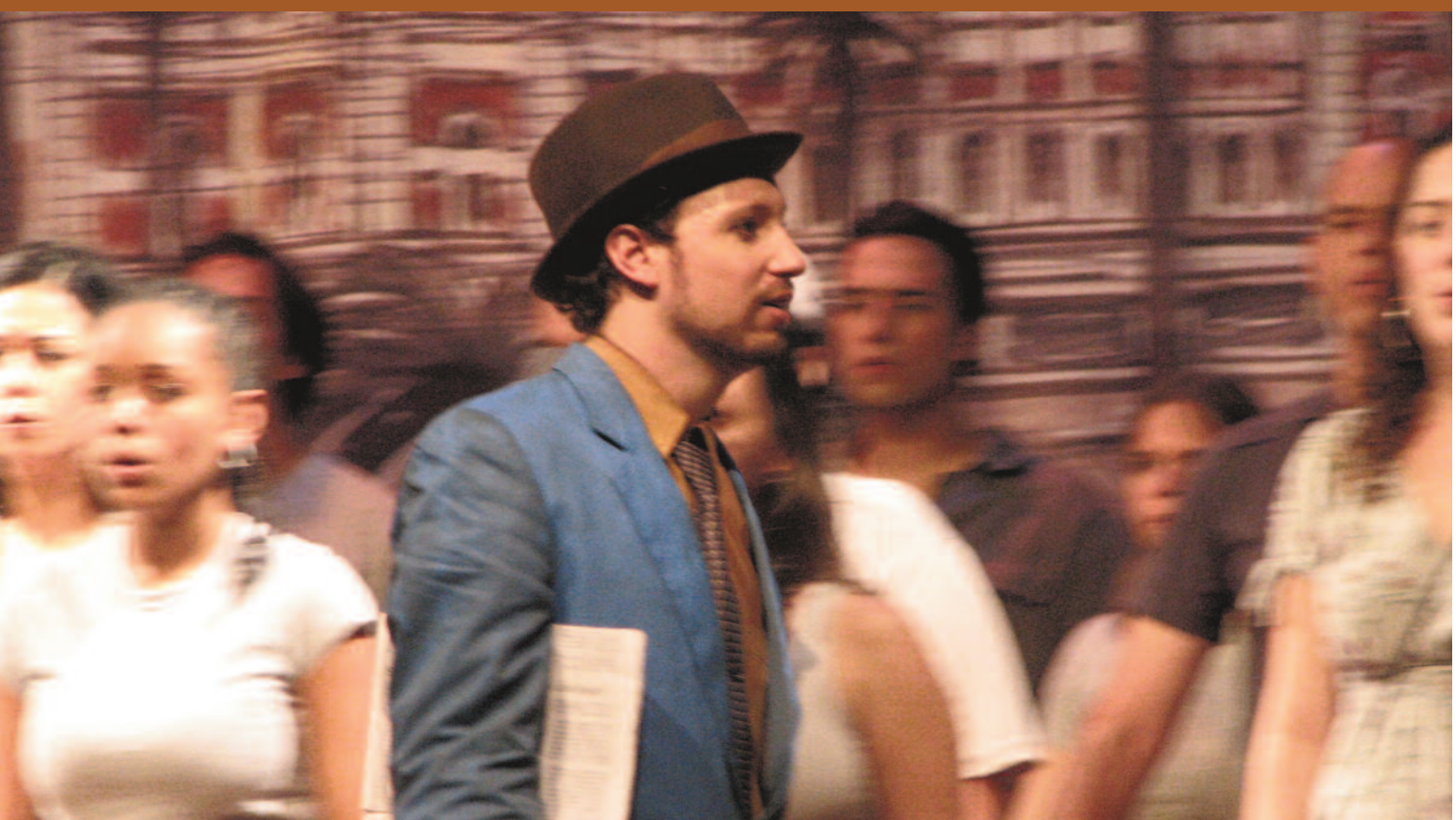
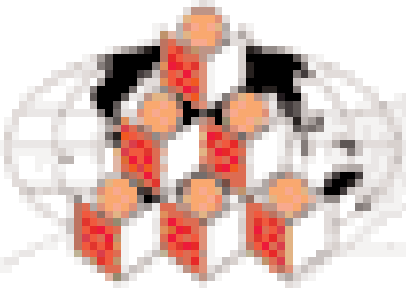
Dossier Choral Music in Brazil





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Managing Editor
Mr Andrea Angelini
Via Pascoli 23/g
47900 Rimini, Italy
Tel: +39-347-2573878 - Fax: +39-2-700425984
E-mail: aangelini@ifcm.net
Skype: theconductor

Assistant Editor
Jutta Tagger

Editorial Team
Michael J. Anderson, Philip Brunelle, Daniel Garavano, Lupwishi Mbuyamba, Theodora Pavlovitch, Fred Sjöberg, Leon Shiu-wai Tong

Regular Collaborators
Dr. Marian E. Dolan - Repertoire (mdolan@aya.yale.edu)
Cristian Grases - World of Children's and Youth Choirs (cgrases@gmail.com)
Emmanuel Noisette de Crauzat - Choral Music Recordings (emmanuel.noisette@opuschoral.com)
Nadine Robin - Advertisement & Events (nrobin@ifcm.net)
Dr. Cara S. Tasher - Composers' Corner (ctasher@gmail.com)

Help with Texts and Translations
English: Gillian Forlivesi Heywood (coordination), Diana J. Leland, Irene Auerbach and Graham Lack (text and linguistic editing and revision)
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ICCM - IFCM
Avenue Jean 1er, 2, 5000 Namur, Belgium
Tel.: +32-81-711600 - Fax: +32-81-711609
E-mail: nrobin@ifcm.net

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Photo: Isabel Lima

Choral Music in Brazil

Guest Editor: Eduardo Lakschevitz

Choral Singing in Brazil
Flavio Silva, Samuel Kerr, Eduardo Lakschevitz, Eduardo Fernandes, Patricia Costa

Choral Singing in Brazil

Introduction

As Carvalho mentioned in a previous Dossier on Brazilian choral singing[1], the large area of the country, the profound mixture of influences that come together to construct Brazilian culture (African, European and Indigenous Indian), and the diversity of musical styles make it nearly impossible to make any general statements regarding the country's choral music. This article is, therefore, focused on five different aspects of choral life in Brazil and explores some of its peculiar aspects, in the words of music teachers, musicologists and choral directors, who touch on historical aspects of 20th-century music, the country's public education agenda, youth choirs, choral arrangements and company choirs. Other important activities, such as community choirs, composers and choral festivals are left out of this article due to lack of space.

Orpheonic Singing[2] in Brazil until Villa-Lobos

Flavio Silva

The first attempts to establish music-making as a systematic activity in Brazilian schools seem to have been made by *Barão de Macaúbas* during the second half of the nineteenth century. In 1856 he wrote: "*Nobody, nowadays, is unaware of music's benefits in improving behaviors, making hearts more sensible, activating emotions and exalting patriotic feelings*." In 1888 he expressed the desire that "*music was included among the required disciplines in the country's elementary schools*."

In São Paulo, at the beginning of the twentieth century, we find the first attempts at well-organized polyphonic collective singing activity, with or without instrumental accompaniment, a fact owed to João Gomes Junior and João Batista Julião. In 1921, local government authorized the Escolas Normais[3] to organize "*orpheonic rehearsals*" (Fuks: 100). Fabiano Lozano organized, in the city of Piracicaba, the Orfeão Piracicabano, which made several recordings and toured to Rio de Janeiro in 1925. In Pelotas, in the state of Rio Grande do Sul, Antonio Leal Sá Pereira prepared a 4-part version of the National Anthem, which was sung by the "Coro dos Mil" (Choir of the One Thousand) at the festivities celebrating the centenary of Brazil's independence in 1922.

In Rio de Janeiro the foundation of a "Grande Coral Brasileiro" (Great Brazilian Choir) was suggested in 1882, but the idea does not seem to have caught on. In October 1926 the "Sociedade Coral Brasileira" made its debut, conducted by Luiz Marisa Smido, Bento Mossusunga and Eduardo Souto, on which regard the *Revista Musical* stated: "It is astonishing that an institution such as this hadn't been established yet in Brazil."

According to Rosa Fuks, in 1929 a committee constituted of Brazilian musicians and teachers such as Francisco Braga, Sylvio Salema and Eulina de Nazateth, was installed "*to develop a music program [dedicated] to the educational establishments of the Brazilian capital [Rio de Janeiro, at that time] […] through choral singing and instrumental practice, both individually and collectively, a plan published in 1930*" (Fuks: 114). But the bibliography she mentions does not make references to texts published after March 1930, in the *Weco* and *Ilustração Musical* periodicals, in which Luciano Gallet and, even more, Lorenzo Fernandez criticized the decline of Brazilian musical life due to the propagation of poor quality materials, for which they held responsible the wide distribution of recorded music, radio stations and even printed music editions. Orpheonic singing in schools was introduced then as the solution to this problem. These articles made a considerable impact in Rio de Janeiro and São Paulo. In March 1931, Lorenzo Fernandez published the detailed study "Choral Singing in Schools", based on the premise that "*it is necessary, before anything else, to train the classroom teachers appropriately*."

It has not yet been possible to find connections between the 1929 committee cited above and the criticisms made by Gallet and Fernandez, and between the publication of the 1930 plan (which bears no exact date) and the article "To React", which Gallet published in March of that year.

Villa-Lobos comes on stage

It is well known that Villa-Lobos attended some remarkable choral concerts in Weimar and Barcelona during his second European tour. It is also likely that he got acquainted with the great French choral movement[4], through his contact with conductor Robert Siohan. Upon his return in the summer of 1930, he went to São Paulo. Available information indicates that his aim was to accumulate as much money as possible to enable him to return to Europe and continue his career as an artistic creator; "*In the composer's documents and statements until [the beginning] of 1932, there aren't any hints of a desire to take over his role as an educator*" (Guérios: 240).

...Choral Singing in Brazil

Evidence suggests that in the second semester of 1930, the composer presented a musical education plan to Julio Prestes, then the country's president (he was deposed by a revolutionary *coup d'état* in October of that same year). This plan is possibly the one criticized by the periodical *Ilustração Musical* in February 1931, for it foresees "*the officialization of national musical life [… and …] prohibits the importation of foreign music [or requesting] its reduction to at least 50%.*" This plan also stated that "*the study of Brazilian music should be complete, starting with harmony; it should also include rhythm, melody, and counterpoint, until reaching the discussion of ethnicity and even the philosophical foundations that characterize it.*" Less then two years after the composer took over the lead of the Brazilian choral movement, he abandoned these ideas.

João Alberto, a great lover of music, Interventor[5] in São Paulo from November 1930 through June 1931, played an essential role in Villa-Lobos's decision to stay in Brazil for longer. The information about the beginnings of their relationship is contradictory, but we owe to him the series of concerts Villa-Lobos gave, alongside other musicians, in several cities of São Paulo state between January and April 1931. Immediately after this, the composer proposed to the Interventor a great civic musical show – "The Villa-Lobos Civic Exhortation", which was staged the following May and involved approximately 15 000 choral singers and band instrumentalists, a prelude to the great choral gatherings that took place in Rio de Janeiro after 1932.

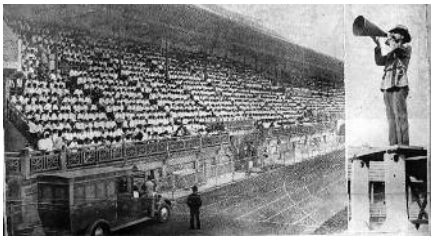
Villa-Lobos returned to Rio de Janeiro at the end of 1931. In February 1932 the "Serviço Técnico e Administrativo de Música e Canto Orfeônico" (Technical and Administrative Service for Music and Orpheonic Singing), was created, and in the same month a document sent by the composer to Brazilian president Getúlio Vargas was published. In it, Villa-Lobos explained the difficulties faced by Brazilian musical activities. A few days later Villa-Lobos was invited by Anísio Teixeira to preside over that service. It is not impossible that it was João Alberto who suggested the composer's name for that position. But it is certain that no-one else at the time would have had the expertise and the zeal to gather together the right personnel in order to, in such short time, reach such impressive results. In that position, Villa-Lobos no longer felt the urge to return to Paris, and, for the first time, ceased to depend on private sponsors and concert-giving to make a living. It was about time: at the end of 1932 he would complete 45 years of an errant life.

Villa-Lobos directing the Orpheonic choirs at São Januário Stadium

Sources:

- *Luiz Heitor Corrêa de Azevedo:* ***Música e músicos do Brazil***
- *Rosa Fuks:* ***O discurso do silêncio***
- *Paulo Renato Guérios:* ***Heitor Villa-Lobos***
- *Recortes do periódicos no* ***Museu Villa-Lobos***
- *Revistas* ***Weco*** *e* ***Ilustração Musical***

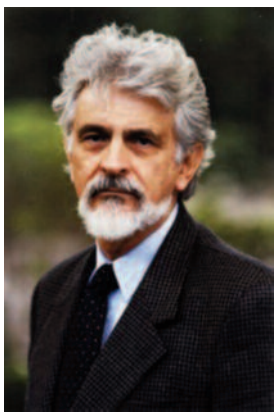
Flavio Silva *received his musical training in piano (Rio de Janeiro and Porto Alegre) and Musicology/Ethnomusicology (Sorbonne, Paris), where he wrote the dissertation "Origines de la samba urbaine à Rio de Janeiro". He also graduated in Philosophy at the National Philosophy School in Rio de Janeiro. Mr. Silva is the Coordinator for Classical Music at FUNARTE, the Brazilian National Arts Foundation, where he oversees activities ranging from the preservation of historic music archives to the famed Bienais de Música Brazileira Contemporânea. He has published several articles and books, among which are "Camargo Guarnieri: o tempo e a música", and the catalog of composer Francisco Mignone. Elected in 2008, Mr. Silva occupies chair number 28 at the Academia Brazileira de Música. He has two children, and is married to acclaimed Brazilian pianist Laís de Souza Brazil, also a member of the Academia.*
E-mail: ***flazil@terra.com.br***



Photos: Museu Villa-Lobos Archives

Elza's Recipe (or "The FUNARTE Panels for Choral Conducting")

Samuel Kerr



The Choral Panels were a "magic" solution invented by Elza Lakschevitz when coordinating FUNARTE's[6] *Projeto Villa-Lobos*. Through this series of events, in the 1980s, the Foundation intended to support Brazilian choirs and, in order to get acquainted with their needs, dreams and aspirations, Mrs Lakschevitz invited choral directors and singers to a meeting she named "The FUNARTE Panels", an opportunity to float ideas, a space to share musical works, a place for reflection, where matters that interested the choral community would be discussed by Brazilian musical leaders.

It was a stunning success. Ten sessions of the Panels took place between 1981 and 1993, stimulating the work of choral directors from all Brazilian states, in an effort that kept Brazilian choral music so lively for a long time even after the meetings ceased. So significant was this movement that Mrs Lakschevitz's initial gesture, supported by composer Edino Krieger and music educator Valeria Peixoto, started a new series in 2007 through the initiative of Eduardo Lakschevitz and the support of music educator Maria José Queiróz and musicologist Flavio Silva, which revived, in full flavor, Elza's "recipe".

But what did this recipe consist of?

Quite simple. Get together the country's choral leadership to talk and discuss; then ask what matters should be discussed, exchanging information, always opening new spaces and shifting the focus of attention away from the large cities, attempting to reach the country as a whole. Great seasoning! An annual meeting, which became an event eagerly expected, awaited … and it tasted really good.

This was before the internet came along, and the Panel meetings offered a unique opportunity for learning about singing techniques, choral repertory, new arrangements, rehearsal procedures and programming. As soon as registration opened, by telephone, telegram, telex machine and letter (I insist, there was no internet), places would be taken up very quickly.

The first session of the Panels took place in Rio de Janeiro in 1981, and the last one of that series in São Paulo, at USP[7], in 1993, after cities such as Brasília, Nova Friburgo, Vitória, Cuiabá, Londrina e Goiânia had hosted it. One year's success would determine the direction the next one would take, however, always with Elza's care in listening to what participants had to say and to suggest. In between the sessions of the Panel there were more experimental conducting courses and choral laboratories, where all ideas were tried out.

The recipe was constantly being reinvented, and Elza made sure not to dismiss certain important spices: prominent figures in Brazilian choral music would deliver speeches, teach courses and master-classes, or just take part in the meetings, sitting side by side with unknown singers or directors, fascinated by the camaraderie with people he/she knew only from their work and career, books written or by halls or auditoriums that had been named for them: among these people were Cleofe Person de Mattos, Nelson Mathias, José Vieira Brandão, Orlando Leite as well as many others, the mention of whom would exceed the scope of this article.

The recipe also included ingredients with made-up names, such as *Sargento* (the sergeant), *Corão* (the big choir), and *Corel* (the choral clothes line).

For each session a coordinator would be designated to take on the hardest job: trying to make everything happen on time! Oh! How difficult it was to cut short heated discussions, to interrupt a most interesting workshop, or to tell the Big Choir director that he/she had only five minutes of rehearsal time left! It was not easy for this coordinator, who was usually perceived as a rigid and unfriendly character and promptly compared to a sergeant trying to maintain discipline – *There comes the sergeant to cut off our emotions!*

Corão (Big Choir) was the great choral assembly. All participants, singers, directors would find themselves in the same ranks, under a colleague's baton, developing a repertory to be presented at the end of that Panel session. If the works sung in each session of the "Big Choir" had been published, they would have now made a great anthology. There were premières of original choral compositions and arrangements, written for, or dedicated to the Panels. Also, works that were otherwise rarely performed had their chances there, since it was fascinating for the director to have the opportunity to work with such a large and well-intentioned choir, and one with such good sight-reading skills! Even

more usefully, the work of the big choir was also assisted by a voice teacher, Lúcia Passos, a pioneer at the time in embracing choral singing as her area of expertise. I recall her care in organizing the warm-up period right down to the detail of ending it in the key of the first song to be rehearsed by the director. I also recall the solutions for vocal issues she would come up with, all through rehearsals.

A lot of subjects, some difficult and even quite painful, experienced by directors and their choirs, were presented in those meetings, or in informal conversations. They ranged from labor contracts, rehearsal time for company choirs and difficulties in the recruitment of male voices, to copyright laws for public performances, recordings and score publishing, then an new topic of discussion in Brazil. Copyright issues were emerging during that time because it was a very difficult task to convince publishing companies to distribute choral works, as it was inconceivable having to pay composers' copyrights for MPB[8] songs arranged and performed in concerts admission to which was nearly always free. Actually these were not new subjects, yet matters that needed new approaches.

Due to these still unsolved issues, all directors wanted photocopied arrangements of works still in manuscript format, because it would be hard to exchange repertory in any other venue. To facilitate this process, the "Corel" was installed (a combination of "cordel", "coral", and "varal"[9]). Yes, really, several clothes-lines were set up, where choral scores were exhibited to directors who would then order photocopies! But should we be reminded of this just now? I think so. Besides pointing out the mistake of photocopying, we must show the appropriateness of that practice that moment in time. The Panels propagated to the whole country the several and varied choral experiences of the different states. They made it possible for the Cordel's voice to be heard everywhere. A voice in the Cordel would be multiplied by thousands of other singers!

Elza's recipe also demanded a careful preparation of the oven, before any ingredients would be mixed together.

Yes, a long time before each session of the Panels, she would invite several choral directors to FUNARTE's headquarters, in Rio de Janeiro, to analyze the program, choose the workshops, read letters and evaluation forms from previous Panel session participants. She would request suggestions regarding repertory that could fulfill the needs of choirs from all Brazilian states and regions. I recall taking part in this consulting process, together with the late conductors José Pedro Boéssio, Juan Serrano and Oscar Zander. It is good being able to remember them - and also to remember the late Marcos Leite. In 1985, the "Big Choir" sang a jingle he created for the Panels: *Friburgo hosts choral music in the 5th. National Panel/ Music, musicians/Magic, magicians/There is sound in the air … Halleluiah!*

Samuel Kerr *has made his musical career in the field of vocal music, as a choral director, arranger, organist and teacher. He has directed, among others, the* Coral Paulistano do Teatro Municipal de São Paulo*, the São Paulo State University Choirs, which he founded, the* Cia Coral*, the* Cantum Nobile *Choral Association, the Medical Students Choir at the Santa Casa Hospital, the* Madrigal Psichopharmacom*, and several other ensembles. He has also been the director of São Paulo's Municipal Music School and main conductor of São Paulo's Municipal Youth Orchestra.*
E-mail: ***smkerr@terra.com.br***

Left to right: José Pedro Boéssio, Lúcia Passos, José Vieira Brandão and Samuel Kerr, at the first session of FUNARTE Choral Panels, in Rio de Janeiro, 1981

Company Choirs

Eduardo Lakschevitz

In Brazil, the corporate world hosts an active choral life. A large number of companies, of different sizes, both public and private, sponsor choirs in which their employees take part as singers. Such activity is viewed as a moment of relaxation amidst a stressful day's work, which benefits both employers and employees. Besides this fact, however, other aspects presented in choral music are considered by human resources analysts as being very similar to modern practices of corporative governance, such as the view of a choir as a group of people working together to accomplish a common goal. The choir rehearsal is pictured as an occasion where the usual corporate hierarchy fades into the background (in many companies managers and directors sing side by side with factory workers, aiming at a perfect blend of their voices), as an experience of team-work, and as an activity that, at the same time, requires flexibility from its participants and aptitude to consider the goals of the whole team. Companies are also motivated to sponsor employee-based choirs with an eye to creating or reinforcing a reputation for being an institution that works to supply social needs of the local community through culture endeavors.

Petrobrás (Petróleo Brazileiro SA), one of Brazilian largest conglomerates, is a pioneer in making a choir available to its workers. According to José Machado Neto, general coordinator of the company's choral program, their first group was established in a oil plant in 1964. Today Petrobrás' Institutional Communications Department runs 32 choirs, spread through its facilities all over the country. "Choral singing is a solid part of the company's own culture, which involves both active and retired workers," Machado Neto says. "Our biennial choral festival, where all groups get together in a large theater, is a prestigious event within the company."

Brazilian company choirs offer a significant amount of work opportunities for choral directors. These musicians, however, face quite idiosyncratic situations. Often there isn't enough rehearsal time (but that's OK. Don't all of us choral directors always want more rehearsal time?). Practice rooms are seldom ideal, and the choir frequently has to compete for space with business meetings. Singers are volunteers and usually not auditioned, an important factor to be considered, since the lack of music education in Brazilian schools for decades makes the company choir the first choral experience ever for many of the participants. Also, since the choir isn't the core activity at the company, frequently singers miss rehearsals due to job-related tasks.

As contemporary corporations are driven by the pursuit of profit and results, and most of the time they expect the same attitude from the choirs they sponsor, the director needs to find ways to make the group work musically, while coping with the aspects described above. One's flexibility in doing so can affect conducting gestures (inexperienced singers don't usually understand traditional measure-beating patterns), and rehearsal techniques (sight-reading skills are absent, rehearsal time is scanty and song-teaching has to be very effective). Also, the vocal style of the singers is often similar to the one they regularly hear (usually urban popular songs), which is a very long way from the *Bel-canto* style. Although healthy vocal procedures are constantly sought after by directors in rehearsal, the production of what is usually considered a standard Western choral tone leaves space for vocal sounds better in tune with local contemporary culture, in which popular songs significantly outnumber the traditional classical repertory.

This trend can also be observed in the repertory choices made by directors, most commonly based on arrangements of Brazilian popular tunes. Indeed, these choices are crucial in the development of a company choir, for the group's volunteer character, and the continuity of the singers' participation in it, depends heavily on how the members relate affectively to the whole project, a process in which their connection with the songs they sing is crucial.

The improper balance of voices (usually many more ladies than gentlemen are involved), and the non-auditioned character of a company choir require a constant re-arranging and adapting of songs. *A cappella* singing is less common than the use of harmonic accompaniment, played mostly on electronic keyboards or acoustic guitars, since it facilitates the teaching and memorizing of the repertory. Instrumentalists in these groups are often experienced in popular music, for their duties also require musical flexibility, a feature they usually display in their regular gigs. Even more important than sight-reading skills is the instrumentalist's ability to understand harmony, texture, and

rehearsal timing. At a time when company choirs attract directors and music teachers as a work opportunity, the competencies and skills required for the job are not usually dealt with in regular undergraduate and graduate choral programs. As a consequence these have been among the most frequently discussed issues in recent short-term courses and workshops for choral conducting around the country.

Although a few theses and dissertations have been dedicated to company choirs in the past years[10], we are still waiting for a thorough quantitative research into this form of choral music, a work that, when pursued, promises to deliver important findings for the benefit of the art of choral singing.

Dr. Eduardo Lakschevitz *teaches History of Music at the Federal University of the State of Rio de Janeiro (UNIRIO). He holds a Doctorate in Music Education from the same institution, and a Master's degree in Choral Conducting from the University of Missouri-Kansas City (UMKC). A frequent guest teacher in Brazil and the United States, Dr. Lakschevitz has recently taught at Syracuse University and Westminster Choir College. He has developed corporate training programs through choral music in major Brazilian companies, in areas such as services, communications and education. He also serves as the pedagogical coordinator for choral music at FUNARTE (National Arts Foundation). His compositions and arrangements are published by Alliance Music and Colla-Voce. E-mail:* ***edulx@me.com***

Choral Arrangements of Brazilian Popular Music

Eduardo Fernandes

Arrangements of popular tunes are, nowadays, an essential part of Brazilian choirs' repertory, but one that hasn't been receiving enough attention from scholarly research. The musical and cultural importance of the works produced (scores) and the people who write them are yet to receive proper recognition.

The arranging of popular tunes is an awkward grey area, since it has its origins in a mass production medium (connected to the idea of cultural industry), while at the same time making use of a classical expression vehicle (high culture), the choral ensemble. Such hybridism on the one hand opens up to the arrangement the privilege of involvement with two important streams of contemporary culture, and on the other bears the curse of not being accepted by either of these sides.

A bit of history

The late 1960s represented an important historical moment for Brazilian popular music production. The success of the Song Festivals promoted by several TV stations, which attracted the attention of great sections of the population, from the middle-classes through to the politically aware university students, brought mass culture and high culture closer together, represented here by young composers connected to universities. Besides, the political situation was delicate – there was a military dictatorship governing the country – and the questioning of established social values was of great significance to the agenda of these intellectualized young people.

In such a turbulent environment, taking part in a choir was one of the few ways open to these youngsters to spend time together, to feel part of a group. However, Western traditional repertory (represented by both European music and traditional-sounding Brazilian folk-music arrangements) found itself distant from the urban reality and young people's aspirations at the time.

Photo: Helena Circe

UNIFESP Choir, directed by Eduardo Fernandes, in the show "A Era do Radio"

During this time the arrangements by Damiano Cozzela started to be performed and promoted more methodically, by the CORALUSP (University of São Paulo Choir). The rise of urban popular music arrangements for choirs, then, came to bring the choral experience closer to the young people's regular daily lives, since participants started to sing in their groups the same songs they would listen to on the radio and television.

Nevertheless, this integration was not peaceful, for the classical music world's criticism dealt harshly with this new style of choral music, and with the directors who were working with it. Maestro Benito Juarez reports that in a particular CORALUSP concert which he directed at São Paulo's Municipal Theater (home of one the city's symphony orchestras), performing a mixed repertory (traditional Western music and arranged popular songs), part of the audience wore black, stating their "mourning for the death of serious concert music".

The adoption of this repertory made an impact that extended beyond purely musical and technical issues. It forced choirs to search for a way of developing performance practices that reflected more accurately the music being sung, leading some groups to create a less formal and more theatrical presentation of their work, the embryonic version of a style that came to be called *coro cênico* (scenic choir[11]), at the hands of a medical school choir (Coral da Faculdade de Medicina da Santa Casa de São Paulo, directed by Samuel Kerr), and later on by the work of an English language school choir in Rio de Janeiro (Coral da Cultura Inglesa, directed by Marcos Leite).

The choir, a space for diversity

With the exception of some choirs that are formed by people sharing a particular profile (age, ethnicity, religion and other criteria), most amateur choral ensembles bring together singers of varied ages, as well as social, cultural, and economic levels, a fact that confers to a choir a vast range of cultural and aesthetic references which most certainly will be reflected in the group's style of singing, repertory choice and attitude on stage. Therefore it is valid to affirm that not only does the popular music arrangement bear the hybrid character mentioned above, but amateur choral activity as a whole is immersed in this specificity, a fact that can be observed in its physical constitution (the singers), performances practices, and the final presented product.

The vocal issue

Specific repertory needs particular solutions. A choral group that usually performs opera choruses won't necessarily have the same results when singing popular songs, or folkloric ones, in spite of all its technical skills. It is essential to understand that each kind of music style has its idiosyncrasies and the vocal techniques employed should aim at reflecting the sound quality expected for each different kind of music style.

Marcos Leite summarizes the issue precisely:

When voice students look for basic knowledge, it is quite common that they take lessons with singers that teach in the lyric style, which is great, as long as vocal technique isn't confused with aesthetic purpose, with a manner of singing that belongs to other repertories. […] at this moment one can perceive a severe misunderstanding by singers who, unaware of these issues, sing Brazilian music using the bel-canto *sound.*[12]

This kind of confusion can be linked to the training of choral directors (and also vocal coaches), still mainly classical, based in the European tradition. The few books on choral conducting published in Brazil make almost no references to the direction of urban popular music in a choral setting. The establishment of undergraduate courses in Brazilian Popular Music is still very recent, but these promise to be fair mediators between the two traditions mentioned in this article. Also, the great majority of vocal coaches that work with choral singers have studied according to the *bel-canto* tradition, which therefore makes a very large number of choirs pursue a sound quality that bears no resemblance with the original Brazilian popular music sonority. Some books published in the last years, such as Leite's and Goulart and Cooper's[13], musicians active both in the popular and the classical fields, are very welcome, for they are starting to fill this gap.

Photo: Valentine Moreno

The UNIFESP Choir presenting the show "Dos Festivais", directed by Eduardo Fernandes

Photo: Erik Barros Pinto

Rede Globo's employess in performance, directed by Eduardo Lakschevitz

...Choral Singing in Brazil

MPB arrangements, one more possibility

The choral arrangement of popular tunes represents a rich aesthetic experience for choral singers, since it offers information that already belongs to their vocabulary (the original song) and at the same time opens a new horizon of possibilities through the multi-voice re-elaboration of that song. The same holds true for audiences who discover new ways of hearing, perceiving and understanding a previously known song.

A good arrangement can easily carry the same structural complexity as does an original composition, since the composers/arrangers are able to employ several compositional resources in their quest to bring new ideas to the original tune. Moreover, the Brazilian popular song is reputedly one of the world's most interesting and complex ones, both in its music and its lyrics, which makes its use as a source of inspiration for musical re-creation a natural and intelligent move.

Eduardo Fernandes *teaches choral conducting at the UNIFIAM/FAAM, and directs the* CORALUSP XI de Agosto, *the UNIFESP Choir and the Fine Arts University Center Choir. He holds a Master's Degree in Music (São PauloUniversity), awarded for a dissertation on "Vocal arrangements of popular music in São Paulo and Buenos Aires", and a Bachelor's Degree in Performance – bassoon (University of Campinas). Mr. Fernandes has been invited as a guest teacher at several courses throughout Brazil, including:* Laboratório Coral de Itajubá, Fórum Rio a Cappella de Música Vocal *and* Painel FUNARTE de Música Coral. *His main area of research focuses on the applications of body percussion sounds and movements on choral singing.*
E-mail: ***dufer@terra.com.br***

Rede Globo's employees in performance, directed by Eduardo Lakschevitz

Photo: Erik Barros Pinto

Youth Choirs in Brazil[14]

Patricia Costa

Although choral music is a great educational instrument for any age group (quite apart from its obvious role as an effective aid to music education), it is still an activity devoid of appeal to most Brazilian teenagers. The prejudice behind the word "choral", perceived in research recently concluded, was confirmed by authors, choral directors and by the young singers themselves.

In this research, the use of choral music as an educational tool was the argument to support the idea of including this musical practice in the high-school curriculum. However, the answers also suggested very clearly an urge to a more specific approach in the training choral directors receive, so as to allow them to understand more fully the particular issues of a school choir.

The idea of approaching conductors through semi-structured interviews was an important decision in order to start closing the gap caused by the lack of published materials on Brazilian high-school choral activities. Besides, this dissertation started to compensate for the poor communications and lack of exchange of experiences among directors of youth choirs, also mentioned by the majority of those who responded to the questionnaire.

Judging by the small number of responses, it is clear that there is so far little scholarly expertise in this field in Brazil. Likewise, the difficulties experienced by students who took part in this project in finding choral directors working specifically with teenagers, shed some light on the very small number of choral groups catering for this particular age-group, as had been suspected even before the beginning of the survey.

With the use of these answers, it was possible to confirm some aspects observed in my own experience as a choral teacher, such as:

1. The training of a choral director and that of an educator bear a close relationship, for the great majority of directors have music education degrees.
2. The main reference for choral directors in Rio de Janeiro is Professor Carlos Alberto Figueiredo.
3. Most directors are not usually members of choral associations or similar groups.
4. A large number of directors take part in short-term courses and workshops throughout the year, which points to a need to complement and update their training in the regular school curricula.
5. Choral music is not always respected by the directors' peers. Answers often mentioned prejudice, jealousy, and even indifference regarding it.
6. Problems related to vocal malfunction were mentioned by a large number of directors. All of these, however, usually look immediately for medical treatment, when in this situation.
7. The average age of the youth choirs researched varied, attesting to the difficulty of establishing cut-off ages between children's and youth choirs. Some answers also showed a mix-up between the concepts of "children" and "teenagers", which sometimes seemed to denote the same idea, a fact that created the "infanto-juvenil"[15] choirs, a discussion of which would exceed the scope of the research.
8. With the exception of church groups, there is a significant drop-out rate in youth choirs when compared to ensembles of other ages.
9. The singers' high attendance level at rehearsals suggests their efforts and pleasure in taking part in such activity.
10. High-school music directors need to plan their activities very carefully, respecting periods of exams, vacations, public holidays and all other aspects of the school calendar.
11. Brazilian Popular Music is the repertory adopted by most of the choirs researched, in which case singers usually suggest the songs to be used.
12. Most of the time the choral arrangements for those songs are written by the directors themselves, who have acquired this skill empirically or through short-term courses, which shows that either the presently existent repertory isn't really suitable for youth choirs, or that there is an urgent need for innovation in the music regularly offered to these groups.
13. The goals and objectives of these choirs often touch upon non-musical aspects, such as evangelization, promotion of the sponsor institution, as well as social and pedagogical aspects, the latter the most frequently cited one.

14. Establishing an aesthetic conception of the groups doesn't figure as an important issue. Indeed, most of the interviewees got confused with that idea. Some, however, related it to the choir's sound quality. Through these respondents it was possible to establish a clearly marked dichotomy between the "traditional choir" (sings Western traditional repertory) and the "popular choir" (sings popular song arrangements).
15. Collective creation procedures were attested to by many youth choir directors, although very seldom mentioned by directors of other choirs.
16. A good proportion of the directors adopts, or at least considers adopting, scenic resources in their work.
17. Regarding complaints about youth choir activities, the answers produced were common among many of the directors: lack of investment, lack of discipline, and irregular attendance at rehearsals. It can also be observed that many directors expect from their singers a behavior similar to that expected from adults, suggesting, again, that their training should also consider how to deal with this particular age group.
18. The major satisfaction mentioned by choral directors is connected to non-musical issues, such as their joy, energy, will, vivacity, and creativity within their work, alongside their new discoveries and acquired knowledge about transformations inherent to the adolescent age.
19. The way a director views the teenage singer also brought significant answers concerning the non-musical aspects of their teaching already mentioned above. Among the gains listed are the development of workgroup skills, improved self-expression, increased sensitivity, the ability to fight prejudice and to face challenges, as well as the possibility of leading a better life in future.

The vast majority of Brazilian youth choirs adopts accompanied repertory, mainly with the piano. But the fact that *a cappella* singing is so scarce can interfere with the general musical development of these ensembles, as the insistence on instrumental harmonic accompaniment can create a dependent attitude in the singer, diminishing his/her awareness of tuning, individually as well as in relation to the other singers.

Although belonging "only" to the popular music realm, the large-scale production of choral arrangements of these songs contributes to a revival of choral activity, attracting teenagers to – or, at least, not repelling them from - collective singing.

Scenic and theatrical exercises were mentioned as one of the instruments used to involve youngsters more closely in choral activity. In a moment of self-discovery, the insertion of exercises that put teenagers in touch with the expressive possibilities of their bodies proves to be a powerful resource to their development as singers.

Finally, the research analyzed elements that might fit a choral program and, at the same time, awaken the urban teenager's interest towards expressive choral work. It was shown that the scenic apparatus also promotes a more profound relationship between singers and the interpretation of the repertory proposed, either by the detailed study of the poetry in each piece, or by the scenic environment created, and even by means of physical awareness as an aid to perceiving more accurately the group's musical propositions.

Choral director, arranger and scenic director, ***Patricia Costa*** *holds a Music Education Degree (1996) and a Master's Degree (2009) in Music Education, from the Federal University of the State of Rio de Janeiro (UNIRIO), for research into different conducting approaches to youth choirs. Author of several articles on the same topic, Mrs. Costa directs the choral programs in two schools: Colégio Cruzeiro and São Vicente de Paulo, a choir which, under her direction, won the First Prize at the II* FUNARTE *National Choral Contest in 1999. She is a frequent guest teacher at the Brazilian Conservatory of Music (Rio de Janeiro) and at the Federal University's Fine Arts School, in Paraná.*
E-mail: ***pccantocoral@gmail.com***

[1] *Carvalho, Edson. Looking into the Future: Perspectives on Choral Life in Brazil. International Choral Bulletin, vol. 1, 2003.*
[2] *Orpheonic singing originated in France in the early nineteenth century: large choral groups whose membership was drawn primarily from the underprivileged sections of the population. Brazil took over this movement, applying it to schools, whose efforts would often culminate in major festivals where many such groups met to sing in enormous choirs.*
[3] *Teacher training colleges*
[4] *see footnote 2*
[5] *A type of state governor nominated by the revloutionary government.*

[6] *Fundação Nacional de Arte, a Federal institution devoted to the promotion of Brazilian artistic and cultural affairs.*
[7] *The University of São Paulo.*
[8] *MPB stands for Música Popular Brazileira, a style of Brazilian urban popular songs largely arranged for choral singing.*
[9] *Cordel: a stile of popular literature, typical of the Northeast part of the country; Coral: same as choral; Varal: clothes-line.*
[10] *Morelembaum, Eduardo. Coral de empresa: um valioso componente para o projeto de qualidade total. Dissertation. Conservatório Brazileiro de Música, 1999; Teixeira, Lúcia.Coros de empresa como desafio para a formação e a atuação de regentes corais: dois estudos de caso. Dissertation. Universidade Federal do Rio Grande do Sul, 2005; Rocha, Elen Regina Lara.Atuação do músico em empresas: mercado, indicativos e processos. Dissertation. Universidade Federal de Goiás, 2007; and Lakschevitz, Eduardo. A common chant: perceiving the company choir as an art world. Thesis. Universidade Federal do Estado do Rio de Janeiro, 2009.*
[11] *Choirs that use theatrical movement in performance. Not to be confused with the idea of a choreographed show-choir.*
[12] *LEITE, Marcos, Método de Canto Popular Brazileiro.Ed. Lumiar, Rio de Janeiro, 2001, p.4.*
[13] *GOULART, Diana. Por todo canto: coletânea de exercícios de técnica vocal / Diana Goulart , Malu Cooper. Rio de Janeiro, D. Goulart, 2000.*
[14] *This article is extracted from my Master Dissertation, concluded in July 2009, at UNIRIO (Universidade Federal do Estado do Rio de Janeiro), with added data from ongoing research via the internet, in which the same topics are investigated further.*
[15] *Choirs that mix children and teenagers.*

Dossier revised by Irene Auerbach, England
Curriculum vitae revised by Gillian Forlivesi Heywood, Italy ●

IFCM News

International Federation for Choral Music

IFCM

In Memoriam Willi Gohl 1925-2010
Jutta Tagger

VocalEssence Founder and Artistic Director Philip Brunelle named "Local Legend"

In Memoriam Willi Gohl 1925-2010

Jutta Tagger
Former Managing Editor of the ICB

In Willi Gohl the world has lost a musician and pedagogue who shaped several generations of musicians in Switzerland, his homeland, and in Europe and the rest of the world.

His entire life was devoted to music and music education. His greatest love was choral music. But he was also an excellent pianist, and heaccompanied the Zürcher Kammermusiker around the world playing the harpsichord. Among the different choirs which he conducted during his lifetime, the Zürcher Singkreis is inseparably linked to his name, as he was their conductor for more than forty years; together they gave concerts in many countries. Willi Gohl was the director of the Winterthur academy of music ("Konservatorium") for 27 years. Throughout his career he organised and directed conducting classesas well asschool music and choral workshops at home and abroad.

Willi Gohl was involved in Europa Cantat from its very beginning. This organisation was set upin Genevain 1960 and legally incorporated in 1963under the name of European Federation of Young Choirs – EFYC. For their festivals and singing weeks he was frequently a workshop leader for large choral works. However, he will be best remembered for his unique way of conducting the Open Singing sessions for which he compiled many of the songbooks. In a similar way he worked for the Israeli Zimriya festival for more than 20 years; he also participated many times in France's Choralies festival. He was an intermittent Board member of Europa Cantat from 1965 to 1994, and of ISME (International Society for Music Education) from 1978 to 1982.

He loved large choral works and oratorios. But he loved simple folksongs just as much and wrote many choral arrangements of these. His own compositions and texts are written like folksongs, and some of them have become part of the Swiss folksong tradition. Several generations of Swiss pupils have used songbooks containing songs or arrangements by Willi Gohl. His open-singing broadcasts by the Swiss Radio were legendary. The German-speaking world knows him as the author of the beautiful "Grosse Liederbuch" ("Big Songbook"), published in 1975 by Diogenes with illustrations by Tomi Ungerer.

Bringing people together was most important to him, and choral singing was for him a fantastic tool in this respect. As early as 1972 he participated with his choir in the International Choral Festival at New York's LincolnCenter(organised by Jim Bjorge, with Robert Shaw as musical director), the aim of which was to promote peace and international understanding. (This festival took place five times, and concerts were also given at Yale and Washington's Kennedy Center.)

This festival may have contributed to his strong commitment for the creation of an international choral organisation, which was finally founded in Namur (Belgium) in 1982 under the name of *International Federation for Choral Music – IFCM*. It was only right then that he was immediately elected to its Board, where he remained until 1996.

Willi Gohl was a member of the working group for the preparation of the First World Symposium on Choral Music held in Vienna (Austria) in 1987, to which he contributed many of his educational ideas: the "format",including workshops, master classes(in many places of the world there were, and still are, no formal choral conducting classes), the presence of some of the world's best amateur choirs as "show cases", etc., is still in use.

In 1996 Willi Gohl was the president of the jury of the UNESCO Prize for the Promotion of the Arts, which was unanimously awarded to Finland's Tapiola Choir conducted by Kari Ala Pöllänen during the 4th World Choral Symposium in Sydney (Australia).

Willi Gohl was popular and revered by many. He had a very special gift for communicating his love of music and music-making. His humane, lively and humorous nature will be remembered by all who have known him.

Willi Gohl conducting at the United Nations

Willi Gohl is survived by his wife, Verena, and his five children, all of them musicians.

A concert in his memory will be held on 6 June 2010 inWinterthur. ●

VocalEssence Founder and Artistic Director Philip Brunelle named "Local Legend"

Minneapolis, (January 25, 2010) – VocalEssence (*) Founder and Artistic Director Philip Brunelle was recently honored with a "Local Legend" award at the 20th annual Dr. Martin Luther King Jr. Holiday Breakfast. The sold-out event – hosted by the United Negro College Fund and the General Mills Foundation – was held on Monday, January 18 at the Minneapolis Convention Center and featured the Rev. Dr. Joseph E. Lowery as keynote speaker.

Each year, the annual holiday breakfast includes the presentation of Local Legend awards, honoring those with a legacy of service who have dedicated themselves to helping others, while illustrating Dr. King's commitment to nonviolent social change.

Philip Brunelle, conductor, choral scholar and performer, has devoted his career to sharing the rich history of wonderful, yet undiscovered, choral music. Under his leadership 20 years ago, VocalEssence launched WITNESS, an initiative that celebrates the contributions of African Americans to American heritage through concerts, recordings and education. This year alone, 7,500 students in 40 schools will participate in WITNESS.

Brunelle reaches out to African American composers who benefit from encouragement and exposure, but also inspire others and serve as positive role models. Brunelle's work reminds everyone that music knows no racial boundaries – it crosses borders, spans the centuries and touches the hearts of its listeners.

(*) Founded in 1969, VocalEssence explores music for voices and instruments under the enthusiastic direction of conductor Philip Brunelle. www.vocalessence.org ●

Orientale Concentus III

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Festival Highlights

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- Friendship Concert
- Choral Master Class and Workshop
- Grand Prize Concert
- Award Presentation Ceremony
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Choral World News

The 22nd Zimriya
World Assembly of Choirs in Israel - 16-25 August 2010
Esther Herlitz

Palestinians and Israelis Sing Together in East Jerusalem
Andre de Quadros

Change at the Top of the Contemporary Music Centre Ireland

Association of Choir Conductors of the Republic of Argentina
Towards the 9th World Choral Symposium
Hugo De La Vega

The 22nd Zimriya*

World Assembly of Choirs in Israel - 16-25 August 2010

Esther Herlitz
Festival Chairperson

Singing is very much part of the Jewish heritage. The priests sang in the holy Temple of King Solomon in Jerusalem. We find ample existence of this ritual in the Book of Psalms. Melodic prayers, often called "Piyutim", remain part of synagogue services up to the present day.

During the 20th Century, choral singing was the expression of the urge for national independence in many parts of the world; it likewise accompanied the Zionist movement. The early settlers in pre-state Israel revived choral singing and also encouraged the writing of new choral music. Much of this new music was influenced interestingly by Mediterranean tunes and is still happily sung at social gatherings.

The Zimriya, founded in 1952, is one of the earliest international choral gatherings, if not the very first. It was a man of great vision, Aharon Zvi Propes, who founded the Zimriya, as he did the Israel Festival and the International Harp Contest in Israel, events he presided over until his death and which continue today. Mr. Propes was familiar with large choral meetings in Riga, where he was born. He was not a musician, but realized the importance of international cultural exchanges for the old-new state of Israel.

Today the Zimriya is an international tri-annual musical event, taking place in Jerusalem on the beautiful campus of the Hebrew University on Mount Scopus. The Zimriya hosts choirs from such distant countries as Iceland and South Africa, Sweden and Korea, as well as many Israeli ensembles. A number of prominent musicians serve on the Zimriya's International Honorary Committee; Daniel Barenboim, Lupwishi Mbuyamba, Kurt Masur, Frieder Bernius, Paul Wehrle and others.

The Zimriya has great many advantages: choirs have the rare opportunity to work with outstanding conductors and with orchestras. The choirs' repertoire is enriched through participation in various workshops. This multicultural meeting not only enriches musically singers but helps build mutual harmonious relations between people of different backgrounds, religions and languages.

Days at the Zimriya are very full. Participants hardly have time to enjoy the breathtaking view of Jerusalem from Mount Scopus. Workshops take place mornings and afternoons and the evening programme is twofold: Open Singing and Choir to Choir Singing, an Israeli inventionthat gives each choir a short opportunity to present itself to a friendly yet critical audience.

The Music Committee of the Zimriya, headed by Michael Shani, has invited the conductors listed below to lead workshops on different kinds of music. None of these internationally known figures is paid, and they simply volunteer their talent and time, as does the organizing team. We must be grateful to them all.

...The 22nd Zimriya

- **Anton Armstrong** (USA): Afro-American Spirituals
- **Timothy Brown** (UK): Romantic Music
- **Aharon Harlap** (Israel): Jewish and Israeli Music
- **Volker Hempfling** (Germany): Mozart: Mass in C minor
- **Theodora Pavlovitch** (Bulgaria): Rhythms from the Balkans to Jazz
- **Stanley Sperber** (Israel): Mendelssohn – Psalm 42
- **Michael Gohl** (Switzerland): Songs of all Nations

The Zimriya is a truly international event where great music is made in harmonious mood. Shalom and Welcome to you all.

**Hebrew for "Song of God"*

***Esther Herlitz** is a former Ambassador and a sometime member of the Knesset; she was the Director of the Zimriya from 1983 and remains its chairperson.*
E-mail: harzimco@netvision.net.il
Web: www.zimriya.org.il

Palestinians and Israelis Sing Together in East Jerusalem

André De Quadros, USA

A historic peace-making choral concert took place with Israeli and Arab choirs in East Jerusalem in February, 2010. The **Efroni Choir**, **Sawa Choir** and **Yasmeen Choir** were conducted by **Eva de Mayo**, **André de Quadros**, **Rahib Haddad**, **Maya Shavit** and **Hania Soudah-Sabbara**. This was followed by the first-ever conducting course with Palestinian and Israeli conductors taught by André de Quadros. A full report in the next ICB.

E-mail: adq@bu.edu

Change at the Top of the Contemporary Music Centre Ireland

Eve O'Kelly will resign as Director of the Contemporary Music Centre (CMC), Ireland at the end of June 2010.

Since September 1990 she has managed the foundation and computer cataloguing of the library, now the only comprehensive collection of 20th and 21st century Irish music scores, recordings and research materials of both north and south. She also fundraised and managed a major archive transfer project to copy and catalogue some 3,500 recordings of Irish music from the 1930s to the 1980s from the sound archive of RT (Irish Radio). Continuous development of CMC's web site since 1996, particularly the use of Web 2.0 technologies, has ensured high visibility for contemporary Irish music abroad. A major digitisation project is currently under way which will see the whole of CMC's collection available online for public access.

In 2000, Eve managed CMC's move into its own building, a historic house in Dublin's cultural quarter, Temple Bar. She also initiated many other significant projects such as performance programmes and exhibits, the promotional CD series, Contemporary Music from Ireland etc. She is a board member of the International Association of Music Information Centres and CMC will host the annual conference of the Association in Dublin in June.

The Contemporary Music Centre is Ireland's national archive and promotion agency for new music, supporting and developing the work of Irish composers nationally and internationally. (www.cmc.ie).

***NB**: CMC provided the ICB with the dossier on Irish Choral Music published in vol. XXIV, n° 1, 1st quarter 2005.*

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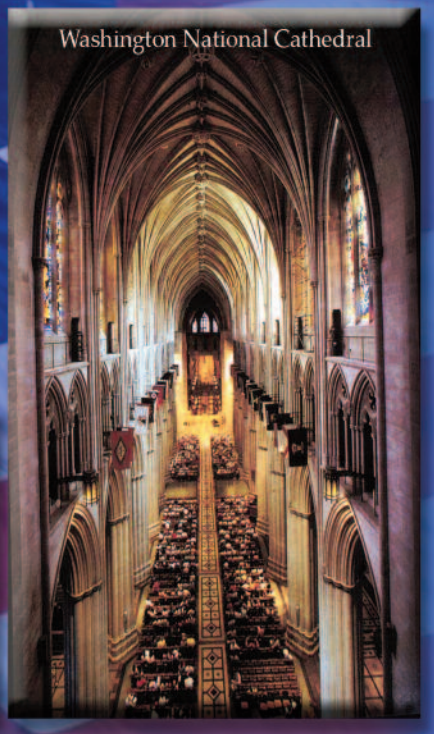
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Association of Choir Conductors of the Republic of Argentina

Towards The 9th World Choral Symposium

Hugo De La Vega
President of Adicora

The Argentinean choral community is awaiting with keen interest and a sense of great expectation the events that will mark the 9th World Symposium on Choral Music 2011, "Singing the World". The Symposium will take place between 3rd and 10th August 2011 in the city of Puerto Madryn, Chubut Province, Argentina.

Organised every three years by the International Federation for Choral Music, this is undoubtedly the most relevant choral event in the world. It will be held for the first time in a South American country, and this 9thsymposium represents an historic opportunity for singers from many nations to meet, exchange views, approach issues and benefit from understanding other choral traditions from around the world. The symposium is moreover a valuable opportunity for personal growth and improvement.

With these convictions in mind, ADICORA – the Association of Choir Conductors of the Republic of Argentina – supports the 9TH WORLD SYMPOSIUM ON CHORAL MUSIC 2011 and trusts that the sense mutual cooperation established in August 2006, when the World Assembly of Associations of Choir Conductors organised by ADICORA was supported and coordinated by IFCM in the city of Buenos Aires, will be continued.

Music institutions throughout the Republic of Argentina offer today interesting academic chances to those who wish to become choir conductors, including specializations in choral conducting at various municipal, provincial and national conservatories, schools and institutes of music as well as public and private universities and colleges. Training in the choral arts has increased steadily since the 1970s and there now exists a Masters Degree in "Choral Interpretation of Latin American Music of the 20th Century" awarded by the National University of Cuyo (Mendoza). Students come from various Argentinean provinces and also from Colombia, Chile and Brazil.

In spite of all these efforts, this new and welcome choral activity throughout our vast country must be supported by even more intense training, due to a great demand by amateur choir conductors wishing to professionalise their work. In this way, the ADICORA board and affiliate organisations (sixteen in total), along with delegations (numbering four), have in the first seven years of institutional life called into being numerous courses and workshops in choral conducting, conducting techniques, score preparation, style and interpretation of both Argentinean and international choral repertoire. Clinics, reading sessions, the creation of new repertoire, as well as conferences and lectures on topics related to these activities continue to attract great interest by choir conductors, teachers of music, and singers.

ADICORA has successfully organized two composition competitions of choral works and arrangements – the third one "Works for the Bicentenary" is well on the way to fruition. The organisation has also held two national conferences and five regional conferences directed towards children and the adolescent singer, and currently propels the development of projects related to the inclusion of children and youth choral singing in schools. It publishes two free magazines distributed to associates: "La 440" communicates activities among the affiliates and delegations, and includes the most relevant news on each semester and articles of musical interest; "Revista Anual" has, for numerous issues now, become an authentic tool of study with extensive articles directed at professional development for choral conductors.

As an institution, ADICORA supports all choir conductors in Argentina, and encourages the presence and participation of conductors and those involved in choral activities in our country during the lead-in to the next symposium. ADICORA wishes that all may be able to come to Puerto Madryn, even those from the most distant towns out in the country. We shall therefore ensure the provision of travel grants and scholarships, thus ensuring personal and professional growth and ushering in a time of more fluid relationships with international conductors and choirs of standing.

The sense of enrichment gained by all participants will have a multiplying effect in the regions where they can develop their activities, which is exactly why ADICORA considers holding the symposium in Argentina so essential. Argentinean choral activity will grow in quality and diversity, and Argentinean music – both arrangements and original compositions – will be shared with the International choral community. As an associate member of the International Federation for Choral Music, ADICORA congratulates IFCM and the CIC Foundation from Chubut for accepting the challenge of organising the 9th World Symposium on choral Music 2011 in the Republic of Argentina and looks forward to a new chance to enjoy the excellence of the choral music of the world.

Translated from the Spanish by Maria Mercedes Zavala Tello, Argentina

Revised by Graham Lack, Germany

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Choral Technique

Choral Memory
Developing & Sustaining Tonal Excellence in Choirs
Carol Beynon, Jennifer Beynon-Martinec and Jakub Martinec

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Please contact Andrea Angelini, ICB Managing Editor

E-mail: **aangelini@ifcm.net**

Choral Memory

Developing & Sustaining Tonal Excellence in Choirs

Carol Beynon,
Jennifer Beynon-Martinec
and Jakub Martinec

As the title of this paper implies, the concept of choral memory, referring to the development and sustainability of a distinctive sound within a choir over a period of time, may be one indicator of the health and longevity of a choral organization. Is it possible that this term, derived from the business and administration theories of *organizational memory* may inform our understanding about development and growth in choirs? The authors of this paper have a cumulative 60 years of experience as conductors of boys' and men's choirs and the subject of the development of choral tone is a constant area of discussion and research in their work. We begin this paper with a brief narrative account.

The primary author was the co-founder of the community-based Amabile Boy' & Men's Choirs. While the numbers of male singers were reasonably constant and healthy, and parental and community support and enthusiasm were high, the first few years were a struggle musically. Each season, half of the treble choir would move into the male youth choir as their voices began the inevitable change process and we would start developing a sound all over again with 8 and 9 year old non-readers and inexperienced singer musicians. At the same time, the newly changed voices with their extremely limited range and unpolished tone quality would move into the developing Tenor-Bass choir, trying to learn to sing with a brand new and often unpredictable voice. As a result both the treble and youth male choirs sounded young and immature.

None of the story told thus far is news to anyone who has worked with boys' choirs anywhere in the world. Each time he heard us perform and listened to our frustrations about the lack of growth in choral tone, Amabile conductor colleague, John Barron CM, would say that the choirs would develop a good choral tone over time and a sense of *choral memory* would emerge once the singers themselves had a concept of choral tone in their own minds. With patience and consistent, good teaching, he said the sound that we were seeking would begin to emerge, and once it was there, it would lock in and even the new choristers would almost automatically pick up *our sound*.

Coincidentally in the third season, four university students and experienced singers joined the Tenor-Bass youth choir, and even though they only represented four of the 25 members, their singing provided a solid foundation on which to build a more mature choral sound and provided examples for the younger adolescent boys to emulate. That season, finally, the choristers with younger voices began to make a dramatic change in developing an acceptable choral sound. The next season, the university students graduated and there was no one of similar voice or maturity to replace the former leaders. However, even though the older students were no longer in the choir, listeners commented on mature sound of the youth male choir. Having these four young men in the choir seemed to be the catalyst for the other singers to hear a model they wanted to emulate and to work harder to develop a better choral tone. During that one year, the older voices served to imprint the sound of the entire Amabile Young Men's Ensemble in a permanent way, and all of the singers began to understand and have a sense of the choral tone they wanted to achieve. Reverting back to the previous immature sound would have seemed obvious since the new members who came into the choir had newly changing voices without much tone colour. However, the highly-motivated singers and conductors moved collectively forward from that point to continue their development of a more mature and polished tonal quality within the choir. Their choral tone was a subject of constant subject of discussion amongst the members on a regular basis and the choir gradually became known for its artistic excellence and through a concept of *choral memory*, became known for its distinctive warm tone colour.

Their own choral experience and John Barron's sage advice about the concept of *choral memory* caused these authors to consider the concept of choral memory from a theoretical perspective. A search through the choral literature yielded no clues. Perhaps, we thought, organizational theory could help us to understand why certain choral organizations grow and flourish, while others remain static and/or unremarkable.

Organizational Learning

The ability for an inanimate object such as an organization to have personal capacities to learn seems unique. The pioneer of organizational learning theory, Peter Senge (1990) posits that learning occurs when organizations interact with their environments and grow or improve through increasing their understanding of what it is they do. While the actions an organization takes may be experimental, imitative, adaptive or carefully planned, an organization's ability to learn may make the difference between its thriving or perishing in the years ahead. The literature on organizations would indicate that an organization's growth–or lack thereof–becomes a collective of the people who work within that organization, and cumulatively, each person's action–or inaction–leads to or away from organizational productivity or what is called learning in the literature. In other words, it is the notion of a *community of learners* that

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emerges in relation to organizational and cultural structure and change emanates from the understandings about the nature of learning. But, organizational/community learning is not merely the sum of the individual member's learning. In fact, it is–and this is a fact most applicable to choir development–the lowest common denominator in organizational learning. The research shows that individual learning, instead of guaranteeing learning, may indeed inhibit or prevent organizational growth. It is critical that the whole organization learn, not merely rely on one expert's knowledge (*i.e.*, conductor) but to rely on social interaction for group learning (Mitchell & Sackney, 2000). The relationship, then, between individual and members within the community is critical, and is based on an interactional model of causation in which personal factors associated with individuals, environmental events and behaviours operate as interacting determinants of one another. Human learning in the context of a particular community of learners is not only influenced by the organization, but has consequences for it and produces phenomena at the organizational level that go beyond anything we could infer simply by observing learning processes in isolated individuals. Human rationality complicates the concept even further. Organizational learning occurs if any members (i.e., individual singers, conductor, or accompanist) and units (i.e., sections) acquire knowledge that can change the range of behaviours of the organization.

Organizational memory has been continually recognized as an integral component of an organization's ability to learn. Even when seemingly critical members leave the organization, enough collective wisdom or memory is left behind for incumbents and new members to make the organization continue to grow. Thus, a significant component of organizational learning is that of organizational memory. Organizational memory is grounded in information acquisition, storage, and transmission rooted in the beliefs, theories and ideologies of the culture which are conserved through systems of socialization, experimentation and control. Memory is knowledge stored in indexes and encyclopedic form and choirs (i.e., conductors, accompanists, singers) have vast stores of such information. Organizations have repertoires of activities for acquiring the information and improving what organizations can do. Building and modifying the repertoire are fundamental activities because they embody learning in routines, thus constituting a major form of organizational memory. Even when the participants leave, organizational memory protects the organization so it can survive and grow further (Senge, 1990). Building upon and modifying the repertoire constitute a major form of organizational memory (e.g., repetition of an existing piece of repertoire). Participants in an organization are the ones who decide on the worthiness of information that emanates from the leader and organizational memory is represented by the structures used to retrieve, organize, modify, and/or even make use of that knowledge. Participants decide how the information is coded, processed and even retrieved. Past experience is of utmost importance in creating change in an organization because memories of previous successes tend to invoke further risk-taking and dynamic innovation.

Choral Memory

While choral organizations are seen as instruments of the aesthetic, they are often based on a rationale and rigid structure that is linear, involves chain-of-command decision-making, differentiation of tasks, hierarchical supervision above and within the choir, formal rules and regulations, and professes certain ideologies. While social relationships are seen as an integral component of choirs, collaborative decision-making is not. Development may be based on repeated practices–regardless of participants–and change is both cosmetic and short-lived. But second order change or penetrating, intensive restructuring requires a deeper level of organizational management.

Choral memory is a multi-faceted phenomenon that evolves in a choir even in its first year of existence, involves learning and unlearning, and is essential for the growth of the organization. There is the memory that serves the bureaucratic structures of the choir, the memory that serves as a foundation for a music education program and applies to the individual level of each singer in the choir, and there is the choral memory of the *sound* that emerges and becomes idiosyncratic to the choir. As expert choral conductors work to transform vocal technique, musicianship and pedagogy into their concept of sound within the ensemble, the tonal quality develops and settles as a basic constant and consistent foundation over time. While the distinctiveness and singularity of that tone is a requisite to most conductors, it is maintained through continuous chorister development as well as conductor growth. Most conductors and their singers, however, are never totally satisfied with the sound even at its most mature level. Nor can they afford to be complacent in this regard because it is the ongoing development in

technique, repertoire and performance standard that not only sustains the foundation of the sound but keeps improving it. It is this ongoing development in the learning community that ensures the choir is a healthy learning community. We posit that there are two factors at work: 1) it is the sustainability of the particular sound that indicates a healthy community of learners; and, 2) it is the ongoing strengthening and maturing of that choral sound that comes with longevity.

At the beginning of a new season, conductors of seasoned choirs often report that, even though a large percentage of the membership may have changed, it is always amazing yet ameliorating to hear the first warmups and recognize the distinctive but familiar choral sound of the choir. How does this happen? One would think that a choir's sound is based on the distinctive voices of the immediate singers and coloured by the personalities within the group. But, initial findings are showing that this is a false assumption. The indicator seems to be a sense of organizational choral memory that is more entrenched than the collection of individuals in the choir. This information was borne out in conversations we had with six choral conductors of excellent community-based children's, youth and adult choirs about the phenomenon of their choral sound in their choirs. Their comments served to affirm our belief that choral memory does evolve over time and indeed indicates that these choirs did become learning communities. The overall sound in elite choirs is coloured by the conductor's ability to train and develop that sound based on a particular preference that s/he has. Even idiosyncratic voices can be honed into a definitive sound that is particular to that conductor and this process begins with the advent of a new program or new conductor. These experienced conductors told us that choral memory involves learning vocal technique and then unlearning certain technique as new and more advanced information and/or abilities replace preliminary instruction.

Organizational learning theory fits the context of the personal example with which we began this paper. In relation to tonal development in these beginning male choirs, John Barron wisely advised that a conductor must have a concept of sound in mind and must continue working toward it even though the environment is always in a state of flux. In this one case study, the university students contributed to both an event and a process of organizational learning because the choir as a unit was ready to learn; they worked together to develop a sound that not only began to emulate and complement the older singers, but also began to emerge as a cohesive sound unit. How this learning occurred is interesting and vital to understanding how choirs develop. The concept of choral memory has the potential for helping us understand how healthy choral organizations develop, and these initial findings point to a need for further research to explore the fit between organizational theory and choral development.

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About the Authors

The co-authors of this article are specialists in the training and development of boys and men's voices.

- **Dr Carol Beynon** is Co-artistic Director of the Amabile Boys & Men's Choirs of London, Canada, Associate Professor of Music Education, and Associate Vice Provost of the Graduate & Postdoctoral Studies at the University of Western Ontario. E-mail: *beynon@uwo.ca*
- **Jennifer Beynon-Martinec** is a specialist in vocal technique and conductor of the Young Men's Choir in Boni Pueri, music teacher with the English International School, and a faculty member in vocal and choral pedagogy at Charles University in Prague. She is a former member of the World Youth Choir. E-mail: *beynon-martinec@bonipueri.cz*
- **Jakub Martinec** is assistant head master of Boni Pueri, the Czech Boys Choir School and conductor of the Boni Pueri touring choir. With Boni Pueri, he has conducted performances in many of the great concert halls in the world. E-mail: *martinec@bonipueri.cz* ●

Composers' Corner

Colin Mawby in Front of the Mirror
Dr. Andrea Angelini

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Please contact Cara S. Tasher, Editor

E-mail: **cara.tasher@unf.edu**

Colin Mawby in Front of the Mirror

Interview with one of the Most Famous Contemporary British Choral Composers

Dr. Andrea Angelini
ICB Managing Editor

Colin Mawby has been involved with music all his life. Born in 1936, he spent his formative years living and breathing church music at Westminster Cathedral Choir School in London. His talents were recognised by the Master of Music, George Malcolm, and from the age of 12 he assisted him with his huge load of fourteen choral services a week by playing the organ. Colin spent three years at the Royal College of Music studying with Gordon Jacob. During this time he also learnt a lot studying outside the College with Adrian Boult and working with Malcolm Sargent. After this he became first Assistant, and then Master of Music at Westminster Cathedral. In his years there he brought the Cathedral Choir to new prominence, with many appearances on the BBC as well as commercial recordings. The Choir was renowned for its clear - instantly recognisable - sound, and thrilling performance. Wishing to broaden his repertoire, Colin Mawby moved to Ireland to be Choral Director at Radio Telefis Eireann (RTE). He was later appointed Artistic Director of Ireland's National Chamber Choir, and is now their Artistic Director Emeritus. He has worked with many other music groups, notably the London Mozart Players, the Wren Orchestra, Pro Cantione Antiqua, the Belgian Radio Choir and the BBC Singers, and has performed before the Queen of England at St. Paul's Cathedral, President John F. Kennedy at Westminster Cathedral, and no less than two Popes at St. Peter's Basilica in Rome. Colin Mawby has written extensively for choirs, often providing music for special occasions or at short notice. His *Haec dies*, for example, was written and rehearsed on a train journey across Europe, prior to its prizewinning performance in Italy! He has written thirty-five masses, five song cycles, a very large number of settings for choir, two children's operas and a children's Christmas cantata which also includes an SATB group, flute, piano and percussion. A good few of these pieces started life as commissions, from Westminster Cathedral in London, Liverpool Cathedral, RTE Ireland, The Royal School of Church Music in England, The Cathedral of the Madeleine in Salt Lake City, USA, and Grace Church, New York, among others. His famous *Alleluia* which is sung all over the world was commissioned by the European Federation of Pueri Cantores. Colin Mawby has also worked with the written and spoken word - on BBC Radio 3, for Hans Keller and Basil Lam, and the UK-based newspapers and journals The Guardian, The Times, The Tablet, and The Listener. An entire chapter of the important *British Organ Music of the Twentieth Century: The Composers, Their Music, and Musical Style* by Peter Hardwick is devoted to Colin's organ music. His music is published by Dr J Butz Musikverlag, Kevin Mayhew, Oregon Catholic Press, Edition Music Contact, Carus-Verlag, the Gregorian Institute of America, EurArte, the Royal School of Church Music, Edizioni Carrara, Faber Music, Chappell, and Edition Ferrimontana. CDs of his music have been released by Warner Classics, EMI, Teldec, Hyperion, Oregon Catholic Press, Black Box, and Kevin Mayhew.

Andrea Angelini (AA): *Colin, the first question is obvious. When did you decide to devote your creative energies to choral composition?*

Colin Mawby (CM): I've always composed – mostly occasional music. However, when I was 51, my wife and I had our first child. Looking at him in his crib when he was just one month old, I saw that it was my duty to love him, support him and provide for his education. I then began to think of how I could increase my income knowing that apart from choral conducting, the only thing I could do was compose. I decided to devote myself to writing music in a structured and disciplined fashion. This has worked very well for me. Most other composers have told me that when faced with their first child they also tended to say to themselves: "I must find a way of earning a regular income and I can't do this with composition". I have been very lucky, thank God.

AA: *Did you sing in a choir at school, and how has religion influenced your work?*

CM: I went to Westminster Cathedral Choir School as a boy and we used to sing at fourteen services a week. The repertoire was mostly plainchant and polyphony. My love of choral music started with this experience and also the inspiration of our choirmaster, the famous harpsichordist and conductor George Malcolm. Religious belief is fundamental to my work. Without faith I couldn't compose.

AA: *You once told me that you compose at least thirty bars a day. How can you maintain your inspiration?*

CM: I've always said that the greatest inspiration is the arrival of a large electricity bill! I pray before writing but I can't tell if a piece is inspired until it is completed and performed. Very occasionally one's music is inspired, more often it isn't! Self-discipline and hard work are the basis of composition. One can't sit down waiting for inspiration like manna from heaven. One must just get on with it, particularly on those days when one doesn't feel like doing it.

AA: *Have you ever composed according to the "Darmstadt Canons?*

CM: I've written twelve tone music but have given it up. The experience was totally arid.

AA: *Composition is fascinating, but young composers find it difficult to find their own voice. Do you have any advice for them?*

CM: Detailed study of harmony and

...Colin Mawby in Front of the Mirror

counterpoint is essential. Listen to and play as much music as you can and make a point of hearing the works of composers that you don't like. Do not follow musical fashion or set out to make your work sound contemporary. If you like what you write, the chances are that other people will do so as well. Be true to yourself and write from your soul. Don't seek the approval of music critics, their opinions are of little value.

AA: *I am impressed with the mould breaking "tintinnabuli" style of Arvo Pärt with which many composers have experimented with variable results. Is it wrong to imitate the work of other composers or should one just be grateful for the new sound world that they create?*

CM: I believe that the only totally original ideas in music are major and minor scales. Most Western music derives from them and it is a matter of total amazement to me that billions of totally different compositions come from twelve notes. This mirrors nature – human beings come from a small cell; oaks grow from acorns; the universe from an explosion – all incredible. Composers learn from the work of others and recreate ideas into their own style and sound world. There's nothing wrong with this particularly as it's very difficult to write completely original music. In a way, it's arrogant to imagine that one can do this. Respect the work of other composers but learn from their technique and style.

AA: *What is the place of contemporary music? Do listeners prefer the work of previous generations?*

CM: Listeners are very suspicious of modern music and this is mainly the fault of those contemporary composers who write cerebral music which has no connection with ordinary people. Music must speak to the soul and a lot of modern music doesn't. It might speak to fashionable music critics but they are a very limited and self-important bunch of people who have done great damage to contemporary composition. I always recall the critic who wrote of the first performance of the Eroica Symphony that if it wasn't shortened, it would never be played again. (I equate this with the extraordinary comment in a British newspaper which wrote, on the opening of the first London underground train system, that people would never use it.) Contemporary music should reflect modern culture and appeal to audiences. Unfortunately much of it doesn't and this is one of the main reasons why listeners prefer the work of long dead composers. I used to live near the Slane pop festival in Ireland and it's a sad commentary on modern music that one could see tens of thousands of young people walking to Slane from Dublin while it would be considered a triumph if fifty people attended a concert of contemporary classical music.

AA: *Will you please tell us of your recent commissions?*

CM: I receive a great number of commissions. I was asked to write two Fanfares for the recent Installation of the Archbishop of Westminster (London). I have just completed a Mass for a large church in Canada; I have also composed a song for a young people's choir which they will sing at the Welsh Eisteddford and a fun piece for the anniversary dinner of the Irish National Union of Students. I have also written recently for an American church and also the German Pueri Cantores. I seem to keep very busy.

AA: *What contemporary composers do you like?*

CM: This is a very difficult question. I tend to like the piece that I am listening to. I have no favourite composers - I admire most of them.

AA: *I am an Italian and I'm sure you agree that Italian wine is the best, (Many apologies to my French colleagues!). I have heard you compare your better pieces to a good bottle of Amarone (a superb red wine) and am curious to know why?*

CM: Amarone always reminds me of rich vocal sonority – both are splendid. It is a very strong wine and I always try to compose music that redounds with strength. The imagination of many composers is fired by wine and women – together they produce great songs! I like Italian wine, particularly when I am sharing a bottle with you, Andrea!

AA: *Thank you, Colin, for the piece that you have written for us. Would you like to comment on it?*

CC: At Westminster Cathedral, Mass on the feast of the Holy Innocents always used to be sung by the boys of the choir. I always looked forward to this and the text "Vox in Rama" moved me greatly. For some time I have wanted to set these words and the brutal killing of the nephew of my dear friend Ann has made the text live in a new and unique fashion. The piece is deeply sad and passionate – it needs emotional understanding and commitment in performance. As I was completing the work, the Irish police announced that they had charged a person with the murder of Ann's nephew.

Website: **www.colinmawby.com**

Andrea Angelini *is the Artistic Director and Conductor of the professional group* Musica Ficta Vocal Ensemble *and also the artistic director of the Rimini International Choral Competition. He is the Chief Editor of FARCORO, the Choral Magazine of the AERCO Regional Choir Association and of the International Choral Bulletin (ICB).*
E-mail: ***aangelini@ifcm.net*** ●

For Ann whose young cousin was cruelly killed by vicious thugs in 2009

Vox in Rama Audita Est

Colin Mawby

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World of Children's and Youth Choirs

Growing Up Singing
"Alternatives for life"
Germán Camilo Salazar Lozada

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Please contact Cristian Grases, Editor

E-mail: cgrases@gmail.com

Growing Up Singing

"Alternatives for life"

Germán Camilo Salazar Lozada
Manager Fundación Schola Cantorum de Manizale, Columbia

On June 22nd 1902, after a bloody civil war called "the thousand days' war," president José Manuel Marroquín decided, with the support of the Catholic Church, to consecrate Colombia to the Sacred Heart of Jesus. However, this was merely a source for scorn and hopelessness in a nation which can give first-hand testimony of the horrors of war, hunger, and social inequality. From that moment on, many generations have come to know our country by the label of "Country of the Sacred Heart."

It is not difficult to find people in Latin America who live in a situation of utter poverty and in social conditions which go far beyond the economic aspect of their lives and also affect the cultural and psychological aspects; and for whom a small drop of art, recreation, and education could become a sea of hope.

In June 2009 I had the good fortune to reconnect with Sandra Liliana González, a friend almost from infancy who was returning from Caracas after five years spent experiencing the use of choral singing as an element of change and social inclusion. The program, in association with the Schola Cantorum of Venezuela under the vision and musical direction of María Guinand and Alberto Grau, sought to integrate children and young people from a background of social risk into a high-level artistic dimension, promoting their abilities and talents and connecting them with a Venezuelan musical process that has obtained international recognition.

Motivated by her experience, Sandra aimed to replicate the Venezuelan model in Colombia, adapting it to the unique conditions of this country. It was at this first meeting that we decided to work together in order to build our own socio-musical process with willpower, tenacity, and commitment.

So in October 2009, the *Fundación Schola Cantorum de Manizales* (Manizales Schola Cantorum Foundation) was created. Its social goals were to promote choral music and to create choral singing programs which would encourage musical development and social inclusion in this region of the country.

We then created the project *Crecer Cantando* (Growing Up Singing) which seeks to integrate children and young people in a permanent cultural dimension combining musical education with the strengthening of a system of civic values such as – among others – participation, dialogue, tolerance, solidarity, respect for differences, and healthy development of languages. The pilot project is being developed in Manizales, a small city located in the center of Colombia belonging to the Coffee Axis; it has a population close to 500.000 inhabitants and is known world-wide for its location close to the *Nevado del Ruíz* volcano. Manizales is nationally recognized as a city for academics with ten higher-education establishments (a large number, taking into account its population). But, like all cities in Colombia, Manizales suffers from social and economic inequality.

We took over funding the first two children's choirs with our own resources. The first of these was linked to an institution that has distinguished itself for being in the forefront of "Inclusive Education" in the country despite its lack of resources. This institution seeks to educate students with learning disabilities resulting from physical, intellectual, emotional, and family problems, by putting them together with other students who do not have disabilities. The second choir was created in an organization belonging to the Catholic Church, which works with low-income children. This choir has 30 singers coming from socio-economic layers 1 and 2 (the lowest in Colombia) who from the beginning have shown immense motivation and interest in singing.

The work carried out with these choirs has been intense and, for obvious reasons, a little slower in comparison to any other group with different conditions and composition; but if there is anything egocentric in this work it is the personal satisfaction of seeing children with Down's Syndrome, children with severe burns all over their bodies, abandoned children, children abused by their parents, autistic children and disabled children, all singing in unison with a big smile on their faces.

We have been working with them for five months, and the obstacles have been many, for the children are not always in the right mood to sing. The causes of this are numerous, and include malnutrition and personal conflicts driving from attention deficit disorder and hyperactivity. Given these situations, we have occasionally erred (never intentionally) through our lack of understanding of the personal condition of each chorister. This has compelled us to study each singer individually in order to improve shared interaction within the group, and to optimize both individual and group activities. As regards music, we try to use the same methodology because these children have the capacity and the right to be treated as equal, giving them the opportunity to become connected with society. It is a gratifying task, and one which we hope we will continue to perform thanks to the support of both of the institutions that have benefited from the results.

One of the most interesting aspects of this entire process has been the significant progress made by these children in other aspects of their lives. Some of their parents have told us of improvement in many fields: linguistic abilities, academic achievements, discipline, and interaction with others. These are some of the reasons that encourage us to continue with this process which, we hope,

...Growing Up Singing

Photo: Dolf Rabus

International Choir Competition of Tolosa 2009

will become our greatest strength as an institution.

In spite of the above, the major difficulty in this work is the acquisition of resources. The support of the private sector has been modest; and there has been no support from the government, which is difficult to understand given that Colombian laws, on paper, promote cultural development and tax benefits for organizations which support education and art.

In any case, without diminishing valuable efforts that have made an impact on our history in some way, it must be said that the development of artistic and cultural traditions in Colombia has been slow. This is another motivation that drives us, because we hope to contribute to these traditions through choral music, which we would like to see become the basis for our country's progress.

In 1994 the constitutional court declared that the consecration of Colombia to the Sacred Heart was unsustainable given the freedom of worship in our country. The epithet is still present on the street, but there are now many Colombians who, through their work and commitment, are seeking to change this state of affairs. The Manizales Schola Cantorum Foundation is working to build a nation through choral singing.

By itself, music is sublime; but through the medium of a human being music is noble, and it is in this second dimension that "Growing Up Singing" operates. It is there that we are promoting social change, where we have the space for music to embrace everyone who wishes to be enfolded by it.

Our project aims to promote all-round development. Any educational practice, any conceptual and cognitive process, is useless when its contribution to the growth of the individual is limited. This is why we strive to educate true nation-builders through music.

Art must always be a light of hope and an exaltation of the human spirit, in contrast with the developments of a world imprisoned by systems and conflicts; and this is ever more vital in a society so much in need of happiness and hope as ours. We are the artists called to illustrate and encourage this human and social aspect of music; and beyond mere teaching, we have an obligation to show others how to live through music.

Germán Camilo Salazar Lozada *was born in 1986 in Manizales, Colombia. At the age of 10 he joins the marching band at "Colegio Mayor de nuestra señora" where he receives his first instruction in music. Later on he is accepted at the School of Fine Arts at Caldas University where he studies Classical Guitar for two years. In 2002 he joins the Opera Workshop at Caldas University and in 2003 he begins his Bachelor in Music at the same institution. Salazar Lozada did his student teaching as a professor of Music Theory and Musicianship at Caldas University. He is currently a music teacher in many elementary schools in Manizales and General Manager of Fundación Schola Cantorum de Manizales.*
E-mail: camiloksl@gmail.com

Translated from the Spanish by Cristian Grases, USA
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Interview with Johan Geerts

Coordinator of Polyfoon, about the Recording Policy of Ensemble Polyfoon

Emmanuel Noisette de Crauzat
opusChoral Director

***Polyfoon**, a Belgium vocal ensemble directed by Lieven DEROO, has recorded three albums: Summa Passionis, Ante et Nunc and Triptic*

You can find all the information about these albums and about Polyfoon on their website www.polyfoon.be

Emmanuel Noisette De Crauzat (ENC): *please give us some information about the choir (its history, organisation, membership etc), about its director and about the music that you sing.*

Johan GEERTS (JG): in 2009, Ensemble Polyfoon was ten years old. We celebrated this with the recording of our third CD, Triptic. This CD comes with a booklet showing all the highlights of our first decade.

Ensemble Polyfoon is a group of approximately 24 singers specializing in old and new polyphony. Our mission is to sing this a cappella polyphony and combine it with other music or art forms.

In original cross-over projects we collaborate with actors, painters, composers, other singers (Russian orthodox music, plainchant, etc), pop musicians (K's Choice), etc.

In each vocal section there are six singers, divided into high and lower voices: three high sopranos, three mezzo sopranos, three altos, three low altos, three high tenors, three high baritones, three low baritones, three deep basses.

Our conductor is Lieven Deroo. He is a professional singer and a member of the only fully professional choir in Belgium, the Flemish Radio Choir. He is/was a member of some famous vocal ensembles: Huelgas Ensemble, Capilla Pratensis, Ensemble Psallentes, Currende, etc.

The organisation is very simple: Lieven is responsible for the musical direction, I'm responsible for practical organisation and for artistic vision and new projects. Dirk – baritone and graphic designer – is responsible for communication and promotion.

From each group of voices (SATB) someone is appointed to liaise between Lieven/myself and the singers.

ENC: *when did you decide to record your choir, and did you decide to publish the recordings right from the beginning?*

JG: Our first CD 'Ante et Nunc' is the result of our first five concert years. It's an overview of our first concert programmes, a combination of known and unknown and old and new polyphony. The 'hit' of the CD is 'Miserere Mei' by Gregorio Allegri.

We tried to find a commercial distributor for this CD but none were forthcoming, so we decided to produce it on our own and find some distributors. This, too, turned out to be a problem, and in the end we decided to do everything ourselves, and it was a huge success. We sold nearly 5 000 copies of this first CD! In a small market as that of classical music, this was a great achievement!

ENC: *is the financial aspect important for the recording process?*

JG: Of course it is. Among our strengths are the graphic design and our promotional tools. The booklets and the packaging of our CDs are well designed with a lot of attention to making clear our overall mission. All our concert posters are published on our website. For some of our 'fans', these became collectors' items.

Hiring a good recording engineer, renting a perfect recording venue, mastering, producing and pressing the CD, promotion … If you want to launch a quality product you have to invest a lot of money. When you have recorded a CD, in the beginning the stock is 'dead money', you have to invest the whole production cost in advance and you have to hope it will be a commercial success.

ENC: *how do you organize your recording sessions?*

JG: Recordings are planned over a year in advance because of the availability of the singers and the conductor, with two sessions in spring and one in autumn. It is very important to release CDs in November, because of the winter holidays and Christmas.

Our last recording session was in October 2008, with the editing being done in November 2008. Not every singer is involved in each piece of the CD, so good planning is essential to avoid wasted time. Also good financial planning is important! Subsidies from the Flemish Government were requested several months in advance.

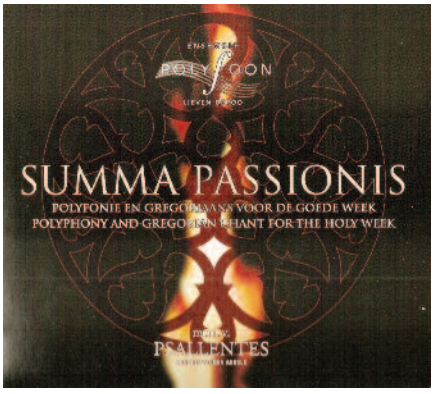
ENC: *how do you decide on the repertory of your recordings?*

JG: The repertory is typical for Ensemble Polyfoon. As I said, we always try to combine old and new a cappella polyphony. It's just like that on this latest recording. The CD is

...Interview with Johan Geerts

the result of a year-long project in 2007-2008. 'Triptic' was a triptych with six concerts with music for Christmas, Easter and All Saint's Day. The concerts were spread over a year.

We collected the most beautiful and representative pieces of those concerts including two wonderful compositions specially written for us by two young Flemish composers, Willem Ceuleers and Geert D'hollander. This is also typical for ensemble Polyfoon: we often commission works from young composers who are working in the old polyphonic style or who are writing music referring to this style. This recording is definitely a typical Polyfoon production: a combination of old and new polyphony.

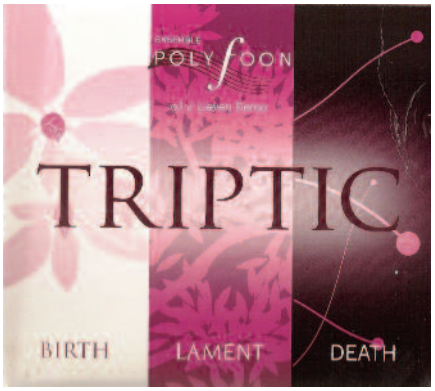


ENC: *your choir has recorded several CDs. Do you think that some things evolve concerning the process and the result?*

JG: Yes, the first CD was an anthology of our first five years with highlights such as Allegri's 'Miserere. The sound and result is very good, you hear all the qualities of the group, but it's not that mature.

Our second release was a themed CD with music for Holy Week and Easter, a combination of plainchant and old and new polyphony. It's a beautiful CD but the music is typical for only one season of the year.

The third CD 'Triptic' is mature and contains both known and unknown music from old and new times. The group of singers has been constant for by now more than five years. It's clear this CD is the most accomplished one, a clear programme with a clear structure, the result of ten years of hard work. Also enclosed with the CD you'll find a booklet describing the highlights of our first decade! It brings back memories of all our concerts, concert trips and recording sessions with beautiful pictures, comments by fans, etc.



ENC: *for the next recordings, what will you want to change about the organization of these recordings?*

JG: Not much. I think it's important to combine known and unknown music. New music by contemporary composers is also important. We believe we have something to give to our listeners: a nice booklet, very extensive information and beautiful artwork. A CD has to be something to cherish, not only for those who produce it but also for those who buy it.

ENC: *can you make some suggestions to other choirs?*

JG: If Ensemble Polyfoon is successful, we can say this is due to our remaining true to our philosophy and to being faithful to our mission statement.

Everybody knows what Ensemble Polyfoon stands for! We will never sing with soloists, never work with orchestras or instruments. We sing a cappella polyphony from old and new times to a very high standard.

There are a lot of choirs who sing all kinds of music: polyphony, baroque, romantic, close harmony, contemporary music … Ten years ago we chose to sing a cappella polyphony, and we keep doing just that. We combine this music with other arts or kinds of music in cross-over projects, but we will never abandon our mission of giving our concert audiences and CD customers quality in all aspects of producing a concert or a CD: repertoire, artwork, quality of voices, quality of music, quality of performance, location, promotional material. Everything has to be high quality.

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***Emmanuel Noisette De Crauzat**, director of opusChoral, the online choral download website* www.opuschoral

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The Divas (Australia), Sandra Milliken - conductor

Photo: Murray Milliken

Repertoire

Triple Play: Choral Scores Of, By *and* For *Women*

Dr. Marian Dolan

If you would like to write an article and submit it for possible publication in this section

Please contact Marian Dolan, Editor

E-mail: mdolan@aya.yale.edu

Triple Play: Choral Scores *Of, By* and *For* Women

Dr. Marian Dolan
Choral Conductor

Occasionally I receive an interesting and unusual score inquiry. A few months ago, a colleague asked me for suggestions of scores with texts *of* women poets, with music *by* female composers, in settings *for* women's chorus. An interesting "triple play" idea for a concert program or an ICB review column! This article was completed on International Women's Day (8 March), a global day of celebrating the economic, political and social achievements of women past, present and future – a timely occasion to also celebrate the work of some excellent choral composers. After searching my own score files, emailing conductors and composers, and scouring the internet, here is a treasure of powerful, insightful, challenging, and fun repertoire "of-by-for" women. Some information is given here; a version of this article with live internet links to composer's websites, scores, audio files, as well as links to poet's information is also available online (www.TheChoirProject.org).

USA

A number of fine American composers' scores fit the "of-by-for" category. A real gem is **Joan Szymko**'s *The Beauty of Your Dreams*, a setting of Eleanor Roosevelt's vibrant and powerful texts: "You gain courage and strength and confidence every time you look fear the the face; cast out fear and face the unknown with courage and integrity and a high heart; the future belongs to those who dream." Wife of the President and iconic voice of her generation, Eleanor Roosevelt wrote a newspaper column called "My Day" which appeared six days a week from 1935 to 1962 and had a readership of over 4 million. Szymko's score beautifully embodies the clarity, reflectiveness, and strength of the texts in a homophonic choral setting for ssaa and piano. (Example 1)

Ex. 1 – Joan Szymko, The Beauty of Your Dreams, m.56-61

Ysaye Barnwell's "Crossings," which includes *Wanting Memories* and *No Mirrors in My Nana's House*, was originally commissioned by choreographer David Rousseve for a dance-theater work of the same title. Sweet Honey in the Rock, the Grammy award-winning African American female a cappella vocal ensemble (www.sweethoney.com) of which Dr. Barnwell is a member, subsequently recorded both works. The six voices in Sweet Honey have a wide range, so the published choral transcriptions / arrangements of these pieces are notated as 5-part mixed-voice, but can be sung by a women's ensemble which, like Sweet Honey, has strong low altos. The rhythmic propulsion of *Memories* carries the unfolding story, written by the composer: "I am sitting here wanting memories to teach me to see the beauty of the world through my own eyes. I think on the things that made me feel so wonderful when I was young ... that made me laugh, made me dance, made me sing ... that made me grow

Ex. 2 – Ysaye Barnwell, Wanting Memories, m. 44-47

...Triple Play: Choral Scores *Of, By* and *For* Women

into a being full of pride." *No Mirrors* is the story of a young African-American woman who grew up knowing her own value not by looking into a mirror but by looking into her reflection in her grandmother's eyes: "There were no mirrors in my Nan's house, and the beauty that I saw in everything was in her eyes ... I only knew love and I didn't know hate."

A powerful, up-tempo gospel piece is **Rosephanye Powell**'s *Still I Rise*, scored for ssaa, soloist and piano with optional bass and drum set. As the composer explains, "*Still I Rise* was inspired by the poem of the same name by poet laureate Maya Angelou. It is a women's anthem, saluting the strength of women to persevere through life's difficulties: low self-esteem, physical and emotional abuse, rape, incest, prejudice, abandonment, and such like. In summary, though a woman's life or past may be filled with tears and heartaches, with each day that she finds herself still living, she finds that she has grown stronger and risen a little higher because her circumstances have not overcome her. Thus, every new day can be one of hope and joy because regardless of the past, today, 'still I rise!'" Scored for ssaa divisi, *Rise* is rhythmically powerful and energetic for the chorus, and takes a good gospel soloist who can improv in the 'shout' section of the score. An audio sample is on the composer's website.

Ex. 3 – Rosephanye Powell, Still I Rise, m.68-70

Carol Barnett's *The Day of Hope* is an accessible three-movement, 12 minute work in honor of Shirin Ebadi, Iranian human rights lawyer and recipient of the 2003 Nobel Peace Prize. The score includes Ebadi's texts along with those of Persian poets of the 11th through 14th centuries, all of which speak of human rights and freedom from violence. "The music is a free translation into the Western choral idiom of traditional Persian music, its exotically ornamented monody..." explains the composer. Oboe, harp and percussion instruments including doumbek, sistrum, rain stick and rattles accompany voices, mainly homophonic, which are often in two or three parts. Truly a beautiful and very powerful score.

Chant for Great Compassion was written by **Abbie Betinis** in response to the earthquake that took the lives of nearly 70,000 people in Sichuan Province, southwestern China, in May 2008. Betinis explains that her score "is for anyone in any need or trouble. It is about calling out for strength and courage – as individuals and also on behalf of our generation. The opening melody is inspired by the traditional chant to the Buddhist goddess Guan Yin, whose name means 'she who hears the cries of the world'. To comprehend the needs of so many, her head split into eleven pieces, hence the 11-part chords in the score." Voiced for ssaa-divisi, the texts in the score are from Chinese writer and elegant orator Qiu Jin, Sichuan journalist and editor Wang Erbei, and the 7thc Great Compassion Mantra.

- **Joan Szymko** (www.joanszymko.com): *Beauty of Your Dreams* (Eleanor Roosevelt; Eng; ssaa, pf; 5'; Santa Barbara #564), *Always Coming Home* (Ursula LeGuin; Eng; ssaa, vc, pf; 6'; Roger Dean #15/2447R), *The Singing Place* (Lily Long; Eng; ssaa, pf; 6'30; Earthsongs S-305), *Circle* (Hadewijch II, 13c; Eng; ssaa; 2'30; Treble Clef TC-192), *As a Woman* (Virginia Woolf; Eng; ssa; 2'10; via composer); *You are the Music* (Amy Lowell; Eng; ssaa, pf; 5'; Santa Barbara #804).
- **Ysaye Barnwell** (www.ysayebarnwell.com): *Wanting Memories* (Y. Barnwell; Eng; ssaaa; 5'; Musical Source YMB-103), *No Mirrors in My Nana's House* (Y. Barnwell; Eng; ssaaa; 3'; Musical Source YMB-101).
- **Rosephanye Powell** (www.rosephanyepowell.com): *Still I Rise* (R. Powell; Eng; ssaa, solo; 4'; Gentry #JG2346)
- **Carol Barnett** (www.carolbarnett.net): *The Day of Hope* (Shirin Ebadi, et al; Eng; ssaa, ob, perc, harp; 12'; Roger Dean 45/1159R), *Song of Perfect Propriety* (Dorothy Parker; Eng; ssa, pf; 4', Earthsongs S-291)
- **Abbie Betinis** (www.abbiebetinis.com): *Chant for Great Compassion* (Qiu Jin, Wang Erbei, trad. 7c; Eng; ssaa-divsi; 5'30; self-published)

Other scores:

- **Gwyneth Walker** (www.gwynethwalker.com): *To Sing is to Fly* (Joan Baez; Eng; ssaa, pf; 3'; "Love is a Rain of Daimonds" from *Songs for Women's Voices* (set of six texts by May Swenson; Eng; ssaa, pf; ECS Publishing #5023)
- **Jocelyn Hagen** (www.jocelynhagen.com): *Joy* (Sara Teasdale; Eng; ssa, vln, pf; 3'30; self-published); *Under the Stars, One Holy Night* (Anna Driscol; Eng; treble + women, 2 C instr, pf; 3'; self-published)

- **Sally Lamb**: *The Sadness of the Sea* (Lydia Sigourney, Emily Dickinson and Henry Longfellow; Eng; ssaa-div, pf; 9'; Roger Dean #45/1151R)
- **Elizabeth Alexander**: *I Write this Poem Out of Darkness* (George Ella Lyon; Eng.; ssa, fl, vln, pf; 7'; Seafarer Press); *Why I Pity the Woman Who Never Spills* (Joan Wolf Prefontaine; Eng; ssaa; 5'; Seafarer Press)
- **Emma Lou Diemer**: *Hope is a Thing*: *An Emily Dickinson Suite* (E. Dickinson; Eng: ssa, pf; Treble Clef TC-207)
- **Janika Vandervelde**: *Dance Ablaze!* (Jody Johnson; Eng; ssaa opt. perc; Earthsongs S-190), Positive Women: Susan (Susan Gladstone; sa, vln, narrator; Earthsongs W-29)
- **Naomi Stephan**: *O virtus Sapientie / O Excellence of Wisdom* (Hildegard of Bingen; L; ssa, vibraphone, marimba; Treble Clef TC-209); *Hodie* (Hildegard von Bingen; L; sssaa, 2 sop; Treble Clef TC-127)

Photo: Jim Hardesty

Lumina (USA), Marian Dolan - conductor

Canada

Eleanor Daley, based in Toronto, has garnered quite an enthusiastic following for her scores. From her larger work *Requiem*, comes *In Remembrance*, originally voiced for mixed choir, now available for women. The text, often cited as 'anonymous,' is now known to be by Mary Elizabeth Frye: "Do not stand at my grave and weep, I am not there, I did not sleep; I am a thousand winds that blow, I am the diamond glint on snow..." The imagery is treated largely homophonically with great lyric sensitivity and rubato. *The Gate of the Year*, scored for ssaa and soloist sets Minnie Haskins uplifting text, "Give me a light that I may tread safely into the unknown. Lux aeterna." **Ruth Henderson**'s *When I am an Old Woman* is pure fun! **Nancy Telfer**'s *Fireworks* literally embodies in sound-syllables a fireworks display complete with crackling, fizzing, popping and explosions of vocal colors! **Rachel Sauvé**'s *Automne*, beautiful settings of ancient Japanese texts, is a hidden gem.

- **Eleanor Daley**: *In Remembrance* (Mary Elizabeth Frye; Eng; ssaa; 3'; Alfred Music VG-272); *The Gate of the Year* (Minnie Louise Haskins; Eng; ssaa, S solo; Walton Music); Echo (Christina Rossetti; Eng; ssaa, pf; Alliance #639)
- **Ruth Watson Henderson**: *When I Am an Old Woman, I Shall Wear Purple* (Jenny Joseph; Eng; sa-div, pf; Roger Dean 15/2594R); *Landscape* (Lucy Jun; Eng; ssaa,pf; Treble Clef TC-264)
- **Nancy Telfer**: *Butterfly* (N. Telfer; Eng; Eng; ssa acap; Earthsongs S-27), *Fireworks* (N. Telfer; syllabic; sssaaa; 5'; Edition Choris Mundi #11.07.149).
- **Rachel Sauvé**: *Automne: Trois Poèmes Japonais* (anon; ssa-div; www.myspace.com/rachelsauve)

Europe

Finland has experienced a strong resurgence in ancient women's texts and traditions, which, in turn, has influenced the creation of many new settings and arrangements of these stories and texts for women's ensembles, including: **Riikka Talvitie**: *Jako* (Helena Sinervo; Fin; ssaa; 5'; Sulasol); **Mia Makaroff**: *Namnlösa klippan* and *Kämpande*: *För att minas* (Heidi von Wright; Swe; ssaa; Sulasol); *Kynnykselia* (M. Makaroff); **Tellu Turkka**: *Enkelit / Angels*, *Minne kauneus katosi*, *Etsijä / Seeker*, *Mehiläinen* (ssaa-div; Sulasol); **Others**: Säde Rissanen, Liisa Matveinen, Anna Mari Kähärä

Sweden's **Karin Rehnqvist** has set a number of texts by Edithe Södergran, a Swedish-speaking Finn, who endured the Russian Revolution, extreme poverty and died of the effects of tuberculosis at 31: *Ingenting / Nothing* (Edith Södergran; Sw/Eng; ssaa, alto fl; 6'; Ed. Reimers); *Ljusfälten / Fields of Light* (Edith Södergran; Sw; ssaa; 2'; Ed. Reimers); *Trumf att finnas till / A Triumph to Exist* (Edith Södergran; Sw; ssaa; 11';Ed. Reimers). **Susanne Rosenberg**, recognized as a leader in Sweden's various folk traditions, has any number of folk-inspired settings (www.susannerosenberg.com).

One of Estonia's most important living composers is **Ester Mägi**. Two of her 8 treble scores have texts by female writers (SP Muusikaprojekt #2504 – Mägi collection): *Kauge maa / A Distant Land* (Katrin Väli; Est; ssaa; 2'), *Kevad-sonett / Spring Sonnet* (Marie Under; Est; ssaa; 3'). So also **Miina Härma**'s *Ei saa mitte vaili olla / I Cannot Remain Silent* (Anna Haava; Est; ssaa; 2').

...Triple Play: Choral Scores *Of, By* and *For* Women

In an "of-by-for" review, one would naturally think of the stunning chants and texts by medieval German abbess Hildegard von Bingen. Contemporary German composer **Sylke Zimpel**'s (www.sylkezimpel.de) treble scores frequently appear on European festival and competition lists. Most are published by Edition Choris Mundi (ECM). Some examples include: *Antwort* (Rose Ausländer; Ger; ssa; 1'20; ECM-11.09.189); ... *dass Töne tragen können* (Hildegard Jahn-Reinke; Ger; ssa, S solo; 1'25; ECM-11.06.102); *Und oben schwimmt die Sonne davon* (Elisabeth Borchers; Ger; ssa, solos, speaker and sound-bowl; 12-score cycle, ECM-31.06.104-115); *Dreistufige Drohung* (Sarah Kirsch; Ger; ssa; 1'20; ECM-11.09.101).

The land of the Scots, in song and text and tradition, is embodied **Sheena Phillips**' scores by-of-for women (published by www.canasg.com or www.sheenaphillips.com). *Incantation* for ssa, is the traditional Gaelic invocation of St. Brigit. *Land o' the Leal* (ssaa) is an arrangement of Lady Nairne's lullaby and lament for a lost child. *The Winter Wood* (ssa, pf) is a 10 minutes, 3-part cantata based on the poetry of Jean Kenward. Phillips also set three Emily Dickinson texts in the score *Sea Pieces* for ssa choir.

Australasia

Australian **Sandra Milliken**'s (www.sandramilliken.com.au) "by-for-of" scores include a setting of her own text in *The Gift* (ssaa or sa, pf; Sulasol) and 5 piece collection *Lumi ja jää / Snow and Ice* for ssaa to texts by Kirsi Reinikka (Sulasol), a Finnish professor at the Univ. of Queensland in Australia. The *Gift* is about "looking for the beauty in everything, especially the small things, like in nature, in the tiniest flowers. I think that finding beauty in music can also be found in the smallest details - word painting, nuanace, etc." New Zealand "by-for-of" scores include *Train Song* by **Cheryl Camm** (www.cherylcamm.co.uk) for sssaa to a text by Lauris Edmond, **Jenny McLeod**'s settings of Janet Frame's poetry, and **Dorothy Ker**'s *close-up of a daisy* (ssaa) to a text by Ruth Dallas.

So for all of you who conduct women's ensembles, have a grand time planning "of, by, for" programs. And please send me information on your favorite scores for a second "of, by, for" column!

Marian E. Dolan *is founding Artistic Director of The Choir Project based in Naples, Florida (USA), has edited international choral scores for four publishers, and was IFCM's chairperson for Voices Conferences in South Africa and the Baltics. She holds MM, MMA and DMA degrees in choral conducting from Yale University and was on the faculty of Emory University (Atlanta). She also leads honor choirs, workshops, and repertoire sessions both in the U.S. and abroad, and has commissioned over 35 new choral scores.*
E-mail: mdolan@aya.yale.edu

Photo: Dolf Rabus

Philomela (Finland), Marjukka Riihimaki - conductor

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The Kensington Chorale (South Africa), Lizl Gaffley - conductor

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We are pleased to provide these lists of international festivals, competitions, conferences, workshops and master classes to our members. They are based on the best information available to us. However, we advise you to check the specific details with the organizers of the individual event that you may be interested in attending.

IFCM does NOT specifically recommend any of the events listed. However, we encourage you to check with the 'Choral Festival Network' (www.choralfestivalnetwork.org) whose members have signed the IFCM "Total Quality Charter", which is an agreement to follow the minimum requirements of quality, transparency and fairness for choral festivals.

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E-mail: nrobin@ifcm.net

Conferences, Workshops & Masterclasses

Masterclass for Choral Conducting with María Guinand & Frieder Bernius, Hanover, Germany, 20-24 May 2010. Repertoire: South and North American Choir Music with Mrs. Guinand (Venezuela) and Motetten by J.S. Bach, the Bach family and Homilius with Frieder Bernius (Germany). Choir in residence: Junges Vokalensemble Hanover, cond. Klaus-Jürgen Etzold. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

The Japan Choral Association National Workshop 2010, Sapporo, Hokkaido, Japan, 2-4 May 2010. Asia-Pacific choral workshop with Javier Busto (Spain). Lectures also given by some prominent Japanese choral conductors and composers. Contact: Japan Choral Association, , Fax: +81-3-54217151, Email: new2010@jcanet.or.jp - Website: www.jcanet.or.jp/inter/ncw2010_info_eng.html

International Voice Workshops with Richard Armstrong, Banff, Alberta, Canada, 24-26 May 2010. Introductory workshop focusing on exploring and expanding range and character, and emphasizes good use of breath, body alignment, and physical grounding. Contact: The Banff Centre, Victoria Evans, Tel: +1-403-7626157, Email: arts_info@banffcentre.ca - Website: www.banffcentre.ca

World Conference on Arts Education, Seoul, Republic of Korea, 25-28 May 2010. Follow-up to the First World Conference on Arts Education (Lisbon, Portugal, March 2006), highlighting the significant role of arts education within and outside the school environment as well as to further advocate the importance of arts education to the international community. Contact: Conseil International de la Musique, Tel: +33-1-45684850, Fax: +33-1-43068798, Email: forum.imc@unesco.org - Website: www.unesco.org/imc

International Voice Workshops with Richard Armstrong, Banff, Alberta, Canada, 28 May-6 June 2010. Advanced workshop focusing on exploring and expanding range and character, and emphasizing good use of breath, body alignment, and physical grounding. Contact: The Banff Centre, Victoria Evans, Tel: +1-403-7626157, Email: arts_info@banffcentre.ca - Website: www.banffcentre.ca

Music at Monteconero, Ancona, Italy, 13-19 June 2010. A week of early music with Eamonn Dougan, for competent choral singers, in a former Camaldolite abbey on the Adriatic near Ancona. The general aim is to assemble a chamber-scale choir capable of performing demanding music to a high standard, in a relaxed and convivial setting. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Chorus America Conference 2010, Atlanta, Georgia, USA, 16-19 June 2010. Plenary sessions, workshops, concerts, etc. Contact: Chorus America, Jonas Cartano, 1156 15th Street, N.W., #310, Washington, DC 20005 1704, USA. Tel: +1-202-3317577 ext. 247, Email: jonas@chorusamerica.org - Website: www.chorusamerica.org

Summer Choral Composers Forum, Lehigh University, Bethlehem, Pennsylvania, USA, 20-27 June 2010. The American Choral Directors Association and Lehigh University co-sponsor this event where aspiring composers work in a supportive atmosphere, workshopping new pieces with mentor-composers Chen Chi and Steven Sametz. Contact: American Choral Directors Association, Tel: +1-405-2328161, Fax: +1-405-2328162, Email: acda@acda.org - Website: http://acda.org

English Weekend, Amsterdam, Netherlands, 26-27 June 2010. Choral evensong in Amsterdam's famous Oude Kerk. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Nordic Choir and Cultural Festival, Århus, Denmark, 29 June-4 July 2010. Masterclass with Frieder Bernius (Stuttgart), choirs in residence: the Danish National Radio Ensemble and the Vocalgroup Concert Clemens. International Study Tour with Grete Pedersen (NO), Morten Schuldt-Jensen (DK/DE), Jens Johansen (DK) and others. Concerts with the Danish National Radio Choir and Trio Medieval (Norway). Apply before: 1 March. Contact: DAM (Danish Amateur Music), , Email: info@danskamatormusik.dk - Website: www.nkkf.dk

51st National Association of Teachers of Singing National Conference, Salt Lake City, Utah, USA, 2 July 2010. Featuring Kristin Chenoweth, Tim Sharp, Courtney Huffman, Stephen King, Carol Kimball, Stephen Austin, Ingo Titze, D.D. Michael, Kurt-Alexander Zeller, Norman Spivey, and Lynn Eustis. Pre-Conference workshops on foreign language diction pedagogy and reading a spectrogram, using visualization software in your studio, plus other breakout sessions on various topics of interest. Contact: National Association of Teachers of Singing, Tel: +1-904-992 9101, Fax: +1-904-262 2587, Email: info@nats.org - Website: www.nats.org

Masterclass for Choir Conductors, Varese, Italy, 3-7 July 2010. Lecturer: Johannes Prinz, with the participation of the Varese Chamber Choir. Focus on Romantic and Contemporary Music. Contact: Gabriele Conti, , Fax: +39-0332-255038, Email: seiconti@libero.it - Website: www.comune.varese.it/liceomusicale

Oxford Early Music Workshop, United Kingdom, 4-9 July 2010. A workshop week on early Tudor performance practice led by Andrew Parrott. The music will include the Mass Videte miraculum by Nicholas Ludford. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Come and Sing! For the Restoration of St. Stephen's, Vienna, Austria, 8-10 July 2010. Artistic Director: Gerald Wirth (Vienna Boys Choir). Workshop piece: Coronation Mass KV 317 (W.A. Mozart). Contact: Kunst & Kultur - ohne Grenzen, Tel: +43-1-586 7308, Fax: +43-1-595 2725, Email: office@kunstkultur.com - Website: www.kunstkultur.com

Early Music Summer Workshop, Namur, Belgium, 12-17 July 2010. Singing class by Gréta de Reyghere and Claire Lefilliâtre, vocal polyphony by Bruno Boterf, masterclass bel Canto by Marcel Vanaud. Contact: Métamusique, Benoit Douchy, coordinator, Tel: +32-67-844667, Email: contact@metamusique.com - Website: www.metamusique.com

...Conferences, Workshops & Masterclasses

European Seminar for Young Choral Composers, Aosta, Italy, 18-24 July 2010. For composers and aspiring composers interested in choral music and choral conductors with composition and elaboration experience. Contact: FENIARCO (Italian Federation of Regional Choir Associations). Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

California American Choral Directors Association Summer Conference at ECCO, Oakhurst, California, USA, 25-28 July 2010. Headliner Clinician Rollo Dilworth. Contact: California American Choral Directors Association, Tel: +1-707-255 8012, Email: CaliforniaACDA@aol.com - Website: www.acdacal.org/default.htm

Choral Conducting and Vocal Group Technique, Freiburg, Germany, 28 July-7 Aug 2010. With Volker Hempfling, Sabine Horstmann, Welfhard Luaber, Michael Reif and Maria Tönnesmann. Apply before: 15th April 2010. Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

Texas Choral Directors Association 55th Convention and New Music Reading Clinic, San Antonio, Texas, USA, 28-31 July 2010. Convention headliners: John Rutter, Rollo Dilworth, Lynne Gackle, Tim Lautzenheiser. Convention offers 13 new music reading sessions, 30+ workshops including specifically designed workshops for students, Student Day, and a trade show with over 300 exhibitors. Contact: Texas Choral Directors Association, Tel: +1-512-474 2801, Fax: +1-512-474 7873 - Website: www.eventbrite.com/contactorganizer?eid=541617994

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 31 July-7 Aug 2010. For full conductors, conducting auditors and singers. Vocal pedagogy ensemble work with Bronislawa Falinska utilizing the Rohmert method of functional voicetraining, and clinics on developing a vital chamber choir with Brian O'Connell. Contact: Sarteano Chamber Choral Conducting Workshop, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

Corsham Consort Workshop, Corsham, Wiltshire, United Kingdom, 1-6 August 2010. A week of one-to-a-part consort singing in Corsham (near Lacock in Wiltshire) with JanJoost van Elburg. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Rimini International Choral Workshop, Italy, 22-29 Aug 2010. For advanced choristers and conductors. With Peter Phillips (Tallis Scholars), Ghislaine Morgan and Andrea Angelini. Repertory focused on Renaissance Sacred Music. Final concert and diploma. Individual vocal tuition. Contact: Musica Ficta, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: www.musicaficta.org

English Weekend, Dordrecht, Netherlands, 4-5 Sep 2010. Choral evensong in Dordrecht's historic Grote Kerk. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

North Carolina American Choral Directors Association Fall Conference, UNC Greensboro School of Music, Greensboro, North Carolina, USA, 17-18 Sep 2010. Clinician: Dr. Jerry Blackstone. Contact: North Carolina American Choral Directors Association, - Website: www.ncacdaonline.org/

2010 Berlin International Masterclass, Berlin, Germany, 1-6 Oct 2010. For highly qualified young choral conductors. Individual work with Simon Halsey (UK) and Joe Miller (USA) followed by 3 days with Rundfunkchor Berlin. Repertoire: O magnum mysterium (Morten Lauridsen), Hymn to St. Cecilia (Benjamin Britten), Agnus Dei (Samuel Barber), Nox Aurumque (Eric Whitacre), Vollendet ist das große Werk - Die Schöpfung (Joseph Haydn), movt. 6 - Ein deutsches Requiem (Johannes Brahms), Ave Maria - Quattro pezzi sacri and Sanctus - Messa da Requiem (Giuseppe Verdi), Symphony of Psalms (Igor Stravinsky). Contact: Rundfunkchor Berlin, Simon Halsey, Tel: +49-30-202987 330, Fax: +49-30-202987 40 - Website: www.runfunkchor-berlin.de

Singing in Venice, Italy, 10-15 Oct 2010. A week of Venetian music directed by Erik van Nevel. The course will be held in the Centro Culturale Don Orione Artigianelli. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

One Song Sacred Music Workshop, Marietta First United Methodist Church, Atlanta, Georgia, USA, 21-23 Oct 2010. Co-sponsored by the American Choral Directors Association and American Classic Tours and Music Festivals, this unique, affirming learning experience is designed to impact professional, amateur, and bi-vocational conductors who lead choirs in sacred spaces. Includes ample lab time with one-on-one conducting coaches, literature for "real life" situations, technology for learning, musical literacy, administration/time management, approaching major works, rehearsal strategy, and networking/mentoring. Contact: American Classic Tours and Music Festivals, Tel: +1-800-733 8384, Email: info@amclass.com - Website: www.amclass.com

Management in International Choral Events, Saint-Lô, France, 26 Oct-2 Nov 2010. Study Tour for young choral managers and every person interested in choral management at an international level. In collaboration with Europa Cantat. Apply before 28 Feb. Contact: Polyfollia, Tel: +33-2-31736919, Email: helene.leroy@polyfollia.org - Website: www.polyfollia.org

Hay-On-Wye Winter School, United Kingdom, 28 Dec-2 Jan 2010. A week of music-making for choral singers with Paul Spicer. The music will be a mixture of renaissance settings of Christmas texts and Bruckner, Howells and two of James Macmillan's Strathclyde motets. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011. Organized by the CIC Foundation in cooperation with ADICORA: the major IFCM event. Motto: "Singing in Nature". Contact: , Tel: +54-2965-439232, Email: info@wscm9.org - Website: www.wscm9.com

INTERKULTUR EVENTS 2010 – 2011

For more than 20 years MUSICA MUNDI® is the exclusive quality seal for all INTERKULTUR events worldwide.

15 – 26 July 2010 · **Shaoxing, China**	**6th World Choir Games**
20 – 24 October 2010 · **Zwickau, Germany**	**6th International Robert Schumann Choir Competition**
17 – 21 November 2010 · **St. Louis, USA**	**The American International Choral Festival – St. Louis 2010**
24 – 28 November 2010 · **Vienna, Austria**	**27th International Franz Schubert Choir Competition**
17 – 21 April 2011 · **Budapest, Hungary**	**13th Int. Choir Competition and Festival Budapest**
27 April – 1 May 2011 · **Venice, Italy**	**9th Venezia in Musica, Choir Competition and Festival**
4 – 8 May 2011 · **Reno, USA**	**The American International Choral Festival – Reno-Tahoe 2011**
1 – 5 June 2011 · **Linz, Austria**	**3rd Int. Anton Bruckner Choir Competition and Festival**
2 – 6 July 2011 · **Rome, Italy**	**4th Musica Sacra a Roma**
6 – 10 July 2011 · **Wernigerode, Germany**	**7th Int. Johannes Brahms Choir Festival and Competition**
10 – 17 July 2011 · **Graz, Austria**	**2nd Grand Prix of Choral Music**
10 – 17 July 2011 · **Graz, Austria**	**1st World Choir Championships for Youth and Young Adults**
13 – 17 October 2011 · **Riva del Garda, Italy**	**9th "In...Canto sul Garda"**
3 – 7 November 2011 · **Malta**	**4th International Choir Competition and Festival Malta**

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HIGHLIGHT 2012

4 – 14 July 2012 · **Cincinnati, USA** — **7th World Choir Games**

03/2010

INTERKULTUR
Am Weingarten 3 · 35415 Pohlheim (Frankfurt / Main) Germany
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Festivals & Competitions

5th International Leevi Madetoja Male Voice Choir Competition and Choral Weekend, Espoo, Finland, 16-18 Apr 2010. International choir competition for male voice choirs, gala concerts and possibility for additional performances. Apply before: 31 Oct 2009. Contact: Finnish Male Voice Choir Union, Sanna-Mari Hiekka, Tel: +358-10-8200236, Fax: +358-10-8200222, Email: mieskuoroliitto@sulasol.fi - Website: www.mieskuoro.fi/madetoja2010/en

2nd International Choral Competition for Children's Choirs "Il Garda in Coro", Malcesine sul Garda, Verona, Italy, 20-24 Apr 2010. Children must be born after 1 Jan 1992. Two categories: secular and sacred music. Contact: Associazione Il Garda In Coro, Renata Peroni, Tel: +39-045-6570332, Fax: +39-178-6017432, Email: info@ilgardaincoro.it - Website: www.ilgardaincoro.it

International Choir and Folksong Choir Festival, Bratislava, Slovak Republic, 22-25 Apr 2010. Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

4th International Choir and Folksong Choir Festival Slovakia Cantat 2010, Bratislava, Slovak Republic, 22-25 Apr 2010. For all categories. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Women in Song, Seattle, USA, 22-25 April 2010. Artistic Director: Morna Edmundson. Festival Director: Steve Stevens. Contact: ACFEA Tours Consultants, Rachel Flamm, Tel: +1-800-6272141, Fax: +1-425-6728187, Email: rachel@acfea.com - Website: www.acfea.com

Charleston International Choral Festival, South Carolina, USA, 22-25 Apr 2010. Contact: Music Contact International, , Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Corhabana, Havana, Cuba, 23-27 Apr 2010. Performances throughout Havana in the vibrant Cuban culture. Contact: Music Contact International, , Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

16th Torrevieja Habaneras Contest for Children's and Youth Choirs, Torrevieja (Alicante), Spain, 23-25 Apr 2010. Competition developing new generations of singers. Contact: Aurelio Martínez López, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

56th Cork International Choral Festival, Ireland, 28 Apr-2 May 2010. Opportunity to compete in the prestigious Fleischmann International Trophy Competition. Open to any choir of international standing (except specifically children's choirs). Contact: Cork International Choral Festival, Tel: +353-21-4223535, Fax: 353-21-4223536, Email: chorfest@iol.ie - Website: www.corkchoral.ie

8th Venezia in Musica, Choir Competition and Festival, Venice, Italy, 28 Apr-2 May 2010. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

European Music Festival for Young People, 58th Vocal Festival, Neerpelt, Belgium, 30 Apr-3 May 2010. 7 categories, age limit 25 yrs. Contact: Europees Muziekfestival voor de Jeugd, Tel: +32-11-662339, Fax: +32-11-665048, Email: info@emj.be - Website: www.emj.be

Christmas Carol Competition 2010, Edinburgh, United Kingdom, 21 May 2010. Open to composers, both new and established, who will be invited to submit a carol of up to 4 minutes duration for performance by SATB choir. The jury will be composed by Bob Chilcott, James MacMillan and Simon Woods. Contact: Waverley Care, Tel: +44-131-556 9710 - Website: www.waverleycare.org

1st Choral Competition Voci d'Europa International Prize, Porto Torres, Italy, 1 May 2010. For 8 amateur choirs, mixed, male or female choirs and choral groups made up by a maximum of 35 members and a minimum of 8. Contact: Festival Internazionale Voci d'Europa, Tel: +39-079-512 690, Fax: +39-079-512 690, Email: coroturr@tiscali.it - Website: www.coroturritano.altervista.org

13th International Julio Villarroel Choir Festival, Isla de Margarita, Venezuela, 4-8 May 2010. Non competitive Festival. Concerts, workshops and conferences by famous conductors from Venezuela and abroad. Contact: The Julio Villarroel Foundation, Tel: +58-416-6955740, Fax: +58-295-2625048, Email: xfestivaljv@cantv.net - Website: www.festivaljuliovillarroel.com.ve

International Choir Festival, Porec, Croatia, 6-9 May 2010. Contact: Adriatic Music Festivals, Tel: +385-52-452 456, Fax: +385-52-434 055, Email: pino.thomas@yahoo.com

6th America Cantat Festival, Juiz de Fora, Brazil, 7-17 May 2010. Renowned choirs of local and international prestige engaged in artistic and academic activities. Apply before 15 Dec 2009. Contact: , , Email: aamcantlp@ciudad.com.ar - Website: www.ufjf.br/americacantat

7th European Festival of Youth Choirs, Basel, Switzerland, 12-16 May 2010. Tri-annual festival for 18 selected youth and children's choirs (age-limit 25) from European countries. No competition. Over 20 choral-concerts in churches, concert halls and open air in Basel and the surrounding region for more than 20'000 spectators. Workshop day for all participating choirs, open singing, party for the singers, one week workshop for music students in conducting children and youth choirs organized by Swiss music academies. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

Festival Musica Sacra in Venezia, Italy, 13-17 May 2010. For choirs and orchestras with sacred music repertoire. Contact: MusikReisenFaszination Chor- und Orchesterreisen, , Email: info@lagodigarda-musicfestival.com - Website: www.lagodigarda-musicfestival.com

37th International Composition Competition "Guido d'Arezzo", Arezzo, Italy, 15 May 2010. Written choral composition for choir "a cappella" (mixed, male, female or vocal ensemble up to a max. of 16 voices) or choir with instruments (choir as above, and free-chosen instruments from 1 up to max. 4 instruments by choice). Contact: Competition secretariat, Tel: +39-0575-356203, Fax: +39-0575-324735, Email: fondguid@polifonico.org - Website: www.polifonico.org

The Esoterics' Polyphonos 2010-2011 Competition, Seattle, USA, 15 May 2010. Dedicated to performing and perpetuating contemporary a cappella choral settings of poetry, philosophy, and spiritual writings from around the world. Apply before 15 May. Contact: The Esoterics POLYPHONOS, Tel: +1-206-9357779, Fax: +1-206-9357779, Email: polyphonos@TheEsoterics.org - Website: www.theesoterics.org/polyphonos/

6th International Choir Festival Mundus Cantat Sopot 2009, Sopot, Poland, 19-23 May 2010. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Tel: +48-58-5558458, Fax: +48-58-5558442, Email: munduscantat@sopot.pl - Website: www.munduscantat.sopot.pl

5th International Sacred Music Festival, Bratislava, Slovak Republic, 20-23 May 2010. Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

4th International A CAPPELLA Contest, Leipzig, Germany, 20-22 May 2010. Open to young talented vocal groups (3 to 8 singers) of all nationalities (max. age of 28 yrs). All groups will compete in one category, with as well as without amplification. Apply before 15 Feb. Contact: International A CAPPELLA Contest Leipzig, Tel: +49-341-2192 186, Fax: +49-341-9107 5576, Email: info@a-cappella-wettbewerb.de - Website: www.a-cappella-wettbewerb.de

Podium 2010 - Experience the Harmony, Saskatoon, SK, Canada, 20-23 May 2010. Contact: New Brunswick Choral Federation, Tel: +1-506-4533731, Fax: +1-506-4574880 - Website: www.mta.ca

Festival de la Voix, Châteauroux, France, 21-23 may 2010. Concerts, workshops, open stages. Contact: CEPRAVOI, Tel: +33-2-47507002, Fax: +33-2-47507065, Email: contact@cepravoi.fr - Website: www.cepravoi.fr

1st Cantapueblo Villa Carlos Paz, Songs of the Bicentennial, Cordoba, Argentina, 22-25 May 2010. In honor of Ariel Ramirez. Workshop: body and voice. Closing concert with Hugo de la Vega. Contact: Fundación Coppla, Alejandro Scarpetta, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: cantapueblo@coppla.org.ar - Website: www.cantapueblo.com.ar or www.coppla.org.ar

39th International Competition "Florilège Vocal de Tours", France, 28-30 May 2010. Limited to ensembles from 12 to 40 choristers. 3 Rounds: Qualification (a cappella) on Friday– Final Round (including one piece possibly with piano) on Saturday – Grand Prix (on Sunday). The absolute winner will be nominated for the 2010 European Grand Prix. 4 categories: mixed choirs, equal voices (male or female), mixed vocal ensembles, and free program / Prix spécial Renaissance / Prize for a first production work. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

8th Malaysian Choral Eisteddfod 2010, Kuala Lumpur, Malaysia, 31 May-7 June 2010. International children's & youth choir competition & symposium. Contact: Interkultur Foundation e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Solevoci A Cappella International Contest 2010, Varese, Italy, 5-6 June 2010. Exclusively for Jazz, Pop and Gospel a cappella vocal groups. Apply before 1 March 2010. Contact: Associazione Culturale Solevoci, Tel: +39-332-260869, Fax: +39-332-260869, Email: info@solevoci.it - Website: www.solevoci.it

International Krakow Choir Festival, Krakow, Poland, 10-13 June 2010. Open to all amateur choirs in the following categories: mixed and equal voices adult choirs, youth and children choirs, chamber choirs, Gospel, Negro Spirituals, Popular and Barbershop ensembles, sacred music. Contact: International Krakow Choir Festival MELODY, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

6th The Loto-Quebec World Choral Festival and World Choral Competition, Laval, Québec, Canada, 17-27 June 2010. Annually more than 300 concerts, 10 000 choristers, 500 000 spectators. Be part of the largest gathering of choirs and vocal ensembles in America. Get free access to Choral Village, workshops, friendship concerts, morning sing, many services and shows and preferential rates on accommodations, tourism activities. Areas specifically conceived to favour networking and cultural exchanges. Come sing with us; all levels, all repertoires, all ages; get together in our grand competition next summer. Contact: Le Mondial Choral Loto-Québec, Tel: +1-888-9359229, Fax: +1-888-9381682, Email: participants@mondialchoral.org - Website: www.mondialchoral.org

...Festivals & Competitions

Kodály Zoltán" International children's Choir Festival, Komló, Hungary, 18-20 June 2010. For children's choirs (age 16 in 2009/2010). Categories: Polyphonic, folklore and spiritual music. Contact: Kodály Zoltán" International children's Choir Festival, Eva Horváth, secretary of the festival, Tel: +36-72-482196, Fax: +36-72-482196, Email: khkomlo@hu.inter.net - Website: www.khszinhaz.hu

13th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 22-28 June 2010. Lynn Gackle guest conductor and Peter Robb artistic director. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Applications now accepted for PICCFEST 2010 and PICCFEST 2011 (with guest conductor Bob Chilcott). Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

13th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 23-27 June 2010. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Tel: +39-06-33652422, Fax: +39-06-33652422, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 24-28 June 2010. Paul Caldwell, guest conductor and Jena Dickey, resident conductor. Non-competitive festival for Treble-voiced choirs. Massed and individual choir rehearsals before performances in the finale concert. Contact: Young Voices of Colorado, Tel: +1-303-7977464, Fax: +1-303-7940784, Email: chrys@youngvoices.org - Website: www.youngvoices.org

Rotonda con Esprit International Choir and Orchestra Festival, Eisenstadt and Vienna, Austria, 24-27 June 2010. Festival devoted to Joseph Haydn in the cultural and human vibrancy of the Austrian State of Burgenland. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-821310-40, Email: office@cultours.at - Website: www.cultours-europe.com

International Choral Festival in Tuscany, Montecatini, Italy, 24-28 June 2010. For all kind of choirs. Contact: Musica Mundi Concert Tours, Tel: +1-650-949-1991, Fax: +1-650-949-1626, Email: tours@musicamundi.com - Website: www.musicamundi.com

International Choir Festival "Cantemus", Zrenjanin, Serbia, 24-29 June 2010. Non-competitive festival for choirs in all categories. Contact: International Music Center, Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

11th Crescent City Choral Festival, New Orleans, USA, 25 June 2010. For treble chorus (age range between 10 & 18). Conductors: Cheryl Dupont and David Brunner. Contact: New Orleans Children's Chorus, Tel: +1-504-833 0575, Email: nocc787@bellsouth.net - Website: wwwneworleanschildrenschorus.org

6th International Cantus MM Festival of Sacred Music, Vienna, Austria, 25-28 June 2010. Performing festival in Vienna and surroundings. Contact: Chorus MM, Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

International Children's Choir Festival, San Miguel de Allende, Mexico, 28 June-4 July 2010. Concerts, ensemble workshops with Henry Leck, excursions. Contact: Musica Mundi Concert Tours, Tel: +1-650-9491991, Fax: +1-650-4723883, Email: tours@musicamundi.com - Website: www.musicamundi.com

International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 1-4 July 2010. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Prevesa, Tel: +30-2682-024915, Fax: +30-2682-029852, Email: armonia4@otenet.gr - Website: www.choralpreveza.gr

12th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 1-4 July 2010. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: chorus2000@aon.at - Website: www.chorus2000.com

DreamVoices of Youth – International Choir Festival for Children and Youth, Skagafjordur, Iceland, 1-5 July 2010. For children from 10 to 15 and youth from 15 to 29. Contact: DreamVoices, Tel: +354-894 5254, Fax: +354-898 6364, Email: dreamvoices@dreamvoices.is - Website: www.dreamvoices.is

Summa Cum Laude International Youth Music Festival, Vienna, Austria, 3-7 July 2010. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@sclfestival.org - Website: www.sclfestival.org

45th International Days of Choral Singing, Barcelona, Spain, 5-11 July 2010. Contact: Federació Catalana d'Entitats Corales, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.cat - Website: www.fcec.cat

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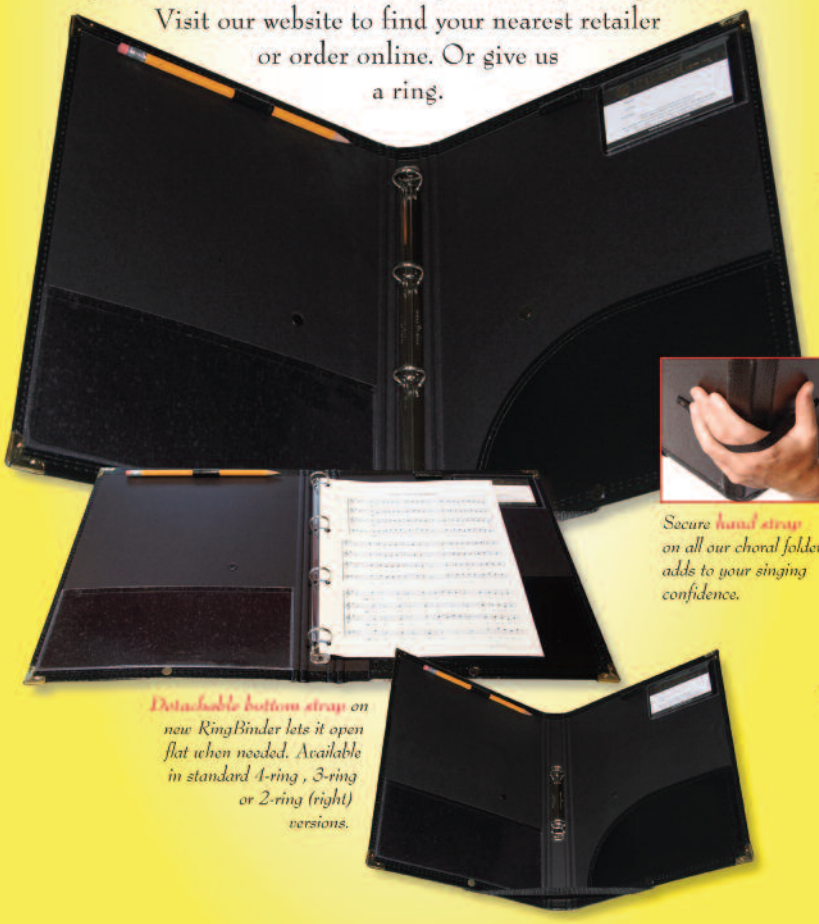

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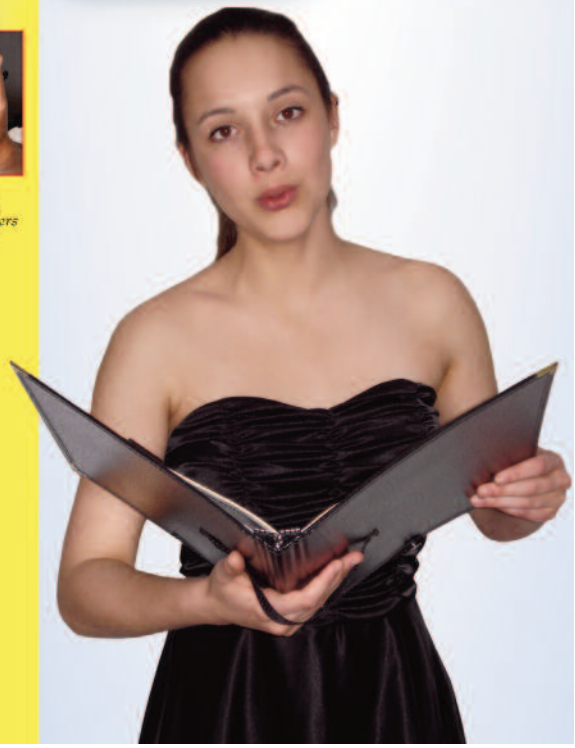

...Festivals & Competitions

Neuchâtel International Choral Festival, Switzerland, 6-10 July 2010. Choral competition open to amateur ensembles selected on a strict criteria by international jury members. Contact: Festival Choral International de Neuchâtel, Tel: +41-32-7302028, Fax: +41-32-7302028, Email: info@fcin.ch - Website: www.fcin.ch

International Choral Kathaumixw, Powell River, Canada, 6-10 July 2010. Join adult, youth and children's choirs from around the world in 20 concerts, competitions, common singing, seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest artists & international jury. Apply before 1 Nov, 2010. Contact: Powell River Academy of Music, Tel: +1-604-4859633, Fax: +1-604-4852055, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Youth Choirs in Movement, Bonn, Germany, 7 July 2010. Children's and youth choirs, equal voice and mixed, of all levels. Ateliers: easy music for kids in movement, singing and meditation, Broadway-Musicals for kids, modern and funny German folk song arrangements with choreography, "we will move you" cover versions of famous rock songs, music from North America and Eastern Europe with choreography, s(w)inging Boys (boys choirs in movement). Contact: Europa Cantat - European Federation of Young Choirs, Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@europacantat.org - Website: www.EuropaCantat.org

International Youth Music Festival, Bratislava, Slovak Republic, 8-11 July 2010. Competition for children's and youth choirs, orchestras, and bands. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Cantus Salisburgensis International Choir and Orchestra Summer Festival, Salzburg, Austria, 8-12 July 2010. Kaleidoscope of Nations and cultures interacting in the city of W.A. Mozart´s birth. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

47th International Choral Competition Castle of Porcia, Spittal an der Drau, Austria, 8-11 July 2010. For mixed a cappella choirs (16-45 singers). Categories: Choral works, classical and modern, and folksong. Apply before: 31 Jan 2010. Contact: Kulturamt der Stadt Spittal an der Drau, Tel: +43-4762-5650223, Fax: +43-4762-3237, Email: obernosterer@spittal-drau.at - Website: www.singkreis-porcia.com

Orientale Concentus III, Yilan, Taiwan, 9-13 July 2010. Competition for mixed, equal voices, children's, folklore and chamber choirs. Organised by the Singapore Federation of Choral Music and Ace99 Cultural Pte Ltd. Artistic Director: Nelson Kwei. Contact: ACE 99 Cultural Pte Ltd., Ryan Goh, Tel: +65-9663-1325 or +65-9295-0777, Fax: +65-6449-6566, Email: event@ace99.com.sg - Website: www.ace99.com.sg

39th International Festival & Competition "Youth & Music in Vienna", Vienna, Austria, 10-13 July 2010. For youth choirs, bands and orchestras! The Festival program includes band parades through the Inner City of Vienna, mass concerts on St. Stephen's Square, individual concerts for all participating music ensembles in Vienna and surrounding, (Upper age limit: 29 years). Contact: Association for International Cultural Exchange, Michael Haring, Tel: +43-664-1800905, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at

8th International Choral Festival Seghizzi, Gorizia, Italy, 12-19 July 2010. Every choir must present one or two concert programs (maximum duration: about 1 hour); for example: a program of sacred music only and/or a program of profane music only. Contact: Associazione Corale Goriziana "CA Seghizzi", Tel: +39-0481-530288, Fax: +39-0481-536739, Email: info@seghizzi.it - Website: www.seghizzi.it

Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 13-21 July 2010. 9-day residential program designed to provide treble choirs an opportunity to experience the cultures of the Pacific Rim through their choral music repertoire in an interactive, non-competitive environment. Contact: Pacific Rim Music Resources, Wanda Gereben, Tel: +1-808-5950233, Fax: +1-808-5955129, Email: info@PacRimFestival.org - Website: www.PacRimFestival.org

28th International Music Festival, Cantonigròs, Spain, 15-18 July 2010. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Anna Jover & Joana Gonzal - FIMC 2010, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

Rhapsody! Children's Music Festival, Prague, Czech Republic and Vienna & Salzburg, Austria, 15-26 July 2010. With guest conductor Ms. Janet Galván. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities: Vienna, Salzburg, and Prague, highlighted by the Grand Final Concert. Choirs will enjoy a workshop, musical exchanges and sightseeing tours. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: ZS@ClassicalMovements.com - Website: www.ClassicalMovements.com

6th World Choir Games, Shaoxing, China, 15-26 July 2010. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

49th International Competition of Choral Singing Seghizzi, Gorizia, Italy, 16-18 July 2010. For choirs or musical groups. Categories: Renaissance, Baroque, 19th Century, 1900 to the present day, folk and traditional songs or spirituals and gospels, pop and jazz music, contemporary music. 22nd Grand Prix Seghizzi 2010 - 3rd Trophy of the Nations special Categories. Contact: Associazione Corale Goriziana "CA Seghizzi", Tel: +39-0481-530288, Fax: +39-0481-536739, Email: info@seghizzi.it - Website: www.seghizzi.it

Melodia! South American Music Festival, Buenos Aires, Argentina and Rio de Janeiro, Brazil, 21 July-2 Aug 2010. Guest conductor: Doreen Rao. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

26th Takarazuka International Chamber Chorus Contest, Takarazuka City, Hyogo, Japan, 23-26 July 2010. For choirs with a minimum of 8 and maximum of 20 singers, excluding conductor and accompanists. Four categories: Renaissance, Romantic era, Folklore and Theater pieces. No compulsory pieces. Contact: Takarazuka International Chamber Chorus Contest Committee - Takarazuka Foundation for Culture Promotion, Tel: +81-797-858844, Fax: +81-797-858873, Email: ticc@takarazuka-c.jp

56th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 23-30 July 2010. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 15 Feb 2010. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

...Festivals & Competitions

World Vision 2010 International Children's Choir Festival, Seoul, South Korea, 24-30 July 2010. From traditional and classical to contemporary music festival. Artistic Director: Hee-Churl Kim. Contact: World Vision Korea Children's Choir, Tel: +82-2-2662 1803, Fax: +82-2-2661 2568, Email: wvchoirfestival@wvchoirfestival.or.kr - Website: www.wvchoirfestival.or.kr

Taipei International Choral Festival, Taipei, Taiwan, 25 July-1 Aug 2010. 6 to 8 invited choirs from around the world, 20 local choirs from Taiwan, world renowned choral conductors and scholars. Workshops for choral singers, masterclass for conductors, lectures and session on choral music, sight-seeing tours. Contact: Taipei Philharmonic Foundation, Tel: +886-2-27733961, Fax: +886-2-27733692, Email: ticf@tpf.org.tw - Website: www.tpf.org.tw

Hong Kong International Youth & Children Choral Music Camp, Hong Kong, China, 26-31 July 2010. Artistic Director: Prof. Leon Shiu-wai Tong. Workshop and concert holding in best venues. Attractive accommodation fee, selective touring arrangement. Contact: Hong Kong Treble Choirs' Association, Tel: +852-2381 9262, Fax: +852-2380 7302, Email: info@hktreblechoir.com - Website: www.hktreblechoir.com

10th China International Chorus Festival, Beijing, China, 28 July-2 Aug 2010. Competition, concerts, workshops, cultural exchange programs on the theme "Forver Friends". For all kind of choirs. Contact: China International Chorus Festival, Tel: +86-10-8403 8225, Fax: +86-10-8403 8226, Email: cicfbjf@163.com - Website: http://en.cicfbj.cn/

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 28 July-9 Aug 2010. In association with CHORISA, the Choral Institute of South Africa. Opportunity for 6 choirs, on each from Asia, Africa, Europe, South Pacific, South America, and Central/North America, to receive a 10 nights' hosted festival package. Festival including 24 choral directors, 16 workshops, 12 concerts, 1000 participants, and 2 new commissions each year. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: www.ClassicalMovements.com

24th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 28 July-1 Aug 2010. The only competition in contemporary choral music for five categories. The winner of the Grand Prize will be invited to the Competition for "The Grand Prix for European Choral Music" held every year alternately in Arezzo, Debrecen, Maribor, Tolosa, Tours and Varna. Folklore festival, world-premiers, church concerts, master classes and social meetings. Contact: Fonix Events Organizer NPO, Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

8th International Choral Festival and 6th Competition - The Singing World, St. Petersburg, Russia, 30 July-4 Aug 2010. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Contact: International Choral Festival and Competition, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: tantlevskaya@mail.ru or Singingworld@mail.ru - Website: www.interfestplus.ru or www.singingworld.spb.ru

20th Choralies of Vaison-la-Romaine, France, 2-10 Aug 2010. Large non-competitive choir meeting in the beautiful Roman town of Vaison. 40 workshops for singers, 2 workshops for conductors, 100 concerts and all kinds of activities for participants and conductors. International study tours for choral managers during the festival. Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.choralies.inscriptions@orange.fr - Website: www.choralies.fr

World Peace Choral Festival Vienna 2010, Austria, 3-6 Aug 2010. Concerts, workshops, mass concert "singing for a better world!". Contact: World Peace Choral Festival, Tel: +43-1-2698 699-0, Fax: +43-1-2698 699-21, Email: info@wpcf.at - Website: www.wpcf.at

1st Choir Competition Heart of Europe, Gelnhausen, Germany, 12-15 Aug 2010. 4 categories, international jury, meeting and gala concerts, choir parties, workshops, awards. Please apply before: 31 Dec. Contact: 1st Heart of Europe Choir Competition, Organization Committee, Rapahel Trageser, Tel: +49-174-279 3686, Email: info@heartofeurope.de - Website: www.heartofeurope.de

Pécs Cantat 2010, Pécs, Hungary, 15-22 Aug 2010. For choirs and individual singers. 6 int'l workshops with focus on the Hungarian composers: Kodály, Bartók and more. Possible individual concerts for choirs, final workshop concerts, daily open singing. Contact: Pécs Cultural Centre, Tel: +36-72-510 655 - Website: www.pecscantat.hu

22nd Zimriya World Assembly of Choirs, Mount Scopus, Jerusalem, Israel, 16-24 Aug 2010. Open singing, choir to choir sessions, concerts. Workshops: Aharon Harlap (Israel): Jewish and Israeli Music; Michael Gohl (Switzerland): Songs of all Nations; Fred Sjöberg (Sweden): Romantic Music; Anton Armstrong (USA): Afro-American Spirituals; Theodora Pavlovitch (Bulgaria): Rhythms from the Balkans to the Jazz; Stanley Sperber (Israel): Mendelssohn - Psalm 42; Volker Hempfling (Germany): Mozart - Mass in C minor. Contact: ZIMRIYA, Tel: +972-3-6041808, Fax: +972-3-6041688, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

6th International Choral Festival Mario Baeza, Valparaíso, V Región, Chile, 19-22 Aug 2010. Non competitive Festival for choirs in all categories. Apply before 31 March. Contact: Waldo Aránguiz-Thompson, Tel: +56-2-6627689, Fax: +56-9-4917519, Email: waldoaranguiz@gmail.com or alacc.chile@gmail.com

8th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 20-29 Aug 2010. Girls' and youth choirs, max 35 persons (incl. staff). Age: 16-26. 3 Ateliers, concerts in churches and open air. Time to get to know each other on the beautiful island of Usedom. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-46017, Fax: +49-5331-43723, Email: amj-internationales@t-online.de - Website: www.amj-musik.de

Pannonia Cantat Youth Choir Festival 2010, Kaposvar (Lake Balaton), Hungary, 23-28 Aug 2010. For children (age 8-12), youth female (age 15-21), boy (age 8-21) and youth mixed (age 15-21) choirs. Contact: Pannonia Cantat Youth Choir Festival, Tel: +36-20-284 0480, Fax: +36-1-577 2387, Email: info@youthchoirfestival.org - Website: www.youthchoirfestival.org

Bohemia Cantat, Liberec, Czech Republic, 26-29 Aug 2010. Non-competitive festival for individual singers or choirs. 6 workshops on various music styles (Czech choir composition, jazz, spirituals, madrigals, folklore songs, overtone singing, etc). Contact: Bohemia Cantat Liberec, Tel: +420-322-507168, Email: z.kadlas@bohemiacantat.cz - Website: www.bohemiacantat.cz

1st NINA Griegfestival for young voices, Bergen, Norway, 14-17 Sep 2010. Choir competiions for children's and youth choirs, workshops, concerts and events. Apply before: 1 June 2010. Contact: Annlaug Hus, Tel: +47 55 56 38 65, Fax: +47 55 56 38 66, Email: post@griegfestival.no - Website: www.griegfestival.no

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...Festivals & Competitions

58th "Guido d'Arezzo" International Polyphonic Competition, Arezzo, Italy, 15-19 Sep 2010. For amateur choral ensembles. Categories: Christian plainchant, polyphony, polyphony for children's voices, special competition, int'l choral festival of folksong. Contact: Competition secretariat, Tel: +39-0575-356203, Fax: +39-0575-324735, Email: fondguid@polifonico.org - Website: www.polifonico.org

International Choir Festival Tonen2000, Westland, Netherlands, 24-26 Sept 2010. Open to mixed choirs and ensembles up to 36 non-professional members, male and female ensembles up to 24 non-professional members (professional conductor preferred). Categories: sacred and secular music, Middle Age, Renaissance, Romatic, Modern. Contact: Tonen2000, Jos Vranken, Tel: +31-174-245520, Fax: +31-174-245520, Email: info@tonen2000.nl - Website: www.tonen2000.nl

Suwon International Competition & Festival 2009, Suwon, Rep. of Korea, 4-9 Oct 2010. For amateur mixed, male & female choirs of 20 or more singers (over age 18). Apply before 24 July. Contact: Suwon International Choral Competition & Festival, Tel: +82-31-236 5533, Fax: +82-31-236 5523, Email: siccf2009@gmail.com - Website: www.sicc2009.com

Rimini International Choral Competition, Italy, 7-10 Oct 2010. Competition for equal voices, mixed, chamber, children, young, folk and Spiritual Choirs in the beautiful and ancient Town of Rimini. Possibility of a sing Mass in The Renaissance Cathedral. Contact: Rimini International Choral Competition, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: www.riminichoral.it

Festival Magic Mozart Moments, Salzburg, Austria, 7-10 Oct 2010. Voices from all over the world and the Salzburg Cathedral Choir & Orchestra. Singers are required to have sung the performed piece before. Contact: Cultours Europe, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com

International Choir Festival of Uruguay 2010, Montevideo, Uruguay, 8-17 Oct 2010. Concerts in different cities, gala concerts including symphonic pieces, workshops, tourist activities. Apply before 23 April. Contact: Infinito - Realizaciones Culturales , Tel: +598-2-9247798 or 9247943, Fax: +598-2-9246326, Email: infiprod@montevideo.com.uy - Website: www.infinitorc.com

4th Cantapueblo for Children Singing for Earth, Mendoza, Argentina, 12-16 Oct 2010. For children choirs from around the world. Exchange of cultural traditions through choral singing as a means to strengthen ties of brotherhood. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: ninos@coppla.org.ar - Website: www.cantapueblo.com.ar or www.coppla.org.ar

Lago di Garda Music Festival, Italy, 14-18 Oct 2010. International festival of music for choirs and orchestras on Lake Garda. Contact: MusikReisenFaszination Chor- und Orchesterreisen, , Email: info@lagodigarda-musicfestival.com - Website: www.lagodigarda-musicfestival.com

4th International Choir Festival Corearte Barcelona 2010, Spain, 18-24 Oct 2010. Non-competitive event open to choirs of various backgrounds from all over the world. Performances and workshops. Contact: Festival Internacional de Coros Corearte Barcelona, Tel: +34-93-6350166, Email: Info@corearte.es - Website: www.corearte.es

International Choral Espoo Festival, Espoo, Finland, 20-24 Oct 2010. Work on new music with the composers; active participation of the audience. Artistic director: Club For Five (Finland). Contact: International ChoralEspoo, Tel: +358-50-385 1623, Fax: +358-9-81657500, Email: kuoroespoo@kolumbus.fi - Website: www.kuoroespoo.fi

International Festival of Choirs Cantus Angeli, Salerno, Italy, 20-24 Oct 2010. Friendly meeting between groups of various musical and territorial origins. Contact: International Festival of Choirs Cantus Angeli, Tel: +39-3494295308, Fax: +39-089879917, Email: info@cantusangeli.com - Website: www.cantusangeli.com

6th International Robert Schumann Choir Competition, Zwickau, Germany, 20-24 Oct 2010. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

International Choral Weekend Voices Unlimited, Veldhoven, Netherlands, 22-24 Oct 2010. For choirs with singers aged 15 to 40. Categories: classical, pop/musical/gospel/jazz or close harmony/a capella. Contact: Voices Unlimited, Tel: +31-40-2545220, Fax: +31-40-2785449, Email: info@voicesunlimited.eu - Website: www.voicesunlimited.eu

4th International Showcase for Choir Singing Polyfollia 2010, La Manche, Normandy, France, 27 Oct-1 Nov 2010. A reference meeting point between the best amateur choirs and promoters and organizers of festivals, music seasons, etc.... Plus a "choral festive party" open to all choirs. Contact: Polyfollia, Jacques Vanherle, Tel: +33-2-31736919, Fax: +33-2-31051590, Email: contact@polyfollia.org - Website: www.polyfollia.org

Mediterranean Choir Contest, Palmanyola, Mallorca, Spain, 27-31 Oct 2010. For mixed choirs from all over the world. Contact: Festival de Corals Mediterrani, Tel: +34-971-617 361, Email: info@fcm-mallorca.com - Website: http://fcm-mallorca.com

22nd Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 2-7 Nov 2010. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: cantapueblo@coppla.org.ar - Website: www.mendoza.gov.ar or www.coppla.org.ar

Alanya International Choir Festival, Alanya, Turkey, 3-7 Nov 2010. Four sections: "open air" performances (required), competition, folk music, pop music. Contact: Antalya International Choir Festival, Tel: +90-242-316 4660, Email: festivalantalya@festivalantalya.com - Website: www.festivalantalya.com

9th International Festival "Coros en el Bosque", Pinamar, Argentina, 5-7 Nov 2010. Workshops on Argentinian and Latin American folk music with Néstor Andrenacci and Ricardo Mansilla, for singers and/or conductors. Concerts by participating choirs, adults or youth choirs, mixed or equal voices. Contact: 9no Encuentro Coros en el Bosque - Pinamar 2010, Martín Lettieri, Diego García Picasso, Tel: +54-114-7712316, Email: info@corosenelbosque.com.ar - Website: www.corosenelbosque.com.ar

3rd International Festival Interfolk in Russia, St. Petersburg, Russia, 11-16 Nov 2010. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Contact: International Choral Festival, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: singingworld@mail.ru or choirfest@inbox.ru - Website: www.interfestplus.ru

6th International Warsaw Choir Festival Varsovia Cantat, Warsaw, Poland, 12-14 Nov 2010. For all amateur choirs. Contact: Choral Society LIRA Varsovia Cantat, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@lira.waw.pl or lirowiec@interia.pl - Website: www.varsoviacantat.pl

Cantapueblo Brasil 2010 - Vocal Tribute to Brazilian Music, Rio de Janeiro, Brasil, 16-21 Nov 2010. Non-competitive festival open to choirs and vocal groups. Performances, workshops socialization, cultural exchange, tourism and leisure. Contact: Cantapueblo Brasil, Sergio Sansao, Tel: +55-21-38526877, Fax: +54-261-4201135, Email: sansao@cantapueblo.com.br

The American International Choral Festival St. Louis 2010, Missouri, USA, 17/21 Nov 2010. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

27th International Franz Schubert Choir Competition, Vienna, Austria, 24-28 Nov 2010. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 2-5 Dec 2010. Competition, workshop, concerts in churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Winter Choral Festival at Hong Kong Disneyland Resort, Hong Kong China, 6-10 Dec 2010. With Eugene Rogers (USA), Werner Pfaff (Germany), Paulo Lorenço (Portugal). Contact: Ravel Group & Tempest Music, Tel: +65-6336-6518, Fax: +65-6338-8795, Email: info@tempestmusic.com.sg - Website: www.ravegroup.sg/winterchoralfest

ACDA National Conference, Chicago, USA, 9-12 March 2011. ACDA will hold it biennial conference for choral conductors. Included in the event will be choral performances, interest sessions, reading sessions, the premier of the 2011 Brock Commission, networking, a trade show, and other special events. Contact: American Choral Directors Association, Tel: +1-405-2328161, Fax: +1-405-2328162, Email: acda@acda.org - Website: http://acda.org

...Festivals & Competitions

7th Palm Sunday Concerts, Portugal, 11-17 Apr 2011. Guest Conductor: Jean-Marie Puissant (France). No participation fee. Join this International sacred choir for a week and perform 5 concerts. Stay in private homes of choir singers. Meals will not be organized. Maximum 30 singers with singing experience. A wonderful and emotional experience! Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

12th International Choir Festival, Tallinn, Estonia, 14-17 Apr 2011. Competition in Estonia concert hall and concerts in Tallinn churches and concert houses. Apply before: 4 Nov 2010. Contact: Eesti Kooriühing - Estonian Choral Society, Tel: +372-6-274451, Fax: +372-6274450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

11th International Choral Competition Maribor 2011, Slovenia, 15-17 Apr 2011. Member of the European Grand Prix for Choral Singing Association (together with Arezzo, Tours, Tolosa, Debrecen and Varna). For up to 12 selected choirs: female, male and mixed with 16-48 singers (free meals and accomodation). Non-competitive and three competing programs (compulsory, free and Grand Prix). Apply before: 22. Nov 2010. Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410536, Email: mihela.jagodic@jskd.si - Website: www.jskd.si

13th International Choir Competition, Budapest, Hungary, 17-21 Apr 2011. Competition in different categories and difficulties for all types of choirs. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

5th Children Festival Vox Pueri, Cascais, Portugal, 18-21 Apr 2011. Non-competitive festival for all kinds of children´s choirs with many concerts and common singing. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

9th Venezia in Musica, Choir Competition and Festival, Venice, Italy, 27 Apr-1 May 2011. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

The American International Choral Festival Reno 2011, Nevada, USA, 4-8 May 2011. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

3rd International Choral Competition Anton Bruckner, Linz, Austria, 1-5 June 2011. For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Harmonie Festival 2011, Limburg-Lindenholzhausen, Germany, 2-6 June 2011. 14 different competitions for choirs and folk groups, concerts and folk performances with an audience of up to 4,000 people and the hospitality of a whole region. Contact: Harmonie Lindenholzhausen, Tel: +49-6431-732 68, Fax: +49-6431-97 66 47, Email: information@harmonie-festival.de - Website: www.harmonie-festival.de

14th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 22-26 June 2011. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Tel: +39-06-33652422, Fax: +39-06-33652422, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

Serenade! Washington, DC Choral Festival, USA, 23-26 June 2011. Individual shared choir concerts in cathedrals, churches, schools, halls and National Monuments, workshops, choral evensong eervices in prestigious cathedrals, churches and basilicas, sightseeing in Washington, DC, Alexandria, Baltimore and surrounding areas. Contact: Katie Hickey, Classical Movements, Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Katie@ClassicalMovements.com - Website: www.ClassicalMovements.com

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 23-27 June 2011. Rollo Dilworth, guest conductor. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Contact: Young Voices of Colorado, Tel: +1-303-7977464, Fax: +1-303-7940784, Email: chrys@youngvoices.org - Website: www.singamilehigh.org

7th International Cantus MM Festival of Sacred Music, Vienna, Austria, 24-27 June 2011. Performing festival in Vienna and surroundings. Contact: Chorus MM, Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 29 June-11 July 2011. In association with CHORISA, the Choral Institute of South Africa. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Concerts, individual and shared with top South African Choirs, Workshops, African drumming, dancing, and singing. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: www.ClassicalMovements.com

12th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 30 June-3 July 2011. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: chorus2000@aon.at - Website: www.chorus2000.com

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Register Early - Deadline for Choir/Ensemble applications is June 18, 2010.

www.festival500.com

...Festivals & Competitions

4th Musica Sacra a Roma, Italy, 2-6 July 2011. Competition in different categories and difficulties. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Summa Cum Laude International Youth Music Festival, Vienna, Austria, 2-6 July 2011. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@sclfestival.org - Website: www.sclfestival.org

Songs of the World - Coastal Sound International Choral Festival, Vancouver, BC, Canada, 4-9 July 2011. Guest Conductors: Rollo Dilworth & Henry Leck. Imagine these 2 conductors leading your Children's Choir/Boy Choir/Girl Choir or your SATB Youth Choir at the same festival featuring these voicings in separate repertoire, and also, exciting massed works. Concert places in multicultural downtown Vancouver and surrounding areas. Contact: Coastal Sound International Choral Festival, Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

Festival 500 Sharing the Voices, St. John's, Newfoundland & Labrador, Canada, 6-13 July 2011. International non-competitive choral festival featuring multiple performance opportunities and workshops for choirs as well as individual "Come Solo" participants. New for 2011: our Professional Development Program for small vocal ensembles. Deadline for choir and small vocal ensemble applications is June 18, 2010. Contact: Festival 500 Sharing the Voices, Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

7th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 6-10 July 2011. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 7-11 July 2011. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Prevesa, Tel: +30-2682-024915, Fax: +30-2682-029852, Email: armonia4@otenet.gr - Website: www.choralpreveza.gr

Cantus Salisburgensis International Choir and Orchestra Summer Festival, Salzburg, Austria, 7-10 July 2011. Kaleidoscope of Nations and cultures interacting in the city of W.A. Mozart´s birth. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

2nd World Choir Championships, Graz, Austria, 10-17 July 2011. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

29th International Music Festival, Cantonigròs, Spain, 14-17 July 2011. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Anna Jover & Joana Gonzal - FIMC 2010, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

Rhapsody! Children's Music Festival, Prague, Czech Republic and Vienna & Salzburg, Austria, 14-25 July 2010. With guest conductor Joan Gregoryk. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities: Vienna, Salzburg, and Prague, highlighted by the Grand Final Concert. Choirs will enjoy a workshop, musical exchanges and sightseeing tours. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: ZS@ClassicalMovements.com - Website: www.ClassicalMovements.com

Melodia! South American Music Festival, Buenos Aires, Argentina and Rio de Janeiro, Brazil, 20 July-1 Aug 2011. Guest conductor: Francisco Nuñez. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

Istanbul International Chorus Competition, Istanbul, Turkey, 20-25 July 2011. For children, female, male, mxed choirs and folk groups. Contact: Istanbul Harman Folklor, Tel: +90-216-3461354, Fax: +90-216-3461308, Email: harman@harmanfolk.com - Website: www.harmanfolk.com

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011. Organized by the CIC Foundation in cooperation with ADICORA: the major IFCM event. Motto: "Singing in Nature". Contact: , Tel: +54-2965-439232, Email: info@wscm9.com - Website: www.wscm9.com

7th International Choral Festival "San Juan Coral 2011", Argentina, 11-16 Aug 2011. Non competitive choral festival organized by Universidad Católica de Cuyo´s Choir for 8-10 selected mixed, female, male and chamber choirs. Each choir will participate in massed choir rehearsals and performance and individual concerts at the Auditorio Juan Victoria. Concerts, lectures and workshops for choirs, singers and conductors. Contact: María Elina Mayorga, Tel: +54-264-4234284, Fax: +54-264-4234284, Email: mariaelinamayorga@gmail.com or coro@uccuyo.edu.ar - Website: www.sanjuancoral.com.ar

11th International Choir Contest of Flanders, Maasmechelen, Belgium, 23-25 Sep 2011. Limited to ensembles from 12 to 40 equal voices and 16 to 40 mixed voices. Contact: International Choir Contest of Flanders, Gert Vanderlee, Tel: +32-89-769668, Fax: +32-89-721815, Email: info@ikv-maasmechelen.be - Website: www.ikv-maasmechelen.be

9th In... Canto Sul Garda, Riva del Garda, Italy, 13-17 Oct 2011. Competition in different categories and difficulties. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Festival Magic Mozart Moments, Salzburg, Austria, 13-16 Oct 2011. Voices from all over the world and the Salzburg Cathedral Choir & Orchestra. Singers are required to have sung the performed piece before. Contact: Cultours Europe, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com

4th International Choir Competition and Festival, Malta, 3-7 Nov 2011. Open to all categories. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

28th International Franz Schubert Choir Competition, Vienna, Austria, 16-20 Nov 2011. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 1-5 July 2012. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@sclfestival.org - Website: www.sclfestival.org

7th World Choir Games, Cincinnati (Ohio), USA, 4-14 July 2012. WCG taking place in the USA for the first time. The city of Cincinnati, situated on the borderline of the US states of Ohio and Kentucky, has a long cultural tradition including the oldest ongoing choral festival in the world. For choirs from all over the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Rhapsody! Children's Music Festival, Prague, Czech Republic and Vienna & Salzburg, Austria, 12-23 July 2012. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities: Vienna, Salzburg, and Prague, highlighted by the Grand Final Concert. Choirs will enjoy a workshop, musical exchanges and sightseeing tours. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: ZS@ClassicalMovements.com - Website: www.ClassicalMovements.com

Melodia! South American Music Festival, Buenos Aires, Argentina and Rio de Janeiro, Brazil, 18-30 July 2012. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Outstanding artistic experiences are combined with once-in-a-lifetime cultural and outreach opportunities. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

Europa Cantat Festival 2012, Turin, Italy, 27 July-5 Aug 2012. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Contact: Europa Cantat Festival 2009, Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@EuropaCantat.org - Website: www.ectorino2012.it

A regularly up-dated list of all events may be found on our website: www.ifcm.net

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  director: Anders Göransson (SE)
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