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Choral Music: An Effective Tool for Social Integration

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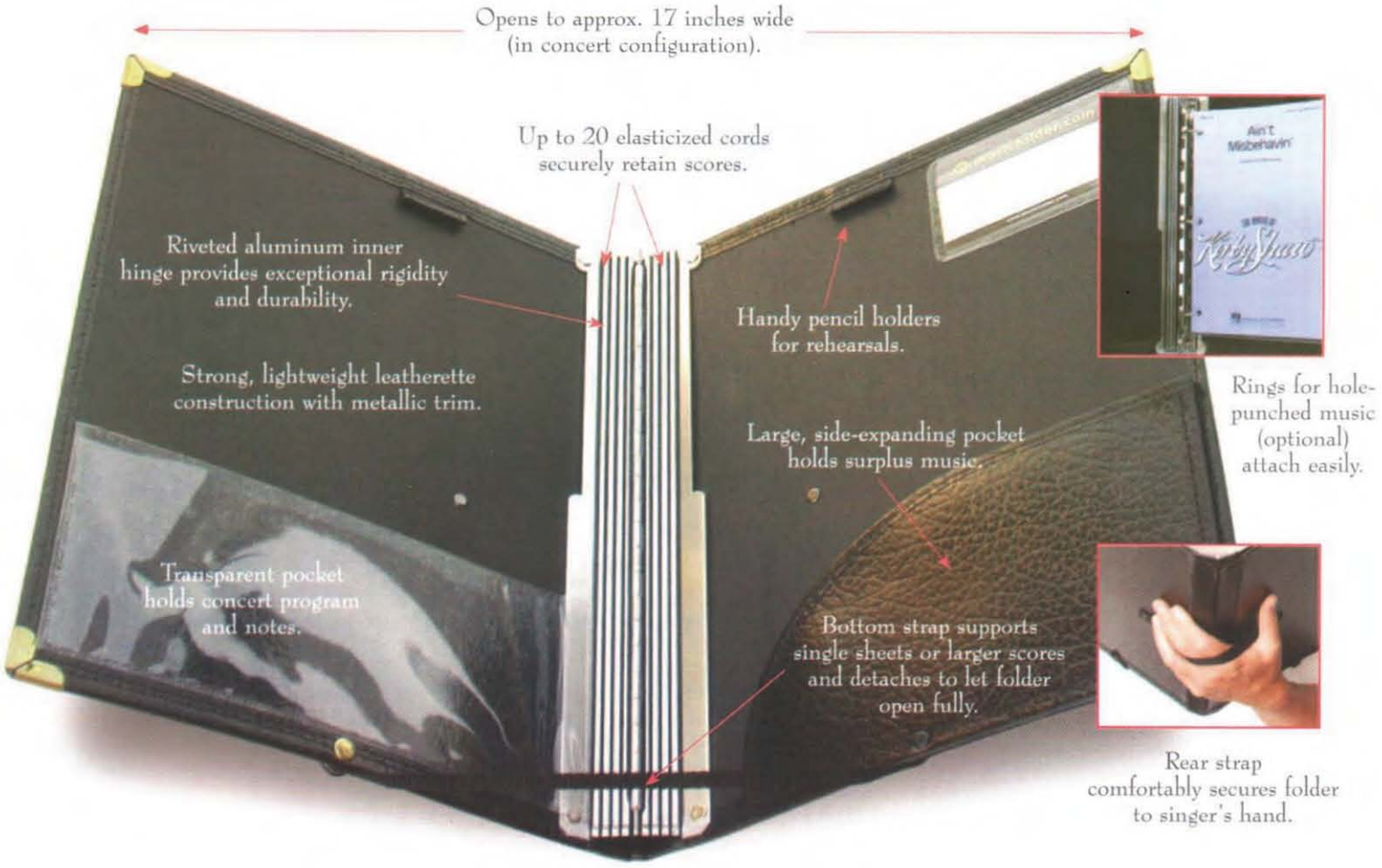
SOMETIMES IT'S GOOD TO BE NARROW-MINDED.



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Editorial

Some Thoughts concerning the Training of New Choral Directors and Leaders

When preparing this dossier on today's role of choral music in the social integration of children and young people, I thought much about who would be the people capable of taking over this task and how to contribute to the preparation of these new generations of choral leaders who will take over in the next decades.

It is not possible here to mention all the functions of choral music within different societies, but we must find ways to connect the training of leaders to the musical action in Europe, Africa, America, and Asia. As an international organisation we have important challenges for the future, one of which is to extend our network and influence to less developed countries and regions, not only chorally but also in general.

How can we help to train these leaders who will have to shoulder this work?

I would like to give you here a few of my thoughts.

Everybody is aware that the panorama of musical activity, as far as the creation process and performances are concerned, has changed considerably in the last thirty years. Communications, new technologies, film, etc. have opened extraordinary possibilities for us to be creative in a world that is becoming ever more complex and competitive, and that is sometimes difficult to understand, in order to address new artistic possibilities and audiences. But the greatest task of all is to attract children and young people to choral activities as a way to do things together and learning other values through music.

In countries with a big choral tradition there are many ways to train new generations of choral leaders and singers. In our global world, diversity is ever more evident and necessary. It is absolutely essential to open up to other ideas, cultures, and artistic and musical expressions.

A few questions might help us find new ways:

Concerning the technical aspect, there exist fundamental elements that define a choral conductor.

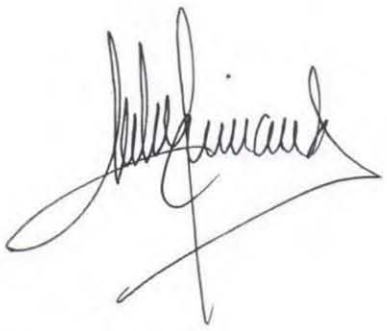
- Musical knowledge: yes, but of which music?
- Knowledge of repertoire: yes, but of which repertoire(s)?
- Knowledge of vocal technique: yes, but in order to sing what and how?

Concerning vocational and educational training, there are other questions:

- The capacity to lead? Yes, but in order to lead whom and in which social and musical context?
- The role of the choral leader and his pedagogical knowledge? Yes, but in order to teach what, how and to whom?

It is obvious that the training of choral conductors and leaders requires more and more varied and in-depth content, which we need to consider in order to meet our challenges without making concessions regarding musical excellence. I do not pretend to address all these problems here, but to tell you my concerns for the planning of new projects, meetings, and dialogue that will enable us as an international organisation to reinvent ourselves and to consolidate our action in all regions of our planet. I think that the existing structures for the training of new leaders and choral directors needs to be enriched with elements that heighten the young musicians' awareness about other ways to sing, other aims of choral singing, and the search for innovative repertoire. In doing so, we will be able to contribute efficiently to the preparation of many young people ready to work in other countries, capable of listening to other cultures, and following new paths. And they will have a multiplied effect as choral leaders: they will be able to preserve traditions and cultures, and contribute their expertise.

The task of choral music in today's society requires new approaches, and for that we need new leaders.



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Translated from the Spanish by Jutta Tagger, France ●

Dossier

Choral Music

An Effective Tool for Social Integration

Guest Editor: María Guinand

Choral Music and Social Integration
María Guinand

An African Experience: The Role of Choral Music in Society
Lupwishi Mbuyamba

Identity, Integration and Choral Activities
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Songbridge: Social Integration and Learning through Intercultural Music-Making
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Choral Music as a Social Tool: A Mix of Excellence and Extraordinary Contribution to the Community
Naomi Faran

Choral Music and Social Integration

María Guinand
IFCM Acting President
and Vice-President for
Latin America

Photo: Jutta Tegger

For those of us who practice choral music as a way of life, rather than as a profession, we extend our profession into our volunteerism, our personal relations and friendships, our knowledge of the world, in essence, our entire lives. So, it is very evident to us that the combination of the virtues and strengths of all our activities contributes to the development of true social networks and the instilling of fundamental human values in our young.

The practice of choral music is one of the few activities today where the main motivation is not money or power. The vocation, the love of music, the enthusiasm of shared achievements, the opportunity to meet new friends, the pursuit of perfection; these are the values that are shared by the majority of the professional choirs or "project" choirs.

Choirs are a bastion of liberty and fraternity with rare exception. They are without a doubt a reflection of society, where leadership, the capacity to convene and unite singers, and the ability to harmonize the voice with the will, are as fundamental as are the capability and musical know-how of the director. All these attributes are always sought by professional choirs when it is time to select a good choral director, who is almost always a true fan of choral music, and who only needs the personal satisfaction, the motivation to achieve, the pride of being a part of a successful team, the affection for like colleagues, and the occasional afternoon snack or after rehearsal gatherings.

An activity that can demonstrate through its history how these values have survived throughout time has to be a very useful tool to fortify the path of personal development in countries where the integration of the various social and economic groups is challenging.

It is with much enthusiasm that we continue this work. For the last several decades in our country, through goodwill, luck, and determination, more than 600,000 youths have benefited from our groundbreaking partnership with the Central American Bank of Development.

One of the premises of the work of our organization, the Schola Cantorum of Caracas Foundation and the Cantemus Choral Movement Foundation is "to sing and to fight," a motto that jointly with the motto "to touch and to fight" of the Youth and Children's Orchestras System of Venezuela, has given form to all efforts in Venezuela, which now after 30 years of work can show working results of great quality. Nowadays, both mottos constitute a motive of pride for our country; which, in spite of its multiple problems and failures in economic and political matters, can exhibit examples of concrete accomplishments toward the integration of all the young. Through these actions, we have come to understand that there is still much work to be done towards the integral development of our towns through the young.

Development is not an abstract concept. It is a reality with many edges. It depends on multiple activities and reflections, but especially on the leadership of the visionaries that understand with sensibility and detachment of personal interests the scope of the problems. They can reflect on questions such as: "What is behind the poverty? Exclusion? and What are the possible paths to solutions?"

In a work published a few years ago by the Catholic University Andrés Bello of Caracas, entitled Behind the Poverty; Perceptions, Beliefs and Appreciations, many aspects relating to the culture of the poverty and to their possible solutions are analyzed.

I will take the liberty to cite several passages that summarize very clearly some useful elements for our reflection.

First, where do we want to go? How does one define a modern a society? This study conceptualizes the axes on which modernity is understood:

- The belief in the ability to control our environment.
- The confidence in our society and in our institutions.
- A conglomeration of values that orient the actions toward the universal, emotional neutrality, the appraisal of our society by the performance, the specificity and the orientation toward the community.

All these elements are present in choral activity, and act as fundamental axes.

What actions should be taken to support these axes?

One path is the "formation of democratic and extensive elites with modern attitudes." These elites facilitate and expedite social change. In modern society it is very probable that the elites have had access to social benefits (not only economic) sufficiently enough so that they understand the framework for social relations in a modern society" (Juan Pedro España, op. cit.). Nevertheless, for the elites, as well as for the remainder of the individuals of the society, complying with the actual instituted framework would depend on the conditions and opportunities that the social rules impose.

Another is the change of attitudes toward life and the environment.

"The attitudes switch between one of two ways, and far from being exclusive they turn out to be complementary. They change through institutions that oblige the individuals to behave in a very specific way, or they do it through education" (idem, op. cit.).

All these factors of change form intrinsic splits in choral activity. We could elaborate even more on each one of these concepts, but the limited space of this article permits only an outline of them. This it shown by so many years of economic and political failures, that the development of a human being, and therefore of the community and country, does not depend only on economic and political factors, but fundamentally on social impulses, on collective achievements, and on the permanent reinforcement of values and personal conduct. This is a profound work at the individual level and in

...Choral Music and Social Integration

the formation of elites and new leaderships where choral music plays a unique role. In this sense, choral activity is situated like the ideal tool for the collective work and for true social integration of youths and through them their families.

I wanted to share with you three concrete examples of these achievements.

In Colombia, the chorus of Carthage formed by very poor children, belonging to the remote region of Cauca, where the majority of the inhabitants have been displaced by the guerrilla warfare, sang in the first massed concert of Los Andes Cantan at the Festival of Choruses of Bogotá. Although they are masters of percussion and dance, but they had great difficulty in tuning-up. One of the small singers, Juan, did an extremely difficult choreography, balancing a glass of water on his head while the others sang and played the drums. At the end of performance, the emotional applause touched little Juan so much that he produced a huge smile. Some time after leaving the theater I asked Juan, "How did you do this feat?" He answered, "Teacher, with a lot of practice, dedication and discipline, like they teach us in the chorus." I am sure that the next time we see them, this little one will know to tune up very well, and he will have learned another act of dexterity. I would never have been able to balance a glass of water on my head.

Another example is José, a boy from one of the poor districts of Caracas, who has been a member of one of the choirs for six years. His musical performance and personality are so brilliant that he was recently selected to be a part of the large concerts symphonic choirs directed by teachers as accomplished as Helmuth Rilling, Hervé Niquet, Simon Rattle, and Claudio Abbado in Venezuela, who recognize the artistic result of this immense social work.

But, why is this important for José? His daily life is difficult, complex, and presents innumerable difficulties that make him easy prey for the drug dealers. José has succumbed at times, but he asked to be included permanently as a way to save himself. Could this be the only way out for José? Perhaps.

Another beautiful story is that of Edicson Ruiz, the youngest baŝs player of the Philharmonic of Berlin. Edicson was trained in the San Augustine Youth Orchestra. Originating from a very industrious and humble family, his mother, a cabdriver, encouraged him to become a part of this movement. Edicson won the contest in Berlin two years ago, of his own merit, his talent, and his deep sensibility. Today Edicson is an example, a true paradigm.

These three examples fill us with hope and strength to continue sowing lofty human values through choral music. Is this perhaps the most important mission that we can undertake in this difficult moment of our history?

(E-mail: maria_guinand@yahoo.com)

Translated from the Spanish by Charla Henry, USA ●

An African Experience

The Role of Choral Music in Society

Lupwishi Mbuyamba
IFCM Vice-President for Africa

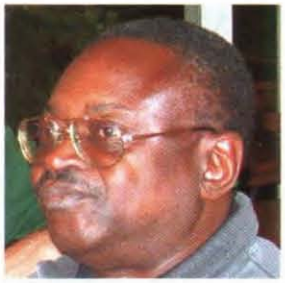

Photo: Julia Tappin

For a very long time, song has accompanied and set the rhythm of the lives of the African peoples, not only as a part of their pleasure and for their leisure time, but as an essential element, intrinsic to the life of societies, in the basic stages of the development of an individual, today as yesterday.

In Traditional Life

Yesterday, prior to the encounter of the African cultures with the Western and Eastern civilizations, as today in the traditional villages, the major stages of life were celebrated with the use of choral ensembles that sang and danced, heightening the message of the event of the day. This might have been the birth of special children, the bampamba, or of twins, the mapasa. Choruses of women, who carried the child, offered it to the ancestors, predicting what awaited him or her in life and warning the people who surrounded him or her of the message that this appearance bore for the community.

It is the same with the cortège of women, which, in the procession, leads the young bride to her in-laws. Of course, it bears the gifts and offerings, but it also sings and dances and proclaims the virtues of marriage while giving to the young married couple advice useful for life together.

If the village is attacked and the warriors, guided by a chorus leader, gather together, and armed to the hilt, arrange themselves in battle formation, they intone war chants that mobilize them and sustain their courage and endurance to face the enemy and save the country in danger. We were thus able, at the time of the wars of liberation in southern Africa, to record the choruses and marches that the *Chemurenga* of Rhodesia, today Zimbabwe, passed down to the current generations.

The same could be said for the funeral rites, where choruses of women excel in the poetry of this type to the degree of creating classics in several linguistic and cultural communities.

After all, choruses and choral singing in traditional African society were, and still are a powerful element, unavoidable in the celebration of the great events of the life of societies. This is true to the degree that the younger generations, raised and maturing today in a multicultural context and witnessing these events in urban settings, do not hesitate to equip themselves with recorders and cameras to capture these uses, and in their turn to enter the school of tradition, always perceived as the guardian of authenticity.

In Modern Life

Choral singing today in the African cities is generally mixed in with religious singing, church singing, because it is so intimately linked to the service, to the rites. But make no mistake, religious choirs are giving more and more concerts, spiritual of course, but almost always with a repertory completed with songs drawn from folklore. And it is there that the message of these choirs is more greatly conveyed to the crowds and to the audience.

Thus, in the final days of Apartheid, the *Mass Choir Festival*, organized by the newspaper *Sowetan* every year in September beginning in the 1990s and held in the Arena Stadium in Johannesburg, gathered together a majority of Black choirs and a minority of choirs of White singers under the direction of a Black director and a White orchestra conductor. This initiative met with a success such that the abolition of Apartheid in 1994 granted to this festival its title of nobility and confirmed choral singing as a privileged place for culture, encounters, and harmony.

Later in 2004 in Mozambique, we saw the *Majescoral*, a professional choir, leave the day after a retreat in the suburbs of the capital, on a systematic campaign to fight poverty in rural areas, organizing concerts for the unfortunate and the sick, and giving the proceeds of the concerts to the associations of the most deprived, contributing in this manner to the mitigation of the absolute poverty that strikes these populations.

Examples abound: the Salvation Army, for example, which in Angola and the Congo, in the fever pitch of the Christmas holidays, gives concerts for the sick in hospitals and the condemned in prisons, giving thus a balm to the hearts of the wounded.

So many concerts are organized almost everywhere in the furrows of the countryside for the fight against AIDS! So many concerts are organized simultaneously in countries at war to promote peace and reconciliation!

Decidedly, choral singing holds a unique power over the destiny of the peoples of these nations. It must, knowing this, define for itself a promotional strategy that gives it this visibility for everyone.

Is this perhaps one of the missions of the International Federation for Choral Music, to emphasize this gift by occasionally bringing to the current international debates about the richness of the diversity of artistic expression, arguments for the recognition of the power of ensemble singing: liberating power, uniting power, creative power?

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Translated from the French by Dr. Marvin Ward, USA ●

Identity, Integration and Choral Activities

André de Quadros
Conductor

Photo: André de Quadros

People join choirs for many different reasons, and choirs in themselves fulfill a variety of needs. The many studies of the extra-musical role of choirs point to the following: that choirs embody a high level of integration within them, between them and society at large, and that choirs provide a vehicle for group identity formation.

Integration and identity are interconnected and interdependent. Much has been written and said about social integration since Durkheim (1897), the father of modern sociology, first used the term in his seminal work at the end of the nineteenth century. He described social integration as the level of attachment which individuals have to a group.

Choirs of this century are almost all in societies which are increasingly heterogeneous and diverse. Western post-industrial societies affected by large-scale migration causing increasing ethnic diversity and changing values have seen the increasing diversity of types of choirs. With migration, the breakdown of traditional values, and social institutions, societies are becoming more fragmented. Choirs in such societies can play a role in reinforcing ethnic, political and cultural individuality.

The societal role in which choirs function varies widely between societies and cultures, and a brief article such as this cannot address the breadth of this topic. Nevertheless, different types of social integration are possible within choral activity: integration within a group, integration within a profession or occupational group, integration within a demographic or religious minority and so on.

Chorus America's extensive study into choral activity is informative not only for the USA, but, by extension, to other societies as well. It found that "Choral singing – because of its emotional content, discipline, and its requirement for personal interpretation and communication – plays an extraordinary role in an education system that seeks to benefit both the individual and society." (Chorus America 2003, 4) One of its seven findings stated: "Choral singers help build strong communities and bridge social gaps". (Ibid, v)

The following diverse examples may serve to illustrate some of these issues. In 1992, at a major international choral festival in Melbourne, Australia, choral musicians were astonished at the high number of choirs representing ethnic minorities: choirs from Lithuanian, Greek, Italian, Welsh, Balkan communities to mention only a few. This is typical of immigrant societies such as the USA and Western European nations. Thus, in ethnically diverse Western-style societies, choirs provide the means for ethnic and religious identity. In societies which suffer from political or religious repression such as Indonesia did in the time of Suharto, or the Baltic countries before the fall of the Soviet Union, choirs are a focal point for culturally integrative activity. In Indonesia, the world's largest Islamic nation state, years of dictatorship effectively prevented the equality of both religious observance and of certain ethnic minorities such as the Chinese. The Christian community which is predominantly Chinese has a high level of religious integration with the result that the Indonesian choral movement is almost exclusively Christian. The Baltic countries saw choral activity as a means of political resistance to Russian Soviet domination, of linguistic and cultural protection and of unity.

The search by minority groups for identity is inevitable in a time of social diversity and values fragmentation. Societies which are more homogeneous such as the Baltic countries do not have the need for choirs which express and form minority identity. But, in America, the emergence and continuing success of gay and lesbian choirs, ethnic choirs, feminist choirs, etc speak to this growing need and to the fulfilling of a sense of belonging which is an inevitable benefit.

In a century where globalisation affects all aspects of our lives, international festivals, recordings, the internet, the relative ease of travel and electronic communication, the sharing of repertoire etc. has generated a new type of integration (Mundy, 2001). Choirs, their conductors and choral composers are increasingly able to see themselves as part of a worldwide movement, to identify with choral musicians from all over the world engaged in similar activities and to be integrated into a choral culture. Choral music is truly emerging as a global means of musical participation.

The 1995 World Summit for Social Development identifying integration as a priority area, encouraged member nations to take steps in:

> "promoting social integration by fostering societies that are stable, safe and just and that are based on … non-discrimination, tolerance, respect for diversity, equality of opportunity, solidarity, security, and participation of all people…"

Chorus America's research indicates that choirs can build strong communities. Therefore, choirs have an increasingly important role to play in the creation of an integrated, safe and peaceful world.

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Songbridge

Social Integration and Learning through Intercultural Music-Making

Susan Knight
Founder and
Artistic Director
of the New Foundland
Symphony Youth Choir

Photo: Susan Knight

Introduction

A relatively recent phenomenon, Songbridge is known principally as an international choral project for youth hallmarked by musical excellence and the creation of new compositions in a shared global context. Those lucky enough to have heard, participated in or organized a Songbridge can attest to the success of those inherent components in this rather remarkable concept. Perhaps less well-known is the value of social and cultural learning intrinsically imbedded in this innovative experience. It is the element of social development in an inter-cultural setting which is the focus of this article.

Background

Songbridge was founded in 1999 by choral music icon Professor Erkki Pohjola of Finland, founder and conductor of the Tapiola Choir.

- Its philosophy is based on a belief in both the intrinsic and exponential value of leading youth choirs and choral composers from around the world making music in a non-competitive atmosphere with individually commissioned works on themes of peace and social justice.
- Its process entails young singers from different countries converging for a week to live, work and play together in community, learning about each others' cultures and music, developing friendships and mutual respect, and after a period of intense rehearsal, bring to joint performance their newly commissioned works from each of the cultures represented in the Songbridge.
- Its purpose is to positively affect the understanding, awareness and musicianship of all involved - from chorister to composer to audience member.

How the Songbridge experience attempts to achieve this purpose will be explored through the concepts of growth, community and artistry.

Encouraging Growth

Before examining the growth potential of several choirs working collectively, one has to look at the social and cultural dynamic represented in a single choir. Any choir of any age is an extraordinary human entity. It is a fluid intersection of the individual and the collective in the context of an ongoing creative agency. Therefore, *growth* in a choral context must encompass all these elements. Let's look first at the generic nature of any youthful choir.

The common bond of these young people is usually a love of singing, and through their collective effort, they create something bigger than themselves, and yet composite of all of them.

> "It's where ordinary people join together to become one extraordinary being where we can all excel and belong."

Yet these groups are often comprised of mixed gender, age, level of musical development, personality, family background etc. Even in a fairly homogenous society, there will be a range of social and cultural elements at play within any ensemble. Although they share the common bond of music, these ensembles don't operate as some pre-determined social or cultural fortress. As Freire points out, the forces from other spheres walk through the school doors with the students.[1] They are agents of their own cultural production, expressed through dress, music, lifestyle, language, etc. The kind of culture that will evolve in the ensemble depends on the atmosphere that permeates the setting – the purpose, implicit or explicit, for the group's existence, the style of leadership, the degree of the inclusion/exclusion of their voices in decision-making, and a host of other factors.

> "You truly find yourself in choir. You can be yourself around friends and grow together. We are a family, and we all work together."

The very nature of choral singing makes demands on people to understand each other. While the experience of singing together may produce much satisfaction – even joy – it also requires that people acknowledge and accommodate the other people with whom they are singing. The philosophy of any choir, the degree to which its members have a "voice" in the organization, the atmosphere created in rehearsal, and many other factors all contribute to the identity and inter-active awareness and sensibility that develop in and amongst members of the group.

> "It is being a part of a musical family where you are supported and understood. It is a place to grow and learn"

Songbridge in Espoo, Finland, 2002 (Ph: D. Rabus)

Developing Community

When Songbridge choirs converge, they are usually from diverse cultures, with different symbol systems as well as languages. So, the creation of community amongst them represents at once the biggest aim and challenge, and potentially, the biggest achievement. The primary goal is to create the setting, the context in which the humanity, the learning and the expressing can freely and deliberately flourish.

A community is not a tidy thing, with a unified set of patterns[2] on which everyone is agreed in order to best get along. It is a living place for the tangled web that our humanity is from day to day[3]. A challenge within our own cultures, it is all the more so in an inter-cultural setting like Songbridge. A way must be found to create a successful and open means of being together, which can be relied on in figuring out the way forward. Concentrating on elements that utilize the similarities and celebrate the differences is a key to the success.

> "Living with someone allows for a certain intimacy, respect and insight into an otherwise untouched spectrum of human life."
>
> "The ability to live so close to a culture so different from my own and interact on a day-to-day basis made it impossible not to make friends and admire different lifestyles."

Young people are extraordinarily powerful, insightful and able. Building a communal trust with them, sharing a clear understanding of the foundational principles of the Songbridge community, providing true leadership opportunities and offering easily accessed mechanisms whereby they may work in concert with their conductors/composers and other adults (administrators, chaperons, etc) to shape their community not only enhances their learning, but can mark their life for the future. As a form of lived democracy, of relocated and distributed power, the sharing of the process of building community is one of its strongest learning mechanisms, opening the possibilities for empowerment and transformation.

> "Continual close contact provides one with the platform to learn about and adjust to specific cultural and individual differences."

Giroux[4] tells us that not only does such a setting provide the conditions for students to become agents in their own learning process; it also provides the basis for collective learning, civic action and ethical responsibility. It also brings to consciousness their awareness of the social and cultural elements of their lives individually and together, and the inextricable nature of these in the making of their music. They are not just crossing the borders of each other's cultures, but are actually blurring those boundaries. They are learning to think relationally, and to live in all these places openly, freely and responsibly. Songbridge, as a social and cultural event, helped encourage in them a real appreciation of cultural difference rather than "falling into the trap of merely romanticizing the experience of Otherness."[5]

> "Everyone accepted you and your opinions were always encouraged."

Creating Artistry

Songbridge attempts to create true artistry, and therefore, it is helpful here to reflect on what art may really be. Art, says Clar Doyle, exists in part to help people speak for themselves. It is not an escape from daily living, but a means to place understanding and control within that reality.[6] Greene comments that Art in its various forms has the audacity to challenge attitudes and institutions within society.[7]

The artistic aim of Songbridge goes beyond performance and means to enter that fluid realm where high artistry melts into expressed life, where the young musicians are vehicles of communicating and lifting a glimpse of humanity to that rare point of profundity that only art can create, deeply affecting the minds and hearts of all involved.

Conclusion

Songbridge as a concept offers a new and intensive model in social integration, with choral music being the medium and inter-cultural experience being the context. It attempts to create bonds as well as build bridges, not only between young musicians of different cultures, but also amongst their ideas, their energy and their commitment. It immerses them for a week in an empathic experience that, beyond improving their musicianship, offers them opportunities for new ways of thinking, acting and feeling, both in their own communities and as global citizens in a world that is much in need of understanding and compassion. The social and cultural thrust of Songbridge provides young people with both the challenge and the facility to embrace an inclusive, inter-dependent and empowering way of being alive and active in the world.

...Songbridge: Social Integration and Learning through Intercultural Music-Making

Notes

1 Paulo Freire, The Politics of Education, (New York: Continuum, 1985), 6.
2 Richard A. Quantz and Terence W. O'Connor, "Writing Critical Ethnography: Dialogue, Multivoicedness and Carnival in Cultural Texts," Educational Theory 38, no.1 (Winter 1988): 95-109.
3 Clar Doyle, Raising Curtains on Education: Drama as a Site for Critical Pedagogy, (Westport, CT: Bergin and Garvey, 1993), 5.
4 Henry A. Giroux, Pedagogy and the Politics of Hope: Theory, Culture and Schooling, (Oxford: Westview Press, 1997), 267.
5 Ibid., 267
6 See Doyle, note 3 above, 28
7 Maxine Greene, "Breaking Through the Ordinary: The Arts and Future Possibility," Journal of Education 162, no.3 (Summer 1980): 8-26.

N.B. Quoted reflections are from choristers of the Newfoundland Symphony Youth Choir who participated in the Songbridge of the World Symposium of Children's' Choirs at Vancouver, Canada in March 2001 (participating choirs from Japan, Israel, South Africa and Canada).

Susan Knight *is the Founder and Artistic Director of the Newfoundland Symphony Youth Choir of St. John's, Newfoundland. She is also the Founder and Artistic Co-Director of Festival 500, a choral festival inaugurated in 1997. She holds a specialist diploma in the Orff-Schulwerk, a Master of Arts in Music Education and is currently a doctoral candidate at the University of London, England. She currently serves on the national board of Chorus America and the Artistic Committee of the Songbridge Commission of IFCM. Susan Knight was recently awarded membership in the Order of Canada, Canada's highest civilian honor.*
(E-mail: smknight@nf.sympatico.ca) ●

Songbridge in Espoo, Finland, 2002 (Photo: D. Rabus)

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Choral Music as a Social Tool

A Mix of Excellence and Extraordinary Contribution to the Community

Naomi Faran
Choral conductor, Israel

Photo: Naomi Faran

The Israeli Center for Vocal Music
Founded by Moran Choir
Beit-Yizhak, Emek Hefer, Israel

The primary goal of the **Israeli Center for Vocal Music** in Beit Yitzhak, Emek Hefer, is to **encourage excellence as a basis for incorporating underprivileged communities into mainstream society.**

In the vocal center, artistic choirs at the highest professional level and special choirs for children with special needs, youth at risk and children with cancer are operating working together under one roof. This unique and extraordinary cooperation between choirs has amazing results.

The joint artistic experience opens hearts and souls and enables closeness, listening, sensitivity and patience, as well as acceptance of others just the way they are. **Children and youngsters** fulfil this vision in the most genuine way of all.

The Moran Choir (Photo: N. Faran)

The Activities

The artistic Moran choirs have exceptional musical qualities that stem from an in-depth musical education, combining voice training, instrumental training, general music appreciation, movement and drama. The choirs have 250 members from the age of five. There are two young children's choirs, a children's representative choir and a graduate chamber ensemble.

The Moran choir performs original works by the best of Israeli composers, has concerts with the leading orchestras in Israel and performs frequently on the top stages around the country. It frequently takes part in state functions, performs for international delegations and participates in festivals, competitions and workshops around the world.

In addition, each choir has its own "special choir" of children at risk and children with special needs, where they sing as an independent choir and together with Moran Choir teams. Each choir develops separate musical activities that best suit its needs.

The Blend

In additional to their normal activities, the children from the Moran artistic choirs are divided into teams and meet on a regular basis for shared activities and singing with the special choirs.

The Result

The joint activities "open a window" for special-needs children enable them to join the society of normal children. Singing is a lever which brings them closer and helps us encourage and accept them exactly as they are.

Excellence is a lever which assists the community, and community integration is a lever to excellence.

The bond between the different children is immediate, and natural, and needs no guidance or stimulant and is rewarding for both sides. When children with have cancer, earning one smile from a sick child is worth more than a thousand words. This is the fourth year now that this special activity has taken place in Moshav Beit Yizhak-Emek Hefer, Israel.

The Moran choirs endeavour to develop artistic excellence at the highest level, whilst simultaneously working with the special choirs, children at risk, children with special needs and children with cancer. The inclusion of the exceptional and the different as an integral part of normal society is achieved through singing. The development of cultural and artistic excellence serves as a means to achieve this goal.

Women Singing for Peace (Photo: N. Faran)

We believe that it is our mission to assimilate singing culture into our lives in order to attain inner peace and to nurture greater social sensibility and a more caring society willing to contribute to the betterment of all.

Naomi Faran is the founder of the Moran Choir and its conductor and musical director. In 2002 she initiated and founded the Israeli Vocal Centrer in Beit-Yitzhak which holds workshops and master classes for young singers throughout the year and is supported by the Israeli Ministry of Culture.

(E-mail: moranchr@netvision.net.il) ●

IFCM News

International Federation for Choral Music

IFCM

In Brief: Extracts from the IFCM Online News Billboard for Board and Members
Jean-Claude Wilkens

The New Cantemus Series
Marian Dolan

In Brief

Extracts from the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens
IFCM Secretary General

Photo Jutta Tagger

Reminder

The **IFCM General Assembly**
will take place on Sunday 31 July and
Monday 1 August 2005
at the Kyoto Convention Center.

Songbridge projects

The next Songbridge will take place in Hong Kong in July 2005, as announced. A "Middle East Songbridge" will take place in Turkey, organized by Pinar Alpaï, within the framework of the Ankara Festival, April 18-23, 2006. For this very special and symbolic Songbridge, suggested choirs are:

- From Israel: the Arab choir "Sawa" from Shefar'am, conductor Rahib Haddad, and the "Efroni" Choir, conductor Maya Shavit.
- From Palestine: a children's choir from East Jerusalem, conductor Hania Suddah-Sabbara.
- From Jordan: a youth choir , conductor Shireen Abu-Hadder
- From Turkey: a choir to be determined.

ICCM received two other requests for the guidelines, one from the Coastal Sound International Choral Festival in Vancouver (Donna Otto, Artistic director), the second from the Europäisches Jugendchorfestival Basel in Switzerland.

For more information, please contact: iccm@ifcm.net

News from Congo

The following projects are being planned in Kinshasa, initiated by the Choral Federation of Congo in cooperation with IFCM and A Coeur Joie International:

- Conducting workshop, end of September 2005
- Singing workshop, in December 2005
- Musica session, in January 2006

The World Youth Choir in Israel

As announced, the summer session of the World Youth Choir will take place in Israel. The choir will be hosted in the Ramat Rachel Hotel (www.ramatrachel.co.il) a tourist, meeting, and sports centre located at the Ramat Rachel kibbutz about 20' from Jerusalem's old city. During the tour, the choir will be accommodated at the Mizra Kibbutz Country Lodging located 15' from Nazareth in beautiful countryside where the singers will be able to experience the real kibbutzim life. The session will take place from 4 July to 24 July. Concerts will be held in Jerusalem (Beit Govrin Caves), at the Tel Aviv Museum (Recanatti Hall), in Beit Shean (Kimaron Hall), Nazareth (Don Bosco Church) and the Kfar Blum Concert Hall.

Women Singing for Peace – When two Powers meet (20-27 Feb 2005)

"Singing can be used to empower social goals and this time it was used to create a bridge for cultural and national exchanges." This special project offered meeting points between young people of different backgrounds to establish common ground towards a dialogue and conflict resolution. The project became possible thanks to the collaboration between the Israeli Center for Vocal Music and the Moran Choir, and Topaz, the International Association for the Advancement and Empowerment of Children and Young People. It was sponsored by the European Union and supported by the Israeli Ministry of Foreign Affairs. The countries that took part in the project were Israel, Turkey, France and Slovenia. Each country was represented by four singers, from a leading choir, and their conductor. The Israeli group had both Jewish and Arab singers.

For more information, please contact Naomi Faran at moranchr@netvision.net.il

Asia Pacific Summit in Kyoto

The Asia Pacific Regional Secretariat of IFCM will organise a second meeting of the Asia Pacific Choral Summit in Kyoto during the World Symposium. Date and venue: July 28 from 17:00 to 18:30 at the Kyoto International Conference Centre.

Should you be interested in this activity, please contact the IFCM Asia Pacific secretariat: visitkoreayear@lycos.co.kr

Nadine Robin

Nadine Robin, assistant to the IFCM Secretary General, is back at work at the secretariat of IFCM, after a sabbatical year in the USA. You can reach her at nrobin@ifcm.net. She will take care of administrative matters, membership, ICB calendars of events, advertising, etc.

Participate in SOUL 2005/2006

What is SOUL? The mission of Singers of United Lands ("SOUL") is to foster and develop international relationships through the powerful medium of vocal music. SOUL will fulfil this mission by forming a four-voice vocal ensemble team of singers ("SOUL Team") to travel together for approximately eight months (September 2005 through April 2006) throughout the U.S.A. The goal is to have each of the singers come from a different country of the world, each one representing a different culture, country and national identity.

For more information, please contact Marcus J. LaPratt at: soulands@hotmail.com - www.singersofunitedlands.org

For more recent information please go to www.ifcm.net and log in.

The New Cantemus Series

Marian Dolan
Secretary of the
IFCM Multicultural & Ethnic
Commission

Photo: Marian Dolan

CANTEMUS
IFCM Choral Series

IFCM's choral publishing project Cantemus, is alive and well with a new look, a new format, and a new invitation for you.

All new Cantemus pieces will be available as individual scores. This will allow for more frequent publishing in a wider variety of voicings. Each Cantemus score will also contain an "Interpretive Resources" section with information on the composer, poet, genesis and premiere of the score, cultural elements, style and interpretive information, and various language guides. Our new publisher is earthsongs, a company widely regarded as a leader in the publication of international choral scores (www.earthsongsmus.com).

IFCM members are heartily encouraged to submit scores for review. We also welcome direct submission from composers. For complete information on score submission please visit the publication website (www.madolu.com/ifcm/cantemus.html).

Score Submission
www.madolu.com/ifcm/cantemus.html

Publisher / Purchase of Scores
www.earthsongsmus.com

The review process for Cantemus includes IFCM members. A small group reviews submitted scores and makes recommendations to the editors and publisher. If you are interested in participating as a reviewer, please contact the editors.

Late last summer, approximately 70 scores from 22 countries were submitted for review and possible inclusion in the first set of Cantemus octavos. From the recommended scores, four are now contracted and will be available in time for the Kyoto Symposium. The remaining scores (Japan, Estonia, Latin America and the Caribbean) are in various stages of copyright clearance and/or contracting and, hopefully, will be available later this year.

The newest Cantemus scores are:

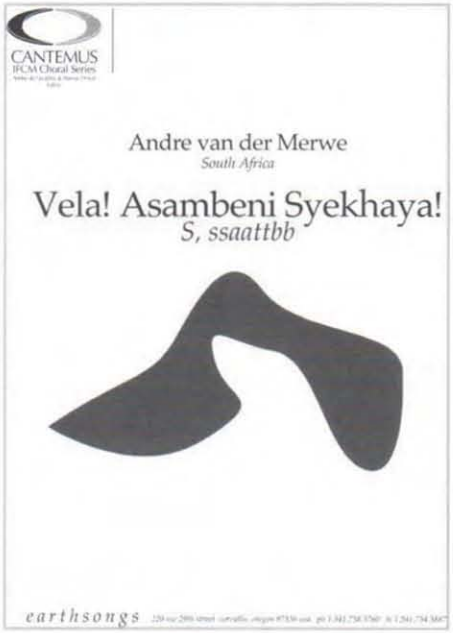
- **Vytautas Miskinis** - Lithuania "Kyrie" from *Missa Brevis* (satb divisi)
- **André van der Merwe** - South Africa *Vela! Asambeni Siyekhaya!* (ssaattbb; SS soli)
- **Eskil Hemberg** - Sweden "Gloria" and "Agnus Dei" from *Fredsmässa för ett Nytt Millennium / Freedom Mass for a New Millenium* (satb)
- **Tony Leach** - USA "Walk Together Children" (satb, piano) - sung by the World Youth Choir, summer 2004.

Announcements of new Cantemus scores will appear in future ICB issues.

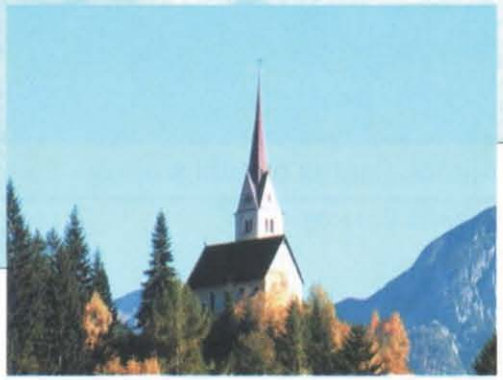
For further information

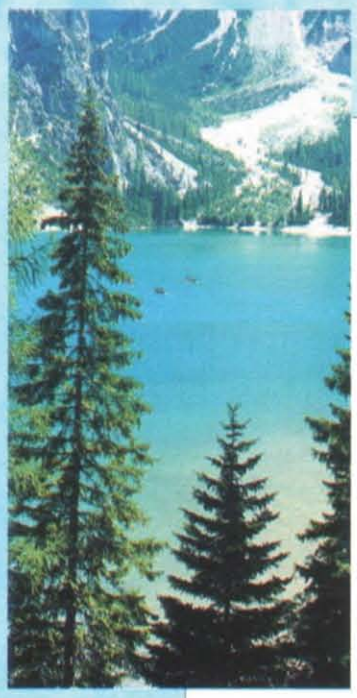
General Editors

- **Prof. André de Quadros** - Chair, IFCM Multicultural & Ethnic Commission - Tel: +1-617-353-3357 E-mail: adq@bu.edu
- **Dr. Marian Dolan** - Secretary, IFCM Multicultural & Ethnic Commission - Tel: +1-239-248-7511 E-mail: mdolan@aya.yale.edu or madolu@hotmail.com



Sample cover for the new Cantemus series as designed by publisher Earthsongs





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International Federation for Choral Music

7th World Symposium on Choral Music in Kyoto, Japan

July 27 - August 3, 2005

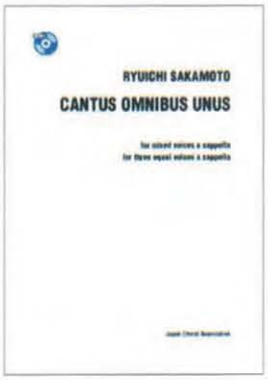
Cantus populi, cantus mundi. Cantus omnibus unus.

Songs of the people, songs of the world. One song unto all.

THE THEME SONG "CANTUS OMNIBUS UNUS"

Ryuichi Sakamoto, internationally known musician, has composed the theme song for the Symposium in Kyoto. This was announced at a press conference at the Japan Press Center in Tokyo on March 24, 2005. The song is based on the Latin text, also the theme for the 7th World Symposium, "Cantus populi, cantus mundi. Cantus omnibus unus.", and is composed as a pure and solemn music. Sakamoto sent his message to the conference: "I attempted to harmonize modernity and something universal in this piece, hoping for many different people in many different countries to sing the song. Hoping this song will last, and be liked by many people. Also wishing the Symposium will give grace to the Kyoto Protocol."

The Japan Choral Association has published the score and also a score with CD, available from April 1, 2005. You may purchase this online at the Pana Musica website, http://www.panamusica.co.jp/index-e.html. The score includes versions for mixed voices *a cappella* and three equal voices *a cappella*



ACADEMIC CREDIT AND NON-ACADEMIC CREDIT OPTIONS - University of St. Thomas, Minnesota USA

Participants at the 7th World Symposium on Choral Music may select academic credit or non-academic credit to validate their participation. Those participants attending the symposium for purposes of professional development are encouraged to find out their employer's requirements for advancement: graduate credit or non-academic credit - Continuing Education Units (CEU) - before attending the conference so they will know how to register at http://www.jcanet.or.jp/wscm/
or http://www.stthomas.edu/musiced/.

AN INVITED CHOIR FROM AFRICA

La Grace, mixed choir from DR Congo - Africa, has replaced the African Children's Choir.

THE PROGRAM OF CLOSING GALA CONCERT

The program of Closing gala concert on August 3 is partly changed as follows:
Toshiro Mayuzumi: NIRVANA SYMPHONY
Johannes Brahms: SCHICKSALSLIED (SONG OF DESTINY), op.54
Felix Mendelssohn: DER 42. PSALM, op.42
Conductors: Naoto Otomo, Japan and Frieder Bernius, Germany
Orchestra: Kyoto Symphony Orchestra
Choirs: Choeur Joyeux, Naniwa Choraliers, BBC Singers et al.

ADDITIONAL EVENTS FRINGE THE SYMPOSIUM

Community Concerts

These concerts have been designed to provide a place to deepen exchange between choral groups invited from around the world and Japanese choral groups including local residents. The concerts will be held in public venues in Kyoto and its environs over six days from July 28 through August 2.

JCA *KODOMO* (children) Chorus Festival 2005

The Japan Choral Association holds the Junior Chorus Festival for children's choirs every summer. It usually comprises of the Ateliers for children and the Festival concert. The Festival in 2005 will tie up with the 7th World Symposium on Choral Music and create a stage together with children's choirs from the world. The concert will be on Sunday afternoon, July 31.

JCA *Okasan* (Mothers) Chorus Concert

The Mothers Choruses are popular, flourishing and strongly active in Japan. The Japan Choral Association would like to offer a glimpse of this unique activity to the world. The concert will be on Sunday evening, July 31.

7th World Symposium on Choral Music
c/o Japan Choral Association, Yaginuma bldg. 6F, 1-5-8 Ebisu, Shibuya-ku, Tokyo 150-0013, Japan
E-mail: ws7@jcanet.or.jp Fax: +81-3-5421-7151 www.jcanet.or.jp/wscm

Let's start learning Japanese No.5 —— Mineichi Kamino

Master the minimum Japanese necessary to have a pleasant and safe time in Japan. This is the final lesson in the series.

Kyoto, the site of the 7th World Symposium on Choral Music, was the capital of Japan for an extended period starting in the eighth century. The city is laid out in a grid pattern, but it is a large city, so you may get lost.

If you get lost, you can ask a passerby, "*Michi ni mayoimashita. Koko wa doko desu ka?* [I've lost my way; can you tell me where I am?]" "*Kono chizu de ima no ichi wo oshiete kudasai* [Please show me on this map where I am]," or "*Chizu wo kaite itadakemasu ka?* [Would you draw me a map please?]"

The surest way to get help is to ask, "*Kōban wa doko desu ka?* [Where is the nearest police box]," where you will find a police officer who will kindly assist you.

When asking the location of something, you can use the simple sentence structure, "*X wa doko desu ka?* [Where is X?]" For example, if you want to ask where a certain station is, you would say, "*X Eki wa doko desu ka?* [Where is X Station?]" Let's look at several examples of common locations or things you might look for.

"*Chikatetsu* [subway]," "*basu tei* [bus stop]," "*kippu uriba* [ticket counter]," "*takushii noriba* [taxi stand]," "*hoteru* [hotel]," "*kōshū denwa* [pay phone]," "*konsāto hōru* [concert hall]," "*uketsuke* [reception area]" ...

Also, when you ride the subway or bus, you can use the sentence structure, "*Kono chikatetsu/basu wa X ni ikimasu ka?* [Does this subway/bus go to X?]" You can ask, "*Kono densha wa Kokusai-kaikan Eki ni ikimasu ka?* [Does this train go to the International Conference Hall Station?]", or if you are going to the Kyoto Concert Hall, "*Kono densha wa Kitayama Eki ni ikimasu ka?* [Does this train go to Kitayama Station (the station closest to the concert hall)?]"

After the concert, if you talk to some of the Japanese audience members by saying things such as "*Subarashii ensō deshita* [It was a wonderful performance]," "*Kyōto ni kita kai ga atta* [I am very glad I came to Kyoto]," and "*Nobiyaka na utagoe de kangeki shita* [The flowing singing moved me]," you may receive a response in broken English.

On the way home from the concert, many people stop in at a restaurant or *izakaya* pub for a quick bite to eat. At such times, Japanese businessmen might say "*Toriaezu biiru* [I'll start with a beer]" or order "*nama biiru* [draft beer]" and will make a toast, saying "*Kanpai!*" They often snack on *edamame* [soy beans] and *hiya-yakko* [chilled tofu] while deciding what to have for the main course.

The topic of discussion will likely be the concert that everyone just attended. Here are some terms in Japanese relating to choral music.

shikisha [conductor], *sakkyokuka* [composer], *gasshō ongaku* [choral music], *josei gasshōdan* [female choir], *dansei gasshōdan* [male choir], *konsei gasshōdan* [mixed choir], *jidō gasshōdan* [children's choir], *ontei* [interval], *rizumu* [rhythm], *waon* [chord], *onkai* [scale], *zen'on onkai* [whole-tone scale], *han'on onkai* [chromatic scale], *go'on onkai* [pentatonic scale], *kyōkai senpō* [church modes], *sezoku ongaku* [secular music], *gendai ongaku* [contemporary music], *min'yō* [folk song], *dōyō* [children's song]...

At the end of the evening, everyone may conduct a traditional custom of clapping in unison.

Coffee Break

From summer through autumn, Japanese people traditionally enjoy the sound of chirping insects. It is said that in Europe and America, the sound of insects is no more than noise, but in Japan there are unique expressions to describe the sounds made by different insects. Cicadas, for example, are said to make the sound "min, min min," while crickets chirp "rii rii" and grasshoppers go "chongisu." Meanwhile, pine crickets chirp "chinchirorin."

There are many instances of song lyrics and haiku dealing with the sounds made by insects. There is a song called "*Mushi no Koe* [The Insects Are Singing]" that is learned in elementary school. The first verse is:

Are matsumushi ga naite iru [Listen, a pine cricket is chirping]
Chinchiro chinchiro chinchirorin
Are suzumushi mo naki dashita [A bell cricket has also started singing]
Rinrin rinrin rinrin
Aki no yonaga wo naki toosu [The insects chirp on a long autumn night]
Aa omoshiroi mushi no koe [They are so interesting to listen to]

Matsuo Basho, Japan's most famous haiku poet, wrote the following haiku:

Shizukesa ya
Iwa ni shimiiru
Semi no koe
[What silence!
The voice of the cicada
Penetrates the rocks]

Photo courtesy of the Kyoto Convention Bureau

Events for listening to the sound of chirping insects known variously as the "Concert of Insects" and the "Evening of Insect Chorus" and the many Internet sites with insect sounds show the extent that insects are a common presence in the lives of the Japanese people.

Choral World News

Congo: Birth of a Choral Federation
Thierry Thiébaut

Polyfollia: A New Showcase and International Market for Choral Music
Jacques Vanherle

2005 World Children's Choir Festival, Hong Kong
Leon Shiu-wai Tong

Congo: Birth of a Choral Federation

Thierry Thiébaut
Executive Director,
A Coeur Joie France

Photo: A Coeur Joie France

Kinshasa, francophone capital of the eight million inhabitants of the Democratic Republic of Congo, is a singing town, in proportions that many cities could envy. Without precise statistics available, the number of existing choral groups can be estimated to be around 2000. The majority of the groups have a denominational background, divided principally among practicing Protestants, Catholics, and Kimbanguists. It was at the time of an exploratory mission in September 2004 that Jean-Claude Wilkens, Secretary General of the International Federation for Choral Music (IFCM), organized a training session for choir directors, a choral workshop and a presentation by Musica International's bank in January 2005. Noël Minet (President of A Cœur Joie International), Thierry Thiébaut (Executive Director of A Cœur Joie France) and Jean Sturm (Executive Director of Musica International) composed the team of instructors together with Jean-Claude Wilkens. This week saw the creation of the Fédération de la Musique Chorale Congolaise (FMCC). The constituent assembly brought together representatives of 80 choruses, and elected its first board of directors and president, Ambroise Kua-Nzambi Toko.

The choral conductors participating in the constituent assembly (Photo: Jean Sturm)

Ambroise Kwa Nzambi, President, and John Nyemba, Vice-President of the Fédération de la Musique Chorale Congolaise (Photo: Jean Sturm)

About sixty choral directors participated in the central session on the pedagogy of rehearsal, the principles of conducting, and the presentation of polyphony repertoires. The choral session brought together about 250 choir members around an eclectic repertoire that went from European polyphonies to 20th century gospel music. A concert at the end of the session at the French Cultural Center was an occasion to present the result of the workshop to a group of public personalities, among whom were the Minister of Culture, the Minister of Small and Medium Enterprises, the Belgian, French and British ambassadors, and the African vice-president of the IFCM, Lupwishi Mbuyamba.

First, one is struck by the genuine vocal and musical abilities of these singers. Comments and guidelines are integrated without delay; the group's tone color, helped by a well-balanced distribution in the voices, knows how to create nuances based on the styles worked on. The focus and memorization abilities are remarkable.

Beyond this first experience, some projects were elaborated on to amplify this cooperation:

We arrived in Kinshasa with around 3000 choral scores as a first library collection that will be housed in the French Cultural Center. Participation in a training course in conducting, organized by A Cœur Joie International, will be offered to a young director next summer. An African music workshop will be entrusted to a Congolese director at the time of the next Choralies de Vaison-la-Romaine in Provence, France, in 2007.

More partnerships will be developed. In particular, the IFCM and A Cœur Joie International will program a training course each year with the local federation, making sure to include the whole country, in order to give a really national dimension to the FMCC.

Ensemble performing during the constituent assembly (Photo: Jean Sturm)

That week's event was only a beginning; but beyond that, one really has the conviction that this young federation, full of potential and of a future, is enlivened by a strong will to develop choral singing in the Congo. The federation has real expectations of cooperation with its partners, IFCM and A Cœur Joie International, of which it became a member. Together with the political and cultural authorities of our different countries and this willpower expressed during the week, we should be able to contribute in a tangible way to choral singing and the French-speaking communities in Africa.

(E-mail: acjfrance@wanadoo.fr)
Translated from the French by Jessica Tobacman, USA

Polyfollia

A New Showcase and International Market for Choral Music

Jacques Vanherle
President of Polyfollia

Photo: Jacques Vanherle

Saint-Lô (Normandy, France),
October 28th - November 1st, 2004

The Polyfollia 2004 project was born from an established fact: A cappella choral work at its best is poorly known by musical promoters, who rarely give it the place it deserves on concert circuits anywhere in the world. But it is also poorly understood by the general public, which too often imagines it as a minor artistic form, for amateurs, presented in "academic » and traditional concerts.

This new project for a world-wide festival marketplace thus rested on a complex wager involving many stages:

1. In close collaboration with the IFCM, creating a worldwide network of experts capable of identifying the best emerging ensembles, and bringing those experts together in a voluntary, non-profit and coherent international artistic committee.
2. Providing a place to hear the many facets of this art, whose multiple forms hide beneath the generic term "choral music" - from ancient to contemporary, classical to pop, jazz to various types of re-visited ethnic music - by selecting 14 exceptional ensembles from throughout the world and five French "super-choirs."
3. Inviting these ensembles to perform and promoting them within a condensed space-time - five days of non-stop, high-quality concerts and performances calling on their creative and theatrical qualities.
4. Grounding everything within a truly local fabric and an intersecting network of partners: government entities (particularly the Department of La Manche), arts organizations, other non-profits, etc. Inviting, raising the awareness of and mobilizing professionals from throughout the world (organizers of concerts, festivals, live theatre, radio programs) to come create their own market.

In this way, creating an event abuzz with multiple, simultaneously occurring events, which would be both a "festival" for the general public or practitioners of choral music and a "market" for professionals. But an impartial "market," without any profit motive—one that would give everyone a focal point for concerts, practice sessions, informal meetings, and other opportunities for contact in conditions combining business and pleasure.

From October 28 to November 1, the wager paid off beyond expectations. The first international festival market of choral music was successfully produced at Saint-Lô in La Manche and in Lower Normandy. Right from the start, the event succeeded in establishing itself as the international, national and regional meeting place for professionals, amateurs and the general public, who promised to return in two years with their colleagues, friends and networks.

It was a great FESTIVAL for thousands of spectators and hundreds of amateur singers who had come from the region as well as from all over France. And it was truly a MARKET - for the 19 groups and 20 international promoters (from 16 countries) who were delighted to have had the opportunity to make high- level contacts and who left with promises of contracts throughout the world.

The numbers speak for themselves:

- 47 concerts and 11,000 spectators in five days for the groups selected to participate.
- 51 mini-concerts, 31 workshops, and an international seminar (organized by the Institut Français d'Art Choral [French Institute for Choral Art] and the IFCM)

Gondwana Voices performing at Polyfollia 2004 (Photo: © S. Guichard)

for the 36 amateur ensembles, hundreds of choristers, dozens of choir directors from throughout France and nearly 10,000 other audience members.

Extensive coverage in the national and international media - on TV, radio, and in print - accompanied its success and lends strong encouragement for the small Polyfollia professional team to join with the IFCM to sponsor the project again.

See you in Saint-Lô, October 27 to November 1, 2006, for the second international Festival-Market of choral music.

Note

Groups wishing to apply to participate in 2006 must contact the artistic committee member for their geographic area. For more information, please visit www.Polyfollia.org. *(E-mail: polyfollia@wanadoo.fr)*

Translated from the French by Anita Shaperd, USA

Carmina Slovenica (Photo: © S. Guichard)

Amanda (Photo: © S. Guichard)

2005 World Children's Choir Festival

Hong Kong

Leon Shiu-wai Tong
Chairman of the organization committee and choral conductor

Photo: Leon S. Tong

The 2nd World Children's Choir Festival will be held in Hong Kong from 9 to 15 July 2005. More than 15 choirs from all over the world will gather in the "Pearl of the Orient" where Chinese and Western cultures intermingle. This multi-faceted festival's aim is to encourage cultural exchange and musical education. It is made possible with the support of several organizations, including the IFCM, the Hong Kong Treble Choirs' Association, the Leisure and Cultural Services Department of the Hong Kong SAR Government, and the Hong Kong Federation of Youth Groups (HKFYG). Festival Honorary Patron will be Dr. Rosanna Wong JP, the Executive Director of the HKFYG. There is a high-level international artistic committee.

Representative choirs from five continents

The festival boasts a diverse ethnic representation from Europe, North America, Africa, Australia and Asia. Fifteen local choirs from Hong Kong will also take part. With its array of activities, it is guaranteed to widen the participants' horizons and foster friendships between nations.

Encouraging musical education

For teachers, conductors and other individual delegates, the festival will feature 18 workshops conducted by world-renowned composers, conductors and music educators. Topics include choral conducting, choral repertoire, teaching children choral singing and composing choral works, in addition to presentations by choral organizations and choir demonstrations. A conductors' forum will also be organized to discuss issues in the field of conducting children's choirs.

Bridging the world through music

A set of choral training sessions for all choristers are planned, with participating choirs taking turns in teaching others their own repertoire. The Festival Committee has also incorporated into the Festival the renowned Songbridge programme, where music is used to link children from all over the world. A camp is set up for the four invited Songbridge choirs to rehearse four commissioned pieces with strong cultural flavours by composers from their home countries. The four honoured composers are Dr. Richard Tsang (Hong Kong), Seppo Pohjola (Finland), Peter Tiefenbach (Canada) and Niel van der Watt (South Africa). Their pieces will be world-premiered on 12 July during the Grand Songbridge Gala Concert.

The festival has also commissioned local composer Dr. Steve Ho to write a festival theme song: Music of the Spheres. This theme song is a choral piece incorporating three choirs (with over 12 parts) and three languages - English, Cantonese and Mandarin - and will be performed by the 600-strong massed choir comprised of all participating choirs.

Valuable cultural exchange experience

The festival aims to provide as many cultural exchange opportunities as possible to both overseas and local school choirs so that students from different cultures can learn from each other. Choristers from overseas will have the chance to visit local schools, perform their own pieces in different settings, attend two evening concerts by other choirs and learn new singing techniques from choral music specialists. Some of them will be participating in choir demonstration sessions of the workshop series. In addition, the choristers will also have the opportunity to perform in various cultural venues in Hong Kong.

Exploring the city

Cultural exchange is not merely musical. The festival will also organize sightseeing trips for the choir members. With its unique history of both Western and Chinese influences, Hong Kong is a perfect amalgamation of the East and the West. The festival is delighted to have the young ambassadors of the Hong Kong Federation of Youth Groups taking care of participating members and making sure that everyone has a good time in Hong Kong.

The Hong Kong Festival will provide an invaluable opportunity for both students and delegates to not only experience the culture of the East, but also meet new friends and gain knowledge of choral music. We certainly look forward to your participation and contribution towards the success of the festival.

__Leon Shiu-wai Tong__, Chairman of the Organization Committee, 2005 World Children's Choir Festival, Hong Kong, IFCM Board Member, President of the Hong Kong Treble Choirs' Association, Vice-President of the China Association of Children's Choral Music

For further information

Please visit http://www.hktreblechoir.com/2005_World_Children's_Choir_Festival/ for details of the festival, or contact info@rhapsoarts.com .

Cf. also ad on the next page.

2005 World Children's Choir Festival

10-13 July, 2005 in Hong Kong

Registration is now open for individual delegates who would like to participate in the 2005 World Children's Choir Festival in Hong Kong.

Please apply early!

Festival Highlights:

- 1 Grand Songbridge Gala concert
- 3 evening concerts
- 18 constructive workshops conducted by choral experts from around the world
- International experience with more than 20 choirs from all over the world

Songbridge Choirs

Saskatoon Children's Choir (Canada)
China Hand-in-Hand Children's Choir (China-Hong Kong)
Tapiola Choir (Finland)
University of Pretoria Jacaranda Children's Choir (South Africa)

Overseas Performing Choirs

Young Adelaide Voices (Australia)
Choeur d'enfants du Benin (Benin)
Guangdong Youth Broadcasting Choir (China)
Guangzhou Children Palace Choir (China)
Kunming Secondary School No. 3 Choir (China)
Kotori Choir (Japan)
Philippine Children's Choir (Philippines)
Victoria School Choir (Singapore)
Xinxiang Bunun Children's Chorus (Taiwan)
Glen Ellyn Children's Chorus (USA)
Piedmont Children's Choir (USA)

Saskatoon Children's Choir

Jacaranda Children's Choir

Tapiola Choir

Artistic Advisors

Kari Ala-Pöllänen
Fernando Malvar-Ruiz
Tong Shiu-wai
Jean-Claude Wilkens

Workshop Speakers

Kari Ala-Pöllänen (Conductor & Music Director, Tapiola Choir)
Chen Ling (Conductor, Guangzhou Children Palace Choir)
Robert Geary (Conductor, Piedmont Children's Choir)
Steve Ho (Festival Themesong Composer)
Nelson Kwei (Conductor, Victoria School Choir)
Jing Ling-Tam (Director of Choral Studies, University of Texas)
Fernando Malvar-Ruiz (Music Director, American Boychoir)
Meng Dapeng (Conductor, China Radio Children's Choir)
Erkki Pohjola (Founder, Songbridge)
Seppo Pohjola (Songbridge Composer)
Nancy Telfer (Composer & Choral Director)
Peter Tiefenbach (Songbridge Composer)
Tong Shiu-wai (President, Hong Kong Treble Choirs' Association)
Richard Tsang (President, International Society of Contemporary Music)
Bea van der Sandt (Conductor, Jacaranda Children's Choir)
Niel van der Watt (Songbridge Composer)
Phoebe Voigts (Conductor, Saskatoon Children's Choir)
Jean-Claude Wilkens (Secretary General, International Federation for Choral Musi

World Children's Choir Festival 2005 (Tentative Programme Schedule)

Time	10/7 (Sun)	11/7 (Mon)	12/7 (Tue)	13/7 (Wed)
9:00 am – 9:45 am	Arrival & Registration	Open Singing	Open Singing	Open Singing
10:00 am – 11:15 am		Workshop D (1) Workshop E (2)	Workshop F (7) Workshop E (8)	Workshop F (13) Workshop E (14)
11:45 am – 1:00 pm		Workshop A (3) Workshop C (4)	Workshop A (9) Workshop C (10)	Workshop A (15) Workshop C (16)
1:30 pm – 2:30 pm		Afternoon Free Concert (1)	Afternoon Free Concert (4)	Afternoon Free Concert (6)
3:00 pm – 4:15 pm		Workshop A (5) Workshop B (6)	Workshop A (11) Workshop B (12)	Workshop A (17) Workshop D (18)
3:00 am – 4:00 pm		Afternoon Free Concert (2)		Afternoon Free Concert (7)
5:30 am – 6:30 pm		Afternoon Free Concert (3)	Afternoon Free Concert (5)	Afternoon Free Concert (8)
8 pm – 10 pm	Opening Concert (1)	Asian and Local Choirs Concert (2)	Grand Songbridge Gala Concert (3)	Closing Concert (4)

Workshops
A: Choir Demonstrations (x 6)
B: Composers' Workshops (x 2)
C: Choir Conducting Techniques (x 3)
D: Repertoire Learning (x 2)
E: Pedagogy on Children's Choral Singing (x 3)
F: Music Organizations Presentations (x 2)

Individual Delegates Registration

Registration Fee: HK$1,600 (around US$205). Registered Delegates will be entitled to priority admission to all the workshops, and 1 ticket each to the 4 Festival evening concerts held at the Hong Kong Cultural Centre Concert Hall. Registration Forms can be downloaded from the website. For more information on the Festival and registration details, please contact:

Secretariat, 2005 World Children's Choir Festival
c/o RhapsoArts Management Ltd.
Tel: (852) 2722-1650; Fax: (852) 2724-1960
E-mail: info@rhapsoarts.com
Festival website: www.hktreblechoir.com/2005_World_Children's_Choir_Festival/

Co-presented by
International Federation for Choral Music
tca HONG KONG TREBLE CHOIRS ASSOCIATION

A VOYAGE OF SONGS

International Choral Competition

Victoria Choral Academy is proud to present the 3rd International Choral Competition from the 9th to 13th December, 2005 in Kuala Lumpur, Malaysia.

Artistic Director Nelson Kwei ***Director, Victoria Choral Academy***
Chairman, Choral Directors' Association (Singapore)
First Vice-Chairman, Asian Youth Choir Council

Festival Programmes

- *Competition in 8 different categories and levels*
- *Gala Opening & Closing Concert*
- *Goodwill Concerts*
- *Christmas Caroling*
- *Grand Prize Concert*
- *Choral Seminars*
- *Conductors' Forum*

Objectives of the Competition

- *Bring together outstanding regional and international choirs*
- *Raise the standard of choral knowledge*
- *Cultural exchange during the competition*
- *A chance to listen to foreign and invited choirs*
- *Establish friendship between participating choristers*

Application

Deadline for the application to participate in *"A Voyage of Songs" International Choral Competition 2005* is 31st August 2005. Deadline for early bird special is 31st March 2005.

For detail information, please contact Transinex Travel Pte Ltd at
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The Busan APEC Choral Festival & Competition

November 11~12th (Fri-Sat) 2005, Busan Culture Center and other sites

Busan Metropolitan City of Korea will host the 2005 Asia-Pacific Economic Cooperation (APEC) Summit, enhancing its reputation as a major international city. Together with this important event, the KCI will hold this Busan APEC Choral Festival & Competition, the first such one in the Asia-Pacific region. It' ll provide a foundation for Asia-Pacific choral culture and nurture its growth. This contest and festival of leading regional choirs will be fun for everyone.

Register today!

The KCI will provide the local expenses of all of the choirs that attend; see our website for details.

Organized by the
Korea Choral Institute (KCI)

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한국합창조직위원회

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Asia-Pacific Economic Cooperation (APEC)

First Prize for Best Choir: US$ 10,000

Repertoire

New Choral Literature in Jazz and Pop
Matthias Becker

"New Horizons": A Series of Choral Scores from Oxford University Press
Maggie Hamilton

New Choral Literature in Jazz and Pop

Matthias Becker
Free-lance musician

Photo: Matthias Becker

Choral literature's affinity for the spheres of jazz and pop shows no signs of waning. As the American market expands further, more and more producers are releasing arrangements that draw on popular stylistics. (In addition to the established firms of Hal Leonard, Warner Brothers, UNC Jazz Press and Shawnee Press, there are those who hold the rights to the original compositions.) But in Germany, this trend is on the decline. Producers continue to recruit an increasing number of ambitious choral line-ups, but, as a general rule, quality is being overlooked – arrangements are being scrutinized solely on the basis of their marketability. There are plenty of people making good arrangements here at home – and no shortage of capable choirs – but the copyright situation has manifested in such a way that foreign producers are taking a huge financial risk. Obtaining the rights to an arrangement – provided that you manage to get them at all – has become so expensive that it's hardly possible to recoup the investment. This sector of the music industry has fallen into a precarious situation, one in which the artistic component is completely being bypassed. Hence arrangements of jazz and pop titles come almost exclusively from America – from precisely those companies that have the rights to the compositions.

The Long & Winding Road

A Lennon/McCartney classic from 1970 – the Beatles' last #1 hit before the quartet ultimately split up. The text's message of wistful longing and despair, together with the multiple chord changes, make this a heart-wrenching composition.

In this SATB arrangement, Mac Huff succeeds in pulling off a balancing act between outright tear-jerker and ambitious *a cappella* choral literature. At times the melody is supported by backing chords of "ooh" from the choir; at others, homophones of four-part jazz chords chime in. By foregoing even the slightest alteration here, Mac Huff remains true to style within the pop idiom. He limits himself to a maximum of four voices, avoiding extreme pitches and yet maintaining the tension with unexpected harmonic turns, letting the melody wander through the voices and building up a kind of double-choir quality between the male and female voices. This piece is an easy to intermediate arrangement, sure to awaken the feelings of singers and listeners alike. A wonderful *a cappella* ballad in tempo rubato. (*"The Long & Winding Road,"* SATB, arr.: Mac Huff, Hal Leonard, #08711440. Also released as three-part *a cappella* composition for women's choir, #08711440.)

Voice Dance

Listeners will be swept away by the spirited dance of pure voices in this original composition from Greg Jasperse. Jasperse organically changes the stress of the 6/8 time from double (dotted quarters) to triple (quarters) or quadruple (dotted eighths), thereby generating the forward-moving force of a dance that seemingly refuses to end. The harmonies, although mostly tonally constructed, always sound refined; ninths and sixths supplement the tone, with the bass line frequently conducted independently of the keynote. In addition, the melody, which alternates between soprano and tenor, is a first-class piece of ear candy, the underlying text playing with scat syllables and onomatopoetic sounds. This small masterpiece – in no way intended for expert choirs – was written to be sung with enthusiasm by any concert choir capable of producing an unfettered, vibrato-free sound. The range goes from Eb in bass to Bb in soprano, but it manages to stay within a comfortable register over long stretches of the composition. The alto part is mostly divided, and there are phrases where tenor and bass are as well. But the six-voice limit is never exceeded; by changing parts, even smaller ensembles will be able to perform the piece. Recommended, without a doubt. (*"Voice Dance,"* SAATB, comp. & arr.: Greg Jasperse, Shawnee Press, A 2226.)

I Could Write a Book

This arrangement of the Rodgers / Hart standard by Kirby Shaw sounds like a typical medium-paced swing, with 144 quarter notes a minute. Faithfully adhering to the style of a Count Basie big band arrangement, it starts out with a single vocalist and accompanying trio. Horns are added (fill-ins) to syllables of scat, while counter melodies sung in unison develop the arrangement into a four- to five-part "shout chorus" in which the choir can showcase such refined jazz stylings as diverse glissandi (fall-offs, smears), breath accents, forte piano crescendo effects, plops, do it's, flips and shakes. Harmonically speaking, Kirby Shaw stays predominantly in the tonal realm. Even when he utilizes the higher optional tones of the chord, by and large he avoids alterations. In its harmonic language, the arrangement is certainly moderate, but the jazz-typical phrasing and sound effects shouldn't be underestimated. For a choir well-versed in the stylistics of jazz and, above all, swing, this piece is pure fun, sure to strike the audience – in the best sense of the word – as an "amusing" highlight of the concert program. (*"I Could Write a Book,"* SSATB with trio accompaniment, arr.: Kirby Shaw, Hal Leonard 08621324.) Each choral score also contains the piano part. In addition, an instrumental packet is available, 08621327 with notes for guitar,

...New Choral Literature in Jazz and Pop

bass and drums, as well as a ShowTrax CD, 08621328. This CD contains both a playback version (without choral accompaniment) and a complete version.

How About You?

Doug Andrews arranges a highly sophisticated version of the well-known jazz standard in the style of a medium-paced swing, with 110 quarter notes a minute. The altered chords, the close harmony of the vocal movements and a comprehensive "shout chorus" with scat syllables and multiple vocal effects definitely call for an expert jazz ensemble. Unexpected re-harmonization and complex passages make this arrangement a challenge even for jazz choirs, but one well worth the effort. Jazzy chords and a good feel: a first-class arrangement. (*"How about you?"* SATB, arr.: Doug Andrews, Shawnee Press A 2166.) A ShowTrax CD with playback (no choral accompaniment) and a complete version has also been released.

Embraceable You

George Gershwin's compositions have been part of the jazz musician's standard repertoire from the beginning. Kirby Shaw's four-part *a cappella* arrangement for mixed choir is written in the style of a typical jazz ballad. Tempo rubato, close harmonic composition, surprising re-harmonization and the recurrence of sophisticated chords make this ballad a charming one for jazz choirs. Even in the harmonically complex passages, the vocal leads are quite organic: the altered chords are either diatonic or chromatic and don't demand any "un-singable" leaps from the vocalists. Dotted with charming tones, like the brief seconds in the middle part, or the big sevenths and small ninths, this arrangement is a worthwhile challenge for jazz choirs or classical choirs capable or producing a vibrato-free tone – a prerequisite for the true musical experience of such a piece. (*"Embraceable you,"* SATB, arr.: Kirby Shaw, Warner Brothers CHM 04033.) Also available are an SAB (CHM 04034) and SSAA (CHM 04035) version.

Danny Boy

There are countless choral arrangements of this traditional Irish melody, also known as the "Londonderry Air." And no wonder – it manages the perfect symbiosis between a text full of longing and a homespun melody that tugs at the heart strings. Darmon Meader, the arranger and musical director of the world-famous jazz vocal group *New York Voices*, has written a particularly tasteful arrangement for four mixed voices. Meader doesn't succumb to the hazard that has been the undoing of so many arrangers – he doesn't abuse the artwork's simplicity by over-arranging it. Already with the intro, the listener is taken captive by the mood of the song: the pure diatonic chords have tones that will give you goose bumps with its suspended step-wise progressions. The ensuing unison remains true to the folk song. The melody wanders through the voices while the rest of the choir provides homophonous accompaniment chords or "doo-doo" lines sung rhythmically by each voice as counter-movements or cues, which are typical within the canon. Until the musical climax, at which point the female voices are divided again, the choral movement remains in four parts and within comfortable singing range. Darmon Meader writes an arrangement as simple as it is effective, an arrangement brought to life by its soulful sounds and conversational style in tempo rubato. (*"Danny Boy,"* SATB, arr.: Darmon Meader, Carl Fischer CM 8866.)

*Dr. **Matthias Becker**'s studies include music education, conducting (with Helmuth Rilling) and musicology, in which he holds a doctorate. He has held the position of assistant professor at various universities throughout Germany. Since 1992, he has worked as a free-lance conductor, and has served as an adjudicator at national and international choral competitions. Dr. Becker has written several publications on the voice and voice training and has composed numerous choral arrangements. He is in high demand as guest conductor, musical adviser, vocal coach, and clinician.*

(E-mail: MatthiasE.Becker@t-online.de
Web: www.musikalspezial.de)

Translated from the German by Stacy Jeffries, USA ●

Corrigendum

The correct title of the repertoire article by Marian Dolan published in vol. XXIV, n° 2 - 2nd Quarter 2005 is:

Voices of African-American Women

Please accept our apologies.

"New Horizons"

A Series of Choral Scores from Oxford University Press

Maggie Hamilton
Assistant Editor,
"Choir & Organ" magazine

Photo: Maggie Hamilton

Such is the international renown of Oxford University Press for publishing the music of world-famous composers and the carol books immortalising the Christmas service of King's College, Cambridge, that it would be easy to overlook its other choral riches. A new series, launched in 2004, makes available innovative small-scale choral works by contemporary composers.

The title of the series, *New Horizons*, is rightly in the plural: there is nothing uniform in the styles of composers as diverse as **Howard Skempton**, **Richard Baker** and **Francis Pott**. The series offers both sacred and secular items by composers of different generations, juxtaposing the works of more experienced hands with pieces by relative newcomers **Kerry Andrew**, **Joseph Phibbs**, **Jonathan Pitkin** and **Tarik O'Regan**. It also includes choral works by established composers better known for their compositions in other genres, such as **Michael Berkeley**, **Anthony Powers** and **Michael Finnissy**. The works are published separately in leaflet form, mostly for mixed voice choirs (with a few for upper-voice choirs) and mostly a cappella, though some have organ accompaniment. In addition to the leaflets is *Cantica Nova*, an anthology of motets by 18 different composers, mostly to Latin texts.

Of the sacred compositions there is much to engage cathedral and church choirs, in settings of well-known liturgical texts: the hushed mystery of Powers's *O magnum mysterium*; the long, sustained lines of Pott's *Ubi caritas*; the freely shifting time signatures in Gabriel Jackson's *O sacrum convivium*; the dynamic intensity of O'Regan's *Locus iste*, matching the passion of Bruckner's well-known setting; and the handing over, through free rhythm and extemporisation, of some composer control in Andrew's *O lux beata Trinitas* and Roderick Williams's *O Adonai*.

Settings of British texts little known within the Church add a welcome freshness of both musical and textual expressions: Pott's version of the anonymous 13th-century *Hymn to the Virgin*; Jackson's *Christmastide* setting of the Scottish 16th-century John Wedderburn's *Ane song of the birth of Christ* (which includes words familiar to lovers of Britten's *Ceremony of Carols*); and O'Regan's *I saw him standing*, to Archbishop of Canterbury Rowan Williams's interpretation of the Welsh text by 18th-century hymn-writer Ann Griffiths.

The series has built up a useful library for the Church's year. *Cantica Nova* includes a table of the motets suitable for different liturgical occasions, together with explanatory notes about the texts. A new batch of publishing in April includes Baker's *To keep a true Lent*, reappraising energetically the true meaning of Lent; and Cecilia McDowall's spirited Eastertide hymn, *Regina caeli*. Also in this batch is a set of Evensong canticles in Jackson's Truro Service.

The secular side of the series has, at present, less to choose from. What there is, however, whets the appetite for more. Choirs familiar with *A Garland for Linda* may already have sung Berkeley's *Farewell*, whose gentle, clustered chords provide a poignant valediction to Linda McCartney, wife of Paul, after her death from cancer in 1998. O'Regan's double choir setting of early 17th-century John Fletcher's *Care charminge sleepe* explores a range of textures through warm blankets of sound only occasionally broken by imitative entries.

One very welcome aspect of this series is that it is making more widely available the choral works of Howard Skempton. Skempton turned to choral writing only recently and in so doing feels that he has 'come home'. He knows how to choose sumptuous texts (by Yeats, Shakespeare, Shelley, Tennyson, Milton, Wordsworth, and others). His compositional economy is evident in his 31-bar setting of *Four by the clock*, whose homophonic texture anchors the wide contours of the soprano line and constantly changing time signatures. For fuller forces, *He wishes for the cloths of heaven* uses rich divisi textures to provide warm cushions of sound for the lilting, poised rhythmic movement. Appearing in April is *The Flight of Song*, commissioned by COMA (Contemporary Music-Making for Amateurs). The score includes several introductory pages of graphic score, the words of which are to be read and interpreted freely by the performers in accordance with the shapes on the page and the different types of broken lines underlining the words. This is not difficult – these pages have been performed by schoolchildren as an introduction to the four movements being sung by an adult ensemble.

This series gives a refreshing overview of contemporary choral writing in Britain. OUP's scores make the music accessible, with clear layouts, piano reductions (in most cases), English translations for most of the Latin texts, and brief biographical notes on the composers. Further, OUP's website (www.oup.co.uk/music/choral) gives full details of the scoring and duration of each piece, a few sentences describing the music, samples in pdf and mp3 formats, and, for the sacred pieces, specification of an occasion in the Christian calendar for which it is suitable. For choirs and ensembles there is much to explore here. A good level of sight-reading is required, to be sure; but choirs rising to the challenge will find they grow technically stronger and develop higher levels of perception and musicianship as well as attain a sense of rewarding achievement.

***Maggie Hamilton**, Assistant Editor, Choir & Organ (Orpheus Publications, Newsquest Magazines Ltd.)*
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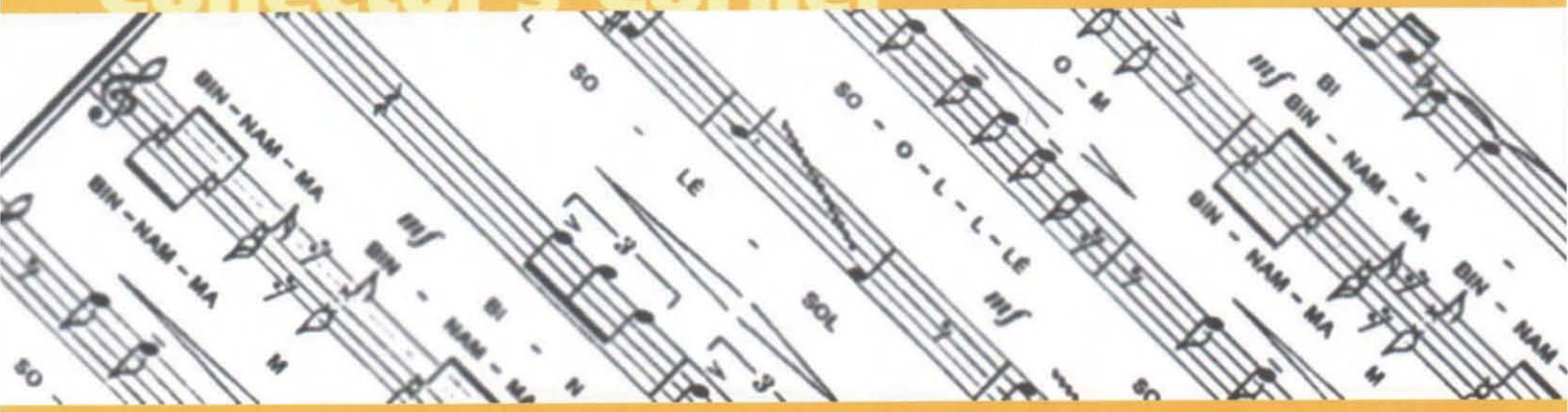

Collector's Corner

New CD Releases
Jean-Marie Marchal

"Ancient Song Recovered: The Life and Music of Veljo Tormis" - A Book Review
Paul Hillier

New CD Releases

Jean-Marie Marchal

Photo Jean-Marie Marchal

Well-known experts of the medieval vocal repertoire, the four female singers from the group Anonymous4 return, with a program devoted to **Hildegard Von Bingen** and a special selection of liturgical chanting and visions of the famous German abbeys, evoking the central theme of Pentecost. Once again, magic is created: the chanting is radiant and serene making full use of delicate reverberation acoustics. A real demonstration in mastery of style expressed through an interpretation that cherishes the virtues of warm, human spiritualism (**Harmonia mundi HMU 907327**).

Somewhat later, the music of **Antoine Busnois** (c.1430-1492) is rarely recorded on disc. For this reason one must welcome the release of an anthology of sacred music (*Missa O Crux lignum*—motets . . .) and profound songs that do justice to the unusual talent of the Burgundy composer. Forthright, colorful and dynamic, the Orlando Consort does an excellent interpretation of all the complex structural subtleties of religious works, but is sometimes a little rigid in the poetic expression of certain songs (**Harmonia mundi HMU 907333**).

Between Renaissance and Baroque, the latest releases to date bring us to the Mediterranean coast with the new recording from the Venexiana ensemble devoted to the *Fifth Book of the Madrigals* by **Gesualdo** - new evidence of supreme mastery in sound, prose and expression! (**Glossa 920935**) Robert King and his King's Consort pursue the integral sacred music of Claudio Monteverdi with consistent precision and objectivity but relatively little passion (Vol. 3 – **Hyperion 67487**).

In addition, several German Baroque composers are especially celebrated in recordings these last weeks. The first of them is **Heinrich Schütz**, to whom three excellent recordings have been devoted. The first is dedicated to the *Story of the Nativity* SWV 435, a work performed with a penetrating beauty, remarkably fresh inspiration and a ceaseless renewal of rich expression. To interpret all of this exceptional beauty, Jean Tubéry entrusted the principal roles of the evangelist and the angel to two soloists with very extensive ranges. Claire Leffiliâtre with laudable sensitivity and Hans-Jörg Mammel with simply perfect vocal presence and German prosody, are wonderful. The French conductor gradually reduces the Namur Chamber Choir in tutti and various soloist groups so as to create the best atmosphere for each specific episode, all of which is effectively accompanied by a varied and colorful instrumental participation. This is a truly, very beautiful performance of the oratorio and the accompaniment. (*Magnificat, Hodie Christus, Mach dich auf* by J.H. Schein, etc., Namur Chamber Choir - La Fenice, directed Tubéry – **K617 158**).

It is also worth mentioning the recording by Françoise Lasserre, featured on the disc of the master work by **Schütz**. While it is maybe not perfect in all respects, it offers a very personal reading of this sacred story (the result of research on the three available sources of the work dating respectively from 1660, 1664 and 1671) and sparkles brightly through a high-caliber evangelist. Jan Van Elsacker, effectively, does not yield in any way to competing versions by Pregardien, Genz, Mammel and others. His extremely refined singing and precise diction are very suitable for the spiritual performance created by the composer. Other participating soloists, unfortunately, are not in the same category but Cécile Kempenaers, as the shining angel and Renaud Delaigue, as the very tortured Herod, deserve mention and are well supported by a range of eloquent instruments. This program is to be savored with pleasure, others (fairly traditional) included! (Akadêmia, director Lasserre - **Zig-Zag Territoires 041101**).

Chapelle Rhénane, for their part, with K617 label, offers (to my knowledge, at least . . .) their first recording devoted to **Heinrich Schütz**, to some extracts from the Second Book of the *Symphoniae Sacrae*. According to the expression, for a first recording it's really a masterstroke! The performance by Benoît Haller and his attendants is distinctive, primarily by his fugue, his temperament and his rhythmic vitality. One can truly talk here about vocal abundance, in the most exciting sense of the term, in as much as the singing is commendably supported by an attentive, meticulous, instrumental team that is skillful in shaping the presentation to the exact size of each work. The singers handle the more delicate feelings with great subtlety; expression is gentler and more natural. With the breezy pastoral tone or the more intimate spiritual reflection, the performers show colorful mastery while maintaining the same eloquence (La Chapelle Rhénane, director: Haller - **K 617 163**).

Baroque music and German classical, again, on the program of some recent recordings that are definitely worth taking time to listen to. This is a new recording of the marvelous *Israels Brünnlein* collection by **Johann Hermann Schein**, handled with extreme care and a delectable taste for the text by the Weser-Renaissance Ensemble of Manfred Cordes (**CPO 999 959-2**). Then

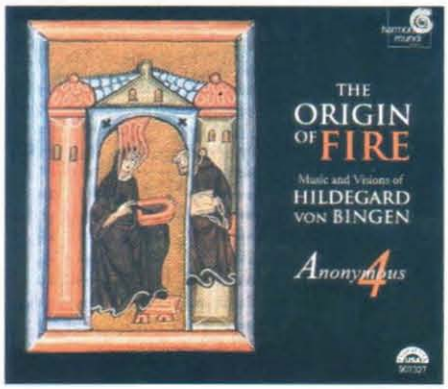
...New CD Releases

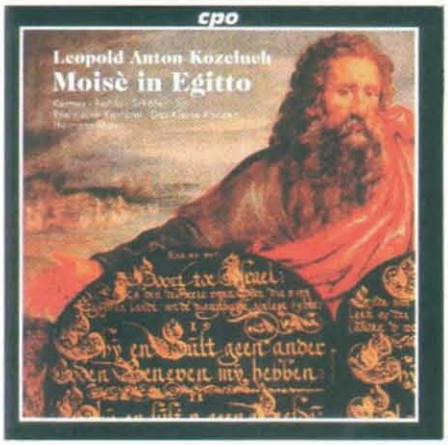
there is the first recording of the Story of Christmas by **Johann Rosenmüller** (c.1619-1684), masterfully led by the Cantus Cölln ensemble at the peak of their art (**Harmonia mundi HMC 901861**). Following that is a nice collection of cantatas composed for the period of Pentecost by **Gottfried Heinrich Stölzel** (1690-1749), tastefully performed by the Telemannisches Collegium of Ludger Rémy (**CPO 999 876-2**). Next is the discovery of a beautiful Viennese oratorio by **Leopold Anton Kozeluch** (1747-1817), *Moisè in Egitto*, is a version full of character and vitality, Hermann Max label (**CPO 999 948-2**). Finally, the musical adaptation of three psalms (including *Dixit Dominus*) composed at the turn of the 18th and 19th centuries by **Justin Heinrich Knecht** (1752-1817), performed with a magnificent sense of detail and colorful vocals and instrumentals, by the Hassler-Consort (**MDG 614 1174-2**). If one adds to all of this the recent recording of the *Athalia* oratorio of **Handel** by Peter Naumann with impressive and superb technical recording (**MDG 332 1276-2**), incontestably, one can believe that fans of this style of repertoire, especially those who wish to venture a little off the beaten track, will find something to satisfy their passion!

Little space remains to mention other new discs worth noting, so to conclude: a beautiful anthology of German romantic music performed with great taste, by the voice quartet DROPS (**MDG 622 0298-2**), an anthology of choral works of Darius Milhaud (*Rhône Hymns, The Two Cities, Three Psalms of David, God's Promise,...*) proof, if needed, of the talent of one of the best European choirs (Netherlands Kamerkoor, director Stephen Layton - **Globe 5206**), and finally a series of recordings dedicated to **John Rutter**, one of the most admired and most celebrated (justifiably!) composers of our time by both fans of choral music and by professional groups. One finds the composer's communicative energy throughout all three delightful recordings: *Mass of the Children* and other sacred music – **Collegium 129**, *The John Rutter Christmas Album* (it's already time to prepare for Christmas!) – Collegium 510, *Be thou my vision* (sacred music) Collegium 514.

Oxford University Press, who edits Rutter's work, also offers the first recording of the superb *Little Jazz Mass* by **Bob Chilcott**, which is purely charming listening. Further information about these works may be obtained, for John Rutter at www.collegium.co.uk and for Bob Chilcott at www.bobchilcott.com. Don't hesitate!

(E-mail: jm.marchal@cccwb.com)
Translated from the French by Gabriella Paci, USA





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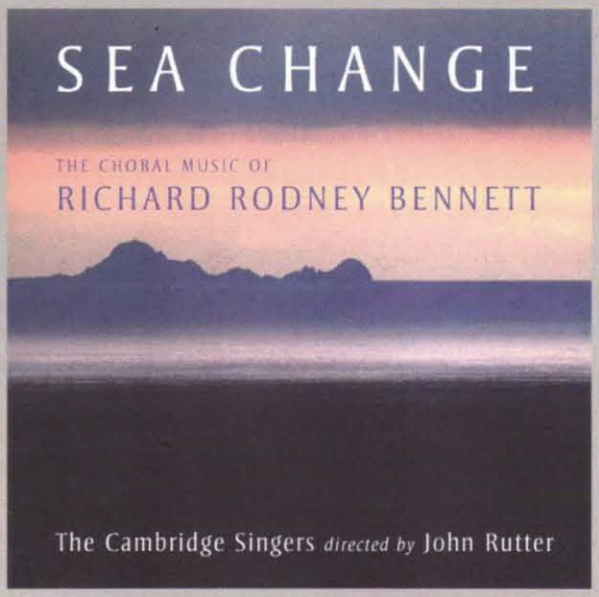

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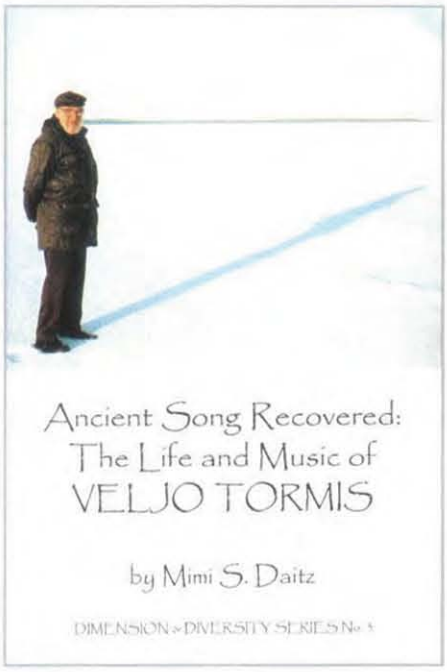
"Ancient Song Recovered: The Life and Music of Veljo Tormis"

A Book Review

Paul Hillier
conductor

Photo: Benjamin Ealovega



Veljo Tormis is a cult figure in some choral circles, but he should not be. Instead, his music should be so widely performed that it becomes, as it deserves to be, part of the standard repertoire for all choirs, and known to audiences around the world. Perhaps *"Ancient Song Recovered"* by Mimi Daitz, the first book-length study of his music in English, will help bring this about.

I make these assertions, it must be admitted, from a partisan position. Many years ago in Finland I first met the Estonian Philharmonic Chamber Choir just as I was leaving to catch a plane home - I say 'met', because I literally didn't have time to stop and hear them sing, but their conductor, Tõnu Kaljuste, gave me a couple of LP's they'd made of music by a composer I'd never heard of - Veljo Tormis. When I got home I put them on the record player and was enchanted by what I heard. They weren't really folksong arrangements, though the music was clearly folkloristic in inspiration, while incisive and utterly fresh in concept. If anything it reminded me distantly of American minimalism, though very much with a European accent. By this time I already knew the music of Arvo Pärt quite well, and I was intrigued to hear yet another Estonian composer, also writing tonal music, but of an utterly different kind.

As I got to know the music better, I realised that it wasn't really minimalist at all, not as the term is generally understood, but that the repetitive elements, which were in fact subtly varied, derived from the essential nature of the folk music on which it is based. The essence of this style is a kind of formulaic chanting with two overlapping voices or groups of voices that create a continuous and mesmeric sound-world, which Tormis had somehow managed to capture and keep alive even while turning it into something which lies somewhat on the edge of choral art music.

I don't want to suggest that Tormis is some kind of musical *primitif*. He is a brilliant and dramatic orchestrator of choral sound, and while using simple diatonic figures, he frequently builds these into sonorous chord clusters, or ruptures them with a chromaticism founded on a highly personal use of the octatonic scale. Few modern composers anywhere have invented such a unique and powerful idiom for choirs.

There are songs on all the usual subjects, of course, but also much more. A study of Tormis's choice of texts alone is already an education in a very special poetic world. The Kalevala is its best-known exemplar, and Tormis duly makes use of it, but his work also serves as a conservation area for a number of Finno-Ugrian cultures and languages which are on the on the brink of extinction.

Daitz's book is a fitting introduction not only to Tormis and his music, but also to the context in which he has worked. We are given an excellent introduction to Estonian musical life, to the rather special world of Estonian song culture, and a very useful more general historical background. Because of the personal tone in which the book is written, we also get a direct sense of the impact which recent history, both during and since the Soviet years, has had on Tormis and his audience.

The book's style is very informal and presents its musical discussions in a readily digestible manner, moving easily from personal recollection and impression to more objective analysis and description and back again. I found the organisation of the book a little opaque at first, and a certain repetitiousness which made me wish it had been more closely edited. The indexing of the works could also have been better managed, and should surely have been cross-referenced with the English titles as well. There are several items involving other writers (including Tormis himself), some of them of great interest, but an analysis of one important work (*Curse Upon Iron*) by Urve Lippus made me wish that Daitz had done her own. I also wished that much more significant attention could have been paid to the major choral song-cycle Forgotten Peoples – though here again I must confess a personal interest, having been producer of the ECM recording of it. But it is the only major work of Tormis not to receive adequate attention.

On balance then, a book to read rather than consult – not such a bad thing! – stronger perhaps on the life than on the music, and most welcome for the way in which it transmits a personal experience of the composer and of the culture which helped shape him.

Ancient Song Recovered: The Life and Music of Veljo Tormis, by Mimi S. Daitz, Dimension & Diversity Series n° 3, Pendragon Press (Hillsdale, N.Y., USA, 2004), ISBN 1 57647 009 1
available in Europe via Rosemary MS Dooley, E-mail: rd@booksonmusic.co.uk

***Paul Hillier** is Principal Conductor of the Estonian Philharmonic Chamber Choir and artistic director of Theatre of Voices and Ars Nova Copenhagen. Formerly musical director of the Hilliard Ensemble, he has been Professor of Music at U.C. Davis and at Indiana School of Music, Bloomington, where he was director of the Early Music Institute. He has written books on Arvo Pärt and Steve Reich, and is currently writing a book about consort singing. His most recent CDs include a series entitled* Baltic Voices *and Rachmaninov's* All-Night Vigil. *He now lives in Denmark.*
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I. Workshops & Masterclasses

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Eric Ericson Masterclass, Haarlem, Netherlands, 23 June - 2 July 2005. Participating ensembles: Netherlands Chamber Choir & Netherlands Radio Choir. Faculty: Simon Halsey, André Thomas. Contact: Eric Ericson Master Class Foundation, Kriestien Jansen, coordinator, Veilingweg 3, De Lier 2678 LN, Netherlands. Tel: + 31 174 528051, Fax: + 31 174 520919, Email: info@ericericsonmasterclass.nl - Website: www.ericericsonmasterclass.nl

International Choral and Instrumental Festival at the Performing Arts Institute of Wyoming Seminary, Pennsylvania, USA, 26 June - 6 Aug 2005. Serious students between 12-18 audition for a 3-6 weeks sessions. Large and small vocal ensembles, vocal pedagogy classes, music classes, guest artists, performances and private lessons. Contact: Nancy Sanderson, Director, 201 North Sprague Ave, Kingston, PA 18704, USA. Tel: +1-570-2702186, Fax: +1-570-2702186, Email: onstage@wyomingseminary.org - Website: www.wyomingseminary.org/pai

2nd International Symposium for Choral Professionals, Haarlem, Netherlands, 30 June - 2 July 2005. The symposium can accommodate 130 participants, offering a number of discussions and workshops on topics important to the profession. Two in-depth workshops, led by masters in their field in which issues concerning training, rehearsal and composition, form part of the programme Contact: Eric Ericson Master Class Foundation, Kriestien Jansen, coordinator, Veilingweg 3, De Lier 2678 LN, Netherlands. Tel: + 31 174 528051, Fax: + 31 174 520919, Email: info@ericericsonmasterclass.nl - Website: www.ericericsonmasterclass.nl

World Youth Choir, Israel, 4-25 July 2005. An IFCM, Jeunesses Musicales and Europa Cantat project. The World Youth Choir for talented young singers will have its summer session in Israel: 2 weeks rehearsal session and 2 weeks concert tour. Contact: International Center for Choral Music, Jean-Marc Poncelet, Avenue Jean 1er 2, 5000 Namur, Belgium. Tel: +32-81-711600, Fax: +32-81-711609, Email: iccm@skynet.be - Website: www.worldyouthchoir.net

40th International Days of Choral Singing, Barcelona, Spain, 4-10 Jul 2005. Workshops: Orff's Carmina Burana (Pierre Cao, Luxemburg), Gospel Music (Robert Ray, USA), Catalan Choral Music (Josep Prats, Catalonia). Apply before 28 Feb 2005 Contact: Federació Catalana d'Entitats Corales, Via Laietana 54, 2ndo,, Despatx 213, E-08003 Barcelona, Spain. Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.info - Website: www.fcec.info

Panafrican Society for Musical Arts Education (PASMAE) Conference, Maputo, Mozambique, 5-10 July 2005. Theme : Panafrican Musical Arts Practise, with workshops on Study of performance technique of African instruments and their building technology; Instrumental performance content and contexts; Choral performance content and contexts; Indigenous choral styles, aesthetics and intonation;Teacher training and classroom music education and its development. Contact: PASMAE, P.O.Box 11300, Hatfield, 0028, Pretoria, South Africa, Email: admin-ciimda@lantic.net - Website: www.pasmae.org

Kurt Thomas Cursus, Level 4 and 5, Utrecht, Netherlands, 7-17 July 2005. Level 4: For experienced amateur choir directors, professional musicians and students of choir conducting with a good singing voice. Level 5: for choir conductors with good practical and theorectical skills who want to work with choir and orchestra. Contact: Unisono, c/o Caroline Westgeest, Plompetorengracht 3, NL-3512 CA Utrecht, Netherlands. Tel: +31 30 23 35 600, Fax: +31 30 23 35 651, Email: kurtthomascursus@amateurmuziek.nl - Website: www.amateurmuziek.nl

Euro Choir 2005, Obersiebenbrunn, Austria, 9-17 July, 2005. For singers from 18 to 30 years. Workshops and concerts. Theme: Joseph Haydn and the music of the region of Pannonia (East of Austria, West Slovakia and Hungary) Contact: Chorverband Österreich, Opernring 11/5/10, A-1010 Wien, Austria. Tel: +43-1-5869494, Fax: +43-1-58694944, Email: info@chorverband.at - Website: www.chorverband.at

5th European Academy of Choral Singing, Foix, France, 16-26 Jul 2005. Summer training course of choral singing in the French Pyrenees. Open to any amateur chorister. Final concert including all the participants. Program: Rossini, Schubert and Franck Contact: Dominique Grétillat, Artistic Director, Ginabat, F-09000 Montoulieu, France. Tel: +33-5-61656322, Fax: +33-5-61656322, Email: eurochoracad@wanadoo.fr - Website: http://eurochoracad.free.fr/

Kodály Institute, Kecskemét, Hungary, 18 Jul - 5 Aug 2005. The three-week seminar is organized for music pedagogues, choral conductors, and university students to enhance their knowledge of the compositions, scientific activity and educational philosophy of Zoltán Kodály. It consists of solfege, methodology classes, conducting, singing and chamber music, demonstration classes, choral singing, and concerts of the Kodály Festival. Contact: Ms Laura Kéri, Zoltán Kodály Pedagogical Institute of Music, P.O.Box 188, H- 6001 Kecskemét, Email: office@kodaly-inst.hu - Website: www.kodaly-inst.hu

...Workshops and Masterclasses

Conducting and Voice Training with Volker Hempfling, St Moritz, Switzerland, 25 July 6 Aug. 2005. Team: Sabine Hortsmann, Welfhard Lauber, Michael Reif. Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43716, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 5-12 Aug 2005. For conductors and music educators. Morning seminars on creating a vital chamber choir, and vocal pedagogy using the Rohmert Method of functional voice-training. The afternoon is a Conducting Masterclass. With Simon Carrington, Brain O'Connell and Bronislawa Falinska. Contact: Sarteano Chamber Choral Conducting Workshop, 27 Patterson Road, Lexington, MA 02421, USA. Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

International Early Choral Workshop with Peter Phillips, Rimini, Italy, 7-14 Aug,2005. Choral workshop, seminars and concerts. Contact: Musica Ficta, Via Pascoli 23-g, 47900 Rimini, Italy, Email: andrea.angelini27@tin.it

In the Footsteps of Johann Sebastian Bach, Eisenach, Weimar, Leipzig etc., Germany, 13-21 Aug. 2005. Guided tour (Cornelia Krumbiegel, Bachmuseum Leipzig) to the most important places connected to Bach's life and work; the participants will also rehearse and sing Bach's music in a concert (cond. Prof. Andreas Göpfert). Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43716, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

International Congress of Choir Conductors, São Lourenço, Minas Gerais, Brazil, 17-21 Aug 2005. Contact: Jose Henrique Martins, Email: henriquechoral@zipmail.com.br - Website: www.brazilchoirfestival.kit.net

Europa Cantat International Study Tour, Lido di Jesolo, Italy, 28 Aug - 4 Sept 2005. For singers and conductors. There will be prepared visits to the different ateliers during the International Singing week (see date above), visits to concerts and choir rehearsals, discussions, meetings with the atelier conductors, meeting with Italian composers. Contact: FENIARCO, Via Altan 39, -33078 San Vito al Tagliamento, Italy. Tel: +39 0434 87 67 24, Fax: +39 0434 87 75 54, Email: feniarco@tin.it - Website: www.feniarco.it

European Academy for Young Choral Conductors, Fano, Italy, 4-11 Sept 2005. For (young) conductors from all over Europe. Selected singers for the choir-in-residence. Active and passive participation possible. Director: Filippo Maria Bressan. Contact: FENIARCO, Via Altan 39, I-33078 San Vito al Tagliamento, Italy. Tel: +39 0434 87 67 24, Fax: +39 0434 87 75 54, Email: feniarco@tin.it - Website: www.feniarco.it

Frieder Bernius Masterclass, Hanover, Germany, 29 Sep. 3 Oct. 2005. Choir: Junges Vokalensemble Hanover, cond. Klaus-Jürgen Etzold (German Choir Competition 2002, 2nd prize). Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43716, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

European Academy for Young Choral Conductors, Sofia, Bulgaria, 29 Sept - 6 Oct 2005. Young conductors under 30 from all over Europe. All participants (active and passive) have to sing in the choir. Also open for young singers interested in choral conducting. Director: Peter Broadbent (GB). Contact: Friends of Choral Music Foundation, 24, Patriarh Evtimij Blvd, BG-1000 Sofia, Bulgaria. Tel: +359 2 980 58 40, Fax: +359 2 980 58 40, Email: fcmf@abv.bg

Vocal Jazz with Bertrand Gröger, Eisenach, Germany, 11-13 Nov. 2005. Conducting - feeling - rhythm - timing - arrangements; B. Gröger is conductor of the Freiburger Jazzchor, winner of the German Choir Competion and of the Choir Olympics in Busan. Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43716, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

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44th German-Scandinavian Music Week, Scheersberg, near Flensburg, Germany, 8-18 Apr 2006. International music week with choir atelier and orchestra atelier, two final concerts, chamber music and house-concerts. Scandinavian folklore and folk dance. Minimum age 16 yrs. Conductors: Prof. Cornelius Trantow, Hamburg/Germany, Prof. Stefan Karpe, Stockholm/Sweden, Halvar Nilssen, Hanmvik/Norway and lecturers for section rehearsals Contact: Prof. Cornelius Trantow (artistic director), Internationale Bildungsstätte, Jugendhof Scheersberg, 24972 Quern, Germany. Tel: +49-4632-84 80 0, Email: ahnsel@scheersberg.de - Website: www.scheersberg.de

International Seminar for Conductors of Children's and Youth Choirs, Mainz, Germany. 1-9 Aug 2006. In connection with the festival Europa Cantat XVI. Artistic Director: Gudrun Schröfel, Hannover. Contact: Bayerische Musikakademie, Kurfürstenstrasse 19, D-87676 Marktoberdorf, Germany. Tel: +49-8342-961821, Fax: +49-8342-40799, Email: dolf.rabus@modmusik.de - Website: www.modmusik.de

IFCM Multicultural and Ethnic Conference, Jerusalem, Israel, 16-20 Sept 2006. Organised by the Multicultural and Ethnic Commission of the International Federation for Choral Music and "Hallel" - Israel Choral Organisation. Main themes: Old traditions, new concepts - Jerusalem, a multifaced city - conservation and communication. Contact: Maya Shavit, Israel, Email: maya@efroni.org - Website: www.jmc.co.il/conference

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August 1st- 9th 2006

International Seminar for Conductors of Children's and Youth Choirs

in connection with the festival EUROPA CANTAT XVI
Mainz, Germany

Artistic Director: Gudrun Schröfel, Hannover

A project from:
Bavarian Music Academy Marktoberdorf,
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Festivals & Competitions

Tampere Vocal Music Festival, Finland, 8-12 June 2005. Chorus review and ensemble singing contest. Concerts presenting int'l artists. Training courses for choir leaders and singers. Lectures and workshops by int'l experts. Apply before March 21, 2005. Contact: Tampere Sävel, Tampere Vocal Music Festival, Tullikamarinaukio 2, FIN-33100 Tampere, Finland. Tel: +358-3-31466136, Fax: +358-3-2230121, Email: music@tampere.fi - Website: www.tampere.fi/vocal

33rd International Festival of Songs, Olomouc, Czech Republic, 8-12 June 2005. For choirs in all categories from all around the world. Contact: Festa Musicale, Slovenská 5, CZ-77900 Olomouc, Czech Republic. Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Bristolive! Bristol, United Kingdom, 9-13 June 2005. Non-competitive environment for amateur bands, choirs, orchestras and ensembles of all ages and standards. All participants will have the opportunity to perform in workshops, master classes and concerts in venues throughout the historic city of Bristol, England. Artistic Director: Dr Matthew George, St.Paul, Minnesota, USA. Festival sponsored by Yamaha-Kemble Music. Contact: Kathryn Birds, JAC "live" 62-64 Chancellors Road, London, W6 9RS, United Kingdom. Tel: +44 (0)20 7870 8551, Email: bristolive@jactravel.co.uk - Website: www.bristolive.co.uk

2nd Helsingborg International Choir Competition, Helsingborg, Sweden, 9-13 June 2005. In cooperation with the Swedish National Choir Competition. Kör Centrum (Swedish Choral Center), Fred Sjoberg, Nybrokajen 11, SE-11148 Stockholm, Sweden. Tel.: +46-8-4071679, Fax: +46-8-4071727, Email: korcentrum@rikskonserter.se - Website: www.srk.se. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

12th "Musica Sacra Praga" International Choir and Oratorio Festival of Sacred Music, Prague, Czech Republic, 10 June-17 July 2005. Open for all categories. Contact: Club Tours Agentur, Pavel ?varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

7th International Festival of Renaissance and Early Baroque Music, Pecka Castle, Czech Republic, 17-19 June 2005. Competition, workshops, concerts. Contact: IPOS-ARTAMA, Dr. Jaroslava Modrochova, Blanická 4, POBox 12, 120 21 Prague 4, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama

World Choral Festival Salzburg & Vienna, Austria, 21-27 June 2005. A "Once in a Lifetime" opportunity to perform in Salzburg and Vienna with the world renowned "Vienna Boys' Choir" and the "Vienna Male Choral Society" in Salzburg at the "Grand Hall" of the "Mozarteum" and in Vienna. Contact: Haring KEG Choral Festivals, Michael Haring, Gruenentorgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: World.Choral.Festivals@chello.at - Website: www.austrianfestivals.at/

8th Alta Pusteria International Choir Festival, Alto Adige, Italy, 22-26 June 2005. Non-competitive festival in the heart of the Dolomites: concerts, open air reviews, day-meetings. Contact: c/o Associazione Culturale Flaminia 2000, Via Emilio Albertario 62, 00167 Roma, Italy. Tel: +39-06-53276119, Fax: +39-06-53276119, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

8th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 22-28 June 2005. Bob Chilcott guest conductor and Peter Robb artistic director lead 11 boychoir, girlchoir and children's choirs from 9 states and three countries as the 300 voice festival chorus. Applications now accepted for PICCFEST 2006 with guest conductor Henry Leck and PICCFEST 2007 with Sandra Snow Contact: Oregon Festival Choirs, PO Box 207, Eugene, OR 97440, USA. Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@piccfest.org - Website: www.piccfest.org

The Tuscany Music Festival, Montecatini, Italy, 23-27 June 2005. Participation in the enchanting 'torch parade' from Tettuccio to Torretta to mark the festival's arrival in the town. Other locations for performances include Montecatini Terme's square, the local churches as well as the churches of neighbouring villages. Open to male, ladies', mixed and youth choirs, music is the choirs' own selection. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

3rd International Choir Competition of Sacred Music, Prague, Czech Republic, 23-25 June 2005. For mixed, female, chamber and children´s choirs. A rich frame programme and performance opportunities. Contact: Club Tours Agentur, Pavel ?varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 23-27 June 2005. Non-competitive festival for choirs in all categories. Contact: International Music Center, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com

48th International Festival of Choral Art Jihlava with 7th International Composers' Competition "Jihlava 2004", Jihlava, Czech Republic, 24-26 June 2005. International composers' competition, concerts, workshops, meetings. Contact: IPOS-ARTAMA, Dr. Jaroslava Modrochova, Blanická 4, POBox 12, 120 21 Prague 4, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama

International Festival of Sacred Music, Vienna, Austria, 24-27 June 2005. Performing festival in Vienna and surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

Copenhagen International Children's Chorus Festival, Denmark, 27 June - 4 July 2005. International children's choruses totaling 200-300 singers will join with guest conductor Henry Leck (USA) for daily rehearsals culminating in Gala Festival Concert with Orchestra in Tivoli Gardens Concert Hall. Individual ensemble concerts in Odense. Contact: Musica Mundi, Inc, 101 First Street, Suite 454, Los Altos, 94022, USA. Tel: +1-650-9491991, Fax: +1-650-9491626, Email: tours@musicamundi.com - Website: www.musicamundi.com

15th European Music Festival for Choirs and Soloists, Arnhem, Netherlands, 28 June - 4 July, 2005. Competition for choirs and soloists (classical, pop, jazz, world). Composition competition, masterclasses, European Symposium, concerts etc. Contact: IKF Festival Office, Plompetorengracht 3, NL-3512 CA Utrecht, Netherlands. Tel: +31-30-2335600, Fax: +31-30-2335680, Email: nisono@amateurmuziek.nl - Website: www.ikf2005.nl

Coastal Sound International Choral Festival, Vancouver, Canada, 29 June - 4 July 2005. Biennial, non-competitive Choral Festival. Treble children's choirs and SATB youth choirs will participate in five days of concerts, rehearsals, fun and friendship. Guest Clinicians: Sanna Valvanne (Finland), Diane Loomer (Canada) and musica intima vocal ensemble (Canada). Application deadline: 1 Nov 2004. Contact: Coastal Sound International Choral Festival, P.O. Box 64528, Coquitlam, British Columbia V3J 7V7, Canada. Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 30 June - 3 July 2005. Performing festival in Salzburg surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

7th International Choir Festival "Summer Songs", Sopron, Hungary, 30 June-3 July 2005. Non-competitive festival for choirs in all categories. Contact: MSW Festivals c/o TM Inco Travel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

3rd International "Midsummer Festival" for Choirs, Stockholm, Sweden, 30 June - 3 July 2005. Non-competitive festival for choirs in all categories. Contact: MSW Festivals, c/o TM IncoTavel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4270740, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

"Sing to the Lord" 3rd Multinational Choir, Prague, Czech Republic, 1-14 July 2005. Meeting in Prague. For small groups and individual participants. Working language English. Pre-studied material: sacred compositions by Dvorák, Janácek and further Czech and world composers. Concerts and recording sessions Prague's Baroque and Gothic churches and other Czech locations. Musical director: P. Dent, Vancouver, Canada. Contact: Club Tours Agentur, Pavel ?varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

Summer Festival Polyfollia 2005, La Manche, Normandy, France, 2-16 Jul 2005. "Young choirs and choirs for youth" is the theme of this festival which will host ensembles from France, Nëtherlands, Czech Republik, Israel, Denmark and Lithuania. Contact: Polyfollia, Jacques Vanherle, Avenue des Canadiens 16, 14111 Louvigny, France. Tel: +33-2-31747740, Fax: +33-2-31747740, Email: polyfollia@wanadoo.fr - Website: www.polyfollia.org

Festival 500 "Sharing the Voices", St. John's, Newfoundland, Canada, 3-10 July 2005. More than 75 concerts throughout North America's oldest city, St. John's. Featuring the four-voice ensemble De Boca En Boca (Argentina), María Guinand (Venezuela) and Tõnu Kaljuste (Estonia). Contact: Festival 500 "Sharing the Voices", P.O.Box 2333 - Stn. C, St. John's, NL , A1C 6E6, Canada. Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

40th International Days of Choral Singing, Barcelona, Spain, 4-10 July 2005. Workshops: Orff's Carmina Burana (Pierre Cao), Gospel Music (Robert Ray), Catalan Choral Music (Josep Prats). Apply before 28 Feb 2005. Contact: FCEC, Via Laietana 54, 2./213, E-08003 Barcelona, Spain. Tel: +34-9-32 680 668. Fax: +34-9-33 197 436. Email: fcec@fcec.info.

Tuscany International Children's Chorus Festival, Florence, Italy, 4-12 July 2005. International children's choruses totaling 200-300 singers will join with guest conductor Joan Gregoryk (USA) for daily rehearsals culminating in Gala Festival Concert with Orchestra in Florence. Individual ensemble concerts in Florence and Tuscany. Includes two-day post-festival extension to Rome and participation in Mass at St. Peter's Basilica. Contact: Musica Mundi Concert Tours, 101 First Street, Suite 454, Los Altos, CA 94022, USA. Tel: +1-650-949-1991, Fax: +1-650-949-1626, Email: tours@musicamundi.com - Website: www.musicamundi.com

...Festivals & Competitions

44th International Competition of Choral Singing "C.A. Seghizzi", Gorizia, Italy, 6-11 Jul 2005. Categories: mixed, female and male choirs, vocal groups, folk music, light music and jazz. Apply before Feb 28. Contact: Associazione Corale Goriziana "CA Seghizzi", Casella postale 7, Via Vittorio Veneto 174, Palazzina C, I-34170 Gorizia, Italy. Tel: +39-0481-530288, Fax: +39-0481-536739, Email: c.aseghizzi@tiscalinet.it - Website: ww.seghizzi.it/2005/bando44cicc_inglese.htm

7th Rhodes International Music Festival, Greece, 7-10 July 2005. Choir competition and lyric soloist competition. Open to mixed, male, female, chamber, youth, children's choirs and folklore vocal ensembles as well as lyric soloists. Apply before: 15 Mar 2005. Contact: Polifornia Athenaeum, 2, Spartis str., GR-153 42 Agia Paraskevi - Athens, Greece. Tel: +30210-6014741, Fax: +30210-6009204, Email: info@inter-fest.com or choir_competition@hotmail.com

23rd Int'l Choir Festival of Preveza - 11th Int'l Choir Competition of Sacred Music, Preveza, Greece, 7-10 July 2005. 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. Apply before: 28 Feb 2005. Contact: Choral Society "Armonia" of Preveza, P. O. Box 139, GR-48 100 Preveza, Greece. Tel: +30-2682-24915 / 29852, Fax: +30-2682-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia4/

42nd International Choral Competition Castle of Porcia, Spittal an der Drau, Austria, 7-14 July 2005. For mixed a cappella choirs (16-45 singers), no piano allowed. Categories: Art song and folkloric song. Register before 31 Jan 2005. Contact: Kulturamt der Stadt Spittal an der Drau, Burgplatz 1, A-9800 Spittal an der Drau, Austria. Tel: +43-4762-5650223, Fax: +43-4762-3237, Email: obernosterer@spittal-drau.at

5th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 7-10 July 2005. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

2005 World Children's Choir Festival, Hong Kong, China, 9-14 July 2005. Concerts, workshops, with choirs from all over the world, World Children's Choir with members selected from the world's best children's choirs. World premieres of commissioned works. Possibility of choral exchange tour in China. Registration deadline: 30 Apr. 2004. Contact: c/o RhapsoArts Management Ltd., 4/F, Albion Plaza, 2-6 Granville Rd, Tsimshatsui, Kowloon,, Hong Kong. Tel: +852-2722-1650, Fax: +852-2724-1960, Email: info@rhapsoarts.com - Website: www.hktreblechoir.com

Tallis Scholars International Summer School, Oakham, United Kingdom, 9-16 Jul 2005. One week of music-making and learning. With Peter Phillips and the Tallis Scholars. Contact: Tallis scholars Summer School, Juliet Allan, General Manager, PO Box 992, Waterbeach, Cambridge CB5 9SQ, United Kingdom. Tel: +44-1223-693281, Fax: +44-8700-516828, Email: juliet.allan@oiss.org.uk - Website: www.oiss.org.uk

Festival and Competition "Youth and Music", Vienna, Austria, 9-12 July 2005. For youth choirs, bands and orchestras! The Festival program includes competitions under an international jury in the categories: bands, choirs 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 its surroundings, (Upper age limit for participants is 29 years). Contact: Haring KEG Choral Festivals, Michael Haring, Gruenentorgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at/

Europa Cantat International Singing Week, Gent, Belgium, 10-18 July 2005. For mixed (youth) choirs (in the frame of the 40th anniversary of the Flemish Federation of Young Choirs – VFJK). Ateliers: Stravinsky and Bikkembergs. Open Singing with van Klaveren. Contact: Koor & Stem / Vlaamse Federatie van Jonge Koren, Rijsenbergstraat 150, B-9000 Gent, Belgium. Tel: +32 9 223 61 61, Fax: +32 9 220 24 85, Email: vfjk@skynet.be

Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 12-20 July 2005. An adventure and exploration of distinctive music from countries around the Pacific Rim. Artistic Director: Henry Leck. For treble choirs only. Participants will interactively explore Polynesian music, dance, instruments, language and story telling with native speakers and instructors. Contact: Wanda Gereben, Executive Director, 159 Laimi Road, Honolulu, Hawaii. Tel: +1-808-5950233, Fax: +1-808-5955129, Email: info@PacRimFestival.org - Website: www.PacRimFestival.org

10th Cantilies, Normandy, France, 13-24 July 2005. Four workshops for children's choirs (8 to 16 years old) with Catherine Duperray, Scott Alan Prouty, Denis Thuillier and Valérie Fayet. Contact: A Coeur Joie France, Les Passerelles, 24, Avenue Joannès-Masset - CP 317, F-69337 Lyon Cedex 09, France. Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: http://acj.musicanet.org/

23rd International Music Festival, Cantonigròs, Spain, 14-17 July 2005. Competition in different categories and difficulties, mixed, children's and female choirs, and daily concerts for the participating groups. Registration deadline: 31 Jan 2005. Contact: FIMC Main Office, C/València 435, 1r 1a, E-08013 Barcelona, Spain. Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

International Choir and Orchestra Festival "Cantus Salisburgensis", Salzburg, Austria, 14-18 July 2005. Kaleidoscope of Nations. For choirs and orchestras. Specific pieces to be performed. Contact: Cultours Austria, Choir & Orchestra Concert Tours, Höglwörthweg 10/4, A-5020 Salzburg, Austria. Tel: +43-662-821310-0, Fax: +43-662-821310-40, Email: office@cultours.at - Website: www.cultours.at

LOBI 2005 Int'l Choir Festival, Belgrade, Serbia Montenegro, 15-19 July 2005. Festival dedicated to the memory of the Serbian composer Josif Marinkovic. Two of his compositions to be performed, one sacred, one secular. Open to male or female, amateur or professional choirs. Contact: LOBI 2005 - LOLA, Resavska 11, 11000 Belgrade, Serbia Montenegro, Fax: +381-11-3233002, Email: lobi@sbb.co.yu

Europa Cantat International Singing Week, Tarragona, Spain, 16-24 July 2005. For mixed and youth choirs. Ateliers with Th. Pavlovitch (BG), M. Goldring (GB), J. Casas (E), M. Pérez (Cuba), L. Heltay (GB/E). Contact: Associació Cor Ciutat de Tarragona (Setmana Cantant), Apartat de correus 11 77, E-43080 Tarragona, Spain. Tel: +34 977 22 7 21, Fax: +34 977 22 7 21, Email: setcanta@tinet.org - Website: www.geocities.com/acctmusic

Europa Cantat junior 4, Vic, Catalonia, Spain, 19-26 July 2005. For children's and girls' choirs (equal voices) aged 10-18. Contact: Europa Cantat junior c/o SCIC, Plaça Victor Balaguer 5, E-08003 Barcelona, Spain. Tel: +34-93-3104 721, Email: scic@scic.net - Website: www.europacantat.org

30th Singing Week "Musique en Morvan", Autun, Vézelay, France, 21-31 July 2005. Two workshops: Bach's St John's Passion (P. Cao), Schütz & Bach Motets (Ch. Kühlewein). Contact: A Coeur Joie, Les Passerelles, 24 avenue Joannés Masset - CP 317, F-69337 Lyon Cedex 09, France. Tel: +33-4-72198342, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: http://acj.musicanet.org/

4th International Choir Festival of Sacred Music, Rottenburg, Germany, 21-24 July 2005. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

51st International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-30 July 2005. 7 days of outdoors habaneras and polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2005. Contact: Certamen Int'l de Habaneras de Torrevieja, C/ Patricio Perez, 10, 03180 Torrevieja - Valenciá, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

Tallis Scholars International Summer School, Seattle, USA, 23-30 Jul 2005. One week of music-making and learning. With Peter Phillips and the Tallis Scholars. Contact: Tallis scholars Summer School, Juliet Allan, General Manager, PO Box 992, Waterbeach, Cambridge CB5 9SQ, United Kingdom. Tel: +44-1223-693281, Fax: +44-8700-516828, Email: juliet.allan@oiss.org.uk - Website: www.oiss.org.uk

Europa Cantat International Singing Week, Nevers, France, 24-30 July 2005. For mixed choirs and individual singers. Ateliers: Latin-American Music (N. Zadoff), French Music (P. Calmelet, F), Gospel Music (C. Bernard). Contact: Semaine Chantante Europa Cantat Nevers, Les Passerelles, 24, avenue Joannès Masset, BP 9261, F-69264 Lyon Cedex, France. Tel: +33-4 721983, Fax: +33-4 78434398, Email: acj.france@wanadoo.fr - Website: www.acj.MusicaNet.org

Musica Sacra a Roma, Italy, 26-31 Jul 2005. Competition in different categories and difficulties. Contact: Förderverein Interkultur, Am Weingarten 3, Postfach 1255, D-35415 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

7th World Symposium on Choral Music, Kyoto, Japan, 27 July-3 Aug 2005. Contact: WSCM, c/o Japan Choral Association, Yagunimuna bldg. 6F, 1-5-8 Ebisu, Shibuya-ku, Tokyo 150-0013, Japan, Fax: +81-3-54217151, Email: ws7@jcanet.or.jp - Website: www.jcanet.or.jp/wscm

Vivace International Choir Festival 2005, Veszprém, Hungary, 28 July - 1 Aug 2005. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Müvelödési Központ, Dózsa György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: vmk1@veszprem.hu - Website: www.vmk.veszprem.hu

4th International Girls and Children's Choir Festival, Riga, Latvia, 3-8 Aug 2005. Movement and vocal techniques for singers and conductors. Contact: International Choral Festival, Barona 99, LV-1012 Riga, Latvia. Tel: +371-989-3250, Fax: +371-727-0165, Email: choriga@lanet.lv - Website: www.music.lv/rigachoir/festival

2nd International Choir festival, Randers, Denmark, 10-13 Aug 2005. A competition in following categories: children's choir, chamber choir, mixed choir and rhythmic choir. Contact: Karsten Blond, StØvringgårdvej 51, Mellerup, DK 8900 Randers, Denmark. Tel: +45-86425874, Email: blondlek@mail.tele.dk - Website: www.korfestival.dk

4th International "Waterford Sings!" Festival, Ireland, 11-14 Aug 2005. Non-competitive festival for choirs in all categories. Contact: MSW Festivals c/o TM Inco Travel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

...Festivals & Competitions

Europa Cantat Showchoir Week, Zeeland, Netherlands, 14-21 Aug 2005. The atelier will incorporate singing, simple movement and dance. No experience is necessary, just enthusiastic youth (age 13 to 20) ready to have the time of their lives. Director Dwight Jordan (USA). Contact: Showchoir Week, c/o BALK, Postbus 367, NL-3850 AJ Ermelo, Netherlands. Tel: +31 341 561 440, Fax: +31 341 553 601. Email: balknieuws@planet.nl - Website: www.balknet.nl

4th International Choir Festival, Brasov, Romania, 14-21 Aug 2005. Twelve workshops with conductors from Germany, UK, Canada, France, Israel, Macedonia and Romania. Contact: Asociata Româna de Cânt Coral, PO Box 16 CP 70, 500500 Brasov, Romania. Tel: +40-268313325, Email: ioan_oarcea@yahoo.fr

Canta Brasil 2005 Int'l Choir Festival, 4th Int'l University Choir Festival, São Lourenço, Minas Gerais, Brazil, 16-21 Aug 2005. Contact: Jose Henrique Martins, Rua Cel. José Justino, 681, 37470-000 Sao Lourenço, Minais Gerais, Brazil, Email: brazilchoirfestival@zipmail.com.br - Website: www.brazilchoirfestival.kit.net

"Touch the Future" - 2nd International Children's and Youth Choir Festival, Rhineland - Palatinate, Dannstadt-Schauernheim, Germany, 20-28 Aug 2005. For children's and youth choirs (equal voices), aged 10-20. Apply before 31 Dec 2004. Website: www.touchthefuture.com

53rd "Guido d' Arezzo" International Polyphonic Competition, Arezzo, Italy, 23-28 Aug 2005. For amateur choral ensembles. Categories: Christian plainchant, polyphony, polyphony for children's voices, special competition, int'l choral festival of folksong. Contact: Competition secretariat, c/o Fondazione Guido d' Arezzo, Corso Italia 102, I-52100 Arezzo, Italy. Tel: +39-0575-356203, Fax: +39-0575-324735, Email: fondguid@polifonico.org - Website: www.polifonico.org

Europa Cantat International Singing Week, Lido di Jesolo, Italy, 28 Aug - 4 Sept 2005. For mixed and children's choirs. Music for children's choirs (G. Cucci), Contemporary Music (L. Donati), Spiritual and Gospel (P. Smith), Venetian School of Music (D. Tabbia), Romantic Music (G. Grün), Vocal Pop and Jazz (J. Rathbone). Contact: FENIARCO, Via Altan 39, I-33078 San Vito al Tagliamento, Italy. Tel: +39 0434 87 67 24, Fax: +39 0434 87 75 54, Email: feniarco@tin.it - Website: www.feniarco.it

Europa Cantat Int'l Singing Week "Alpe Adria Cantat", Lido di Jesolo, Venice, Italy, 28 Aug-5 Sept 2005. For mixed choirs, children's choirs and individual singers. Apply before: 30 March 2004. Contact: Alpe Adria Cantat, Via Castellana 44, I-30174 Venezia/Mestre, Italy. Tel: +39-041-958918, Fax: +39-041-950074, Email: asac.cori@usa.net or feniarco@tin.it - Website: www.feniarco.it

Grieg International Choir Festival, Bergen, Norway, 1-4 Sept, 2005. The competition is open to amateur choirs in all choral categories (mixed, chamber, male, female, and children's choirs). The categories are all without level of difficulty, and there is no compulsory piece. Contact: Annlaug Hus, Komediebakken 9, N–5010 Bergen, Norway. Tel: +47 55 56 38 65, Fax: +47 55 56 38 66, Email: annlaug.hus@griegfestival.no - Website: www.griegfestival.no

12th Eurotreff Festival, Wolfenbüttel, Germany, 7-11 Sept 2005. Concerts, 8 workshops. For children's and youth choirs. Possibility of regional program with a German choir before or after the festival. Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43716, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

International Festival of Choir Ensembles, Montevideo, Punta del Este, Colonia, Minas, San José, Salto and Paysandú, Uruguay, 10-18 Sep 2005. For choral ensembles from all over the world. Contact: Infinito - Realizaciones Culturales, Galicia 1376/of.506, Montevideo, Uruguay, Fax: +598-2-9018025, Email: infiprod@montevideo.com.uy - Website: www.infinitorc.com

2nd International Choral Festival Buenos Aires 2005, Argentina, 12-17 Sep 2005. Non-competitive festival open to choirs from around the world. Concerts in different halls such as the Colon Theatre and two choral workshops including one on Argentinian music. Contact: Festival 2003, Miguel Enrique Moreso, Av. Olazábal 1584 1° "A", Buenos Aires, Argentina. Tel: +54-11-47881047, Fax: +54-11-49149170, Email: choralbaires2005@yahoo.com.ar or miguelmoreso@movi.com.ar

7th International Choral Competition, Trelew, Patagonia, Argentina, 20-24 Sept 2005. Competitive and not competitive categories: vocal groups, mixed, female and male choirs (with previous selection). Apply before 1st May, 2005. Optional concerts in connection with other South American regions. Contact: Fundación C.I.C., Alejandro Daniel Garavano, San Martín N° 1.237, 9100 Trelew, Chubut, Patagonia, Argentina. Tel: +54-2965-491353, Fax: +54-2965-491353, Email: cictrelew@yahoo.com.ar

12th International CREDO Festival of Orthodox Music, Tallinn, Estonia, 22-25 Sept 2005. For all categories. Contact: MTU Vivo Muusika POP Box 3455, EE-10506 Tallinn, Estonia. Tel/FAX +372 645 5197 – Email: vivomuusika@hot.ee – Website: www.orthodoxsingers.com

8th International Choir Contest of Flanders, Maasmechelen, Belgium, 23-26 Sept 2005. International choir contest limited to ensembles from 12 to 45 voices. Two categories: equal voices and mixed choirs. Apply before: 15 Jan 2005. Contact: International Choir Contest of Flanders, Gert Vanderlee, Heistraat 239, B-3630 Maasmechelen, Belgium. Tel: +32-89-769668, Fax: +32-89-769672, Email: evenementen@maasmechelen.be - Website: www.ikvlaanderen.be

Rimini in Musica, Rimini, Italy, 23-27 Sept 2005. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

Canto sul Garda, Riva del Garda, Italy, 12-16 Oct 2005. Competition in different categories and difficulties. Contact: Associazione Concorso Corale Internazionale, Via Maffei 7 - CP 68 I, 38066 Riva del Garda (TN), Italy. Tel: +39-0464-560113, Fax: +39-0464-520900, Email: info@concorsocorale.it - Website: www.concorsocorale.it

International Choir Competition, Sofia, Bulgaria, 5-8 Oct 2005. Competition for mixed choirs, equal voices, children's choirs, mixed youth choirs, chamber ensembles and categories for Renaissance and Modern Music. Contact: Friends of Choral Music Foundation, 131, Vitosha Blvd, 1408 Sofia, Bulgaria. Tel: +359-2-9504430, Fax: +359-2-9504431, Email: fcmf@abv.bg

6th International Festival of Romantic Music, Vlachovo Bfiezí, Prachatice, Vimperk, Kratochvíle Castle, southern Bohemia, Czech Republic, 7-9 Oct 2005. Concerts, workshop, competition. Contact: IPOS-ARTAMA, Dr. Jaroslava Modrochova, Blanická 4, POBox 12, 120 21 Prague 4, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama

International Choir Competition, Dubrovnik, Croatia, 13-15 Oct 2005. Non-competitive, for amateur choirs. Apply before: 1 June 2005. Contact: Dubrovnik Chamber Choir, Strossmeyerova 3, HR-20000 Dubrovnik, Croatia. Tel: +385-138-22413 or +385-91-5159269, Fax: +385-98-9827091, Email: info@dukz.org - Website: www.dukz.org

Mallorca in Musica, Palma de Mallorca, Spain, 19-23 Oct 2005. Competition in different categories and difficulties. Contact: Förderverein Interkultur, Am Weingarten 3, Postfach 1255, D-35415 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

Emils Darzin International Choir Competition, Riga, Latvia, 20-23 Oct 2005. Competition dedicated to the 135th anniversary of composer Emils Darzin. Choir competition will proceed in national league (for Latvian choirs) and international league (Latvian and foreign choirs). Concerts and other activities in various Latvian cities. Contact: Latvian National Centre for Traditional and Performing Arts, Pils laukums 4, Riga, LV 1365, Latvia. Tel: +371 7228985, Fax: +371-7227405, Email: pasts@tmc.gov.lv

15th S. Simkus Choral Competition, Klaipeda, Lithuania, 21-23 Oct 2005. Competition open to mixed, female, male, children's and jazz choirs. Contact: Regional Choir Society "Aukuras", Donelaicio str. 4, LT-5800 Klaipeda, Lithuania. Tel: +370-46-398714, Fax: +370-46-398702, Email: aukuras@ku.lt

10th International Meeting of Youth Choirs, Laval (Mayenne), France, 26-30 Oct 2005. Workshop around popular and serious French Music with Régis Harquel. Contact: A Coeur Joie France, Les Passerelles, 24, Avenue Joannès-Masset - CP 317, F-69337 Lyon Cedex 09, France. Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: http://acj.musicanet.org/

19th International Choral Competition and Festival of Prague, Czech Republic, 29 Oct - 1 Nov 2005. Categories include: male, female, mixed, advanced mixed choirs, and male, female and mixed choirs - Folksong: Festival only (without competition). Repertoires may be taken from any period and for choirs appearing as part of the competition a compulsory piece must be performed. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

17th Cantapueblo, La Fiesta Coral de América, Mendoza, Argentina, 1-6 Nov 2005. Choral Tribute to the TANGO. Master Class. Conferences, concerts, tango dance. Contact: CantaPueblo, la Fiesta Coral de América, Casilla Postal 27, 5501 Godoy Cruz, Mendoza, Argentina. Tel: +54-261-4203793, Email: cantapueblo@arlinkbbt.com.ar - Website: www.coppla.com.ar

32nd International Choir Festival -Tandil 2005, Argentina, 4-6 Nov 2005. "Por un Tandil con sierras". Contact: Bernardo Moroder - Coro Estable de Tandil, Lamadrid 631, 7000 Tandil, Argentina. Tel: +54-2293-447226, Fax: +54-2293-432064, Email: bmoroder@infovia.com.ar

17th Malta international Choir festival, Valetta, Malta, 7-11 Nov 2005. Open for all categories. Contact: Malta International Choir Festival - Tourism Authority, Auberge d'Italie, Merchants Street, Valetta CMR 02, Malta. Tel: +356-22915809, Fax: +356-22915899, Email: events@visitmalta.com - Website: www.maltachoirfestival.com

International Advent Singing, Vienna, Austria, 24 Nov - 19 Dec 2005. This series of weekends in December offer choirs the opportunity to sing a selection of their preferred music in the Vienna Town Hall, as well as performing in local institutions and churches. Open to male, ladies' and mixed choirs. Music selected is the choirs own selection. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

15th International Festival of Advent and Christmas Music, Prague, Czech Republic, 25-27 Nov 2005. Competition, concerts, workshops. Contact: IPOS-ARTAMA, Dr. Jaroslava Modrochova, Blanická 4, POBox 12, 120 21 Prague 4, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama

...Festivals & Competitions

5th Advent and Christmas Songs Festival, Budapest, Hungary, 2-5 Dec 2005. Non-competitive festival for choirs in all categories. Program: Advent and Christmas Songs. Apply before: May 2005. Contact: MSW Festivals c/o TM Inco Travel, H. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

6th "Prague Christmas" Int'l Festival of Advent and Christmas Music, Prague, Czech Republic, 9-11 Dec 2005. For children's and adult choirs, also for folklore groups. A rich frame programme and performance opportunities. Contact: Club Tours Agentur, Pavel ?varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

8th Pa'amon Festival for Children & Youth Choirs, Jordan Valley, Israel, 2-4 Feb 2006. Non-competitve festival for children & youth choirs (age: 11-22). Choir to choir concert, Sightseeing, Body&Soul workshops, open singing, and a final gala concert. Apply before 15th August 2005. Contact: Tova Reshef, Artistic Director, Atzmon, 20170 Misgav D.N., Israel, Fax: +972-4-9909176, Email: reshefit@netvision.net.il

9th Hawaii International Choral Festival, Honolulu, Hawaii, USA, 26 Mar-2 Apr 2006. Featuring study and performance of Mozart's REQUIEM performing with the Honolulu Symphony Orchestra and Chorus. Dr. Karen Kennedy, Artistic Director and Conductor. Openings for choral ensembles and individual singers. Contact: Joseph McAlister, 650 Iwilei Road, Suite 202, Honolulu, Hawaii, 96817, USA. Tel: +1-808-5240815 ext 257, Fax: +1-808-5241507, Email: oahuchoral@aol.com - Website: www.oahuchoral.com

8th International Choral Competition "Maribor 2006", Slovenia, 21-23 Apr 2006. For up to 12 selected female, male and mixed choirs with 16-48 singers. Folksongs (non-competitive) and three competing programs (compulsory, free and Grand Prix). Apply before: 21 Nov 2005. Contact: JSKD (Republic of Slovenia Public Fund for Cultural Activities), ?tefanova 5, SI-1000 Ljubljana, Slovenia. Tel: +386-1-2410525, Fax: +386-1-2410510, Email: mihela.jagodic@jskd.si - Website: www.jskd.si

8th International Festival of Folksongs and Choral Music, Portoroz, Slovenia, 8-11 Apr 2006. Opportunity to perform in company of many international choirs in the enchanting environment of Portoroz. The festival starts and ends with ceremonies involving performances from all choirs. Open to male, ladies', mixed and youth choirs, music performed will be folk music of your country of origin. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

International Choir Festival, Verona, Italy, 19-23 Apr 2006. Opening concert to which all choirs will be invited whilst the competition takes place in the Teatro Nuovo. Open to mixed, male, ladies', children's and vocal ensembles. Choirs are asked to perform a compulsory piece of music in addition to a performance from a 4 possible categories. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

52nd Cork International Choral Festival, Ireland, 26-30 Apr 2006. Offers choirs the opportunity to compete in the prestigious Fleischmann International Trophy Competition. Open to any choir of international standing (except specifically children's choirs). Apply before: 1 Nov 2005. Contact: Cork International Choral Festival, Festival House, 15 Grand Parade, Cork, Ireland. Tel: +353-21-4223535, Fax: 353-21-4223536, Email: chorfest@iol.ie - Website: www.corkchoral.ie

International Festival for Singers, Weimar, Germany, 28 Apr – 1 May 2006. Open to male, ladies' and mixed choirs. There is no stipulation as to the music performed. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

5th International Robert Schumann Choir Competition, Zwickau, Germany, May 2006. Competition in different categories and difficulties. Apply before 1 Jan 2006. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

Bambanani International Choral Festival & Competition, Nelspruit, Mpumalanga, South Africa, 19 - 28 May, 2006. Festival combining competitive and non-competitive performances in Pretoria, Johannesburg, the province of Mpumalanga ending in Nelspruit and the national Kruger Park. Contact: Brian Sutton, Festival Director, PO Box 91338, Auckland Park, 2006 Gauteng, South Africa. Tel: +27 11 489 2324, Fax: +27 11 837 5135, Email: bambananii@yahoo.com

35th International Competition "Florilège Vocal de Tours", France, 2-5 June 2006. International Choral Singing Competition limited to ensembles from 12 to 40 choristers. Qualification round (a cappella), final round (including one piece with piano). Four categories: mixed choirs, male or female voice choirs, mixed vocal ensembles, free program and a special Children's choir International Competition. Special 'Renaissance' Prize. Prize for a First Production work. The winner will be qualified for the 2007 European Grand Prix. Apply before: November 15, 2005. Contact: Florilège Vocal de Tours, B.P. 1452, F-37014 Tours CEDEX 1, France. Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

5th Choral Contest of South American Music, La Plata, Argentina, 8-11 June 2006. For amateur mixed, equal voices and chamber choirs from all over the world, with compulsory and free works from South American Folk and Popular Music. Contact: Asociación Argentina para la Música Coral , Calle 18, n° 381, 1900 La Plata, Argentina. Tel: +54-221-4258326, Fax: +54-221-4258326, Email: aamcant@infovia.com.ar - Website: www.aamcant.org.ar

World Choral Festival Salzburg & Vienna, Austria, 21-26 June 2006. A "Once in a Lifetime" opportunity to perform in Salzburg and Vienna with the world renowned "Vienna Boys' Choir" and the "Vienna Male Choral Society" in Salzburg at the "Grand Hall" of the "Mozarteum" and in Vienna. Contact: Haring KEG Choral Festivals, Michael Haring, Gruenentorgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: World.Choral.Festivals@chello.at - Website: www.austrianfestivals.at/

The Tuscany Music Festival, Montecatini, Italy, 22-26 June, 2006. Participation in the enchanting 'torch parade' from Tettuccio to Torretta to mark the festival's arrival in the town. Other locations for performances include Montecatini Terme's square, the local churches as well as the churches of neighbouring villages. Open to male, ladies', mixed and youth choirs, music is the choirs own selection. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

International Festival of Sacred Music, Vienna, Austria, 23-26 June 2006. Performing festival in Salzburg surroundings. Performing festival in Vienna and surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

7th Biennial Golden Gate Children's Choral Festival, San Francisco Bay Area, USA, 26 Jun-1 Jul 2006. For select children's choirs from the United States and around the world. Contact: Piedmont Choirs, Susan Mayer, 4780 Lincoln Ave., Piedmont, USA. Tel: +1-510-5474441 ext. 343, Fax: +1-510-5477449, Email: slmayer@pacbell.net - Website: http://www.piedmontchoirs.org

19th International Festival of Academic Choirs IFAS PARDUBICE 2006, Czech Republic, 28 June - 3 Jul 2006. International Choir Exhibition and competition for mixed choirs, mixed chamber choirs, female choirs, folklore category and tribute to W.A.Mozart and R.Schumann categories. This festival is also supported by the Ministry of Culture. Contact: Alena Mejstrikova, Tel: +42-070-724010428, Fax: +42-0466-614162, Email: alena.mejstrikova@tvar.cz

Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 29 June - 2 July 2006. Performing festival in Salzburg surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 29 June - 3 July 2006. Non-competitive festival for choirs in all categories. Contact: International Music Center, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com

Festival and Competition "Youth and Music", Vienna, Austria, 1-4 July 2006. For youth choirs, bands and orchestras! The Festival program includes competitions under an international jury in the categories: bands, choirs 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 its surroundings. Upper age limit for participants is 29 years. Contact: Haring KEG Choral Festivals, Michael Haring, Gruenentorgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at/

Tuscany International Children's Chorus Festival, Florence, Italy, 3-11 July 2006. International children's choruses totaling 200-300 singers will join with guest conductor Anne Tomlinson (USA) for daily rehearsals culminating in Gala Festival Concert with Orchestra in Florence. Individual ensemble concerts in Florence and Tuscany. Includes two-day post-festival extension to Rome and participation in Mass at St. Peter's Basilica. Contact: Musica Mundi Concert Tours, 101 First Street, Suite 454, Los Altos, CA 94022, USA. Tel: +1-650-949-1991, Fax: +1-650-949-1626, Email: tours@musicamundi.com - Website: www.musicamundi.com

13th International Choral Meeting of Mirepoix, France, 4-11 Jul 2006. Four foreign choirs and several French ensembles are selected. Gala Concerts in the area and Great International Concerts. Free program with one common work (Carmina Burana : Carl ORFF). Contact: Dominique Grétillat, Artistic Director, Ginabat, F-09000 Montoulieu, France. Tel: +33-5-61656322, Fax: +33-5-61656322, Email: eurochoracad@wanadoo.fr - Website: http://eurochoracad.free.fr/

6th International Choir Competition 2006, Miltenberg, Bavaria, Germany, 6-9 July 2006. Two categories: Symphony of Voices (choir compositions with one compulsory composition) and Folksongs, spirituals & jazz. Apply before: 31 Jan 2004. Contact: Kulturreferat des Landkreises Miltenberg, Brückenstr. 2, D-63897 Miltenberg, Germany. Tel: +49-9371-501503, Fax: +49-9371-50179503, Email: kultur@lra-mil.de - Website: www.chorwettbewerb-miltenberg.de or www.vocalensemble-moemlingen.de

Copenhagen International Children's Chorus Festival, Denmark, 10-17 July 2006. International children's choruses totaling 200-300 singers will join with guest conductor Jean Ashworth Bartle (Canada) for daily rehearsals culminating in Gala Festival Concert with Orchestra in Tivoli Gardens Concert Hall. Individual ensemble concerts in Odense. Contact: Musica Mundi, Inc, 101 First Street, Suite 454, Los Altos, 94022, USA. Tel: +1-650-9491991, Fax: +1-650-9491626, Email: tours@musicamundi.com - Website: www.musicamundi.com

...Festivals & Competitions

International Choral Festival of Missoula, Montana, USA, 12-16 July 2006. Non-competitive festival for choirs in all categories dedicated to promoting artistic excellence, global understanding, friendship, and goodwill through choral music. Contact: International Choral Festival, Peter S. Park, P.O. Box 9228, Missoula, Montana 59807, USA. Tel: +1-406-7217985, Fax: +1-406-7217985, Email: choral@montana.com - Website: www.choralfestival.org

International Choir and Orchestra Festival "Cantus Salisburgensis", Salzburg, Austria, 13-17 July 2006. Kaleidoscope of Nations. For choirs and orchestras. Specific pieces to be performed. Contact: Cultours Austria, Choir & Orchestra Concert Tours, Höglwörthweg 10/4, A-5020 Salzburg, Austria. Tel: +43-662-821310-0, Fax: +43-662-821310-40, Email: office@cultours.at - Website: www.cultours.at

4th Choir Olympics, Xianmen, China, 15-25 July, 2006. For all kinds of choirs from all around the world. Competition, encounter, friendship, concerts, choir festivals, lectures and workshops, discussions with composers and choral experts, gala concerts and exhibitions. Contact: Choir Olympics, c/o Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.choirolympics.com

52nd International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-30 July 2006. 7 days of outdoors habaneras and polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2006. Contact: Certamen Int'l de Habaneras de Torrevieja, C/ Patricio Perez, 10, 03180 Torrevieja - Valenciá, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

Béla Bartók International Choir Competition, Debrecen, Hungary, 26-31 July 2006. Competition in contemporary choral music for six categories. The "Grand Prize" winner will be invited to the "Grand Prize of European Choral Music" competition held in Arezzo in 2007. Apply before: Nov 1st, 2005. Contact: Fonix Events Organizer NPO, Kassai út 28., H-4028 Debrecen, Hungary. Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

Europa Cantat Festival 2006, Mainz, Germany, 28 July - 6 Aug 2006. At this festival we want to build bridges between countries and regions, singers and audiences, singers and non-singers, different generations, young people and famous musicians, choirs and composers, different epochs and styles, choral music and instrumental music, singing and dancing, music and other fields of culture ... you can look forward to an exciting programme! Contact: Europa Cantat Festival 2006, Postfach 2607, D-53016 Bonn, Germany. Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@europacantat.org - Website: http://www.ec2006.de/

Vivace International Choir Festival 2006, Veszprém, Hungary, 11-14 Aug 2006. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Müvelödési Központ, Dózsa György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: vmk1@veszprem.hu - Website: www.vmk.veszprem.hu

5th International Choral Festival "San Juan Coral 2006", Argentina, 17-22 Aug 2006. Concerts and workshops. Non-competitive choral festival, for 8-10 selected non-professional, mixed, female, male and chamber choirs. Selection on the basis of audition tapes. Deadline for application: 15 Mar 2006. Contact: María Elina Mayorga, Pasaje Cervantes 1625, M1, Casa 7, Barrio SMATA, 5400 San Juan, Argentina. Tel: +54-264-4234284, Fax: +54-264-4234284, Email: mariaelinamayorga@uolsinectis.com.ar or elinamayorga@hotmail.com or extension@uccuyo.edu.ar

4th International Choral Festival MARIO BAEZA, La Serena, Chile, 23-27 Aug 2006. Non competitive Festival for choirs in all categories. Apply before 31 March. Contact: Waldo Aránguiz-Thompson, Tel. 56.2.225.9977, Fax 56.2.2233240, E-mail waranguiz@aconex.cl

2nd International Harald Andersén Chamber Choir Competition, Helsinki, Finland, 8-9 Sept 2006. Int'l choir competition for mixed chamber choirs (16-40 singers). Choirs may include professional singers. Apply before: 31 Jan 2006 Contact: Sibelius Academy, P.O. Box 86, 00251 Helsinki, Finland. Tel: +358-20-7539690, Fax: +358-20-7539643, Email: choircompetition@siba.fi - Website: www.siba.fi/choircompetition

Tonen 2000, Westland, Netherlands, 22-24 Sept 2006. Open to mixed chamber choirs and ensembles up to 36 non professional members, male ensembles up to 24 non professional members, female ensembles up to 24 non professional members. Artistic director of the festival: Jos Vranken. Competition in secular choir music (combined with sacred), sacred choir music (combined with secular), folklore. Combination of Folklore with other categories is possible. Contact: Tonen 2006, Irenestraat 1, NL-2685 BZ Poeldijk, Netherlands. Tel: +31-174-245520, Fax: +31-174-245520, Email: vranken@caiw.nl - Website: www.tonen2000.nl

10th International J. Villarroel Choir Festival, Isla de Maragarita, Venezuela, 28 Sept - 3 Oct 2006. Non competitive festival with concerts and workshops in the attractive Carribean. Contact: Casa de la Cultura M.N.E Navarro, Calle Fermina, La Asunción, Isla de Marguerita, Venezuela. Tel: +58-295-2625048, Fax: +58-295-4168493, Email: xfestivaljv@cantv.net

19th International Choral Competition and Festival of Prague, Czech Republic, 26-29 Oct, 2006. Categories: male, ladies', mixed, advanced mixed choirs, and male, ladies' and mixed choirs - Folksong: Festival only (without competition). Repertoires may be taken from any period and for choirs appearing as part of the competition a compulsory piece must be performed. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom.
Tel: +44 2890 720 003,
Email: sarahjohnson@seatem.com -
Website: www.choircontact.com

2nd International Showcase for Choir Singing Polyfollia 2006, La Manche, Normandy, France, 26 Oct-1 Nov 2006. 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, Avenue des Canadiens 16, 14111 Louvigny, France.
Tel: +33-2-31747740, Fax: +33-2-31747740,
Email: polyfollia@wanadoo.fr -
Website: www.polyfollia.org

International Advent Singing, Vienna, Austria, 23 Nov - 18 Dec, 2006. This series of weekends in December offer choirs the opportunity to sing a selection of their preferred music in the Vienna Town Hall, as well as performing in local institutions and churches. Open to male, ladies' and mixed choirs. Music selected is the choirs own selection. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom.
Tel: +44 2890 720 003,
Email: sarahjohnson@seatem.com -
Website: www.choircontact.com

53rd Cork International Choral Festival, Ireland, 2-6 May 2007. Opportunity to compete in the prestigious Fleischmann International Trophy Competition. Open to any choir of international standing (except specifically children's choirs). Closing date for applications: 1st November 2006. Contact: Cork International Choral Festival, Festival House, 15 Grand Parade, Cork, Ireland.
Tel: +353-21-4223535, Fax: 353-21-4223536,
Email: chorfest@iol.ie - Website: www.corkchoral.ie

Coastal Sound International Choral Festival, Vancouver, Canada, 28 June - 3 July 2007. Biennial, non-competitive Choral Festival. Treble Children's Choir and SATB Youth Choirs will participate in five days of concerts, rehearsals, fun and friendship. Application deadline: 1 Nov 2006. Contact: Coastal Sound International Choral Festival, P.O. Box 64528, Coquitlam, British Columbia V3J 7V7 , Canada.
Tel: +1-604-469-5973, Fax: +1-604-469-5974,
Email: info@coastalsoundmusic.com -
Website: www.coastalsoundmusic.com

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 28 June - 2 July 2007. Non-competitive festival for choirs in all categories. Contact: International Music Center, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia.
Tel: +381-2363-993, Fax: +381-2363-993,
Email: festival_cantemus@yahoo.com

Tuscany International Children's Chorus Festival, Florence, Italy, 1-10 July 2007. International children's choruses totaling 200-300 singers will join with guest conductor Henry Leck (USA) for daily rehearsals culminating in Gala Festival Concert with Orchestra in Florence. Individual ensemble concerts in Florence and Tuscany. Includes two-day post-festival extension to Rome and participation in Mass at St. Peter's Basilica Contact: Musica Mundi Concert Tours, 101 First Street, Suite 454, Los Altos, CA 94022, USA.
Tel: +1-650-949-1991, Fax: +1-650-949-1626,
Email: tours@musicamundi.com -
Website: www.musicamundi.com

6th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 5-8 July 2007. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

Copenhagen International Children's Chorus Festival, Denmark, 9-16 July 2007. International children's choruses totaling 200-300 singers will join with guest conductor Judith Willoughby (USA) for daily rehearsals culminating in Gala Festival Concert with Orchestra in Tivoli Gardens Concert Hall. Individual ensemble concerts in Odense. Contact: Musica Mundi, Inc, 101 First Street, Suite 454, Los Altos, 94022, USA.
Tel: +1-650-9491991, Fax: +1-650-9491626,
Email: tours@musicamundi.com -
Website: www.musicamundi.com

53rd International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-30 July 2007. 7 days of outdoors habaneras and polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2007. Contact: Certamen Int'l de Habaneras de Torrevieja, C/ Patricio Perez, 10, 03180 Torrevieja - Valenciá, Spain. Tel: +34-965-710702,
Fax: +34-965-712570, Email: manuel@habaneras.org -
Website: www.habaneras.org

Vivace International Choir Festival 2007, Veszprém, Hungary, 3-6 Aug 2007. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Müvelödési Központ, Dózsa György u 2, H-8200 Veszprém, Hungary.
Tel: +36-88-429693, Fax: +36-88-429693,
Email: vmk1@veszprem.hu -
Website: www.vmk.veszprem.hu

54th Cork International Choral Festival, Ireland, 30 Apr - 4 May 2008. Opportunity to compete in the prestigious Fleischmann International Trophy Competition. Open to any choir of international standing (except specifically children's choirs). Apply before 1 Nov 2007. Contact: Cork International Choral Festival, Festival House, 15 Grand Parade, Cork, Ireland. Tel: +353-21-4223535, Fax: 353-21-4223536, Email: chorfest@iol.ie -
Website: www.corkchoral.ie

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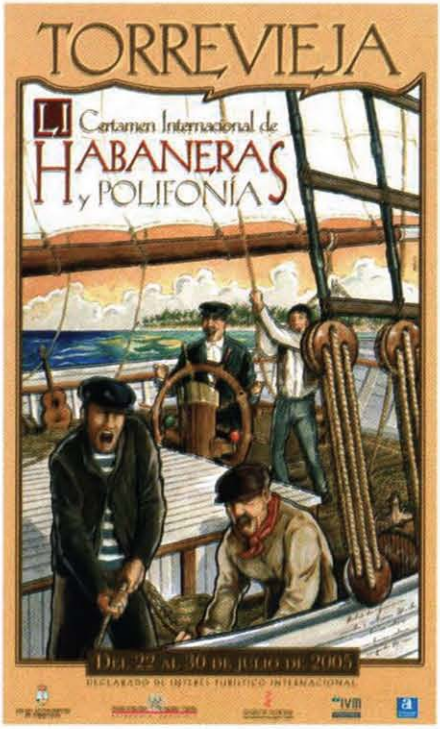

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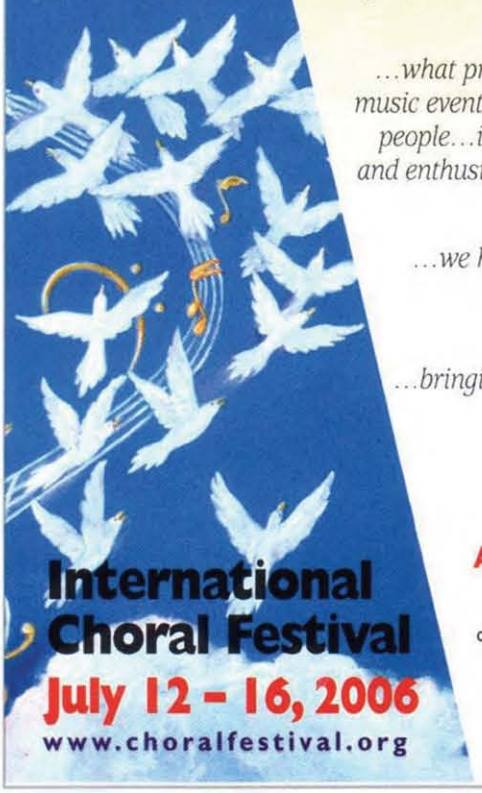

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Deadline for registration: 01. 06. 2005

For further information, please contact
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    b. Islamic traditions
    c. Jewish Traditions
3. Conservation and Communication: How do we keep the traditions alive and how best should we communicate them to choirs and musicians in schools, in the community?

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For information on presenting workshops, papers and interactive sessions, contact Maya Shavit at maya@efroni.org

The official language of the conference will be English.