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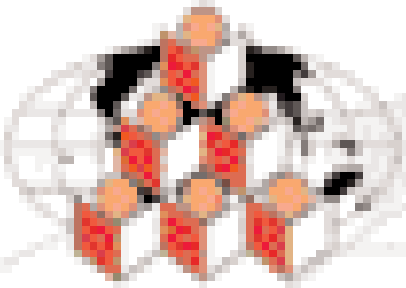
International Choral Bulletin

ICB

Dossier

Around the World Choral Symposium





International Federation for Choral Music

The International Choral Bulletin is the official journal of the IFCM. It is issued to members four times a year.

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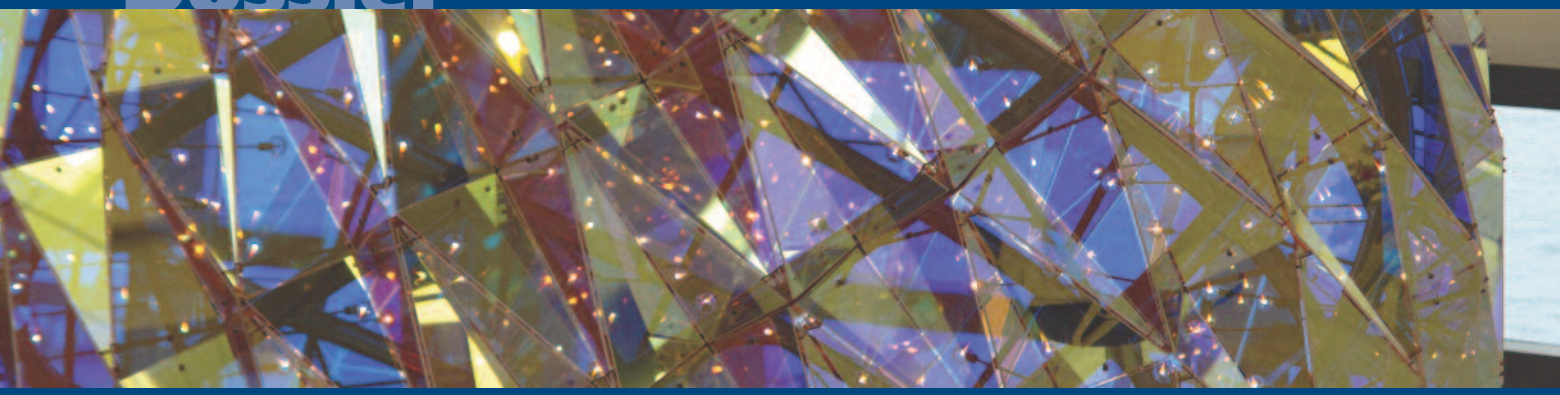
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Dossier



Around the World Choral Symposium

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John Høybye

A Danish Composer of Choral Music

John Høybye *(b. 1939) is one of the Danish composers writing a commissioned work for the World Symposium in Copenhagen. Both as composer and arranger he is an established name in Danish and Nordic choral music life and he has also conducted a great number of Danish as well as foreign choirs and ensembles at festivals, conventions and classes.*
Together with his choir TRITONUS he has toured all over Europe as well as in the USA, China, Japan and Brazil, and he and the choir have won several prizes at international choir competitions.
As a composer he has made an important contribution to the renewal of Nordic choral music, not least because he combines elements from the "classic" choral sound and texture with elements from gospel and jazz. In addition to his many compositions for adults he has made several collections of songs and cantatas for children's and youth choirs, many of which have been published in Denmark, Sweden, Norway, Germany and England.
In 1993 the Danish Choral Society honoured him as ***Choral Composer of the Year****.*
Six years later he was honoured by the Danish Composers' Society, who awarded him the ***1999 Prize****.*
John Hoybye has directed workshops and courses with his own music in Sweden, Norway, Estonia, Russia, England and Germany.

My debut as a choral conductor and arranger was way back in the 1950s at the age of 11. I had just been admitted into the prestigious Copenhagen Boys Choir and was deeply moved by the one of the choir's central pieces: the 'Morning Hymn' from Niels Gade's *Elverskud* (1854). This is a major work of Danish romanticism and one which will be sung at the opening ceremony of the 8th World Symposium on Choral Music this summer. The work had made



such an impression on me that I decided to share it with my mates in the Copenhagen suburb of Norrebro where I lived. I gathered them for a rehearsal in the bike cellars and imitated as best I could the choir's legendary conductor, Mogens Wøldike. Here too began my career as an arranger, for the 4-voice SATB composition had to be arranged for 10-15 miserable kids without the faintest experience of choral singing. I can no longer remember the results of this early experiment but I do recall the unfailing enthusiasm with which I attempted the task.

Later came the formal training in musicology at Copenhagen University and in choral conducting at the Music Academy. As a composer I am self-taught – more grandly I am an "autodidact" – but my masters have been the many and various situations in which I have had the double role of composer and conductor, rehearsing and performing the works of other composers as well as my own. The choirs have ranged from beginner choirs to the Danish Radio Choir, the Hungarian Radio Choir and many other professional choirs, as well as my own semi-professional choir for 35 years. I have been a guest conductor in Denmark and abroad on numerous occasions, including at the *Europa Cantat* festivals and at a wide range of other choir festivals. It is healthy and informative to be directly confronted with the performers who are to breathe life into the notes that have been crafted in the den back home.

As a composer my aim is to create choral music that is ***interesting to participate in and exciting to listen to***. Of course no composer would disagree with such a 'proclamation' – but it must be seen in the context of the debate over the past 25-30 years on the role of music in society and the discussion as to why European music composition (including large areas of serious choral music) has lost touch with its audience. Compared with the worlds of film, theatre and literature it is striking how invisible an existence so-called *serious music* leads. In the 20th century, avant-garde music was privileged with considerable state-support and kept alive by "good taste" – composers were not particularly concerned with their audience and much music was written that was self-reflecting, formulated as its own artistic product. Should the audience stay away, composers could always fall back on the role of overlooked artist whose time would eventually come. Had not the history of music taught us that many great composers had lived "before their time"?

That is no longer the way things are. Both the audience and the decision-makers are currently asking severe questions of the artist and the *usefulness* of contemporary music. No arts budget is drawn up nowadays in continuation of historical privilege. I myself believe that artistic quality is not simply a sealed-off quality of the musical work itself. It should also be evaluated on the basis of experience by the audience – and of course

the performers. This view is becoming increasingly widespread, witness our symposium motto: *Choral Music meets its Audience*. The downside of this attitude is of course that in its attempt to please its audience choral music resorts to all kinds of populist methods and risks losing its artistic integrity: It will be interesting to see whether the symposium concerts can maintain the good balance between exciting their audience and retaining their musical professionalism.

As regards how I myself try to include all these elements in my music – from the simplest children's compositions to complex pieces for adult double choirs – there are a number of common features:

Not just a cappella

The a-cappella composition is the crown jewel in the kingdom of choral singing, and it therefore constitutes a good part of my production. But the meeting between voices and *instruments* is fascinating and offers the opportunity for variation and contrast. A singer is the only musician who cannot automatically find a note by placing a finger on a string or a key; by including instruments the composer has access to multiple liberties of modulation. For this reason I often write for choir plus various instrumental ensembles, such as a jazz trio of piano, bass and drums;; or for oboe, harp and cello; or for choir and big band, or choir and strings.

Crossover music

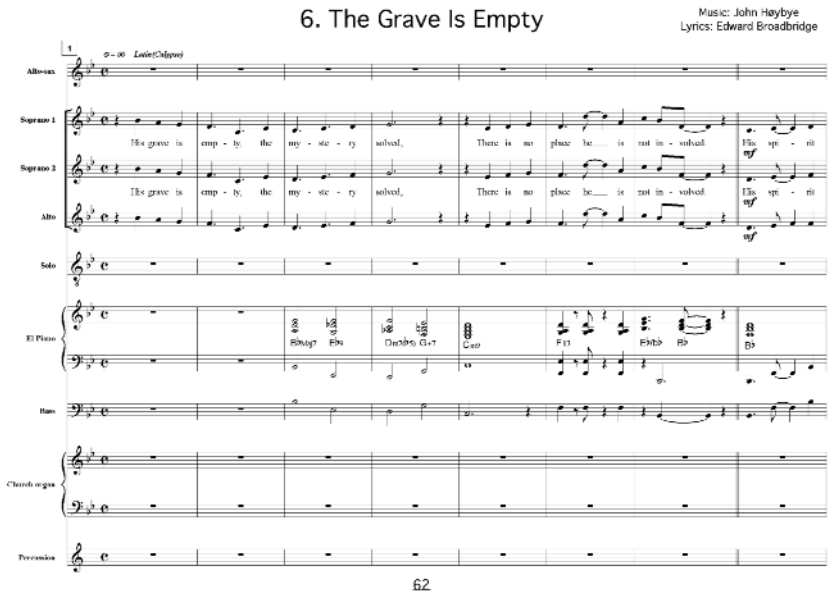
I enjoy writing with a combination of elements from the Afro-American tradition and from the classical western European tradition (crossover music). This combination may consist simply of adding a rhythmic instrumental group to the choir, but it is more interesting to integrate the rhythmic element into the choral composition, which then acquires its own independent rhythmic life without the need for other instrumental support. Rhythmic choral music has undergone an amazing development in the Nordic countries – most clearly in Denmark actually – and at the symposium we shall meet three such pioneer groups.

Body percussion and choreography

A common feature of attempts to make choral music "interesting to participate in and exciting to listen to" is the use of body percussion and choreography. I have worked for many years now with a professional choreographer towards a voice-and-body expression that outwardly alerts the audience and inwardly contributes to the singer gaining a better understanding of the work being sung. In continuation of this we have also worked towards the integration of dramatic effects using lighting, video and slide projections.

Writing for a target group

I am also very conscious of writing for a particular target group, taking into account the characteristics for its level and exploiting its strengths – while correspondingly avoiding its weaknesses. This does not necessarily involve weakening the forms of expression. Per Nørgård once said: "*To write for amateurs means imposing no greater limitations on the creative process than if you had to do without a trumpet in a string quartet.*" This is because there is no actual proportionality between power of expression and complexity. The simplest expression can be the most powerful – a choir singing in unison can be more effective than part-singing; difficult rhythms and changing times are not in themselves a guarantee of greater expression. First and foremost it is a question of having something to say, and only then of making the music inspiring, attractive, expressive and stimulating within the given framework.



Example 1



Example 2

8

Writing for children

The challenge of writing for children thus consists of saying everything you want to say on a smaller scale and with a smaller brush than is available in other contexts. An adult choir, for example, has twice as broad a vocal *ambitus* as a children's choir. It also has a greater sound spectrum as well as the possibility of contrasting male and female voices. Even more colours and brushes are available to the composer with a *symphony orchestra* in mind. Yet it remains the case that the biggest brush and most colours do not necessarily give the best results. A pencil drawing can be artistically as expressive and effective as a large oil painting. It is a matter of recognising the outstanding qualities in the drawing. In the case of children's and youth choirs this can lie in the clarity, freshness and charm which are distinctive to this age-group, as well as in the truth and credibility with which they – and in particular children's choirs – can speak to feelings, atmospheres and conditions from the lost world of childhood.

That said, I must add that an excessive and ongoing concern about the degree of difficulty in a composition can also be a millstone round the composer's neck. There can be a sense of deliverance in ignoring all pedagogical anxieties and simply writing off the cuff, as was the case when I made use of the honorific "Choral Composer of the Year" in 1993 to produce a work to be performed by an excellent choir for the award ceremony. This time I would neither be rehearsing nor conducting the piece, and how enjoyable it was simply to have a musical fling – without worrying whether the work was too difficult or would take too long to rehearse!



Example 3

Works

My production falls into 4 categories:

1. Methods of working with choirs

I have worked for 35 years as an associate professor at the Music Department of The Danish University of Education. Among my fields of work were the development of methods of working with choirs and choir pedagogy. I have published five books about these subjects.

2. Music for children's and youth choirs

A long series of songs, cantatas, musicals and oratorios. Two examples:

- ***The Grave is Empty*** from *Hope*, an Easter Oratorio for youth choir (SSA) and an unorthodox instrumental ensemble: saxophone, electric piano, bass, percussion and *church organ*! (ex. 1)
- ***Alleluja*** – a motet in a crossover style, for youth choir (SAB) and piano (ex. 2)

3. Music for adults

Two types: one for average amateur singers with a moderate difficulty, and the other without specific pedagogical premises, demanding at least a semi-professional level of the performing choir. Three examples:

a. ***Stand up, my dear*** from *The Little Mermaid*. This movement is for a cappella choir (SATB) in a classical-modern style with changing time signatures (ex. 3)

b. ***Magnificat*** for soprano solo and a cappella choir (SSAATTBB). This piece needs a professional choir (ex. 4)

c. ***Jubilate Deo*** for double choir a cappella, from *Three Bright Motets in Stereo*. This piece is often performed at competitions because of its quick tempo and equilibristic texture (ex. 5)



Example 4

4. Arrangements

These are of many different types: folksongs, spirituals, arrangements for choir and rare instrumental combinations, rhythmic songs, the so-called Hoybye-Pedersen version of Duke Ellington's *Sacred Concert*, etc.

One example: ***Saenk kun dit hoved*** (Just sink your head) for choir and solo quartet (ex. 6)

Welcome to the website www.hoymusik.dk *where you can listen to selected works and see a complete list.* ●



Example 5

24. Sænk kun dit hoved, du blomst

Kor & Solo-kvartet

Musik:Carl Nielsen
Tekst: Johs. Jørgensen
Arrangement:John Høybye



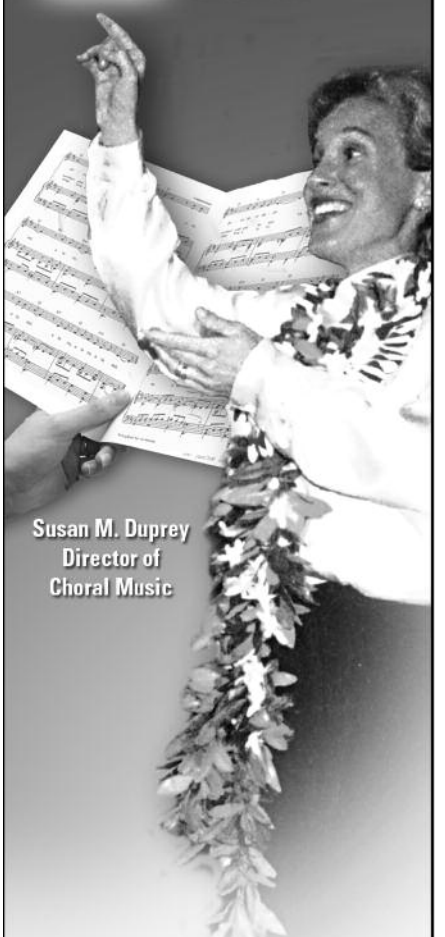
Example 6

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Singing Boys at the World Symposium in Copenhagen 2008

The Copenhagen Royal Chapel Choir

Københavns Drengekor: One of the finest Scandinavian choral traditions

Together with their artistic director Ebbe Munk the choir will be busy during the World Symposium in Copenhagen next July bringing up the question: what can be done to improve the part taking of boys in the vast world heritage of choral music originally written for them. This will happen not only during workshops on the theme of Boys Singing Buxtehude and at the final concert with Britten's War Requiem, but also on Tuesday 22 July when the choir will give a performance of a unique new work: A Noone of Night, written for boys' and men's voices and a most unusual combination of electronic soundscape, trumpet, harp and dance. The composer is the renowned Palle Mikkelborg who started this composition for Ebbe Munk and the choir in 1997. Since then it has been revised several times for concerts all over the world (Paris, London, Beijing, New York, Berlin, Sydney Opera House …) and for events concerning the Danish Royal family. A brand-new version, including dance by Barthelot Same Ekeme (Cameroun), will be presented in Copenhagen Cathedral during the symposium.

The work has a strong musical unity of style but creates its spirituality out of such different words as texts by William Blake, Rainer Maria Rilke, anonymous Celtic writers, Francis of Assisi and poems of Zen Buddhist origin.

Palle Mikkelborg writes about his work:

It was with great pleasure that I accepted Ebbe Munk's request to compose an ensemble of "spiritual" songs for the Copenhagen Royal Chapel Choir. I already felt familiar with a number of possible writings to set, as texts of beauty and strength, of inexplicable simplicity and power, have been a spiritual part of my life for many years. I made a careful choice of some of these texts, and just as carefully began working with them, although now in a new and much closer way, knowing well that the common central point of all texts would still be the Unexplained Mystery (also after this "journey"...).

However, my respect for the words and their power has not made me fearful of expressing how they can sound in my musical universe.

I choose to frame the choir with the sound of the harp. What other sound could one imagine as a frame for the human voice … in… The Noone of the Night.



Palle Mikkelborg (trumpet) and Helen Davies (harp) playing with the CRCC

During the Buxtehude workshops, there will be opportunities for the participants also to meet the *Copenhagen Municipal Choir School* (Sankt Annæ Grammar School) which was founded as "home" for the choir in 1924. With choral singing as one of the major subjects for all boys and girls at the school, Sankt Annæ Grammar School is internationally considered a unique choral institution.

Ebbe Munk
Artistic Director



Photo: Suste Bonnén

Biographies:

The Copenhagen Royal Chapel Choir *(CRCC) is the only representative of this tradition in Scandinavia. Founded in 1924 by Mogens Wøldike the choir quickly developed into a full-time institution. The choir has been resident at Copenhagen Cathedral since 1959 and as part of its duties performs at state occasions and during royal visits abroad. Le Figaro has placed the choir alongside the Vienna Boys Choir and that of King's College, Cambridge, as one of the finest in Europe. It works regularly with the Danish National Symphony Orchestra and has made many recordings. The choir has received numerous prizes.*

CRCC was greatly honoured to play a major musical part at the wedding of His Royal Highness the Crown Prince Frederik of Denmark and Crown Princess Mary in Copenhagen Cathedral in 2004. Here the finale of "A Noone of Night", "Simple Prayer", played an important role since it was performed right after the vows by CRCC, Helen Davies, Palle Mikkelborg and Ebbe Munk.

In April-May 2008 the choir will tour Australia, including Tasmania, and revisit Sydney Opera House.

More information about the CRCC at www.kdk.dk

Ebbe Munk *(b. 1950) has been chief conductor of the CRCC and choirmaster of Copenhagen Cathedral since 1991. With CRCC he has conducted the major choral repertoire together with leading Danish orchestras as well as with baroque ensembles such as the Dufay Collective (London) and the Ensemble Lascaris (Nice). Ebbe Munk has toured with Copenhagen Royal Chapel Choir in all parts of the world – at leading international festivals as well as in concert halls and cathedrals, such as Sydney Opera House,*

Beijing Concert Hall, Cathédrale Notre Dame (Paris), Washington National Cathedral, Hong Kong Centre of the Performing Arts, Sala São Paulo and Teatro Municipal in Rio de Janeiro.

He has been conductor and jury member at several choir seminars in Denmark and abroad, for example at Princeton University's ***North America Conference for Choral Conductors****, and he is artistic counselor of the* ***Fédération des Choeurs de l'Union*** *in Brussels. In 2003 Ebbe Munk and the CRCC received the Bettencourt Prize in Paris from the Académie des Beaux-Arts.*

Palle Mikkelborg *(b. 1941) has played a leading role in Scandinavian music for decades. Improvisation and creativity are at the centre of his artistic achievements. He started playing the trumpet in 1956 and became a professional musician in 1960. His career started in Copenhagen's many jazz clubs and in the Danish Radio Big Band. Here he developed his skill as a composer and arranger. Among Mikkelborg's greatest achievements with jazz music is the album "Aura" he recorded with Miles Davis. Another pearl in the Mikkelborg collection is "Homage - Once upon a time", created together with the bassist Niels-Henning Ørsted Pedersen (NHØP). Mikkelborg has toured all over Europe and for many years he has led his own groups. In 2001 he was awarded the Nordic Council's Music Prize. With a calm and sensitive approach to music, Palle Mikkelborg is a searching musician. He has a pronounced and personal profile inspired by a number of different genres.* ●

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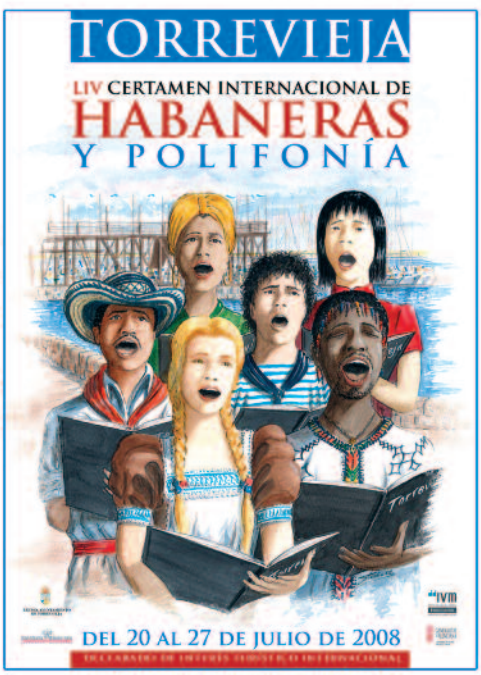
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Schola Cantorum

Another Norwegian Choir at the World Symposium in Copenhagen

The famous European radio competition ***Let The Peoples Sing 2007*** has just had its winner: the **Schola Cantorum Choir of Oslo** conducted by **Tone Bianca Dahl**. And as the Artistic Committee of WSCM 8 had promised beforehand to invite the winning choir to sing at the World Symposium in Copenhagen next year, you will have the opportunity to listen to this excellent ensemble in addition to the other Nordic choirs. Here follows a short introduction to the choir and its conductor.

Schola Cantorum was founded by the famous Norwegian composer Knut Nystedt in 1964, as a student choir connected to The Institute of Music at The University of Oslo.

Today the singers are recruited from the Institute, The Norwegian State Academy of Music as well as from the outside. Other conductors have been among others Carl Høgset and Kaare Hanken. Since 2002, Schola Cantorum is conducted by Tone Bianca Dahl, who graduated from The Norwegian Academy of Music in 1991 with a Master of Arts in Choral Conducting. Dahl also trained as a solo pianist and singer at the Music Conservatorium in Stavanger and studied choral conducting at the Kodaly Institute in Hungary. She is now professor of Choral Conducting at the Norwegian State Academy of Music, the conductor of Schola Cantorum and the female choir Vocalis, and is frequently invited to serve as lecturer for choirs and choral conductors in the Nordic countries and in Europe.

The repertoire of Schola Cantorum is a mix of a cappella contemporary and older choir music with a focus on Nordic music, also including folklore. During the last few years, the choir has commissioned several new works from young composers. Of course the choir has an international standard and a very well balanced and fine sound, and its intonation is very good. What distinguishes Schola Cantorum from most other choirs, however, is the tremendous energy they possess when it comes to communication.



Danish Rhythmic Vocal Music

Steen Lindholm
Head of WSCM 8



For many years Denmark has been considered an important base for developing the so-called Rhythmic Vocal Music, and our nation was one of the first countries in the world to set up a specific Rhythmic Music Conservatory (RMC), which is an institution of higher music education funded and governed by the Danish Ministry of Culture. Since its opening in 1986, RMC has developed a consistent string of degree programs in the field of contemporary music (i.e. pop, jazz etc.). Currently RMC provides five educational strands in Music Performance, Music Education, Music & Movement Education, Music Technology and Music Management.

RMC has state-of-the-art facilities: more than 40 fully equipped class- and practice rooms, 2 concert halls, 4 recording studios, a library and various IT facilities. RMC teachers are all leading professionals in their field.

The Rhythmic Music Conservatory is beautifully situated on the small group of islands called Holmen, a few minutes outside the centre of Copenhagen and almost next door to the Opera. Holmen is also the home of The National Film School of Denmark, The Danish National School of Theatre and Contemporary Dance, The Royal Academy of Fine Arts School of Architecture, thus offering plenty of opportunities for students to collaborate across art forms. During the World Symposium 2008, we are also going to use RMC for workshops on rhythmic music.

RMC degree programs are organized within the 3-cycle structure based on the ECTS credit point system, i.e. a three-year bachelor program, followed by a two-year master program. Upon completion of a master program a limited number of highly talented students can be admitted to an additional two-year advanced postgraduate program.

Contemporary pop and jazz music is border-breaking by nature - always on the move in search of new inspiration for the music of tomorrow - across nationality, culture and language. Since its start in 1986 the RMC has emphasized international relations, at first through collaboration with significant informal music communities all over the world, more recently also through active participation in official networks and programs.

While the RMC focuses on *instrumental* music, vocal rhythmic music education is centered at the music conservatories of the two cities of Jutland, Aalborg and Aarhus. As the only place in all of Europe, the North Jutland Music Conservatory in Aalborg offers a course with rhythmic vocal music as its main subject, culminating in Bachelors' and Masters' degrees. This institution also has on its staff the first Danish professor of rhythmic choral singing and conducting.

Rhythmic Vocal Ensembles

The World Symposium will be featuring three Danish rhythmic vocal ensembles, from which the two are already well known in the international field of music. The third is a quite new ensemble.

Touché is an a cappella jazz ensemble known for big-band-like arrangements, awesome swing and tender ballads. Touché embraces the best of jazz styles and arrangements: hot & sweet, cool & lyrical, trumpet imitations, vocal percussion and smoky voices.

Touché consists of 14 singers, musicology and music academy students, who together with conductor/arranger Jesper Holm have adapted the traditional Count Basie sound to an energetic a cappella big band style. The repertoire is inspired by the repertoires of *The Singers Unlimited, The Real Group*, and other major artists from the world of vocal jazz, alongside the performance of Jesper Holm's refined jazz arrangements of jazz standards and Danish evergreens.

Ever since the first auditions back in February of 1991, **Vocal Line** has been through many exciting experiences and musical challenges, lead by Jens Johansen, who was one of the pioneers of rhythmic vocal music in Denmark. Its live performances have taken it far and wide - not just in Denmark, but all over Europe as well as the 7th World Symposium on Choral Music in Kyoto 2005. The primary field of activity has always been the concerts, though, and over the years, Vocal Line has adapted its performances to various musical as well as lyrical themes.

VoxNorth is an a cappella ensemble connected to The Academy of Music in Aalborg, and was founded by conductor Jim Daus Hjernøe in 2005. They are already known for their "good groove" and improvisational works. 18 singers, mostly students from The Academy of Music in Aalborg (DK), with individual microphones, display depth and power in the style of groovy "World a cappella-music". The conductor sings in the group which contains strong performers and soloists and the use of "outboard" equipment.

VoxNorth has adapted the style of Bobby McFerrin's improvised *circlesongs* and works with a performance-style that allows the audience to enjoy both warm and crisp arrangements and improvised parts during the concert.

Enjoy all ensembles and the facilities of the Rhythmic Music Conservatory during WSCM8.

E-mail: lindholm@post8.tel.k

The Education of Choral Conductors in Greenland

Tom Møller Pedersen
President of DAKU
(Danish Amateur Choral Federation)



In October 2006 'The Danish Amateur Choral Federation' (DAKU) had an approach from *Qe-qqani Erinersoquatigiit Kattuffiat*, the association of choirs in Central Greenland. The asso-ciation consists of a number of choral societies from a part of Greenland, almost as big as Germany. The approach was partly information about choral life in Greenland, partly an inquiry about possible cooperation on the education of choral conductors.

The choirs in the area have a rich social life and participate in lots of local events. Once a year all choirs meet in one big choral happening. The singing language is - with a few exceptions – Greenlandic. It is obvious, that the large distances are a great problem on these occasions. You can only go by helicopter or airplane, and the general lowering of prices you see these days on the market of flight tickets has not yet reached Greenland. It is really expensive to travel to and in Greenland.

The enormous distances have also prevented the implementation of earlier initiatives to ar-range training courses for conductors – hence the approach to *DAKU* with the inquiry whether the traditional *DAKU* training for conductors here in Denmark could be opened for Greenlandic participants. The answer was, 'Of course. No problem!'

But – after lots of correspondence and discussion with the Greenlandic leaders it was obvious that the costs for the participants would be far too high due to the very expensive travel costs to Denmark and due to other normal costs of living, which all together were calculated at roughly ? 1,500 per person.

DAKU therefore made an application to the Danish *Arts Council* for financial support to the pro-ject located in Greenland, including a pilot study and later on the real conductors' course. With great understanding of the necessity of the project, the Arts Council approved the money.

In April 2007 Steen Lindholm and I went to Maniitsoq, Greenland for a two-day meeting with the representatives of *Qeqqani Erinersoquatigiit Kattuffiat*. All subjects such as previous basic training of the conductors,



Photo: Tom Møller Pedersen

Santa Claus Mailbox

their experience, knowledge of repertoire and their expectations etc. were discussed and made clear. We were now able to set up a schedule for the course.

So in October this year the first training course for choral conductors was arranged in Nuuk, Greenland with Steen Lindholm (DK) as instructor and Eva Brun Jørgensen (DK) as voice spe-cialist. 15 choirmasters from central Greenland had been flown in to participate in the three-day course. They had very different qualifications and experiences, and almost all of them were practically novices.

Steen Lindholm taught basic subjects such as techniques, feeling of pulse and knowledge of repertoire, using Danish and Greenlandic compositions. Eva Brun Jørgensen led the voice train-ing for individuals as well as for the entire group. Both instructors demonstrated warm-up techniques.

The group was highly motivated and worked with great concentration and in high spirits. Mem-bers of *The NOPE* choir of Nuuk participated in order to make the group into a full mixed choir. The students' conducting lessons were recorded on video tape, and it was obvious – comparing day one to day three, that lots of progress had been made. The overall opinion was that the training course was a great success.

As the main repertoire of most choirs is Greenlandic, the leaders do not have many opportuni-ties to work with different dynamics, changing times signatures or foreign languages. During the evaluation of the three days we therefore decided that the next course should focus on these subjects.

Our plan is to arrange a further advanced course in 2008 if it is possible to raise the necessary funds.

Just to be sure we posted at letter in Santa Claus' big red post-box, which - as everybody knows - is situated in Nuuk, Greenland (see photo). The letter contains a polite application for money.

At the end of the stay, *Qeqqani Erinersoquatigiit Kattuffiat* asked for membership of The Dan-ish Amateur Choral Federation, so soon we shall have a new box in our organization chart.

E-Mail: daku@daku.dk

Improvising with Choirs

Jeffrey Sandborg
Professor of Music and
Choral Director



Introduction

At the 1999 World Symposium in Rotterdam, The Netherlands, I attended a presentation on "choral improvisation" by Gunnar Eriksson, the Swedish choral conductor, pedagogue and composer. With so many offerings at the symposium, I might not have attended. After all, I reasoned, what was I going to learn about scat, or jazz from a Swede? But, curious, I went to the Gunnar's session expecting to discover new ways to perform *A Train*. Instead, my musical thinking was changed forever.

Within minutes, the room of over 100 singers was swirling with complex rhythms and evolving melodic textures, all built from the simplest material introduced quietly by Eriksson to sections of the room. It was a Damascus Road experience for me, at once exhilarating, inspiring and liberating. Those moments recaptured for me a childlike joy of singing and musical play beyond what had become my dogged, daily pursuit of the perfect realization of the printed score.

When I returned to my choir, I was determined to recreate a similar experience for my singers, our audiences, and myself, and so I began to experiment, guided by Rotterdam memories and the exercises Gunnar had presented. From the beginning my singers seemed to relish the freedom and sense of play we found in our sonic experiments and, later, our audiences responded to those efforts in ways we had never experienced. People said again and again, "I've never felt that way before."

This newfound form of musical expression thus had been validated to me internally and externally, and I wondered about the peculiar power and meaning we seemed to have tapped.

Purpose

The purpose of this article is to introduce choral musicians to the practice of using the choir as an improvisatory instrument and, toward that end, to suggest a few methods that might encourage them to explore ways of making music with their singers, beyond the printed page. The **interactive nature** of this introduction will allow the reader to hear the outcomes of some of the author's and others' "adventures" in this medium. (Editor's note: It is possible to read this article online: https://newbboard.roanoke.edu/webapps/cmsmain/webui/_xy-374194_1-tid_37gthEYd from where you are able to access the links mentioned in this article directly).

What is Choral Improvisation?

To those who work in this medium, the words "choral improvisation" have come to be used as a kind of shorthand to describe the vast landscape of possibilities available to choirs and conductors. Often the phrase leads to confusion, as I experienced in my first exposure in Rotterdam, since most musicians correctly understand "improvisation" to mean creativity by the performer in such areas as Baroque ornamentation, a Mozart cadenza or jazz soloists recasting a tune; that is, some sort of free-play with pre-existing material. Choral "improv" shares this general meaning of play with the pre-existing but casts a wider net. More attitude and approach than prescribed method, choral improvisation might well be classified broadly as either extemporaneous or pre-planned, or some combination of the two.

Two Types of Choral Improvisation

The first type I call "spontaneous" improv. Here, music is generated extempore by the performers (singers, players, and/or leader). The second variety involves some degree of pre-planning, which might include a consideration of the melodies, rhythms, textures, techniques, and their sequence. These types may be practiced separately or interact and, together, they capture infinite possibilities.

Spontaneous Improvisation

The most familiar model for this type is the jazz combo—musicians improvising on known or invented tunes, exchanging ideas with each other in musical conversation. In singer-initiated improv, individuals introduce ideas and respond to those offered by others. The guiding idea here is that it all happens spontaneously whether in an informal or a concert setting.

Spontaneous improvisation works best in small ensembles where individuals are easily heard and responded to. Bobby McFerrin is, perhaps, the best known recorded practitioner of this type of extemporaneous vocal improv. Performances with his twelve-member Voicestra usually feature Mr. McFerrin initiating ideas that are responded to and developed by the other singers. The textures and grooves established might then serve as a backdrop for further, soloistic improvs. Recordings of these types of collaborations can be heard in McFerrin's *Circlesongs*. Because of the soloistic nature of this style of improvisation and space limitations of this article, I will focus this discussion on improv techniques best suited to larger ensembles.

Creating Parameters for Choral Improvisation

This cumbersome description attempts to capture another dimension of improvised choral singing. In it the conductor/leader coordinates the unfolding of musical materials, some of which may be known to the singers before singing the improvisation, on the spot. In this way it is similar to the aforementioned "spontaneous" version. The important difference is that the conductor comes to the improvisation with ideas as to how they might connect, or who might sing what. This is not to say that new ideas—tunes, textures, rhythms, combinations, etc., cannot be introduced along the way by the conductor or others. They frequently are.

Some Improvisation Devices

When working with the choir as an improvisational instrument, all things are possible: mouth sounds (extended vocal techniques), microtones, overtones, clusters, quodlibets, pedals, ostinati, minimialist techniques, clapping, movement, rhythmic grooves, and juxtapositions of all kinds are some of the elements that can be used to inculcate the sense of play and creativity in warm-ups, rehearsals or breaks from the routine. Singers themselves are often a fertile source for ideas. Once comfortable with the possibilities of new paths, singers can be open for more adventuresome applications.

This discussion will focus on a few compositional processes that recall those used by composers throughout western musical history. And, our examples will feature processes that develop textures and continuity rather than of rhythmic motives.

Canon

Western composers' use of the canon and its variations is traced to the Middle Ages, and canonic techniques allow easy, variable manipulation of melodic and rhythmic content. The term "canon" is used deliberately here, rather than "imitation" which more often refers to the freer imitative polyphonic textures of the Renaissance that grew out of the isorhythmic and canonic textures of the late Middle Ages. As an improvisational device, the formulaic nature of canonic writing provides a simple way of generating continuous polyphony extemporaneously.

As the canons *Row Your Boat* or *Frères Jacques* do famously, melodic material may be repeated at the unison pitch level, however experimenting with entrances at different pitch levels can yield striking results. The latter approach is demonstrated here in the Swedish Christmas carol *Nu Tändas Tusen Juleljus*. The melody is heard in Recording 1, followed, in Recording 2, by a three-part canon of the melody in the following order: bass enters at the fourth (A), the alto at the fifth (B) and the tenors and altos sing the melody on the tonic (E), all at the interval of two beats.

Recording 1: Nu Tändas tusen Juleljus, melody:
http://faculty.roanoke.edu/sandbor/Recording1.mp3

Recording 2: Nu Tändas tusen Juleljus, canon (order of entry IV, V, I), two-beat intervals of entrance
http://faculty.roanoke.edu/sandbor/Recording2.mp3

In this particular canonic treatment of *Nu Tändas*, the parts arrive in a suspension that is resolved. The conductor and singers may experiment in advance to see what combinations may yield the most interesting results and, in the process, might wish to create an arrangement.

Similarly, successive entrances of the canonic material may occur at any interval of time. Customarily *Row Your Boat* recurs at an interval of four beats, but why not three, or five beats? Or four-and-one-half? Any melody can be played within these ways, and this method can be an excellent introduction to extemporaneous music making from warm ups to performance.

Expanding Use of Canon

A simple hymn can be reassembled as a piece of imitative polyphony using canonic principles. In the following example, the hymn *O Love Divine, What hast Thou Done?* (heard in its entirety in Recording 3), each voice part enters sequentially (Recording 4) at the pitch levels found in the four-part hymn, in this case A/C#/A/E (Bass/Alto/Tenor/Soprano) and at the interval of one measure. Order of parts' entrances, pitch and rhythmic intervals can change every time.

Recording 3: O Love Divine, four-part setting
http://faculty.roanoke.edu/sandbor/Recording3.mp3

Example 1: Opening bars of O Love Divine



Recording 4: O Love Divine, four parts entering canonically
http://faculty.roanoke.edu/sandbor/Recording4.mp3

Entire polyphonic textures might also be used canonically. For example, any hymn (or any piece) might imitate itself at any interval of time. John Taverner uses this model in *Hymn to the Virgin*, for example.

Mensuration Canon

The principles of mensuration canon offer possibilities for interesting, beautiful textures from the simple materials. The reader will recall that, with mensuration canon, the composer assigns different metric values to a melody which is then given to each voice. The "textbook example" of this technique is Ockeghem's *Missa Prolationem*. Josquin's *Agnus Dei* (*Missa L'Homme Arme*), seen in the following example, shows clearly the principle of mensuration canon.

Example 2: Agnus Dei from Missa L'Homme Arme; Josquin des Prez



Any familiar melody can generate spontaneously a type of mensuration canon by assigning to voice parts a metric value for the melodic content. It is often easier to ignore the original rhythmic values, thereby relieving the singers of having to calculate rhythmic proportions as they sing.

Sometimes the conductor and performers may wish to decide in advance how they wish the piece to end. In Example 3, Josquin closes the movement with a "logical" conclusion, in keeping with the style of his day. An ending does not have to be logical, or even decided in advance. Indeed, the piece may meld into another piece or another improvisation.

Below is a scheme for creating an improvisation on any familiar melody, using mensuration technique. Each section of the choir presents the melodic content of the song in a meter posed by the conductor, which can be done extempore.

A. Part I: 3/4
B. Part II: 2/4
C. Part III: 6/8
D. Part IV: 3/2

With melodies that are known by all, it is easy to create polyphony using this process simply by changing the mensurations assigned to voice parts, the order that they enter, and varying the mensurations in the sections as each finishes its melodic statement. Similarly, the process opens up numerous possibilities for recasting a four-part piece like a hymn or other pre-existing work.

In the Recording 5 below, the first eight notes of each line of the four parts of the hymn *O Love Divine* (Example 1) were assigned different ostinato "mensurations" as a way to build a transition between different sections of a program. In time, the piece flowed into its familiar four-part setting.

Recording 5: O Love Divine fragment (mensuration canon and ostinato)
http://faculty.roanoke.edu/sandbor/Recording5.mp3

Ad Libitum

Ad libitum choral singing in various applications is familiar in 20th century choral composition. As an improv method, it can be a simple way to create evocative atmospheres with varying textures. Recording 6 is a "Processional" created through a simple, pre-arranged plan using a major scale. The special effects are "ad libbed" by a percussionist.

Recording 6: Processional.
http://faculty.roanoke.edu/sandbor/Recording6.mp3

Scheme for *Processional* (Recording 6)

- all voice parts began sing a major scale with speed, phonemes, pauses, ad libitum.
- singers depart (ad lib) from scale to random, chromatic pitches.
- as the singers reach concert position, they migrate to the original scale.
- as a segue into the first piece, singers were signaled to find opening chord of opening piece.

Instrumental Collaboration

The availability of instrumentalists with improvisational skills offers even more opportunities for creativity and variety. Using *Silent Night* as a point of departure, the altos, tenors and basses were asked to "harmonize" the melody, sung by the sopranos with concurrent improvisation by a guitarist. The framework for this particular improv, developed as a sort of theme and variations on each verse of the carol, and was used again and again as the basis for an improvisation

Recording 7: Silent Night, (choir ad lib harmonization setting with guitar improvisation)
http://faculty.roanoke.edu/sandbor/Recording7.mp3

Instrumentalists eager to collaborate with choirs in this way are helpful at keeping the ball rolling as ideas develop. In extended improvisations, the conductor can pass the baton to the players, as jazz musicians do among themselves.

Improvisation as Concert Music

The most ambitious use of the choir as an improvisational instrument is to create an entire concert (or part of one) extemporaneously. The following recorded excerpt from a performance by Gunnar Eriksson's Gothenburg Chamber Choir, is a richly varied example of this sort of concert. In it the listener can hear the convergence of the two types of choral improv discussed in the previous pages (performer-initiated/conductor- initiated) along with quodlibets, ostinati, pedals, clusters, canons, ad lib singing, and more. Most of the melodic and rhythmic elements were already known to the performers but how the concert was to emerge was a mystery to all until it did. Like a chef preparing a meal with no set recipe, and only the ingredients on hand, Eriksson combines and coordinates the musical elements. The instruments contribute freely to the development of ideas, provide transitional webbing and offer textural and timbral contrasts.

Recording 8: Gothenburg University Chamber Choir, Gunnar Eriksson, Conductor, Lund, Sweden
http://faculty.roanoke.edu/sandbor/Recording8.mp3

Benefits

Musicians experimenting with the choir as an improvisatory instrument will find many rewards. Soon after I began blending improv into my rehearsals and concerts, I noticed changes in individual singers, in the choir as a whole, and in myself. Among the first things I observed was that this kind of music making is great fun for all musicians, whatever their skills. My own singers' increased enjoyment has led to a more active involvement in the learning process, curiosity and then, from these things, ever-growing confidence. From conversations in and out of rehearsals, I was aware that singers were beginning to listen to other parts more carefully, even critically, giving creative suggestions for what we might do next. I have also detected an up tick in my singers' musical skills and more and freedom depth of sound. All of this is not to detract from the importance of all that is gained through the perfection of choral literature. Rather, choral improvisation, in its many dimensions, can establish and reinforce the values of good choral singing.

Listeners' Responses

"*I must see the music*," an elderly man said, in tears, after hearing an improvisation sung by my choir.

I sensed a special power in this kind of music making when so many in our audiences responded with more emotion than usual. While not everyone responds this way, choral improv moves people consistently, and often in powerful ways.

What lies behind these unusually strong responses? One reason might be that people enjoy experiencing new realities, to know that what they are hearing is unique. Sometimes there may be an element of magic to the way a particular improvisation, or improv concert, unfolds. A more general reason might be that, like other musical expressions, the continuous metamorphosis of improvisation symbolizes the life experience, what Suzanne Langer often described as the invisible world of feeling. Like no other art, music symbolizes the tensions between order and chaos, beauty and ugliness, and it hints at other truths, other realities that have yet to be experienced. And, of course, much of life itself is an improvisation: conversation, statecraft, thinking, parenting, games and a multitude of other experiences that alternate between the invented and the planned. The realm of improvisation, then, seems a natural reflection of the human experience and can suggest deeper understandings and insights within it.

The essence of improvisation seems to be captured by Benjamin and Rosamund Zander in their book, *The Art of Possibility**, in which they assert, "Art...is about rearranging us, creating surprising juxtapositions, emotional openings, startling presences, flight paths to the eternal."

Conclusion

Given the fun, spontaneity and economy, it would seem that the use of choral improvisation has important and potentially revolutionary implications for choral music making in every corner of the world. It is easy to get a room of people of any age and skill level making music in seconds, and enjoying the process. This was the childlike response I had with Gunnar Eriksson in Rotterdam. It is hoped that readers and their singers will be emboldened to search for their own musical truths, in the rehearsal room and in concert spaces.

** Benjamin and Rosmund Zander, The Art of Possibility (New York, NY: Penguin books, 2000), 3.*

***Dr. Jeffrey Sandborg** is Professor of Music at Roanoke College in Salem, VA, USA, where he has been Choir Director since 1985. He received the D.M.A. in Choral Conducting and Literature from the University of Illinois at Urbana-Champaign. Sandborg is the author of* English Ways: Interviews with English Choral Conductors.

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IFCM News



International Federation for Choral Music

IFCM

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In Brief

Extracts from the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens
IFCM Secretary General



Photo: Jutta Tagger

17th International Day of Choral Singing

On 9 December the world sung in one voice and in one heart to celebrate the International Day of Choral Singing. For the moment, is a pleasure to inform you that to date (12 December 2007) we have received communications from over 200 choirs in 58 countries that have joined this cause. During the whole weekend there were a number of choral events from students' open air singing to concerts in huge venues and radio and TV broadcasts dedicated exclusively to choral singing. The International Day of Choral Singing Proclamation was translated and read in more than 14 countries. To all who joined this celebration: Thanks for Singing! Happy International Day of Choral Singing!

A complete report will be published in the next issue of the ICB.

Changes at the International Centre for Choral Music (ICCM) at Namur

The IFCM would like to inform you that its Board decided to end the employment of Mr Jean-Marc Poncelet as the Executive Director of the International Centre for Choral Music at Namur, Belgium.

As the IFCM Secretary General, Mr **Jean-Claude Wilkens**, will temporarily be in charge of the Centre and Ms **Véronique Bour** will take care of the daily administrative and financial tasks.

The ICCM has convened a General Assembly in March 2008 in order to take the necessary structural decisions and redefine its mission within the framework of the official agreements with its local partners (City, Province and State).

The projects administered by the ICCM, such as the World Youth Choir (winter and summer sessions) will go on as planned.

Obituary: Andrew Fairbairn (1921-2007)

Andrew Fairbairn, educationist and patron of music, died on 13 October. He was an important figure in the history of choral music in the UK, in Europe and beyond.



He was the key figure in the organisation of the Europa Cantat VI festival in Leicester in 1976 which gave rise to the British Federation of Young Choirs (BFYC). Under his leadership, the National Youth Choir of Scotland and the Ulster Youth Choir in Northern Ireland were established and countless British and international choral events organised. He also arranged the first Interim Committee meeting in July 1981, in Loughborough, UK, devoted to producing draft statutes for the new international organisation to be created in 1982 under the name of **IFCM**.

We shall greatly miss Andrew, and will always remember him and his humour as well as his typical British correctness and politeness – he was the archetypal British Gentleman.

ASWATUNA, an Arab Choral Festival

The Arab Choral Festival *Aswatuna* is an innovative and imaginative meeting of Arab choirs and choral musicians together with Swedish musicians and choral musicians from all over the world.

It will take place from **19 to 23 August 2008** in the ancient city of Petra, Jordan a UNESCO World Heritage Site. The project will bring together choral musicians from the five Arab peoples of the Levant: Iraq, Jordan, Lebanon, Syria and Palestine. Choral musicians from other Arab countries and from the rest of the world are invited to join in this first choral celebration of musical unity in the Arab world.

The project is made possible through the generous support of Rikskonserter (Concerts Sweden) and is organized in collaboration with the International Federation for Choral Music.

Enquiries for participating and presenting:
Ramzi Halabi
ramzi@play.jo
or go to www.arabchoral.org

Creation of a National Federation of Choral Music in the Republic of the Congo

A General Assembly was held in Pointe Noire, Republic of the Congo, last September in order to bring together the musical group managers and the persons in charge of the culture in Congo. The meeting was lead by Mr. Gervais Hugues Ondaye (Music Committee of Congo) and Mr. Albert Kimbouala (director of the Department of Culture and Arts in Pointe Noire).

They created the National Federation for Choral Music and set up an executive committee with the following officers:
Mr. Laurent NTassani: President, in charge

of the coordination, orientation and relations with the IFCM
Mr. Cyr Ebina: Vice-President, in charge of the organization of a programme of activities
Mr. Jean-Claude NGoma: Secretary General
Mr. Boris M. Moutsita Ngouma: in charge of the communications and public relations
Mrs. Nadine A. Ihou: in charge of the finances and equipment
This federation will organize its first festival of choral music from 11-13 July 2008.
Contact: *fnmcongo@yahoo.fr*
Congratulations to this new federation!

Philip Brunelle Honoured

His Majesty the King of Norway has nominated IFCM Board member **Philip Brunelle** Commander of the Royal Norwegian Order of Merit for promoting Norwegian music in the USA.

It was also noted that he is an outstanding and internationally acknowledged conductor, pianist and music historian.

Mr. Brunelle is an honorary doctor at several universities and colleges, honorary conductor at several of international orchestras and operas, and holds numerous international and national titles within the music community.

The composers presented include Egil Hovland, Ola Gjeilo (a young Norwegian composer living in New York City), Edvard Grieg as well as Trond Kverno and Knut Nystedt.

The Royal Norwegian Order of Merit was founded by King Olav V in 1985 and is conferred on foreign and Norwegian nationals as a reward for outstanding service in the interest of Norway. His Majesty The King is the Grand Master of the Order.

Obituary: Jean Tarnawiecki (1923-2007)

We learned from our Peruvian friend and translator for the ICB Alejandro Piscoya that **Jean Tarnawiecki** died on 19 November 2007. She was an amazing teacher and the founder of the choral movement in Peru. She will always be remembered as a great human being, a teacher and a friend.

Jean was present at the first meetings preparing the creation of the IFCM and very supportive of this federation. The choral world will miss her.

Our deep condolences to her family and friends.

International Music Council Takes Key Decisions for the Future of the Organization

Press Release (extracts)

The 32nd General Assembly of the International Music Council, held in Beijing, 14-16 October 2007, adopted a series of key decisions that will pave the way to building greater capacity of the organization and its members to work towards its vision of becoming the world's leading professional organization dedicated to the development and promotion of diverse music.

Drawing on the IMC's mission to provide exceptional value to its membership by building knowledge, creating networking opportunities, supporting and enhancing the visibility of projects that help sustain people's participation in musical life, the IMC will carry out its future actions in accordance with a **new strategic plan**. The seven strategic objectives have been translated into action lines for the coming biennium.

In addition to normal business regarding new admissions as well as exclusions and suspensions, finance and budget, the General Assembly adopted a new membership structure that will allow **any organization in the field of arts and culture that subscribes to the IMC's mission and objectives, to become a voting member of the IMC**. Along with this new structure, a new membership fee scale was also agreed upon.

The General Assembly re-elected **Richard Letts** (Australia) President for a second 2-year term.

The General Assembly also elected also three new members of the Executive Board: Sonja Greiner (Germany), **Liane Hentschke** (Brazil) and **Timo Klemettinen** (Finland).

Mr. Letts will be joined in the Board's Directorate by **Beata Schanda** (Hungary) as executive vice-president, Felipe de Leon (Philippines) and **Peter Rantasa** (Austria) as vice-presidents; as well as **Lars Grunth** (Denmark) as treasurer.

Three distinguished personalities were elected to join the circle of **Honorary Members** of the IMC, chosen from among the world's outstanding professionals, educators, performers and composers: **Gengchen Fu** (China), **Einar Solbu** (Norway) and **Zuqiang Wu** (China).

Over 70 delegates attended the meeting, and 36 nations were represented.

The Assembly was held in conjunction with the **2nd IMC World Forum on Music** and hosted by the Chinese Musicians Association, with the support of a number of sponsors and partners.

Information: International Music Council, Silja Fischer, 1 rue Miollis, 75732 PARIS Cedex 15, France
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For more recent news, please consult www.ifcm.net

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The IFCM's 25th Anniversary Celebration

hit the High Point at the Biannual "Namur en Chœurs" Event

Catalina Prieto
Assistant in ICCM



Namur was dressed up for a gala event from 26 to 30 October, demonstrating why it is known as the choral capital of the world. More than 3,000 people gathered in the various venues in the capital of Wallonia to listen to choral performances of various kinds. Audiences heard a range of styles from traditional African music sung by the colourful **La Grâce** choir from the Democratic Republic of Congo, to highly demanding works by contemporary composers from the Swedish ensemble **Voces Nordicae**, the fresh young style of the English **Voces8** and the sound experiments of the German **Consono** chamber choir.

Belgian choirs were not left out. A choir from the French Community appeared at every evening concert. These included unforgettable performances from *Ishango*, *Polypholia*, *Terpsichore* and *Ottavina*.

It needs to be stressed that in addition to the evening concerts, the Festival programme included workshops and clinics run by the above-mentioned international groups that enabled the participants to encounter novel repertoires and ways of making choral music, to interact with conductors and spend a happy time singing with people sharing their passion for choral music.

For five days, Namur was transformed into a veritable city of song! The International Federation of Choral Music made the right choice in opting for this setting as the culmination of its 25th anniversary celebrations. On Friday 26 October, the Governor of the Province of Namur hosted a reception for 77 guests from the choral world and on Saturday 27 October it was the turn of IFCM President, Lupwishi Mbuyamba, to offer a dinner at the Château of Namur to celebrate 25 years of work and efforts to unite the world in a single voice. The dinner, at which congratulation cards from choral organizations and conductors from the five continents were read out, was attended by nearly 40 personalities of the international choral world and was a fitting prelude to the eagerly awaited concert by the famous Swedish ensemble, **The Real Group**. Playing to a full house in the Namur Theatre, the first part was given by the Belgian group **Witloof Bay**. Their jazz programme included such well-known songs as *Sweet Lorraine* and *My Father* and will long remain in the memories of the audience as the high spot of the Festival.



Photo: Dolf Rabus

∂inner at the Château of Namur: Marie-Paule and Lupwishi Mbuyamba, Martine Jacques and Noël Minet

The IFMC's year of celebrations hit the highpoint at this festival. It was a climax of the first 25 years of a Federation that will live on for many more years and continue to gain strength. I hope to be around for the Golden Jubilee! For now, and to conclude this short report: Happy Birthday to the IFCM!

Catalina Prieto *has a Master's degree in music and is currently studying for a Master's degree in Cultural Management. She is an assistant in the International Centre for Choral Music in Namur, Belgium. She has sung with the World Youth Choir.*
E-mail: cprieto@ifcm.net

Translated from the Spanish by Ian Jones, Belgium ●

Composers' Corner
If you would like to take responsibility of this section, please contact the Managing Editor at *jtagger@ifcm.net*

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Choral Conductors Without Borders

Update

Christina Kühlewein
IFCM Program Coordinator



A *Choral Conductors Without Borders* (CWB) discussion took place in Caracas from the 22nd to the 24th of November, hosted by the Andean Development Bank CAF and the Fundación Schola Cantorum de Venezuela.

The fruitful 3-day brainstorming meeting led to a first definition of goals, priorities and directions of CWB as a sustainable development program that will reach out to those conductors/choral leaders who lack access to professional guidance and mentorship, and will create insightful leadership committed to the social values of choral singing.

The delegates shared their experiences of similar conductor training initiatives that they developed in Norway, in the Andean region, in South-East Asia as well as in the French-speaking countries of West Africa. Appointed members of the committee will shape the ideas of this meeting and prepare a presentation of CWB to the Board of IFCM in March.

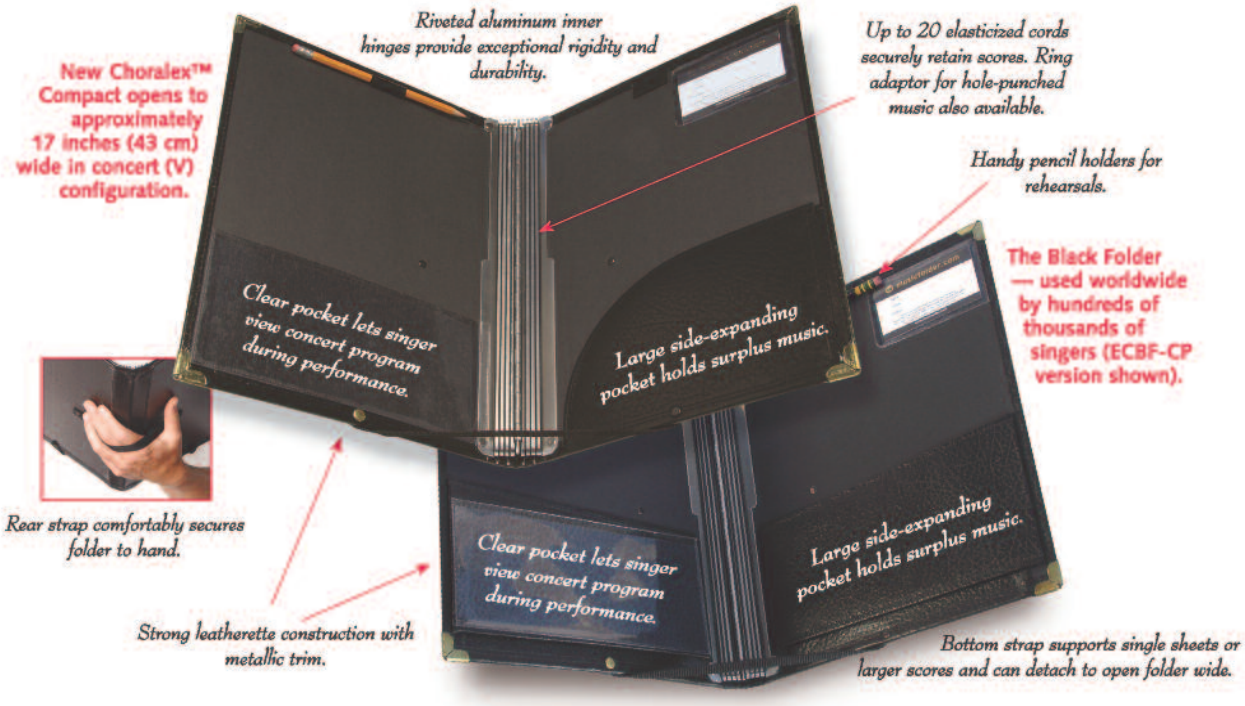
The following delegates were present: Alberto Grau, Venezuela (Fundación Schola Cantorum de Venezuela, Honorary Patron of CWB); Maria Guinand, Venezuela (IFCM Vice President, Fundación Schola Cantorum de Venezuela); Daniel Garavano, Argentina (IFCM Board member and chairman of the Conductors' Commission, President of the International Choral Competition of Trelew); Andre de Quadros, USA (IFCM advisor and chairman of the Multicultural and Ethnic Commission, Professor and Director of the School of Music at Boston University); Thiérry Thiébaut, France (ACJ France); Thomas Caplin, Norway (choral conductor, Associate Professor at the Hedmark University College); Vance George, USA (director emeritus of the San Francisco Symphony Chorus); and Christina Kühlewein (IFCM Program Coordinator).

More information to come in ICB's next issue!



Photo: Schola Cantorum de Caracas

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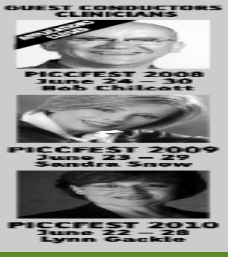
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PACIFIC INTERNATIONAL CHILDREN'S CHOIR FESTIVAL

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A Successful Beginning

The Busan APEC Choral Festival and Competition 2007
Fred Sjöberg

Obituary: Petr Eben (1929-2007)

Czech composer Petr Eben died on 24 October 2007 at the age of 78, after a long illness.

Petr Eben was born in Southern Bohemia (Czech Republic) and started his music career at an early age, playing the piano when he as only six, then starting with the organ at the age of nine and beginning to compose shortly after. As a teenager he was imprisoned in Buchenwald together with his family. After the war he resumed his studies in Prague, studying piano and composition. He became a well-known organist and taught musicology in Prague, where he became professor for composition at the Academy of Music in 1991.

Petr Eben was considered one of the most important Czech composers of our times. He wrote many compositions including ballet music and songs but was known best for his works for choir and for organ, including the church opera Jeremiah and many commissioned works. A large number of his works have been recorded on CD.

Petr Eben was an Honorary Member of the IFCM and participated in IFCM's European Symposium on Choral Music in Ljubljana in 1995, an event for which he composed Vae gentibus.

The choral community shall greatly miss this wonderful composer.

If you wish to send a message to his family, you can write to David Eben
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PACIFIC INTERNATIONAL CHILDREN'S CHOIR FESTIVAL

The First Swiss Children's and Youth Choir Festival

(8-10 June 2007) A Successful Beginning

Press Release

Twenty-eight choirs consisting of some 900 children and young people from all four linguistic regions of Switzerland spent a week-end in the cities of Zollikon and Zurich at the first Swiss Children's and Youth Choral Festival (SKJF). This festival, the concept of which was new for Switzerland, was initiated and realized by **Michael Gohl**. "Only very few of the approximately 1000 Swiss children's and youth choirs ever meet other choirs; and till now there has never been a Swiss festival where choirs could spend more than a day singing together", he said. "The aim was the creation of a new forum which would initiate lasting and strengthening impulses for the work of children's and youth choirs." With that in mind, special conditions were created for a musical and special framework allowing the choirs to meet and to listen to each other, thus making possible the exchange of new music and performance concepts as well as social encounters across the linguistic barriers. About 20 "choir-to-choir concerts" were organised with three choirs taking part in each, as performers and as each other's audience. The four "best choirs" from each linguistic region were invited to perform at the "gala concert", while for the "festival concert" each choir had the right to apply. The final concert consisted of a surprise presentation of the festival's "highlights". This concept enabled fruitful encounters to take place, e.g. between shy "festival novices" who had never participated in a festival and first-class choirs like the Coro Calicantus Locarno or the Swiss Youth Choir. The opening session of the festival was highly entertaining: each choir introduced itself through a musical "calling card" lasting a maximum of fifteen seconds. On the Saturday, all those choirs that wished to do so had the opportunity to attend workshops



Photo: Christian Altorfer

with subjects like "choir and dance", "body percussion", "circle songs" or "African music". The evening event, entitled "Open Stage", allowed the young people to present themselves in which ever way they chose. On the Sunday, the choirs fanned out into the surrounding region, to participate in religious services or matinees. The main concerts were moderated in three languages, not by professionals, but with a lot of humour and imagination, by the female members of the Zurich Youth Choir (who also served as the pilot choir for the Open Singing). The Open Singing too was given a new shape by the organisers; in order to create a festival identity, the choirs did not only sing together at the beginning and the end of the major concerts, but sometimes also between the main parts of the programme. The festival songbook SKJF_07 contains mostly Swiss compositions and folksong arrangements. Five of them had been commissioned specially for the festival and were premiered there.

The IFCM indirectly helped this festival to become reality: Michael Gohl had organised the first Swiss choral forum during the World Youth Choir summer session in 2003 on the Hasliberg, Switzerland. The presence of the World Youth Choir fired the imagination of the representatives of the various choral associations, music colleges, music school associations and churches into setting up, amongst other things, the "initiative group" for festival for children's and youth choirs. Thanks to the success of this first festival this summer, the organisational committee of the 2009 festival which is to take place in Schaffhausen has already been established. Over and above this, the newly created "Verein SKJF" (Association SKJF) aims at linking up and encouraging other activities among the Swiss children's and youth choirs, hoping that in future an increasing number of Swiss representatives will take part in international choral festivals.

Website: www.skjf.ch

Translated from the German by Jutta Tagger, France

Song of Peace - March 2008

"There have been very few periods during my lifetime when there hasn't been a war somewhere…and at this very moment our thoughts are with all those in regions of the earth who are engaged in conflict. I think we have to pray as never before for peace to settle, as we sing Dona Nobis Pacem"
-Sir David Willcocks
Vancouver, B.C., July 2006

Background

From international military offensives to ethnically motivated killings to gang warfare, our world is full of violence – every day. Simply to wish that things were different is not enough to make them so. This project seeks to bring thousands – or even millions – of voices together to proclaim loudly that peace in our world is of fundamental importance.

The Project

Music is a powerful force. It can inspire, fill with joy and awe, and move hearts. Music can also warn and plead, and it can lament. Music – and indeed all art – that aspires to something greater than mere beauty has always made a great impression, and can be a voice of warning or commemoration in society. **In March 2008, we are seeking to create an international musical appeal for peace**, using words that have been sung for centuries: Dona Nobis Pacem - Grant Us Peace.

How to Participate

Program one or more "Dona Nobis Pacem" works, or works with other texts that explicitly ask for peace, on a new or already-scheduled concert in March 2008. Inform the organizers (see below) of the date, program, participants and location of your performance. Performances can also be informal – e.g. gathering a group of singers to perform in a park, public square, or other non-traditional venue.

How We Will Help

The goal is to make this an international project, with participation across all 50 states and in multiple countries. The "Song of Peace" organizers will publicize the events and communicate with the media about the project as a whole. The more concrete data about the numbers of people and locales involved that we have, the more public attention we will be able to obtain. We will maintain as comprehensive a database of the Dona Nobis Pacem performances as possible, help connect people who are trying to find a performance or looking for performers, and suggest suitable works.

Questions, Contact, More Info

For any further information, and to be counted as a participant, please contact *info@SongOfPeace.org*.

Visit www.SongOfPeace.org for updates, lists of "Dona Nobis Pacem" works, lists of concerts, and more. ●

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- All tuition will be in English.



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Deadline for registration:
May 1st 2008

Advertisement

The Busan APEC Choral Festival and Competition 2007

Fred Sjöberg
Vice-President of Europa Cantat



Photo: Emelie Sjöberg

From 31 October to 4 November, many choirs from all over the world gathered in Busan, South Korea, for the third APEC Choral Festival and Competition, always a very pleasant event. The Artistic Director of the festival was Dolf Rabus, Germany, who did a great job putting everything together and making the organisation work so well. Chair of the jury was Prof Volker Hempfling (Germany); the other members were Oscar Escalada (Argentina), Fred Sjöberg (Sweden), Saeko Hasegawa (Japan), Yang Li (China) and Gu Cheon and Bae Seung-Taek (South Korea). Alongside the intensive competitions, there were also workshops and Open Singing. Workshop conductors were Ana Maria Raga (Venezuela), Jonathan Velasco (Philippines) and Stan Engebretson (USA). The evenings were filled with concerts both in and outside the city. Everything was very well organized and the halls for both the competitions and for the concerts were excellent.









All Photos: Dolf Rabus

The winners in each category were:

Grand Prix:
- University of the East Chorale (Philippines)

Mixed voices:
- Adam Mickiewicz University Chamber Choir (Poland)
- University of the East Chorale (Philippines)

Equal voices:
- Max Reger Vereinigung (Germany)

Rock/Pop/Jazz:
- University of the East Chorale (Philippines)

Ethnic:
- Khabarovsk Yelan Choir (Russia)
- Bundanggu Mother's Choir (Korea)

Best conductor overall:
- Krzysztof Szydzisz, conductor of the Adam Mickiewicz Chamber Choir (Poland).

Busan is a very friendly, beautiful and pleasant city. With participants from all over the world the organizers must and should be both proud and happy. If you have not been to South Korea take a chance and participate next time.

***Fred Sjöberg** is a Swedish choral conductor, a Vice-President and member of the Music Commission of Europa Cantat and the Secretary of the Eric Ericson Foundation.*

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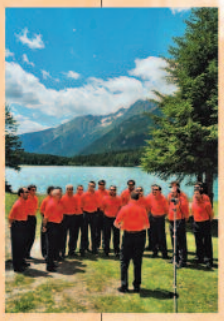


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World of Children's and Youth Choirs

Children's and Youth Choral Festivals
An Interview with Donna Otto and Morna Edmundson

Cristian Grases

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

Please contact Cristian Grases, Editor

Email: cristiangrases@msn.com

Children's and Youth Choral Festivals

An Interview with Donna Otto and Morna Edmundson

Cristian Grases
conductor and composer



***Donna Otto** and **Morna Edmundson** are two distinguished Canadian musicians and conductors that organize the Coastal Sound International Choral Festival in Vancouver, Canada. They were also heavily involved in the first edition of the World of Children's Choirs festival in 2001, where they took the task of bringing together 2001 children in a massive choral gathering. In the last edition I spoke about the importance of choral festivals for children and youth in the education and development of our future leaders and its potential impact on future international understanding. I sat down with Morna and Donna during their festival to get them to share their experience as organizers of choral festivals, so that others might feel encouraged also to undertake the organization of such important events as choral festivals (big or small), or just feel compelled to participate in them with their youth ensembles.*

Cristian Grases (CG): *I guess the main point of our meeting today is to let others around the world know the importance and advantages of a festival like this…why do we do it?… why do we go through the trouble of putting an event like this together?...in your specific case, what sparked the need for a festival like the Coastal Sound?*
Morna Edmundson (ME): It probably came from the experience of the *World of Children's Choirs*, but the festival did not have to be that big… and also because "Coastal Sounds", having a youth mixed choir (which is somewhat unusual) could host such an event. So, when we thought of developing our own festival, we wanted to represent both equal and mixed voices. There are a lot of festivals where treble voiced choirs can go, but not that many for mixed choirs, so we where thinking of serving both.
Donna Otto (DO): Also, once my own choir attended an international festival and I saw the musical and personal growth achieved when meeting children and musicians from other places, I thought it was necessary to show the complete experience to the community from where they come and to their parents. One tries to describe what happens and they try to imagine it; but it is not until they are actively involved in the process and they hear the sound of the 300 or 400 singers that they realize the depth of the interaction. So it really educates the community.

CG: *So your first festival with the Coastal Sound was a smaller one, which is certainly more manageable. Besides, if the event is small and something goes wrong, it is somehow a small mistake. You learn from it, and it allows you to build your background and experience for future events…*
DO: …and you are also able to work out the logistics, especially within the community; so you give them the opportunity to get to know what a festival is all about and to build the working relationships that are key for the success of any event like this. It is from here that you can grow into bigger festivals.

CG: *So, what does one need to undertake a festival like this in one's community?*
ME: Well, first of all I think you need to attend one or two, take your choir and experience it as a participant. Then back home, you need at least two years to plan it and advertise it properly. You also need to have a venue which, ideally, allows the choirs to live, eat and rehearse in the same place, and that ensures the safety of the participants. You also need a good place to sing because if someone is going to travel a long way, we want to ensure that they have the best places to sing. And then you need a venue for the final concert which is a challenge because it has to be big enough for all participants to sing.

CG: *And you also need a team that helps you. How is this team structured?*
ME: We created a legally separate not-for-profit organization especially for this festival (which is pretty common) because the budget could somehow dwarf the one of the hosting organization. And we have a board of about ten people working on this project for two years; most of them were involved in the previous festivals which is great because the past collective experience helps with the planning of the next event. Of that team, about half have a good knowledge of choirs from touring with us in the past. This allows all the artistic considerations always to be present in all the meetings. This board helps you with the concept of the festival, and especially they help raise the funds and work on community relations, to find the singing venues and the accommodation. That is why we look for people with strong connections in the community.

CG: *Ok, so you have a board and an artistic team…*
ME: …and we also have staff. We started with the festival manager, part-time, about 18 months before the event. And he progressively dedicated more of his time until it became a full-time position …
DO: …to which we added an assistant festival manager, a technical director who is in charge of moving all the equipment to each concert venue, and in the last month we included professional stage managers (one per concert venue).
ME: And it is very important that the information gets distributed early enough in the process so it is not just in the heads of one or two people. Instead the information starts flowing to the team of people involved

...Children's and Youth Choral Festivals

so specific tasks get delegated to the members of the organizing team. Thus your job becomes one of overseeing that what needs to be done does get done by the responsible group.

CG: *And then you need people like a photographer, someone in charge of sound recording, and probably a person in charge of marketing and promotion.*
DO: These are positions for which you can hire staff or sometimes find volunteers within the same community. You can do quite a bit with volunteers, but you must understand and respect their limited time commitment. The volunteers are really the heart and soul of the organization.

CG: *Who does the budget?*
DO: The board, but Morna was involved just because of her past and current experience with other festivals.

CG: *So it is very important to have someone who has had past experience with other festivals to help with your festival budget.*
ME: Yes, for sure, because at a certain point quite early-on you have to say how much it will cost to attend, and you don't want to find out later that you didn't add up all the numbers correctly.

CG: *Having your choirs involved as hosts obviously brings all the advantages to them, and of course, you have a group of people (choristers and parents) that constitute the core of your volunteers; but it doesn't make any sense for them if you don't invite international choirs. How difficult is this?*
ME: Well, luckily there are some international publications in which we can advertise and market the event so that it reaches the community of ensembles worldwide. The publications from ACDA, IFCM and Chorus America help spread the word.



Photo: Ian MacDonald

Final concert rehearsal, with Bob Chilcott and Cristian Grases

DO: I have personally given postcards to conductors at international conventions and workshops and some of them come to your event because of that interaction. So it is the personal connection, director-to-director networking. Also, the reputation of the clinicians is very important and certainly helps other choirs to decide to come to a particular festival.

CG: *So it is not only marketing, but you as the head must travel to the big international events and network with everybody, personally invite people, get the information to key people that will in time help you spread the word…*
DO: …and then encourage the people that have successfully attended your past festivals to spread the word, so the reputation of an event progressively builds up.

CG: *For me these festivals are tremendously important because of a key word: understanding. In events like this kids come to understand other kids, other cultures, other ways of doing things and behaving. The more diverse the population of choirs, the greater the understanding.*
DO: Well, the mandate for our festival includes the words "building bridges of understanding"

CG: *So in a festival it's important to balance rehearsal time with spaces for social interaction and exchange. What is your experience in this regard?*
ME: To ensure the musical aspect of this, one of the keys is finding clinicians who can choose appropriate repertoire and who can accomplish a good musical result in the limited time these festivals can offer. You must also emphasize to the choirs the importance of preparing the music ahead of time. Based on the premise that the musical

aspect will work, the festival can provide the choirs with some free time in the schedule in the hope that the social interaction will happen. You can't force people to interact, but you can certainly create an environment conducive to it happening. This double experience, musical and social, is tremendously advantageous for your singers.

DO: I agree. We organize our festival because we understand its power. One of my singers made it all worth for me when she said: "I could not speak to this other singer, but when we where on stage we held hands and we sang the same song!" And I said to myself, "That's why!"

CG: *Absolutely. Our communities need to see that and we must understand that these kids are the future leaders of our world, leaders who will have tremendously profound experiences and understanding of the world in which we live; and who will return home with a bag of memories that will help them make future decisions.*

Cristian Grases *obtained a Master's degree in choral conducting with Alberto Grau and María Guinand in Caracas. He works as a composer, guest conductors, workshop leader, educator and jury member in North and South America, Europe and Asia. He is a member of the International SongBridge Committee. At the moment he is working on his doctoral degree (conducting and composition) at the University of Miami under Dr. Jo-Michael Scheibe.*

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Director of the Namur Center
for Choral Singing (Belgium)

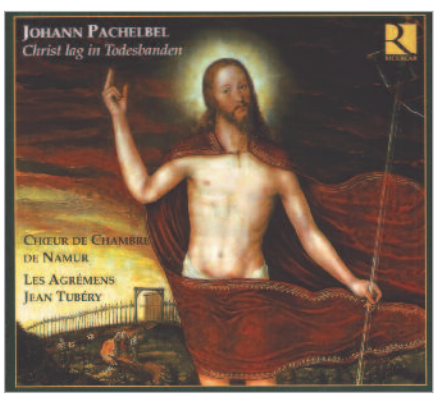


Photo: Lino Bennardo

The new recording from the Fretwork Ensemble and the Choir of Magdalen College of Oxford offers us an interesting plunge into Anglican works by **William Byrd** (c. 1540-1623), with a selection of diverse anthems (including *Prevent us, o Lord, or O Lord, make thy servant Elizabeth*), chamber music for organ, violas and solo tenor, three *In Nomine* for violas and two *Fantasies* for organ. Splendid music indeed, shown off to fine effect by the varied program. Unfortunately, the large cast takes its respect for Byrd's artistry to the point of producing a modest reading that does not do full justice to the works nor ever fully realize their expressive potential. (One exception is Ryan Leonard, brilliant on organ.) Likewise, the trebles' intonation and precision are more than once in jeopardy, leaving us hungering for something more. Interesting, but not fully polished. (Byrd – Second Service and Consort Anthems – **Harmonia Mundi HMU 907440**).



By contrast, the new recording by Paul Van Nevel and the Huelgas Ensemble is magnificent from start to finish, both in its choice of songs and their interpretation. The almost didactic program takes its time exploring three major Renaissance masses, representative of as many different schools: the famous Franco-Flemish (*Missa "Tous les regretz"* by **Roland de Lassus**), the Roman (*Missa Ut re mi fa sol la* by **Giovanni Pierluigi da Palestrina**) and last, the richly ornamented late English Gothic (**Thomas Ashewell**'s *Missa Ave Maria*). The singers' technical perfection, the ensemble's remarkable tone quality, and its sparkling, eloquent interpretation are truly nothing short of marvelous. A great musical moment. (**Harmonia Mundi HMC 901922**)



Admittedly, anthologies devoted to the choral works of **Johann Pachelbel** (1653-1706) are hardly overrepresented in record store bins. Thus the new recording by the Chamber Choir of Namur, under the direction of Jean Tubéry and accompanied by the Baroque orchestra Les Agrémens, makes an interesting find. In addition to several works for organ, brilliantly interpreted by David Van Bouwel, we find two motets and three cantatas, all absolutely magnificent. The motets *Jauchzet dem Herrn* and *Gott is unser Zuversicht* are tackled with warmth and energy. Using a single voice on each part subtracts nothing from the opulence of the writing, while offering it a remarkable clarity. Based on choral melodies, the cantatas *Jauchzet dem Herrn*, *Was Gott tut*, *das is wohlgetan* and *Christ lag in Todesbanden* are true masterpieces of the German Baroque, with their typical alternation of concertante airs and choirs. Jean Tubéry and his musicians give us the eloquently pleasurable sensation of a reading that is both serene and stimulating. Recommended. (**Ricercar 255**).



Cantatas by **Johann Sebastian Bach** always draw raves from performers and music-lovers! Among several new releases, let us first mention two by John Eliot Gardiner, the Monteverdi Choir and the English Baroque Soloists, recorded in 2000 during the famous "Bach Pilgrimage". The first volume (Number 6 in the upcoming complete set) covers cantatas for the 12th and 13th Sundays after Trinity Sunday (BWV 33, 35, 69A, 77, 137 and 164), while the second (Number 23) dwells on the music Bach left for the 1st and 2nd Sundays of Easter (cantatas BWV 42, 67, 85, 104, 112, 150 and 158). Throughout these recordings, one finds the same undeniable qualities that were present in the preceding volumes, as well as a few of their defects. The performers know their Bach through and through, and the technical quality of their performances (although variable from one soloist to another) fully measures up to their reputation. But Gardiner's approach, so refined and coherent overall, at times lacks the daring, the passion, the conviction needed to generate full excitement (**Soli Deo**

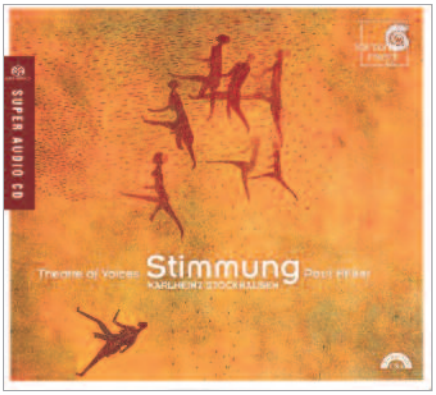
...New CD Releases

Gloria 143 and 131). The other recording offers us three Bach cantatas for the Christmas season, all making use of cornettos and trombones, instruments rarely employed by the composer (BWV 64, 121 and 133). Here we have the Nantes Chamber Choir and Les Agrémens, under the direction of Jean Tubéry. The French director decided to entrust all the solo parts to choir members, which lends an original character to the recording and makes it representative of a true work of service music. As a result, Bach's music is played with sparkling naturalness, a continual desire for balance and eloquence, and completely free of ostentation (**Ricercar 257**).

For their part, the RIAS Kammerchor, the Berlin Academy for Ancient Music and Daniel Reuss offer us a new version of *Solomon*, one of the most beautiful oratorios by **George Frideric Handel**. Coming after Gardiner (an authority in choral matters, with his indispensable Monteverdi Choir) and McCreesh (the only one to propose performing the work without a break), Reuss offers us a reading that brings out the tender and contemplative aspects of the oratorio, with numerous moments of pure poetry along the way. The more withdrawn and solemn pieces can surprise hearers by their relative sobriety (restrained tempos), but the sincerity and tranquil assurance of this new reading make for quite interesting comparisons with rival versions. (**Harmonia Mundi HMC 901949.50**).

Gottfried August Homilius (1714-1785) spent the major part of his career in Dresden, first as organist, then Cantor of the Kreuzkirche and of the Frauenkirche, where worship services were Protestant, whereas the court chapel (where Heinichen, Zelenka and Hasse worked) remained faithful to Catholicism. This relatively prolific composer wrote more than two hundred cantatas, oratorios and motets, which enjoyed great popularity at the time and long remained in the repertoire of German choirs thanks to various later re-editions. This phase of Homilius' work is on display here in a representative selection that shows his diverse sources of inspiration. Homilius knew how to create variety in his structures and arrangements, ensuring that the genre would not appear to be simply stuck in tradition. Real vitality, a wide variety of sound styles and perspectives, constant attention to the text, at times truly dramatic accents – all are on display in this recording. As a result, one never tires of listening over and over again to the seventeen motets in this anthology, admirably performed by a choir whose warm, fruity timbre and natural expressiveness are carefully and precisely guided by a director who knows how to bring out details without ever losing the line, who reveals the power as well as the subtleties of polyphonic language. The work of a master-craftsman! (Homilius – Motets – Kammerchor Stuttgart, dir. Frieder Bernius – **Carus 83.210**).

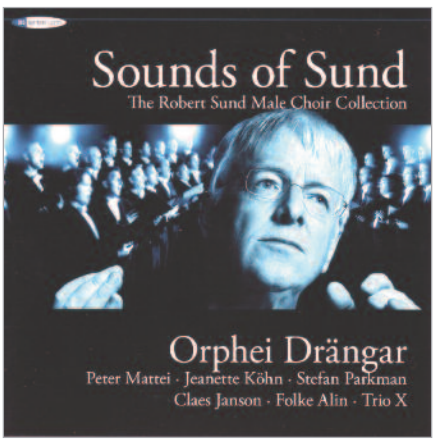
The two *Liebeslieder Walzer* cycles (op. 52 and 64) of **Johannes Brahms** have always been a big hit. These "love songs for four voices and four-handed piano" are indeed the delight of choirs worldwide, especially so in light of a happy streak of popularity. Given all that, of course, one could entrust these works to a "simple" vocal quartet, although this may not always prove a wise choice. Indeed, the soloists' voices might not always harmonize well if they lack experience singing polyphony, with all its specific demands. From this point of view, the quartet gathered here (M. Petersen, S. Doufexis, W. Güra, K. Jarnot) convincingly manages to find an interesting balance between their individual timbres and the necessary unity of energies and expressive leaps. (**Harmonia Mundi HMC 901945**).



We continue with another very high quality recording, an essential work of the 20th century vocal repertoire: **Karlheinz Stockhausen**'s *Stimmung*. An experimental work that explores the very essence of speech, Stimmung presents singers with technical challenges (modes of sound production, improvisation based on a series of 50-some models…), as well as a kind of mystical experience that seeks to bring soul and voice into harmony. Connections between the singers, and the technical and human baggage each brings with them, come into play to such an extent that each performance of this work is essentially different. Let's say that this new recording is particularly refined and, as a result, of a stupefying beauty (Paul Hillier & Theatre of Voices, **Harmonia Mundi HMU 807408**).

Another original find: the Gilles Binchois Ensemble and Dominique Vellard, who have distanced themselves this time from their preferred repertoire (medieval and Renaissance vocal music)… as if somehow the better to return to it! Indeed, we have here a recording of works composed by **Dominique Vellard** between 1999 and 2005 on several sacred texts in the "grand tradition": **Messe** (without Credo), *Stabat Mater*, the motets *Caligaverunt oculi mei* and *O vos omnes*, the *Seven Last Words of Christ on the Cross*. The composer expresses himself

using a limpid musical language and somewhat condensed writing, which promote a perfect understanding and reading of the text. A sober, measured work, a bit austere perhaps but authentically sincere, without any artifice, that evolves essentially in a modal context (notably through the use of plain chant) and at times reminds one of the harmonic constructions of Poulenc. This music flings a sensitive and intelligent bridge across a thousand-year–old tradition of sacred music. A wonderful discovery. (**Glossa GCD P32301**).



In ending, I invite you to taste the charms of the latest anthology recorded by the excellent men's choir **Orphei Drängar**, which pays tribute here to the arranging skills of its director, Robert Sund. A varied and very attractive repertoire (*La vie en rose*, *La Cucaracha*, *La Muerte del Angel*, *Londonderry Air*, *Sophisticated Lady*, among others, including works by Sund himself – *Fyra Såger för Manskör*). One couldn't dream up a better ending for this column! (**BIS-NL-CD-5030**)

E-mail: jm.marchal@cccwb.com

Translated from the French by Anita Shaperd, USA





Events

Compiled by Nadine Robin

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

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

Please submit event information for publication to:

IFCM International Office
Attn. Nadine Robin
Z.A. Le Mesnil
Chemin des Carreaux
F-14111 Louvigny, France
Email: nrobin@ifcm.net

Conferences, Workshops & Masterclasses

International Workshop for Choral Conductors, Mexico City, Mexico, 4-9 Feb 2008. Choral conducting for children's choirs with Sanna Valvanne (Finland), who created a singing method called "Making Music Body and Soul". Contact: ECVT "Voce in Tempore A.C.", Tel: +52-44-5533319470, Email: voceintempore@yahoo.com - Website: www.voceintempore.org

28th Annual National Conductors' Symposium, Vancouver, Canada, 4-9 Feb 2008. Six applicants will be chosen from across Canada, the United States and overseas to participate as conductors, receiving significant time with the Vancouver Chamber Choir in rehearsal and performance. As many as ten additional applicants will be selected as observers and be involved in all aspects of the Symposium, including one opportunity to conduct. Contact: Jon Washburn, Manager, Production & Communications, Tel: +1-604-7386822, Fax: +1-604-7387832, Email: info@vancouverchamberchoir.com - Website: www.vancouverchamberchoir.com

1st International Forum - Voice, Youth and Arts Management, Caen, France, 6-10 Feb 2008. Organized by IFCM in cooperation with Polyfollia. Three-day forum for future managers in the field of choral music. Contact: International Federation for Choral Music, Christina Kühlewein, Tel: +33-2-31733881, Fax: +33-2-31735415, Email: ckuehlewein@ifcm.net - Website: www.ifcm.net

Musica International Session, Luxembourg, Luxembourg, 17-22 Feb 2008. Join those who have become regular participants of such workshops, and experience an intense week of friendship, working together drowned in the international choral repertoire. Contact: Musica International, Tel: +33-3-88361754, Fax: +33-3-88365783, Email: office@MusicaNet.org - Website: www.musicanet.org/en/workshops.php

International Conference "Performing Arts Training Today", Bovec, Slovenia, 14-17 Apr 2008. Open to performers, performing arts educators and teachers from all over the world interested in the research of topical questions and processes in contemporary performing arts education and training. Contact: Lisa Rich, project coordinator, Tel: +44-020-81332593, Email: info@iugte.com

Kurt Thomas Cursus, Utrecht, Netherlands, 3-12 July 2008. Course for choral conductors with chamber choir or orchestra. Contact: Unisono, Tel: +31 30 23 35 600, Fax: +31 30 23 35 651, Email: kurtthomascursus@amateurmuziek.nl - Website: www.amateurmuziek.nl

5th International Singing Course of Sant Cugat, Catalonia, Spain, 7-12 July 2008. Singing lessons, workshops in Alexander Technique, singing and conducting, lectures and a final concert. Contact: Camerata Santcugat, Tel: +34-609209903, Fax: +34-627474262, Email: avalero@cameratasantcugat.com - Website: www.cameratasantcugat.com

International Summer Choir Academy, Sarospatak, Tokaj, Hungary, 9-19 July 2008. Orchestra conducting course for choir conductors with Andras Farkas (Switzerland) and Hansruedi Kämpfen (Switzerland). Choir workshop for choir singers with Zsuzsanna Mindszenty (Hungary) and Zoltan Sandor (Hungary). Contact: Andras Farkas, Tel: +41-21-7284727, Fax: +41-21-7284763, Email: andrasfarkas@hotmail.com - Website: www.choiracademy.hu

Sarteano Chamber Choral Workshop: Young Adult Division, Sarteano, Italy, 11-18 July 2008. For singers ages 15- 20, who are looking for a strong chamber ensemble experience. The twenty-eight member ensemble will be directed by Simon Carrington and will perform a cappella music from madrigals to the twentieth century. Daily sessions using the Rohmert Method of Functional Voicetraining with Bronislawa Falinska. Clinics with Brian OConnell. Contact: Sarteano Chamber Choral Conducting Workshop, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

European Seminar for Young Composers "Choral Composers Today", Aosta, Italy, 13-19 July 2008. For choral conductors with composition and elaboration experience. Directors: Vic Nees, Jonathan Rathbone, Bruno Zanolini and Carlo Pavese. In collaboration with Europa Cantat. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Tel: +39-0434-876724, Fax: +39-0434-877554, Email: feniarco@tin.it - Website: www.feniarco.it

8th World Symposium on Choral Music, Copenhagen, Denmark, 19-26 Jul 2008. Contact: Choral Denmark, Steen Lindholm, , Email: info@choraldenmark.org - Website: www.choraldenmark.org

World Youth Choir Summer Session 2008, Honk Kong, Macau and Guangzhou, China, 19 July-11 Aug 2008. In collaboration with Hong Kong Treble Choirs Association. Conductor: Hak Won Yoon (Rep. of Korea) and Stephen Zegree (USA). Contact: International Center for Choral Music, Véronique Bour, Tel: +32-81-711600, Fax: +32-81-711609, Email: iccm@ifcm.net - Website: www.worldyouthchoir.net

28th International Society for Music Education (ISME) World Conference, Bologna, Italy, 20-26 July 2008. ISME Commission Seminar's Calls for Presenters: research, community music activity, early childhood music education, education of the professional musician, music in mass media policies, music in schools and teacher education, special education. Contact: ISME International Office, Tel: +61-8-9386 2654, Fax: +61-8-9386 2658, Email: isme@isme.org - Website: www.isme.org/

...Conferences, Workshops & Masterclasses

International Seminar and Workshop on Intercultural Dialogue, Debrecen, Hungary, 27-31 July 2008. Open to everyone interested in the topic of the conference, specially intended for conductors, choral music organisers, choral singers, social workers from all over the world. Invited lecturers: Nigel Osborne (UK), Laura Hassler (Netherlands), Father Ivo Markovic OFM (Bosnia-Herzegovina). Contact: Europa Cantat - Central Eastern European Centre (ECCEEC), Tel: +36-1-4110038, Fax: +36-1-4110039, Email: ecceec@europacantat.org - Website: www.europacantat.org/ecceec/

Summer School for Conductors – Masterclass, Hamar, Norway, 27 July-3 Aug 2008. Instructor (masterclass): Dale Warland (USA). For choir conductors with good practical and theoretical skills who want to work with choir at high levels. A qualified rehearsal-choir will be available. The summer school has altogether 9 different courses, for singers and conductors at all levels. Contact: Norges Korforbund, Tel: +47-22-396850, Fax: +47-22-396851, Email: havard.gravdal@korforbundet.no - Website: www.kor.no

Choral Conductors Retreat with Rod Eichenberger, Alexandria, Virginia, USA, 28 July-1 Aug 2008. A 5-Day professional development workshop for conductors of choirs at all levels. Features large octavo packet, conductor positions open, daily conducting instruction, academic credit available. Contact: Wanda Gereben, Executive Director, Choral Conductors Retreat, Tel: +1-808-5950233, Fax: +1-808-5955129, Email: Info@ChoralConductorsRetreat.com - Website: www.ChoralConductorsRetreat.com

Choral Conducting and Vocal Group Technique, Freiburg, Germany, 30 July-9 Aug 2008. With Volker Hempfling, Sabine Horstmann, Welfhard Lauber, Michael Reif and Maria Tönnesmann. Apply before: 15 April 2008. Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 1-8 Aug 2008. For full conductors, conducting auditors and singers. Vocal pedagogy using the Rohmert method of functional voice-training, and clinics on developing a vital chamber choir. Conducting master classes with Simon Carrington in the afternoon. Contact: Sarteano Chamber Choral Conducting Workshop, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

Choral Conductors Retreat with Rod Eichenberger, Cannon Beach, Oregon, USA, 4-8 Aug 2008. A 5-Day professional development workshop for conductors of choirs at all levels. Features large octavo packet, conductor positions open, daily conducting instruction, academic credit available. Contact: Wanda Gereben, Executive Director, Choral Conductors Retreat, Tel: +1-808-5950233, Fax: +1-808-5955129, Email: Info@ChoralConductorsRetreat.com - Website: www.ChoralConductorsRetreat.com

7th Vocal Pop & Jazz Days, Soesterberg, Netherlands, 16-23 Aug 2008. A challenging singing week for 90 pop & jazz singers and conductors, who would like to improve their skills on singing, conducting, interpretation, timing, blend and more. Contact: Frans Walter, Tel: +31-33-4701600, Email: info@vpjd.nl - Website: www.vpjd.nl

Banff Choral Workshop, Banff, Alberta, Canada, 18-23 Aug 2008. For amateur choral singers, students, and educators. Rehearsing and performing with one of North America's eminent choral ensembles: the Vancouver Chamber Choir, under the guidance of Jon Washburn. Repertoire including Carl Orff's Carmine Burana. Contact: The Banff Centre, Victoria Evans, Tel: +1-403-7626157, Email: victoria_evans@banffcentre.ca

Anders Eby Masterclass, Hanover, Germany, 2-5 Oct 2008. Choir: Camerata Vocale Hanover, cond. Hans-Dieter Reinecke. Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

English Weekend, Doesburg, Netherlands, 13-14 Oct 2007. Choral evensong in the east of the Netherlands: Byrd, Stanford, Macpherson, Smith with Jeremy Jackman. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@cantax.freeserve.co.uk - Website: www.lacock.org

Vocal Jazz with Bertrand Gröger, Bad Kissingen, Germany, 24-26 Oct 2008. Conducting, feeling, rhythm, timing, arrangements. With B. Gröger, conductor of the Freiburger Jazzchor. Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

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August 18 - 23, 2008

Application deadline: March 7, 2008







Photo: Travel Alberta

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JON WASHBURN, CONDUCTOR

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Festivals & Competitions

Canti veris Praga, Prague, Czech Republic, 21-24 Feb 2008. International choir festival for contemporary chorus production and the work of Zdenek Lukas which will culminate with an award named after him. Contact: Music Travel Agency, Tel: +420-224-916899, Email: info@agencyMTA-Stadler.com - Website: www.agencyMTA-Stadler.com

6th Jubilee Easter Festival Musica Religiosa, Olomouc, Czech Republic, 12-16 Mar 2008. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Toronto International Choral Festival, Canada, 27-30 March 2008. Massed rehearsals and concerts, choristers interaction, sightseeing. Guest Conductor: Nick Page. Contact: Toronto International Choral Festival, Arts Bureau for the Continents, Tel: +1-613-2343360, Fax: +1-613-2362636, Email: abc@abc.ca - Website: http://www.abc.ca

2nd Pan-Hellenic Congress on Children's Songs, Athens, Greece, Apr 2008. Contact: Pan-Hellenic Association of Conductors of Choral & Instrumental Ensembles, Tel: +30-210-2824894, Fax: +30-210-2844588, Email: mousic@otenet.gr

11th Hawaii International Choral Festival, Honolulu, Hawaii, USA, 6-12 Apr 2008. Study, rehearse, and perform with Dr. Karen Kennedy. Apply before: March 7. Contact: Ross Taosaka, Executive Director, Hawaii Int'l Choral Festivals, Tel: 1-808-5240815 ext 257, Fax: +1-808-5241507, Email: symphonychorus@honolulusymphony.com - Website: www.oahuchoral.com

1st International Choral Competition for Children's Choirs "Il Garda in Coro", Malcesine, Italy, 15-19 Apr 2008. Children must be born after 1 Jan 1992. Two categories: Secular and sacred music. Apply before: 31 Dec. Contact: Associazione Il Garda In Coro, Renata Peroni, Tel: +39-045-6570332, Fax: +39-0464-508647, Email: info@ilgardaincoro.it - Website: www.ilgardaincoro.it

9th International Choral Competition Maribor 2008, Slovenia, 18-20 Apr 2008. For up to 12 selected choirs: female, male and mixed with 16 - 48 singers (free accommodation and meals). Folk songs (non-competitive) and three competing programs (compulsory, free and Grand Prix). Deadline for applications: 23. 10. 2007 Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410510, Email: mihela.jagodic@jskd.si - Website: www.jskd.si

7th International Meeting of Children's Choirs, Var et Bouches du Rhone, France, 23-27 Apr 2008. Contact: Ensemble Polyphonique en Provence, Email: epepro@wanadoo.fr - Website: www.aicler-provence.fr

International Choir and Folksong Choir Festival, Bratislava, Slovak Republic, 24-27 Apr 2008. Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Torrevieja Habaneras Contest for Children's and Youth Choirs, Torrevieja (Alicante), Spain, 25-27 Apr 2008. Contact: Manuel Martinez, Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

12th International J. Villarroel Choir Festival, Isla de Margarita, Venezuela, 29 Apr-3 May 2008. Non competitive Festival. Concerts, workshops and conferences by famous conductors from Venezuela and abroad. Contact: Casa de la Cultura Mons. Nicolás Eugenio Navarrese, Tel: +58-416-6955740, Fax: +58-295-2625048, Email: xfestivaljv@cantv.net or festivaljuliovillarroel@hotmail.com - Website: www.festivaljuliovillarroel.com

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, Tel: +353-21-4223535, Fax: 353-21-4223536, Email: chorfest@iol.ie - Website: www.corkchoral.ie

29th Children's Choir Festival "Fröhlich sein und singen", Halle (Saale), Germany, 1-4 May 2008. Open to all children's choirs. Contact: Manfred Wipler, Kinderchorfestival, Tel: +49-345-7808000, Fax: +49-345-7757103, Email: info@kinderchorfestival-halle.org - Website: www.kinderchorfestival-halle.org/

3rd International Choir Competition "Walther von der Vogelweide", Innsbruck, Austria, 1-4 May 2008. Contact: Chorverband Österreich, Tel: +43-1-5869494, Fax: +43-1-58694944, Email: info@chorverband.at - Website: www.chorverband.at

56th European Music Festival for Young People, Neerpelt, Belgium, 1-5 May 2008. Competition for children's and youth choirs from all over Europe and beyond. International jury, workshops, concerts. Contact: Europees Muziekfestival voor de Jeugd, Tel: +32-11-662339, Fax: +32-11-665048, Email: info@emj.be - Website: www.emj.be

Musica Sacra International Festival, Marktoberdorf, Germany, 9-14 May 2008. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

Chimay Musica Sacra, Chimay, Belgium, 15-18 May 2008. In collaboration with Music Sacra International of Marktoberdorf, Germany. Musica Sacra is a unique festival which brings music and dance from the five major world religions, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Vitamine Music asbl, Tel: +32-60-311511 or +32-60-210429, Email: mpletawe@vitaminemusic.org or a.coche@chimay.com
Website: www.musica-sacra.be

Podium 2008 - Choral Waves, Sackville, New Brunswick, Canada, 15-18 May 2008. Contact: New Brunswick Choral Federation, Tel: +1-506-4533731, Fax: +1-506-4574880, Email: podium2008@mta.ca -
Website: www.mta.ca/podium2008

Ottawa Music Festival, Canada, 16-19 May 2008. Contact: Ottawa Music Festival - Arts Bureau for the Continents, Tel: +1-613-2343360, Fax: +1-613-2362636, Email: lois@abc.ca - Website: www.abc.ca

3rd International Sacred Music Festival, Bratislava, Slovak Republic, 21-25 May 2008. Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

4th International Choir Festival Mundus Cantat Sopot 2008, Sopot, Poland, 21-25 May 2008. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Tel: +48-58-5558458, Fax: +48-58-5558442, Email: munduscantat@sopot.pl - Website: www.munduscantat.sopot.pl

3rd International Sacred Music Festival, Bratislava, Slovak Republic, 22-25 May 2008. Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

A cappella Festival of Vocal Music, Leipzig, Germany, 22-25 May 2008. Open to young talented vocal groups (3 to 8 singers) of all nationalities with a max. age of 28 years. All groups will compete in one category, with as well as without amplification. Contact: International A CAPPELLA Contest Leipzig, Tel: +49-341-91075575, Fax: +49-341-9102245, Email: info@a-cappella-contest.com - Website: www.a-cappella-contest.com

21st International Choir Festival, Vranov nad Toplou, Slovakia, 22-25 May 2008. Non-competitive festival for all kinds of choirs. Concerts, seminars, workshops, discussion evening, meeting of choirs etc. Contact: Vilma Krauspeová, Tel: +421-57-4422849, Fax: +421-57-4422849, Email: vilma@krauspe.sk - Website: www.ozvena.sk

Competition Festa Choralis 2008, Bratislava, Slovak Republic, 28 May-1 June 2008. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373,
Email: festamusicale@atlas.cz -
Website: www.festamusicale.cz

7th Pärnu International Choir Festival, Estonia, 29 May-1 June 2008. Festival, concerts and folk song competition for amateur choirs of all categories. Contact: Pärnu Choir Festival NPO, Tel: +372-55-634407, Fax: +372-627-3125, Email: ave.sopp@kul.ee -
Website: www.kooriyhing.ee or www.prkf.ee

37th International Competition "Florilège Vocal de Tours", France, 30 May-1 June 2008. 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. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

36th International Choir Festival of Songs 2008, Olomouc, Czech Republic, 4-8 June 2008. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373,
Email: festamusicale@atlas.cz -
Website: www.festamusicale.cz

6th Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 6-8 June 2008. Performance of two compulsory pieces and others to be chosen freely from works by the Mercosur countries: Argentina, Bolivia, Brazil, Chili, Colombia, Ecuador, Paraguay, Peru, Uruguay or Venezuela. Contact: AAMCANT, Fax: +54-221-4258326,
Email: aamcantlp@ciudad.com.ar -
Website: www.aamcant.org.ar

6th Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 6-8 June 2008. Open to worldwide amateur choirs interested in the music of this cultural region. Festival dedicated to the memory of Liliana Cangiano, one of the greatest Argentinean conductors and arrangers. Contact: Asociación Argentina para la Música Coral, Tel: +54-221-4258326, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

1st Mendoza Choralography Competition, Mendoza, Argentina, 17-22 June 2008. For all choirs around the world. Theme: choirs in movement. Contact: Fundación COPPLA, Cantapueblo, Tel: +54-261-4255238, Fax: +54-261-4201135, Email: fundacion@coppla.org.ar - Website: www.coppla.org.ar

2nd World Festival Grand Prix St. Petersburg 2008, Russia, 18-22 June 2008. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

...Festivals & Competitions

Youth Choirs in Movement, Bonn, Germany, 18-22 June 2008. For equal voice children's and youth choirs, interested in experiencing interdisciplinary work, mixing choral music with other fields of arts (theatre/opera, dance, cinema, etc...) and in learning how to move on stage. Contact: Europa Cantat - European Federation of Young Choirs, Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@europacantat.org - Website: www.EuropaCantat.org

10th International Festival D'Canto 2007, Isla de Margarita, Venezuela, 18-22 June 2008. Gala concerts, international competition in various categories, workshops, conferences by international conductors, open singing, etc.... Contact: Fundacion D'Canto, Angel Marino Ramírez, Executive Coordinator, Email: festivaldcanto@hotmail.com - Website: http://festivaldcanto.tripod.com

3rd International Children's and Youth Choir Festival "Touch the future", Rheinland-Pfalz, Germany, 20-29 June 2008. For children and youth from around the world. An upper voice choir festival with choir theater and show choir elements. Guest Choreograph John Jacobson and artistic director Judith Janzen direct the children to a wonderful experience of song and dance. Many opportunities for choirs to present the music of their country and meet new friends. Contact: Juventus Vocalis, Judith Janzen, Tel: +49-6235-3230, Fax: +49-6235-4910246, Email: judith.janzen@t-online.de - Website: www.touch-the-future.com

11th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 24-30 June 2008. Bob Chilcott guest conductor and Peter Robb artistic director. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

11th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 25-29 June 2008. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Via Emilio Albertario 62, 00167 Roma, Italy. Tel: +39-06-53276119, Fax: +39-06-53276119, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

1st Sintra International Choir Festival, Sintra, Portugal, 26-29 June 2008. Festival combining the joys of an international choral festival with the outstanding facilities for concerts in this beautiful village of Sintra, world heritage (cultural landscape). Contact: Sintra International Choir Festival, Tel: +351-21-9162628, Email: sintrachoirfestival@gmail.com - Website: www.sintrachoirfestival.com

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 26-30 June 2008. Non-competitive festival for choirs in all categories. Contact: International Music Center, Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

International Festival of Sacred Music, Vienna, Austria, 27-30 Jun 2008. Performing festival in Vienna and surroundings. Contact: Chorus MM, Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

4th International Cantus MM Festival of Sacred Music, Vienna, Austria, 27-30 June 2008. Performing festival in Vienna and surroundings. Contact: Chorus MM, Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

7th International Boys' & Men's Choral Festival, Prague & Hradec Kralove, Czech Republic, 30 June-7 July 2008. Non-competitive international festival hosted by the Boni Pueri, (Czech Boys Choir), Amabile Boys & Men's Choirs (Canada) and Chor Leoni (Canada) for boys, male youth and men's choirs. Master conductors: Dr James Litton, Diane Loomer, Robert Sund. Jaroslav Krcek with guest Ensemble Amarcord. Rehearsals, concerts, masterclasses, and leadership program. Contact: The University of Western Ontario, Dr. Carol Beynon, Tel: +1-519-6612111 (ext. 84613), Email: beynon@uwo.ca - Website: www.internationalchoralfestival.org

International Choral Kathaumixw, Powell River, Canada, 1-5 July 2008. Join adult, youth and children's choirs from around the world in 20 concerts, competitions, common singing, seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest artists & international jury. Apply before 1 Nov, 2007. Contact: Powell River Academy of Music, Tel: +1-604-4859633, Fax: +1-604-4852055, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Melodia! South American Music Festival, Rio de Janeiro and Buenos Aires, Brazil and Argentina, 2-14 July 2008. Guest conductor: Doreen Rao conducts. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Outstanding artistic experiences are combined with once-in-a-lifetime cultural and outreach opportunities. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

26th International Choir Festival of Preveza - 14th international Choir Competition of Sacred Music, Preveza, Greece, 3-6 July 2008. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertoire must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Tel: +30-26820-24915 / 29852, Fax: +30-26820-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia4/

10th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 3-6 July 2008. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: chorus2000@aon.at - Website: www.chorus2000.com

43rd International Days of Choral Singing, Barcelona, Spain, 7-13 July 2008. Workshops: Mass E flat D 950 for soloists, choir and orchestra by Franz Schubert with Jordi Casals (Catalonia), music by Manuel Oltra with Ramon Noguera (Catalonia), "News and Classic", popular songs of our time, musical hits by Lloyd Weber and others with Fred Sjöberg (Sweden). Apply before 15 March. Contact: Federació Catalana d'Entitats Corales, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.cat - Website: www.fcec.cat



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...Festivals & Competitions

Llangollen International Musical Eisteddfod, United Kingdom, 8-13 July 2008. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Contact: Llangollen International Musical Eisteddfod, Tel: +44-1978-862000, Fax: +44-1978-862005, Email: info@international-eisteddfod.co.uk - Website: www.international-eisteddfod.co.uk

5th World Choir Games, Graz, Austria, 9-19 July 2008. For all kinds of choirs from all around the world. Contact: Choir Olympics, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

13th Niagara International Music Festival, Niagara region, Canada, 9-13 July 2008. Concerts in St. Catharines, Niagara Falls and Grimsby. Contact: Niagara International Music Festival, Arts Bureau for the Continents, Tel: +1-613-2343360, Fax: +1-613-2362636, Email: lois@abc.ca - Website: www.abc.ca

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 10-14 July 2008. Kaleidoscope of Nations. For choirs and orchestras. Specific pieces to be performed. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

Rhapsody! Prague Children's Music Festival, Vienna, Salzburg and Prague, Austria and Czech Republic, 10-21 July 2008. With guest conductor Ms. Joan Gregoryk. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities: Vienna, Salzburg, and Prague, highlighted by the Grand Concert in Prague's Smetana Hall with a professional orchestra. Choirs will enjoy a workshop, musical exchanges and sightseeing tours. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045,
Email: Neeta@ClassicalMovements.com - Website: www.ClassicalMovements.com

International Choral Festival "Choeur de Mer", Pointe Noire, Republic of the Congo, 11-13 July 2008. For all choirs from all over the world. Workhops, exchanges, concerts, sightseeing tours. Apply before: 1 March. Contact: Fédération Nationale de la Musique Chorale de la République du Congo, Tel: +242-5505344, Email: choeurdemer@yahoo.fr

2nd International Male Choir Festival, Barcelona, Spain, 12-18 July 2008. Contact: Federació de Cors de Clavé, Tel: +34-93-3199777, Fax: +34-93-3197622,
Email: info@menschoirs.net - Website: www.menschoirs.net

Europa Cantat junior 5, Nevers, France, 12-20 July 2008. For children's and girls' choirs (equal voices) aged 10-18. With Lionel Sow (France), Scott Alan Prouty (France/USA), Zimfira Poloz (Kazakhstan/Canada), Cristian Grases (Venezuela/USA), Sanna Valvanne (Finland/USA), Marleen Annemans (Belgium), Michael Gohl (Switzerland). A Europa Cantat international study tour is organized in parallel with Denis Menier (Belgium). Contact: Europa Cantat Junior 5, Tel: +33-6-77445383, Fax: +33-3-86684884, Email: secretary@europa-cantat-nevers.com - Website: www.europa-cantat-nevers.com

37th International Festival & Competition "Youth & Music in Vienna", Vienna, Austria, 12-15 July 2008. For youth choirs, bands and orchestras! The Festival program includes band parades through the Inner City of Vienna, mass concerts on St. Stephen's Square, individual concerts for all participating music ensembles in Vienna and surrounding, (Upper age limit: 29 years). Contact: Association for International Cultural Exchange, Michael Haring, Tel: +43-664-1800905, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at

European Academy for Young Composers, Aosta, Italy, 13-19 July 2008. For composers and aspiring composers interested in choral music and choral conductors with composition and elaboration experience. Apply before: 30 April 2008. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

2008 Hong Kong International Youth and Children's Choir Festival, Hong Kong, China, 14-17 July 2008. Choral and solo competitions, concerts and workshops. Four categories for group competition: children (16 or under), youth choir (29 or under), contemporary music and folklore (29 or under). Two categories for solo competition: vocal class I (16 or under), vocal class II (17 - 29). Contact: Hong Kong Treble Choirs' Association, Tel: +852-2381 9262, Fax: +852-2380 7302, Email: info@hktreblechoir.com - Website: www.hktreblechoir.com

International Choir Festival Se Oye un Canto desde México, Mexico, 15-21 July 2008. Contact: Producciones Creativas, Administration Director, Martha Leticia Alejo, Tel: +52-55-12513747, Fax: +52-55-12513750, Email: seoyeuncantodesdemexico@yahoo.com.mx

Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 15-23 July 2008. 9-day residential program designed to provide treble choirs an opportunity to experience the cultures of the Pacific Rim through their choral music repertoire in an interactive, non-competitive environment. Contact: Pacific Rim Music Resources, Wanda Gereben, Tel: +1-808-5950233, Fax: +1-808-5955129, Email: info@PacRimFestival.org - Website: www.PacRimFestival.org

33rd Oratorio Festival Musique en Morvan, Autun, Saône et Loire, France, 17-27 July 2008. For all singers. Apocalypse of Saint James (Jean Françaix) conducted by Philippe Forget. Contact: A Coeur Joie, Tel: +33-4-72198342, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: www.acoeurjoie.com

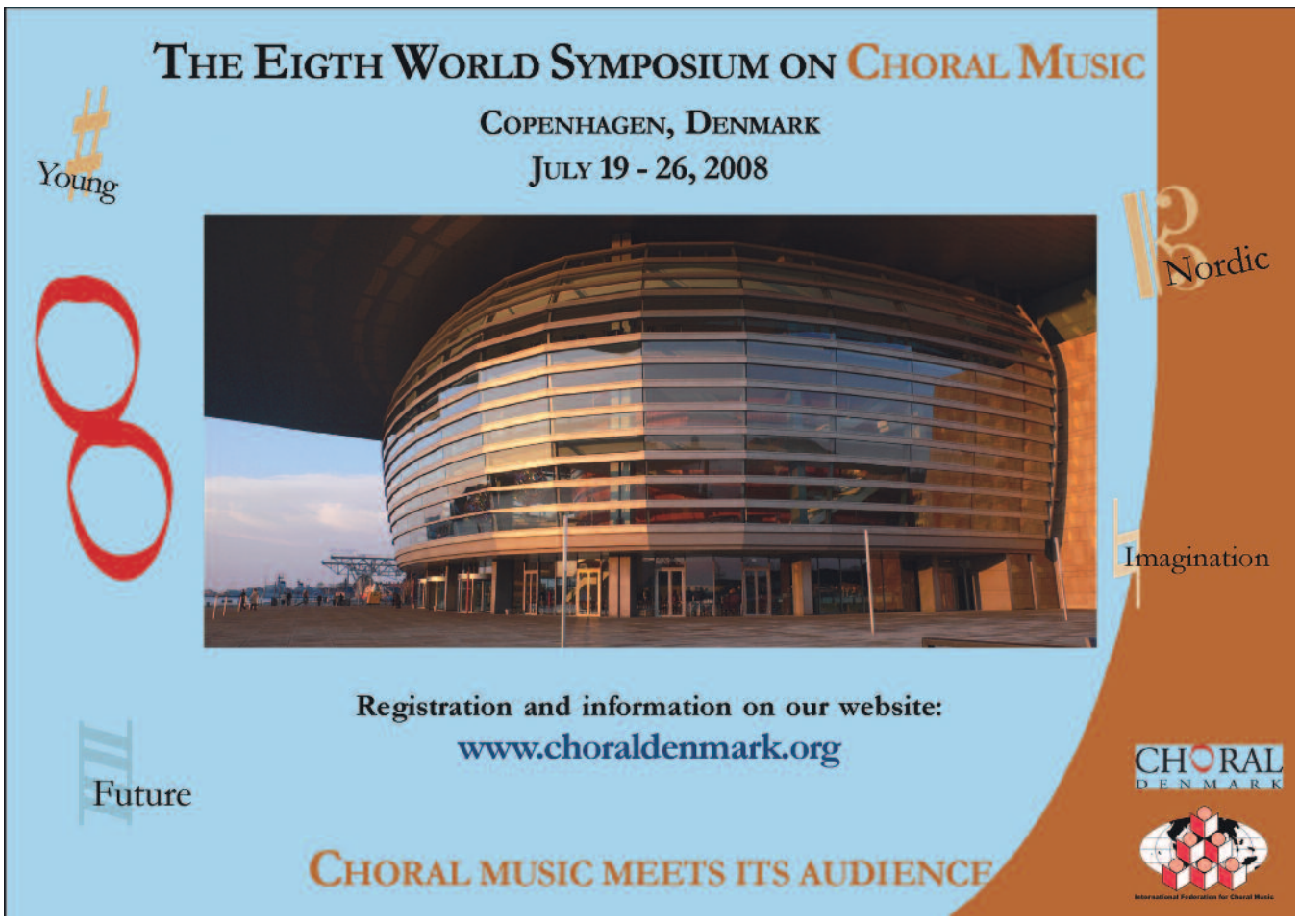
26th International Music Festival, Cantonigròs, Spain, 17-20 July 2008. Competition and exhibition of mixed choral music, female voices, children's choir and popular dances. Contact: Anna Jover & Joana Gonzal - FIMC 08, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

5th International Choir festival of Sacred Music, Rottenburg, Germany, 17-20 July 2008. Competition in different categories and difficulties. Contact: Domsingschule Rottenburg, Tel: +49-7472-25062, Fax: +49-7472-26798, Email: ifgc@domsingschule-rottenburg.de - Website: www.chorfestival-rottenburg.de

8th World Symposium on Choral Music, Copenhagen, Denmark, 19-26 Jul 2008. Contact: Choral Denmark, Steen Lindholm, Email: info@choraldenmark.org - Website: www.choraldenmark.org

Europa Cantat International Singing Week, Tarragona, Spain, 19-27 July 2008. For mixed choirs, female choirs and individual singers. With Péter Erdei (HU), Javier Busto, (ES), Victor Alarcon (Chile), Jonathan Rathbone (UK), Edmond Colomer (ES). Contact: Associació Cor Ciutat de Tarragona (Setmana Cantant), Tel: +34-977-227721, Fax: +34-977-230514, Email: setcanta@tinet.org - Website: www.setmanacantant.org

Orientale Concentus 21st Century International Choral Festival, Suzhou, China, 20-24 July 2008. Festival and competition for mixed choirs, male & female chorus, youth & children's choirs and folklore choirs. Contact: ACE 99 Cultural pte Ltd, Nelson Kwei, Artistic Director, Tel: +65-6342-1941, Fax: +65-6449-6566, Email: festival@21ccad.com.sg - Website: www.21ccad.com.sg



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...Festivals & Competitions

53rd International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 20-27 July 2008. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2008. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

11th Cantilies, Auvergne, France, 22 July-2 Aug 2008. International choral meeting including workshops for children aged 8 to 16. Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: www.acoeurjoie.com

13th international Choral Festival en Provence, Var et Bouches du Rhone, France, 22-30 July 2008. Contact: Ensemble Polyphonique en Provence, Email: epepro@wanadoo.fr - Website: www.aicler-provence.fr

7th International Choral Festival "José María Bravo Márquez", Medellín, Colombia, 23-28 June 2008. Contact: Jorge Hernán Arango García, Ensamble Vocal de Medellín, Tel: +57-4-2668172, Fax: +57-3127913071, Email: jorgeag@cis.net.co

23rd Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 30 July-3 Aug 2008. Competition in contemporary choral music for six categories and festival for collective singing and vocal folk music. The "Grand Prize" winner of the competition will be invited to the "Grand Prize of European Choral Music" competition held in Tours in 2009. Apply before: October 31st, 2007. Contact: Fonix Events Organizer NPO, Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

Amakwaya International Choir Festival and Competition, Johannesburg, South Africa, 30 July-3 Aug 2008. Friendship Concerts, competition in different categories, African music workshops including African drumming, singing and dancing. Contact: Choral SA, Tel: +27-12-3475244, Email: bennie@choralsa.net - Website: www.choralsa.net

5th International Choral Festival Mario Baeza, Valparaíso, V Región, Chile, 30 July-3 Aug 2008. Open to mixed, male, female and chamber choirs. Contact: Waldo Aránguiz-Thompson, Tel: +56-2-2259977, Fax: +56-2-2233240, Email: waranguiz@aconex.cl

Vivace International Choir Festival 2008, Veszprém, Hungary, 31 July-4 Aug 2008. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Müvelödési Központ, Tel: +36-88-429693, Fax: +36-88-429693, Email: vmk1@veszprem.hu or vivaceveszprem@gmail.com - Website: www.vmkveszprem.hu

6th International Choral Festival and Competition - The Singing World, St. Petersburg, Russia, 1-6 Aug 2008. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Contact: International Choral Festival and Competition - The Singing World, Mrs Anna Solyanikova, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: anna@interaspect.spb.ru - Website: www.Singingworld.spb.ru

7th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 1-10 Aug 2008. For 7 youth chamber choirs from all over the world. Workshops. Choir to choir-concerts, special concerts on the island. Conductors will be: Carlo Pavese (Italy), Lone Larsen (DK/USA/SE), Thekla Jonathal (Denmark). Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderjugend@t-online.de - Website: www.amj-musik.de

5th Nordic Baltic Choir Festival, Tartu, Estonia, 5-10 Aug 2008. Contact: Eesti Kooriühing - Estonian Choral Society, Tel: +372-6-274451, Fax: +372-6274450, Email: kooriyhing@kul.ee or kaie.tanner@kul.ee - Website: www.kooriyhing.ee

Festivalensemble Stuttgart 2008, Stuttgart, Germany, 12 Aug-1 Sep 2008. Open to all choral singers worldwide aged between 18 and 30. Auditions will take place in Europe, Canada, the US and Russia during March 25th and April 11th 2008 (recorded auditions are also possible). Contact: Tobias Ebel, Festivalensemble Stuttgart, Tel: +49-711-6192119, Fax: +49-711-6192151, Email: festivalensemble@bachakademie.de - Website: www.festivalensemble.org

6th International Choral Festival "San Juan Coral 2008", Argentina, 14-19 Aug 2008. 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 2008. Contact: María Elina Mayorga, Tel: +54-264-4234284, Fax: +54-264-4234284, Email: coro@uccuyo.edu.ar or mariaelinamayorga@gmail.com or elinamayorga@hotmail.com - Website: www.sanjuancoral.com.ar

6th Festival de Corais de Belo Horizonte, Minas Gerais, Brazil, 15-24 Aug 2008. Contact: Festival de Corais de Belo Horizonte, Tel: +55-31-34255625, Email: lindomar@festivaldecorais.com.br - Website: www.festivaldecorais.com.br

5h International choir Festival, Brasov, Romania, 17-24 Aug 2008. Singing week with ateliers, concerts, open singing, ateliers for children. Romanian music, music from French-speaking regions, German Romantic music, Swiss music, music from the Balkan and light music. Management course for conductors. Contact: Asociata Româna de Cânt Coral, Tel: +40-268313325, Email: ioan_oarcea@yahoo.fr

International Singing Week, Zrenjanin, Serbia, Yugoslavia, 18-26 Aug 2008. For choirs, vocal groups, singers, conductors. Ateliers: “Song from the Danube”, “Balkan sounds”, “Movement and music are inseparable”, “Music for children’s choirs”, Vocal Pop/Jazz…, "Choir to choir" concerts. Contact: International Music Center, Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

Orfest International Festival of Choral Music, Ljutomer, Slovenia, 19-23 August 2008. Non-competitive festival linked to musical and cultural activities for participating choirs. Contact: Kulturno dru tvo Orfej Ljutomer, Email: info@orfest.si - Website: www.orfest.si

Europa Cantat International Singing Week, Szczecin, Poland, 24-31 Aug 2008. For mixed choirs, youth choirs and individual singers as well as conductors. With Benedykt Blonski (Poland), Marek Toporowski (Poland), Robert Sund (Sweden), Alexei M. Rudnevsky (Russia). A Europa Cantat international study tour is organized in parallel with Anna Tarnowska (Poland). Contact: Festival Office, the Pomeranian Dukes' Castle, Tel: +48-91-4338841, Fax: +48-91-4347984, Email: zamek@zamek.szczecin.pl - Website: www.zamek.szczecin.pl

Europa Cantat Int'l Singing Week "Alpe Adria Cantat", Lignano Sabbiadoro (UD), Italy, 31 Aug-7 Sep 2008. For mixed choirs, children's choirs, vocal groups, conductors and individual singers. With Mario Giorgi (Italy), Pier Paolo Scattolin (Italy), Robert Ray (USA), Steve Woodbury (Italy), Thomas Kiefr (Denmark), Johan Rooze (Netherlands), Maria Dal Bianco (Italy), Fred Sjöberg (Sweden), Andrea Crastolla (Italy). A Europa Cantat international study tour is organized in parallel with Andrea Crastolla (Italy). Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

Tonen2000 - 5th Edition 2008, Westland, Netherlands, 19-21 Sep 2008. Open to mixed chamber choirs and ensembles up to 36 non-professional members, male and female ensembles up to 24 non-professional members (professional conductor preferred). Contact: Tonen2000, Jos Vranken, Tel: +31-174-245520, Fax: +31-174-245520, Email: info@tonen2000.nl - Website: www.tonen2000.nl

Choralfest 2008, Perth, Australia, 29 Sept-3 Oct 2008. Music Through the Ages Festival. Workshops with guest conductors Rodney Eichenberger (USA) and Eduardo Lakschevitz (South America). Apply before: 31 January. Contact: The Australian National Choral Association, Tel: +61-8988-15885, Fax: +61-8988-15349, Email: admin@anca.org.au - Website: www.anca.org.au

1st International Festival Interfolk in Russia, St. Petersburg, Russia, 1-4 Oct 2008. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Three categories: vocal, instrumental and dances. Contact: International Choral Festival and Competition - The Singing World, Mrs Anna Solyanikova, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: anna@interaspect.spb.ru - Website: www.Singingworld.spb.ru

Taiwan International Choral Ensemble Festival, Taipei, Taiwan (China), 3-10 Oct 2008. International competition: 5 Oct. (age above 18, all kinds of choirs). Master workshop: 8-10 Oct. (conducting and vocal Jazz master class). Tour arrangements upon inquiry. Contact: Taiwan Choral Music Center (TCMC), Tel: +886-2-2369 2354, Fax: +886-2-2364 2515, Email: info@tcmc.org.tw - Website: www.tcmc.org.tw

5th International Choir Competition, Sofia, Bulgaria, 8-11 Oct 2008. 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, Tel: +359-2-9641111, Fax: +359-2-9641110, Email: fcmf@abv.bg - Website: www.fcmf.visa.bg

Festival Magic Mozart Moments, Salzburg, Austria, 9-12 Oct 2008. Voices from all over the world and the Salzburg Cathedral Choir & Orchester conducted by Prof. János Czifra performing together Mozart's Great Mass in c-minor KV 427 at Salzburg Cathedral. Singers are required to have sung that piece before. Contact: Cultours Europe, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Websites: www.magicmozartmoments.at or www.cultours-europe.com

International Festival of Choir Ensembles, Montevideo, Punta del Este, Colonia, Minas, San José, Salto and Paysandú, Uruguay, 11-19 Oct 2008. For choral ensembles from all over the world. Contact: Infinito - Realizaciones Culturales, Tel: +598-2-9018025, Fax: +598-2-9018025, Email: infiprod@montevideo.com.uy - Website: www.infinitorc.com

Lago di Garda Music Festival, Italy, 16-19 Oct 2008. International festival of music for choirs and orchestras on Lake Garda. Artistic director: Mag. Peter Laskowski. Contact: MusikReisenFaszination Chor- und Orchesterreisen, Email: info@lagodigarda-musicfestival.com - Website: www.lagodigarda-musicfestival.com

20th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 28 Oct-2 Nov 2008 - Rio de Janeiro, Brasil, 4-9 Nov 2008 - Guarenas, Venezuela, 11-16 Nov 2008. Tribute to Latin American choral music. Master Class, conferences, concerts, tango dance. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4255238, Fax: +54-261-4201135, Email: cantapueblo@coppla.org.ar - Website: www.coppla.org.ar

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 4-7 Dec 2008. Competition, workshop, concerts in churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

...Festivals & Competitions

International Choir and Folksong Choir Festival, Bratislava, Slovak Republic, 23-26 Apr 2009. Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

38th International Competition "Florilège Vocal de Tours", France, 29-31 may 2009. Limited to ensembles from 12 to 40 choristers. 3 Rounds: Qualification (a cappella) on Friday– Final Round (including one piece possibly with piano) on Saturday – Grand Prix (on Sunday). The absolute winner will be nominated for the 2010 European Grand Prix. 4 categories: mixed choirs, equal voices (male or female), mixed vocal ensembles, and free program / Prix spécial Renaissance / Prize for a first production work. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

12th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 24-30 June 2009. Sandra Snow guest conductor and Peter Robb artistic director. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

2nd California International Choral Festival and Competition, San Luis Obispo, California, USA, 25-28 June 2009. Competition in the beautiful San Luis Obispo Performing Arts Center on California's Central Coast. Mixed choirs (aged 18+) of at least 16 and no more than 60 singers. Apply before: Sep 2008. Contact: Patricia Harris, Executive Director, Tel: +1-805-4406050, Email: pat@californiachoral.org - Website: www.californiachoral.org

Rotonda con Esprit International Choir and Orchestra Festival, Eisenstadt and Vienna, Austria, 25-28 June 2009. Festival devoted to Joseph Haydn in the cultural and human vibrancy of the Austrian State of Burgenland. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-821310-40, Email: office@cultours.at - Website: www.cultours.at

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 25-29 June 2009. Non-competitive festival for choirs in all categories. Contact: International Music Center, Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

5th International Cantus MM Festival of Sacred Music, Vienna, Austria, 26-29 June 2009. Performing festival in Vienna and surroundings. Contact: Chorus MM, Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

3rd Coastal Sound International Choral Festival, British Columbia, Canada, 29 June-5 July 2009. A world class choral festival in a world class destination: Canada's Vancouver region will host children's and youth choirs in a mountain top experience with guest conductors: Francesco Núñez and Adam Con. Contact: Coastal Sound International Choral Festival, Kevin Spragg, Festival Manager, Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

11th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 2-5 July 2009. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: chorus2000@aon.at - Website: www.chorus2000.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 8-20 July 2009. Festival in association with the Choral Institute of South Africa – CHORISA. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Concerts, individual and shared with top South African Choirs, Workshops with famous Choral Conductors, African drumming, dancing, and singing. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: www.ClassicalMovements.com

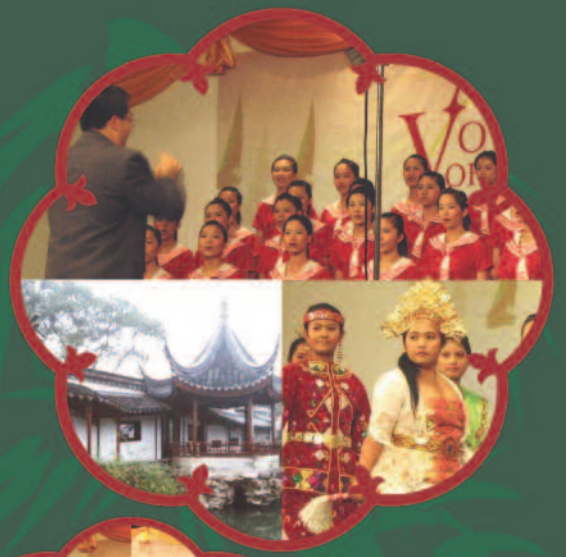
27th International Choir Festival of Preveza - 15th international Choir Competition of Sacred Music, Preveza, Greece, 9-12 July 2009. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertoire must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Tel: +30-26820-24915 / 29852, Fax: +30-26820-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia4/

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 9-13 July 2009. Kaleidoscope of Nations. For choirs and orchestras. Specific pieces to be performed. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

38th International Festival & Competition "Youth & Music in Vienna", Vienna, Austria, 11-14 July 2009. For youth choirs, bands and orchestras! The Festival program includes band parades through the Inner City of Vienna, mass concerts on St. Stephen's Square, individual concerts for all participating music ensembles in Vienna and surrounding, (Upper age limit: 29 years). Contact: Association for International Cultural Exchange, Michael Haring, Tel: +43-664-1800905, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at

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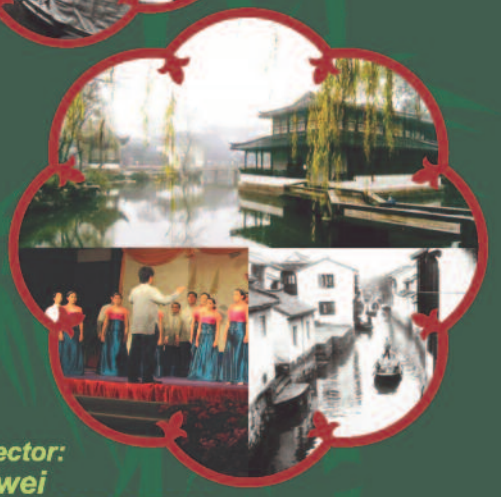


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Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 14-22 July 2009. 9-day residential program designed to provide treble choirs an opportunity to experience the cultures of the Pacific Rim through their choral music repertoire in an interactive, non-competitive environment. Contact: Pacific Rim Music Resources, Wanda Gereben, Tel: +1-808-5950233, Fax: +1-808-5955129, Email: info@PacRimFestival.org - Website: www.PacRimFestival.org

Europa Cantat Festival 2009, Utrecht, Netherlands, 17-26 July 2009. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Contact: Europa Cantat Festival 2009, Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@EuropaCantat.org - Website: www.ecu2009.nl

Melodia! South American Music Festival, Rio de Janeiro and Buenos Aires, Brazil and Argentina, 22 July-3 Aug 2009. Guest conductor: Doreen Rao conducts. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Outstanding artistic experiences are combined with once-in-a-lifetime cultural and outreach opportunities. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

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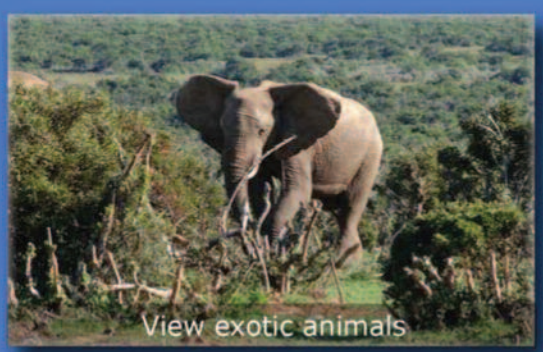
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