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Choral Music: An Effective Tool for Social Integration

Dossier

Performing with Voices

Alessandro Cortese, Ferdinando Cortese

Performing with Voices: Introduction

Tõnu Kaljuste: The Role of Estonian Music in his Life and Career

Interview with P. Dijkstra and J. Schendel

Performing Baroque

Performing with Voices

Introduction

Alessandro J. Cortese
Executive Director
of the Tagger Foundation

Photo: Dolf Rabus

A dossier about voices and the issues involved in performing with that special instrument: the voice is a very ambitious one.

"Music began with singing", wrote Curt Sachs (1881-1959). Probably groups started to feel a sense of community through rites that included singing, dancing, and praying. Today, singing is but one of the many ways of expressing musical feelings. With time it developed into an art with a wide range of performing techniques and skills, but has never lost its special importance as a direct communicator of the emotions.

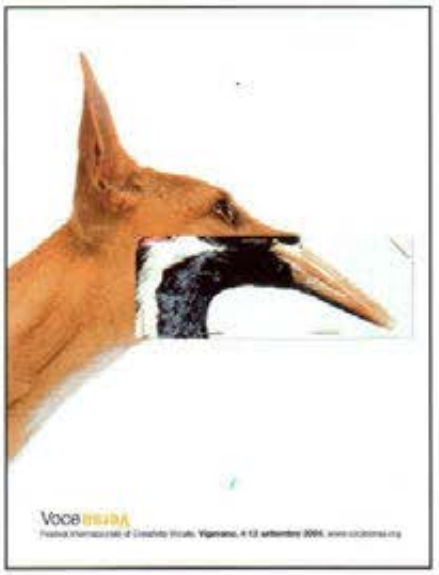
What brings people to music and singing? How can music bring together persons coming from very different milieus and let them share a message and understand each other? According to Miguel de Cervantes in his *Don Quixote* (1605), "He who sings, scares away his woes."

The IFCM is very much devoted to this issue with projects like the World Youth Choir, which for fifteen years has created a unique and original opportunity for young singers to share an experience of music and understanding. Today, some former World Youth Choir singers are developing important careers and through their activity they spread the same message around the world.

"Whoever plays an instrument must be conversant with singing", wrote Georg Philipp Telemann. A discussion about the several issues involved in singing has to mention the close historical relationship between voice and instruments, between melody and accompaniment. In the course of the centuries many treatises have been written about style and technique, showing how the relation between voice and instruments, words and notes, has kept changing. Research into this vocal/instrumental relationship is necessary in order to properly approach repertoire belonging to different ages.

In this dossier we include some of the rich diversity of meanings that vocal performance can take, without pretending to give too many answers. (The reasons why it would not have been possible to present a very scientific dossier on this subject are obvious from the preceding lines). The articles are based on conversations on several themes related to the passion of musicians for voices. Through their love of voices they speak about music, politics, performing practice, style, life.

The interviews were collected during the first Voceversa Festival in September 2004, organized by the Tagger Foundation in Vigevano, Italy. The festival is devoted to vocal creativity and has attracted many artists and their research on the theme.



Voceversa, Festival Internazionale di Creatività Vocale
Vigevano, 4 - 12 settembre 2004

We were able to talk with

- Tõnu Kaljuste about the subtle relationship between music and politics,
- Two rising young stars, both former members of the World Youth Choir: Peter Dijkstra, who is starting his career as a conductor; and Johannes Schendel, who is beginning a career as a baritone soloist,

and

- Two stellar conductors representing two different perspectives: Roberto Gini and Luca Pianca.

Special thanks go to my father Ferdinando for his help in preparation of the interviews used as the basis of the articles in this dossier. Without his help during those hectic moments of the Voceversa Festival, it would have been impossible to write the dossier. ●

(E-mail: alessandro@taggerfoundation.org)

The World Chamber Choir at the closing concert of the Voceversa Festival in Vigevano. This concert was conducted by Tõnu Kaljuste (Photo: L'Immagine, Vigevano)

Tõnu Kaljuste

The Role of Estonian Music in his Life and Career

The Decision of the Central Committee of the February 10, 1948, has separated the rotten threads from the healthy ones in the creative work of composers. No matter how painful it is for many composers, myself included, I agree to the resolution of the Central Committee, which establishes the condition for making the whole organism of Soviet music healthy.
Sergei Prokofiev, on Soviet music, 1952.

Tõnu Kaljuste is an Estonian with a Russian musical education and international experience as a performer. Unlike other musicians who grew up in the Soviet era, he always made his opinion about those times clear: *"Freedom is always good. Since Estonia regained independence our young men are free to make choices, to express our national culture, if they want. Before we were obliged to learn Russian culture in Russian books, and in order to express Estonian culture we had to slalom through the rules of an often-stupid bureaucracy".*

For a musician, the Russian regime was, for a good part, bureaucracy and constraints, obliging all composers and performers to be bound by the State's priorities. Music was a tool for propaganda and, no matter whether in Moscow, St. Petersburg or Tallinn, musicians had to align with the official policies that set the frame for artistic creation.

Music has always held a role in political propaganda, an expressive instrument to showcase a nation's unity and culture. So, for instance, during Nazism in Germany, the regime organized concerts for the workers in the state-owned companies. Video recordings of those concerts still exist and they show the best orchestras of the time performing Wagner overtures in front of thousands of workers, all showing deeply engrossed. The German regime had to show that the cultural level of its nation was extremely high and competent in order to endorse the idea of a superior race of beings, deserving to rule over the others.

In the USSR, in particular when Lenin and Stalin ruled, the regime decided to show its cultural high level as well, and all the

main composers and performers had to become *testimonials* of the regime that allowed them to become renowned "champions" in music.

Lenin spoke of the spirit of the people and of the Party in art, of the spiritual majesty of art, of its mighty educative power, of its role in the fight for the new man. He called on artists to be in the thick of life, to relate their work to the needs of the times. (Dimitri Shostakovich, on joining the Soviet Communist Party, 1961).

Musicians were very often called to public outings in favour of the State arts policies. Sometimes they were obliged to deny their previous work in order to keep their place in the system and to continue being musicians.

"I see a little child of about four years sitting open-mouthed in front of a choir in which some 20 older children are merrily singing. That little child was I at the very moment I discovered the magic of music. The choir conductor was my beloved father.

Since then I never understood or decided anything concerning my musical future. All came naturally, without need of speaking or discussing. Of course my father was my first teacher; later I had to go to St. Petersburg in order to complete my studies in the... Russian way".

The Russian way, for the Estonian cause. The System called all gifted musicians to study and develop their talents in order to show the power of the State. In some cases, though, the musicians pursued their strong intention to learn, in order to be able to spread an original cultural identity of their own, in Tõnu's case, the Estonian choral culture.

Choral music has played an important role in the achievement of Estonian independence.

For decades it allowed Estonians to meet, sing their own music, and reinforce their feeling of belonging to a specific community. During the time when the Estonians were obliged to learn Russian at school, as Tõnu Kaljuste explained, it was possible to slalom between blind rules and sing and perform in Estonian. Choral singing was a vehicle for keeping an independent culture alive.

It is probably not by accident that the first President of the independent State of Estonia was Mr. Lennart Meri, not only a politician but also a choral conductor.

It is also not by accident that every five years, more than 30,000 Estonian singers meet in Tallinn for the *Song Festival*, thus reinforcing the feeling of belonging to a nation that shares a special choral heritage.

Estonia is a rather small republic. The concept of scale must have changed dramatically from the times of the big Soviet Cyclops to the need of opening to neighbour countries to develop networks of collaboration.

"I remember with joy and emotion my first meeting with the young singers of the World Youth Choir. It was love at first sight: together we had - and are still having - a wonderful story that I hope will go on for years.

Today I have new projects concerning opera. The idea is to spread lyric music all over Estonia through several new little theatres".

Today, project-making seems to go through opening up, sharing ideas and ideals at an international scale, without forgetting the roots. Maestro Kaljuste is aware of the role he has to play as an internationally-renowned performer, to develop the musical movement in his country. He can influence opinions, facilitate new projects and ideas in

Estonia and create opportunities for young Estonians to take part in international musical activities.

While it is important for Kaljuste to promote the original Estonian culture, he also wants to make his unique contributions. In his words:

"I like to be myself. This being said, I like to exchange ideas with colleagues during festivals and meetings. But communication does not always include admiration or love!"

Felix Mendelssohn expressed it like this in a letter: *Art and Life are not two different things.*

***Tõnu Kaljuste**. Estonian, about fifty, is one of the most dynamic and charismatic representatives of modern choral conducting. In the course of his outstanding career (whose beginnings go back to the last years of Soviet Union) he founded and led famous choral ensembles such as the Estonian Philharmonic Chamber Choir and the Swedish Radio Choir, devoted part of his time and genius to the World Youth Choir, was Artistic Director of the Tallinn Festival and of the international singing festival "Bridge of Song". Appointed "Musician of the Year" in 1998, he won the ABC Music Award and was admitted to the Swedish Royal Academy of Music in the same year. In 1993 he founded the Tallinn Chamber Orchestra which started touring the world under his direction, thereby greatly contributing to the international reputation of his fellow-countryman, Arvo Pärt. Several recordings of this period remain memorable; they are real corner-stones in the discography of the Estonian composer.*

At the Vigevano Viceversa Festival Tõnu Kaljuste led the Tallinn Chamber Orchestra and the World Chamber Choir, performing Arvo Pärt's Berliner Messe (composed in 1990) and two pieces by J. S. Bach: the Cantata Christ lag in Todesbanden (BWV 4) and the Motet Singet dem Herrn ein neues Lied (BWV 225). ●

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Interview with P. Dijkstra and J. Schendel

I celebrate myself, and sing myself
Walt Whitman

Am I to Laud? (Too Loud)? – Two former World Youth Choir singers talk about their career

"Am I to Laud?" was the title chosen by Gerald Moore for his autobiography in 1962; it could also be a title for this article. In fact, both Peter Dijkstra and Johannes Schendel have been raising their voices quite loudly, as their careers received a big boost recently. Peter and Johannes are examples of what some people call "rising stars", young musicians who are going dramatically fast in popularity and beyond, obtaining important results for their future lives as musicians.

And it is not by chance that both obtained attention through significant performances in competitions: Peter won the first Eric Ericson Competition for Young Choral Conductors, and Johannes was in the finals of the Queen Elisabeth Competition in Brussels, Belgium, a well-known singing competition taking place every four years, where he obtained consideration for his lied-singing.

Both have other points in common as well: one of them is a "school" they both attended before jumping into the professional scene: the World Youth Choir.

For the few readers that may not be informed, The World Youth Choir is one of the main activities carried out by the IFCM, together with the Jeunesses Musicales. The project is almost 15 years old, and some of its former members are starting to develop brilliant careers as conductors, soloists, or music managers. The World Youth Choir is indeed creating its first generation of future leaders of the international choral and vocal scene. But, in a sense, those 15 years are a long-enough times for some of the most talented former singers to obtain important positions.

Peter Dijkstra (PD) is 26. Next year his career will take an important step forward, as he has accepted the call of the Bayerische Rundfunkchor to become its first conductor.

PD: *"When I was a little baby, I often cried, as I think is quite normal at that age. I remember that, to keep me quiet, my parents used to put earphones on my head and let the music do the usual "Orpheus" miracle. Allegedly, in those early days at the top of my personal "Hit Parade" were the glowing Tchaikovsky symphonies!"*

Johannes D. Schendel (JS) is 29 years old. He is a temporary teacher at the Frankfurt Hochschule für Musik und Darstellende Kunst, already in charge of sharing his experience as a singer with younger generations.

JS: *"I was about four years old and, together with my parents, I was visiting for the first time the City Festival of my town, Kaufbeuren. It was a typically popular Bavarian event with all people sitting under a big, blue and white tent, singing, laughing and drinking pints and pints of good beer. But what bewitched me for the rest of my life was the* Brass Music, *the typical South-German country music, which a brass band of moustached Bavarian gentlemen wearing feathered hats merrily played all day long."*

It all started from two very distant musical experiences. Still, you never know where the trigger for music can be hidden. Surely, often families play a crucial role as music doesn't seem to be on the agenda of public schools, at least in Europe.

PD: *"I had the privilege of growing up in a wonderful family of good musicians. My father, an organist and director, was of course very happy to discover my bent for music but he never pushed me to follow his steps. He left me completely free to decide on my own, which I did when I was 14. And, of course, my decision was in favour of music. At that moment my father helped me very much, pushing me to develop my bent with a hard, serious, daily work".*

JS: *"When I was a child, I first wanted to become a biologist, then a Latin teacher. But when some years later my voice changed and I discovered that I was able to sing better and "louder" than my fellows in the parish choir, I understood that music was my fate. So I dropped the other ideas and began to study singing seriously. My parents supported me wonderfully and I am very grateful to them for helping me in those early steps of my career".*

Peter and Johannes took different ways. Peter chose one side of the coin, conducting, and Johannes the other one, singing. Motivations for such a choice can be very different. Peter explains:

PD: *"Why did I choose conducting? To share something with the choir, to inspire the singers and to be inspired by them, to bringing them to a higher level, pushing them to accept the challenge and to give something of themselves, as I certainly do every time I place myself in front of a choir."*

Peter has also clear ideas about his future: *"Can you imagine something more beautiful, more challenging and more moving than a piece with solos, choir and orchestra? Personally I can't."*

About approaching the problem of interpretation, the World Youth Choir is an important school for all its lucky members. In fact, if the project teaches something, it aims at showing the incredible results that a common spirit can create when it comes to music-performing.

While being singers or conductors, former World Youth Choir members keep this original spirit alive throughout their daily work.

JS: *"I will never be a conductor, because I prefer to be in the first line, with nothing*

between me and the listeners. But after some ten, twelve years of singing, I think that now I begin to know conductors quite well. In my opinion a number of them underestimate the motivation of performers and therefore reach modest results. The ideal conductor must be a natural leader - you can also say "a bloody egocentric" - but he has to be sensitive to others, to be able to motivate performers in order to gradually reach, together with them, a higher level. And, above all, he has to go one step at a time. If he aims too high and too soon, he will certainly fail to satisfy both his personal ambition and his performers' expectations. He will waste the common project and damage the cause of music".

Johannes prefers to inspire other musicians through pedagogy: "I'll never be a director. I'll go on singing until the day before I die. Maybe, in a few years, I will seriously consider teaching to the young generations of singers. But it is too early now: I am still learning a lot myself every day, every concert, every new piece I start studying".

Despite their young age, Peter and Johannes are also ready to take the time to think back to what they achieved and make some evaluations.

PD: *"I am very proud of the work together with the Swedish Radio Choir when preparing the recording of Schönberg's "Friede auf Erden". I remember that we spent a week in a sort of unbelievable artistic symbiosis and when the last notes of the piece were eventually delivered, we were all moved to tears: something that, believe me, is not happening every day!"*

JS: *"I am proud of the difficult decision I made some time ago. I decided to devote myself to lieder and chamber music, neglecting theatre and opera that would probably have brought me to a faster and...wealthier career. But let us say that so far I have no regrets"!*

And as it is never too early to learn the art of diplomacy, Peter is also quite fast in avoiding mentioning bad memories: *"yes, there is something I don't remember with pleasure, but, please, let me be extremely discreet, because that "fiasco" does not concern only me".* Always be discrete about your colleagues, don't you think?

Peter Dijkstra conducting The World Chamber Choir at the opening concert of the Varesenta Festival at Varesenta (Fr.-Ge.-It. Frontalière, Valdostan)

Young musicians are always considered to be extreme in their tastes and choices; mild manners are supposed to come with age. When it comes to deciding what music they would bring to the "famous" desert island, they somehow come to a similar conclusion.

PD: *"I have no doubt: first I would choose Johann Sebastian's* B minor Mass, *then Rachmaninov's Second Symphony and then Igor Stravinsky's Le* Sacre du Printemps."

JS: *"Schubert's* Winterreise *of course, and then J. S. Bach's* St Matthew *and* St John's Passions *".*

And, when it comes to thrashing music, their conclusions seem a bit more different:

PD: *"Stockhausen, the serial music and all those who take themselves too seriously".*

JS: *" The so-called "consumer music", that is the music to be ingested while doing other things".*

Young musicians are also supposed to have strong opinions about whom they like and whom they don't (or at least they're supposed to express them more easily than older persons...).

Talking only from the positive side, models play an important role in the formation of a musician.

PD: *" There are many. But one in particular has been for years my morning star: Valery Gergiev".*

JS: *"I have no doubt: I would like to be Bryn Terfel, the most complete singer I have ever listened to".*

Let music be the food of love or love be the food of music. What counts beside music?

PD: *"My friends".*

JS: *"First of all, my wife. Then love, laugh and food".*

Are you too loud (to laud), Peter and Johannes? We wish you both to become even louder (and to be more lauded) in the near future so that we'll still be able to follow you in your future steps as musicians.

...Interview with P. Dijkstra and J. Schendel

Peter Dijkstra, a 26 year-old Dutchman and former treble voice in "Roderjongenkoor". As a very young soloist he sang in the most important European theatres and concert-halls, performing with Gustav Leonhardt, Sigiswald Kuijken, Max van Egmond. Later he studied singing and choral conducting in Holland and Germany. After a brilliant graduation he won first prize of the Stockholm Eric Ericson Award for Young Choir Conductors in 2003. Until last year he led the Hague Royal Conservatory Chamber Choir, which he gave up in order to complete his studies of orchestra conducting at the Stockholm Royal Conservatory. He is also the leader of the vocal ensemble, The Gents, and is frequently invited as a guest conductor by professional choirs and broadcasting corporations all over Europe. At the Vigevano Voceversa Festival he conducted the World Chamber Choir in a programme including pieces by modern composers and classical choral works by Schubert, Brahms and Rheinberger.

***Johannes Schendel**, German baritone, 29 years old. After the very first choral experiences in several churches of his country, he was for several years a member of the World Youth Choir. He studied singing first in Kaufbeuren with Gabriele Hahn and then in Frankfurt with Michael Scholler. Graduated cum laude in 2003, he also won several prizes and scholarships specializing in lieder, oratorio and chamber music. He is now a temporary teacher at the Frankfurt Hochschule für Musik und Darstellende Kunst. The large number of successful concerts and recitals make him already well-known and appreciated by audiences in Germany, Italy, Austria, France, and the U.S.A. At the Vigevano Voceversa Festival, he performed the Robert Schumann romantic lieder cycle Dichterliebe together with the pianist Hilko Dumno.* ●

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

Workshops

A Workshop / Seminar with Choir Demonstration (x 6)
B IFCM Presentations (x 2)
C Workshop for Composers (x 2)
D Choir Conducting Technique (x 3)
E New Repertoire in Children Choral Singing (x 2)
F Children's Choral Singing Pedagogy (x 3)

Individual Delegates Registration

Deadline: 15 May, 2005
Registration Fee: HK$1,600 (around US$205). Discounts available for early birds before 15 April. Registered Delegates will be entitled to priority admission to all the workshops, and 1 ticket each to the 4 Festival concerts held at the Hong Kong Cultural Centre Concert Hall. Registration Forms can be downloaded from the website. For more information on the Festival and registration details, please contact:

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

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Performing Baroque

Over the last four decades there have been many discussions about how to perform Baroque and Renaissance music with voices. In general, the philological discussion is about describing a way of performing; that is, trying to reproduce the technique and the different vocal and stylistic solutions that singers employed at the time the music was composed.

When it comes to instruments, it is possible to visit a museum, which collects flutes from the 16th century or harpsichords from the 18th century, and to study the mechanical capabilities of these instruments. Baroque style is also frequently described in treatises, often written by the major performers and teachers of the time. For instance, when it comes to harpsichords, it is possible to study the many historical models still existing in museums and private collections, and treatises such as the most famous one by Carl Philipp Emmanuel Bach. Combining those two types of investigations, without forgetting a good musical analysis of the piece to be performed, it is possible to derive a performance practice.

There is, of course, a link between instruments and voices: the relation between melody and accompaniment. A first approach to deriving a practice for voices and instruments together is to recognize the influence one has on the other. Carl Philipp Emanuel Bach, in his Essay on the True Art of Playing Keyboard Instruments (1753 - 1762), had this to say on the subject: "Lose no opportunity to hear artistic singing. In so doing, the keyboard player will learn to think in terms of song. Indeed, it is a good practice to sing instrumental melodies in order to reach an understanding of their correct performance."

It is clear that the voice has had no mechanical evolution since people started singing. Ralph Vaughan Williams, in his National Music (1934) wrote, "The human voice is the oldest musical instrument and through the ages it remains what it was, unchanged; the most primitive and at the same time the most modern, because it is the most intimate form of human expression."

We discussed the issues of performing vocal/instrumental baroque music with Roberto Gini and Luca Pianca. While both recognize performing skill and research as necessary tools for authentic performance practice, Pianca teaches that the expressive impact of the performance is of primary importance while Gini emphasizes the need for vigorous application of research. A few of their comments follow, below:

Italian cello and gamba virtuoso Roberto Gini (RG) says,

"The so-called experts don't quarrel at all! Or, at least, they quarrel too little, because everyone just minds his own business, just defending his small piece of cake. When they quarrel it is only because one of them deliberately decides to do something different from his colleagues."

Swiss lute and theorbo virtuoso Luca Pianca (LP) offers,

"Maybe the question of performance practice, that is, how to correctly perform ancient music, is still discussed by the so-called experts (as you call them): It is much less debated by musicians. As a matter of fact questions like "how were cornettos actually played at Monteverdi's age?" or "what would Mozart have done or said sitting at a modern Steinway piano or listening to the voice of a tenor sax?" definitively are questions without answer. In my opinion, today you can play a piece by Mozart also on an African harp: what really counts are the results you get. If you manage to pass over an emotion, to move the audience, you did the right thing. Because you must never forget that a concert is mainly a show and the audience must be captured or at least fascinated. If, while you are precisely playing some precious and sophisticated music your listeners start thinking "What a bore!" no question: you failed!"

Luca Pianca emphasizes that both instrumental technique and performance practice theory have a clear purpose: enhancing the chances of making good music. Technique and theory are the musician's tools that serve expression without limitations or compromise. He quotes Sören Kirkegaard (Don Giovanni 1845), "...the singer must still have one thing: the universal ground of all moods, the ability to apply imagination to the voice, the ability to sing with imagination."

Roberto Gini, on the other hand, observes,

"...the rules for [performance technique of ancient music] have existed for a long time and are the necessary guide to perform what is not written on the score. But very few are those that actually open and consult the ancient musical treatises. It is much easier to showcase them on the bookshelves, pretending to know them perfectly, and then to do something else, according to an individual taste. They should be ashamed because...the strict observance of rules is the only authentic avenue to introduction of your ideas, your fantasy, and your personality. But this, of course, is difficult."

Pianca adds,

"To come back to your initial question, I must admit that the music performers of my generation are in a much better position than the philological pioneers of, let us say, thirty, forty years ago. In fact we avail ourselves of a much better technique and we can avoid today the mistakes and the exaggerations that have been already made."

In summary, Roberto Gini has pointed

out the importance of scholarship to the informed performance of Baroque music while Luca Pianca has reminded us that the theory must always serve the expression. Even though the two may represent different schools of thought, the informed contemporary musician may find that the best solution is to draw from the strengths of both.

We also asked Johannes Schendel and Peter Dijkstra to give their point of view.

Johannes Schendel said:
"The question of how to correctly perform ancient music is quite important, and certainly the rules of philology help us to avoid stupid errors and/or anachronisms. But, on the other hand, we must never forget that we are dealing with music, and music, as everybody knows, is not only rules".

And Peter Dijkstra added:
"The question concerns mainly conductors and musicologists. From my point of view, I often find difficult to translate what a conductor demands into something compatible with my singing ability and knowledge. Of course musical philology dictates rules that must be known, but the absolute followers of the extreme philological school, the "extremists", as I call them, very often are no longer singing or playing, no longer making music: they are only following rules. And rules have plenty of exceptions, as a musician of my country, a certain Johann Sebastian Bach, shows in every single page he wrote".

The future of baroque performance practice seems to be quite exciting, doesn't it?

Roberto Gini

Italian Roberto Gini is a cello and gamba virtuoso, choir and orchestra director, teacher at the Milan Civica Scuola di Musica and the Geneva Conservatoire Supérieur de Musique, and an expert of 17th century Italian music. At the Vigevano Voceversa Festival, he led the Ensemble Concerto and the World Chamber Choir in the first modern performance and recording of a precious, unpublished piece by Claudio Monteverdi, the grandiose Gloria 8 Vocibus of Naples, as well as the more intimate Confitebor a 4, first published in 1627.

Luca Pianca

Swiss lute and theorbo virtuoso, Luca Pianca is one of the most requested performers of Baroque music, both as soloist and in collaboration with eminent vocal soloists. After a long and passionate cooperation with Nikolaus Harnoncourt, he, together with Giovanni Antonini, has for several years led the Giardino Armonico, the very well-known instrumental ensemble which regularly performs in the best concert-halls in Europe and America. At the Vigevano Voceversa Festival, Pianca was in charge of the sound track of the theatrical recital based on the atypical life of Lorenzo da Ponte, Mozart's librettist for the three Italian operas, Don Giovanni, Così fan tutte, *and* Le nozze di Figaro. ●

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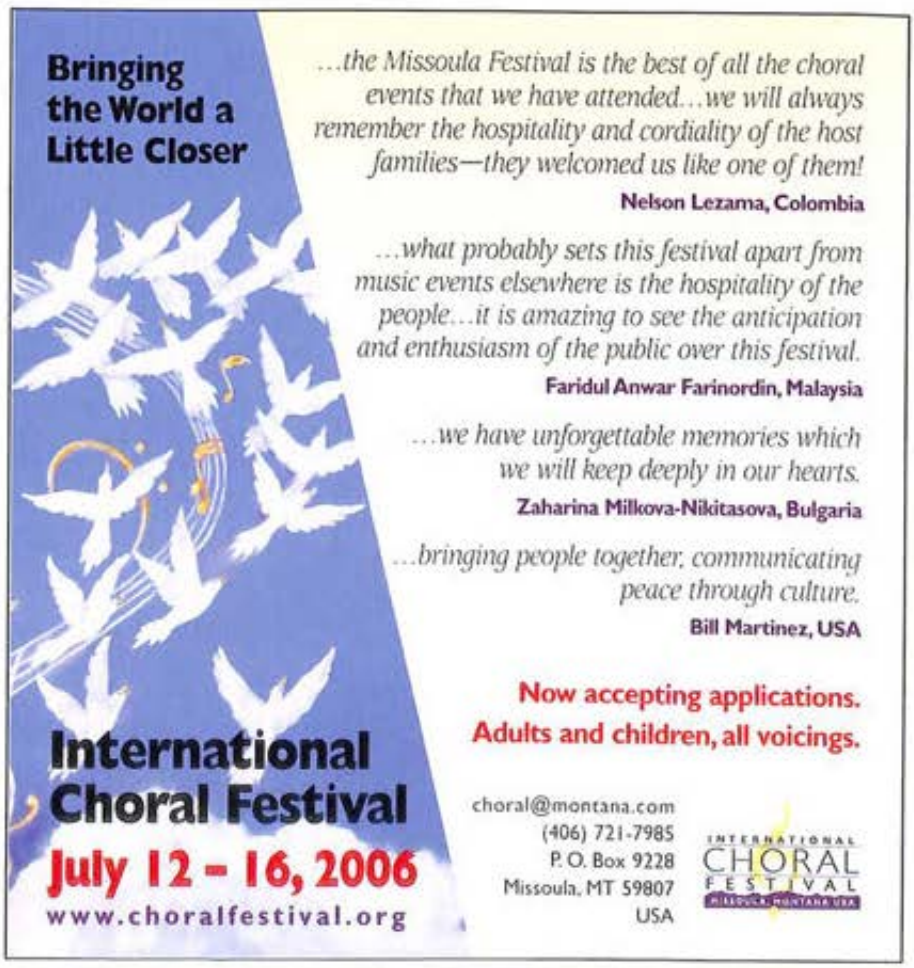

International Federation for Choral Music

IFCM

In Brief: Extracts from the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens

In Brief

Extracts from the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens
IFCM Secretary General

The Akademiska Kören at the Minneskonsert (Photo: D. Rabow)

The Adolf Frederiks Flickkör at the Minneskonsert (Photo: D. Rabow)

"Minneskonsert" - Concert in memory of Eskil Hemberg

held on Jan, 20th 2005
in "S:t Jacobs kyrka", Stockholm

The programme included ten works by Eskil Hemberg, György Orbán, Karin Rehnqvist, Hugo Hammarström, Francis Poulenc, Billy Joel, Felix Mendelssohn and the Spiritual "Deep River" conducted by Eric Ericson at the end of the concert with all the choirs. A memorial speach was pronounced by IFCM First Vice President Thomas Rabbow.

Participating:
Akademiska Kören, Dir. Christina Hörnell
Adolf Frederiks Flickkör, Dir. Bo Johansson
S:t Jacobs Kammarkör, Dir. Gary Graden
Eskilkören, Dir. Agneta Ubbe
Solveig Faringer, Sopran
Anders Andersson, Tenor
Erik Lundkvist, Organ
Per-Anders Erixon, Signalhorn
Presenter: Lars-Johan Norrby
Arranger: IFCM, Fred Sjöberg

Support for musical community victims of the tsunami

IFCM, Europa Cantat and A Coeur Joie International are looking for the most effective way to help choirs and music schools that have been affected by the tsunami in Asia.

Before calling for actions and donations, we will try to identify the choirs and/or music schools that have suffered from the catastrophe and find out what their needs are (materials, instruments, etc...)

If you know of a group or music school located in one of the many villages destroyed in the region, or if you want your organization to join the action that will be organized by the three associations listed above, please contact the IFCM Secretary General at jcwilkens@ifcm.net.

World Youth Choir European session

The 2004/5 European session of the World Youth Choir in Belgium was a big success. Some thirty singers from 19 countries sang five a cappella concerts under the direction of Italian conductor Filippo Maria Bressan. Repertoire: Palestrina, Monteverdi, Allegri, Donati, Bonato and Frank Martin).

IFCM and Europa Cantat in 2006

The International Federation for Choral Music and Europa Cantat will cooperate with the Bayerische Musikakademie to organise an International Seminar for children's and youth choir conductors. The seminar will take place during and after the next Europa Cantat festival in Mainz, Germany, from 1 to 9 August 2006. Participation in the seminar will be linked to the festival. More information will be available before summer 2005.

Obituary

ADICORA informs us that M. **Fernando Moruja** died tragically in a road accident on 31 December 2004. M. Moruja was President of the Buenos Aires City branch of ADICORA. IFCM presents its condolences to the family and to the Argentinean association.

We regret to inform you that the Chairman of the Zimriya, **Judge Chaim Adar**, passed away on 31 December 2004, at the age of 79 years (from Esther Herlitz).

Miriam Accame, Founding Member and President of the Costa Rican Choral Directors Association died unexpectedly on 24 December 2004.

IFCM and Earthsong under contract

IFCM's Multiculture and Ethnic Commission has started a new choral octavo series, following the well-known **Cantemus** songbooks. The first scores will be available at the 7th World Symposium in Kyoto. For this new project, IFCM has contracted with Earthsong, a well-known publisher specialising in ethnic music.
For more information, please contact Andre De Quadros, commission chair (adc@bu.edu).

From the International Music Council

The IMC has submitted its comments and amendments to UNESCO for consideration in the preparation of the final version of the July 2004 Preliminary Draft of a Convention on the Protection of the Diversity of Cultural Contents and Artistic Expressions. Work on IMC's publication RESONANCE has taken a new turn. We are currently exploring strategies for funding and developing RESONANCE as an advocacy tool for the promotion of cultural rights with a particular focus on musical diversity.

...In Brief

Report on choir participation in choral competitions

Christian Balandras, director of the Florilège ocal de Tours, has written an interesting report on the participants and award winners of many world choral competitions. This report is now available in English and is available on www.rapportbalandras.free.fr.

Award

Christine Dumas was awarded the *Ordre du Mérite choral* by the Quebec choral association for her global action for choral music and particularly her work for the magazines "Chanter" and "A l'Ecoute". Congratulations!

Songbridge Guidelines

Guidelines on organising a "Songbridge" festival are now available from the International Centre for Choral Music. The document can be sent in PDF file or by regular mail.
If you are interested, please do not hesitate to contact ICCM by phone (+32 81711600), fax (+32 81711609) or E-mail: iccm@ifcm.net

World Youth Choir summer session 2005 - Israel

The next WYC summer session will take place in Israel from 4–25 July 2005. The session will be managed by the Zimriya in close cooperation with Jeunesses Musicales Israel and Hallel. The WYC will perform Bernstein's ***Chichester Psalms*** with the Jerusalem Symphony Orchestra. The conductor will be **Aharon Harlap** (Israel). An a cappella programme will be also performed with **Fred Sjöberg** from Sweden.

The tentative schedule includes concerts in Jerusalem, Tel Aviv, Nazareth and other places. The ICCM will work closely with the Israeli organizers on security aspects to ensure the highest safety for all WYC members, conductors and staff.

Songbridge in Hong Kong

Four choirs have confirmed their participation in the Songbridge programme organised during the Children's and Youth Festival in Hong Kong from 9-15 July 2005:
- Tapiola Choir, Finland
- China National Children's Choir
- Jacaranda Children's Choir of Pretoria
- Saskatoon Children's Choir, Canada.

More information: Fiona Siu (E-mail: fionasiu@rhapsoarts.com)

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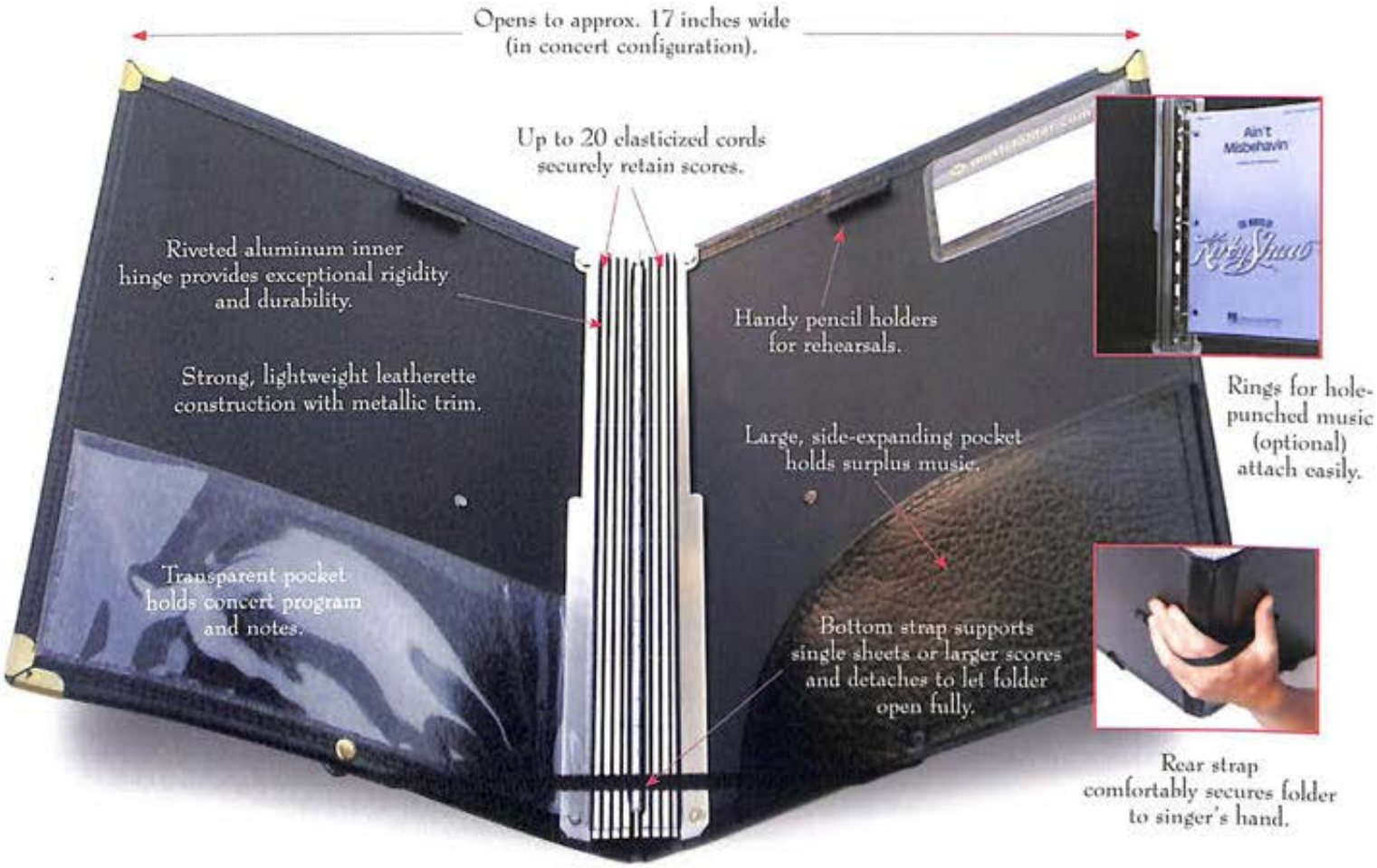

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The International Federation for Choral Music invites you to the

7th World Symposium on Choral Music in Kyoto, Japan

July 27 - August 3, 2005

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

Have you registered yet?

The 7th World Symposium on Choral Music in Kyoto welcomes you!
Your registration must be received on or before July 15, 2005, through ONE of the following methods. Please note that the deadline of early registration (discounted registration fee) is **April 30, 2005.**

1. ON-LINE You may register on-line at http//www.jcanet.or.jp/wscm/ for individual registration.

2. FAX Fax the registration form to **+81-3-3292-1811.**

3. Airmail Airmail the registration form to: Registration Office of 7th World Symposium on Choral Music, c/o ICS Convention Design, Inc., 3-24 Kanda-Nishikicho, Chiyoda-ku, Tokyo 101-8449, JAPAN

REGISTRATION FEE

For IFCM Members (Individual registration)

	Early		Late/On-site	
HDI	full week	half week	full week	half week
Group I	JPY50,000	JPY30,000	JPY55,000	33,000
Group II	JPY40,000	JPY24,000	JPY44,000	26,400
Group III	JPY27,000	JPY16,200	JPY29,700	17,800

For NON-IFCM Members (Individual registration)

	Early		Late/On-site	
HDI	full week	half week	full week	half week
Group I	JPY60,000	JPY36,000	JPY66,000	36,000
Group II	JPY48,000	JPY28,800	JPY52,800	31,600
GROUP III	JPY32,400	JPY19,400	JPY35,600	21,300

*Guest registration is available for your spouse or family member. For more details, please visit the website or ask the Registration Office.

GROUP RATE

Group rate registration is available when one choral group or organization as an organizational member of the IFCM makes a collective application for a unit of 11 persons. You may register either by fax or airmail. On-line registration is NOT available for group registration.

For IFCM organizational members (a unit of 11 persons - Full week only)

HDI	Early	Late/On-site
Group I	JPY500,000	JPY550,000
Group II	JPY400,000	JPY440,000
Group III	JPY270,000	JPY297,000

Note: Please see the classification chart of HDI on the website for your country. The **Registration Form** is available on the website at http//www.jcanet.or.jp/wscm/.

PAYMENT

You may pay the registration fees by Credit Card (VISA, MasterCard, Diners Club, AMEX, JCB) or Bank Remittance. **All payment must be made in Japanese yen.**

SIGHT SEEING TOURS

The Symposium has organized a variety of tours, exclusively for delegates and their guests through the JTB. Please enjoy your stay in Kyoto.

Tour-1: *Bunraku* (July 27)
Tour-2: *Mt. Hiei & Enryakuji Temple* (July 27)
Tour-3: *Tachikui Sue-no Sato & Tamba* Winery: (July 31)
Tour-4: Kyoto Soundscape tour: (July 31)
Tour-5: *Kibune & Kurama*: (July 31)
Tour-6: *Noh*: (July 31)
Tour-7: *Juni-Hitoe*: (August 1)
Tour-8: *Zen* Meditation: (August 1)

FOR FURTHER INFORMATION

Please visit the website at http://www.jcanet.or.jp/wscm/.
If you have any questions, please contact the Registration Office at
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e-mail: ws7reg@ics-inc.co.jp

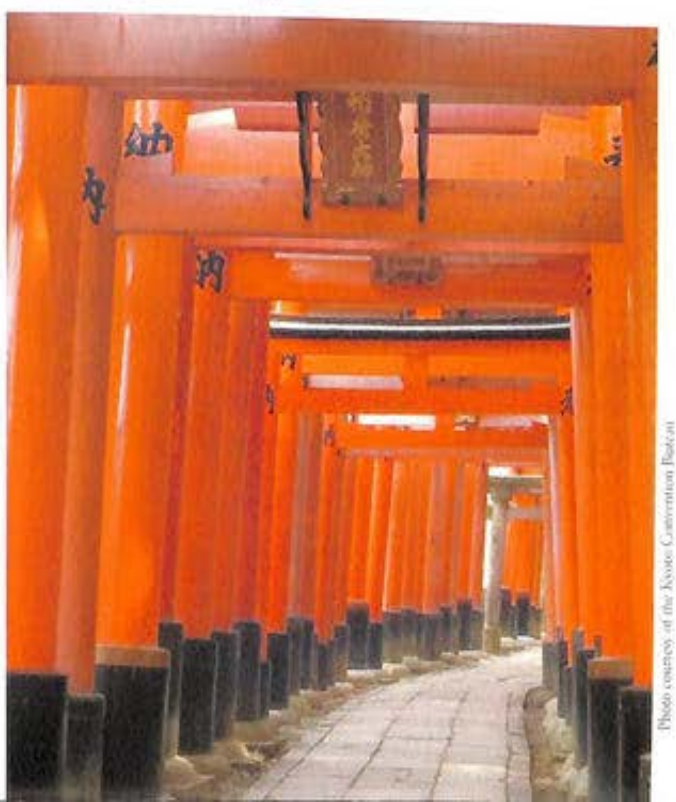

Photo courtesy of the Kyoto Convention Bureau

Let's start learning Japanese No.4 —— Mineichi Kamino

Is it difficult to learn Japanese?

Generally speaking, the answer is "Yes". Japanese people usually think that Japanese is difficult for foreigners to learn Japanese. In order to read and write, you have to learn quite a few characters. There are about a hundred phonetic characters, called *kana* (consisting of *hiragana* and *katakana*) and at least 2,000 different characters, or *kanji*, besides Roman letters.

But, in fact, it is no more difficult than many other languages. Especially, for everyday conversation, Japanese is one of the easier languages for a beginner to approach. Spoken Japanese is not difficult at all. It has a simple pronunciation scheme and few exceptions to grammatical rules. As a matter of fact, the arrangement of words is relatively free.

Let's try to practice a conversation in Japanese. Below are some easy Key Words.

Hello. Hi.	*Kon nichi wa.*
How do you do?	*Hajime mashite.*
Good morning.	*Ohayou gozaimasu.*
Good afternoon.	*Kon nichi wa.* or *Konban wa.*
Good evening.	*Konban wa.*
Good night.	*Oyasumi nasai.*
Goodbye.	*Sayonara.*
Excuse me.	*Shitsureidesu ga.* or *Sumimasen.*
I'm sorry.	*Sumimasen.* or *Gomen nasai.*
Yes.	*Hai.* or *Sou desu.*
No.	*Iie.* or *Chigaimasu.*
Thank you.	*Arigatou gozaimasu.* or (Kyoto dialect) *Ookini.*
No, thank you.	*Iie kekkou desu.* or *Irimasen.*
You're welcome.	*Dou itashi mashite.*
Please.	*Douzo.*
This	*Kore*
That	*Are*
It	*Sore*
Right	*Migi*
Left	*Hidari*
Center	*Man naka*
May I help you?	*Irasshai mase.* or *Nanika goyou desuka.*
How much is this?	*Kore ha ikura desuka.*
It's expensive.	*Sore wa takasugi masu.*
It's reasonable.	*Sore wa tegorona nedan desu.*

Note: "*ou*" is pronounced like a long "o" [o:], as in only.

A sample dialogue at a shop

May I help you?	*Irasshai mase.*
I'm just looking.	*Mite iru dake desu.*
Let me see it.	*Sore o misete kudasai.*
How much this bag?	*Kono kaban wa ikura desuka.*
Thirty thousand yen.	*San man en desu.*
It's expensive.	*Sore wa takai desu.*
Can I try that dress on?	*Ano doresu o shichaku shite iidesuka.*
I'll take this one.	*Kore o kaimasu.*
Do you accept card?	*Kurejitto kado de harae masuka.*

Photo courtesy of the Kyoto Convention Bureau

One	*Ichi*
Two	*Ni*
Three	*San*
Four	*Yon (Shi)*
Five	*Go*
Six	*Roku*
Seven	*Nana (Shichi)*
Eight	*Hachi*
Nine	*Kyu (Ku)*
Ten	*Zyu*
Eleven	*Zyu-ichi*
Twelve	*Zyu-ni*
Thirteen	*Zyu-san*
Fourteen	*Zyu-yon*
Fifteen	*Zyu-go*
Sixteen	*Zyu-roku*
Seventeen	*Zyu-shichi*
Eighteen	*Zyu-hachi*
Nineteen	*Zyu-ku*
Twenty	*Ni-zyu*
Twenty one	*Nizyu-ichi*
Thirty	*San-zyu*
Hundred	*Hyaku*
Thousand	*Sen*

Coffee Break

Here are two useful expressions. One is *Doumo doumo* or *Doumo*. *Doumo* has many meanings. It can mean "hello" or "hi", or "thank you". It is also used when you say good-bye to somebody. Another is *So*. This word has similar meanings to the word "so" in English. For example, it could mean "like that", "Is that right?" and "That's right".

Choral World News

Conductor's Interview: Masayuki Tsuji
Kathy Romey

The Image of Professional Choral Singing
Paul Janssen

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Walter Vorwerk

How to Build a Concert Program
Jean Sturm

First Philippine Choral Summit
Gideón Benedición

Conductor's Interview: Masayuki Tsuji

Kathy Romey

Interview held during the Sixth World Symposium on Choral Music in Minneapolis, Minnesota, USA (August 2002)

Kathy Romey (KR): *Welcome to Mr. Masayuki Tsuji, chief director of the Japan Choral Directors Association and conductor of the Okubo Mixed Choir, and his translator, Tomoko Hukano. Mr. Tsuji, would you tell us about your work with Okubo Mixed Choir?*
Masayuki Tsuji (MT): I established the Okubo Mixed Choir 45 years ago with fifteen other members. At that time, there were classes to learn how to read score, and a conductor was giving lessons to people who graduated from the classes. But because the number of members dwindled to fifteen, they decided to break up. I visited them on the last day of lessons, and took over their choir activity. That was the start of the Okubo Mixed Choir.

As for my job these last 45 years, nearly the whole time I've been the only conductor, so I have been in the main position of doing all the planning. This year we received the opportunity to participate in the 6th World Symposium on Choral Music, and the members of the chorus became internationally aware, so to speak.

KR: *Would you talk about your interest in performing the music of living composers? I understand you have commissioned many works.*
MT: I think it is over 400 pieces, including a choral recording that is used mainly for educational purposes and school materials. In addition to that, I did some recording at the request of various composers. So there is a lot more.

KR: *Why do you feel that it is important to program and commission new music?*
MT: There are a lot of great pieces in history, such as those that people say are 'Beethoven like' or 'Mozart like.' Through those pieces, and from a global point of view, there is the possibility that Japanese scales and Japanese music will begin to spread. I'm always thinking that we have to work to make good music; good pieces that will be liked. Like the composers of the time of Beethoven or Mozart, we need to connect our hearts and work together hand in hand.

As you know, Puccini took a Japanese melody and created 'Madame Butterfly.' I don't know if the Japanese melody was attractive or exotic for French people, but it is alive in their pieces. However, when people ask, "Is Japanese traditional music still alive in Japan or not?" I think Japanese people themselves are not thinking of Japanese music from a global point of view. From that meaning, I hope that not only Japanese composers, but other composers and musicians from the entire world, will use the unique Japanese melody, or Japanese exotic

...Conductor's Interview: Masayuki Tsuji

melody if there is such a thing as that, and enable it to spread.

... As far as Japanese choral music, I think there are three types. One type includes the pieces that were composed by Japanese composers using European music styles. These are pieces made into choral works that have been derived from the harmony of Japanese traditional music within its original shape. Besides that, the popular field in Japan, includes American jazz, and there are many American style music pieces that are loved by Japanese people.

....Now in Japan, the choral music is more technical, and I feel it lacks heart. But there are many who are not questioning this trend in Japan...American style gospel makes up what's lacking, and in Japan, it has become popular. A good representation of this is Reijitrou Koroku's, 'Gospel Shower.'

KR: *So your observation is that in some contemporary Japanese music, you do not feel this same sense of soul or passion exists?*
MT: Well, yes. The European style pieces are well adopted in Japan. Japanese people are skillful in the technical way, and we use this skill to make progress on the technical side. That's why I feel there is a lack of soul.

...The movement is coming out as a period of time in Japanese writing history. It is in the process of development. There are many composers of whom we are proud such as, Toru Takemitsu, a European style composer and known by the piece 'November Steps' in America, and Akira Miyoshi, Tokuhide Niimi, and Akira Nishimura of Japan. I think music without thought is not music. In that meaning, maybe I can say it is subjective. If you say that music which combines soul with the composer's thought is subjective, then the music of Japan right now is becoming subjective. And I think you can say the same thing within the traditional field. Besides that, Saburo Tkata, our teacher, composed 'Mizu no Inochi' (The Soul of Water), that is in this program. He doesn't always write difficult pieces, but he usually writes things that appeal to your soul. That kind of composer represents the Japanese composer.

KR: *And in preparing new works with the choir, at what point do you involve the composer?*
MT: After we complete the score reading, I finish creating the program with my opinions. At that stage, we ask the composer to come and give their opinion.

KR: *In regards to the World Symposium commission, between the Okubo Mixed Choir and American composer Libby Larsen, was there any contact between you and Ms. Larsen while she was writing May Sky?*
MT: There was no special meeting. I asked some questions about the piece such as how we should perform it, and we got a few answers just before we left for America. Whether you live in America or Japan, I believe that if you love music then you can understand each other.

KR: *What were the greatest challenges for the singers?*
MT: Pronunciation of English... You can pronounce in English but it is hard to match with the score and the tone in the music. Even if you're Japanese, you can speak Japanese, but it does not mean you can sing in Japanese, too. But above all, it was an American composer's music in English, so it was quite a challenge.

...I've read several Haiku poems translated into English from Japanese, and I was so impressed by the English. The words were so meaningful, even more so than in Japanese. Because it had a very deep meaning, I felt that Japanese people could grasp a Haiku poem such as that, and I was impressed and learned from it. So, I think that if the audience can understand our English, then the people will understand. People can feel how great a Haiku poem is in music. I think that if we pronounce the Japanese well in the Japanese part, it becomes more attractive naturally.

KR: *What do you feel that your singers learned from collaborating with a composer such as Libby Larsen?*
MT: The music we were learning in Japan was only the technical structure. I think Ms. Larsen put heart into it for us. In other words, we met with the composer and gained soul from her...

Shamefully I didn't know of Ms. Larsen until this time, and I find that very regrettable. I would be glad if I had a chance to perform not only pieces that she wrote, but other American pieces, as well. I've realized that there are many splendid composers in America, and after some reflection, I think that I should study choral music over again; this time with emphasis on what was created by American composers.

KR: *And we Americans need to study Japanese choral music. Bu this is why we come together in a World Symposium - to share music, to have dialogue, and to partner and learn from one another.*
MT: We will have the 7th World Choral Symposium in Kyoto in 2005 and introduce a lot of Japanese songs with my hope that American people will come and join us.

Okubo Mixed Choir
Masayuki Tsuji, director
Famed Japanese choral director Masayuki Tsuji graduated from University of Musashino Academia Musicae in 1955 and completed a postgraduate course at the same institution in 1958. He founded and conducted the Tsuji Family Chorus, and was the founder-director of the Okubo Mixed Choir for over 40 years. The latter is one of the most prestigious choral groups in Japan and has participated in the All Japan Choral Competition 12 times, winning the gold prize on seven different occasions. In August 2002, the Okubo Mixed Choir performed at the Sixth World Symposium on Choral Music in Minneapolis, where they premiered one of ten symposium commissioned works - "May Sky" by American composer Libby Larsen. Masayuki Tsuji served as chief director

of the Japan Choral Directors Association, the adviser of the Japan Choral Association and the executive adviser of the Tokyo Choral Association. He passed away on November 1st, 2003 and was decorated with the Fifth Order of the Rising Sun, Gold and Silver Rays on November 28, 2003.

***Kathy Saltzman Romey** is an assistant professor of choral music at the University of Minnesota and the artistic director of the Minnesota Chorale. This interview is an excerpt from a longer discussion which was part of a research project entitled "From Page to Stage - The Documentation of Ten World Premiers". The research focused on the creative process of ten internationally renowned composers who were commissioned to write new works as part of the 2002 Sixth World Symposium's offerings. Chosen for their unique styles, the featured composers came from Latin America, Canada and the USA and were in residence for the premier performances, presented by some of the world's finest choirs (E-mail: romey@umn.edu)*

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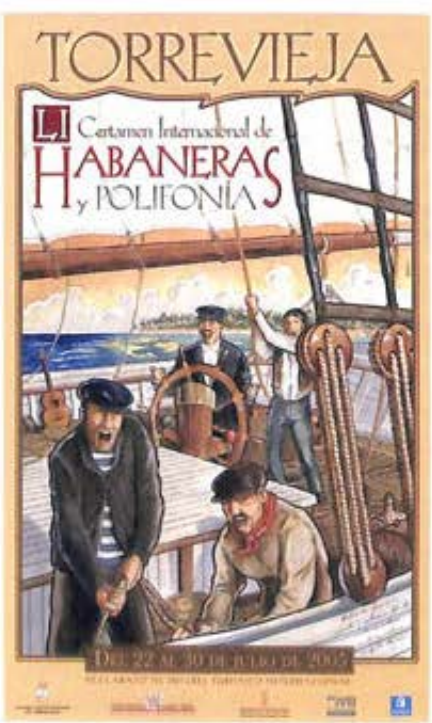

The Image of Professional Choral Singing

Paul Janssen
Musicologist and publicist

At the beginning of recorded musical history, choruses and choral singing were the most important vehicle a composer had to express his ideas. Since then the choir, although there are still many amateur examples, has declined in importance internationally. Genuinely professional ensembles and conductors of top quality are hard to find and growth is slow. What has to be done in order to maintain and expand choral singing at the highest level in Europe?

It is a strange world! Even though singing is the oldest and most natural form of music making for people in every part of the world, professional choral singing is nowadays the least in evidence of all types of professional musical activity. Of course, human beings have always sung, and continue to do so, but still: what of choral singing as a profession?

The first compositions preserved along with the names of their composers were without exception works of vocal polyphony. Ever since the Middle Ages, the choir has been an important facet of Man's religious experience. Well into the Renaissance there existed choirs in the employ of churches and courts that, in terms of their era, could be called professional. In our day singing still has a place in everyday culture, but significant shifts can be observed. The contribution made by singing in church is diminishing, while crude singing in football stadiums is gaining the upper hand. The only way young people sing now is to bellow along with a sing-along game on their Playstation 2 machine, probably because of the competitive element. On the other hand, singing at school under the tutelage of a trained teacher has not been commonplace for quite some time now.

"Choral singing is primarily a hobby", says Leo Samama, director of the Netherlands Chamber Choir. "The number of fully professional choirs is on the increase, but the number of pioneers in the field can be counted on the fingers of one hand, and is exactly the same as it was years ago." With the disappearance of its directly religious function, choral singing has become of lesser importance and the popularity of communal singing has been outstripped by the world of symphony and chamber orchestras.

The fact that professional choirs continue to exist today is primarily due to a small group of passionate and artistically gifted devotees who have kept *a cappella* choral singing alive. Thanks to the inspiring leadership of these few people, singers have dared to opt for choral singing at the highest level, despite the prevailing view that singing in a choir is inferior.

Faulty Balance

Here are two random examples. In Sweden Eric Ericson was (and still is) such a person, while in the Netherlands, the world of professional choirs came into being with Felix de Nobel and his Netherlands Chamber Choir. While the Netherlands Chamber Choir has been entrusted to the gifted leadership of several other conductors, and perhaps owes the retention of its pre-eminent position mostly to the continued influx of extremely motivated singers, in Sweden it is the figure of Ericson that still passes on the flame. He is as assertive and fiery as ever. "There is a great deal of good *a cappella* music from the past as well as the present. The problem is that the balance is faulty - there are not enough performers who are equal to it. There are not enough musicians who can sing it, and not nearly enough conductors who are able to lead a vocal ensemble. Young singers are still ruled by the misconception that a choral singer is inferior to a soloist. They forget how special choral singing is and that it demands particular skills. A member of an *a cappella* choir must possess the same qualities as a top instrumentalist - an ensemble singer is comparable with a member of a string quartet. It is often a great problem to find good singers. This has to do with the standpoint of the vocalists. They think that it is wrong or embarrassing to sing in a choir. It is a first-rank job to which the best musicians belong. A singer in a choir is a soloist who knows how to work along with others. One of the leading mezzo-sopranos of our time, Anne Sofie von Otter, was a member of my choir for ten years. The only reason she no longer sings with is us is that she simply has no time for it any more, but in interviews she regularly mentions how significant good ensemble training and experience is for vocalists."

In the analysis of Leo Samama, "All choirs need to establish an image. Professional choirs are very susceptible to interference from the much larger world of amateur choirs. Amateur singers find it simply inconceivable that a singer can earn his living under contract to a choir. Singing is only something you do for an evening with friends. It has not yet got through to the listening public that choral music consists of more than just amateur groups and oratorio societies. We have to make it clear to the listener that professional choirs have special abilities at their disposal that are absolutely beyond the reach of amateurs."

A person such as Ericson has devoted himself throughout his life to making this clear. Fortunately both his ideas and his example are finding more successors, particularly in the Baltic countries. There, Tõnu Kaljuste is the guiding force who has brought the Estonian Philharmonic Chamber Choir to the top over the course of the last twenty years. In England all eyes in the world of choral music are fixed on Simon Halsey. And the Netherlands is following the achievements of the young choral conductor Peter Dijkstra with great hope and expectation.

Creating an Image

Even so, the number of available conductors who can move the choral world forwards is far fewer than what is needed. "The problem is that young people find it much more attractive and lucrative to direct an orchestra or a choir with orchestra", said Ericson a number of years ago. "But the world of choral music still needs a number of young directors who specialize in *a cappella* music.

Making these people appear is mostly a question of education and of creating an image. Conservatories throughout the world should have a programme to train vocalists as ensemble musicians, just as is done with chamber musicians. The training of conductors could also be greatly improved. Chamber music or playing in a small ensemble is an important aspect of the education of an instrumental soloist. A singer deserves to have the same choice."

It is certain that a great deal of guidance needs to be exerted in the area of education. "Professional voice teachers still view choral singing as a last resort", says Samama. "If you do not get work as a soloist, a lieder singer, an opera comprimario or a member of the opera chorus, then there is always a chamber choir. It is simply an image problem, because singing in a chamber choir requires quality comparable to playing in a string quartet."

According to Ericson, things went wrong in the Romantic era. "In that period, a *cappella* choral singing was forced onto the sidelines, even though it was a musician's greatest pride at the time of Bach and Monteverdi. Fortunately, performers, conductors and composers alike are now showing more and more interest."

Despite this, the problem remains that degree programmes for choral conductors are still aimed at supplying the amateur scene. "Where are the talents who can really conduct a professional choir?" sighs Leo Samama. "The basis for it exists, but the extra fillip needed to help someone to the top is often lacking. That only happens when the students are impelled by each other and by top professionals."

It often seems a bit difficult to define what the "extra fillip" involves. "The same basic tools of the trade are necessary for all conductors, whether they are working with professionals or amateurs", according to Simon Halsey. Halsey is conductor of the Netherlands Radio Choir and one of the faculty members for the upcoming Eric Ericson Master Class in Haarlem. "A conductor must understand the human voice. He must know how a choral singer thinks and he must be able to create a choral sound. These are things that one can learn, that professional and amateur conductors often have mastered to a comparable level. The gap between the worlds of professionals and amateurs is to be found more in the musical stimulation available to the professional musician, as compared to the amateur. If stimulation at the highest level is not provided, that will ultimately endanger the continuity at the heart of professional choral singing. This means that it is the duty of professional conductors to coach the next generation." This coaching has to do with the preparation of complex scores, with dealing with singers and with the difference between large choirs (80 singers, for example) and small choirs of 20 voices. Not unimportantly, it also entails maintaining contacts with orchestras, orchestral conductors, and managers. Leo Samama describes the ideal choral conductor in this way: "You must have a command of all the fine details that go with the daily routine of a choir. A race car driver has to know every screw and bolt in his vehicle; he must be able to do more than just shift gears. In the same way, a choral conductor must know how to exploit the vocal material at his disposal. This can only be learned by working with a choir and with the assistance of a first-rank teacher who is willing to lend a hand."

Limited Opportunities

And here lies, for the moment, a worldwide problem. While professional choirs are few in number, specialist choral conductors who can exert a fascination upon the public are equally rare. This is so not just in the Netherlands or Europe, but throughout the whole world. For example, the Music Counsel of Australia, in association with the Australian National Choral Association and the Sydney A Cappella Association, has expressed grave concern over the fact that there is so little singing being done in that country. And what is the cause? It lies in the limited opportunities available to singers and conductors for building a career and in the image of choral singing. According to their reasoning, if we can enliven the world of choral music and strengthen its power of attraction, more choral activity will naturally ensue. That could be true. Everything hangs on the creation of a market for professional, or to be specific, *a cappella* choral singing. Leo Samama says, "There is a large group of people in the Netherlands and the rest of Europe, who are actively involved with singing. What is the relationship between what they do and the activities of a professional choir? It is possible, even necessary, for a professional choir to function as an example."

In order to function as an example, a steady flow of committed choral conductors is necessary. And despite inadequate educational programmes, such conductors do still continue to make their appearance. There are people like Simon Halsey in England, Tõnu Kaljuste in Estonia, Daniel Reuss and (to name the youngest product) Peter Dijkstra in the Netherlands. Still, to maintain continuity and advance the professional status of the field of choral music, it is vital that Conservatory programmes place more emphasis on the practicalities of professional performance. Master classes such as the Eric Ericson Master Class are a step in the right direction. But only when the role of choral singer and conductor are accepted on the same footing as their symphonic colleagues and are no longer regarded as inferior (usually through ignorance), is there a good chance that professional choral music will regain the support it enjoyed in the Renaissance. Only then can choral music exist as a professional entity in its own right, alongside and in combination with the culture of symphonic music.

***Paul Janssen** is a musicologist and publicist, and editor-in-chief of the Dutch music periodical Mens en Melodie. He lives and works in Midwoud, the Netherlands , Noord-Holland.*

(E-mail: paulenzo@xs4all.nl).

Training Choral Conductors

for Professional Choirs

Walter Vorwerk
Music Journalist

Photo: Sabine Vorwerk

Even for Professional Choirs, Conductors Don't Just Fall out of the Blue

Berlin's RIAS Chamber Choir courts up-and-coming conductors

It was an exceptional event, not just for the RIAS Chamber Choir, but also for the ten young conductors invited to participate in a workshop with this renowned professional group. When you've only recently completed your college training as a conductor, the opportunity to work hands-on with such a distinguished choir – one you may only know from the radio or CDs – is something you don't take for granted.

Giving young conductors the opportunity to work with a professional choir – and get acquainted with the idiosyncrasies and peculiarities that task entails – is what chief conductor **Daniel Reuss** and choir director **Frank Druschel** had in mind when they developed this workshop. The fact of the matter is that working with a professional choir is an experience music schools don't – and for that matter, can't – provide. Daniel Reuss has had experience with similar workshops in Holland and France:

"The young conductors are nervous, of course, when they stand in front of a professional choir like this; they're often overwhelmed, and they can be so mesmerized by the sound they completely forget that a professional choir can sing every bit as impure as any other choir. At first, they don't trust themselves to say something when a note is too sharp or too flat. To help them over such a threshold, among other things, is one of the goals of the course."

Choir director Frank Druschel can tell you a thing or two about how difficult it sometimes is to work with novice conductors: frequently it becomes evident that they lack the necessary tools for dealing with a professional choir. Druschel cites the quality of their educational training as a possible reason. The workshop should be able to indicate how this gap between education and practice can eventually be bridged.

The organizer of the conductors' workshop also took his proposal to the International Federation for Choral Music (IFCM). The reaction was incredible; having to pick ten applications from the more than seventy submitted wasn't easy. Ultimately, all of the applicants had interesting biographies, often accompanied by discographies of their work. Daniel Reuss and Frank Druschel chose those applicants they considered to possess the greatest potential for dealing with a professional choir. The sole up-and-coming female conductor came from Argentina – the men from Bulgaria, France, Italy, Ireland and Germany. A round of preliminary conducting was held at the beginning of the course to provide first impressions of the participants. Present at the preliminaries were **Howard Arman**, chief conductor of the Leipzig MDR Radio Choir, and **Christoph Spering**, from Cologne, who heads the Mühlheim Church Choir and the ensemble *Das Neue Orchester*. Spering considers this event a really amazing initiative for which the RIAS Chamber Choir and its chief conductor deserve the highest praise.

"The connection between university music schools and practice just isn't there; when you have the opportunity to stand before such an amazing ensemble, even for just a few minutes, things become clear; you realize what you intend to do with your life as a conductor – the possible directions that life could take."

Spering also directed criticism at the group of young participants, remarking that, for such a high-level group, there was too much rehearsal time spent just trying things out for fun; he stressed that the composer should always be kept at the core of the work being performed. I think that a good compromise could be made for the workshop: on the one hand, participants should be able to rehearse pieces that are personal favorites; on the other, however, they could all benefit from a critical analysis of musical interpretive practice.

The final concert performance of September 30, 2004 featured arrangements of the "Kyrie II" from Johann Sebastian Bach's Mass in B minor, the motets 1 and 2, op. 78 ("Richte mich Gott" and "Warum toben die Heiden") by Felix Mendelssohn Bartholdy, four of the "Fünf Gesänge" op. 104 by Johannes Brahms, two of the "Cinq Rechants" by Olivier Messiaen, and one of

Daniel Reuss conducting the RIAS Kammerchor (Photo: Holger Arnold)

the "Drei Phantasien nach Hölderlin" by György Ligeti.

British conductor Howard Arman assessed the situation as follows: "the RIAS Chamber Choir is tackling a problem that affects everyone in the world of professional choirs: at present, there's too little contact between those who know what the demands of professional life are really like and those who are preparing to enter that professional life. I see this workshop as an attempt to build a bridge between the two sides. It's not just a matter of informing students, it's also about discussing new ideas for how we can improve the situation."

While Arman was quite taken by the young participants' characters and the diversity of their personalities, he noted that "...unfortunately, we found little of what we were looking for, namely the readiness demanded of a conductor, and perhaps also the ability to take on what the choir has to offer. First and foremost, it's about the foundation: the sound of the choir, the intonation of the group singing together, the unified body of sound. That's what you should observe and deal with as the basis of your work. Those who did this did it very well."

Daniel Reuss, chief conductor of the RIAS Chamber Choir, was there to support the young participants in both word and deed, showing them that the conductor's job is about posture and agogic as much as intonation and interpretation; essential to the learning process was whether the participant was ready - or able - to implement his suggestions.

Robert Blanck, director of the Munich Concert Choir, had a good deal of experience to contribute when it came to dealing with choirs. He says the workshop also taught him a personal lesson, namely

"...that I have to differentiate between rehearsal and concert atmosphere; too often, I tend to rehearse in concert mode. Rehearsal requires a more detached, more objective mindset than concert performance, in which you try to pull out all the stops and go for

Daniel Reuss (Photo: Tom Fecht)

the big impression."

The career singers of the RIAS Chamber Choir are accustomed to the experience of working with different conductors, but ten of them within a very short time span was certainly out of the ordinary. What was the singers' reaction to the course participants?

Alto **Andrea Effmert** found it "...very interesting to experience working with the young conductors. They really accomplished some marvelous work. They're expected to take matters into their own hands, and as soon as they do, they're publicly criticized for it. They have to bear the criticism and try to convert it into something positive as best they can. Most of them deal with it really well and accomplish what they set out to do. I have the feeling that these young people were on the receiving end of a huge wave of sympathy."

Tenor **Reinhold Beiten**, a member of the Artistic Advisory Committee of the RIAS Chamber Choir, adds:

"We have to ensure that we get a new generation of good talent – not just in the choir, but also up at the lectern. Conductors have to be able to have a go at it and determine if they really want to end up making a career in this sector later on."

Manus O'Donnell is from Ireland. He sees the workshop in Berlin as a

"...last phase of study. First there are the musical basics, the conducting technique, and then listening, which is really everything. With a professional choir like this, you have to listen; you need hours, really, to experience how it really sounds, to know what you can do. My greatest experience was how suddenly the sound of the choir became so unbelievably focused. I'd never experienced anything like that in my life before."

Gabriele Conti, an Italian from Varese, was also among the course participants. He has attended master classes under Gary Graden and Tõnu Kaljuste in the past and is thrilled to be here:

"I'm extremely impressed at how considerate and sensitive this professional choir has been in taking us in, at how affectionate they've been in their reaction to us. I'll be feeding off of those new experiences for quite some time."

The only woman to take part in the conductors' course was Argentinean **Virginia Bono**, who is currently enrolled in post-graduate studies in the Department of Choral Conducting at the College of Music in Frankfurt am Main. She praised the atmosphere of the workshop, saying she felt quite comfortable leading the choir, which really gave its all to help out the young conductors.

"Like all the other participants, I've been preparing for this for a long time now. And then you have to wait around the whole day for your ten minutes – you're terribly nervous, and then you realize how profound and beautiful it is to stand there and be directly connected to the choir like that. It becomes a part of your personality. There aren't many opportunities to work with one of the best choirs there is."

The motto of the workshop was "stylistic certainty through the ages" – a lofty claim, and one which certainly can't be earned on the basis of a single event. But the program does manage to convey a sense of what the conductor of a professional choir can expect when he enters the territory of different stylistic periods.

Soprano **Stephanie Petitlorent** had the following experience with the workshop:

...Training Choral Conductors for Professional Choirs

"Each of the young directors is different, each has different problems. It's amazing how the advice of the chief conductor is accommodated – all of a sudden, the choir sounds completely different – just because someone conducts in a different way."

The final concert of the conductors' workshop ended with one of the "Drei Phantasien nach Hölderlin" by György Ligeti. Chief conductor Daniel Reuss left this ambitious assignment to the talented and successful young French conductor **Geoffroy Jourdain**. His impression of the workshop:

"We're dealing with a professional ensemble here, one that comprehends things and implements changes more quickly than what we're used to with other choirs. When we really listen, we know right away what went wrong, where we failed. Of course, I also came here because the Hölderlin-Phantasie by Ligeti was on the program. It's not easy to arrange a piece like that. The singing and the overall sound are really quite challenging. Ligeti is one of the greats of the 20th century, and I'm happy to be able to rehearse this piece – one that belongs among the milestones of choral music – with the RIAS Chamber Choir. At home in France, I devote half of my choral work to contemporary music. Engaging with new music forces us to be less spontaneous and more respectful in our approach to old music. We're merely interpreters, the humble servants of the composition."

The workshop culminated in a delightful concert finale featuring the course participants. In summary of the event, chief conductor Daniel Reuss stated what he believed the young conductors had surely gained in exchange for their work:

"Rehearsing with this choir reveals the musical alpha and omega, as well as, quite simply, its difference to an amateur choir. It's illusory, of course, to think that substantial progress can be made in a few days. You can, however, be inspired by those few days to want substantial progress."

Choir director Frank Druschel considered the possibility of future events aimed at professional development.

"I'm considering whether or not it makes sense to do something like this again, and, if so, how long we should wait. Something like this should be continued, but it should be scheduled at intervals so that it doesn't always involve the same participants, and it should incorporate other locations and other professional choirs as well."

With that in mind, the workshop with the up-and-coming conductors was certainly a promising beginning.

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(Translated from the German by Stacy Jeffries, USA)

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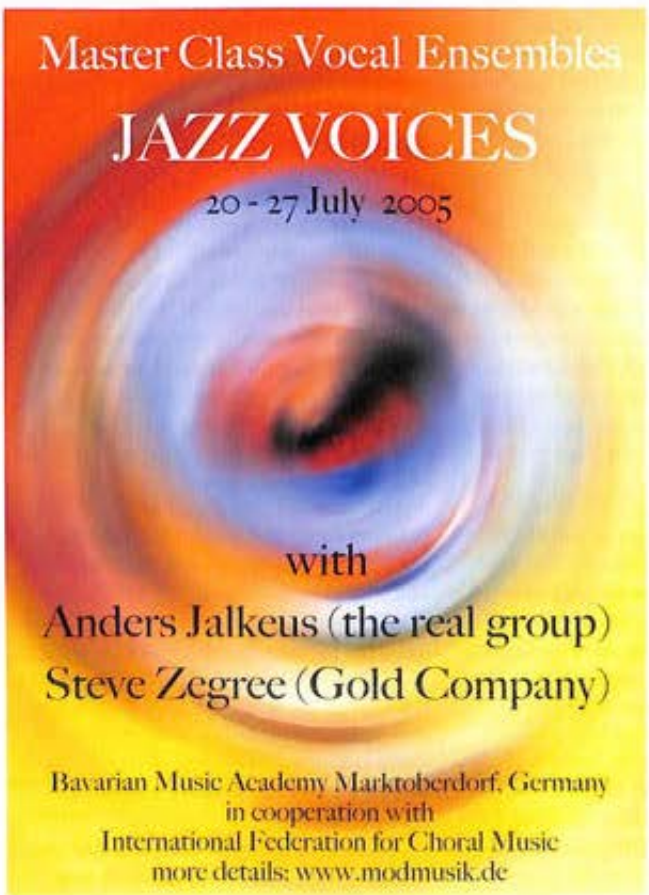
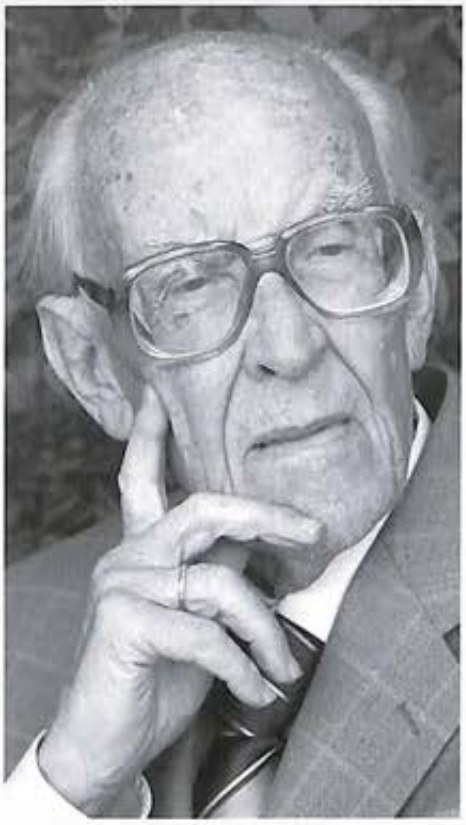


Contemporary Choral Music Carus

Knut Nystedt



Knut Nystedt (*1915) is one of the most important contemporary composers of choral music. His œuvre of more than 300 choral compositions includes liturgical music and secular choral pieces, larger a cappella compositions, and large works for choir and orchestra.

Nystedt is intensely interested to explore new tonal possibilities, especially in the realm of vocal music: "The human voice offers fantastic possibilities, a richer range of expression than has previously been used in choral music. So I entered into a new world of choral sound, one could speak of a kind of kaleidoscope, through which to discover entirely new tonal colors."

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● The *Ave Maria* of Knut Nystedt may be heard on the CD "Carus novus – Music from the late 20th century," together with works by John Van Buren, Peter Michael Hamel, Hans Schanderl and Wilfried Hiller; via-nova-Chor München, conducted by Kurt Suttner. (Carus 83.160)

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How to Build a Concert Program

Jean Sturm
Executive Director of
Musica

Photo: Jean Sturm

Creating a Themed Concert Program Using Current Technological Means

This article begins a series dedicated to illustrating «by example» the use of Musica, the virtual choral library, in order to create original concert programs, starting from well-known paths. Choral music has the characteristic of relying on texts in a quasi-systematic way. The choice of a literary, religious or circumstantial theme can thus be a vehicle for mapping out a musical program. Every «curious» choir director has dreamt of having at his or her disposal a tool capable of suggesting almost instantaneously a series of works that correspond to a certain theme, or that are well adapted to a concert's precise circumstances. Advances in documentary computer programs have given musical archivists the means of creating databases that yield precise and comprehensive results, yet are user-friendly and accessible without any specialized training. They must be capable of responding to almost any type of inquiry imagined by choir directors. Musica meets those criteria and has become the world-wide reference in the field of choral music. It is accessible on the Internet (http://www.musicnet.org) and available on DVD-ROM (CD-ROM), which provides access at home, at the office or in a music library without constraints due to computer speed or Internet access.

We will consider here an example of a program put together several years ago (1997) by the author of this article with the help of Musica. We will do so by comparing it to the possibilities available today, which would perhaps have resulted in other choices, trying especially to describe the strategy that led to the final selection.

** For subsequent articles, we invite every choir director reading this document to send us any concert program(s) they consider to be particularly representative of a theme. We will be pleased to publish it (them) in this series of articles and will analyze the supplemental ideas that Musica could have proposed.*

Example 1: The Canticle of Canticles

The Canticle of Canticles (Song of Solomon) occupies a special place in the Bible by reason of its content, whose glorification of love, at times in crude terms, gave puritanical theologians more than a few worries. It has inspired musicians throughout the ages and in quite diverse ways.

Starting idea: To create a «concert-reading» of the Canticle of Canticles that fully displays the diversity and contrasting inspirations of various composers. The unifying thread running through the program is the text, which the music illustrates like a kaleidoscope. Two narrators, the lover and the beloved, read from that book of the Bible. The choral pieces repeat one or several of the verses just declaimed by the narrators. The sung parts should be interspersed homogeneously among the text sections to avoid having the latter continue on too long. One can envision adding supplemental conditions, for example: imposing a chronological progression according to the date of each choral piece's composition. We did not choose to go that route, preferring rather to juxtapose very different musical styles while retaining continuity in the texts. Thus a piece from the Middle Ages can fit next to a contemporary one, a song in Latin can follow one in Hebrew or German, a piece for female voices can be placed between two for mixed voices. This demands that the choristers be able to adapt rapidly to quite different styles, but it has proven to be judicious choice.

In creating such a musical program, several approaches are possible and can be complementary:

- Look in Musica for all choral pieces with texts taken from the Song of Songs, and arrange them by chapter.
- Search for a specific verse (by title, in a given language).
- Look up a specific word from the text in the «Keywords» field in Musica. This field is translated automatically into the language in which it is used, and thus permits a wider search that maximizes the number of responses. In this case, it will be necessary to verify that the search results actually come from the Song of Songs.

In 1997, Musica contained approximately 60,000 titles of choral scores. At that time, the number of results obtained when «Song of Solomon» was entered in the «Keywords» field was 112. In the 2005 version, with more than 140,000 titles, the number of responses is 276! Of course, numerous pieces have been published by several editors, so the actual number of works is therefore lower, but significant nonetheless.

As part of its search results, Musica often displays the chapter and verses illustrated by the piece in the « Text Source » field, which allows one to sort the responses and make an initial choice.

Thus one notices that Palestrina alone wrote 29 motets for five-part mixed choir on texts from the Song of Songs. (Half the Musica responses represent these 29 motets.) The chosen theme could thus be illustrated entirely by exploiting this gold mine. Similarly, Daniel-Lesur has written a «Canticle of Canticles» for triple choir

Concert Programme

"Le Cantique des Cantiques"

Chap 1. 1-3	Osculetur me (Qu'il me baise des baisers de sa bouche!)	Estavao de Brito (1570-1641) (Portugal)
Chap. 1. 15-17	Ecce, tu pulchra es, amica mea (Que tu es belle, ma compagne)	Josquin des Prés (1440-1521) (Flandre française)
Chap. 2. 2	Sicut lilium (Comme le lis entre les épines)	Antoine Brumel (1460-1520) (France)
Chap. 2. 3-4	I sat down under his shadow (A son ombre selon mon désir, je me suis assise)	Edward C. Bairstow (1891-1976) (Grande-Bretagne)
Chap. 3. 1-2	Al mishka vibaleilot bikashti (Sur ma couche, la nuit, j'ai cherché celui que j'aime)	Yehezkiel Braun (né en 1922) (Israel)
Chap. 4. 1,3	Quam pulchra es (Que tu es belle)	Zdenek Lukas (né en 1928) (Slovaquie)
Chap. 4. 12-16	Meine Schwester, liebe Braut (Ma soeur épouse)	Melchior Franck (1579-1639) (Allemagne)
Chap. 5. 1-2,6	I am come into my garden (Je suis entré dans mon jardin)	William Billings (1746-1800) (USA)
Chap. 5. 2	Ego dormio, et cor meum vigilat SWV 63 (Je dors , mais mon coeur veille)	Heinrich Schütz (1585-1672) (Allemagne)
Chap. 7. 2-3	Quam pulchri sunt (Qu'ils sont beaux, tes pieds)	Giovanni P. Palestrina (1525-1594) (Italie)
Chap. 7. 4-6	Duo ubera tua (Tes deux seins)	Giovanni P. Palestrina
Chap. 7. 11-13	Ego dilecto meo (Je suis à mon bien aimé)	Estavao de Brito
Chap. 8. 1-3	O dass ich dich, mein Bruder (Que n'es-tu pour moi un frère)	Melchior Franck
Chap. 8. 6	Set me as a seal (Mets-moi comme un sceau sur ton coeur)	William Walton (1902-1983) (Grande-Bretagne)
Chap. 8. 14	Make haste, my beloved (Accours, mon bien-aimé)	William Billings

...How to Build a Concert Program

(length: one half-hour) which, interestingly enough, is not suitable for the chosen program, except for an excerpt.

The same remark is true for cited works by Vic Nees, Gaston Nuyts, Krzysztof Penderecki, and Yehezkiel Braun.

It is also worth noting that certain verses are put to music more often than others, and moreover, some in certain languages more than in others. Thus Chapter 6, verse 6 (Quam pulchra es) is often set in Latin, whereas Chapter 8, verse 2 is often in English (Set me as a seal upon Thine heart). Enough material here for psychological studies on what has attracted composers' interest in various époques or social environments.

Finally, from the long list of pieces selected in Musica on this theme, each choir director will find it possible to create a very large variety of combinations, according to his or her taste, to the abilities of his or her choir, even to constraints imposed by the intended audience.

The current version of Musica, far more advanced than in 1997, helps with the final choice by allowing visitors to bring up and examine a page of the actual score, and even to listen to a good recording of an excerpt (DVD-ROM or website). After making a selection, the score can be ordered through the editor or by using one of the methods offered on the musicanet.org website (affiliation program with sheetmusicplus.com or through a Musica member organization that distributes music). Before ordering, visitors may also use the «Find» button to locate the musical libraries in the Musica membership network where the complete score can be consulted (Talbott Library of Westminster Choir College, Centre International de Musique Chorale at Namur (Belgium), Parithèque du Centre d'Art Polyphonique d'Alsace, ...). In any event, referencing in Musica is done with score in hand, and by contacting Musica at office@musicanet.org you can find out, if necessary, the location of the copy used (information not publicly posted).

Printed below is the program performed in 1997 by the Allegro Vocal Ensemble of Strasbourg. Number of choral pieces: 15. Concert length: 1 hour 20 minutes. The concert was such a success that after every performance, audience members would come up to ask if they might arrange for us to give it again at another location, and it was thus performed 15 times! One sees here Heinrich Schütz next to Zdenek Lukas (born in 1928), and William Walton preceding William Billings.

The text was read in French at all the concerts except the one given at Europa Cantat in Linz, where the text was divided among three pairs of choristers (one German, one English and one French), as a demonstration of international goodwill.

Among the other interesting possibilities identified by Musica, we would cite:

- Dietrich Buxtehude: Surge, amica mea
- Jacobus Gallus: Trahe me post te
- Henry Purcell: My Beloved Spake
- Edvard Grieg: Hvad est du dog skjön
- Enrique Feliu (Cuba): Canta el sinsonte
- Pau Casals: Nigra sum
- Mark Gresham: Rise Up My Love
- Imant Raminsh: Rise Up My Love
- Richard Nance: Set Me as a Seal
- René Clausen: Set Me as a Seal
- Paul Halley: The Rain is Over and Gone

But you will do better to consult Musica yourself in order not to overlook a score that might really excite you: www.musicanet.org.

* In French, it is more efficient to query on «Song of Solomon» than on «Song of Songs», because the latter appellation contains the same word «cantique» twice, which can create ambiguities, although these are removed automatically at the database level. The two names are synonyms in Musica.

Jean Sturm is Director of the Musica International Project, and Director of the Allegro Vocal Ensemble of Strasbourg (E-mail: jsturm@musicanet.org)

(Translated from the French by Anita Shapard, USA) ●

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First Philippine Choral Summit

Gideón Benedición

1st NATIONAL SUMMIT Choral Music 2004 Quezon City, Philippines

The Philippines held its first National Summit for Choral Music on Saturday, 27 November 2004 at the Ateneo de Manila University. Sponsored by the Junior Philippine Conductors Association and the Ateneo de Manila College Glee Club, the one-day summit was held in response to the growing needs of choirs and conductors in the Philippines.

These needs include, firstly, the need to facilitate information and repertoire sharing. Not only does new and accessible repertoire rarely reach choirs in the provinces, many of these choirs do not benefit from the experience and knowledge gained by the choirs that join festivals and competitions abroad. Also, since most of the music schools are in Metro Manila, most choral workshops, which are not even well attended, are also held in the capital. Thus, choral learning has mostly been concentrated in Manila, and there have been few attempts to share with those outside.

Moreover, though never lacking in singers with beautiful voices, Philippine choirs often lack singers with even a minimal ability to comprehend written music. Perhaps this is a symptom of inadequate music training in secondary education. Thus, there may be a need, on the national level, to lobby the government for genuine reforms in music education and, more importantly, for recognition of the value of choral music in Philippine culture. Correspondingly, choirs and choral activities must obtain better press attention, as many important events go by unnoticed.

Thirdly, in spite of its many choirs, Philippine choral music is not yet very accessible to a wide international audience because the Philippines is not well represented in international choral bodies and many of its choral compositions are not published.

To help address these needs, the summit proposed the formation of a national organization of choral conductors. The more than 80 participants responded enthusiastically, effecting two key results: the deliberation and ratification of the mission, vision, and goals of the organization to be formed; and the creation of a core group of conductors representing different regions of the Philippines to work towards the formation of the organization.

Speaking at the summit and facilitating the open-forum discussion afterward were: Jean Claude Wilkens, Secretary General of the International Federation for Choral Music; Thomas Schüle, Director of the Choral Olympics; Jonathan Velasco, former Conductor of the World Youth Choir; Janet Sabas-Aracama, Chairperson of the University of the Philippines College of Music Conducting Department; Eudenice Palaruan, Principal Conductor of the San Miguel Master Chorale; and Elaine Aliga, member of the World Youth Choir 2004.

The summit was followed by a fellowship dinner and concert, featuring the University of the East Chorale, the University of the Philippines Concert Chorus, the Philippine Children's Chorus from Mandaluyong, and the Ateneo Chamber Singers.

***Gideón Benedición** is the assistant director of the Ateneo de Manila College Glee Club. He organized the summit with Leonyl Torres, executive director of the Junior Philippine Conductors Association.*
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World of Children's and Youth Choirs

Learning from Children: The True Value of Teaching Choral Music
Saeko Hasegawa

Europa Cantat Conference on Music Education: Conclusions and Recommendations

Learning from Children

The True Value of Teaching Choral Music

Saeko Hasegawa
Artistic Director of The Little Singers of Tokyo

Photo: S. Hasegawa

What exactly is the true value of teaching choral music? Last autumn, the conductor of a choir from Berlin kindly remarked "I didn't realize there was a choir studying genuine secular works (important choral works) in Japan." He seemed very surprised. The compliment must have come as a result of the many years we have devoted to studying works of music. It is my belief that "art" is what guides us toward education. Choral singing, as everyone knows, is to open oneself and use what one has received from Mother Nature to its full extent in harmonizing with others. But putting this simple statement into practice is a difficult task, which may be what makes it the true value of a chorus.

The Little Singers of Tokyo (LSOT), with a history of over 50 years, is in itself the history of children's choirs in Japan. But the story of how the LSOT was born is a dramatic one and is still the foundation of the LSOT. Many years ago, Shinichi Hasegawa was a music teacher at a school. But there was criticism from the education administration that "It was undesirable to introduce religious music in public schools." It was extremely difficult even to gain sympathy for or understanding of teaching religious music as the origin of choral music. So he decided to leave his job, giving up the security of his post: it was his rebellion against the authorities. That man, Shinichi Hasegawa, is my father. He and Father Paul Anouilh, a missionary from France, embarked on a new voyage through society at large. At the time, there was much prejudice against the "head voice sound". When the LSOT was founded in 1951, it was with high ideals, namely to bring original choral works to children in a society that was devastated after the Second World War. But the people's ears did not easily become accustomed to such sounds. Aspersions were even cast: that the choir was merely mimicking Westerners or that they sang with thin voices. It took many decades before the sound of such voices was accepted by people. However, our predecessors did not give up.

Twenty years later, I became the choir's second conductor. It was a great burden for me, with only youth and a lot of energy on my side. I couldn't bring out the best in their voices. The children showed diffidence faced with an over-eager instructor. The enthusiasm to teach good music made me impatient, frantically teaching foreign lyrics word by word. The lessons began with such struggles, but it is only the many things I have learned from the children that have made the past 30 years possible. I would like to introduce the three commemorative concerts for our 50th anniversary, which are the result of years of climbing hill after hill.

Commemorative Concerts celebrating our 50th Anniversary based on the three concepts

Portraying the Vision of the LSOT Cultural Exchange through Singing

For many years, the LSOT has continued to exchange voices with choirs from both Japan and abroad. Naturally, the theme for the first part of our commemorative concert began with an exchange of voices. As a part of our education, cultivating the aesthetic sentiments in music is an important factor. In the past, we have invited and performed with many famous choirs. On this occasion, we hosted the Adolf Fredriks Girl's Choir from Sweden. The joint concert centred on folk songs from each of our countries. In holding such an exchange concert, one must not forget that we are choirs. The purpose of our exchange is an exchange of voices and not just an ordinary cultural exchange. It is essential to develop a sense of hearing so as to differentiate sound of different cultural origins. And if we can recognize each other's strong points and blend our voices together,

The Little Singers of Tokyo. Photo: S. Hasegawa

...Learning from Children

the result would be superb. The colourful and crystal sound of the Scandinavian children's voices harmonizing with the children's voices from the Orient was very impressive, enabling us to reach our goal.

I. Pursuit of the Origins of Music

The second commemorative concert was performed by young singers who had received musical training with our choir since childhood. The programme for the first half focused upon the history of music, while the works selected for the second half were contemporary works from abroad.

There are many opportunities to perform Japanese works for young people who have been brought up in Japan. And there are opportunities to sing in our mother tongue at schools. That is why on such occasions we often perform works in Latin. For people living in Europe, singing in Latin is quite a normal thing, but for Japanese children, it is an essential musical element and a driving force. Latin is easily pronounced by Japanese and is also a language that lends itself to vocalization. It is also blessed with many works with deep musical content.

Undoubtedly, the style of early Renaissance works is extremely difficult. However I believe it is important that ancient music is not just listened to, but experienced and understood. Amazingly, our young singers show great interest in and enjoy studying such works from beyond our era or area. They seem to sense something avant-garde relating to the present in the works of great composers such as Machaut, Ockeghem, or DuFay, who were leading composers of their time.

For young people, challenging choral works from other countries opens a new door of interest. Studying a foreign language and expression in music is a way to study their unique and characteristic nuances.

II. Singing Voices Ringing in the Cathedral

The final concert commemorating our 50th anniversary was held at St. Mary's Cathedral in Tokyo, with the sound of voices within the cathedral as the theme. As the concert was held towards the end of March, it was entitled "Passio, ad Lucem", and included works from the Passion to Easter. Members ranged from elementary school (6 yrs old) to members of our Youth Choir. All 90 members joined together to form a single choir.

The programme centred around three works commissioned by the LSOT and composed by Japan's leading contemporary composer, Toshio Hosokawa: Tenebrae (1993), Singing Trees (1996), plus the premier performance of Into the Forest (2002). Beginning with Gregorian chant, Improperium, in the first half, progressing in the second half to the resurrection of life and the love of nature, the concert was a meaningful and profound experience.

However, the importance here was not only the pursuit of content, but also to seek how to express ourselves in the grand space of the cathedral through our selection of works. In a work where the choir performs in three groups, there is a delay in sound. And in the great space, the reverberating voices overlap the words pronounced. Thus the singers learn from the cathedral to sing with their heart and soul, as unless they use all their skills and abilities, their voices of offering will not reach God.

Composer Toshio Hosokawa, hailed as successor to Toru Takemitsu, said the objective was "because they're children's voices, they will be able to express the floating spirit brightly and purely," and this was exactly what happened.

III. Music Based on the Japanese Tradition

Reflecting on the three concert performances, one may notice that there were both contemporary Japanese works and folk songs, but none using traditional Japanese vocalization. This is a feature of our choir, but it may seem one-sided as the Japanese part is lacking.

Traditional Japanese vocalization is not a flexible one able to go from a low pitch to a high tone. Rather, it has a limited register, such as in a simple children's song using one's natural voice, or a traditional folk song. And to sing them in orthodox style entails repeated strenuous training until a piercing voice is born. In essence, it is a completely different vocalization from the European style which has created the history of choral music. This is a great barrier. It is also a characteristic of the Japanese language and can be restricting.

Therefore, when we sing Japanese folk songs, the work is arranged to suit the traditional vocalization of European music.

The Japanese language is in our hearts and in our blood. However harmony did not exist in traditional Japan. So the LSOT will continue to perform works that can be performed with a formal European approach to vocalization.

In 2005, for a period of eight days from the end of July to 3rd August, the 7th World Symposium on Choral Music will be held in the Orient for the first time, in our old capital Kyoto. Our hearts are filled with expectation.

The 50th anniversary marked a stage in our history, and the LSOT is now entering a new stage. This Symposium will most certainly be a great incentive for the choir. We will continue to cherish the universality of choral singing, receiving enlightenment from other choirs across the world, in joining hearts, hands and voices.

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* *See details in the Festivals listing of this ICB.*

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Europa Cantat Conference on Music Education

Conclusions and Recommendations

Europa Cantat Conference in the frame of EFMET (European Forum for Music Education and Training)

Formal and Non-formal Music Education in Young Choirs: New Perspectives

Venice, Italy - 19 - 21/11/2004

Introduction

On November 20th, choral experts and representatives of organisations and institutions from 25 European countries came together in Venice (I) for a conference on formal and non-formal music education in young choirs under the auspices of the European Forum for Music Education and Training (EFMET).

They were invited to describe the situation in their countries concerning the following topics:

- singing in schools
- the training system for music teachers and choral conductors
- the importance of children's choir conducting as special field of training
- models of cooperation between the formal music education sector (schools, music schools, universities and conservatoires) and the non-formal sector (choral organisations)
- youth empowerment and youth participation in the choral world

In addition to the exchange of information and knowledge, one of the aims of the conference was to encourage better cooperation between choral organisations active in the field of music education and institutions in the formal sector of music education.

Preliminary remarks

Music as a Basic Human Right

Even though governments and cultural officials agree that artistic expression is a human right, its implementation, like that of many other human rights, is dependent upon available resources and opportunities. Formal and non-formal education is crucial for the development of people's abilities to express themselves artistically. The present situation in many European countries with regard to music education is cause for great concern.

The Role of Music in a Changing Society

In many societies, the cultural landscape is changing: e.g., religion, ethnicity, IT, global village.

Music helps individuals to find, maintain and develop their own cultural identities.

In a changing society, musical leadership requires an open, inclusive, respectful environment and attitude. This requires novel approaches to the training of conductors, teachers and coaches. It requires 'imagication' (imaginative education).

Music is also ideal for engaging in a true dialogue with other cultures.

Taking Responsibility for Music Education

Many countries pay little or no attention to the training of those who work in the most crucial area of music: that of children. This means that these societies miss a crucial area of investment in social development and artistic quality.

In many European countries music-making and singing with children is severely under threat because of a lack of qualified people and facilities in the educational systems.

Music schools, schools and choirs/choral organisations must work together to ensure a healthy musical development of children in every European country. Some countries have developed exemplary projects, policies and strategies designed to benefit children who do not sing (cf. conference readers which are available under http://www.EuropaCantat.org - > current projects - > conferences or can be ordered from the Europa Cantat Secretary General).

All over Europe choral/music organisations take charge of the training of conductors and music teachers. They do so either complementary to, or - wherever these are completely missing - instead of, state-supported training facilities. There is nothing wrong with this, provided it is fully recognized and supported by the authorities and the formal sector of education.

Recommendations

Excellent choirs and conductors can be found in all European countries. However, a comparison of formal and informal education systems and cultural activities in various European countries reveals an enormous difference in how singing and conducting are valued and considered. Also, a majority of youngsters regard their music education as insufficient.

The conference participants thus make the following recommendations to schools, music schools, conservatoires, universities, teacher training colleges, national, regional and local authorities responsible for culture and education and choral and other organisations in the field of music education:

- Music must play an important role in teacher training for primary school teachers.

- The importance of singing in primary school education must be recognized.
- The training of music teachers must include more singing and conducting.
- Secondary school music classes must be taught by trained music specialists.
- Singing must be recognized as in intrinsic part of secondary school music education.
- Every European country should offer children's choir conducting as special subject either within the formal sector of music education or in cooperation with the informal sector.
- Music can be a means of youth empowerment
- Even though there are some excellent examples of youth participation, more organisations should develop strategies to give participants the space, time and money to develop their ideas, and, hopefully, then be open to their implementation.

Europa Cantat will send these recommendations out to other European associations active in the field of music education and will follow up on them at future conferences.

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Afro-American Women's Repertoire

Marian E. Dolan
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Photo: Marian Dolan

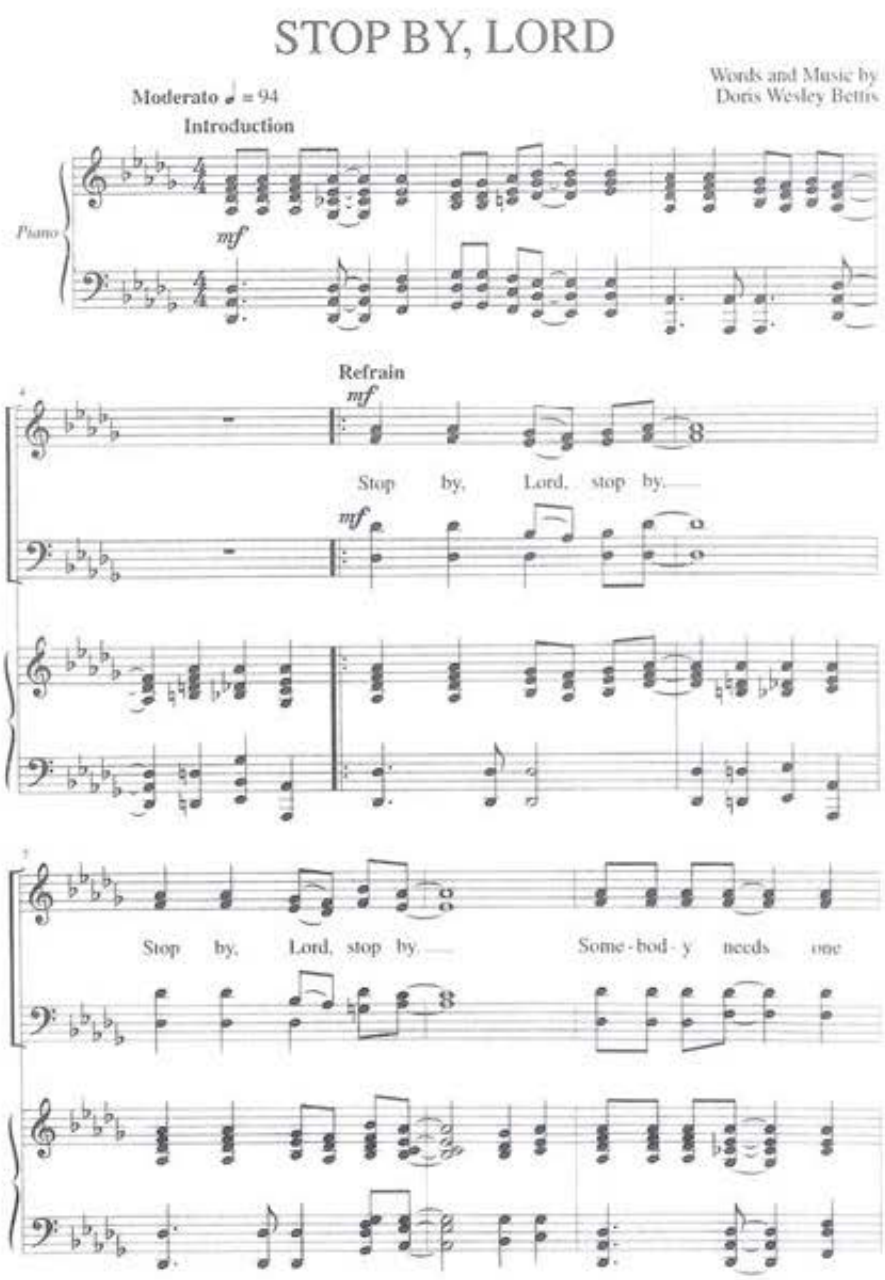
African-American spirituals and gospel pieces are loved by choral singers the world over. Music of the African Diaspora, including the spirituals sung by the enslaved peoples of the Americas, speaks common human truths of freedom, pain, isolation, hope, promise, worship, and community. While choral compositions and arrangements by African-American male composers including Albert McNeil, Moses Hogan, William Dawson, André Thomas, and Keith Hampton appear on many a choir's concert programs, the works by African-American women are often less well known. This article will present sample works of five significant black women: **Undine Smith Moore, Lena McLin, Doris Wesley Bettis, Rosephanye Powell,** and **Ysaye Barnwell.**

Undine Smith Moore (1904-1989), considered the "dean of black women composers" graduated from Fisk University (a historically all-black college) and did graduate study at Juilliard and Eastman. She joined the faculty of Virginia State University in 1927 and taught for 45 years until her retirement in 1972. Moore wrote in many musical genres, including compositions for solo voice, chamber ensemble, and various solo instruments, but she is especially known for her choral compositions which were often written for the practical needs and abilities of amateur choirs. "We Give Thanks to Thee" (satb; GIA - G6232), written for the 100th anniversary of the famous Fisk Jubilee Singers, Moore regarded as her most significant composition. Her arrangements of the spirituals *I Believe this is Jesus* (satb; Augsburg - #0800645286; web ex. A) and *We Shall Walk Through the Valley in Peace* are classics. *Valley* is recorded by VocalEssence on the CD "Witness v.3: Dance Like the Wind" (Clarion #906; see CDs below). *Fanfare and Processional*", scored for satb choir, brass, percussion and organ (GIA – G6435) includes the spiritual *He is King of Kings*". The organ doubles the voices, which makes this score both accessible and an excellent piece for a choral festival or concert of choral/brass works (web ex. B).

Lena Johnson McLin (b.1929) was born and educated in Atlanta but lived in Chicago with her uncle, famed gospel composer Thomas Dorsey. She did graduate work in theory, counterpoint and piano and is also an ordained Baptist minister. Her compositions include cantatas, masses, art songs, choral compositions and arrangements, works for piano and orchestra, and electronic music. She taught music in Chicago public schools for 36 years, influencing hundreds of young singers, composers, and instrumentalists. Her scores, often for satb ensemble with very practical vocal ranges, are excellent compositions for a choir just beginning to explore African-American literature. Some works are unaccompanied, others with optional keyboard, yet others have full piano or organ parts which are not difficult. Her arrangement of the spiritual *Lord, Make Me More Holy* (Kjos #8848) is in 6/8 at a moderate 2, voice ranges are all in the staff, and the writing is mostly homophonic. The score of *I'm a Soldier, Let Me Ride* (Kjos #8847) for satb choir, soprano and baritone solos, and optional keyboard is an excellent example of how McLin captures all of the elements of a spiritual in an accessible arrangement (web ex. C). Moderate voice ranges, homophonic writing with rhythmic and dynamic contrasts, and short but dramatic solos allow a choir to concentrate on learning interpretive and ensemble elements of the score. Many of her compositions as well as a CD "Music for My People" are available from Kjos Music.

Doris Wesley Bettis' *Stop By, Lord* (GIA G-5595), scored for satb choir, soloist and piano, is an example of an aural-tradition African-American gospel piece. Bettis, a native of the state Alabama in the historically black southern region of the U.S., created and taught this piece in the musical tradition of the black church - "by ear." The written score was notated only much later by another musician. An ordained church elder as well as a musician, Bettis explains that her compositions grow out of her own faith and that of her church. "*Stop By, Lord*" – an excellent piece for introducing a choir to contemporary black gospel style – is literally a prayer set to music (Ex. 1). The score is easily memorized, which allows a choir the time to explore the expression and interpretation of this gospel work. The keyboard part is blues-influenced but very accessible, or provides the framework for a more experienced gospel pianist. The brief alto-range solo can be sung as written or embellished. The coda section – built by increased rhythmic layering – can open up to include an improvised call-and-answer solo (web ex-D). The work is recorded on the CD "Stop By, Lord" (GIA CD-540).

A prolific and exciting African-American composer is **Rosephanye Powell**. Music professor at Auburn University, also in the state of Alabama, Powell's spiritual arrangements, anthems and gospel works are in growing demand by university, ethnic, church, and honor choirs. Her gospel-style arrangement of the Christmas spiritual *Go Tell It on the Mountain* (Hal Leonard #08703252) notates the challenging rhythmic subtleties inherent in gospel pieces (web ex-E). The choral parts are of moderate difficulty but solo requires an experienced high voice. *I'm Gonna Let it Shine!* (Gentry #2309) scored for satb divisi ensemble and solo was commissioned by the gospel choir Essence of Joy, directed by recent World Youth Choir conductor Tony Leach, and is an adaptation of the spiritual *This Little Light of Mine* (ex. 2). Powell wrote *Ascribe to the Lord* (Gentry #2308) for the U.S. National Women's Choir in 2003; it is also available in satb voicing (#2224). Other recommended scores: *Hallelujia, Christ is Born* – Christmas gospel, satb (Hal Leonard #8703284); *Sometimes I Feel Like a Motherless Child* – satb (Gentry JG-2327); I Want to be Ready – spiritual with gospel accompaniment (satb Gentry JG-2194; ssa JG-2315).

Ex. 1

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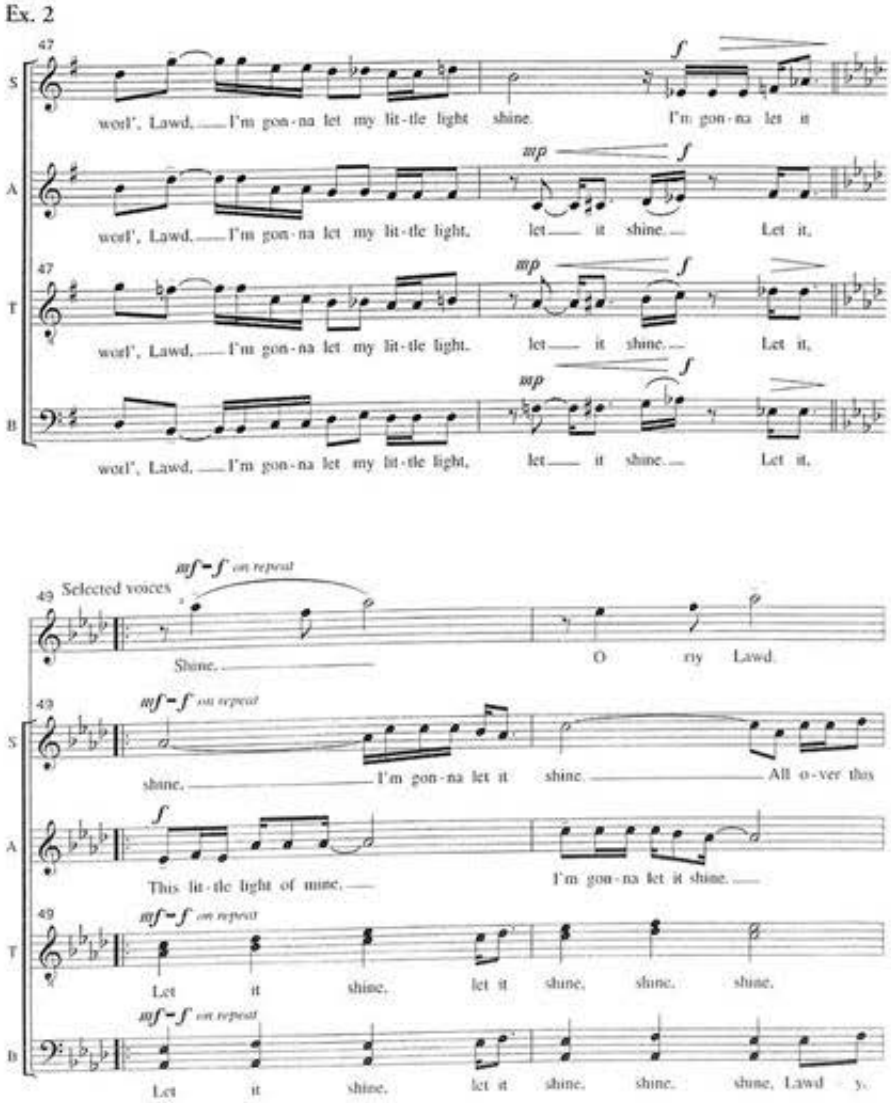
Ysaye Barnwell is the primary arranger for the famed black female vocal ensemble Sweet Honey in the Rock. A New York native now living and working in Washington D.C., Barnwell's scores of African-American works challenge the musical and interpretive abilities of a choral ensemble. *No Mirrors in My Nana's House* (satbb; Musical Source #130; web ex. 1) is the second of five songs in the choral suite "Crossings" based on a true story of a young girl's growing up in a home where all she needs to know is reflected to her by her Nana (grandmother). Twenty of Sweet Honey's women's ensemble arrangements, including four of Barnwell's, can be found in the collection *Continuum Songbook* which also contains composers notes (Contemporary A Cappella Pubs. via Hal Leonard).

Publishers information:

- Augsburg: www.augsburgfortress.org
- GIA: www.giamusic.com/sacred_music/choral_series/african_american.html
- Gentry: www.fredbock.com
- Hal Leonard: www.halleonard.com/links_retailers.jsp
- Kjos : www.kjos.com
- Musical Source Publications: www.musicalsource.com

CD's/Recordings:

- www.a-cappella.com for Sweet Honey recordings
- Clarion at www.vocalessence.org/recordings/witness_0906.php (with samples)
- www.kjos.com
- www.giamusic.com
- Evelyn Davidson White's *Choral Music by African-American Composers, 2nd edition* (Scarecrow Press, 1996; ISBN # 081083037X)

Ex. 2

*Obbligato may enter as written or at the repeat.

Dr. Marian Dolan, Secretary of the IFCM Ethnic & Multicultural Commission, holds graduate degrees in choral conducting from Yale University School of Music, including the School's first choral conducting doctorate granted to a woman. Clinician, editor, church musician, conductor and professor, Dolan also directed the repertoire/reading sessions for the 6th World Symposium of Choral Music. She is currently Director of Music & The Arts at Emmanuel Lutheran Church, Naples, Florida, USA.
(E-mail: madolu@hotmail.com)

Note: Score examples A-F are available online at the ICB pages of http://www.ifcm.net.

Collector's Corner

New CD Releases
Jean-Marie Marchal

New CD Releases

Jean-Marie Marchal

First of all, a festival of English polyphony, with the continuation of the publication by Signum of the complete works of **Thomas Tallis** performed by the King's Chapel ensemble directed by Alistair Dixon. Volume 6 is devoted to the works intended for the Anglican church (*The Dorian Service – English Anthems – Tunes for Archbishop Parker's Psalter* – **Signum 022**); volume 7 concentrates on the repertory more specifically intended for Queen Elizabeth (*Salvator mundi – O sacrum convivium – Spem in alium* – **Signum 029**); finally, volume 8 is reserved for the famous *Lamentations of Jeremiah* and for various counterfeits (**Signum 036**). The mastery of the English singers in this type of repertory no longer needs to be demonstrated, and these recordings prove it once again: cohesion, transparency, nobility of expression… Everything is joined to best illustrate the sparkle of one of the most brilliant European traditions of polyphonic music.

Continental ensembles that devote themselves to giving their own vision of this very specialized sonic universe are rare. The Jachet de Mantoue ensemble sets out today on the adventure by recording under the title *Gentlemen of the Chapel Royal* an anthology of Latin motets that date from the ephemeral and turbulent reign of Mary Tudor (works of **Thomas Tallis, John Sheppard, Robert Parsons, Christopher Tye** and **Robert White**). The French ensemble, which plays intelligently with the seductions of a relatively reverberant acoustic, manages to translate successfully all the subtleties of a music that often turns out to be of a formidable complexity, and this with a healthy, natural expressiveness, and a very beautiful fusion of vocal timbres in a smooth and coherent whole (**Calliope 9343**).

Next, from Italy comes a new recording devoted to some of the most famous works of **Josquin DesPrez**, among which the superb Mass *Hercules Dux Ferrariae*. It is the De Labyrintho ensemble, directed by Walter Testolin, which officiates here, demonstrating a great sensibility and a beautiful expressiveness, reinforced by the contrasts that a performance in which solo and tutti sections alternate, intelligently allows. This recording is incontestable evidence of the competence achieved today by the best ensembles of the Peninsula in the knowledge and mastery of this type of repertoire, but the work of the singers is unfortunately compromised by a few weaknesses in intonation (**Stradivarius 33674**).

Thomas Luis de Victoria is doubly honored in recordings of English origin. The first, a relatively "classic" concept and production, is entrusted to the Choir of Westminster Cathedral (dir. Martin Baker), soberly accompanied by the organ. His program includes a selection of motets grouped around the *Missa Ave Regina coelorum* for eight voices (**Hypérion 67479**). As for the second, it offers a selection of motets intended for various festivals occurring between Christmas and Easter, which for the most part honor the Virgin Mary (**Gaudeamus 338**). The particularity of the approach of Andrew Hope and his Victoria Voices & Viols resides in the fact that the extreme majority of the works is performed with the assistant at least partial of the instruments, which renews a bit our perception of the polyphony of the Spanish master. On both recordings, the precision of the performance and the care taken with the exact expression of the sung word render full justice to the refined and visionary art of Victoria.

On the Baroque shelf, we signal first of all a release among the most interesting in the realm of German sacred music: that of a cycle of six cantatas by **Johann Pachelbel** intended for Holy Week—an occasion to discover in greater detail the essential role of the composer in the heart of the generation that prepared the way for J.S. Bach. The program has been judiciously selected by Roland Wilson, who directs here La Capella Ducale and the Musica Fiata ensemble. From the solo cantata that aims to translate the intimacy of the Christian soul confronted with the mystery of the Passion, to the festive cantata that exalts the joy of the Resurrection with sumptuousness (thanks to an enlarged cast including many trumpets!), it is indeed a whole sonic universe that is deployed with the active complicity of inspired musicians (**CPO 999 916-2**).

From Carus comes a recording that has the appearance of yet another Christmas disk. Do not trust this first impression, because it is an unusual program, almost exclusively composed of previously unrecorded material, and organized in an intelligent manner on the basis of the customs observed at the court of Dresden around 1750. You find here works written by three composers who were in the service of the famous German court in the 18th century (the major notable absentee being

...New CD Releases

Jan Dismas Zelenka). If **Johann David Heinichen** is no longer an unknown today, unlike his short but remarkable *Te Deum* enhanced by two parts for horn in place of the customary trumpets, this is not the case of **Johann Georg Schürer** (organist in charge of sacred music at the chapel beginning in 1748, represented here by a *Christus natus est* and a *Jesu redemptor omnium*) and of **Giovanni Alberto Ristori** (who ended his life in the same institution as Vice-Kapellmeister). It would be false to pretend that their works are marked by the seal of the purest genius, but they show a quality of composition worthy of the reputation of the chapel of the Duke of Saxony. This is the case in particular of the ravishing *Motetto Pastorale* by Ristori, and of his imposing *Messe de Noël* that offers an interesting alternation between Baroque writing still intimately tied to the rhetorical expression of the text and the freer and more lyrical style galant. Throughout the program, the Dresdner Instrumental-Concert of Peter Kopp demonstrates very lovely expressive and dynamic qualities, particularly on the part of the winds with fruity tones (superb horns in the *Te Deum*!). The soloists are universally up to their tasks, even if they lack a little in personality. As for the choir (Körnerscher Sing-Verein Dresden), highly called upon from one end to the other of the program, it is sober, attentive and disciplined. With a fine homogeneity, its work proves unfortunately to be a bit student-like, from time to time, where expression is concerned. Nothing really defective, however, so that the pleasure of the discovery is scarcely diminished by it (**Carus 83.169**). Carus is multiplying at the moment in the realm of early German music, since it has also released a recording devoted to a selection of solo cantatas and instrumental works of **Georg Philipp Telemann** (*Perpetuum Mobile* / Barthasar-Neumann-Ensemble, dir. Han Tol / **Carus 83.165**), and especially a remarkable recording (including numerous world premieres!) devoted to a series of seventeen *Motets* de **Gottfried August Homilius** (1714-1785) for SATB choir or double SATB/SATB choir. The excellent Kammerchor Stuttgart and its emblematic head, Frieder Bernius are felicitously found here. From end to end, technical perfection is placed in the service of the perfect expression of the sung word. A remarkable disk, not to be missed for any reason (**Carus 83.210**).

Vivaldi or not Vivaldi, that is the question... Andrea Marcon gives us the opportunity to discover *Andromeda Liberata*, a serenade whose dimensions and cast (vocal and instrumental) seem to indicate that it was intended for a very special celebration. It is thought that this exceptional occasion perhaps occurred on 21 July 1726, upon the return of the cardinal Pietro Ottoboni (the protector of Corelli, Scarlatti and Handel) to his native Venice. This *Andromeda Liberata* also remains enigmatic by the fact that it is officially by an unknown author. The hypothesis of an active participation by Antonio Vivaldi appeared upon the study of the manuscript, when the musicologists noticed that the aria *Sovvente il sole* that appears in the second part of the serenade is absolutely identical to the one that appears in an autograph manuscript by the composer preserved in the same archives. Certain elements of style, and certain characteristics related to the writing of the manuscript of the serenade suggest a real involvement of Vivaldi in the design of the work (that it is entirely original or that it appears in the form of a *pasticcio*). The debate remains open, however, because the proof is not definitive, and other stylistic elements can also lead one to believe that several extracts of the work are of an earlier design... Whatever the case, the serenade offers a large and brilliant cast, dominated by the characters of Andromeda and Perseus. The action is sustained, thanks to the presence of short recitatives and of varied and roundly developed arias. The plot includes nonetheless some sublime moments that express profound, and of course contradictory, sentiments. From this point of view, the two arias with solo instruments (*Un occhio amabile* and *Sovvente il sole*) as well as the bravura aria *Lo so, barbari fati* (with very healthy horns!) represent incontestably the strongest moments of this score. Not all the wine is from the same cask, alas, and many pages of this serenade are much more banal. But the whole stays admirably on track thanks to the work of the orchestra, filled with finesse, dynamism, and enthusiasm, and thanks to the faultless (or nearly) work of the chorus and of a homogenous vocal cast within which only Mark Tucker is a bit taxed when he has to vocalise with agility. Whether it is by Vivaldi or not, *Andromeda Liberata* constitutes a nice surprise, and an excellent testimony of the brilliant musical customs of La Serenissima (La Stagione Armonica Chorus, Orchestre Baroque de Venise, dir. Andrea Marcon – **Archiv 477 0982**).

Romantic Music next, with first of all the reissue of a recording from the Supraphon catalogue, entirely devoted to **Antonin Dvorak**, which offers a coupling of the *Mass in D major* op. 86 and various motets for soloist(s) and organ (*Ave Maria, Ave matris stella, O sanctissima, Hymnus ad laudes*). Lubomir Mátl and the Prague Philharmonic Choir offer a profoundly human and fervent reading of this program (**Supraphon 3787-2231**).

From Chandos, Gerd Albrecht, at the head of the Danish National Choir and the

Danish National Symphony Orchestra, continues his recordings of the great works for choir and orchestra of **Johannes Brahms**. The third volume of this complete works in progress includes three works written to texts by Goethe: the *Gesang der Parzen* op. 89, the *Rhapsody for alto, choir et orchestra* op. 53, and *Rinaldo* op. 50. The qualities and the defects of the preceding volumes are found again here, so that the general impression remains ambivalent. The loudest tutti certainly do not lack grandeur, and the warm tone of the voice of Anna Larsson does marvels in the *Rhapsodie*. But the absence of precision is often flagrant, in the choir as in the orchestra, especially in the most refined and the softest pages, which lack definition and color (**Chandos 10215**).

To devote a recording to a selection of a cappella choral works written to texts by Shakespeare is perhaps not a great first… but this remains a good idea since the repertory is so rich and varied. The Phoenix Bach Choir, directed by Charles Bruffy, offers us its own traversal, which includes two unavoidable "classics" (*Three Shakespeare Songs* by **Ralph Vaughan-Williams** and *Songs of Ariel* by **Frank Martin**) whose flavors are always so extraordinary, and several rarer pages by **Matthew Harris, Steven Sametz, Jaako Mäntyjärvi, Nils Lindberg, Dominick Argento** et **Alan Murray** that certainly do not all have the substance of the preceding but illustrate the variety of atmospheres and esthetics inspired in the minds of the composers by the special universe of the English dramatist. Even if the quality of composition of the repertory recorded here is therefore variable, its listening remains from end to end very pleasant thanks to the beautiful performance of the choir, with an excellent vocal quality, a great elegance of tone, and a solidity for all occasions (**Chandos SACD 5031**).

It is to the group of composers "La Jeune France" that Harry Christophers and his Sixteen devote a recording (a reissue, in fact, originally issued on the Collins Classics label) whose program is certainly not very original (*Epithalame* by **André Jolivet**, *Cinq Rechants* by **Olivier Messiaen**, *Le Cantique des Cantiques* by **Jean-Yves Daniel-Lesur**) but still represents one of the summits of French choral literature of the 20th century. The work of the English singers is very simply dazzling in its assurance, its cohesion, and its unified commitment in the service of a sumptuous repertory. Pure bliss ! (**Coro 16023**).

In a completely different style, let us note likewise the very beautiful work of the Lunds Vokalensemble (dir. Ingemar Månsson), which offers us a program that is dominated by Scandinavian composers of the 19th and 20th centuries but also leaves a small place for **Britten, MacIntyre**, and especially for the famous *Friede auf Erden* by **Schoenberg**. This bold work appears at first glance a bit "incongruous" in the midst of a program with desired soft and contemplative colors, dedicated for the most part to the figure of Mary and to the festival of Christmas. But in the end, it offers a beautiful final lyrical flight for a performance remarkable in accuracy, in precision, and in vocal fullness (what a gorgeous bass section, in particular!) (**LVE-3** – www.lundsvokalensemble.org).

We will conclude with another recital, that we owe to the West Coast Mennonite Chamber Choir, directed by Tony Funk. Its title, "and night shall end," suggests a serious subject, that of a modern period marked by so much violence, but also a very beautiful note of hope that the repertory selected accurately expresses, from **Palestrina** to arrangements of traditional music, passing by **Mendelssohn, Brahms**, or **Duruflé** along the way. Fruit of the passionate labor of a group that puts its talent in the service of a noble cause (aid to the handicapped), this disk touches the heart, in spite of some minor technical weaknesses, by its sincerity and its warm fervor (**IKR014CD** – music@mccscs.com - www.mccscs.com).

(E-mail: jm.marchal@ccwb.com)

(Translated from the French by Dr. Marvin J. Ward, USA)

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I. Workshops & Masterclasses

II. Festivals & Competitions

We are pleased to provide these lists as a service to our members. They are based on the best information available to us. However, we advise you to check the details with the organizers of the indiviual event you may be interested in.

Please submit event information for publication to:

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Tel: +34 96 584 5213
Fax: +34 96 688 2195
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Workshops & Masterclasses

International Seminar for Choral Conductors, Marktoberdorf, Germany, 7-22 May 2005. With Prof. Volker Hempfling, (D), Gary Graden, (S) and Hermia Schlichtmann (D) for all choral conductors who wish to improve their skills and knowledge at the highest level with outstanding teachers. Participants must have experience of choral conducting, conducting techniques, vocal training, intensive rehearsal of works prepared before the seminar. Might be combined with a visit of the 9th International Chamber Choir Competition Marktoberdorf taking place at the same venue 12-17 May 2005. Contact: Bayerische Musikakademie, Kurfürstenstrasse 19, D-87676 Marktoberdorf, Germany. Tel: +49-8342-961821, Fax: +49-8342-40799, Email: info@modmusik.de - Website: www.modmusik.de

International Conductors' Symposium, Toronto, Canada, 26-28 May 2005. Gain valuable "hands-on" experience and mentoring with our renowned clinicians, Jean Ashworth Bartle and Henry H. Leck, in an enriching week of master class and seminar instruction. Eight selected applicants will direct the Toronto Children's Chorus in a concert setting. The seminar curriculum features conducting techniques, rehearsal strategies, creating artistry, organization & long-range planning, discipline, score study, repertoire search, and socializing. Contact: Heather Wood, 2180 Bayview Avenue, M4N 3K7 Toronto, Ontario, Canada. Tel: +1-416-932-8666 x223, Fax: +1-416-932-8669, Email: info@torontochildrenschorus.com - Website: www.torontochildrenschorus.com

36th Oregon Bach Festival, Eugene, Oregon, USA, 23 June-10 July 2005. Helmuth Rilling, Artistic Director and Conductor. Festival concerts include: Bach Christmas Oratorio, Berlioz Romeo and Juliette, Faure Requiem, Golijov La Pasion Segun San Marcos, Haydn Creation, Mendelssohn Midsummernight's Dream and Die erste Walpurgisnacht. Guest conductors: Anton Armstrong, Maria Guinand, and John Nelson. Master Class in Conducting, taught by Rilling, will study and perform Bach cantatas and Haydn's Creation. Contact: Royce Saltzman, 1257 University of Oregon, Eugene, OR 97403, USA. Tel: +1-541-3465665, Fax: +1-541-3465669, Email: saltzman@uoregon.edu - Website: www.oregonbachfestival.com

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

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

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

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

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

International Masterclass for Conductors with Georg Grün, Künstlerhaus Boswil, Switzerland, 5-10 July 2005. For gifted conductors. Choir in Residence: Mannheim Chamber Choir. Active and passive participation possible. Contact: Email: gruen@kammerchor-saarbruecken.de, Web: www.kammerchor-saarbruecken.de or www.kuenstlerhausboswil.ch

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

...Workshops and Masterclasses

Tallis Scholar Summer Schools, 9-16 July 2005 Rutland, UK, 23-30 July 2005, Seattle University, USA. Choral rehearsals with Peter Philips sung services, vocal tuition, directing workshop, talks and lectures, CD recording. Contact: Juliet Allan, TSSS, PO Box 992, Waterbeach, Cambridge CB5 9SQ, UK. Tel: +44 (0)1223 693281, Fax: +44(0)8700 516828. Email: info@tsss.uk.com Website: www.tsss.uk.com

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

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

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

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

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

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

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

Europa Cantat International Study Tour, Lido di Jesolo, Italy, 28 Aug - 4 Sept 2005. For singers and conductors. There will be prepared visits to the different ateliers during the International Singing week (see date above), visits to concerts and choir rehearsals, discussions, meetings with the atelier conductors, meeting with Italian composers. Contact: FENIARCO, Via Altan 59, -33078 San Vito al Tagliamento, Italy. Tel: +39 0434 87 67 24, Fax: +39 0434 87 75 54, Email: feniarco@tin.it - Website: www.feniarco.it

European Academy for Young Choral Conductors, Fano, Italy, 4-11 Sept 2005. For (young) conductors from all over Europe. Selected singers for the choir-in-residence. Active and passive participation possible. Director: Filippo Maria Bressan. Contact: FENIARCO, Via Altan 59, I-33078 San Vito al Tagliamento, Italy. Tel: +39 0434 87 67 24, Fax: +39 0434 87 75 54, Email: feniarco@tin.it - Website: www.feniarco.it

4th International Competition for Young Conductors, Budapest, Hungary, 14-17 Sept 2005. In cooperation with Europa Cantat and AGEC. Contact: Liszt Ferenc University of Music Budapest, Choral Conductors faculty, Por Éva Kollár. Tel/Fax: +361 462 4650. Email: kollareva@ifze.hu – Website: www.EuropaCantat.org

Valery Petrov's Masterclass, Tallinn, Estonia, 19-25 Sept 2005. Principles of Performing ancient and contemporary Orthodox music. Contact: MTU Vivo Muusika, PO Box 3455, EE-10506 Tallinn, Estonia. Tel/Fax: +372 645 5197. Email: vivomuusika@hot.ee – Website: www.orthodoxsingers.com

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

European Academy for Young Choral Conductors, Sofia, Bulgaria, 29 Sept - 3 Oct 2005. Young conductors under 30 from all over Europe. All participants (active and passive) have to sing in the choir. Also open for young singers interested in choral conducting. Director: Peter Broadbent (GB). Contact: Friends of Choral Music Foundation, 24, Patriarh Evtimij Blvd, BG-1000 Sofia, Bulgaria. Tel: +359 2 980 58 40, Fax: +359 2 980 58 40, Email: fcmf@abv.bg

ASSOCIAZIONE INTERNAZIONALE AMICI DELLA MUSICA SACRA

12th International Choir Festival "Orlando di Lasso" Marche, (Italy), June 17th - 20th, 2005

This choral event is held in the very charming region of Marche which is located in the centre of Italy between the Adriatic seaside and the green hills of the Appennini Mountains.
It will be for you an occasion to spend four days singing not only during the competition but also performing in some of the historical cities like Loreto and Recanati.
Join the other choirs in open air concerts and a parade!

Addressed to male, female and mixed choirs, vocal groups with max. 12 singers, folksong choirs, youth and children choirs. Comprehends categories with and without compulsory piece; a repertoire of both sacred and profane a-cappella music is to be presented, with one piece of folk music from the choir's country of origin; special category for folk choirs.

Deadline for registration: March 1, 2005

For further information, please contact
Associazione Internazionale Amici della Musica Sacra
Via Paolo VI, 29 00193 Rome (Italy)
Tel. 0039 / 06 68309449 and Fax. 0039 / 06 68308568
Email: info-cori@aiams.it; Web site: www.amicimusicasacra.com

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

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

Festivals & Competitions

young2005prague, Prague, Czech Republic, 14-17 Apr 2005. Participants will have a chance to show their talent and skill, enjoy the beauty of the most attractive city in central Europe and meet new friends. Contact: Jiri Pokorny, c/o IFB Bohemia, Namesti miru 15, CZ-12000 Prague 2, Czech Republic. Tel: +420 222 511 683, Fax: +420 222 522 571, Email: jpokorny@ifbbohemia.cz - Website: http://ifbbohemia.cz

9th International Choir Festival "Tallinn 2005", Estonia, 21-24 Apr 2005. Choir Festival including a contest for mixed, female, male, chamber and children's choirs and a series of concerts in the churches and concert halls of Tallinn. Contact: Estonian Choral Society, 23 Suur - Karja St., EE-10148 Tallinn, Estonia. Tel: +372-6-441849, Fax: +372-6-449147, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

51st Cork International Choral Festival, Ireland, 27 Apr - 1st May 2005. Opportunity to compete in the prestigious Fleischmann International Trophy Competition. Open to any choir of international standing (except specifically children's choirs). Apply before: 1st Nov 2004. Contact: Cork International Choral Festival, Festival House, 15 Grand Parade, Cork, Ireland. Tel: +353-21-4223535, Fax: 353-21-4223536, Email: chorfest@iol.ie - Website: www.corkchoral.ie

6th International Choir Festival, Bad Ischl, Austria, 28 Apr - 2 May 2005. For children's, female, male and mixed youth, and female, male and mixed vocal ensembles or choirs. Apply before: 31 Dec 2004. Contact: Salzkammergut Touristik, Incoming Reisebüro, Götzstraße 12, A-4820 Bad Ischl, Austria. Tel: +43-6132-4000-0, Fax: +43-6132-24000-44, Email: stumpner@salzkammergut.co.at - Website: www.chortage.at

2nd International Male Voice Choral Festival, Cornwall, United Kingdom, 28 Apr -2 May 2005. Festival gala concerts, int'l male voice choral competition, concerts, workshops, sightseeing. Apply before: 1 Nov 2004. Contact: Cornwall International Male Voice Festival Ltd., Mr. Peter Gould, Glyncrest, 34 St. Michael's Road, Ponsanooth, Truro, Cornwall TR3 7EE, United Kingdom. Tel: +44-1872-864243, Fax: +44-1872-864243, Email: glyncrest@aol.com - Website: www.tacro.com/organisation.htm

International Chamber Choir Festival and Competition, Pécs, Hungary, 28 Apr-2 May 2005. Contact: Pécsi Nevelők Háza, Szent István tér 17, H-7621 Pécs, Hungary. Tel: +36-72-315679, Fax: +36-72-315679, Email: nevhaz@matavnet.hu - Website: www.ckh.sni.hu

International Festival for Singers, Weimar, Germany, 28 Apr - 1 May 2005. The festival is open to male, ladies' and mixed choirs. There is no stipulation to the music performed. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

10th International Festival of Contemporary Music with Z. Lukas prize "THE SPRING IS OPENING", Ostrava, Czech Republic, 29 Apr - 1 May 2005. Competition with Z. Lukás prize, concerts, workshops, meetings. Contact: IPOS-ARTAMA, Dr. Jaroslva Modrochova, Blanická 4, POBox 12, 120 21 Prague 4, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: modrochova@nipos-mk.cz - Website: www.nipos-mk.cz

13th Festival International de Chant Choral de Nancy, France, 4-8 May 2005. Contact: Festival Int'l de Chant Choral de Nancy, BP 3335, F-54000 Nancy, France. Tel: +33-3-83275656, Fax: +33-3-83275566, Email: festival-choral@wanadoo.fr - Website: www.fest.chantchoral.free.fr/

25th International Children's Choir Festival, Halle, Germany, 5-8 May 2005. Festival for all kinds of children's choirs. "Gunther Erdmann-Prize", International contemporary songs for children's choirs. Contact: Sekretariat Kinderchorfestival, Silbertalerstr. 5, D-06132 Halle, Germany. Tel: +49 345 7 80 80 00, Fax: +49 345 7 75 71 03, Email: info@kinderchorfestival-halle.org - Website: http://kinderchorfestival-halle.org

5th Harmonie Festival, Limburg-Lindenholzhausen, Germany, 5-9 May 2005. Organizer: the Harmonie Lindenholzhausen male choir. 14 different competitions for choirs and folk groups, concerts and folk performances with an audience of up to 4000 people and the hospitality of a whole region. Contact: Harmonie Lindenholzhausen, Bahnhofstraße 65, D-65551 Limburg, Germany. Tel: +49-6431-732 68 (Mr. Karl-Heinz Dernbach, Organisation) or +49-6431-729 68 (Mr. Gerhard Neunzerling-Dernbach, Organisation Folk groups). Fax: +49-6431-97 66 47, Email: information@harmonie-festival.de - Website: www.harmonie-festival.de

9th International Chamber Choir Competition, Marktoberdorf, Germany, 12-17 May 2005. Competition for mixed and male choirs. Choral workshops, choir studios, concerts and international meeting. Apply before: 15 Oct 2004 Contact: International Chamber Choir Competition, Kurfürstenstraße 19, Bayerische Musikakademie, D-87616 Marktoberdorf, Germany. Tel: +49-8342-961856, Fax: +49-8342-40370, Email: info@int-kammerchor-wettbewerb.de - Website: www.modmusik.de

34th International Competition "Florilège Vocal de Tours", France, 13-16 May 2005. International Choral Singing Competition limited to ensembles from 12 to 40 choristers. Qualification round (a cappella), final round (including one piece with piano). The winner will be nominated for the 2006 European Grand Prix. Four categories: mixed choirs, male or female voice choirs, mixed vocal ensembles, free program. Prix special: Renaissance. Prize for a first production work. Apply before: 30 Nov 2004. The next Children's choir competition will take place in 2006). Contact: Florilège Vocal de Tours, B.P. 1452, F-37014 Tours CEDEX 1, France. Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

Venezia in Musica 2005, Venice, Jesolo, Italy, 20-24 May 2005. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

12th International Choir Festival "Orlando di Lasso", Marche Region: Recanati, Loreto, Tolentino, Italy, 27-30 May 2005. For male, female and mixed choirs, vocal groups with max. 12 singers (folksong, youth and children's choirs). Repertoire of sacred and secular a cappella music, with one piece of folk music from the choir's country of origin. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, I-00193 Rome, Italy. Tel: +39-06-68805816, Fax: +39-0668-210889, Email: info-concorsi@aiams.it - Website: www.amicimusicasacra.com

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

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

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

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

12th "Musica Sacra Praga" International Choir and Oratorio Festival of Sacred Music, Prague, Czech Republic, 10 June-17 July 2005. Open for all categories. Contact: Club Tours Agentur, Pavel Švarc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-848266608, Fax: +420-2-848266608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

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

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

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

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

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

3rd International Choir Competition of Sacred Music, Prague, Czech Republic, 23-25 June 2005. For mixed, female, chamber and children 's choirs. A rich frame programme and performance opportunities. Contact: Club Tours Agentur, Pavel Švarc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-848266608, Fax: +420-2-848266608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

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

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

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

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

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

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

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

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

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

...Festivals & Competitions

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

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

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

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

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

23rd Int'l Choir Festival of Preveza - 11th Int'l Choir Competition of Sacred Music, Preveza, Greece, 7-10 July 2005. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Apply before: 28 Feb 2005. Contact: Choral Society "Armonia" of Preveza, P. O. Box 139, GR-48 100 Preveza, Greece. Tel: +30-2682-24915 / 29852, Fax: +30-2682-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia4/

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

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

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

Festival and Competition "Youth and Music", Vienna, Austria, 9-12 July 2005. For youth choirs, bands and orchestras! The Festival program includes competitions under an international jury in the categories: bands, choirs and orchestras. The Festival program includes band parades through the Inner City of Vienna, mass concerts on St. Stephen's Square, individual concerts for all participating music ensembles in Vienna and its surroundings. (Upper age limit for participants is 29 years). Contact: Haring KEG Choral Festivals, Michael Haring, Gruementorgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at/

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

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

10th Cantilies, Normandy, France, 13-24 Jul 2005. Four workshops for children's choirs (8 to 16 years old) with Catherine Duperray, Scott Alan Prouty, Denis Thuillier and Valérie Fayet. 10th International Meeting of Youth Choirs, Laval (Mayenne), France, 26-30 Oct 2005. Workshop around popular and serious French Music with Régis Harquel. Contact: A Coeur Joie France, Les Passerelles, 24, Avenue Joannès-Masset - CP 317, F-69337 Lyon Cedex 09, France. Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: http://acj.musicanet.org/

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

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

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

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

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

30th "Musique en Morvan", Atuna, Vézelay, France, 21-31 July 2005. 2 workshops: Bach's St John's Passion (P. Cao, Lux), Schutze-Bach Motets (Ch. Kühlewein, D). Contact: A Coeur Joie France, Les Passerelles, 24, Avenue Joannes Masset - CP 317, F-69337 Lyon Cedex 09, France. Tel: +33-4 72498340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: http://acj.musicanet.org/

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

Europa Cantat International Singing Week, Nevers, France, 24-30 July 2005. For mixed choirs and individual singers. Ateliers: Latin-American Music (N. Zufolli, RA), French Music (P. Calmelet, F), Gospel Music (C. Bernard, CDN). Contact: Semaine Chantante Europa Cantat Nevers, Les Passerelles, 24, avenue Joannes Masset, BP 9264, F-69264 Lyon Cedex, France. Tel: +33-4 72 19 83, Fax: +33-4 78 43 43 98, Email: acj.france@wanadoo.fr Website: www.acj.MusicaNet.org

Musica Sacra a Roma, Italy, 26-31 Jul 2005. Competition in different categories and difficulties. Contact: Fondazione Interkultur, Am Weingarten 3, Postfach 1355, D-35418 Pohlheim, Germany. Tel: +49 6403 956525, Fax: +49 6403 956529, Email: mail@musica mundi.com Website: www.musica-mundi.com

7th World Symposium on Choral Music, Kyoto, Japan, 2nd July - 8 Aug 2005. Contact: WSCM, c/o Japan Choral Association, Yagumomura bldg, 6F, 1-8-8 Ebisu, Shibuya-ku, Tokyo 150-0013, Japan. Fax: +81-3-5421-1541, Email: wscm@janet.or.jp - Website: www.janet.or.jp/wscm

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

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

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

4th International "Waterford Sings!" Festival, Ireland, 11-14 Aug 2005. Non competitive festival for choirs in all categories. Contact: MSW Festivals c/o TM Inco Travel, H. Rákóczi Ut 216, 1214 Budapest, Hungary. Tel: +36-1-42 70 740, Fax: +36 1 4204 796, Email: mwsfestivals@axeleto.hu - Website: www.mwsfestivals.com

4th International Choir Festival, Brasov, Romania, 14-21 Aug 2005. Twelve workshops with conductors from Germany, UK, Canada, France, Israel, Macedonia and Romania. Contact: Asociata Romana de Cant Coral, PO Box 16 CP 70, 500500 Brasov, Romania. Tel: +40 268 513 525, Email: ioan_oancea@yahoo.fr

Europa Cantat Showchoir Week, Zeeland, Netherlands, 14-21 Aug 2005. The atelier will incorporate singing, simple movement and dance. No experience is necessary, just enthusiastic youth (age 15 to 20) ready to have the time of their lives. Director: Dwight Jordan (USA). Contact: Showchoir Week, c/o BMK, Postbus 86, NL 3850 AB Ermelo, Netherlands. Tel: +31 341 561 140, Fax: +31 341 553 601, Email: balknieuws@planet.nl Website: www.balknet.nl

Canta Brasil 2005 Int'l Choir Festival, 4th Int'l University Choir Festival, Sao Lourenço, Minas Gerais, Brazil, 16-21 Aug 2005. Contact: Jose Henrique Martins, Rua Cel Jose Justino, 681 - 37 170 000 Sao Lourenço, Minas Gerais, Brazil. Email: brazilchoirfestival@zipmail.com.br Website: www.brazilchoirfestival.net.br

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

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

Europa Cantat International Singing Week, Lido di Jesolo, Italy, 28 Aug - 4 Sept 2005. For mixed and children's choirs. Music for children's choirs - G. Cucci (I), Contemporary Music - L. Donati (I), Spiritual and Gospel - P. Smith (USA), Venetian School of Music - D. Tabbia (I), Romantic Music G. Grün (D), Vocal Pop and Jazz L. Rathbone (GB). Contact: FENIARCO, Via Aliani 39, I-33078 San Vito al Tagliamento, Italy. Tel: +39 0434 87 67 21, Fax: +39 0434 87 75 84, Email: feniarco@tin.it - Website: www.feniarco.it

International Festival of Choir Ensembles, 7 cities, Uruguay, Sept 2005. For choral ensembles from all over the world. Contact: Infinito - Realizaciones Culturales, Galicia 1376/01, 506, Montevideo, Uruguay. Fax: +598 2 9018025, Email: infiprod@montevideo.com.uy Website: www.infinito.com

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

12th Eurotreff Festival, Wolfenbüttel, Germany, 7-11 Sept 2005. Concerts, 8 workshops. For children's and youth choirs. Possibility of regional program with a German choir before or after the festival. Contact: Arbeitskreis Musik in der Jugend (AMJ), Adelheidstr. Str 60, D-38304 Wolfenbüttel, Germany. Tel: +49 5331 16016, Fax: +49 5331 15716, Email: AMJMusikinderJugend@t-online.de Website: www.amj-musik.de

7th International Choral Competition, Trelew, Patagonia, Argentina, 20-24 Sept 2005. Competitive and not competitive categories: vocal groups, mixed, female and male choirs (with previous selection). Apply before 1st May 2005. Optional concerts in connection with other South American regions. Contact: Fundación C.I.C.C., Alejandro Daniel Garavano, San Martín Nº 1.237, 9100 Trelew, Chubut, Patagonia, Argentina. Tel: +54-2965-491353, Fax: +54-2965-491353, Email: cictrelew@yahoo.com.ar

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

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

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

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

International Choir Competition, Sofia, Bulgaria, 5-8 Oct 2005. Competition for mixed choirs, equal voices, children's choirs, mixed youth choirs, chamber ensembles and categories for Renaissance and Modern Music. Contact: Friends of Choral Music Foundation, 131, Vitosha Blvd, 1408 Sofia, Bulgaria. Tel: +359-2-950-4430, Fax: +359 2 950-4431, Email: fcmf@abv.bg

6th International Festival of Romantic Music, Vlachovo Březí, Prachatice, Vimperk, Kratochvíle Castle, southern Bohemia, Czech Republic, 7-9 Oct 2005. Concerts, workshop, competition. Contact: IPOS-ARTAMA, Dr. Jaroslava Modrochova, Blanicka 4, POBox 12, 120 21 Prague 4, Czech Republic. Tel: +420 221 507961, Fax: +420 221 50 7955, Email: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama

2nd International Choral Festival, Dubrovnik, Croatia, 13-15 Oct 2005. Non-competitive, for amateur choirs. Apply before: 1 June 2005. Contact: Dubrovnik Chamber Choir, Strossmeyerova 3, HR-2000 Dubrovnik, Croatia. Tel/fax: +385 138 22 413 – Mobile: +385 91 515 9269 or +385 98 982 7091, Email: info@dukz.org – Website: www.dukz.org

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

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

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

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

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

1st International Choral Meeting – "Cantate...Córdoba", Córdoba, Argentina, 29 Oct – 1 Nov 2005. For all kinds of choirs. Concerts, workshops, Excursion to Iguazu waterfalls 1-3 Nov. Contact: informes@eventos3000.com.ar - Website: www.cantate-cordoba.com.ar

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

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

4th Competition of Choirs, Isla de Margarita, Venezuela, 24 Nov - 2 Dec 2005. Choir competition for mixed and equal voice choirs. Conference on Latin-American choral music. Deadlines for application: 1 June 2005 Contact: Sociedad Competencia de Coros, Av. 4 de Mayo, Edif. L'Amitie, Piso 18, Apt. 18, Porlamar 6101, Edo. Nueva Esparta - , Venezuela. Tel: +58 295 2634525, Fax: +58 274 2712764 , Email: competenciacoros@cantv.net or competenciacoros@wanadoo.es - Website: http://perso.wanadoo.es/competenciacoros/competencia.htm

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

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

5th Advent and Christmas Songs Festival, Budapest, Hungary, 2-5 Dec 2005. Non-competitive festival for choirs in all categories. Program: Advent and Christmas Songs. Apply before: May 2005. Contact: MWS Festivals c/o EM Inco Travel, H. Rákóczi Fút 216, 1214 Budapest, Hungary. Tel: +36 1-427-0740, Fax: +36 1-420-4796, Email: mwsfestivals@axelero.hu Website: www.mwsfestivals.com

6th "Prague Christmas" Int'l Festival of Advent and Christmas Music, Prague, Czech Republic, 9-11 Dec 2005. For children's and adult choirs, also for folklore groups. A rich frame programme and performance opportunities. Contact: Club Tours Agentur, Pavel Švarc, Na Hájku 367, 180 00 Praha 8, Czech Republic.
Tel: +420-2-8482660 8, Fax: +420-2-8482660 8, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

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

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

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

52nd Cork International Choral Festival, Ireland, 26-30 Apr 2006. Offers choirs the opportunity to compete in the prestigious Fleischmann International Trophy Competition. Open to any choir of international standing (except specifically children's choirs). Apply before: 1 Nov 2005. Contact: Cork International Choral Festival, Festival House, 18 Grand Parade, Cork, Ireland.
Tel: +353-21-4223535, Fax: +353-21-4223536,
Email: chorfest@iol.ie - Website: www.corkchoral.ie

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

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

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

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

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

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

International Festival of Sacred Music, Vienna, Austria, 23-26 June 2006. Performing festival in Vienna and surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-64597-2,
Fax: +43-662-64597-2, Email: chorus2000@aon.at
Website: www.chorus2000.com

19th International Festival of Academic Choirs IFAS PARDUBICE 2006, Czech Republic, 28 June - 3 Jul 2006. International Choir Exhibition and competition for mixed choirs, mixed chamber choirs, female choirs, folklore category and tribute to W.A.Mozart and R.Schumann categories. This festival is also supported by the Ministry of Culture. Contact: Alena Mejstrikova,
Tel: +42-070-7240010428, Fax: +42-0466-614162,
Email: alena.mejstrikova@tvar.cz

Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 29 June - 2 July 2006. Performing festival in Salzburg surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria.
Tel: +43-662-64597-2, Fax: +43-662-64597-2,
Email: chorus2000@aon.at -
Website: www.chorus2000.com

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

Festival and Competition "Youth and Music", Vienna, Austria, 1-4 July 2006. For youth choirs, bands and orchestras! The Festival program includes competitions under an international jury in the categories: bands, choirs and orchestras. The Festival program includes band parades through the Inner City of Vienna, mass concerts on St. Stephen's Square, individual concerts for all participating music ensembles in Vienna and its surroundings. Upper age limit for participants is 29 years. Contact: Haring KEG Choral Festivals, Michael Haring, Gruenentorgasse 10/7, A-1090 Vienna, Austria.
Tel: +43-664-1811180, Fax: +43-1-3175460,
Email: michael.haring@chello.at -
Website: www.austrianfestivals.at/

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

...Festivals & Competitions

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

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

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

International Choir and Orchestra Festival "Cantus Salisburgensis", Salzburg, Austria, 13-17 July 2006. Kaleidoscope of Nations. For choirs and orchestras. Specific pieces to be performed. Contact: Cultours Austria, Choir & Orchestra Concert Tours, Hegiwarthweg 10/1, A-5020 Salzburg, Austria. Tel: +43-662-821310-0, Fax: +43-662-821310-40, Email: office@cultours.at - Website: www.cultours.at

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

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

Europa Cantat Festival 2006, Mainz, Germany, 28 July - 6 Aug 2006. At this festival we want to build bridges between countries and regions, singers and audiences, singers and non-singers, different generations, young people and famous musicians, choirs and composers, different epochs and styles, choral music and instrumental music, singing and dancing, music and other fields of culture ... you can look forward to an exciting programme! Contact: Europa Cantat Festival 2006, Postfach 2607, D-53016 Bonn, Germany. Tel: +49-228-9125663, Fax: +49-228-9125698, Email: info@europacantat.org - Website: http://www.ec2006.de/

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

5th International Choral Festival "San Juan Coral 2004", Argentina, 17-22 Aug 2006. Concerts and workshops. Non-competitive choral festival, for 8-10 selected non-professional, mixed, female, male and chamber choirs. Selection on the basis of audition tapes. Deadline for application: 15 Mar 2006. Contact: María Elina Mayorga, Pasaje Cervantes 1625, M1, Casa 7, Barrio SMATA, 5400 San Juan, Argentina. Tel: +54-264-4234284, Fax: +54-264-4234284, Email: mariaelinamayorga@sinectis.com.ar or elinamayorga@hotmail.com or extension@iecuyo.edu.ar

2nd International Harald Andersén Chamber Choir Competition, Helsinki, Finland, 8-9 Sept 2006. Int'l choir competition for mixed chamber choirs (16-40 singers). Choirs may include professional singers. Apply before: 31 Jan 2006. Contact: Sibelius Academy, P.O. Box 86, 00251 Helsinki, Finland. Tel: +358 9-4054644, Fax: +358 9-4054643, Email: choircompetition@siba.fi - Website: www.siba.fi/choircompetition

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

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

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

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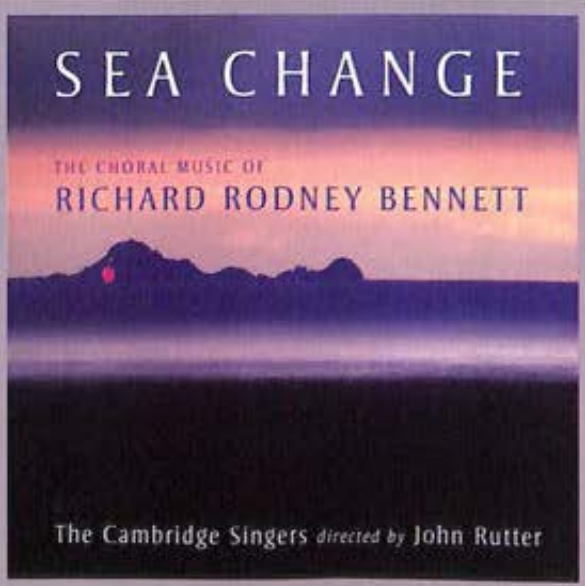

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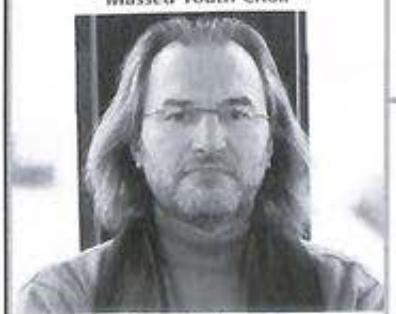

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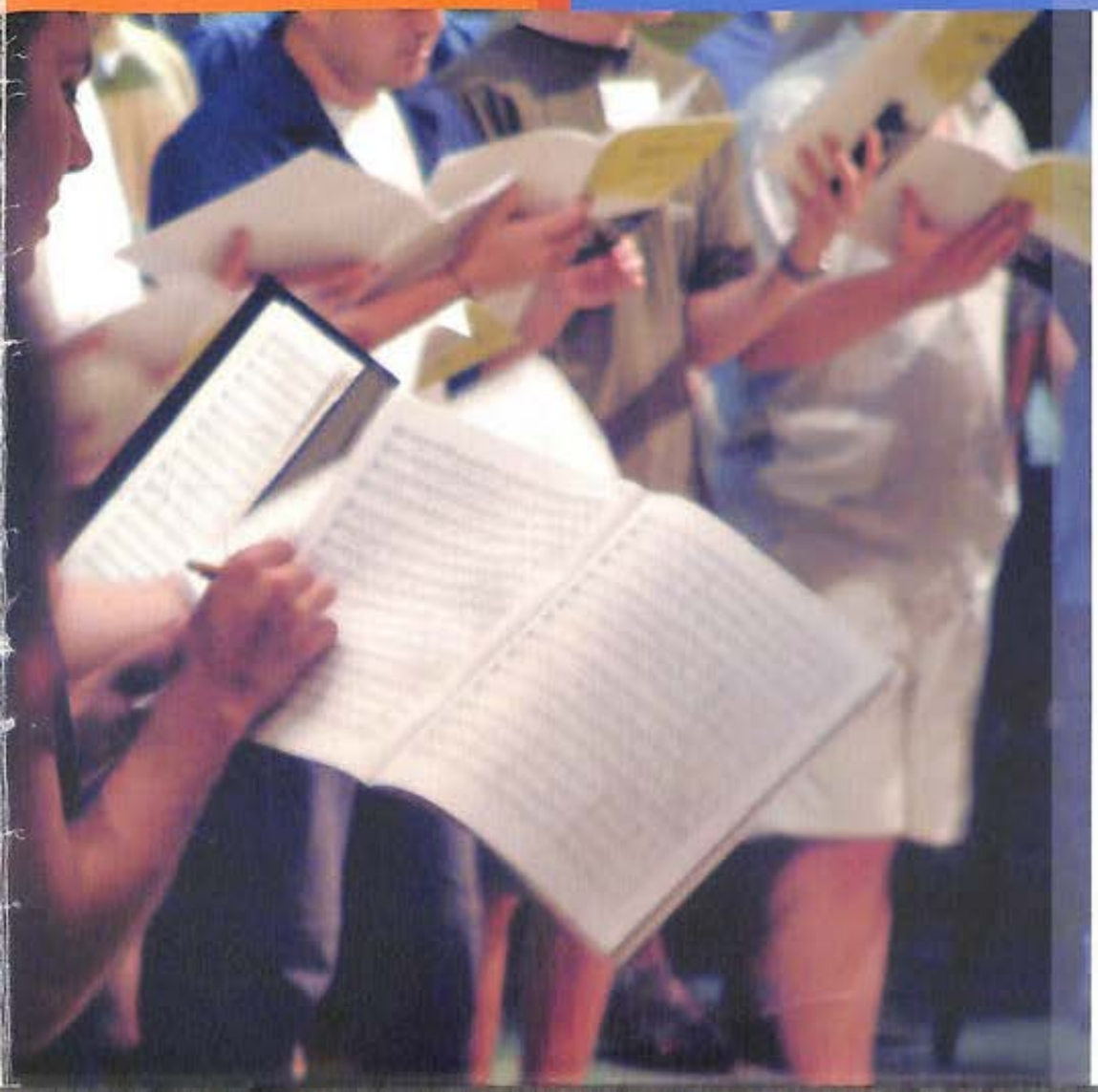

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