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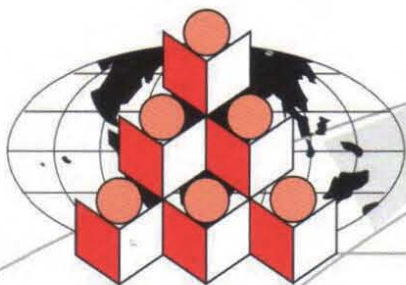
International Choral Bulletin

ICB

Dossier Choral Music in France

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International Federation for Choral Music

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

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Photo: © S. Guichard, Polyfollia 2004

Printed by

Imprimerie Paul Daxhelet, B 4280 Avin, Belgium

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Fees are payable in Euro, according to IFCM zones, with credit card (VISA or MASTERCARD) or bank transfer to IFCM account: please contact IFCM Secretariat via www.ifcm.net

Please notify the IFCM Secretariat of any change of address!

Publisher

IFCM International Office
Z.A. Le Mesnil
Chemin des Carreaux
F-14111 Louvigny
France
Web: www.ifcm.net

Additional copies:

Euro 7.50 each

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**Awakening Artistry in the
Choral Rehearsal**

Toutes les formes de culture s'épanouissent en Basse-Normandie



En soutenant la création artistique, le théâtre, le cinéma, le chant, la lecture, la danse, la musique... la Région Basse-Normandie contribue à la diversité culturelle et favorise l'émergence de nouveaux talents. Aujourd'hui, les lieux de spectacle bas-normands foisonnent et font de notre région une terre où viennent s'épanouir toutes les formes de culture.



Jean-Claude Wilkens IFCM Secretary General



Photo: Jutta Tagger

In early September, the International Federation for Choral Music moved to France, to Louvigny in the suburb of Caen, in Lower Normandy. We are located in the same functional building as Polyfolia, IFCM's festival partner for three years now.

The first Executive Committee, presided over by Lupwishi Mbuyamba, was held on our new premises, and on this occasion, a meeting took place at the Lower Normandy Regional Council, attended by its president Philippe Duron, the president and members of the IFCM Executive Committee, Marie Bougeard, director of *Musique en Normandie*; Jacques Vanherle, artistic director of the Polyfolia festival; and representatives from the regional choral community.

Philippe Duron emphasized the Lower Normandy region's desire to promote choral music and stand out as a landmark of excellence in the field of vocal arts.

Lupwishi Mbuyamba heartily thanked Lower Normandy for welcoming IFCM and for the resulting unique opportunities created for those who practice choral singing.

This relocation by the Federation is no accident: following cancellation of the agreement between the city of Altea (Spain) and the IFCM, the IFCM was in search of a place to relocate its Secretariat, and the Lower Normandy region accepted us with open arms, thanks to the IFCM's privileged partnership with Polyfolia.

Numerous contacts are currently under way in the Lower Normandy region and in France so as to best integrate the IFCM's work into the local choral scene. On the regional level, in addition to Polyfolia, the IFCM intends to work with numerous partners such as "*Musique en Normandie*," the Caen Theater, the Conservatoire de Région, and local communities who support

choral programs.

On the national level, in addition to A Coeur Joie - a Founding Members of IFCM through its international Branch A Coeur Joie International - with whom we are in close contact, we are exploring the best types of collaboration possible with the French Institute of Choral Art (IFAC) so as to improve France's visibility in the choral world, and all the while participating in the dissemination of international information to those actively working to keep French choral music alive.

To celebrate this new milestone in the life of the IFCM, you will find in this issue a special feature on France. Happy reading!

Jean-Claude Wilkens
Secretary General
Translated from the French by Steve Lansford,
USA ●



Maîtrise de Colmar



Choral Music in France

Guest Editor: Jean-Claude Wilkens

Choral Singing Instruction in France
Guillaume Deslandres

A Coeur Joie or How to Bring Amateur Choirs Together
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Lower Normandy: A Paradise for Choral Singing
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Current Choral Creativity in France
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Choral Singing Instruction in France

Guillaume Deslandres
President, IFAC
(French Institute for Choral Art)



Photo: Guillaume Deslandres

In France, like elsewhere, there are two main forms of choral music instruction: the *actual practice of choral music*, on one hand, which constitutes, in and of itself, a form of “instruction” for singers in the choir, and, on the other hand, activities clearly identified as those of *instruction* in choral singing (e.g. classes in choral singing or classes in choir conducting).

Children and Adolescents

Both benefit from being introduced to choral singing at the primary and middle school levels. In **primary school** (age 3 to 11), choral singing makes up the “backbone” of musical education, but most primary school teachers unfortunately have only limited training in this area. Today, however, more and more people with specialized musical training are joining up with teachers to develop musical projects at the primary school level. In **middle school** (age 11 to 15), one hour per week of instruction in music is required. “Teachers of musical education and choral singing” make good on this requirement, and a great number of these people go on to encourage willing students to participate in choral groups. Consequently, about 5,000 choral groups exist at the middle school level in France. Unfortunately, in **high school** (age 16 to 18), there is no longer much room for music: though music may be elected as a major subject, this is rather rare.

In music schools, one finds different forms of choral singing instruction. The **first form**, quite common, is required “*courses in choral singing*.” Choral singing in such case is considered, above all else, to be a “tool” for musical training or for practice together with others. The **second form** of choral singing instruction involves joining a choir, organized by age group, in order to practice together in an environment that values

choral singing as a means of self-expression. The **third form** of instruction is being developed quite a lot in France: it appeals to students who apply to music schools specifically to practice choral singing. They enjoy a comprehensive curriculum organized around voice and choral singing. This form of instruction can take on particular importance when there is an “adjusted hours” system in place: for such students, time in school for other subjects is reduced so that young people may spend more time in music school (this system also exists in France for students involved in athletics or dancing).

One issue to be dealt with in France is the fact that many music schools limit themselves to the first form of choral music instruction and thus “standardize” an activity that should instead be a means of self-expression with its own distinctive repertoire.

One should note that, in music schools approved by the French Ministry of Culture, choral singing is taught by teachers holding either a “State Degree in choral singing” or a “certificate of proficiency for teachers in charge of vocal ensembles”. In both cases, these degrees are high level and difficult to obtain.

There is also an unusual form of choral singing instruction: via master’s degrees (see Oliver Enguehard’s article on this subject) that actually offer complete instruction in music.

Young Adults (Age 18 – 25)

In France, there is an increasing number of choirs for young adults that are clearly, first and foremost, training institutions (currently five or six). The most accomplished of these is currently *Le Jeune Choeur de Paris*, based in the Paris National Regional Conservatory and actually offering

complete training to young singers, with a specific curriculum and a diploma. There exist a certain number of university choirs as well, but compared to other countries, they’re not well developed, either quantitatively or qualitatively.

Adults

Several training institutions are geared towards adults, such as the professional training offered by the *Center for Baroque Music* in Versailles or at *Notre Dame de Paris*, or else the *French National Center for the Professional Placement of Lyric Artists* (CNIPAL), although this latter institution mainly trains singers for careers in lyric art.

Instruction in Choir Conducting

Of course, another form of choral singing instruction is instruction in choir conducting. Such instruction has undergone much development in the past twenty years, as can be seen by the thirty-two classes in choir conducting that currently exist in the French State-approved music schools. There is also a class in choir conducting at the Superior National Music Conservatory in Lyon. Unfortunately, however, there is very little dialogue among teachers in this field, so while this instruction is undergoing further development, there is, for the time being, no specific training to become a teacher in choir conducting: to teach choir conducting, all one has to do is start a class (!).

The Specific Role Played by “Regional Missions in Vocal Arts”

France has an original network of twenty regional structures responsible for development of the actual practice of vocal arts (see Sarah Karlikow’s article). Very often, they offer training, as much for amateurs as for professionals (courses in singing, master classes, etc.).

...Choral Singing Instruction in France

8 The Knowledge Gap

Choral singing instruction in France lacks openness about the real-life situation in other countries. This became glaringly obvious in 2000 after observing the extraordinary impact made by the Tapiola choir's one-week residency in France. In this special day and age for Europe and the increase in international networks (Europa Cantat, IFCM, etc.), it is certain that bringing in choir conductors and choirs with other perspectives, and traveling to study overseas, will allow France to offer less "self-centered" perspectives about its own real-life situation.

In Conclusion

France does not lack advantages in the field of choral singing instruction. Since the 1980s, this landscape has grown considerably richer and more diverse, but much remains to be done: choir conductor training, clarifying the proper place for choral singing in music schools, developing youth choirs, etc. France also needs to be more connected to international networks; closer relations with the IFCM will necessarily allow France to move in this direction.

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Translated from the French by Steve Lansford, USA ●

The French Institute for Choral Art - IFAC

The French Institute of Choral Art is

- A place for observation and research
- A place for meetings, exchanges, and dialogues
- A center for resources accessible to all
- A place to make international connections

Fields of Investigation

- Those actively practicing choral art (conductors, singers, etc.)
- Their repertoires
- Their training
- Their practices
- Their productions
- Their networks and these networks' actions
- The politics connected to them

Means and Actions

- Meetings
- Study missions
- Advice and expertise
- Documentation
- Communication

Organization

The IFAC is a non-profit association composed of:

- Institute members
- A Board of Directors and a Bureau

- A Scientific Council
- A General Secretariat (Hélène Fortin)
- A Chargé de Mission (Olivier Enguehard)

The current members of the **Bureau** are:

- Guillaume Deslandres (President),
- Florent Stroesser (Vice-President)
- Damien Verdin (Secretary)
- Pierre-Louis Godeberge (Treasurer)

Base of Operations

The Institute is based in Abbaye-aux-Dames in Saintes (Charente-Maritime). It is an "Associate Member" of the European Center of Music Research and Practice.

Financing

In addition to its own resources, the Institute benefits from the support of:

- The French Ministry of Culture and Communication
- The Poitou-Charentes region
- The city of Saintes

French Institute of Choral Art

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A Coeur Joie

or How to Bring Amateur Choirs Together

Thierry Thiébaud
Director,
A Coeur Joie Movement



Photo: A Coeur Joie France

According to the definition of the verb, «to federate» means to bring people together around a common project. That is indeed the sense in which *A Coeur Joie* («Joy in the Heart») was founded nearly 60 years ago by César Geoffray, who laid out four broad directions for the movement's pursuits and activities: education through participation in choral singing, learning by communal experience, openness to all art forms, and openness to all people without exclusion. Some will find such a project statement outmoded, yet its spirit is what has brought the movement through transformations within choral groups and the evolution of choral practices while always retaining its founder's original vision. By relying on these values, it has been possible to adapt its organizational structure, training methods and musical seasons to the present-day world while preserving the movement's original spirit.

The *A Coeur Joie* movement is currently comprised of ten federations, in France first and foremost, but also in the French-speaking countries of Belgium, Canada,

New Brunswick, Switzerland, Morocco and the Democratic Republic of Congo. Rounding out the present international structure, there is Romania, because of its strong French language tradition, the federation of French-German choral groups, and the British choral movement *Sing for Pleasure*, whose philosophy closely resembles that of *A Coeur Joie*.

The foreign groups are organized as choir federations; France still retains an individual membership format, yet in policy matters relies on its choral leaders and directors. Unlike the Europa Cantat Federation, which suggests priority activities to its constituent choral groups, and of which *A Coeur Joie* is a co-founding member, events such as the triennial *Choralies* of Vaison-la-Romaine bring together mostly individual choristers. Of course the exchange of choir directors remains fundamental to keeping energy high.

Each year, between three and five new harmonisations are selected for the common repertoire; it is suggested that member choirs - adults and children - incorporate these into

their own repertoires. Inter-choral and inter-regional gatherings, as well as large national festivals, provide occasions for performing these pieces together. The conference of choir directors brings together the groups' artistic leaders annually for a seminar on a chosen theme, facilitated by experts. The multi-level formation program for choir directors is rounded out by innovative study tours, paired with choral sessions organized by the movement. *Atout-chefs* is thus a place for observing the work of various vocal workshops and for analyzing repertoires and styles.

These methods, together with the organization's international dimension, make possible exchanges and experiences that reinforce the attractiveness of the federation structure, as well as its ability to build networks at all levels. It is estimated that *A Coeur Joie International* currently brings together 40,000 singers.

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Translated from the French by Steve Lansford,
USA ●



Choeur National des Jeunes (Photo: Jutta Tagger)



Cigale de Lyon (Photo: Jutta Tagger)

Choral Practices in France

A National Photograph

Sarah Karlikow

Mission Voix de Musiques et
Danses en Bretagne

10 Methods and Preliminary Results – Working in a Network

We will have available in France, at the end of 2005, a photograph of choral practices which, like a satellite photo, will allow both to have a broad picture or to “zoom in” on very precise details. In order to achieve this result, regional structures that have a very detailed knowledge of their territories have worked together to gather and place in a common pool much information.

These structures are the regional “Missions Voix” (or MVR, cf. the Sidebar). In the context of their mission, they should allow everyone, political decision-maker or head of a music school, director of an amateur chorus or manager of a concert hall, to know each other better and to have a global vision of what is happening in the vocal realm in her/his territory.

The “construction site” of the current status of choral practices

In 1999, in response to the request of the Minister of Culture, these “Voice Missions”, working in a network, decided to assess the current status of choral practices in the regions. Each regional survey has as its goal not only to have a photograph of the situation of choral singing in a given territory, but also to promote actions for its development. Made available to the public, it allows the gathering and sharing of elements on which choices and prioritizations can be based. Updated periodically, this current status will allow the evaluation of the effects of these actions on the ground.

The networking serves two purposes for such a “construction site”: on the one hand, it helps each region assess its current status by taking advantage of the experiences of the

others, and on the other hand, it makes available to it com-parable data, indeed, national data thanks to the compilation of the regional data and their statistical projections.

It is important to note, concerning the method, that beginning in the year 2000, each Voice Mission used two questionnaires for its region (one for the choirs and one for the conductors) based on common models, thus making possible a future compilation of regional data. Subsequently, a data processing software program was purchased and used for the network.

The questionnaire for the choruses is very detailed and includes elements of general identification (type of chorus, affiliation, legal status...), operational elements (frequency of rehearsals, location of rehearsals, methods for recruiting members, artistic context...), artistic data (methods for choice and search for repertory, concerts given), and financial data (grants, expenses).

The questionnaire for directors identifies the profile of the director: profession, age, gender, musical training, number of choruses directed, etc.

These questionnaires were sent to all the choruses inventoried by the MVR that for the most part had for many years built a regularly updated annual directory of the choruses in their region. This survey thus also allowed a new update of these directories.

Preliminary Results

To date, fifteen regions have completed their state of affairs. It is thus now possible to take an inter-regional photograph. This work of merging the surveys and analyzing the results is underway, with the collaboration of the Director of Music, Danse, Theater, and Shows of the Ministry of Culture (DMDTS) and of the IFAC

(French Institute of Choral Art). It should be available early in 2006.

The preliminary data that we can communicate here concern the choirs and are raw data. Data concerning the conductors are being processed.

Here are a few of the elements that are already visible in this photograph, which relies on precise data from more than 2,500 choirs (a more than 45% usable response rate):

- 75% of the choruses studied are adult choirs, children and teenagers often having a practice directly related to general or music-specific scholastic institutions that will be studied elsewhere
- 30% of these choirs were founded during the 1980s, marking a sudden growth that has not weakened during the following years, since nearly half of the choirs studied were founded after 1990
- Nearly 60% of the student choirs were founded after 1990 (as opposed to 44% for the other choirs)
- A rate of approximately 25% affiliation to federations is observed. But this rate varies considerably from one region to another and has a net tendency to decrease with the age of the choirs: 40% affiliation for choirs founded before 1980 as opposed to 20% for choirs founded after that
- Furthermore the more recent the choirs, the more often they are linked to another structure, such as a music school or a cultural center
- The average number of choristers is 40. Rather understandably, this number increases for student choirs and decreases for children's choirs
- 90% of the choirs have weekly rehearsals



Choral Festivals

Washington D. C. Choral Festival at Kennedy Center
April 8 - 12, 2006



New Orleans Choral & Jazz Choir Festival
April 7 - 11, 2006



New York Choral Festival at Lincoln Center
April 14 - 18, 2006



San Francisco Choral Festival
March 31 - April 4, 2006
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Two thirds of them are open to all, without a required advance test or audition.

Among those that have an audition or interview, it is most often simply a singing test. It is also noticeable that urban choirs more often tend to have an entry requirement than those found in a rural setting

65% of the choirs benefited from in-kind donations, coming in most cases from their local community and often consisting of the availability at no charge of rehearsal space. 60% benefited from public grants, 90% of these also coming from their local community

More than 40% of the choirs provide their members with some training, most often vocal training.

Obviously, the work now involves refining these data, by comparing them with each other and with the results of the questionnaires sent to the choral conductors. Then we can observe which conditions lead to which types of practices.

Broad distribution of these results will allow everyone to access them and thus have more elements to read about the choral practices that interest her/ him.

Notes

1. The questionnaires were not sent to school choirs, music schools or liturgical choirs. Their practices must be studied by other methods.

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

"Missions voix"

The "Voices in the Regions Missions" were created beginning at the end of the 1970s to accompany and give structure to vocal practices. They exist today in 17 of the 22 regions of France and are supported by structures either specialized in vocal practices or as missions of activities of a broader basis (danse, theater, music...).

They work in liaison primarily with offices of the State or the Regions, but also with other territorial organizations, in the realm of associations, professionals and amateurs. They are thus well positioned to favor "the development of the territories" in the realm of culture and to favor ties between the different principals (public and private).

The Voices Missions do not have as their primary role to ensure themselves the teaching or dissemination of singing or choral singing, but in particular to help all those who are involved with this to accomplish it under the best possible conditions, and especially in conjunction with each other.

To achieve this, they ensure missions of documentation and information, of coordination and of training of experts in vocal practices.

These structures have been working in a network for over a decade and, although each region has its specialties, they place in a common pool information, knowledge, and tools of the trade. They are united within the "Interregional Platform of Exchange and Cooperation for Cultural Development."

Choir Schools in France

A National Survey

Olivier Enguehard
Chargé de mission, IFAC



Photo: Olivier Enguehard

12 In 2004, the French Choral Institute (IFAC) carried out a survey on choir schools (*maîtrises*). Why this renewed interest?

This type of musical training has been inherited from the “Ancient Régime”; at that time it was mostly associated with cathedral choirs; until the French Revolution - during which the Paris Conservatoire was created (in 1792) - these choir schools were the main source of musical instruction in France. In the 19th and 20th centuries, only of them survived, but after 1980, they had a spectacular renaissance, thanks to political determination and subsidies from the Ministry of Culture and local partners.

The IFAC survey was aimed at evaluating this renaissance and to identify particularities, difficulties and other questions related to choir schools.

In the 1980s, the British children’s choirs were considered to be models, and in the beginning of their renaissance, the *maîtrises* were largely inspired by them. But very soon, the French specificities (like the *adjusted school curriculum* or the modified choral landscape) were taken account of, leading to new forms of development.

One of the aims of this renewed way of teaching in choir schools was to explore different ways of musical instruction, that is, to say it shortly, was to teach music through singing. On account of their small size and their flexible organisation, the *maîtrises* were able to experiment (oral transmission, one teacher only, active methods...); however these experiences were little observed or put into general practice. They continue to put the question of the relationship of learning to sing in a choir and learning music theory and notation – an important question in France today.

Another aim is to provide future singers for adult choirs, above all, men’s choirs. It can be said that this aim has been fulfilled; in

the last few years, the *maîtrises* certainly have participated in the choral development as far as quantity and quality are concerned.

Nowadays, there are 42 *maîtrises* with the following characteristics:

- A structure combining “general” and “musical” education with an adjusted curriculum
- High-level music-making
- Daily practice and lessons
- A complete musical education, including not only choral singing, but also learning a key or other instrument, score reading and writing, analysis, music history, sometimes even theatre and dance, or choir conducting
- Participation in concerts (or religious services) is also a part of the young persons’ musical education.
- A varied repertoire (different periods, styles...), with a growing part of contemporary music.

The transmission of educational and humanistic values is of great importance to the *maîtrises*.

Today, about 3,300 children benefit from this musical education, 61% of whom are girls. Whereas historically they consisted of boys only, there are only two “boys only” *maîtrises* today (in Colmar and Caen); the rest of them are mixed.

Most of the choir schools have between 50 and 100 students, a fact which favours the development of a strong team spirit, a sense of belonging.

A majority of the *maîtrises* (59%) are taught daily on four days, including five weekly hours of musical education at the primary level, and an average of eight at the secondary level (some of them go up to 13 or 14 weekly lessons). To this schedule must be added the concerts which form an integral part of the curriculum.

Among the 41 *maîtrises*, there are 15 liturgical ones (mostly cathedral choirs) 14 are attached to music schools, four of them have an important promotional role (e.g. *Maîtrise de Radio France*), and eight are “independent”.

Apart from the *maîtrises* attached to a cathedral, a music school or an opera and located in large cities, there are others which have opted to settle outside big agglomerations; this fact conveys to them an effective regional development mission as sometimes they offer the only musical education around.

In order to complete this concise picture, a few difficulties might be mentioned which render their functioning rather fragile:

- In the eyes of the general public, their image is sometimes linked to a dusty religious heritage
- Some of them tend to evolve in a universe of their own
- Sometimes they give too many concerts
- Some of the liturgical choirs have difficulties to go beyond their religious repertoire
- A problematic link-up with the general educational system whose institutional framework is not adapted to the *maîtrises*
- The image of an “elitist” education
- The question of paying the singers in a concert.

Even from this succinct report it can be seen that the choir schools offer a very diverse panorama, often with important differences (e.g. budget-wise). Their diversity is a good thing, but it makes it hard for the public authorities to get a clear picture. Right now the latter tend to encourage the “autonomous” *maîtrises*, i.e. those not attached to a music school.

If the *mâtrises* benefit from a renewed interest in choral singing in our country, they are not at the centre of development policy of choral singing. Choral singing also happens in primary and secondary schools, as well as in music schools.

The near future of the *mâtrises* will certainly depend on the attitude of the local authorities in charge of organising basic musical education within the framework of the new decentralisation laws. Given their experience they will be able to play an important role in musical education.

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Translated from the French by Jutta Tagger,
France (English not revised) ●



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Lower Normandy

A Paradise for Choral Singing

14

A long history

Lower Normandy (*Basse-Normandie*) holds an unusual place in today's French choral music scene through its ancient traditions and rich musical history, but above all due to its recent past.

At the end of the Second World War during the general reconstruction of the devastated area, choirs multiplied within an abundant regional voluntary sector.

From the mid-sixties, a few "lead" choirs emerged that initiated training for their singers or their conductors. They invited composers, put on original works a cappella or with orchestra, staged oratorios, took part in competitions, undertook exchanges with foreign choirs and toured abroad.

The University Choir in Caen held (and still holds) a leading role in this choral effervescence; it became a genuine nursery for singers, conductors and music leaders, both professional and amateur.

A few leaders who were very involved in the rich local cultural life knocked on political doors and with the force of their convictions persuaded them to give financial help to an association for the training of amateur singers.

Cultural Decentralisation: An exemplary region

This initiative came when France was instituting a movement towards decentralisation: henceforth it would be the Departments and the Regions that would look after the administration and the funding of large areas of public life. However, cultural and artistic activities did not yet come within their scope.

In Lower Normandy, enlightened and humanistic politicians of various persuasions decided otherwise. They endowed their administrations with real budgets for cultural development in rural as well as urban areas. They naturally relied on the voluntary

cultural neighbourhood to create, in ten years, a network of shows, concerts and music schools which irrigated the entire region, down to the tiniest communes.

The militants of choral singing were at the head of this movement and this led to the creation in 1984 of the *Centre d'Art Polyphonique de Basse-Normandie* which developed an extensive training programme for amateurs: singing and vocal technique, repertoire and style, conducting, study tours abroad, research, publishing and recording musical heritage, large meetings and regional choral festivals etc.

At the same time advanced amateur choirs were formed at the initiative of a Department here or a town there, to perform the great choral works and oratorios in the repertoire. The *National Regional Conservatory* developed its singing classes and has finally opened a course in choir conducting.

These different initiatives of the institutional world quickly reached their political or budgetary limits. But the seed of choral singing was nevertheless well planted, just as was the idea that public money could help it to grow...

Jacques Vanherle
President, Polyfollia



Photo: Jacques Vanherle

From the promotion of excellence to the creation of a public

Development continued in the area of promotion. It was encouraged by the explosion in the voluntary sector: many choirs and small, more ambitious ensembles were no longer satisfied with an annual "medley" concert. They created themed programmes, sought out original works, a cappella or with instruments, and wanted to perform them several times. The 1990's also saw the birth of several festivals placing invited professional vocal ensembles in the foreground; theatres and musical seasons anticipated or followed the same movement. Early music held a special place in Lower Normandy, a leading light being the residency of William Christie's *Arts Florissants* which presented their new works here first.

In the centre of this effervescence, over 15 years, the Polyfollia festival profoundly changed the regional landscape. The idea was simple: make the excellence of a cappella choral singing available to as many people as possible. The recipe: invite the best international ensembles and popularise them in the form of convivial soirées always accompanied by shared food or drinks with the public and the artists: apéritif concerts, dessert concerts, picnic concerts, in the marvellous little historical venues found throughout the Normandy countryside. The programmes were always presented and explained to the public. The concerts are organised in close collaboration with local politicians and voluntary associations, and at a low price – thanks to the financial support of the local authorities.

After 15 years of this painstaking weaving, stitch by stitch, almost 5,000 spectators now flock – picnic basket at the ready – to the summer festival fortnight. These are well-educated spectators, curious about all types of choral music, from classical



(Photo: © S. Guichard Polyfollia 2004)

to pop, jazz to gospel, and from ancient to the most contemporary music.

But its most original aspect was to create a new concept in 2004 in collaboration with the IFCM, a “worldwide festival marketplace” of choral singing in Saint-Lô in the Manche Department: a biennial festivals where the organisers of concerts the world over can come to buy concerts by the best emerging international ensembles of the moment, chosen by a committee of international experts who “keep watch” over the choral world. At the same time, it is an enormous festival bringing together dozens of amateurs choirs who can perform in 100 mini concerts and benefit from 30 workshops during the five days of this glorious choral folly. The result: 11,000 spectators for the concerts, 10,000 others for the free events, and organisers from 16 countries throughout the world coming to shop.

Figures and the future

Today, Lower Normandy has more than 200 choirs - almost 300 if we include all the school and church choirs – for 1,422,000 inhabitants spread over three Departments (Manche, Calvados, Orne). There is a *Mission Voix* (Voice Mission), several training centres for amateur choral singing and a Conservatoire with a professional syllabus. In parallel there is an exceptionally dense promotion network which regularly allows us to hear the best national and international choirs, but also many regional productions. And above all, there is an audience.

Today, there is another reason to be the focus of the choral world because of the establishment, in September, of the IFCM Secretariat in Lower Normandy alongside Polyfolia, thanks to the Conseil Régional's help and the will of its president, Philippe Duron, who wants to make a centre of

excellence centred on the Voice in his region.

Just as the Manche Council and the town of Saint-Lô want to make their Department and their town a centre of excellence for international promotion through a festival and a “market-place”.

This must undoubtedly be seen as the key to what makes Lower Normandy a region apart, the bearer of projects for the future of choral singing. It is the exceptional collaboration between local communities, their cultural services and a plentiful and inventive voluntary sector; a will and confidence anchored in 25 years of working

together with the elected representatives who believe that culture is a driving force in the development of their area, and enthusiastic volunteers who believe that choral singing is the finest artistic, social or international development tool.

*Jacques Vanherle is the President and artistic director of Polyfolia, a founder of the Centre d'Art polyphonique de Basse-Normandie, and an IFCM Board member.
(E-Mail: contact@polyfolia.org).
Translated from the French by Frances Hook, France ●*

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The World Holding Hands, Singing as One

Current Choral Creativity in France

Loïc Pierre
Artistic Director,
Mikrokosmos Chamber Choir



Photo: Camille Pierre

16 Good News: choral creativity “Made in France” is finally simmering, because we are probably the last to show a real interest in contemporary choral music in the heart of a Europe bursting with imagination! We know the underlying reasons for this and there is no need to blame anyone. But how far have we fallen behind!...obsolete repertory, lethargic curiosity, instruments that are rare, cautious composers, uncontactable programmers, mediocre librettists, frightened singers, deaf and dumb media...these are a raft of handicaps that have combined to destroy a few saving outbursts and have surely and durably held back many attempts.

The recent passion of a young generation of composers can be explained first by the renewal of the choral landscape. France has always lacked prestigious ensembles that were the voice of a generation of composers. After Marcel Couraud and his vocal ensemble, after the Groupe Vocal de France (of which there remains, alas, no fruitful second generation to follow its inexhaustible catalogue, a curious paradox like many others in France), how many years have passed without our seeing the emergence of choirs able to promote contemporary choral music on the model of our European neighbors? Today, the appearance of new ensembles and new personalities have allowed the establishment of a novel choral landscape: *Les Jeunes Solistes* and Rachid Safir, *Musicatreizé* and Roland Hayrabedian, *Accentus* and Laurence Equilbey, *Les Éléments* and Joël Suhubiette...so many new jewels that have served as sounding boards for composers who are often new to choral (and even vocal) music.

Today, although the choral music catalogues of French composers are hardly abundant, many esthetics and experiments are offered to singers and form a veritable

labyrinth of sound. And while Messiaen, Ohana, and Jolivet were enthusiastic explorers, we alas had to wait for the end of the 1980s for the emergence of a generation of composers who finally discovered the choir as a complete instrument.

Obviously, a characteristic of France is its excesses and its peculiarities, its liberated territories of sound, and its schools with their pretentious maxims, examples that engender violent stylistic changes and hardly facilitates surveys. We will attempt here to point out the eloquent experiments among conceptual research and development of new sound landscapes, linking of senses and sound and production of new textures.

In this regard, the eight works that make up the *Granum sinapis* cycle (1992-1997) by **Pascal Dusapin** (b. 1955) offer rich and nearly limitless perspectives. Of great difficulty for the singers, the work remains nevertheless very accessible for the listener and extremely sensitive (<http://composers21/compdocs/dusapin.htm>).



Thierry Machuel (Photo: Pascal Machuel)

Thierry Machuel (b. 1960) is something of a poet. A marvelous melodist, an unequalled and eloquent harmonist, his influences run from Bill Evans to Ravel, with an ear attentive to the Scandinavian choral renaissance. His catalogue is almost exclusively made up of a *cappella* works commissioned primarily by devoted and faithful singers, in particular three young chamber choirs which are ardent defenders of contemporary choral music: Le Jeune Choeur de Paris, Les Cris de Paris, and Mikrokosmos. The strength of Thierry Machuel's choral work rests on resolute poetic choices, an interweaving of language with simple melodic profiles and words of pain of an uncommon dramatic intensity.

With **Nicolas Bacri** (b. 1961), the sacred finally regains a salutary spiritual depth at the heart of a choral landscape still under the yoke of a sometimes obsolete religious conception. At the center of his catalogue are *Trois Alléluias, Cinq Motets de souffrance et de consolation* (Five Motets of Suffering and Consolation), *Nisi Dominus, Benedicat Israel Domino, Beatus Vir*, and a *Stabat Mater*. These works convey a violent and death-dealing but lucid vision, yet one which serves a collective memory that he hopes is unshakable. It is a choral work that moves back and forth between affliction and tranquility, evidence of an unhealed wound and sensitive humanity (<http://mapage.noos.fr/nicolasbacri>).

Patrick Burgan (b. 1960) or magnified incandescence. His works seem to come straight out of a choral inferno with melting words, Faustian rhythms and musical forms in perpetual motion. These are solar works that, far from casual extaticism, demand total commitment from the singers. *La Puerta de la Luz* (The Door of Light), *Soleils* (Suns), *Gebennes*, *Ciel Noir* (Black Sky), *Cry*, *Apparitions*, are all titles that reveal a

flamboyant temperament: a stained glass window of sumptuous chords, tempi at the edge of the abyss, carnal, even erotic texts. Patrick Burgan has chiseled with delight a work of flesh and blood (www.patrickburgan.com).

With **Philippe Schoeller** (b. 1957), the choir becomes a symphony orchestra in the great Germanic tradition. Earthy and excessive, his choral work offers a fragmented and atomized writing, in which timbre is the most prominent feature. With *Isis, Le jardinier d'amour* (The Gardener of Love), and the *Geologia* series, the sensory experience is offered as a "psychotropic musical art." Could France be the land of the avant-garde?

Other composers take indirect and unique paths. This is the case of **Alain Labarsouque** (b. 1956), who comes from a jazz and improvisational music background. His short catalogue emphasizes imaginary languages and displays novel architectures. **Caroline Marçot** (b. 1974) and **François Branciard** (b. 1979) both singers in groups experienced in creation, approach the choral art with delightful insolence.

We are obliged to note that this new generation of composers has definitely moved on from the great esthetic revolutions of the 1960s. The French choral art of the early 21st century is sailing to new shores with better calibrated works. Sparkling harmonic spaces and literary vitality are shaping new identities: the choir is finally freeing itself from the orchestra. This rediscovered independence will allow the blossoming of a bold repertory far from the strong European nationalistic identities. Whereas the Scandinavian countries offer the listener an incomparable palette of sound, whereas the English unequivocally maintain their range of pastels, whereas the countries of Eastern Europe are passionately

cultivating their heritage, whereas the Baltic nations continue to feel their pain, France is starting to write on a blank page and is unafraid of the greatest excesses. It is difficult to summarize the luxuriance of the writings of **Philippe Fenelon** (b. 1952, www.philippefenelon.net), **Franck Krawczyk** (b. 1968), **Régis Campo** (b. 1968, <http://composers21.com/compdocs/campor.htm>), **Philippe Manoury** (b. 1952), **Thierry Escaich** (b. 1965 - www.mnl-paris.com/compositeurs2/escaichthierry/escaichthierry.htm) or **Christophe Looten** (b. 1958), without forgetting **Philippe Hersant** (b. 1948), a great transmitter and untiring pioneer.

(www.mnl-paris.com/compositeurs2/hersantphilippe/hersantphilippe.htm)

Between suggested radicalism (choral singing is still so far from the sumptuous excesses of the theater) and confirmed conservatism (the chronic deafness of our institutions with regard to creativity in general), the French Choral Art is paving a passionate way to the hypothetical search for a new repertory between inventory and syllabary, grammar and glossolalia.

E-mail: mikroloic@wanadoo.fr

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

Selected recordings

Pascal Dusapin

Requiem(s)
Choeur de chambre Accentus /
Laurence Equilbey
Mémoire musicale de la Lorraine / MFA

Philippe Hersant

Der Wanderer / Oeuvres chorales
Choeur de chambre Les Eléments/
Joël Suhubiette
Virgin Classic

Philippe Fénelon

18 madrigaux
Les Jeunes Solistes/ Rachid Safir
Gravel/Concord

Beatitudines

Labarsouque/Burgan/Machuel/Schoeller/
Jarre/Hersant/Bacri
Choeur de chambre Mikrokosmos/
Loïc Pierre
Jadel/Universal

Chants de terre, de guerre et d'amour

Stucky/Tormis/Thompson/Mantyjärvi/
Hersant/Debussy/Rautavaara
Choeur de chambre Mikrokosmos/
Loïc Pierre
Jadel/Universal

Capitolo Novo

Copeaux/Berlaud/Marçot/Sanchez/
Manac'h/Colosio/Chevallier
Les cris de Paris / Geoffroy Jourdain
L'empreinte digitale

Psalm

Thierry Machuel
Le Jeune Choeur de Paris / Les Cris de
Paris
Laurence Equilbey / Geoffroy Jourdain
Naïve ●



International Federation for Choral Music

IFCM

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

IFCM General Assembly: Summary Minutes
Jean-Claude Wilkens

IFCM Member Satisfaction Survey: Summary & Comments
Jean-Marc Poncelet

The World Youth Choir 2005: A Summer Session in Israel, 4-25 July 2005
Jean-Marc Poncelet & Esther Herlitz

The IFCM "Voices" Conference Series
André De Quadros

In Brief

Extracts from the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens IFCM Secretary General



Photo: Jutta Tagger

America Cantat V Festival in Cuba

The next America Cantat Festival will take place in the city of Havana, Cuba, from 30 March to 7 April 2007.

Organizing Committee: Digna Guerra (Cuba), President, Alfredo Muñoz (Cuba) and Prof Ricardo Denegri (Argentina).
Music Commission: María Felicia Pérez (Cuba), President, María Guinand (Venezuela), Oscar Escalada (Argentina) and Gerardo Rábago Palafox (Mexico).

The Festival is supported by the Cuban National Institute for Music and the America Cantat Organization under the patronage of the International Federation for Choral Music.

Registration possible as individuals or choirs. Workshops by well-known specialists in choral music, conferences, master classes and concerts by participating and invited choirs.

The preliminary program of AMERICA CANTAT V will be announced on the web at the end of January 2006 and the final version by mid-April 2006. Registration will end in October 2006.

Contact: Digna Guerra,
E-mail: dguerra@cubarte.cult.cu

Social Action through Music

An evaluation and planning meeting of the Social Action through Music programme (carried out with the Andean Development Corporation (CAF), Schola Cantorum de Venezuela Foundation, Children's and Youth Orchestras of Venezuela Foundation, and with IFCM patronage) took place on 2 December.

The meeting was led by Ana Mercedes Botero (Director of the CAF Cultural and Community Development programmes). Participants were: Dr. Jose Antonio Abreu (President of FESNOJIV), Alberto Grau (Founding President FSCV), María Guinand (General Director of the CAF Choral Program); Jorge Zorro (President of the

Colombian Choral Corporation), and other members and delegations from Colombia, Bolivia, Peru and Ecuador.

Summary of 2003-2005 activities:

- Festival Los Andes Cantan: 7 major concerts.
- Creation of Andean Youth Choirs in each country.
- 40 Workshops for choral conductors and vocal teachers.
- Creation of 5 children's choirs in poor areas and schools and support for many existing ones.
- Promotion of associative groups to support choral music in each country.

All these activities will continue in the 2005-2007 period so as to deepen the roots of the programme, with the idea of constituting the Andean Children's Choir for 2007. Also, a Bank of Andean Choral Repertoire is being created to be included in the Musica International database through the FSCV. More information: fundasc@telcelnet.ve (Andrés Ferrer).

News from China

Our Vice-President Leon Tong recently travelled to Beijing and reports the following:

"The China Chorus Association has great interest in hosting the 2011 World Symposium on Choral Music, a bid will reach the IFCM board in due time.

The China Chorus Association decided to propose Mr. Yan Liang Kun, father of Chinese choral music, for the seat of IFCM Advisor from China.

The Music Education Institute of China's Education Association is the biggest network of schools in China, including primary and secondary schools and universities. Practically all schools and music teachers are members of this association. Wu Bin, the General Secretary of Music Education Institute agreed to

cooperate with IFCM in conductors training courses in China."

Choral Festival Network (CFN): Choir Festival Networking Worldwide

One of the main aims of choral festival and competition organizers all over the world is to foster choral music. A new association is being formed under Belgian law: the Choral Festival Network (CFN) which endeavours to forge links between these festivals and improve mutual advertising and exchanges. The CFN's priority is to provide fair conditions in competitions and festivals everywhere by establishing guidelines for transparency and fairness. The CFN intends to give a seal of approval to organizations whose main aim is to promote choral music. The Network is open to all festivals and competitions that accept these quality recommendations and which want to establish and cultivate contacts worldwide.

The acting Board consists of Dolf Rabus (Marktoberdorf, Germany) as President, Jeroen Schrijner (Utrecht, The Netherlands) as Vice-President, Simonne Claeys (Tervuren, Belgium) and Brigitte Riskowski (Marktoberdorf, Germany). A committee of selected experts from the international choral scene will advise on the admission of members.

A website with databases and discussion forums will be set up in the coming months.

For further information please contact: info@int-kammerchor-wettbewerb.de

World Assembly of Choral Conductor's Associations - book your dates!

The Argentine National Association of Choral Conductors – ADICORA -, under the patronage of IFCM - has the pleasure to invite you to the World Assembly of Choral Conductor's Associations, to be held in Argentina from 21st to 26th August 2006

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under the coordination of the IFCM's Choral Conductors Commission. We expect the participation of Presidents, Secretaries General and representatives from Choral Conductors' Associations and other choral institutions from all over the world with the following objectives:

- To analyse the working conditions of Choir Conductors
- To promote and establish a world net for co-operation between Choir Conductors Associations around the world
- To compare bylaws, statutes and structures of organization, their positive and negative aspects and experiences.

The first part of the assembly (3 days) will be in Buenos Aires; during the second part, delegates will visit ADICORA's delegations in different cities of our country holding ateliers, conferences and lectures. They will also have the opportunity to be in touch with Argentinean conductors, arrangers and composers.

Additional information:

Please visit www.adicora.org.ar. Please also feel free to contact Daniel Garavano, Secretary in charge of International Affairs and Chair of IFCM's Conductors' Commission, should you have any questions (E-mail: aledangara@yahoo.com.ar).

A New President for the European Music School Union (EMU)

The European Music School Union (EMU) announces the election of Mr. Timo Veijola as its President for the next two years. The election took place at its General Assembly in Prato, Italy on 22 October. Timo Veijola is the President of the Association of Finnish Music Schools (SML Suomen musiikkioppilaitosten liitto) and director of the Espoo Music Institute. He has been a board member of the European Music School Union since 1991 and board member of the European Music School Council from

1999 until 2005.

Brazilian Choir Conductors Association

The Associação Brasileira de Regentes de Coros (Brazilian Choir Conductors Association) has elected its new Board (Diretoria) and National Council of Representatives for all Brazil. The new President is Prof. Dr. Maestro Vilson Gavaldão de Oliveira (PR).

More info: www.abrc.com.br

A New President for the International Music Council (IMC)

The UNESCO-based International Music Council announces the election of Dr. Richard Letts as its President for the coming biennium. The election took place at its recent Assembly in Los Angeles.

Richard Letts is the Executive Director of the Music Council of Australia. He holds a PhD from the University of California at Berkeley and was director of two performing arts schools in the USA before returning to Australia as Director of Music for the Australia Council, the national arts policy and funding body. Subsequently, he was Director of the Australian Music Centre, the resource centre for Australian music composition and creation, before founding the national music council in 1994. He is a musician, author, editor, researcher, policy maker and advocate on a very broad front and of course, intends to bring this experience to furthering the work of the International Music Council.

The IMC General Assembly elected also five new members of the Board: Patricia Adkins Chiti (UK, Italy), Felipe de Leon (Philippines), Lupwishi Mbuyamba (Democratic Republic of Congo), Victor Sahab (Lebanon) and Beata Schanda (Hungary). The newly constituted Board coopted Lars Grunth (Denmark) as member of the 13-person body. Mr. Letts will be

joined in the Board's Directorate by Einar Solbu (Norway) as Executive Vice-President, Margie Reese (USA) and Victor Sahab (Lebanon) as Vice-Presidents, Lars Grunth (Denmark) as treasurer.

Over 70 delegates from all over the world representing national committees, international, regional, national music organisations as well as independent ones in the field of culture and the arts, along with representatives of Regional Councils of the IMC, attended the meeting held in conjunction with the first ever World Forum on Music and organised in close cooperation with the City of Los Angeles Department of Cultural Affairs.

From Thailand

The Choral Association (Thailand) (TCA) with the support of Patama Leeswadtrakul, Honorary Chairperson, organized the official opening ceremony of the TCA's office and Choral Music Library on Monday 22nd August 2005. The opening ceremony was led by Khunying Malaival Boonyaratavej, Chairperson of TCA. As the centre of choral music in Thailand, TCA is the first organization that provides not only information about choral activities but also official library services for members.

Interested parties and individuals are welcome to visit us. For further information: Tel: +66 2 675 3223 Fax: +66 2 675 3344; E-mail: tca_thailand@yahoo.com. Mobile: +66 9 968 6487.

ICB articles online

May we remind you that you can read all articles and translations of the International Choral Bulletin online. Most of the originals and translations are posted before you receive your printed copy!

For more recent information, please go to www.ifcm.net (member log-in).
(English not revised) ●

IFCM General Assembly

Summary Minutes

Jean-Claude Wilkens
IFCM Secretary General

Kyoto, Japan July 31 and August 1, 2005

0. The following countries were represented: Argentina, Austria, Belgium, Bulgaria, Canada, China, Czech Republic, Democratic Republic of Congo, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, India, Indonesia, Israel, Japan, Malaysia, Mozambique, Myanmar, Netherlands, New Zealand, Norway, Portugal, Puerto Rico, Singapore, Slovenia, South Africa, South Korea, Spain, Switzerland, Sweden, Turkey, USA, Venezuela.

00. Verification of voting rights: According to the statutes, the following representatives are in good standing and have been given voting rights (57 votes): Board members (20 votes), International Organisations (2 votes), Country votes (35 votes). The General Assembly has the necessary quorum. Voting rights were explained to the attendees by Mr. Rabbow (Legal Commission Chair) at the beginning of the meeting.

000. Annex and documentation: Most of the reports given to the General Assembly were printed in a book distributed to all participants in electronic format prior to the meeting and available in print at the meeting. The minutes will refer to this book ("annex"), which is to be considered part of the minutes themselves and referred to as annex. Reports not printed in this book are summarized in the text of the minutes itself.*

Agenda Day 1

1. Welcome and introduction by the Acting President – María Guinand

1.1. Welcome and thanks to the Japan Choral Association representatives

Ms. Guinand thanked the audience for attending the GA and expressed her

gratitude to the Japan Choral Association and Mr. Suwaki, Vice-President for making it possible to have the General Assembly held in this prestigious hall.

2. Reports

2.1. by the Acting President – María Guinand - see page 155 – annex

2.2. by the Secretary General – Jean-Claude Wilkens - see page 156 – annex

During the reading of the report, Mr. Wilkens asked the audience to thank Mr. Vanherle for his hard work convincing the region of Basse-Normandie (Lower Normandy) to host the IFCM Secretariat for the next three years.

2.3. Questions and approval of the reports

No questions - reports were approved unanimously

3. Reports by the Vice-Presidents

3.1. Michael J. Anderson - USA - see page 158 - annex. Mr. Anderson mentioned the general cut in budgets for culture after 9-11. In spite of this, choral life seems to be going through a revival process. During his report, Mr. Anderson thanked the ACDA representatives for their presence in the GA (Mr. Steve Brooks and Mr. Mitzi Groom), which is a sign of the revival of the relationship between IFCM and ACDA. Finally, Mr. Anderson mentioned the positive development foreseen in China, where he was recently, and hopes for the implementation of IFCM projects in China in the future years, under the guidance of Mr. Leon Tong.

3.2. Mitsukazu Suwaki - Japan - see page 164 - annex. In addition, Mr. Suwaki gave some statistics on the attendance of the WS7:

- Invited Choirs : 32 (1,111 paid) - 22 from abroad and 10 from Japan
- Lecturers: 31 - 21 from abroad and 10 from Japan - 44 workshop and seminars

- Delegates: 2165 - 664 from 46 different countries and 1501 from Japan
- Concert audience: 40,000 paid at 13 WS concerts and 15 community concerts

3.3. Lupwishi Mbuyamba - Mozambique -

see page 165 - annex. Quote: *"We in Africa, we also have a dream to organize the World Symposium in Africa, but to make this happen, we need to strengthen the existing structures in Africa and realize concrete activities"* (...) *"Africa is called an 'under-developed' region, but in music and culture, under-development doesn't exist. We have specifics and ideas and we think that we can have an input. This is a call for those who are really committed to international cooperation in choral music to consider the situation and to look at the best way to co-operate"*.

3.4. Thomas Rabbow - Germany - see page 162 - annex. Mr. Rabbow explained that his work for IFCM in Europe is very much institutional. Mr. Rabbow is President of the Tagger Foundation in Italy, member of the Bureau of ICCM in Belgium, and President of the newly founded IFCM Secretariat legal French entity in Normandy.

3.5. María Guinand - Venezuela - see page 161 - annex. Ms. Guinand also referred to the reported from other members from Latin America and projects implemented on the continent. She apologized for her colleagues from the Latin America continent who could not come to Kyoto for obvious economic reasons among others.

See page 117 (America Cantat) - annex. The next AC is planned for April 1-8, 2007 in Cuba.

See page 114 (Andean region) - annex.

See page 82 (Intl Day of Choral singing)

See page 170 (Ricardo Denegri)

See page 35 (Daniel Garavano)

Quote: *"Even with all the difficulties that our region is facing, choral music is very alive and is working in many directions."*

4. Financial report – Dolf Rabus (Treasurer) - See page 166 – annex

4.1. Accounts 2002-2004 and budget 2005-2006- See page 141 to 150 – annex. Mr. Rabus commented on the figures and gave necessary explanations to the audience.

4.2. Approval of the financial reports and budget

Financial reports and budget were approved unanimously

5. Proposal of amendments to the Statutes – Thomas Rabbow

The following amendments to the statutes and the bylaws were approved unanimously after discussion.

In the Statutes:

Article II was replaced by: Article II, 1: *IFCM is legally incorporated in Lawton, Oklahoma, USA; Article II, 2: The business of IFCM shall be run from an office established by the Board of Directors.*

Article VII 1. f) Was replaced by: *Ex officio members of the Board, without voting rights shall be:*

- Past Presidents,
- Secretary General,
- One representative from each of the places where IFCM has permanent partnerships, funded by the local authorities. This representative shall be nominated by the respective local authorities.

Article VII 11. j) Is replaced by: *To decide on the creation of Commissions, and to define their objectives and responsibilities.*

Article X 2. 3, and 4 was replaced by: Article X 2: *For such Commissions, the Board shall define the objectives and area of responsibility of the Commissions.*

Article X 3: *The Executive Committee shall manage the Commissions, including*

- a) *Appointing commission members and a*

chairperson. The Executive Committee will submit these appointments for the approval of the Board by email or during the next Board meeting

- b) *define the Commission's program and budget*

Article X 4: *The Chairperson of each Commission shall report regularly to the Executive Committee and annually to the Board.*

In the Bylaws:

Article VIII section 1 was replaced by: *Commissions in charge of special areas of responsibilities shall be established by the Board of Directors and managed by the Executive Committee (see Statutes Art.X). The Commissions shall meet whenever necessary, in accordance with their available resources. To avoid extra costs, the Commissions, whenever possible, should be linked to other IFCM meetings.*

Article VIII section 2 was replaced by: *The Chairperson of a Commission shall be responsible for carrying on the program, assigned to the Commission by the Executive Committee. He/She sets up the budget of the Commission and is responsible for the control of the available resources. He shall report regularly to the Executive Committee and annually to the Board (Statutes Art. X, 4).*

Article VIII section 3 was replaced by: *The Chairman, and/or members of a Commission or the whole Commission may be removed from office at any time by a simple majority vote of the Executive Committee. The Executive Committee will submit these decisions for the approval of the Board by email or during the next Board meeting.*

Article XI was added:
Article XI: *IFCM Ambassadors*
Section 1: *If the Executive Committee finds it necessary and appropriate, it may appoint IFCM ambassadors. Appointments shall be*

made for special missions on a case-by-case basis, for a specified period of time. The Executive Committee will submit these appointments for the approval of the Board by email or during the next Board meeting. The Ambassadors shall report on their mission to the Executive Committee.

Section 2: *IFCM Ambassadors shall have no institutional status. Their function shall end when their mission is fulfilled or when the Executive Committee decides, by simple majority vote, that their services are no longer needed. Following the completion of a mission, the Ambassador shall no longer be allowed to use the title "IFCM Ambassador."*

Article XI became Article XII

Article XIII was added:

Article XIII: *Elections*

Section 1: *The Legal Commission shall be responsible for organizing the election process. The Chairperson shall preside over the election procedure. Should the Chairperson be nominated during the election procedure, another member of the Commission shall preside.*

Section 2: *A call for candidates for the Board of Directors shall be included in the announcement of the General Assembly. Any member in good standing may nominate him- or herself. All candidatures shall be submitted in written form to the Chairperson of the Legal Commission as early as possible, but no later than 24 hours before the beginning of the General Assembly.*

Section 3: *The Legal Commission shall report the results of the election procedure to the membership.*

6. Approval of the membership fee card 2006 – Dolf Rabus

See page 152 – annex. The new membership fee card was approved: 54 votes for and 3 abstentions

7. General voting rights and election procedures

Mr. Rabbow, Chair of the Legal Commission, explained the election procedure according to the statutes. Five seats are open to election and two seats are open for cooptation. Mr. Hanken announced that the seat given to NKK will be taken by a representative from Denmark. The name will be communicated to the Board later. Kåre Hanken will remain on the board until the appointment is made.

8. Presentation of candidates to the elections

There are six candidates for election to the board; they presented themselves to the assembly. Due to their absence, M. Sjöberg's candidature was presented by Mr. Nilsson and Mr. Garavano's candidature was presented by Mr. Wilkens. Candidates were:

Pinar Alpaly, Turkey
Philip Brunelle, USA
Daniel Garavano, Argentina
Hiyoshi Kuwayama, Japan
Lupwishi Mbuyamba, Mozambique
Thomas Rabbow, Germany
Maya Shavit, Israel
Fred Sjöberg, Sweden

Agenda Day 2

Introduction

María Guinand and the Executive Committee introduced the team of organizers of the World Symposium 7. Mr. Suwaki presented them individually. The audience gave them warm applause.

9. Reports by the Commissions' Chairs

9.1. Conductor's Commission – Christian Ljunggren - see page 34, 35 – annex. Mr. Ljunggren thanked the audience for having

the honor to serve IFCM as a liaison officer between commissions since 1999. In that capacity, he was involved on the Jokkmokk conference and in the seminars in Bremen 2004. Mr. Ljunggren reported as well on the children's choir commission work. See page 21 – annexes. He also distributed a written report on the seminars in Bremen.

9.2. Multicultural and Ethnic Commission – André De Quadros - see page 25 to 33 and page 130 – annex. Mr. De Quadros reported on the commission and its members since 2002. Jokkmokk was a milestone in the work of the commission. It showed that conferences should be an on-going process. Mr. De Quadros officially announced the launching of a conference in Singapore (not printed in the annex), that will take place in June 2007. He reported also on a small working group constituted to organize the conference in Nairobi in March 2007. Conversations are going on for planning activities in Brazil, New Zealand, in Estonia, and in the Middle East. **Marian Dolan** reported on the Cantemus Choral Series with Earthsongs – see page 33 – annexes. She called for co-operation in the submission of scores, for being part of review committee, and for editing the scores.

9.3. Children's and Youth Choir Commission

See page 21 - annex

10. Reports on Activities (2003-2005) and Future Projects

10.1. IFCM Activities - Jean-Claude Wilkens - see page 38 to 106 - annex. Mr. Wilkens explained the difference between activities done by IFCM itself and those done in co-operation with others. IFCM separated activities into these two categories in order to keep consistency and image of the organization. He reported on the wish to have a more active website. Members will

find more and more information and search engines on the website. He reported on the late cancellation of commitments to organize the World Youth Choir session (England in 2005 and Germany for 2006). He called for people interested to see the WYC performing or having a session in their country. Mr. Wilkens also reported on the Songbridge project management.

10.1.1. International Choral Bulletin – Jutta Tagger - see page 39 – annex. Ms. Tagger called for a voluntary assistant editor and for a person responsible for the Children's and Youth section of the ICB. She called for more voluntary translators, mainly French and German. María Guinand asked all members for co-operation. Quote: "*The ICB is IFCM's voice to the world; we need your help to make it strong.*"

10.1.2. World Symposium 8 – Denmark 2008 - Steen Lindholm - see page 53 – annex. Mr. Lindholm announced that WS8 will take place in the new opera house in Copenhagen as well as in the Tivoli, radio house, and churches in the city. Both the Artistic and Executive Committees will start their work in October 2005.

10.1.3. IFCM workshop and seminar in Congo 2005 – Lupwishi Mbuyamba - see page 94 to 98 – annex

Mr. Mbuyamba thanked officially Mr. Minet for following up the event and planning other activities in French speaking Africa with ACJ International. Mr. Mbuyamba called for the help of Mr. Hanken who has good experience of teaching in the Republic of South Africa. Mr. Hanken reported on his seven years' experience of choral conductor education in the Eastern Cape Province. The program goes from basic certificate to doctoral degree. The project will go on for the Western Cape Province for the next three years.

10.1.4. World Youth Choir 2005 in Israel – Maya Shavit - See page 66 – annex. Quote: *"Music is stronger than politics! Four singers from Indonesia and two Palestinians were in the choir. I wish any one of you have been in the concert and hear the non-ending applause of the audience when Palestine was called on stage"*

10.1.5. IFCM APRS in Busan – Dho Young Shim - See page 10, 100, 63 – annex. Mrs. Dho reported on the foundation of a regional secretariat of IFCM for Asia Pacific (APRS). This was not an easy task since 60% of the world population lives in this area, with so much diversity in terms of race, culture, and language. She reported on activities held in Korea over the past three years.

The APRS will organize another summit next year, and APRS will continue improving and helping action of IFCM in the region. Quote: *"...we are going to unite behind IFCM and make sure that the Korean choral scene has one voice and one good working relationship with IFCM" ... "I'd like to see as a vision; North Koreans also come and sing. There is a way for us as a choral society to make this happen"*.

10.2. IFCM Activities in co-operation with other organizations – Jean-Claude Wilkens These are activities of which IFCM doesn't have control, but trusts its partners for the work they do, for the best of choral music. Mr. Wilkens insisted on involvement with the Art Child project (see page 136 – annex). This is a unique opportunity for IFCM to be associated with UNESCO and UN in a world wide non-profit project.

10.2.1. Polyfolia 2004 and 2006 – Jacques Vanherle - see page 115 – annex. Mr. Vanherle explained the new concept of Polyfolia, which gave a possibility to the best amateur and young professional ensembles to meet concert and festival promoters on a

world showcase.

10.2.2. Asia Cantat 2007 – Mitsukazu Suwaki - see page 120 – annex. Asia Pacific has hosted a World Symposium, a Regional Symposium, and the World Youth Choir, but never a Cantat. The festival will be called Asia Pacific Cantat, in sistership with Europa Cantat.

10.2.3. Eric Ericson Award / Eric Ericson Choral Center - Lars Nilsson - see page 128 - annex. Mrs. Vera Körner presented and announced the Eric Ericson award, which has become a tradition in Sweden. She invited IFCM to hold a board meeting in Stockholm during the competition. Mr. Lars Nilsson reported on plans to open an Eric Ericson choral center, run by a Foundation that is in the process of being established with a number of founding bodies, Swedish and international. The plans are to open the Center in 01-2006.

10.2.4. Hong Kong Children's Choir World Festival and development in China - Leon Tong - see page 132 – annex. Mr. Tong reported on the very successful event that just took place in Hong Kong, including the first Asian Songbridge project. The event was followed by a China Children's Choir festival in Guangzhou and Ningbo where contacts at the highest level of government were established to implement a training program for conductors in mainland China. Finally, M. Tong announced an official invitation for the WYC to hold its 2008 session in Hong Kong.

10.2.5. International Seminar for Children's Choir Conductors in Mainz 2006 - Dolf Rabus - see page 135 – annex

Mr. Rabus explained that this activity was a follow-up of the first seminar of that kind organized in Marktoberdorf in 1998.

11. Elections to the Board – announcement of the results

Assessors and Assistants were appointed by the General Assembly. According to the statutes, 5 seats are available for election. There are 58 valid ballot sheets. * The General Assembly elected the following Board members for a mandate of 6 years: 49 votes: Thomas Rabbow, Germany 48 votes: Lupwishi Mbuyamba, Mozambique 41 votes: Philip Brunelle, USA 32 votes: Daniel Garavano, Argentina 30 votes: Maya Shavit, Israel

12. Reports by the Members

12.1. Ambroise Kwa Nzambi : Fédération Nationale des Chorales du Congo - see page 172 – annex

12.2. Ung Feng Wu : China Chorus Association. Mrs. Wu greeted the audience on behalf of the China Chorus Association. This association is the largest Chinese choral association. She reported on the association's activities and the program of exchanges carried between China and overseas countries. She expressed the wish of the China Chorus Association to work more closely and extensively with IFCM.

12.3. Hartmut Doppler : AGECE. Mr. Doppler reported on the activities of AGECE, which celebrated this year their 50th anniversary this year. They represented over 30,000 choirs (1,000,000 singers). Two big projects were carried on in cooperation with Europa Cantat: a competition for young choral conductors and a European Academy for conductors.

12.4. Anne-Marie van der Walt : Projects in South Africa. Mrs. van der Walt reported on the RSA choral scene activities. As expressed by M. Hanken earlier, Mrs. van der Walt stressed the importance of choral singing in her country. She reported on the existence of three National Choirs in RSA. There is a process to establish one umbrella

organization in RSA, which could place a bid for the 2011 WS organization.

12.5. Luis Olivieri : Puerto Rico and Caribbean Choral Association. Mr. Olivieri's reports were distributed to the audience on a separate paper. He called the attention of the audience to the fact that the Government of the Dominican Republic has recognized the importance of choral music by creating the national choral web. He pointed out as well the coming Caribbean and Central America Cantan festival in the Dominican Republic, 25-27 October 2005 and which will be organized every two years. He reminded the audience of America Cantat in Cuba, planned for 1-8 April 2007.

INTERMISSION - (Board meeting - Election of officers by the new Board)

13. Announcement of results

Ms. Guinand thanked officially the board members who are leaving their position: Mr. Suwaki, Ms. Edmundson, and Mr. De Quadros. Ms. Guinand thanked as well the candidates who have not been elected to the Board. Mr. Wilkens announced the results of the election in the Board meeting:

Composition of the executive committee:

- Lupwishi Mbuyamba, President
- Thomas Rabbow, First Vice-President
- Dolf Rabus, Treasurer
- María Guinand, Michael Anderson, Saeko Hasegawa and Leon Tong Shiu Wai, Vice-Presidents.

Co-opted board members:

- Seung-Taek Bae and Susan Knight who accept the cooptation.

Appointed advisors:

- Waldo Aránguiz, Ricardo Denegri, Dirk Duhei, Jung-Pyo Hong, Noel Ancell, Fernando Archila, Péter Erdei, Mitsukazu Suwaki, André De Quadros.

Seven seats will remain open until the board identifies appropriate candidates.

14. Future Developments of IFCM and Miscellaneous

14.1. Under point five of the agenda, Kåre Hanken (Norway) took the floor to express his wish to have proposals of amendments to the statutes sent to the members and board prior to the General Assembly. He also was in favor of a discussion on IFCM's structure, asking what should be the real powers of the board and of the Executive Committee. This idea came through as a written motion presented by NKK at the very last minute of the General Assembly which read: *"The GA 2005 demands that the Executive Committee and the Board evaluates the organization structure and proposes changing the organization structure. The document and proposals must be discussed at the GA 2008. Documents should be sent to the members and member organizations within six months before the GA 2008, in order for them to discuss the matter beforehand"*.

Thomas Rabbow commented that the GA cannot vote on this as a motion since the text has not been published beforehand. The Executive Committee will seriously consider the text as a proposal and put it on the agenda of the next board meeting.

14.2. Under point five of the agenda, Mr. Christian Ljunggren encouraged the Executive Committee to organize a conference for the Board members during which policy, programs, and ideas can be exchanged. He referred to the conference organized by ICCM in Namur in 1997 as an example.

14.3. Under point five of the agenda, Mr. Noël Minet suggested that the Executive Committee invites Board members to participate in Executive Committee meetings if they wish.

14.4. Under point five of the agenda, Ms. Susan Knight suggested to write guidelines on expectations, structures, and procedures for Commissions and Commissions' members.

Conclusion

María Guinand thanked the audience for the work done these two days.

Lupwishi Mbuyamba, new IFCM President, thanked María Guinand for the dedication and work as Acting President since the passing away of Eskil Hemberg. He thanked the Board and the General Assembly for the confidence placed in him. Quote *"Coming from that part of the world, sometimes, one could wonder if tasks will be taken: We hope that with the assistance, help and confidence of everybody, we will be able to achieve and meet the expectations."* (...) *"For the first world, I would like to confirm that by accepting the leadership of the IFCM, I will continue and extend what has been done, and I hope to be able, with the Executive Committee, to consolidate the future of the organization, especially establishing IFCM as a key player in the World of Culture of today."*

Mr. Rabbow thanked officially Mr. Wilkens, Ms. Robin and Ms. Bour as well as the managers of the IFCM centers for their work.

Mr. Mbuyamba closed the meeting.

* Editor's Notes

- The annexes can be consulted at the IFCM website www.ifcm.net.
- One member with voting rights joined the assembly after the initial count.

Edited by Jean-Claude Wilkens, France; revised by Michael J. Anderson, USA ●

IFCM Member Satisfaction Survey

Summary & Comments

Jean-Marc Poncelet
ICCM Executive Director

26 From February to May 2005, the International Center for Choral Music (ICCM) gave a survey to IFCM members.

This survey was conducted by Francesco Cuccinotta, marketing student working on his graduation thesis, and sought two goals:

- To know members' present-day opinions about their Federation
- To know members' opinions regarding future strategies developed by the IFCM

An appropriate sampling of 300 members was precisely set up, for technical reasons, to accurately reflect the portfolio of Federation members. Margin of error was 5.65%.

The questionnaire could be accessed on the IFCM website, and members were asked to respond by personalized e-mail.

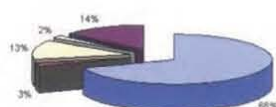
Survey results were first presented to the Federation's Executive Committee on October 8, 2005 by ICCM Executive Director Jean-Marc Poncelet.

The following is a survey summary with comments.

1. First Contact with IFCM and Reasons for Becoming a Member

The survey was first of all interested in how members first found out about the Federation, and in their main reasons for becoming Federation members.

Different ways of finding out about the IFCM

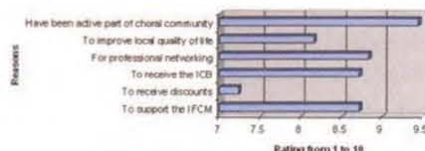


Legend:
 ■ Participation in activity connected to choral music
 ■ Search engine
 ■ Newspapers, magazines
 ■ IFCM Website
 ■ Friends, family

Notice that first contact with the IFCM essentially came about through activities connected to actual choral work. New

technology involving the Internet is currently responsible for only 5% of contacts.

Below are members' main reasons for joining the Federation

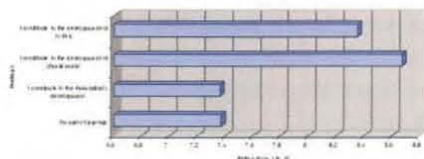


These results confirm that one of the main reasons for IFCM membership is to be involved at different levels with activities connected to actual choral work. This is probably not surprising for a "specialized" Federation. Members also appreciate the network of international professionals that they benefit from as a result of their membership. The informational aspect, via the ICB, is just as important.

2. Personal Feelings as IFCM Members

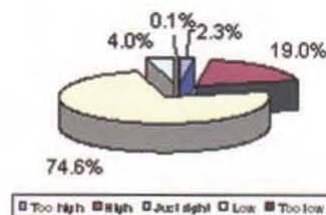
Here, respondents were asked their personal feelings (from "completely disagree" to completely agree") vis-à-vis different suggestions made in the survey. One particular question concerned the amount of annual dues.

IFCM members' feelings vis-à-vis suggestions given below



Members clearly feel that they contribute, through their IFCM membership, not only to the development of choral art in all its forms but also to social development by promoting values of peace and solidarity upheld by the Federation.

Members' opinions concerning annual dues

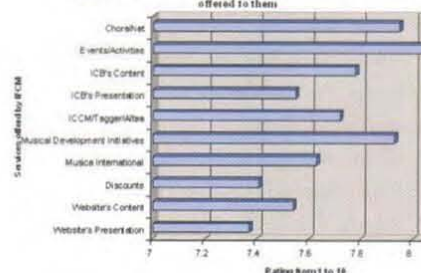


Three quarters of the membership considers the annual dues to be "just right"; that is to say, members consider themselves to be paying dues in line with their own assessment of the IFCM's quality-cost relationship. African members are most satisfied with the annual dues amount.

3. Members' Satisfaction Vis-à-vis Services/Activities Offered by the IFCM

Here, respondents were asked to rate their satisfaction with services offered by the IFMC on a scale of 1 to 10 (with "10" being the best rating).

This graph shows satisfaction ratings given by members to services offered to them



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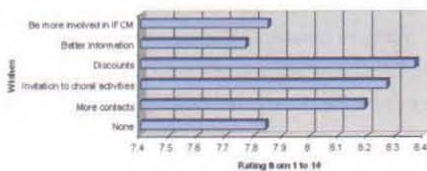
www.hpu.edu/ensemble

Note that no service offered by the Federation received a bad rating. Overall, it may be said that association members are rather satisfied with what they're offered.

4. Members' Expectations and Wishes

Here, respondents were encouraged as members to give their position vis-à-vis a series of suggestions made in the questionnaire.

Members' wishes and expectations vis-à-vis the Federation

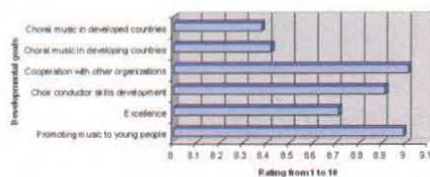


All suggestions given above rated higher than 7.7, so it may be said that they seem very important to Federation members, as far as their wishes are concerned. Two aspects, financial on one hand and relational (invitations and contacts) on the other, set themselves apart from the rest as figuring most prominently among members' wishes.

5. IFCM Developmental Strategies Desired by Members

Here, respondents were asked to give their position vis-à-vis some strategic developmental trends that the IFCM might pursue in the future.

Below are developmental goals that the Federation should set for upcoming years.



Here again, it's worth noting that suggestions made in the survey rated 8.3 or higher, so all the strategic trends suggested appear to be important to IFCM members.

Nevertheless, it is apparent that priority should be given to developing social/educational programs via choral music, promoting choral music to young people, and developing choir conductors' skills.

6. Conclusion

This survey allowed the IFCM, for the first time, to address its members' opinions and wishes in detail.

While the IFCM receives overall high praise from its members in this survey, it also sees this survey as interesting food for thought regarding strategic considerations made by the Executive Committee and the Administrative Council.

Whether in the commercial or associative sector, "client orientation" is one of the key elements in any successful development. This survey represents one more step in this direction, a step made thanks to your cooperation. Please accept our warmest gratitude.

E-mail: jmponcelet@ifcm.net

Translated from the French by Steve Landsford, USA ●

The World Youth Choir 2005

A Summer Session in Israel, 4-25 July 2005

Jean-Marc Poncelet
& Esther Herlitz

28 The World Youth Choir gathered in July in Israel for a 20-day session organised by the **Zimriya** (director: Ilana Barnea), in cooperation with **Hallel** (the Israeli choral organization) and **Jeunesses Musicales Israel**.

The rehearsal camp was hosted at the Ramat Rachel Hotel, Jerusalem's unique kibbutz hotel, equivalent to a 3-star establishment where the choir found excellent working conditions for its artistic preparations.

To begin with, the choir was lucky enough to work with **Aharon Harlap**, one of the country's best choir and orchestra conductors. He created an excellent relationship with the choir in preparing Bernstein's *Chichester Psalms*. They performed this very symbolic work in an open-air concert in the garden of the Israel Museum, overlooking the city of Jerusalem: a great and lasting "memory".

The Swedish conductor **Fred Sjöberg** proved to be the ideal one for this session; he found the right method to lead an enthusiastic choir towards a very high artistic result. In spite of severe health problems requiring the conductor's short hospitalization in Jerusalem and a reorganization of the rehearsal schedule, the choir was ready for its first a cappella concert thanks to the great commitment of the four section leaders.

Two of them, **Kevin Skelton** and **Bernhard Putz** took over the rehearsal process for two and a half days, allowing the choir to work profitably in spite of the Fred Sjöberg's temporary unavailability.

The programme included romantic and contemporary music (*Sven-David Sandström, Whitacre, Tavener, Tippett, Bonato, Grieg*), some Israeli pieces (*Harlap, Braun, Avni*), spirituals and jazz and pop arrangements.

The concerts took place in the famous

Beith Govrin Caves, in Tel Aviv, Nazareth and Kfar Blum. The audiences were very enthusiastic and highly appreciative of the musical programme. At all concerts, an ovation was given to the two Palestinian singers. It was a great sign of hope for the future of a region that needs peace as soon as possible. The recording session also went extremely well with many pieces recorded.

This session has certainly given all World Youth Choir members a new vision of the present situation in that part of the world. To live there for three weeks, experiencing "Shabbat" rules, talking with Israelis and Palestinians, going together for a dinner to East Jerusalem (the Palestinian part of the city), visiting the Holocaust Museum, seeing the famous wall and the check-point, and to feel the permanent weight of religion, was more instructive than reading any number books or articles about the country.

A lecture about the peace process was given by Esther Herlitz, Chairperson of the Zimriya and former Ambassador of the Republic of Israel. Thanks to one of the Palestinian singers - a lawyer - the choir was able to hear the voice of the "other side", so everyone had a chance to form his or her own opinion.

To conclude: a very good session with many interesting experiences and a generally very high level of satisfaction.

Jean-Marc Poncelet
Executive Director, International Centre for
Choral Music (ICCM)
Manager, World Youth Choir
(Email: jmponcelet@ifcm.net)

It worked like a miracle: 68 young men and women, aged 16-26, had never met each other, but after two weeks of rehearsals they turned into one of the best choirs ever heard in Israel. They came from 30 countries as far apart as the USA and Indonesia, Finland and Argentina, Canada and Colombia. There were Israelis and Palestinians. They were all musicians with good voices.

Two conductors did the job: **Aharon Harlap** from Israel and **Fred Sjöberg** from Sweden. They also worked with section leaders, who did a great job. The choir worked hard but had fun.

After two weeks' rehearsing at the Ramat Rachel Kibbutz guesthouse near Jerusalem, the choir went on a week-long tour and gave seven concerts with a mixed repertoire. One was a live broadcast, one in a cave, one in a church in Nazareth, one in the Tel Aviv Museum. They gave a special free concert for the other guests of the kibbutz guesthouse and the Major of Tel Aviv gave a party in their honour.

To do justice to Israel's ancient and modern history, the choir went on a guided tour of old and new Jerusalem, took a dip in the Dead Sea, saw the Lake of Galilee and the Church of the Loaves and the Wine, they even had time to shop in the bazaar of Old Jerusalem. They all received certificates of their visit to the Holy Land. In the end they did not want to leave.

The World Youth Choir's tour of Israel was an experience for both the audiences and the members of the choir.

Thank you World Youth Choir!

Esther Herlitz
Chairperson of Zimriya (Hazamir - World
Assembly of Choirs in Israel)
(Email: harzimco@netvision.net.il) ●



Presents

2006

Hong Kong International Youth & Children's Choir Festival

Competition – Concert – Workshop

10-12 July 2006

The Finalists' Night Concert will be broadcast by
Television and Radio channels in Asia.

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Category Awards

Gold, Silver, and Bronze Awards in each Category

Grand Prizes

A total of USD20,000 will be awarded in the
Finalists' Night:

- The World's Choir
- The World's Local Choir
- Best Interpretation
- Best Commissioned Piece
- Best Conductor
- Best Vocalist

Competition

- A • Children Choir (A1: aged 12 or under; A2: aged 16 or under)
- B • Youth Choir (B1: SA; B2: TB; B3: SATB)
- C • Contemporary Music
- D • Folklore
- E • Solo Singing (aged 16 or under)
- F • Solo Singing (aged 17-29)

Application Fee

- Choir Competition:
- Registration Fee: USD 500
 - Entrance Fee: for every entry to each Category, USD 100
 - Member Fee: for each choir member, USD 20

Solo Singing Competition: USD 120

Each participant will be presented a Certificate of Participation
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Deadline of Application: 30 April 2006

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Hostel (twin room or room for 4)
USD 250/person - 4 nights from 9 July
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Hotel rate upon request

Artistic Director

Leon Shui-wai Tong,
Vice President, International Federation for Choral Music (IFCM)
President, Hong Kong Treble Choirs' Association

Organising Committee

Ms. Nancy Loo / Dr. Bo-wah Leung / Dr. Paulina Wai-ying Wong

Adjudicators

Jean-Claude Wilkens (Belgium)	• Nancy Telfer (Canada)
Dapeng Meng (China)	• Jacques Vanherle (France)
Saeko Hasegawa (Japan)	• Jonathan Velasco (Philippines)
Nelson Kwei (Singapore)	• Fred Sjöberg (Sweden)
Philip Brunelle (USA)	• Jing Ling-Tam (USA)

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The IFCM "Voices" Conference Series

André De Quadros
Conductor



Photo: André De Quadros

30 The Multicultural and Ethnic Commission of IFCM held its second conference in Jokkmokk within the Arctic Circle of Sweden in October, 2003. This conference proved to be a turning point for the Commission's activities, resulting in several ideas for future conferences and collaborations. Although the Jokkmokk conference presented material from a wide and global perspective, future conferences are more likely to provide a unique opportunity for international choral musicians – conductors, composers, singers and teachers – to gather and explore in-depth the choral traditions of a given region. These conferences will be feasts of choral music: workshops, singing, concerts, papers and lecture-demonstrations all of which will be united by specific conference themes. Participants will have a wonderfully rich time of learning and collaboration, because of the intimacy created by a relatively small number of participants.

All conferences will consider inclusion of the following themes to drive the content:

1. Old Traditions – New Concepts:

The term "tradition" evokes images of preservation as well as of innovation. Within choral music based in or around a given region, what music or practice embodies a preservation of tradition? Likewise, what choral music or practice breaks with an established tradition? How has a 'traditional' idiom influenced more recently composed choral music?

2. The region/city

How have any of this region's/city's vocal traditions affected the larger world of choral composition and how has this region/city been conceptualised in the larger body (historic or contemporary) of international choral music?

3. Conservation and Communication

How can choral traditions (compositional style, idiom, performance practice, etc.) be preserved and how can we best communicate a choral tradition and its compositions to choral musicians in educational settings and/or the community? What are the parallels and differences between various vocal/choral traditions and cultures?

The future events of the commission are:

Voices of Jerusalem

16 to 20 September 2006, focusing on the vocal traditions in this ancient and historically rich centre of the three great Abrahamic faiths: Christianity, Islam and Judaism. It will be hosted by Hallel, the Israel Choral Organization and held at the Mishkenot Sha'ananim-Konrad Adenauer Conference Centre and the Jerusalem Music Centre. (see ad on the next page)

Voices of South East Asia in Singapore

4 to 7 June 2007. Situated at the centre of one of the most culturally diverse parts of the world, Singapore is a unique fusion of East and West, modernity and Asian heritage, making the island-state the perfect place to explore the rich vocal traditions of South East Asia. Conference themes include

1. Singapore – Cultural heritage and contemporary choral song;
2. South East Asia – Traditional sounds and textures re-voiced with particular reference to Indonesia and the Philippines;
3. Experimentation and Communication.

Voices of Kenya

The Ministry of Culture of the government of Kenya has officially approved this conference. The precise details of location and date are yet to be decided, although we expect to have the conference in Nairobi in the spring of 2007.

Symposium of Church Choral Music in Bandung, Indonesia

10 to 13 June 2007. This event will give increasing expression to Indonesian composers and to those who work towards integrating indigenous materials into worship and composition. Following the Symposium, there will be a Cantata from 14 to 16 June and a one-day festival on 17 June.

Other possibilities for conferences are in negotiation; locations being considered are Estonia and Jordan. The Commission is convinced that these conferences will give impetus to indigenous composition, increase awareness of choral diversity and promote dialogue on the stated themes between various sectors of the choral community.

*André de Quadros is a conductor and Professor of Music, Director of the School of Music at Boston University, as well as chair of IFCM's Multicultural and Ethnic Commission.
(E-mail: adq@bu.edu) ●*

VOICES OF JERUSALEM

IFCM Multicultural and Ethnic Conference, Jerusalem, Israel

16-20 September 2006

At Mishkenot Sha'ananim, Konrad Adenauer Conference Centre - Jerusalem Music Centre

Organised by the Multicultural and Ethnic Commission of the International Federation for Choral Music and "Hallel" – Israel Choral Organisation.



Illustration: Yaacov Gutterman

A feast of choral workshops, singing, concerts and lecture demonstrations focusing on Jerusalem as a centre for three of the great Abrahamic religions, traditions and cultures: Christianity, Islam and Judaism.

CONFERENCE REGISTRATION

For registration information, go to <http://www.jmc.co.il/conference>

Main themes

1. Old traditions – new concepts: How have traditional musics influenced choral compositions?
2. Jerusalem - a multifaceted city:
 - a. Christian traditions
 - b. Islamic traditions
 - c. Jewish Traditions
3. Conservation and Communication: How do we keep the traditions alive and how best should we communicate them to choirs and musicians in schools, in the community?

Call for presentations

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

The official language of the conference will be English.

Choral World News



Choral
World
News

UNESCO Convention on Cultural Diversity: Press Release

*2005 World Children's Choir Festival & 3rd China International Children's
Choir Festival*

Don James

UNESCO Convention on Cultural Diversity.

Press Release

UNESCO General Conference adopts Convention on the protection and promotion of the diversity of cultural expressions

20-10-2005 7:00 pm. The General Conference of UNESCO, meeting in Paris from October 3 to October 21, today approved (148 votes for, two against, four abstentions) the Convention on the protection and promotion of the diversity of cultural expressions, an international normative instrument that will enter into force three months after its ratification by 30 States. The result of a long process of maturation and two years of intense negotiations, punctuated by numerous meetings of independent and then governmental experts, this text which takes the form of an international normative instrument, reinforces the idea already included in the UNESCO Universal Declaration on Cultural Diversity, unanimously adopted in 2001, that cultural diversity must be considered as a "common heritage of humanity", and its "defence as an ethical imperative, inseparable from respect for human dignity." In 2003, Member States requested the Organization to pursue its normative action to defend human creativity, a vital component of the Declaration, as explained in Articles eight and eleven.

The Convention seeks to reaffirm the links between culture, development and dialogue and to create an innovative platform for international cultural cooperation; to this end, it reaffirms the sovereign right of States to elaborate cultural policies with a view "to protect and promote the diversity of cultural expressions" and "to create the conditions for cultures to flourish and to freely interact in a mutually beneficial manner" (Article 1).

At the same time, a series of Guiding Principles (Article 2) guarantees that all measures aimed at protecting and promoting the diversity of cultural expressions does not hinder respect for human rights and fundamental freedoms "such as freedom of expression, information and communication, as well as the ability of individuals to choose (them)..." As well, the

"Principle of openness and balance" ensures that when States adopt measures in favour of the diversity of cultural expressions "they should seek to promote, in an appropriate manner, openness to other cultures of the world".

The rights and obligations of Parties (Articles 5 to 11) include a series of policies and measures aimed at protecting and promoting the diversity of cultural expressions, approaching creativity and all it implies in the context of globalization, where diverse expressions are circulated and made accessible to all via cultural goods and services.

Thus, Parties, recognizing the fundamental role of civil society, will seek to create an environment that encourages individuals and social groups "to create, produce, disseminate, distribute and have access to their own cultural expressions, paying due attention to the special circumstances and needs of women as well as various social groups, including persons belonging to minorities and indigenous peoples", and "to recognize the important contribution of artists, others involved in the creative process, cultural communities, and organizations that support their work, and their central role in nurturing the diversity of cultural expressions."

It should be stressed that international promotion and cooperation, especially in the case of developing countries, is at the heart of the Convention (Articles 12 to 19). To this effect, the creation of an International Fund for Cultural Diversity has been provided for (Article 18). Resources for this Fund will come from voluntary contributions from Parties, funds allocated by UNESCO's General Conference, diverse contributions, gifts or bequests, interest due on resources of the Fund, funds raised through collections and receipts from events organized for the benefit of the Fund, or any other resources authorized by the Fund's regulations.

The concern to ensure coherence between the Convention and other existing international instruments* guided States to include a clause (Article 20) aimed at ensuring a relationship of "mutual

supportiveness, complementarity and non-subordination" between these instruments. At the same time, "nothing in the present Convention shall be interpreted as modifying rights and obligations of the Parties under any other treaties to which they are parties."

The Convention establishes a series of follow-up mechanisms aimed at ensuring efficient implementation of the new instrument. Among these, a non binding mechanism for the settlement of disputes allows, within a strictly cultural perspective, possible divergences of views on the interpretation or application of certain rules or principles relatives to the Convention (Article 25) to be dealt with. This mechanism encourages, first and foremost, negotiation, then recourse to good offices or mediation. If no settlement is achieved, a Party may have recourse to conciliation. The Convention does not include any mechanism for sanctions.

Finally, it should be recalled that UNESCO's Constitution provides a mandate to both respect the "fruitful diversity of (...) cultures" and to "promote the free flow of ideas by word and image", principles that are reaffirmed in the Preamble to the Convention. The Organization, which celebrates its 60th anniversary next month, has spared no effort to fulfill this double mission. With this Convention, it completes its normative action aimed at defending cultural diversity in all of its manifestations, and most especially the two pillars of culture: heritage* and contemporary creativity.

* Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property – 1970; Convention concerning the Protection of the World Cultural and Natural Heritage – 1972; Convention for the Safeguarding of the Intangible Cultural Heritage - 2003

Editor's Note

The full text of the Convention can be found at www.unesco.org ●

8th World Symposium on Choral Music Copenhagen July 19 - July 26, 2008

Application to perform in main choral concerts



The International Federation for Choral Music and Choral Denmark will convene the 8th World Symposium on Choral Music in Copenhagen (WSCM8) and are now accepting applications to perform in main Symposium concerts.

1. Overview

Title: 8th World Symposium on Choral Music in Copenhagen (WSCM8)

Dates: July 19 - July 26, 2008

Venues: The New Opera House, Tivoli Gardens, The Danish Radio concert hall, major churches and other concert venues, all in Copenhagen.

To be considered, when writing your application (Thoughts by the Artistic Committee): "Today's world seeks to embrace the performing artists. We in the choral world must be creative and consider how we can make our concerts and programs stimulating to our audiences, and at the same time maintain a high artistic level. As we constantly strive to perfect our art, let us look for new ways to connect to our listeners through our stage deportment and our joy of singing."

2. How to apply

Please prepare the following and send them to Choral Denmark **no later than November 1, 2006.**

1. Application form may be downloaded from the IFCM home page (www.ifcm.net) or from the WSCM8 home page (www.choraldenmark.org)
 2. A superior quality stereo CD or MD (mini-disc)
 - Recording must include three selections, but may be no longer than 15 minutes total. - Longer choral works may be in the form of excerpts.
 - Selections must be from performances between 2004-2006.
- *You may attach a VHS videotape or a DVD (-R or +R) for a unique visual portrayal of the performance.
3. Choir biography and color photo
 4. Conductor's biography and color photo
 5. Written comments on your ensemble from 2 respected musicians in your region.
 6. Proposed programs - Program A: 40 - 45 min. - Program B: 20 - 25 min.

Please submit two proposals for review by the Artistic Committee and list the titles, composer's names and birth year, performance time and publisher's name for each selection.

Important notice: The Artistic Committee of WSCM8 requires all concert program proposals to directly relate to the ideas of the symposium, as expressed in the overview section of this article. So all proposed concert programs and stage performances should present varied, imaginative and communicative elements.

If you have already performed some of the pieces, the Artistic Committee encourages you to include a live concert recording as at least one of the selections on the submitted CD.

(7) Concert brochure from a concert presented within the last year.

3. Mailing address

Choral Denmark: Steen Lindholm, Roennebaervej 82, DK-2840 Holte, Denmark.

E-mail: lindholm@amamus.dk

Applicants will receive an answer no later than April 15, 2007.

For further information about the Eighth World Symposium on Choral Music, visit www.choraldenmark.org.

2005 World Children's Choir Festival & 3rd China International Children's Choir Festival

Don James, CM
Artistic Director,
International Choral
Kathaumixw



Photo: Don James

36 For Westerners, China has always been something of a curiosity and mystery. As I stepped off the plane to take part in the 2005 World Children's Choir Festival you could feel both the bustling and relaxed atmosphere - as if an entire population was on holiday or shopping. Although China's history wanders back to 2200 BC, you are definitely aware that consumer culture has arrived in a big way. There are flashy towers being built and shopping malls seemingly every block, intermingled with ancient temples and shrines and refreshing green areas.

Parallel to this economic change, is the growth of cultural exchange between China and the West. Since Mr. Leon Shui-Wai Tong's election to the IFCM Board of Directors, he has been an important advocate for cultural exchange focusing on choral music. Following the successful model of his 1998 International Children's Chorus Festival that took place in Hong Kong, Guangzhou, Shenzhen and Guilin and the 2001 International Children's Choir Festival in Hong Kong, Beijing, Guiyang and Guangzhou; the 2005 World Children's Choir Festival and 3rd China International Children's Choir Festival in July of 2005 also began in Hong Kong, then moving to Guangzhou and Ningbo.

Hong Kong

In Hong Kong the festival included four evening concerts in the modern Hong Kong Cultural Centre with daytime workshops for conductors at the Hong Kong Science Center. The Evening Concerts included performances by twenty Chinese choirs and eleven foreign choirs from eleven different countries. Songbridge was an integral part of this festival. Now a project of the IFCM, Songbridge was founded by Professor Erkki Pohjola of Finland. Audiences and participants experienced the excitement of new works commissioned for Songbridge and the festival. Among them was the Festival theme song *Music of the Spheres* composed by Dr. Steve Ho. Songbridge

premieres included: *Out of the Stars* by Canadian composer Peter Tiefenbach, *Terve kuu (Hail Moon)* by Finnish composer Seppo Pohjola, *Sky Bridge* by Chinese composer Richard Tsang and *Ipharadisi* by South African composer Johann van der Sandt. The outstanding Songbridge choirs were Saskatoon Children's Choir, Canada (conductor Phoebe Voigts), Tapiola Choir, Finland (conductor Kari Ala-Pöllänen), China Hand-in-Hand Choir (conductor Meng Dapeng), and University of Pretoria Jacaranda Children's Choir, South Africa (conductor Bea van der Sandt). The workshops for conductors were led by notable choral musicians: Michael Anderson (USA), Chen Ling (China), Robert Geary (USA), Nelson Kwei (Singapore), Jing Ling-Tam (USA), Fernando Malvar-Ruiz (USA), Gary McPherson (Australia), Nancy Telfer (Canada), Leon Shui-wai Tong (China), Jean-Claude Wilkens (Belgium/France), and the Songbridge composers and conductors.



The Jacaranda Children's Choir (Photo: Jutta Tagger)

Guangzhou

After a pleasant train ride through the countryside of Mainland China, foreign choirs and guests arrived in Guangzhou (population circa 12 million) to be greeted by our hosts from the Guangzhou Children's Palace. The Children Palace is an intriguing concept in arts education - a place for after school programs in music, calligraphy, dance, theatre, visual arts, public speaking, martial arts and gymnastics - for children. The welcome party was colorful, beginning

with the traditional dragon dance and continuing with local cuisine and stunning performances by students from the children's palace. After visiting the new state of the art 60 million US\$ Guangzhou Children's Palace, the importance leaders give to arts education for youth was evident. The China foreign choir exchange continued with four evening concerts featuring nine Chinese choirs and five foreign choirs. During the days conductors participated in ten workshops. These workshops with choral experts from around the world covered topics such as choral pedagogy, choral conducting, composition and choir repertoire. Most important was the IFCM meeting with Chinese choral leaders and government officials. The meeting concluded with the goal to establish a long-range plan for systematic training for conductors in China, to increase exchange of choral repertoire and techniques between countries and the translation and distribution of the Choral Bulletin in China.

Ningbo

Ningbo, located in the middle of China's coastline, south of the Yangtze Delta, is a famous international seaport. It is separated from Shanghai by the Hangzhou Bay. Ningbo covers an area of 9365 square kilometers and has a population of 5.3 million people. A feature of the festival in all three cities was the choir exchange program at local schools. In Ningbo we visited the Zhenghai Middle School. The campus was a mix of new and ancient architecture with historic monuments preserved. After visiting the museum we gathered in the concert room for choral exchanges between the school choir and the foreign choirs. The exchange concluded with a costume design contest with participants from local and foreign choirs and dignitaries. Fittingly, the prize went to designers Michael Anderson and Jean-Claude Wilkens with model Marie-Paule - I think it was fixed!

With 20 choirs from China and 11 from overseas, 1,400 performers (700 from

overseas), 200 individual delegates from 16 countries, 11 school exchange sessions, 18 workshops, 8 free afternoon concerts and radio and TV broadcasts, the 2005 World Children's Choir Festival fulfilled its mandate "to sharpen the choral professionalism of all participants and provide them with a taste of the quintessence of Chinese and western choral cultures".

The development in the artistic performances by Chinese choirs since my first visit demonstrates that "cross-cultural choral encounters" work. I will long remember the hospitality, organization, friendliness and the humor of our hosts and the fine choral singing.

*Don James, CM, Artistic Director,
International Choral Kathaumixw, Powell
River, BC, Canada - www.kathaumixw.org*

CONTACTO


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ASAMBLEA MUNDIAL DE ASOCIACIONES DE DIRECTORES DE CORO

ARGENTINA
21 al 26 de agosto de 2006
21st to 26th August 2006

OBJETIVOS

OBJECTIVES

- Analizar las condiciones de trabajo de los directores de coro, sus estudios y capacitación.
To analyse the working conditions of choir conductors and their professional studies and capacitating.
- Establecer vínculos permanentes de consulta y cooperación entre las asociaciones de directores de coro en todo el mundo.
To promote and establish a world net for cooperation between choir conductors Associations all around the world.
- Comparar el régimen legal de funcionamiento de cada asociación, analizando sus logros y eventuales defectos de funcionamiento.
To compare the bylaws, Statutes and systems of organisation and their positive and negative aspects and experiences.

DESARROLLO

GENERAL SCHEDULE

/ FIRST PART

Monday 21st August
*Opening Ceremony
Brief Presentation of each Participant*

Tuesday 22nd August
Discussions in different Groups about topics and proposals from the IFCM Choral Conductors Commission

Wednesday 23rd August
Conclusions and Recommendations

/ PRIMERA PARTE

Lunes 21 de agosto
*Apertura de las Deliberaciones
Informe de las Asociaciones participantes*

Martes 22 de agosto
Trabajo en Comisiones sobre temáticas propuestas desde la Comisión de Directores de la IFCM


Miércoles 23 de agosto
Conclusiones y Recomendaciones

/ SECOND PART

Thursday 24th, Friday 25st and Saturday 26th
The Members of the Foreign Organisations visit the ADICORA's delegations in different cities and provinces bringing Conferenes, Ateliers, Master Classes, etc.

/ SEGUNDA PARTE

Jueves 24, viernes 25 y sábado 26
Los representantes de las Organizaciones extranjeras visitan las Filiales y Delegaciones de ADICORA en todo el país, brindando Conferencias, Clases Magistrales, Talleres de Lectura de Obras, etc.



Composers' Corner



Composers' Corner

Composer Interview with Alberto Grau
Kathy Saltzman Romey

Composer Interview with Alberto Grau.

Conducted by
Kathy Saltzman Romey



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Interview held during the Sixth
World Symposium on Choral Music,
August 9, 2002 in Minneapolis, USA

Alberto Grau (AG)
Kathy Romey (KR)
María Guinand (MG)

KR: Would you discuss your background in choral music? How long have you been writing for choirs?

AG: Twenty-five years. I like to write for any type of choir. I write for children from 5-6 years old, up to professional choirs like the Dale Warland Singers. I feel very confident in writing for choir because this has been my instrument...I know better the possibilities of the choir than the possibilities of the orchestra.

KR: Do you feel there is a difference between composing choral and orchestral music?

AG: Yes. I think that writing for an orchestra is very different. The possibilities to listen to your work when you write for orchestra are much less than when you write for choir. I feel that writing for the choir is more appropriate for experimenting and trying new ideas. It is also more gratifying.

KR: And in choral music, you have the element of text. When you begin a new composition, how do you work with the text?

AG: First, it has to be a text I like very much. I try to find the climactic point of the text, and to establish rhythmic patterns that fit the accents of the poetic rhythm. I also try to find rhythmic elements that are appropriate to the sound of the words.

KR: And how do these rhythmic ideas emerge?

AG: The initial idea never happens in the same way – it comes in different shapes. But I have a strategy. When an idea is there, I start developing or mixing initial ideas. Then I begin building up music like a 'mechano,' [this game where children build a house with different sections]. I work sectionally, and build [a composition] in this

way.

KR: So, in Kasar, which is a piece I have done with many of my choirs, how did you apply this process?

AG: In the first part of *Kasar*, you have the basic idea in a slow tempo. This same idea becomes shorter and is concentrated. In the center part of the composition, there is a section that is very different and distinct, to create a different atmosphere and contrast. When the idea comes back towards the end, I alternate the rhythmic construction. The rhythm that initially was 4/4 or 4/8 becomes 7/8 and changes the structure of the meter. But the melodic material, and the organization of this melodic material and rhythmic durations are the same.

KR: Would you discuss the compositional elements most characteristic to your writing?

AG: What motivates me most is the intrinsic rhythm of the poetry...melody is a consequence of this rhythm. In compositions for very young children, my music is sometimes more melodic. But it is always the poetry that generates this rhythm, which can be sometimes very lyrical or very articulated. And from that, melodic flow becomes a combination of counterpoint and also harmony.



Alberto Grau

KR: María, you have performed many of Alberto's pieces. If you were talking to conductors who have never performed the music of Alberto Grau, how would you describe it?

MG: I would say that in the different periods of his compositional output, you find different approaches to text...In his first compositions for the choir in the 1970's and early 1980's, he was doing a lot of choral arrangements and writing in a very melodic style. The breakthrough when he envisages a new idea and incorporates Latin rhythms is when he wrote his ballet, *La Doncella*. That was 1978. This piece starts a different path in his compositional life, although he keeps writing choral arrangements. But then he starts working more in that direction. In the 1980's, he starts writing very difficult pieces, like the *Dies Irae* and the *Pater Noster*. Then he writes pieces for women's choir because I had a women's choir and we needed repertoire. So he wrote, for instance, *La Flor de la Miel*, which is a wonderful lullaby, based on the white keys. The choir at that time couldn't match dissonances well, so he wrote this composition with many prepared dissonances. From there he evolved and wrote more difficult pieces as the choirs evolved technically and musically. In this last period, he is writing very difficult music for mixed choir or women's choir. But his big development in the past ten years has been to write for children's choir – to go from a very complex *Dies Irae* to one melody and piano for the five-year-old to sing... And in every single piece that Alberto writes, there is a pedagogical element. He wants to explore something technical, either vocally, rhythmically, harmonically, in movement – something new that is a challenge for the choir.

AG: From the very beginning I cannot say that there is only one pedagogical idea...there is experimentation on the composer's part to sing through some of these formulas, and to enjoy this. I like to

...Composer Interview: Alberto Grau

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sing through my ideas, and when I am sure that they work, I write them down. There is always a mysterious aspect when you are a composer. In my case, I am not sure how this is going to be solved at the end. It is just something that is gradually taking its way, and we find it out. Sometimes I write many ideas, and then I discard many and just choose a few.

MG: And because I have been there from the very beginning, with so many of his compositions, I always say that in what he has written, he always had choirs in mind who can master the pieces but he has also challenged the choirs. When he comes to the rehearsal with the manuscript - we never have a printed copy ready for the first rehearsal - we start working from the manuscript and he is prepared to change things. ... The choir is part of the creative process and this is wonderful. At the end, everybody knows the piece so well that it becomes like a body. The composer, the piece, the conductor, everybody is like one body. I think that in order to make Alberto's music really successful, it needs time. I have seen this also with children. He has experimented so much with children's choirs, because he wants children to have new repertoire. And this repertoire is to be joyful and to have movement and to have eurhythmy. He has built a personal musical language.

KR: One final question. Alberto, you are a very fine conductor as well as a composer. When you write a piece for a choir like *The Dale Warland Singers*, do you have a specific interpretation in mind? Or, do you also receive the ideas of that conductor?

AG: Yes, I have very clear ideas of what I want. But I am very open to the ideas of other conductors and even change things in my scores, if it is necessary. Also, the structure and possibilities of the choir doing the piece sometimes requires a re-thinking of the music. Sometimes a solution can be

better for the possibilities of the choir than what I had initially thought...everything in life changes. Your work as a composer should evolve in the same line as you evolve as a human being.



Maria Guinand (Photo: Jutta Tagger)

*Alberto Grau (b.1937) composer, conductor and teacher, is one of the finest contemporary musicians of Venezuela. He has won many prestigious national and international prizes including the first prize for his ballet *La Doncella* for mixed choir, speaker and chamber ensemble awarded at the International Day for Choral Singing competition in Barcelona, Spain. He has written extensively for children's, women's and mixed choruses and is published by Earthsongs (USA), GGM (Venezuela), Carus Verlag (Germany), Oxford University Press (England), A Coeur Joie (France), et al. His most recent publication is a new book on choral conducting: *La Forja del Director* (GGM Editors) which will be published in English at a later date.*

Alberto Grau founded the prestigious Schola Cantorum de Caracas in 1967, which has widely influenced the choral life of Venezuela. The ensemble has received international acclaim and numerous prizes for their outstanding performances and has recorded

more than 25 CDs. Mr. Grau currently serves as guest conductor, adjudicator and professor of choral music in Europe, Asia, North and South America, in addition to composing and directing different choral programs in Venezuela and the Andean region.

*Alberto Grau was commissioned by the 2002 Sixth World Symposium on Choral Music to write *Confitemini Domino*. This motet opens with a quasi Gregorian presentation of the psalm text and is gradually developed through a series of shorter musical sections, which vary in voicing, style, character and tempo and gradually builds to an intense, dramatic conclusion. *Confitemini Domini* is published by Earthsongs and was premiered by The Dale Warland Singers under conductor Dale Warland in the closing concert of the Sixth World Symposium on August 10, 2002 at Orchestra Hall, Minneapolis, Minnesota.*

Maria Guinand (Caracas, Venezuela), conductor, university professor and leader of choral projects around the globe, has developed a prestigious musical career both nationally and internationally and serves as IFCM Vice-President. (E-mail: maria_guinand@yahoo.com).

Kathy Saltzman Romey is Director of choral activities 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 Premieres". 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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Repertoire

An Angel Concert
Stefan Schuck

How to plan a "theme" concert using modern technological means.

A series of articles under the responsibility of Jean Sturm

Through ingenious use of an international choral databank like Musica (<http://www.musicanet.org>; also on DVD-ROM), one can gain numerous ideas for realizing concerts with aspects heretofore undreamed of.

Stefan Schuck takes us by the hand and guides us through his own efforts to transcend the limits of his choir and various languages, religions, and styles to realize an original, diverse choral program around the theme of angels.

Adapting his development of other themes will undoubtedly allow you to realize program plans that would have been just as difficult to imagine beforehand without the modern technology that makes so much information available to you at one time.

Jean Sturm, Executive Director of Musica
(E-mail: jsturm@musicanet.org)

An Angel Concert

Stefan Schuck
Choral & Orchestral
Musician



Photo: Stefan Schuck

At no time in the year are choral concerts so well attended as during Advent and Christmastide, not only in Germany but everywhere. Practicing Christians and non-churchgoers, from small children to senior citizens, find feelings of repose, uplift, meditation and unity in the beloved melodies and well-known choruses of the year's most important holiday. It's therefore not surprising that in the last few weeks of the year, song is heard everywhere: for some, unfortunately only in the unbearable sound of canned music through loudspeakers in Christmas markets and shopping centers, but for others, in numerous concerts to audiences who are greatly moved. In these concerts, choral directors stick to the tried and true: well-known masterworks that please the public and the box office. For example, in Berlin's churches alone, one can hear the first three parts of the Bach *Christmas Oratorio* over 50 times during Advent.

This Christmas season I found myself in a difficult position with my chamber choir in the church music *Hochschule* in Rottenburg. For organizational reasons the concert had to be at the beginning of January, at the end of the traditional holiday season, when a good concert audience is not as easy to draw as earlier in Advent. So it seemed best to put together an attractive and unusual sacred *a cappella* program for a capable chamber choir of 20 voices, with organ accompaniment possible for a few pieces. In a concert I am not bound liturgically to Epiphany texts, however I wanted to stick to selections using texts relating to the post-Christmas period while omitting pieces having specific references to the night in Bethlehem.

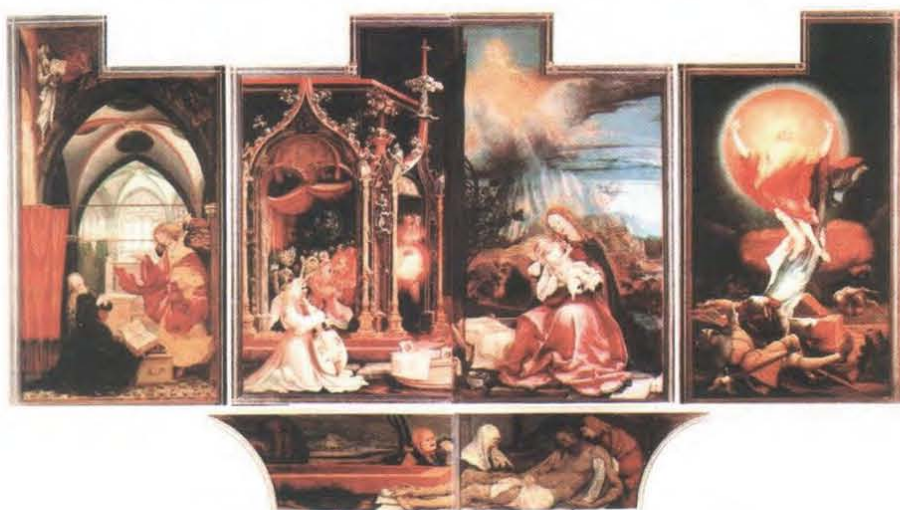
The famous Issenheim Altar of Matthias Grünewald brought the necessary inspiration. The middle panel presents the secret of Christmas in an unusual way: not

the night in the manger with the ox and the ass, but the radiant Mary and Child with the angels singing for them. This famous "Angel Concert" was so important for the artist that it covers the entire left panel of the altar. "An Angel Concert" seemed to be the right title for a Christmastide concert in early January.

Angels are God's Biblical messengers, spirits that existed at the creation of the world. Luther's translation mentions angels 339 times, and archangels 87 times. In the Gospels, angels appear only 40 times and 19 of these are in the Christmas passages. In Luke's Gospel, the entire salvation story of Christmas is proclaimed through the mouths of angels: first the announcement of the birth of John the Baptist, then the "Hail Mary" followed by "Gloria in Excelsis" sung to the shepherds. Angels do not just bring happy news: the angel of death also appears. In their characterization as intermediaries between man and God, not only musicians but also painters and poets have been fascinated by angels, particularly authors such as Georg Trakl and Rainer Maria Rilke at the beginning of the 20th century. I also wanted to present the dark side of angels in this program, for contrast, in order to avoid a

one-sided romantic picture of the Christmas story.

To assemble the program I used the "Musica International" International Database of Choral Music. A general search for "angel" in the "title or keyword" field, which automatically searches other fields simultaneously, currently brings over 2300 responses, far too many for me to look at them all. This huge list now needed to be narrowed. Then I proceeded by searching in the following fields, using the parameter "and" to connect them: under "title or keyword" – a cappella; under "type of choir" – mixed; and under "number of voices" – 4 or more. This search still yielded over 900 pieces, the first 50 of which looked, after seeing the names of the composers, as if it might not be an exclusive list. Because I wanted to find relatively substantive compositions, I limited the search by using the "difficulty level for the singers" parameter to 3 or higher and received 340 responses, from which one can at least tell if one is on the right track. Finally at this point, one sees the advantage of the complete version of Musica. This allows one to browse all the responses and look for further



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suggestions. This is particularly comfortable using the DVD version of Musica.

The results arrange themselves in thematic groups, one of which consists of many song settings. I chose two atmospheric English compositions, virtually unknown in Germany.



In the area of motets, there were many interesting works about the announcement of the angels to Zachariah, Mary and to the shepherds and also many Easter works in which the angel speaks to the women at the tomb, easily found in entries in the field "liturgical use."

Another group of motets led my thoughts in a new direction: I found 38 motets on the text "Duo Seraphim", in Latin or in translation, from Isaiah 6:3, where two seraphim intone the Sanctus (Holy, Holy, Holy). Why not include this Old Testament song of praise in the concert with the "Gloria in Excelsis," with which it goes so well? Following this trail and searching directly under the Biblical reference, I discovered something astonishing: the Jewish "Kedusha." The Sanctus text is actually also a component of every Shabbat service. I decided upon the Kedusha brilliantly composed by Lewis Lewandowsky, who wrote in Berlin in the tradition of Mendelssohn, and grouped it with a Latin work by Gallus. Is there something comparable in the Russian Orthodox liturgy, I asked? Here another search in Musica was

on the horizon: searching specifically for "cherubim or "seraphim" gives a profusion of wonderful settings of the cherubic hymn "Izhe Cheruvimny" from the Divine Liturgy of St. John Chrysostom. My choice was Gretchaninov, still not very well known in Germany, to close the ecumenical, international portion of the program in the Old Testament.

In an angel-themed concert I could not leave out Mendelssohn's famous "For he has commended his angels over thee" for double choir. This piece ends the concert with the sound of consolation and encouragement. More interesting settings of Psalm 91 can be found by searching in Musica under "biblical book." Here it is good to search also under "Psalm 90" due to the different Psalm numbering in the Vulgate and Luther systems. I found a beautiful complement to Mendelssohn in the nearly unknown Rheinberger setting of "Angelis suis" with the same text.

After so many unexpected sources in the sacred realm, I needed only a contrasting element with substantive settings of secular texts. These I found by searching under "angel" and "secular." I found a wonderful setting by Rautavaara of the well-known Rilke verse "A terrible angel" from the *Duineser Elegien*, in Poulenc's chansons a text by Apollinaire, and an unusual Peter Paul Althaus text set by Fritz Büchtger.

The intensive search in Musica gave stimuli for a challenging, demanding, varied, international and many-faceted program. The focus on the theme of angels helped the program have an internal shape and arch, but without becoming frozen into a boring sameness or superficiality. Musica has widened its view over religious and national boundaries and emphasized connections. One can see that the program reflects the hallmarks of Musica's collaborators: variety

and openness.

Stefan Schuck was born in Aschaffenburg, Unterfranken. After his church music studies at the Hochschule for Performing Arts in Frankfurt (A-exams 1987) he studied choral conducting with Prof. Uwe Gronostay and orchestral conducting with Prof. Jiri Starek. From 1989 to 1997 he was at the Hochschule of the Arts in Berlin, first in a teaching position and then as artistic collaborator with Prof. Gronostay. From fall 1989 until summer 1994 he worked as assistant at the Berlin Philharmonic Choir. Since the summer of 1992 he has led the well-known Hugo-Distler-Chor of Berlin, with whom he has given many well-received concerts in Berlin and abroad with emphasis on 20th century a cappella music. He has also worked together with professional choirs such as the Kölner Rundfunkchor. Since 1998 he has been Professor of choral and orchestral conducting at the Hochschule for Church Music in Rottenburg. (E-mail: info@schuck.org.)

Editor's note

The pictures in this article show Gruenewald's Issenheim Altar, Colmar, France

Translated from the German by Clayton Parr, USA ●

Program An Angel Concert

Angelus ad virginem	SB	Anonymous (14th century)
Gabriel angelus locutus est	SATB - SATB	Tiburcius Massaino (1550–1609)
Der Engel bringt wahren Bericht	SATB	Joachim a Burgk (1540–1616)
Angelus ad pastores	SSAT - SATTB	Hans Leo Hassler (1564–1612)
The Sycamore Tree	SATB	Benjamin Britten (1913–1976)
Angel Tidings	SSATB	John Rutter (*1945)
In der Traumstadt – Der Engel	SSAATTBB	Fritz Büchtger (1903–1978)
Sept Chansons – La blanche neige	SATB	Francis Poulenc (1899–1963)
Die erste Elegie	SATB	Einojuhani Rautavaara (*1928)
Duo Seraphim	SATB - SATB	Jacobus Gallus (1550–1591)
Deutsche Kedusha	SATB - Orgel	Louis Lewandowski (1821–1894)
Ize Cheruvimy	SSAATTBB	Alexandre Gretchaninov (1864–1956)
Angelis suis	Bar, SATB + Orgel ad lib.	Josef Rheinberger (1839–1901)
Denn er hat seinen Engeln	SSAATTBB	Felix Mendelssohn Bartholdy (1809–1847)



Collector's Corner



Collector's Corner

New CD Releases
Jean-Marie Marchal

New CD Releases

Jean-Marie Marchal



Photo: Jean-Marie Marchal

The court of Alphonso X, called The Wise, king of Castile and Leon between 1252 and 1284, was a place for high culture in 13th century Europe, the result of the sovereign's desire to be at the crossroads of Western (troubador), Jewish (diaspora, very active) and Arab (quite established in the Iberian Peninsula) influences. Numerous recordings have already made known the completely original musical heritage born of this conjunction of talents and influences. Now the Dufay Collective Ensemble proposes a selection of significant works, including the *Cantigas de Amigo* cycle by Martin Codax. The high quality of the work is evident not only in the choice of pieces and in their varied instrumentation, but also in the supple and eloquent interpretation given by both vocal and instrumental musicians. (Harmonia mundi HMU 907390).



Under the heading "Autant en emporte le vent" (It's all idle talk) (which has subsequently enjoyed a very peculiar fate!), the Clément Janequin Ensemble, directed by Dominique Visse, offers us a selection of songs by Claude Lejeune (c. 1530-1600). In this selection of works mined from various collections published between 1552 and 1612, we have a good illustration of the French composer's refined art, his technical mastery, and his love of the effects of imitation and grand descriptive portraits

(such as the complete version of *La Guerre*, recorded here for the first time to my knowledge). The French singers demonstrate solid skills, of course – perfectly clear diction and a good sense of dynamics -- but they fall a bit short of expectations when it comes to conveying the full expressive depth of the most intimate pieces (Harmonia mundi HMC 902863).

Heinrich Ignaz Franz von Biber (1644-1704) received some modest attention in 2004, the commemoration of the third centenary of his death. Two echoes of that come to us today, allowing us to size up his genius in the realm of sacred music. First, we have Andrew Manze and the choir and orchestra of the English Concert, who have recorded the sumptuous *Missa Christi resurgentis*, written by Biber in 1674 for the feast of Easter. A work of vast proportions, this Mass proposes a succession of quite contrasting episodes ranging from the most introspective pages, treated in almost chamber music-like fashion, to the most spectacular tutti that mobilize all the tools of polychoral composition. The work is interpreted here with much conviction and a supreme feel for rhetorical effect. Bravo! (Harmonia mundi HMU 807397).

For his part and with more modest musical resources at his disposal, Simon Carrington (yes, yes, one of the founders of the King's Singers...), at the head of the Yale Schola Cantorum and the Yale Collegium Players, offers us the *Vesperae longiores ac breviores* (1693). While this live recording undoubtedly does not possess the formidable dynamic qualities and technical perfection of the preceding one, it can be listened to with true pleasure, so much do the students (some of whom take on solo parts with great vigor) demonstrate solid workmanship in a performance full of freshness and enthusiasm. A recording worth checking out (ISM 001-04 / Collegiumusa.com).

More baroque music, but French, with

the release of volume two of the *Grands Motets* of Henry Desmarests (1661-1741), recorded by Hervé Niquet and Le Concert Spirituel. A perfect creation – tasteful, even sensuous, despite a somewhat unequal distribution of the solo voices (Glossa 921610).

Next, a new harvest of Bach cantatas. First of all, the live recording of the famous « Bach pilgrimage » performed in 2000 by John Eliot Gardiner, the Monteverdi Choir and the English Baroque Soloists. These new releases (vol. 10 : cantatas BWV 5, 48, 56, 79, 80, 90, 192 : *Soli Deo Gloria 110* – Vol. 24 : cantatas BWV 12, 103, 108, 117, 146, 166 : *Soli Deo Gloria 107*) confirm both the « limits » of this type of endeavor (the soloists' variable performances, notably some weakness in the counter-tenors as well as in the sound recording) and its immense qualities (an orchestra of very good standards, some soloists at the summit of their art – Mark Padmore! – and especially a Monteverdi Choir as exceptional as ever). Listen to the choir introductions of cantatas BWV 12 and 117, for example, if you still need convincing! Gardiner shows himself an accomplished rhetorician, who translates with great perceptiveness all the contradictory sentiments running through these cantatas, several of which offer us a similar trajectory, from conflict and affliction towards joy and consolation. Philippe Herreweghe, too, proves reliable when returning to his beloved Bach. For once, however, the Belgian director abandons the sacred repertoire in order to take an interest in two secular cantatas (BWV 207 and 214). From the very beginning, a recording that seduces by its lift, its enthusiasm ... and its technical perfection! (Harmonia mundi HMC 901860).

Another Belgian director well known in the area of early music, René Jacobs, delves into one of the most dramatic oratorios of George Frederic Handel, *Saul*. The tragic

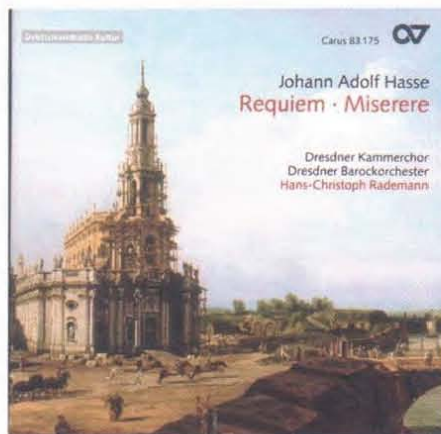
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side of this biblical story, with its very imposing dramatic personages and multiple plot lines, could not help but fascinate this director, who is first of all a man of the theater. On that score, one is not disappointed! Jacobs brings out all the contrasts with gusto, giving an interpretation full of valour that fully plays the card of tragic greatness. One regrets only that the performance of the excellent RIAS-Kammerchor, with a bit too much reverberation, is not more precise when it comes to diction, and that certain soloists get caught up in the game of dramatic « overexposition » to the point of becoming a bit monolithic. Not a lot of nuance here, but what energy! (Harmonia mundi HMC 801877.78).



It's all about technical perfection, as well as subtle nuance in intention and detail, in the latest recording of Frieder Bernius (at the head of his faithful Kammerchor and Barockorchester Stuttgart), which is devoted to the *Easter Oratorio* BWV 249 by J.S. Bach and to two opuses by C.P.E. Bach: the double-choir *Heilig Wq 217* and the first part of the *Dankhymne der Freundschaft*. One can only praise yet again the complete osmosis between the German maestro and a repertoire that he knows profoundly, intimately, to the point of revealing all its subtleties to us with eloquence and naturalness. Bravo! (Carus 83.212).

Carus also continues its exploration of the work of **Johann Adolf Hasse**, who was for thirty years the dominant musical figure of Dresden and its court. The two works appearing together on the latest CD release (*Requiem / Miserere*) were written some thirty years apart in circumstances of mourning, introspection and seriousness, in a readily strict and solemn style, but a style which, as always in Hasse, allows room for great melodic seduction and even for effects bordering on the operatic when the text and the sentiments lend themselves to them. The *Miserere* in B minor is presented in the form of Hasse's stay in Venice, when he was in the service of the *Ospedale degl'Incurabili*. As for the *Requiem* in B Flat Major, which is recorded here for the very first time, it was composed in Dresden in the early 1760s. Of vast proportions, it offers a varied emotional and stylistic tour which includes serious and introspective moments, as well as a number of pages of a lighter and more consoling nature, in which the composer's expressive palette is fully shown. This great work, with its consistent and judiciously colored dynamic interpretation, truly constitutes a fine discovery (Dresdner Kammerchor & Barockorchester, director Hans-Christoph Rademann). Check it out! (Carus 83.175).



Let us end our survey with Great Britain, which has long cultivated a superb and well-known choral tradition... and the art of defending and illustrating it in a fine manner. As evidence, we have a series of new recordings in the Hyperion catalogue, covering several centuries of sacred choral music. First, a recording dedicated to **Thomas Tallis** by Andrew Carwood and The Cardinal's Musick (a fine selection of motets, including the famous *O nata lux* and the tremendous *Gaude Gloriosa*), plus a selection of works (some a cappella, others with organ) by Herbert Howells (with two favorite pieces: *A Sequence for St. Michael* and the *Te Deum*), interpreted by Malcolm Archer and the Wells Cathedral Choir. Then, a new recording from Stephen Layton's excellent Polyphony Ensemble, dedicated to **James McMillan** (superb *Seven Last Words from the Cross*, accompanied by two other works in their world premier recordings: *On the Annunciation of the Blessed Virgin* and a *Te Deum*). And finally, an album featuring a selection of a cappella sacred works by a young composer still relatively unknown beyond the British Isles, **Antony Pitts**; among these are a quite good cycle soberly entitled *Seven Letters*. Throughout one feels the same involvement by the artists who, singing in their own language, throw themselves into the work with conviction. Certainly, one can notice some small technical faults here and there, but listening to these recordings provides great moments nonetheless: moments where strong singing and firmness of purpose triumph, full of energy and radiant spontaneity (records Hyperion – Tallis : CDA67548 – Howells : CDA67494 – MacMillan : SACDA67460 – Pitts : CDA67507).

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Translated from the French by Anita Shapert,
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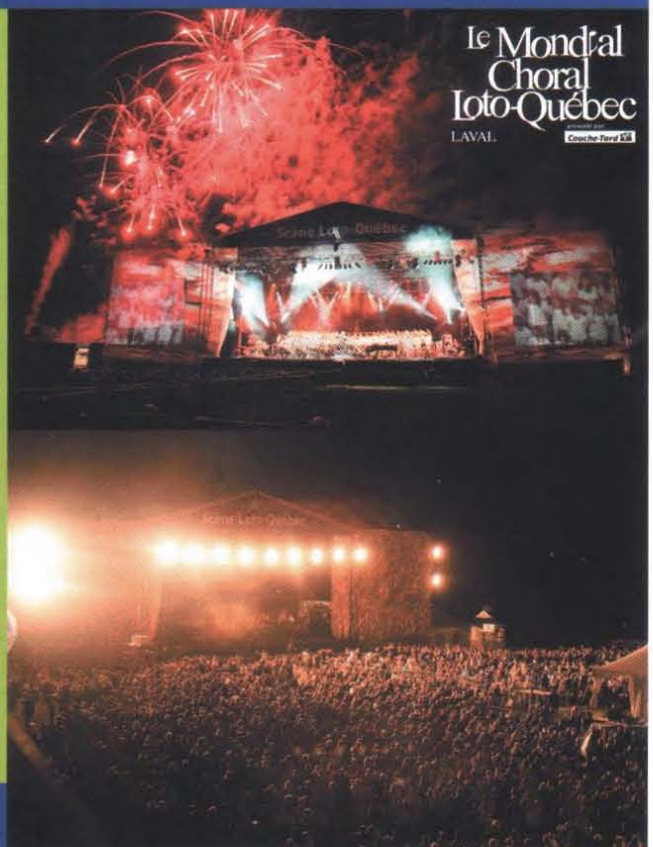
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44th German-Scandinavian Music Week, Scheersberg, near Flensburg, Germany, 8-18 Apr 2006. International music week with choir atelier and orchestra atelier, two final concerts, chamber music and house-concerts, Scandinavian folklore and folk dance. Minimum age 16 yrs. Conductors: Prof. Cornelius Trantow, Hamburg/Germany, Prof. Stefan Karpe, Stockholm/Sweden, Halvar Nilssen, Hamnvik/Norway and lecturers for section rehearsals Contact: Prof. Cornelius Trantow (artistic director), Internationale Bildungsstätte, Jugendhof Scheersberg, 24972 Quern, Germany. Tel: +49-4632-84800, Email: ahnse@scheersberg.de - Website: www.scheersberg.de

Sing Aotearoa, Auckland, New Zealand, 3-5 June 2006. Workshops, master classes, choral directing seminars and numerous opportunities for group singing and full choral participation including a programme of Maori and Pacific singing traditions. Contact: New Zealand Choral Federation, PO Box 259-211 Greenmount, Auckland 1730, New Zealand. Tel: +64-9-533-1249, Fax: +64-9-533-9285, Email: office@nzcf.org.nz - Website: www.nzcf.org.nz

Frieder Bernius Masterclass for Choir Conductors, Varese, 26 June - 1 July 2006. Organised by the Varese Music Academy with the support of Tagger Foundation. Choir: Coro da Camera del Civico Liceo Musicale di Varese. Artistic director: Gabriele Conti (E-mail: seiconti@libero.it). For information please write to: liceo.musicale@comune.varese.it - Website: www.comune.varese.it/liceomusicale

International Masterclass for Choir and Orchestra Conductors, Künstlerhaus Boswil, Switzerland, 4-9 Jul 2006. Top-level-course for 12 active conductors, with Georg Grün (D). Aim group: choral and orchestra conductors of an advanced level, no age limit. Stylistic, vocal and technical aspects of conducting vocal music in historical performance practices. Contact: Stiftung Künstlerhaus Boswil, Flurstr. 21, CH-5623 Boswil, Germany. Tel: +41-56-6661285, Fax: +41-56-6663032, Email: office@kuenstlerhausboswil.ch - Website: www.kuenstlerhausboswil.ch

Kurt Thomas Cursus, Level 4 and 5, Utrecht, Netherlands, 7-15 July 2006. Course for choral conductors with a unique concept, during 10 days, with several teachers and an orchestra. This year the Kurt Thomas Cursus will be divided into groups at six levels. Group 5 will work with a professional chamber choir and group 6 with a professional orchestra; a new element is the choir with small ensemble (group 4). Foreign participants can apply for group 4, 5 or 6. The brochure will be available in December. Contact: Unisono, c/o Caroline Westgeest, Plompvorengracht 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

World Youth Choir summer session 2006 - Italy, 9-30 July 2006. Conductors: Peter Broadbent, UK, and Gunnar Eriksson, Sweden. 9/07-19/07: rehearsal session - area of Milan Planned concert tour: 20/7 - 30/7: Varese, Milan, Vigevano, Chiavenna (all Italy); Meringen (Switzerland), Nancy (France), Namur (Belgium), NN (Belgium), Mainz (Germany). For more information please contact the International Center for Choral Music - E-Mail: iccm@ifcm.net

27th International Society for Music Education (ISME) World Conference, Kuala Lumpur, Malaysia, 16-21 Jul 2006. ISME Commission Seminar's Calls for Presenters: research, community music activity, early childhood music education, education of the professional musician, music in mass media policies, music in schools and teacher education, special education. Contact: ISME International Office, P.O. Box 909, Nedlands, WA 6909, Australia. Tel: 8-9386 2654, Fax: 8-9386 2658, Email: isme@isme.org - Website: www.isme.org/

Europa Cantat - International Study Tour, Nevers, France, 16-23 Jul 2006. The choir conductors accompany the ateliers of the Singing week (see information above). Responsible for the Study Tour: Bruno Rastier and Gilles Demurger (both FR). Contact: Semaine Chantante Europa Cantat Nevers, Les Passerelles, 24, avenue Joannès Masset, BP 9261, F-69264 Lyon Cedex, France. Tel: +33-4 721983, Fax: +33-4 78434398, Email: acj.france@wanadoo.fr - Website: www.acoerjoe.com

Choral Conducting and Vocal Training, St Moritz, Switzerland, 17-29 Jul 2006. Team: Volker Hempfling, Sabine Horstmann, Welfhard Lauber, Michael Reif. Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43716, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

Europa Cantat - European Seminar for Composers, Aosta, Italy, 23-29 Jul 2006. For composers and aspiring composers interested in choral music and choral conductors with composition and elaboration experience. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Via Altan 39, I-33078 San Vito al Tagliamento (PN), Italy. Tel: +39-0434-876724, Fax: +39-0434-877554, Email: feniarco@tin.it - Website: www.feniarco.it

Summer school for conductors, Level 5, Hamar, Norway, 23-30 July 2006. For choir conductors with good practical and theoretical skills who want to work with choir at high levels. A qualified rehearsal-choir will be available. The summerschool has all together 8 different courses, both singers and conductors at all levels from Norway or abroad. Instructor at level 5: Mr. Paul Hillier as the instructor at Level 5. Contact: Norges Korforbund, Tollbugt 28, 0157 Oslo, Norway. Tel: +47-22-396850, Fax: +47-22-396851, Email: havard.gravdal@korforbundet.no - Website: www.kor.no

Europa Cantat - European Academy for Young Choral Conductors, Schloss Engers, Neuwied, Germany, 24 Jul-01 Aug 2006. For young conductors (under 30) from all over Europe. With Grete Pedersen (N). Active and passive participation possible. Contact: Institut Européen de Chant Choral, Montée de la Pétrusse 20, L-2912 Luxembourg, Luxembourg. Tel: +352-478 66 48, Fax: +352-292186, Email: info@inecc.lu or inecc.luxembourg@wanadoo.fr - Website: www.inecc.lu/

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

7th International Voice Symposium "The Mozart Voice", Salzburg, Austria, 4-6 Aug 2006. "Care and Cure of the High Professional Voice". Symposium focusing on the singing voice in the performing of Mozart. Discussions between experts from the fields of voice physiology, voice acoustics, voice specialists (medical), voice pedagogic, musicology and the participants. Three levels workshops for beginners, advanced participants and experts. Apply before: 30 May. Contact: Austrian Voice Institute, Tel: 662-8213100, Fax: 662-82131040, Email: office@cultours.at - Website: www.austrianvoice.net

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 5-12 Aug 2006. For conductors and music educators. Morning session consisting of Vocal Pedagogy, and clinics on developing a vital chamber choir. Afternoon sessions consisting of conducting Master Classes with Simon Carrington and Brian O'Connell. Visiting artist: Bronislaw Falinska for daily ateliers using the Rohmert Method of Functional Voice training. Contact: Sarteano Chamber Choral Conducting Workshop, 27 Patterson Road, Lexington, MA 02421, USA. Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

5th Mastercourse for Conductors, Nyíregyháza, Hungary, 17-21 Aug 2006. The Mastercourse is open to both conductors and observers only. Conductors may choose pieces of the Cantemus Children's Choir and Pro Musica Girl's Choir repertoire (listed on the website). The course will conclude with a concert. Contact: Cantemus International Choir Festival, Pál Tomasoovszki, Vay Ádám krt 18, H-4400 Nyíregyháza, Hungary. Tel: +36-42-508700, Fax: +36-42-508700, Email: mail@cantemus.hu - Website: www.cantemus.hu

6th Vocal Pop & Jazz Days, Soesterberg, Netherlands, 20-27 Aug 2006. For singers and conductors, with clinics, rehearsals in tutti and small groups. Special workshops for conductors will be organised. Contact: Frans Walter, Bachweg 71, NL-3816 NC Amersfoort, Netherlands. Tel: +31-33-4701600, Email: info@vpjd.nl - Website: www.vpjd.nl

World Assembly of Choral Conductors Associations, Argentina, 21-26 Aug 2006. For presidents, general secretaries and personalities of choral conductors associations from all around the world. Contact: ADICORA, Daniel Garavano, Fundación C.I.C., 9 de Julio 655, 9100-Trelew-Chubut-Rep., Argentina. Tel: +54-2965-491353, Fax: +54-2965-491353, Email: aledangara@yahoo.com.ar - Website: www.adicora.org.ar

Europa Cantat - European Seminar for Composers, Lignano, Italy, 3-10 Sep 2006. Be part of the International Singing Week and study the atelier work together with Alessandro Cadario. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Via Altan 39, I-33078 San Vito al Tagliamento (PN), Italy. Tel: +39-0434-876724, Fax: +39-0434-877554, Email: feniarco@tin.it - Website: www.feniarco.it

International Choral Workshop, Rimini, Italy, 3-10 Sep 2006. The workshop is especially dedicated to exploring our great heritage of renaissance choral music, and to developing a performance style appropriate to it, as pioneered by the Tallis Scholars with Peter Phillips (UK). Contact: Annamaria Fonti, Musical Association "Musica Ficta", Via Pascoli 23-g, IT-47900 Rimini, Italy. Tel: +39-0541-390155, Fax: +39-02-700425984, Email: info@musicaficta.org - Website: www.musicaficta.org

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

Eric Ericson International Masterclass on Choral Orchestral Conducting, Lund, Sweden, 1-8 Oct 2006. Eric Ericson and Eric Ericson Chamber Choir in a contemporary Nordic a cappella programme. The vocal ensemble Ars Nova (DK) featuring contemporary Danish choral composers. Andrew Parrott (UK), Lund Vocal Ensemble (S) and Helsingborg Symphony Orchestra (S) with soloists in a large work for choir and orchestra. Contact: Kultur Lund, Fred Sjöberg, box 41, S-221 00 Lund, Sweden. Tel: +46-705-664677, Fax: +46-46-356240, Email: fred.sjoberg@lund.se - Website: www.lundchoralfestival.org

26th Asian Composers League Festival and Conference, Wellington, New Zealand, 8-16 Feb 2007. Festival celebrating the music of Asia and the Asia-Pacific region and conference (February 9-12, 2007) on tradition/transformation, composition & ethnomusicology in Asia and the Pacific. Points of focus include: performance, recording, transcription, analysis, fusion, recomposition, and issues of copyright and ownership, transmission and notation, social control, popularity and ethics. Apply before: 1 Jun 2007. Contact: Asian Composer League, hosted by the New Zealand School of Music, PO Box: 2332, Wellington, New Zealand. Tel: 64-4-463-5222 - Website: www.canz.net.nz/acl2007conference.html

Voices of Southeast Asia, the 4th IFCM Multicultural and Ethnic Choral Conference, Singapore, Singapore, 4-7 June 2007. Themes: Singapore, cultural heritage and contemporary choral song: Southeast Asia, traditional sounds and textures re-voiced with particular reference to Indonesia and the Philippines; experimentation and communication. Artistic advisors: Andre de Quadros and Marian Dolan. Artistic director: Jennifer Tham. Contact: Voices of Southeast Asia - Young Musicians' Society, 54 Waterloo Street, 187953 Singapore, Singapore. Tel: 63-325815, Fax: 63391147, Email: albert.yeo@yms.org.sg - Website: www.yms.org.sg

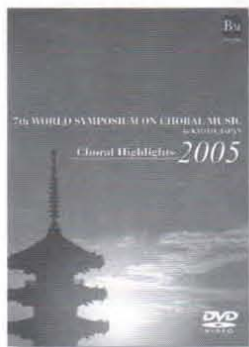
3rd Symposium on Church Choral Music, Bandung, Indonesia, 10-13 June 2007. This event will give increasing expression to Indonesian composers and to those who work towards integrating indigenous materials into worship and composition. Following the Symposium, there will be a Cantat from 14 to 16 June and a one-day festival on 17 June. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Kembar Tengah 14, Bandung - West Java - 40253, Indonesia. Tel: +66-22-5209724, Fax: +66-22-5209724, Email: bcs@bdg.centrin.net.id - Website: www.bcs.bcs.org

8th World Symposium on Choral Music, Copenhagen, Denmark, 19-26 Jul 2008. Contact: Choral Denmark, Steen Lindholm, Roennebaervej 82, DK-2840 Holte, Denmark, Email: info@choraldenmark.org - Website: www.choraldenmark.org ●

7th World Symposium on Choral Music in Kyoto, Japan

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Parahyangan Catholic University Choir, Indonesia
Naniwa Choraliens, Japan
The Young People's Chorus of New York City, USA
The National Chorus of Korea, Korea
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Coro Victoria, Guatemala
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Cantabile Limburg, Germany
The Little Singers of Tokyo - LSOT Senior & Youth Choir, Japan
University of Louisville Cardinal Singers, USA
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Festivals & Competitions

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33rd International Composition Competition "Guido d'Arezzo", Arezzo, Italy, 15 March 2006. Written choral composition for choir "a cappella" (mixed, male, female or vocal ensemble up to a max. of 16 voices) or choir with instruments (choir as above, and free-chosen instruments from 1 up to max. 4 instruments by choice). Contact: Competition secretariat, c/o Fondazione Guido d' Arezzo, Corso Italia 102, I-52100 Arezzo, Italy. Tel: +39-0575-356203, Fax: +39-0575-324735, Email: fondguid@polifonico.org - Website: www.polifonico.org

11th Sacred Music Choir Festival "Giovanni Pierluigi da Palestrina", Rome, Italy, 17-20 March 2006. Apply before: 31 Jan 2006. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, 00193 Rome, Italy. Tel: +39-06-68805816, Fax: +39-06-68805816, Email: info-cori@aiams.it - Website: www.amicimusicasacra.com

"Joy and Magic" at Disneyland Resort, Paris, France, 18-21 March 2006. This international Youth Choir and Youth Orchestra Festival will be hosted at the Fantasy Festival Stage in Disneyland Resort Paris on March 19 and 20, 2006. Participating choirs and orchestras will come from various European countries, to share their wide and interesting repertoires, full of rhythm and joy. Performances will take place every 30 minutes and can include extracts from variety shows or musicals, folk, pop, jazz and modern music. Contact: Choir Contact International, 7 rue de Clichy, 75009 Paris, France. Tel: +33-1-42818848, Fax: +33-1-42818849, Email: cci-france@choircontact.com - Website: www.choircontact.com

Rassegna Lauretana 2006, Loreto, Italy, 19-23 Apr 2006. For invited choirs on the basis of the qualitative analysis of the artistic management and the organization committee. Contact: Rassegna Internazionale di Musica Sacra "Virgo Lauretana" Loreto, Piazzale L. Lotto 4, Casella Postale N. 143, 60025 Loreto (Ancona), Italy. Tel: +39-071-7501596, Fax: +39-071-7501596, Email: info@rassegnalauretana.it - Website: www.loreto.it/italia/eventi.htm

Young2006 Prague International choir and music festival, Prague, Czech Rep., 23-26 Mar 2006. For young people aged 8-26. Two categories: Public presentations and competition. Participants shall be young orchestras and choirs in both categories. Contact: Choir Contact International, rue de Clichy 7, 75009 Paris, France. Tel: +33-1-42818848, Fax: +33-1-42818849, Email: cci-france@choircontact.com - Website: www.choircontact.com

9th Hawai'i International Choral Festival, Honolulu, Hawaii, USA, 2-9 Apr 2006. Featuring study & performance of Handel's MESSIAH performing with the Honolulu Symphony Orchestra and Chorus Dr. Karen Kennedy, Artistic Director and Conductor. Openings for choral ensembles and individual singers. Contact: Joseph McAlister, Hawai'i International Choral Festivals, 650 Iwilei Road, Suite 202, Honolulu, Hawaii, 96817, USA. Tel: 1-808-5240815 ext 257, Fax: 1-808-524 1507, Email: oahuchoral@aol.com - Website: www.oahuchoral.com

1st Neuquencoral 2006 Festival, Villa de la Angostura, Neuquén, Argentina, 3-9 Apr 2006. Festival and workshops on Latin American choral music for national and international choirs in all categories, and conductors, singers, composers, etc... Contact: Secretaría de Cultura de la Provincia de Neuquén, Naldo Labrin and Damián Sanchez, Provincia de Neuquén, Argentina, Email: info@neuquencoral.com.ar - Website: www.neuquencoral.com.ar

4th Easter Music Festival of Sacred Music, Olomouc, Czech Republic, 5-12 Apr 2006. 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: festamusical@atlas.cz - Website: www.festamusical.cz

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

9th International Choir Competition, Riva del Garda, Italy, 9-13 Apr 2006. 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

4th International Choral Festival of Sacred Music, Pamplona, Colombia, 10-15 Apr 2006. Meeting of Music and Spirituality. Contact: Edwin Orlando Carrilo Duarte, Calle 6 No 2 - 56 Museo Casa Colonia, Pamplona - Norte de Santander, Colombia. Tel: +577-568-2043, Fax: +577-568-2880, Email: festivalpamplona@alcaldiadepamplona.gov.co - Website: www.alcaldiadepamplona.gov.co/festival

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

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), _tefanova 5, SI-1000 Ljubljana, Slovenia. Tel: +386-1-2410525, Fax: +386-1-2410510, Email: mihela.jagodic@jskd.si - Website: www.jskd.si

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

54th European Music Festival for Young People, Neerpelt, Belgium, 28 Apr-2 May 2006. Competition for children's and youth choirs from all over Europe and beyond. Contact: Europees Muziekfestival voor de Jeugd, Postbus 56, B-3910 Neerpelt, Belgium. Tel: +32-11-662339, Fax: +32-11-665048, Email: info@emj.be - Website: www.emj.be

1st International Symposium on Choral Music/15th Panhellenic Choir Convention, Patras, Greece, 28-30 Apr 2006. Symposium of high level with the participation of conductors choirs, choristers, musicians conservatoires students of music from all over Greece and abroad. Contact: Stravos Solomos, Panahaikou 12 str., 26224 Patras, Greece. Fax: +3010-061-0279679, Email: choir@polyphoniikipatras.gr

International Contest for Children's and Youth Choirs, Torrevieja (Alicante), Spain, 28-30 Apr 2006. Apply before 15 Feb. Contact: Manuel Martínez, C/ Patricio Pérez, 10, 03180 Torrevieja - Valencia, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org

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

8th Global Education Festival (GEF), San Remo, Italy, 2-7 May 2006. GEF has grown up to be one of the most important events for schools of any kind and level, from the whole world, organized in the collaboration with "Ufficio Scolastico Regionale Liguria". Supported by the Town Council of San Remo, under the patronage of European Parliament and of UNICEF and UNESCO, GEF is the most important event for creativity in schools. Contact: GEF - Global Education Festival, Via Roma 166, 18038 Sanremo, Italy. Tel: +39-0184-570300, Fax: +39-0184-504685, Email: info@gef.it - Website: www.gef.it

27th Children's choir festival "Fröhlich sein und singen", Halle (Saale), Germany, 4-7 May 2006. Open to all children's choirs. Contact: Manfred Wipler, Kinderchorfestival, Silbentalerstr. 5, D-06132 Halle (Saale), Germany. Tel: +49-345-7808000, Fax: +49-345-7757103, Email: info@kinderchorfestival-halle.org - Website: www.kinderchorfestival-halle.org/

Aarhus Vocal Festival, Aarhus, Denmark, 11-14 May 2006. The largest Nordic festival of vocal popular music. Contact: AAVF c/o Corona Music, Kirkegade 4, DK-8881 Thorso, Denmark. Tel: +45-86-967775, Fax: +45-86-967210, Email: info@aavf.dk - Website: www.aavf.dk

2nd International Choirs' Festival Mundus Cantat Sopot 2006, Sopot, Poland, 17-21 May 2006. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Biuro Festiwalowe Mundus Cantat Sopot 2005, ul. Kosciuszki 61, 81-703 Sopot, Poland. Tel: +58-5558448, Fax: +58-5558442, Email: munduscantat@sopot.pl - Website: www.munduscantat.sopot.pl

ChorPodium 2006, Victoria, Canada, 18-21 May 2006. With Louise Rose, Barbara Clark, Alice Parker, Simon Carrington, Bruce Pullan and Richard Sparks. Workshops, concerts, exhibition, etc. Contact: ChorPodium 2006, a/s Continuing Studies, Univ. of Victoria, PO Box 3030, Victoria, BC V8W 3N6, Canada. Tel: +1-250-4724641, Fax: +1-250-5950058, Email: podium06@uvic.ca - Website: www.chorpodium2006.ca

1st International Festival Musica Sacra, Bratislava, Slovak Republic, 24-28 May 2006. Choir competition for children's, youth, male, female and mixed choirs. Choirs shall present a cappella sacred repertoire. 2 compulsory a cappella compositions for children's and boy' choirs. Contact: Choral Music Agency (Agetúra pre spevácke zbory), Záhumenská 3, 841 06 Bratislava, Slovak Republic. Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

6th Pärnu International Choir Festival, Estonia, 25-28 May 2006. Festival, concerts and folk song competition for mixed, chamber, male and female choirs. Contact: Pärnu Koorifestival, Aida 4, EE-80011 Pärnu, Estonia. Tel: +372-4479768, Email: kaija.pruel@kul.ee - Website: www.kooriyhing.ee

5th International Choir Festival, Szczecin, Poland, 1-4 Jun 2006. For mixed, male and female choirs with max. 45 singers. Apply before: 31 Jan 2006. Contact: Festival Office, the Pomeranian Dukes' Castle, Zamek Książ Pomorskich, ul. Korsarzy 34, PL-70 540 Szczecin, Poland. Tel: +48-91-4347835, Fax: +48-91-4347984, Email: zamek@zamek.szczecin.pl - Website: www.zamek.szczecin.pl

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

13th International Choir Festival "Orlando di Lasso", Recanati "City of Poetry", Marche Region, Italy, 2-5 Jun 2006. For male, female, mixed, youth and children's choirs. A repertoire of both sacred and profane a cappella music is to be presented, with one piece of folk music from the country of origin. Apply before: 1 Apr 2006. 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-cori@aiams.it - Website: www.amicimusicasacra.com

Musica Sacra International Festival, Marktoberdorf, Germany, 2-10 Jun 2006. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Kurfürstenstraße 19, Bayerische Musikakademie, D-87616 Marktoberdorf, Germany. Tel: +49-8342-961856, Fax: +49-8342-40370, Email: info@musica-sacra-international.de - Website: www.modmusik.de

34th International Choir Festival, Olomouc, Czech Republic, 7-11 Jun 2006. 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

5th Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 9-11 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: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

13th "Musica Sacra Praga" International Choir and Oratorio Festival of Sacred Music, Prague, Czech Republic, 9 Jun-16 Jul 2006. Open for all categories. Contact: Club Tours Agentur, Pavel_vare, 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

4th International Competition of Choral Composition Trophy "C.A. Seghizzi" 2006, Gorizia, Italy, 14 Jun 2006. The Trophy is dedicated to choral compositions (both adult and young choirs) which can be a cappella or with the accompaniment of a small group of instrument, sung in Latin, Italian, English, German, French or Spanish, with a maximum duration of about four minutes, with the aim of being sung by the choirs participating in the 46th International Competition of Choral Music 2007. Contact: Associazione Corale Goriziana "CA Seghizzi", Casella postale 7, Via Vittorio Veneto 174, Palazzina C, I-34170 Gorizia, Italy. Tel: +39-0481-530288, Fax: +39-0481-536739, Email: info@seghizzi.it - Website: www.seghizzi.it

...Festivals & Competitions

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19th International Choir Festival of Youth and Children's Choirs, Vranou nad Topľou, Slovak Republic, 15-18 Jun 2006. Non-competitive festival for all kind of choirs. Concerts, trips, seminars, discussion evenings, workshops. Contact: Vilma Krauspeová, M. R. Stefánika 875, SK-09301 Vranou nad Topľou, Slovak Republic. Tel: +421-57-4422849, Fax: +421-57-4422849, Email: vilma.krauspe@gmx.net or vilma.krauspe@stonline.sk - Website: www.stonline.sk/vilma-krauspe

World Choral Festival in 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, Grünentorgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: michael.haring@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

Mondial Choral Loto-Québec, Laval, Québec, Canada, 23 Jun-2 Jul 2006. With over 300 concerts, 10,000 singers, 500,000 spectators. Music and choirs of all styles. Contact: Corporation du Mondial Choral, 1275 Saint-Antoine O., 7ème étage, Montréal (QC) H3C 5L2, Canada. Tel: +1-450-6802920, Fax: +1-450-6802929, Email: participants@mondialchoral.org - Website: www.mondialchoral.org

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

7th Biennial Golden Gate Children's Choral Festival, San Francisco Bay Area, USA, 26 Jun-1 Jul 2006. Competitions, concerts and social activities throughout San Francisco Bay Area. Participants rehearse, perform and compete in historical, folk, and/or contemporary categories. Apply before: 1 Dec 2005. Contact: The Piedmont Choirs, Susan Mayer, 4780 Lincoln Ave., Piedmont CA, Or Renee Hillpert, 62 Montell Street, Oakland, CA, USA. Tel: +1-510-5474441, Fax: +1-510-5477449, Email: slmayer@pacbell.net or renee@hilpert.net - Website: www.piedmontchoirs.org/festival.lasso

9th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 28 Jun-4 Jul 2006. Henry Leck guest conductor and Peter Robb artistic director. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Applications now accepted for PICCFEST 2006 and PICCFEST 2007 (with guest conductor 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

19th International Festival of Academic Choirs IFAS 2006, Pardubice, 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: IFAS - Alena Mejstrikova, Aneská 1296, CZ-53002 Pardubice, Czech Republic. Tel: +420-724-010428, Fax: +42-0466-614162, Email: alena.mejstrikova@tvar.cz - Website: www.ifas.cz

8th International "Cantus MM" Choir and Orchestra Festival, Salzburg, Austria, 29 June - 2 July 2006. Performing festival in Salzburg surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

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

49th International Festival of Choral Art Jihlava with 8th International Composers' Competition "Jihlava 2006, Jihlava, Czech Republic, 30 Jun-2 Jul 2006. International composers' competition, concerts, workshops, meetings. Contact: NIPOS, Blanická 4, P.O. BOX 12, 120 21 Praha 2, Czech Republic. Tel: +420-221-507900, Fax: +420-221-507929, Email: nipos@nipos-mk.cz - Website: www.nipos-mk.cz

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, Gruentorgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at/

International Choir Competition "Vokal.total.2006", Graz, Austria, 2-7 July 2006. Three categories: mixed and female or male choirs (20-60 singers), ensemble (up to 12 singers). Contact: vokal.total.2006, c/o Steirischer Sängerbund, Landhausgasse 12, A-8010 Graz, Austria. Tel: +43-316-829925, Email: office@vokal.at - Website: www.vokal.at

41st International Days of Choral Singing, Barcelona, Spain, 3-9 July 2006. Workshops: Cantic dels Cantics (Xavier Puig, Spain), Music from Baltic Countries (Raul Talmar, Estonia), Choral Music from Argentina (Nestor Andrenacci, Argentina), Romantic Music (Éva Kollár, Hungary). Apply before: 28 Feb 2006. Contact: Federació Catalana d'Entitats Corales, Via Laietana 54, 2nd, Despatx 213, E-08003 Barcelona, Spain. Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcecc@fcecc.info - Website: www.fcecc.info

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

13th International Choral Meeting of Mirepoix, France, 4-9 Jul 2006. Four foreign choirs and several French ensembles are selected. Gala Concerts in the area and Great International Concerts. Free program with one common work (Carmina Burana: Carl Orff). Contact: Dominique Grétilat, Artistic Director, Ginabat, F-09000 Montouillieu, France. Tel: +33-5-61656322, Fax: +33-5-61656322, Email: eurochoracad@wanadoo.fr - Website: http://eurochoracad.free.fr/

12th International Choral Kathaumixw, Powell River, Canada, 4-8 Jul 2006. Join adult, youth and children's choirs from around the world in 20 concerts, competitions, common singing, seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest artists & International Jury. Contact: Powell River Academy of Music, 7280 Kemano Street, Powell River, BC, V8A 1M2, Canada. Tel: +1-604-4859633, Fax: +1-604-4852055, Email: info@kathaumixw.org - Website: www.kathaumixw.org

45th International Competition of Choral Singing "C.A. Seghizzi", Gorizia, Italy, 5-10 July 2006. Categories: mixed, female and male choirs, vocal groups, folk music, light music and jazz. Apply before Feb 28. Contact: Associazione Corale Goriziana "CA Seghizzi", Casella postale 7, Via Vittorio Veneto 174, Palazzina C, I-34170 Gorizia, Italy. Tel: +39-0481-530288, Fax: +39-0481-536739, Email: info@seghizzi.it - Website: www.seghizzi.it

43rd Choral Competition Schloss Porcia, Spittal an der Drau, Austria, 6-9 Jul 2006. For mixed choirs 16-45 singers. Categories: art and folklore songs. Deadline for registration: 31 Jan 2006. Contact: Kulturamt der Stadt Spittal an der Drau, Burgplatz 1, A-9800 Spittal an der Drau, Austria. Tel: +43-4762-5650223, Fax: +43-4762-3237, Email: obernosterer@spittal-drau.at

Idaho International Choral Festival, Pocatello, USA, 6-9 July 2006. Choral groups from around the globe are invited to bring their respective talents and native music to create an atmosphere of uplifting and cultural harmony. Contact: Arlo D. Luke, Co-Chair - Idaho International Choral Festival, PO Box 9854, Pocatello, ID 83209, USA. Tel: +1-208-2336005, Email: buckvern@isu.edu or rmillward@cableone.net or nickcrai@isu.edu.com - Website: www.idahointerchoralfest.org

24th Int'l Choir Festival of Preveza - 12th Int'l Choir Competition of Sacred Music, Preveza, Greece, 6-9 Jul 2006. 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 2006. Contact: Choral Society "Armonia" of Preveza, P. O. Box 139, GR-48 100 Preveza, Greece. Tel: +30-2682-24915, Fax: +30-2682-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia4/

Berkshire Choral Festival, Sheffield, MA, USA, July and August. Singing weeks with training classes, with various conductors and programme. Contact: Berkshire Choral Festival, 245 North Undermountain Road, Sheffield, MA 01257, USA. Tel: +1-413-2298526, Fax: +1-413-2290109, Email: bcf@choralfest.org - Website: www.choralfest.org

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

2006 Hong Kong International Youth and Children's Choir Festival, Hong Kong, China, 10-12 July 2006. Choral and solo competitions, concerts and workshops. Four categories for group competition: Children (16 or under), Youth Choir (29 or under), Contemporary music and folklore (29 or under). Two categories for solo competition: vocal class I (16 or under), vocal class II (17 - 29). Contact: Hong Kong Treble Choirs' Association, 704 Kornhill Metro Tower, 1 Kornhill Road, Quarry Bay, Hong Kong. Tel: +852-2381 9262, Fax: +852-2380 7302, Email: info@hktrblechoir.com - Website: www.hktrblechoir.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

8th China International Chorus Festival, Beijing, China, 13-18 Jul 2006. Competition, concerts, cultural exchange programs and high-quality tourist programs. Contact: China Performing Arts Agency Cultural Exchanges, A25 10th Street Dongsì, 100007 Beijing, China. Tel: +86-10-84017673 or 64032703, Fax: +86-10-84015238, Email: tzq@cpaa.cn - Website: www.cicf.cn

24th International Music Festival, Cantonigròs, Spain, 13-16 Jul 2006. Competition and exhibition of mixed choral music, female voices, children's choir and popular dances. Contact: Anna Jover & Joana Gonzal - FIMC'06, C/València 435, 1r 1a, E-08013 Barcelona, Spain. Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

6th International Choir Competition 2006, Miltenberg, Bavaria, Germany, 13-17 July 2006. Two categories: Symphony of Voices (choir compositions with one compulsory composition) and Folksongs, spirituals & jazz. Contact: Kulturreferat des Landratsamtes Miltenberg, Gaby Schmidt, Brückenstrasse 2, D-63897 Miltenberg, Germany. Tel: +49-9371-501503, Fax: +49-9371-50179503, Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de or www.vocalensemble-moemlingen.de

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

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

...Festivals & Competitions

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Europa Cantat International Singing Week, Nevers, France, 16-23 Jul 2006. Atelier for children's choirs with Sanna Valvanne (FI), Bach and Buxtehude with Jean Sourisse (FR) and Vocal Jazz with Harold Lenselink (NL). Contact: Semaine Chantante Europa Cantat Nevers, Les Passerelles, 24, avenue Joannès Masset, BP 9261, F-69264 Lyon Cedex, France. Tel: +33-4 721983, Fax: +33-4 78434398, Email: acj.france@wanadoo.fr - Website: www.acoeurjoie.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. Contact: Certamen Int'l de Habaneras de Torrevieja, C/ Patricio Perez, 10, 03180 Torrevieja - Valenciá, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

22nd Béla Bartók International Choir Competition, Debrecen, Hungary, 26-31 July 2006. Competition in contemporary choral music for six categories. The "Grand Prize" winner will be invited to the "Grand Prize of European Choral Music" competition held in Arezzo in 2007. Contact: Fonix Events Organizer NPO, Kassai út 28., H-4028 Debrecen, Hungary. Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

Europa Cantat Festival 2006, Mainz, Germany, 28 July - 6 Aug 2006. With lectures and presentations by renowned conductors in the mornings and concerts and reading-sessions in the afternoon. In cooperation with Bavarian Music Academy Marktoberdorf, Festival EUROPA CANTAT XVI 2006 Mainz and IFCM. Contact: Europa Cantat Festival 2006, Postfach 2607, D-53016 Bonn, Germany. Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@ec2006.de - Website: www.ec2006.de

2nd International Sacred Music Choir Festival, Rome & Vatican City, Italy, 28-31 Jul 2006. Apply before: 1 May 2006. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, 00193 Rome, Italy. Tel: +39-06-68805816, Fax: +39-06-68805816, Email: info-cori@aiams.it - Website: www.amicimusicasacra.com

Berkshire Choral Festival, Canterbury, United Kingdom, 30 Jul-6 Aug 2006. Singing week with training classes. Programme: St. John Passion by Bach. Conductor: David Hill. Contact: Berkshire Choral Festival, 245 North Undermountain Road, Sheffield, MA 01257, USA. Tel: +1-413-2298526, Fax: +1-413-2290109, Email: bcf@choralfest.org - Website: www.choralfest.org

4th International Festival of Choral Art "The Singing World", St. Petersburg, Russia, 4-9 Aug 2006. Organized by the "BENEFIS" State Theatre under the aegis of The Russian Federation Ministry of Culture and St. Petersburg Committee of Culture. Contact: Elena Bizina, Tel: +7-812-328-39-21, Fax: +7-812-328-39-21, Email: choirfest@inbox.ru - Website: www.Singworld.narod.ru

11th International Choral Festival, Neuchâtel, Switzerland, 8-12 Aug 2006. Contact: Festival Choral International de Neuchâtel, Ville de Neuchâtel, Affaires Culturelles, CH-2001 Neuchâtel, Switzerland. Tel: +41-32-7302028, Fax: +41-32-7302028, Email: info@fcin.ch - Website: www.fcin.ch

6th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 11-20 Aug 2006. For 7 youth chamber choirs from all over the world. Workshops. Choir to choir-concerts, special concerts on the island. Conductors will be: Christian Grube, Stan Engebretson and Michael Betzner. Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderjugend@t-online.de - Website: www.amj-musik.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

Summer Choir School, Moravský, Czech Republic, 15-26 Aug 2006. International Mozart's choir, W.A. Mozart: Requiem. Concerts Olomouc, Bratislava, Vienna. 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

Canta Brasil 2006 International Choir Festival, São Lourenço, Minas Gerais, Brazil, 15-20 Aug 2006. Contact: Jose Henrique Martins, Rua Cel. José Justino, 681, 37470-000 Sao Lourenço, Minas Gerais, Brazil, Email: brazilchoirfestival@zipmail.com.br - Website: www.brasilcoralfestival.com.br

Festivalensemble Stuttgart 2006, Stuttgart, Germany, 16 Aug-11 Sep 2006. Open to all choral singers worldwide aged between 18 and 30. Auditions will take place in Europe, Canada and the US during Jan/Feb 2006 (taped auditions are also possible). Contact: Tobias Ebel, Festivalensemble Stuttgart, Internationale Bachakademie Stuttgart, Johann-Sebastian-Bach-Platz, D-70178 Stuttgart, Germany. Tel: +49-711-6192128, Fax: +49-711-6192112, Email: festivalensemble@bachakademie.de - Website: www.festivalensemble.org

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

Cantemus International Choir Festival, Nyíregyháza, Hungary, 17-21 Aug 2006. For children's and youth choirs only. Within the max. 12-minute optional programme competitors must perform a Kodály piece. Contact: Cantemus International Choir Festival, Pál Tomasoovszki, Vay Ádám krt 18, H-4400 Nyíregyháza, Hungary. Tel: +36-42-508700, Fax: +36-42-508700, Email: mail@cantemus.hu - Website: www.cantemus.hu

54th "Guido d' Arezzo" International Polyphonic Competition, Arezzo, Italy, 21-27 Aug 2006. For amateur choral ensembles. Categories: Christian plainchant, polyphony, polyphony for children's voices, special competition, int'l choral festival of folksong. Contact: Competition secretariat, c/o Fondazione Guido d' Arezzo, Corso Italia 102, I-52100 Arezzo, Italy. Tel: +39-0575-356203, Fax: +39-0575-324735, Email: fondguid@polifonico.org - Website: www.polifonico.org

13th Multinational Chamber Choir, Vienna and Austrian Alps, Austria, 21-31 Aug 2006. Multinational project for INDIVIDUAL SINGERS (capable of singing in very small ensembles and/or one on a part at times as well) to be selected from the available applications to form a new chamber choir here in Austria and work on a plenary selection of sacred music as well as in a studio group for secular Renaissance works and another on various light music items as well. Serious personal musical preparation is required before taking part in the meeting; the material will be available earlier. Musical director: Mag. Manfred Novak, Austria; Organizational Chair: Monika Fahrnberger, Austria. Apply before 1 March 1, 2006. Contact: Monika Fahrnberger, Quellenstr. 18/38, A-1100 Wien, Austria, Email: monika.fahrnberger@univie.ac.at - Website:

<http://choralnet.org/cat/mchch.html> (in English) or
<http://choralnet.org/cat/mchchde.html> (in German)

4th International Choral Festival Mario Baeza, La Serena and Santiago, Chile, 23-27 Aug 2006. Open to mixed, male, female and chamber choirs. Apply before: 31 Oct 2003. Contact: Waldo Aránguiz-Thompson, Casilla 3133, Santiago, Chile. Tel: +56-2-2259977, Fax: +56-2-2233240, Email: waranguiz@aconex.cl

Lucerne Festival Academy 2006, Lucerne, Switzerland, 23 Aug-14 Sep 2006. In addition to the instrumental nucleus, 24 young singers will be invited to take part in the Academy under the direction of Pierre Boulez and chorus master Daniel Reuss. Here they will study path breaking a cappella compositions from the 20th and 21st century and work on music for chorus and instrumental ensemble. Deadline for application: 15.01.2006. Travel, accommodation and meals for active participation are covered by the festival. Contact: Lucerne Festival, Katharina Rengger, Hirschmattstrasse 13, Postfach, CH-6002 Luzern, Switzerland. Tel: +41-41-2264400, Fax: +41-41-2264460, Email: academy@lucernefestival.ch - Website: www.lucernefestival.ch

Europa Cantat International Singing Week, Lignano, Italy, 3-10 Sep 2006. With music for children's choirs and conductors' course (G. Cucci), contemporary music (L. Donati), spiritual & gospels (I. Spaulding), Venetian Scholl of Music (D. Tabbia), Romantic music (J. Hiemetsberger), Vocal Popp Jazz (M. Becker). Contact: FENIARCO (Italian Federation of Regional Choir Associations), Via Altan 39, I-33078 San Vito al Tagliamento (PN), Italy. Tel: +39-0434-876724, Fax: +39-0434-877554, Email: feniarco@tin.it - Website: www.feniarco.it

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

Berkshire Choral Festival, Salzburg - Mondsee, Austria, 10-17 Sept 2006. Singing week with training classes. Programme: Missa Solemnis in C Major, K.337 by Mozart. Conductor: Thomas Böttcher. Contact: Berkshire Choral Festival, 245 North Undermountain Road, Sheffield, MA 01257, USA. Tel: +1-413-2298526, Fax: +1-413-2290109, Email: bcf@choralfest.org - Website: www.choralfest.org

11th European Convivial Wine Song Festival, Pécs, Hungary, 22-25 Sep 2006. Festival for all-male choirs, male vocal ensembles and soloists. Gala concert with 15-20 min. programmes, focused on wine and grape. Individual concerts. Invitation is made upon sent-in audio-recording of the planned programme for the gala-concert. Contact: Pécsi Férlikar Alapítvány, c/o Tamas Lakner, Abaliget út 19, H-7634 Pécs, Hungary. Fax: +36-72-211606, Email: lakner.tamas@freemail.hu - Website: www.winesongfestival.hu/

Tonen - 4th Edition 2006, Westland, Netherlands, 22-24 Sept 2006. Open to mixed chamber choirs and ensembles up to 36 non professional members, male ensembles up to 24 non professional members, female ensembles up to 24 non professional members. Artistic director of the festival: Jos Vranken. Competition in secular choir music (combined with sacred), sacred choir music (combined with secular), folklore. Combination of Folklore with other categories is possible. Contact: Tonen 2006, Irenestraat 1, NL-2685 BZ Poeldijk, Netherlands. Tel: +31-174-245520, Fax: +31-174-245520, Email: vranken@caiw.nl - Website: www.tonen2000.nl

9th International Folksong Choir Festival "Europe and its Songs", Barcelona, Spain, 27 Sept-1 Oct 2006. Apply before: 1 June 2006. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, 00193 Rome, Italy. Tel: +39-0668-805816, Fax: +39-0668-805816, Email: info-cori@aiams.it - Website: www.amicimusicasacra.com

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 Caribbean. Contact: Casa de la Cultura M.N.E Navarro, Calle Fermina, La Asunción, Isla de Margarita, Venezuela. Tel: +58-295-2625048, Fax: +58-295-4168493, Email: xfestivaljv@cantv.net

Lund International Choral Festival, Lund, Sweden, 1-8 Oct 2006. Programme featuring ensembles of high international quality and diversity in vocal expressions and educational parts in the form of a master class for choral conductors and a master class for young composers. Contact: Kultur Lund, box 41, S-221 00 Lund, Sweden, Fax: +46-46-356240 - Website: www.lundchoralfestival.org

Taiwan International Choral Ensemble Festival, Taipei, Taiwan (China), 2-9 Oct 2006. With 6th competition on 7-8 Oct. and master workshop from 2-6 Oct. Final concert on 9 Oct. For competition: Age above 18, all kinds of choir may attend. Ensemble category 10 to 16 persons with one Renaissance title compulsory. Singers Category 4 to 8 persons with 8 microphones. For workshop: We have Conducting master class and Vocal Jazz master class. Tour arrangement upon inquiry. Contact: Taiwan Choral Music Center (TCMC), 7F-1, no. 162, sec. 4, Roosevelt Rd., Taipei, 100, Taiwan. Tel: +886-2-2369 1699, Fax: +886-2-2364 2515, Email: info@tcmc.org.tw - Website: www.tcmc.org.tw

7th European Competition for Church and School Choirs, Amiens, Picardy, France, 6-8 Oct 2006. The Competition of Church Choirs and School Choirs will take place within the context of the 19th Festival of Cathedrals of Picardy. Open to Church Choirs and School Choirs only in the following categories: mixed adult, mixed adult & children aged 9-13, and children's choirs. Contact: Concours européen de choeurs et maîtrises de cathédrales, Festival des Cathédrales de Picardie, 53 rue de l' Amiral Courbet, 80011 Amiens Cedex 01, France. Tel: +33-3-22224494, Fax: +33-3-22224499, Email: info@festivaldescathedrales.com - Website: www.festivaldescathedrales.com

60th Sweet Adelines International Convention and Competition, Las Vegas, USA, 10-14 Oct 2006. Contact: Sweet Adelines International, PO Box 470168, Tulsa OK 74147-0168, USA. Tel: +1-918-622-1444, Fax: +1-918-665-0894, Email: admindept@sweetadelineintl.org - Website: www.sweetadelineintl.org

5th International Robert Schumann Choir Competition, Zwickau, Germany, 11-15 Oct 2006. The competition will take place in honour of the 150th day of death of Robert Schumann and carries the motto of one of his personal rules for life: "Honour the ancient traditions, but welcome the new ones warm-heartedly, too." 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

3rd International Choir Competition, Dubrovnik, Croatia, 12-14 Oct 2006. Non-competitive choir festival for amateur choirs. Apply before: 1 June 2006. Contact: Dubrovnik Chamber Choir, Marika Tovanrac, Strossmeyerova 3, HR-20000 Dubrovnik, Croatia. Tel: +385-20-324642, Fax: +385-20-324640, Email: info@dukz.org - Website: www.dukz.org

International Choral Espoo Festival, Espoo, Finland, 16-22 Oct 2006. Choirs from near and far are working on new music with the composers; the audience will play an active part as well. Contact: Choral Espoo, Ms. Uli Korhonen, P.O. Box 205, FIN-02101 Espoo, Finland. Tel: +358-9-81657504, Fax: +358-9-81657500, Email: hannele.grano@espoo.fi - Website: www.choralespoo.fi

1st European Festival of Teachers' Choirs, Ostrow Wielkopolski, Poland, 19-22 Oct 2006. Invited are teachers' choirs from all European countries in order to present their vocal abilities, share their experiences and first of all to make music together. The event gives an opportunity for the community of teachers' choirs to become integrated, to make their acquaintances. Contact: karolmarszal@wp.pl - Website: http://wiechowicz.webpark.pl

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, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

20th Praga Cantat International Choral Competition and Festival, Prague, Czech Republic, 26-29 Oct 2006. Categories include male, ladies', mixed, advanced mixed choirs, folksong and "Festival" category (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, Adenauerallee 104, 53113 Bonn, Germany. Tel: +49-228-9118011, Fax: +49-228-9118019, Email: cci-germany@choircontact.com - Website: www.choircontact.com

2nd International Showcase for Choir Singing Polyfolia 2006, La Manche, Normandy, France, 26 Oct-1 Nov 2006. A reference meeting point between the best amateur choirs and promoters and organizers of festivals, music seasons, etc.... Plus a "choral festive party" open to all choirs. Contact: Polyfolia, Jacques Vanherle, Avenue des Canadiens 16, 14111 Louvigny, France. Tel: +33-2-31747740, Fax: +33-2-31747740, Email: polyfolia@wanadoo.fr - Website: www.polyfolia.org

38th International Choir Competition of Tolosa, Spain, 31 Oct-5 Nov 2006. Its aim is to join the best choirs in the world in order to make possible the exchange of styles, interpretation, choral literature, vocal education and ways of each country and also to make public the musical and cultural tradition of the Basque Country. Contact: Centro de Iniciativas de Tolosa, Emeterio Arrese 2, Apartado Postal 100, E-20400 Tolosa, Spain. Tel: +34-9-43650414, Fax: +34-9-43698028. Email: cit@cittolosa.com - Website: www.cittolosa.com

17th Cantapueblo, La Fiesta Coral de América, Mendoza, Argentina, 7-12 Nov 2006. Tribute to African music. Master Class. Conferences, concerts, tango dance. Contact: ADICORA, Fundación C.I.C., 9 de Julio 655, 9100-Trelew-Chubut-Rep., Argentina. Tel: +54-2965-491353, Fax: +54-2965-491353, Email: aledangara@yahoo.com.ar - Website: www.adicora.org.ar

The Busan APEC Choral Festival & Competition, Busan, South Korea, 16-18 Nov 2006. Contest and festival featuring Asia Pacific choral culture. Contact: Korea Choral Institute, #608-024 Busan Culture Center, Nam-Gu, Daeyeon 4 Dong, 848-4 Busan, South Korea. Tel: +82-51-6220176, Fax: +82-11-6220977, Email: visitkoreayear@lycos.co.kr - Website: www.koreachoral.or.kr

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

7th "Prague Christmas" Int'l Festival of Advent and Christmas Music, Prague, Czech Republic, 8-10 Dec 2006. For children's and adult choirs, also for folklore groups. A rich frame programme and performance opportunities. Contact: Club Tours Agentur, Pavel_varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

9th Pa'amom Festival for Children & Youth Choirs, Jordan Valley, Israel, 8-11 Feb 2007. Building bridges of music at the Jordan Valley. Children and youth choirs (under 25 years) will work together on the common colourful repertoire with guest conductors from Europe and Israel. Contact: Tova Reshef, Artistic Director, Atzmon, 20170 Misgav D.N., Israel, Fax: +972-9909055, Email: reshefit@netvision.net.il

11th International Choir Competition, Budapest, Hungary, 1-5 Apr 2007. Competition in different categories and difficulties for mixed, female, male, chamber choirs & vocal ensembles, children's & youth choirs, and folklore ensembles. Contact: Interkultur Hungaria Kft, Rottenbiller u 16-22, H-1074 Budapest, Hungary. Tel: +36-1-4621330, Fax: +36-1-3429362, Email: bacs@axelero.hu - Website: www.musica-mundi.com.com/mc_en/index.html

5th America Cantat Festival, La Habana, Cuba, 1-9 Apr 2007. Renowned choirs of local and international prestige engaged in artistic and academic activities. Contact: Instituto Cubano de la Música, Calzada. Esq. a D, Vedado, La Habana, Cuba. Tel: +537-832-4521/22 or +537-832-5553/5551/4835, Email: cnmc13@cubarte.cult.cu or internacionales@cubarte.cult.cu or coronac@cubarte.cult.cu

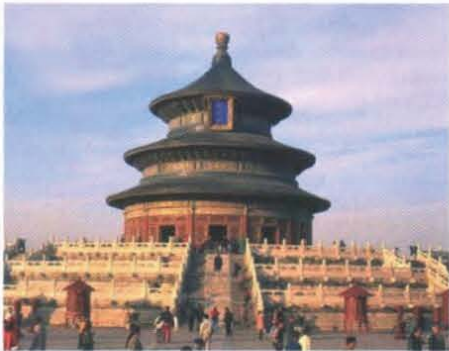
10th International Choir Festival "Tallinn 2007", Estonia, 19-22 Apr 2007. For mixed choirs and individual singers. Contact: Estonian Choral Society, Roosikrantsi 13, EE-10119 Tallinn, Estonia. Tel: +372-627-4451, Fax: +372-627-4450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

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

28th Children's choir festival "Fröhlich sein und singen", Halle (Saale), Germany, 3-6 May 2007. Open to all children's choirs. Contact: Manfred Wippler, Kinderchorfestival, Silbertalerstr. 5, DE-06132 Halle (Saale), Germany. Tel: +49-345-7808000, Fax: +49-345-7757103, Email: info@kinderchorfestival-halle.org - Website: www.kinderchorfestival-halle.org/

6th European Festival of Youth Choirs, Basel, Switzerland, 15-20 May 2007. Triennial festival for 18 selected youth and children's choirs (age-limit 25) from European countries. No competition. Over 20 choral concerts in churches, concert halls and open air in Basel and the surrounding region. Workshop day for participating choirs and Symposium for choral conductors in cooperation with Music Academy Basel. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Auf der Wacht 6B, 4104 Oberwil, Switzerland. Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

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...Festivals & Competitions

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Siyaiabula International Choral Festival, Cape Town, South Africa, 18-27 May 2007. Composer-in-Residence: Eric Whitacre. Commissioned work by: Niel van der Watt. 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: bambanani@yahoo.com - Website: www.8va.org.za

10th International Chamber Choir Competition, Marktoberdorf, Germany, 24-30 May 2007. Competition for mixed and male choirs. Choral workshops, choir studios, concerts and international meeting. Deadline for application: October 13, 2007. Contact: International Chamber Choir Competition, Kurfürstenstraße 19, Bayerische Musikakademie, D-87616 Marktoberdorf, Germany. Tel: +49-8342-961825, Fax: +49-8342-40370, Email: info@int-kammerchor-wettbewerb.de - Website: www.modmusik.de

International Festival of Sacred Music, Vienna, Austria, 22-25 Jun 2007. 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

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

9th International Choir- and Orchestra Festival "CANTUS MM", Vienna, Austria, 28 Jun-1 Jul 2007. Performing festival in Salzburg surroundings. Performing festival in Vienna and surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

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

10th Youth Song and Dance Celebration "World Tree", Tallinn, Estonia, 29 Jun-1 Jul 2007. For toddler's choirs (age 6 to 10), Children's choirs and boys' choirs (age 11 to 15), youth choirs (age 16 to 25) including mixed, male and female choirs, youth string orchestras, symphony orchestras, wind orchestras and folk instrumental ensembles. Contact: Eesti Laulu, Suur-Karja 23, 10148 Tallinn, Estonia. Tel: +372-6-273 120, Fax: +372-6-273 125, Email: laulupidu@kul.ee - Website: www.laulupidu.ee

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

Festival 500 "Sharing the Voices", Newfoundland & Labrador, Canada, 1-8 July 2007. More than 75 concerts throughout North America's oldest city, St. John's. With Lyn William (Massed Youth Choir) and Celso Antunes (Massed Adult Choir). 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

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25th Int'l Choir Festival of Preveza - 13th Int'l Choir Competition of Sacred Music, Preveza, Greece, 5-8 Jul 2007. 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 2007. Contact: Choral Society "Armonia" of Preveza, P. O. Box 139, GR-48 100 Preveza, Greece. Tel: +30-2682-24915, Fax: +30-2682-29852, Email: armonia4@otenet.gr - Website: <http://users.otenet.gr/~armonia4/>

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

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

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

The Pan-Asia Cantat, Taipei, Taiwan (China), 13-22 Jul 2007. Contact: Taiwan Choral Association, Mr. Chen, P.O. Box 1-117, Taipei, Taiwan (China). Tel: +886-930-763 317, Fax: +886-2-2691 8854, Email: n4634@ms28.hinet.net

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

21st Zimriya World Assembly of Choirs, Mount Scopus, Jerusalem, Israel, Aug 2007. Workshops, open singing, choir to choir sessions, concerts. Workshop conductors: Simon Carrington, Jürgen Fassbender, Michael Gohl, Gary Graden, Maria Guinand and many others. Contact: ZIMRIYA, 4 Rehov Aharonowitz, Tel Aviv 63566, Israel. Tel: +972-3-5280233, Fax: +972-3-6299524, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

Vivace International Choir Festival 2007, Veszprém, Hungary, 3-6 Aug 2007. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi 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

Grieg International Choir Festival, Bergen, Norway, 6-9 Sept 2007. 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. Apply before: 15 March 2007. Contact: Annlau Hus, Komediebakken 9, N-5010 Bergen, Norway. Tel: +47 55 56 38 65, Fax: +47 55 56 38 66, Email: post@griegfestival.no - Website: www.griegfestival.no

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

International Festival of Sacred Music, Vienna, Austria, 27-30 Jun 2008. 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

8th World Symposium on Choral Music, Copenhagen, Denmark, 19-26 Jul 2008. Contact: Choral Denmark, Steen Lindholm, Roennebaervej 82, DK-2840 Holte, Denmark, Email: info@choraldenmark.org - Website: www.choraldenmark.org ●

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