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International Choral Bulletin

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Dossier **Awakening Artistry in the Choral Rehearsal**





International Federation for Choral Music

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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.

Lupwishi Mbuyamba IFCM President



Photo: Jutta Tagger

2007 will see the 25th anniversary of the International Federation for Choral Music: an age of maturity, a time of grace.

In preparing to celebrate this event, it seemed useful and urgent to us to initiate a process of self-evaluation so as to begin thinking about our fundamental mission, our objectives, programmes and the results obtained, as well as our structure and procedures. This was the aim and the outcome of our retreat at Chimay Abbey in Belgium where the Executive Committee and about fifteen voluntary IFCM officials met at the beginning of February this year and which led to the creation of two working commissions: one on the programme and one on structures. Both are to continue considering these issues while involving the entire IFCM membership in the discussion.

Our reflections were made in the light of the general tendencies developing in music, art and culture in today's world. Just to name a few which affect our thinking: the effects of globalization, the need to promote cultural diversity, openness to renewal, to the young and to children.

The appearance of the Internet and the enlarged market are bringing about changes affecting all fields of music, including choral music: individual singers and choirs, composers, librettists and lyric writers, promoters and columnists, critics and

support organisms as well as the area of protection and rights. Having a new look at Musica International or ChoralNet, the contribution expected from the Tagger Foundation in this regard, the prospect of an enhanced IFCM web site at the IFCM General Secretariat are part of this reflection.

As for diversity, we must look again at this question in the light of the UNESCO Convention adopted by its General Assembly in November 2005, i.e. in the light of the commitment of the cultural world community and, as far as music is concerned, of the International Music Council which recommends a new approach. In this respect, the work of the IFCM Multicultural and Ethnic Commission, the collection, formatting and equal distribution of repertoires of all cultures, should serve as elements for the assessment of the efforts made or to be made while ensuring that this plurality of forms and styles does not cause a levelling down of the quality of composition, performance and conducting.

As for renewal, stemming from the sincere and dynamic promotion of diversity, it should reaffirm the importance of the World Youth Choir, Europa Cantat, Asia Cantat, America Cantat, as well as a planned Africa Cantat, provided these gatherings once again give a voice to the young, if they

accept an opening up which could lead to a fundamental review including of genres and styles. A review of IFCM's approach towards the young and children and the creation of a special commission could be envisaged.

As a matter of fact, a complete review of IFCM's vision of the future might be necessary, with programmes adapted to today's problems and covering festivals, competitions, training sessions, workshops, conferences, publications, even the General Secretariat with its central and regional administration and branches, which when tailored to a modern, open and transparent way of functioning, will enable the IFCM to meet the world community's expectations. It will enable the IFCM to assume its lofty and difficult missions of defending and illustrating the choral art.

Readers and members of the Federation are hereby invited to contribute to this fundamental debate.

A handwritten signature in black ink, appearing to read 'Lupwishi Mbuyamba'. The signature is fluid and cursive, written on a white background.

Lupwishi Mbuyamba, President
Maputo, 16 March 2006

*Translated from the French by Jutta Tagger,
France (revised by Ian Jones, Belgium) ●*

Dossier



Awakening Artistry in the Choral Rehearsal

Guest Editor: Michael J. Anderson

Awakening Artistry in the Choral Rehearsal
Mary Ellen Pinzino

Awakening Artistry in the Choral Rehearsal

Mary Ellen Pinzino

Director of the
Come Children Sing Institute



Photo: Jutta Tagger

Michael J. Anderson

Guest Editor,
IFCM Vice-President

A Project of the Choral Resource at the University of Illinois at Chicago

Michael J. Anderson and
Mary Ellen Pinzino Co-Founders

You are at a choral concert. The intonation is perfect. Rhythm is exact. Attacks and releases are impeccable. The sound is beautiful. Yet the performance does not move you. What is it that is missing? What inspires performance? What does it take to bring vitality to choral performance?

Colleagues across the globe are discovering that movement in the choral rehearsal can activate musicality, build music skills, develop vocal technique, and stimulate energy in singers of all ages. Every musical nuance can be represented in movement. Everything musical can be communicated through movement. Every movement evokes style, expression, and momentum to match. We can make our singers come alive, make music come alive, and make choral performance come alive by engaging our singers in movement in rehearsal.

Movement

Movement embodies every aspect of choral singing—tone, articulation, line, phrasing, dynamics, expression, style. It is the physical means through which singers can literally grasp the intangibles of choral artistry, feel nuance, and actively engage in the wonder of the choral art. Movement is momentum, energy, vitality. Movement is the life force of choral performance.

Movement in the choral rehearsal is overt physicality applied to every dimension of choral singing, vitalizing performance. It is not dance, choreography, choralography, prescribed movement, or a particular methodology. Movement is the current of electricity flowing through singers that generates line, phrasing, dynamics,

momentum; for how the singer moves, so does the voice, the line, and the human spirit.

Movement is the finest accompaniment to choral singing. It invites singers as well as conductors to interact with the energy of the line. Every musical nuance is a push and pull of that energy. The choral rehearsal becomes a “sandbox of energy.” Through movement, singers can play with the energy of the line in all its nuances, uncovering the power of text, rhythm, melody, harmony, and the interaction between the various elements of the choral art. Singers in movement are the directors of a “play” of energy, with the score as script.

Movement awakens musicality in singers of all ages and degrees of expertise. It neutralizes the broad range of skills within an ensemble, enabling less experienced singers to efficiently rise to the expected level of performance. Further, movement mirrors musical comprehension, providing conductors with visual feedback about the ensemble’s understanding of the music, with a window to each singer’s concept. Movement transports singers of all achievement levels to greater focus, greater deliberateness, greater artistry.

Movement brings conductor and singers into greater intimacy with each other and with the music, creating a community of musicians. Conductor and singers, together, become more musical, more playful, more energized through movement. Shared movement charms conductor and singers into revealing greater artistry in movement, uncovering shared passion for the choral art.

Movement is a non-verbal language that speaks directly to the choral art, and directly to the artistry of the singer. It is through movement rather than words that we can best communicate musicality to singers. Words get in the way of the very artistry we are trying to achieve. Talking is not musical.

Movement conveys musicality, as movement and music are inseparable. Talking explains to our singers what we feel. Movement gives singers the means to feel it themselves.

Rehearsal Technique

Tradition allows conductors to move; yet it is singers who most need to exercise musicality. Try introducing movement to your singers with your favorite warm-ups. Explore different kinds of movement with different vocal exercises, different vowels, different kinds of articulation. Listen for changes in sound, phrasing, energy. There is no right or wrong way to move. There are only dramatic differences in tone, line, dynamics, momentum, musicality, when singers move as they sing.

Move beyond habitual conducting gestures, defined planes, and upper torso. Singers will follow. Choral sound and expression soar when movement includes the lower body, the bending of knees, the shifting of weight. Notice that energized arms moving to an open position activate space in the sound; that energized knees activate breath. Notice the greater sense of momentum when singers are on the balls of their feet, poised to move forward. Notice the beauty of the phrase when singers transfer weight forward from one foot to the other within a crescendo, and back for the decrescendo. You will discover movements you will use as cues to evoke a particular kind of tone, vowel color, articulation. You may find traditional, fragmented warm-up sequences become very musical phrases.

Experiment with movement with choral repertoire. A mirror can help you better translate your concept of a piece into movement. Find full-body movement that best communicates the turn of a phrase, the energy of the line. Discover the movement of a line that makes a passage unique, or like another, and invite singers to move with you

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8 as they sing. Be prepared to hear a quality of sound that you have never heard from your choir. Be prepared to witness breath support you have not been able to achieve through breathing exercises. Be prepared for singers to become fully engaged in the choral art.

Singers reluctant to move may respond to the invitation for all "to conduct," to mirror the conductor's movement, or to move in specific ways—"skating" the phrase, "throwing" the attack. When movement becomes part of the process of singing, singers overcome inhibitions, initiate movement with everything they sing, and bask in the energy of making exciting music with their peers. Overt musicality is hard to resist.

Movement allows for every singer's individuality, musicality, and creativity. We

demonstrate interaction with the energy of the line, but our movement serves as a springboard, inviting singers to jump in and surf the waves themselves, riding the powerful twists and turns of the choral art. Singers, in turn, show us more daring moves, building our confidence and movement vocabulary, as we all risk being utterly musical.

As you visit my rehearsal today, you will notice that my singers rehearse standing. Sitting encumbers movement. The power of movement speaks for itself with singers. They choose to stand so they can be more actively involved in making exciting music. They "need to sit" only when rehearsals get bogged down with explanations or unmusical activities.

My verbal comments during rehearsal will be for your benefit more than for my singers, as I communicate musicality to them through movement. The less I talk, the more music can command the singers, and the more musically they will sing. My role is that of coach, guiding the musical play.

Step into my rehearsal. *"Watch this line move."* (Conductor sings and demonstrates the "energy of the line" in movement). *"Note the change of direction. Sing and move it with me. Get on the balls of your feet, so you can move forward with the line. Step into that line and use your arms to place that phrase. Use your knees to initiate the next line. That's it! Throw your shoulders into that next phrase. Use your arms to follow through as you reach the peak of the phrase..... Aha! Musical delivery!"*

"Let's take the next section of this work with everybody on the soprano part. Energy and imitation characterize this entire section. The first statement of the theme moves like this." (Conductor sings and moves the energy of the line.) *"Sing and move it with me. Now sing your own part, and when you find that line or something similar, move accordingly..... Wow! The vitality of that line being tossed around from one part to another was very exciting, and the 'undulating choir' beautifully reflected the structure of this piece!"*

"Now go to the next section of this work. Place that first phrase as if you were gently lifting a bird over a fence. Each phrase in the sequence requires similar movement..... Ah! Your phrases are so musical!"

Movement uncovers musicality in our singers, always finding greater abundance than we assume to be there. It draws artistry out of our singers rather than trying to put it in. It frees the voice rather than trying to control it. Movement invites singers to become the music.

Movement can be applied to every



Michael Anderson rehearsing with his choir
(all photos in this article are by Sydelle Bautista)

dimension of the choral art—line, phrasing, dynamics, articulation, enunciation, attacks, releases. Every musical nuance can be manifest in movement. Every movement generates the corresponding nuance in vocal delivery. Every application of movement energizes singers and awakens artistry in the choral rehearsal.

Step into my rehearsal. *“This line needs greater power. Make a fist. Two of them. Sing with rising fists, showing your power. Use your knees. More rage!..... Aha! That’s it! Now you’ve got that line!”*

“Go to letter ‘A.’ Snap each of those chords into place with the thrust of your hands.

“Charge forward into that sforzando, then step back and put your hands in your pockets..... Wow! That created a beautiful diminuendo!”

“Sing the staccato section with staccato movement. Make your movement crisp and diction will follow.”

“Go to Letter ‘B.’ Reach out and grab that descending line. Bring it to your body and then reach out and grab the next one. Continue for the entire sequence.”

“That last phrase needs something different. I’m not sure what. Let’s experiment with movement as you sing and see if we can find what works..... I still haven’t seen what I want to hear. Let’s explore it again..... Aha! John, your movement was beautiful! That’s just what that phrase needs! Show us, John, so we can all do it!”

“Go to Letter ‘C.’ Everybody sing the tenor part. Move into that crescendo, transferring weight to the forward foot, stepping back on the decrescendo..... That’s it. There are a series of similar phrases weaving through the various parts. Take your own part this time and shift your weight into each of those phrases..... Wow! That was stunning!”

Singers write musicality into their bodies instead of into the score. The kinesthetic sense of a line rehearsed regularly with

movement brings the rehearsed nuance with it in performance. The muscles remember what the mind forgets. Singers who rehearse consistently with movement become so musical that they cannot sing without it - without musicality.

Rhythm Skills

Movement is the key to developing rhythm skills, whatever the age or experience of the singers. Rhythm is movement. Time values and note names provide snapshots of notes on the page, but they do not capture song in flight. Singers must be freed of the measuring sticks of notation and the mental gymnastics of music theory and experience rhythm through movement. We must take our own concept of rhythm out of the mind and put it into the body. Rhythm is not intellectual activity. It is physical activity.

We intellectualize rhythm and pitch through music theory and then chide singers to “concentrate,” to “think,” to “pay attention.” We need to get singers into movement to get them out of thinking. Intellectual thinking actually gets in the way of musical thinking—*audiation*, which is not in words, not in theoretical constructs, but in sound, in movement. Musical thinking is the body’s way of making sense—a sense of meter, a sense of tonality - rather than the mind’s. It demands the processing of aural input through singing, chanting, and moving, rather than through intellectual channels. Audiation is to music what thinking is to language.*

We often put a bandage on singers’ lack of rhythm audiation rather than fixing the problem. We implore our singers to “follow the beat,” “watch the conductor,” “take my tempo.” Yet the beat should be felt rather than tracked visually. We often rely on techniques with text or mnemonic devices to secure rhythm, but that does not develop rhythm skill that can be transferred to the

next piece of music. Nor does it develop rhythmically independent singers. Rhythmic competence requires the internalization of beat, meter, and tempo.

Singers must be able to navigate the space between the beats in order to accurately impose beat and meter within that space. Involving singers in “sustained movement,” flowing movement in which some part of the body is always moving, primes the canvas for the placement of beat and the defining of meter and tempo. It also puts in motion the raw material for tonal skills, phrasing, and expression. All styles, all tempos, all music invite sustained movement.

The entire body is the instrument of sustained movement. The greater the use of arms, shoulders, knees, hips, weight, the greater the musicality. We must move beyond our traditional notions of beat patterns. There is far more musical material to conduct than the beats. Traditional beat patterns mark only time; they define only the corners of the vast space of choral music. Freeing singers into sustained movement opens the full range of musical expression that can be applied to all dimensions of choral singing.

Step into my rehearsal. *“Move with me as you sing this song. Keep some part of your body moving throughout. Don’t feel you need to move to the beat, just move. Find out what happens between the beats. Use your hips, shoulders, arms, knees. There is no ‘correct’ way to move. Just let the song move you as you move the song.”*

It is within sustained movement that we place weight—beat. The strength and pattern of weight determines meter. A regular pattern of weight that defines strong beats, macro beats, divided into three beats of lesser weight, micro beats, establishes triple meter, whatever the time signature or conducting pattern. Performance in any meter without weight that defines the meter

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10 is unmusical, even if with beautiful tone and precise intonation.

"Counting" beats does not guarantee their relationship to meter, to weight, nor to musicality. Weight in meter is best manifest physically through body weight. Rehearsing a song in any meter with singers moving both macro and micro beats, with appropriate distribution of weight, sustains momentum, secures tempo, and propels musicality. Swaying or moving only macro beats will rush the tempo, as weighted micro beats in relation to more heavily weighted macro beats are essential for singers to sustain tempo. Moving only micro beats will not define the meter, as without stronger, weighted macro beats, all beats sound alike. Both macro and micro beats are necessary, with appropriate weight distribution, in order for singers to perform rhythm precisely and musically.

Choral warm-ups can be designed to develop a sense of meter through experience with a variety of meters in movement, including unusual meters in five and seven as well as duple and triple meters, each with its own pattern of weight in macro and micro beats. Select one meter to use as a warm-up in each rehearsal, chant on a neutral syllable, and rotate meters through successive rehearsals.

Step into my rehearsal. *"We're going to chant some simple patterns in triple meter and keep the meter going. No melody. No words. We'll chant on 'BAH.' Sometimes I will throw in more difficult patterns in triple meter for you to repeat after me. Other times I'll give you a pattern and you can respond with your own patterns in triple meter. I'll start chanting to get us into triple meter."* (Conductor begins chanting and moving in triple meter.) *"Move with me. Chant with me whenever you are ready..... That's the idea."* (Conductor coaches over continued movement and ensemble chanting in the meter, rather than

interrupting the meter with talking.) *"Now you are rushing the tempo. We need more weight on macro beats. Throw your weight around, literally. Leap into those macro beats. That will give them weight!"* (Conductor demonstrates suggested changes in movement while continuing chanting and movement throughout.) *"Now you are delivering weight on macro beats, but you have let go of micro beats. Without micro beats, we do not define the meter. Get those knees bouncing micro beats with greater weight on macro beats. Try leaping into macro beats while stepping micros..... Wow! What a difference! Now I am feeling triple meter, momentum, steady tempo, musical delivery!"*

Chanting and moving in a variety of usual and unusual meters, without melody or text, stimulates the perception of relationships between macro and micro beats, easy placement of challenging patterns within the matrix of macro and micro beats, and discrimination between meters—not in theoretical definitions, but in the sense of meter. The use of body weight to appropriately weight macro and micro beats in both usual and unusual meters develops rhythm audiation, and can be applied directly to all choral music.

Step into my rehearsal. *"In this piece you are singing the right notes at the right times, but there is no sense of meter, no momentum, no driving force. It sounds boring. This time while you sing, move in triple meter as you did in our warm-up."* (Conductor initiates movement in triple meter with appropriate weight on macro and micro beats, and coaches while singing and movement continue throughout.) *"I don't feel any difference in weight between macro and micro beats..... Now you are swaying to macro beats and there are no micro beats. Your singing mirrors your movement. We need both macro beats and micro beats within us as we sing..... That's better! Now those lines*

have momentum. That was very musical! What a difference!"

Meter propels performance. It inspires momentum, secures tempo, and drives rhythmic vitality. A strong sense of meter provides for shifting meters to be easily navigated, for syncopation to play against the expected weight, and for tongue-twisting text to fall into place. Proper weighting of macro and micro beats is as important to achieving rhythmic vitality as vocal technique is to achieving a beautiful sound.

Tonal Skills

The connection between movement and rhythm may be more obvious than the connection between movement and the tonal dimension of music. Movement is, however, equally important for the development of tonal skills. Tonal audiation provides for singers to sing tunefully, and to sing in tune.

With language, gesture/body language serves speech, helping us to express our thinking, drawing out what we know into words. With music, gesture/movement serves singing, helping us to express our audiation, drawing out what we know into song. "What we know" is dependent upon aural input as well as oral output. Engaging singers in Dorian, Phrygian, Mixolydian, Lydian, and Aeolian as well as Major and Minor tonalities develops a sense of tonality. The stronger the sense of tonality, the better the singer will sing in tune.

Movement connects tonal input to tonal output. It is the catalyst for the fusion of aural to oral, tonally. Movement alerts the vocal mechanism to pay attention to tonal audiation. It keeps the act of singing on task, focused on audiation. In speech, we jokingly use the phrase "open mouth, insert foot" to describe the act of speaking without thinking. Similarly, we "open mouth, sing out of tune" if we sing without audiation.

The singer who cannot sing on pitch is

one who has not yet grown beyond “tonal babble,” one who has not yet learned to sing with tonal audiation, one who has not yet had experience with a variety of tonalities with movement to develop tonal audiation. The singer who generally sings tunefully, but does not sing in tune, is one who has grown beyond tonal babble enough to approximate pitch relationships, but who has not yet had experience with various tonalities and tonal patterns, with movement, to establish a sense of tonality. These singers sing through imitation rather than through their independent tonal skills, much as one traces a drawing rather than being able to draw independently.

Choral warm-ups can be designed to develop tonal audiation through experience with a variety of tonalities in movement. Select one tonality to use as a warm-up in each rehearsal, sing on a neutral syllable, and rotate tonalities through successive rehearsals. The very act of moving while singing songs in various tonalities enhances the development of tonal audiation.

Step into my rehearsal. *“I’m going to sing a little Phrygian song repeatedly on ‘TOO.’ Move with me (sustained movement) for the first couple of times through and then sing as you move when you are ready.....”* (Conductor continues to move and speaks on the resting tone [or tonic; Editor’s note] so as not to interrupt the tonality with talking.) *“Just listen again and move with me. You aren’t yet in this tonality.”* (Conductor sings and moves the song repeatedly and then speaks on the resting tone.) *“Sing with me again. Keep moving as you sing..... Now you are in the tonality.”* (Conductor continues to speak on the resting tone) *“I’m going to sing tonal patterns in this tonality. You respond to each with the resting tone.”* (Conductor sings tonal patterns that highlight the characteristic tones of the tonality. Conductor then speaks on the



resting tone.) *“This time, echo my patterns.... Let’s go back to the song..... Now you are singing beautifully in tune.”*

The least familiar tonalities, the modes, with movement, focus audiation far more than any deliberate attention to “pitch.” The experience of multiple tonalities with movement directs audiation to pitch relationships - not in theory, but in sound, leading singers to discriminate between tonalities and sing better in tune. Whatever the tonalities of our chosen repertoire, singers will sing better in tune because of their experience with various tonalities in movement - because of their *sense* of tonality.

We can assure better intonation when

learning a new piece of literature by approaching it from the perspective of tonality and movement. For example, if our repertoire includes a new piece in Phrygian, the above “warm-up” would serve to stimulate the audiation of Phrygian. Following immediately with the new Phrygian song, with movement, will encourage singing in tune from the start.

Movement serves another important function in the development of tonal audiation. Movement activates breath. We know the importance of breath for singing, yet overlook the importance of movement for breath. When singers are engaged in energized movement, breath becomes a

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natural part of being musical, rather than an imposed process for vocal technique. Breath becomes part of the expression of line, with singers very naturally taking timely and sufficient breath for whatever line they are executing in movement and song.

Movement focuses audiation, so musical thinking guides breath rather than intellectual thinking about breath.

The development of tonal audiation with movement activates the whole musculature for singing. It stimulates not only a supported sound, but also a "head sound" and natural resonance. The more singers develop tonal audiation, the more they naturally develop vocal technique.

Step into my rehearsal. "Show me in

movement the building of phrases as you sing this song in Dorian tonality. Use your arms! Bend your knees!..... Wow! The climax of the piece was beautiful! The sound was gorgeous - fully supported, and so well in tune!"

Vocal Technique

Vocal production is in the domain of the body, yet we have traditionally addressed it intellectually. The whole body is the vocal instrument. The mechanics of singing can only be imagined. Movement makes vocal technique more tangible, communicating non-verbally to the whole body-relieving tension, developing tone, breath, vowel placement, and resonance. Full-body movement that opens the arms opens the

sound. Movement that actively engages knees evokes appropriate breath. Arm movement that generates energy while singing in the high register, assures space in the sound. The physical experience of good vocal production stimulated by movement teaches the muscles far more effectively and efficiently than the intellectualization of the vocal process.

Step into my rehearsal. "This time, take that octave stretch with deep knee bends as you sing the lower octave, moving arms from a closed position at the knees to reaching broad, high, and wide as you straighten the knees and sing the higher octave, returning to the first position with the lower pitch. Repeat, as we move up in half steps..... Try it this time on "AH."..... Let's do the same thing on "OH."..... Let's try "OO."..... We look like a ballet class, but the sound is glorious!"

Singers become more focused on the production of sound through movement than they do by trying to will the muscles to obey. The kinesthetic sense of sound and vocal production stimulated by movement becomes the template for singing with good vocal technique, which can then be triggered in any piece of choral literature through movement.

Step into my rehearsal. "Thrust your arms out from the body in an upward motion to initiate this descending five-note pattern on 'HAH.' Repeat successively, each time a half step higher. Thrust those arms! Step into each repetition. Use those knees."..... Good for you! Your sound in the upper register was wonderful!"

Movement breathes life into efforts to breathe properly. The more we explore the power of movement with vocal production, the more we find that good vocal technique commands our rehearsals, and the less we need to rely on traditional practices of teaching vocal technique. Movement puts



the focus on musicality, assuring that vocal technique takes its rightful place, subordinate to musicality rather than the generating force.

Energy

Energy is at the essence of choral artistry. Without energy, choral singing is boring, both in rehearsal and in performance. It is energy that moves the breath, energy that moves the line, energy that moves the soul. Choral artistry consists of the energy of the line, with every musical nuance pushing and pulling that energy, and the energy of the human spirit. Music comes alive when the energy of the life force meets the energy of the line.

One of our greatest challenges as conductors is to stimulate the energy of our singers—to make our singers come alive. No matter how well crafted the choral sound might be, how precise the pitches and rhythms, or how sophisticated the repertoire; without energy, choral singing is boring—for the singer and for the audience.

We often become so concerned that singers get the right notes that we fail to recognize the need to trigger the human spirit, the love of life, the vibrance that propels choral music. The mechanics of diaphragmatic breathing, the performance practices of a particular period in music history, and the understanding of the harmonic structure of a piece of choral music do not contribute to artistic performance, unless we unleash the energy of our singers.

Step into my rehearsal. *“Take your imaginary bowling ball and get ready to throw a strike. As you sing this exercise, throw that ball into the peak of the phrase. Repeat as we move up by half steps..... Come on, that strike is more exciting than that! Show your triumph!”*

Silly? Absolutely! Playfulness does

wonders to release the life force! “Playing music” generates energy. Joy and humor have the power to move the soul, to awaken reluctant or dormant musicality - our own as well as our singers. It is just as important to get the life force moving as it is the vocal chords.

Movement energizes every aspect of choral singing. We often discourage movement and energy in the interest of maintaining discipline, yet singers become more focused and more deliberate with movement, and their singing becomes more energized through playfulness and humor. Many of the common practices in the choral rehearsal deflate the energy of our singers, suppressing the awakening artistry. Movement can serve as an antidote to each, bringing new life into our rehearsals and into the music.

Notation is one thing that stifles the energy of our singers. Of course, notation is necessary in our quest for choral artistry, but we have granted notation far greater power in the choral rehearsal than it deserves. It only represents the music that is birthed through the life force of our singers. It can only approximate what our singers can manifest. The more we can get our singers out of the notation, the more we can get them into the music. Notation rivets our singers’ attention to the page rather than to the music, inhibits movement by the physical presence of a score, and holds captive the life force of our singers. Decreasing the reliance on notation, even for the smallest segment of a piece of music, frees the artistry of our singers.

Step into my rehearsal. *“You are familiar with the opening of this piece. Sing your first note. Put your music down. This time throw your whole body into that opening chord..... Again. It needs more energy..... Now pick up your music and sing the first phrase. That phrase moves like*

this.” (Conductor sings and moves the energy of the line.) *“Put your music down. Sing and move the first phrase with me..... Now sing the opening chord as you just did and go on with the first phrase..... One more time. Articulate that first phrase with movement..... Pick up your music and turn to page three. You’ll find the same musical material. Look at page four. There it is again. Let’s sing this piece from the beginning, using music as needed, but applying the artistry throughout that you just demonstrated.”*

Rehearsal pacing also affects the energy of our singers. Our verbalizations about vocal technique, style, dynamics, and rhythm interrupt musical energy. Movement accelerates rehearsal pacing and propels energy. When we communicate all that is musical through movement, there is not much left to “talk about.”

Movement also generates energy by shifting power from the podium to the singers. Movement empowers singers with their own musicality. Singers “exercise” greater artistry in movement, making greater individual contribution to quality performance, and taking greater ownership of making exciting music.

Movement is our greatest resource as conductors. It can be applied to every aspect of the choral rehearsal. If the delivery needs more rhythmic definition, we can apply movement to secure meter. If the delivery needs a richer sound, we can apply movement that enriches the sound. If the delivery needs finer articulation, intonation, or vocal technique, we can apply movement that stimulates the desired outcome. Each application of movement infuses singing with greater vibrancy and enhances all other dimensions of music making. Movement that stimulates breath also improves sound. Movement that stimulates energy also improves expression and vocal technique. Movement that stimulates rhythmic vitality

...Awakening Artistry in the Choral Rehearsal

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also improves intonation. Movement affects every dimension of the choral art.

Singers "moved" by their own musicality will "move" the audience. Movement energy is essential for exciting performance, whether the conductor chooses overt or covert movement in performance. The more singers engage in overt movement in rehearsal, the more movement energy will propel performance. Some of our most respected colleagues produce choirs with movement energy in concert that just ignites the audience. Anton Armstrong and his esteemed St. Olaf College Choir (USA) brought an assembly of the American Choral Directors Association to their feet at their 2005 national convention. The energy of this choir, bound by their traditional holding of hands, just rippled in movement. Randy Stenson and his acclaimed Varsity Ensemble of St. Mary's International School of Tokyo, Japan, have found movement so powerful in rehearsal that this high school male ensemble chooses to perform internationally with each singer conducting while singing. Their unobtrusive movement only enhances their stunning performance, as it is so musical.

It is natural to move to music. It is unnatural to stand still and sing. Movement invigorates the choral rehearsal, animates singers, and inspires musicality. It is through movement that we can vitalize, energize, and humanize choral performance.

Birds sing beautifully, unbound by cages of notation, vocal technique, and choral decorum. Let us give wings to our singers' musicality and propel choral performance to new heights.

Note

For a complete discussion of audiation and of rhythm, see Edwin Gordon, *Learning Sequences in Music: Skill, Content, and Patterns A Music Learning Theory*, GIA, 2003, and *Rhythm: Contrasting the*

Implications of Audiation and Notation, GIA, 2000.

(Copyright Mary Ellen Pinzino 2005)

Mary Ellen Pinzino, Director of the Come Children Sing Institute, and Michael J. Anderson, Vice President of the International Federation for Choral Music, discovered surprising commonality in their career-long applications of movement with singers of very different ages - hers with preschool children and children's choirs at the Come Children Sing

Institute, and his with college choirs at the University of Illinois at Chicago. Collaboration ensued, fueled by observations of each other's work, by Mary Ellen's extensive study with Edwin Gordon, by Michael's tenure singing under Robert Shaw, by each conducting college choirs, high school festival choirs, and by joint presentations throughout the US. The final year of the three-year association included the choirs at the University of Illinois at Chicago as their laboratory. The summation of their perspectives is presented here. (E-mail: mepinzino@comechildrensing.com; mja@uic.edu) ●

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International Federation for Choral Music

IFCM

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

Extracts from the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens IFCM Secretary General



Photo: Jutta Tagger

Obituary

It is with great sadness that the IFCM has learned of the passing away of **Mr. Lennart Meri**, former President of the Republic of Estonia and a great supporter of choral music in his country and abroad. Those who were in Tallinn in 1990 during the World Symposium on Choral Music will remember his speech at the National Concert Hall regarding the important role of choral music in the peaceful changes that Estonia was undertaking, leading to independence.



Lennart Meri (Photo: Dolf Rabus)

World Conference on Arts Education (6-9 March 2006, Lisbon, Portugal)

The conference brought together more than 1,200 representatives of Ministries of Education and/or Culture from UNESCO's Member States, NGOs, experts, practitioners and researchers in the field of arts education.

Objectives: to define quality arts education; strengthen creativity in the teaching of arts practices and to examine the social, cultural and economic impact of arts education.

IFCM President Lupwishi Mbuyamba contributed the following:

- As a panellist in the plenary session: a lecture on the contribution of choral music practice in schools to the integrated education process.
- As a facilitator: animation of an African workshop on the strategies and policies for preparing a regional gathering.
- As the General Rapporteur of the world conference, the preparation, drafting and presentation of the final report.

An invitation to a Calouste Gulbenkian Foundation Choir concert was extended to all participants.

The President of Portugal opened the World Conference together with UNESCO's Director General, and the Minister of Education closed it together with UNESCO's Deputy Director General.

From the Eskil Hemberg Society

The first full year of our Society has been completed. It was a very successful year starting with a solemn Memorial Concert initiated by the IFCM on January 20, 2005, in St. Jacob's Church in Stockholm. From 29 to 31 July 2005, Eskil Hemberg Music Days were held at Visteberg in the province of Värmland. The event was well attended. A

lot of Eskil's music has been performed both in Sweden and abroad. In 2000, Eskil was Professor in Residence at Bethany College in Lindsborg, Kansas. Last November, a solemn reunion of former Professors in Residence was held. Philip Brunelle gave a very personal talk on Eskil and his works. Birgit Hemberg also attended and in recognition of what Eskil had accomplished during his stay in the city, she was made an "Honorary Citizen" of Lindsborg. On Friday 27 January 2006, a tribute to composer Eskil Hemberg took place at the Royal Academy of Music in Stockholm. Several more concerts followed.

Eskil Hemberg Music Days 2006 will take place from 28 to 30 July.

For further information of the Society, see www.eskilhemberg.se or contact birgit.hemberg@glocalnet.net.

Choral Grammy Awards 2005

- "One Voice" Gospel Choir or Gospel Chorus: Gladys Knight, choir director, Saints Unified Voices.
- **Orchestral Performance:** "Shostakovich, *Symphony No. 13*", Mariss Jansons, conductor Sergei Aleksashkin, Chor und Symphonieorchester des Bayerischen Rundfunks).
- **Choral Performance, Best Classical Album, Classical Contemporary Composition:** "Bolcom, *Songs of Innocence and of Experience*," Leonard Slatkin, conductor (Christine Brewer, Measha Brueggergosman, Ilana Davidson, Nmon Ford, Linda Hohenfeld, Joan Morris, Carmen Pelton, Marietta Simpson & Thomas Young, Michigan State University Children's Choir, University of Michigan Chamber Choir, University of Michigan Orpheus Singers, University of Michigan University Choir &

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University Musical Society Choral Union, University of Michigan School of Music Symphony Orchestra).

- **Classical Vocal Performance:** "Bach, *Cantatas*", Thomas Quasthoff (Rainer Kussmaul, Members of the RIAS Chamber Choir, Berlin Baroque Soloists).

GATS* Negotiations and Cultural Policies

The December meeting of trade ministers in Hong Kong has given new impetus to the World Trade Organization's (WTO) Doha Round of negotiations. One of the decisions "will directly affect audiovisual services and other sectors with major impacts on culture, such as telecommunications, computer-related services and logistics (including distribution services)" (Ms Kelsey).

Ms. Kelsey, a professor of law at Auckland University, describes this process in the following terms: "During the GATS negotiations groups of governments that share an interest in opening up a particular sector have formed what are called 'friends' groups. That includes 'friends of audio-visual services', and during the opposition to the UNESCO Convention 'the friends of cultural diversity'.

The US has been a key player, along with Taiwan, Hong Kong China and Mexico.... The final Declaration from the Hong Kong meeting endorsed a 'plurilateral' approach, as a way to push the process faster. Groups of WTO members who have an interest in a particular sector can put a collective request to other WTO members asking for specific commitments in that sector. Any government that receives these requests must consider them.

This means the pressure on governments to make commitments will be much greater

than before. The groups that draw up these sectoral requests will be based around the 'friends' groups. The requests include the [above-mentioned] services, each of which has implications for cultural policies." According to Ms. Kelsey, "The main targets for these demands are expected to be Argentina, Brazil, Chile, Colombia (not Venezuela); Egypt, Kenya, Morocco, Nigeria, South Africa; ASEAN countries, China, India and Korea; plus OECD countries."

The Hong Kong Declaration also states that the minimum commitment that all governments should offer is to lock in their current level of liberalization, including in the audiovisual sector. This would preclude any future changes to measures that would be more "trade restrictive." Final draft schedules are meant to be tabled by 31 October 2006.

* General Agreement on Trade and Services

Convention for the Safeguarding of the Intangible Heritage

Thirty states have now ratified the Convention for the Safeguarding of the Intangible Heritage, adopted in October 2003 by the UNESCO General Conference, allowing it to come into force on 20 April 2006, that is, three months after the 30th instrument of ratification has been deposited.

UNESCO Director-General, Koïchiro Matsuura, welcomed the exceptionally rapid ratification of this new instrument, which will come into force in just a little more than two years after its adoption by the General Conference. "This shows the great interest in intangible heritage all over the world, whether in the countries of the South or of the North, and the widespread awareness of urgent need for its international protection given the threat posed by contemporary

lifestyles and the process of globalization."

Choir of the Luxembourg Region - Call for participants

"Choir of the Greater Region" is a project of the Luxembourg "Union Grand-Duc Adolphe" (UGDA) music federation within the framework of the "Luxembourg and Greater Region, European Capital of Culture 2007" event, in close interregional collaboration with partner organisations from France, Belgium and Germany.

About a hundred choir singers will meet for several rehearsal sessions and give public performances with the Youth Wind Orchestra of the Greater Region on different stages in the Region - among others in the Philharmonie Luxembourg - from April 13th to 15th, 2007. Placed under the direction of Catherine Fender (France), the choir will perform a programme for mixed choir, as well as excerpts from Leonard Bernstein's "Candide".

More details: www.ugda.lu.

Deadline for application: 30th June 2006.

Anton Armstrong wins prestigious teaching prize

Anton Armstrong, choir conductor and music professor at St. Olaf College in Northfield, is this year's winner of USA's richest award for college teaching. Anton won the "Robert Foster Cherry Award for Great Teaching", which is given by Baylor University. The award is made every two years to an "extraordinary teacher with a positive, inspiring and long-lasting effect on students, along with a record of distinguished scholarship".

Andean Voices Choir: South America singing as one

In the second half of 2005, concerts

under the "Los Andes Cantan" Social Action for Music Programme took place in La Paz, Bolivia, Quito, Ecuador and Bogotá, Colombia, under the sponsorship of the Andean Development Corporation. These concerts, together with previous concerts in Caracas and Lima, brought together over 2000 singers from different countries.

Schola Cantorum de Caracas becomes Schola Cantorum de Venezuela

The year 2006 will be full of great projects for this institution. New joint


ventures with public and private bodies will broaden its objectives and expand its reach, therefore impacting more people. Fundación Schola Cantorum de Caracas has become the Fundación Schola Cantorum de Venezuela. This new boost will start up the "Construir Cantando" programme through which ten new sections will be created in Venezuelan regions with fewer cultural opportunities. 150 new choral conductors will be trained. They will receive education, support and supervision from the Fundación Schola. More info: www.fscholacc.com.

7th World Symposium Highlights CD & DVD

Hear and see the performances of the world's finest choral ensembles at the 7th World Symposium on Choral Music in Kyoto recorded at the Kyoto Concert Hall 28 July – 3 August 2005.

For further information, please visit www.panamusica.co.jp/index-e.html

For more recent information, please go to www.ifcm.net (membership log-in) ●






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8th World Symposium on Choral Music

Copenhagen, 19-26 July 2008

Steen Lindholm

Executive Director WSCM8

20 The preparations for the World Symposium on Choral Music in Denmark 19-26 July 2008 are now well under way.

Since autumn 2004, the local Danish Advisory Artistic Committee has created a series of ideas for the contents of the symposium, which they passed along to the Artistic Committee. After Kyoto we received a lot of mail with ideas and inspiration for WSCM8. We want to thank all who have contributed to our planning in this way.

In November 2005, both the Artistic Committee and the Executive Committee have had meetings in Copenhagen.

The Artistic Committee has agreed upon the main ideas for the symposium, which are included in the following words: *"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."*

The Artistic Committee wants all concerts, workshops and lectures in Copenhagen 2008 to take place under this motto. An important keyword is Interaction. We want all delegates and participants to be directly involved in the events in Copenhagen - not only to sit watching and listening, but to take part directly.

Many of the evening concerts will take place in Copenhagen's beautiful old churches, and the famous Tivoli gardens will be the home of the symposium for one whole day and night. On top of this you will have the opportunity to experience our fantastic new Opera, beautifully situated at the harbor front, just a few minutes away from the old city of Copenhagen by water bus.

Now it is time for choirs to think of their


applications to participate. You may read more about the conditions on our home page www.choraldenmark.org.

E-Mail: info@choraldenmark.org

CHORAL DENMARK


Editor's Note




Please find the application form in the middle of this ICB ●



**IV Festival Internacional de Coros
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(International Choral Festival The
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"El Caribe y Centroamérica Cantan" is a non-competitive biennial festival addressed to anyone involved with or interested in choral music: choirs, choristers, conductors, educators, choral music lovers.

Workshops and seminars will be conducted by prominent conductors and musicians.

Daily performances will occur at several venues within the city and nearby towns; the opening and closing concerts will occur at the majestic Teatro Nacional and at the Metropolitan Cathedral, respectively, in Casco Viejo (Old City).

*For more information and registration, please visit our website:
www.fic-eccc.com
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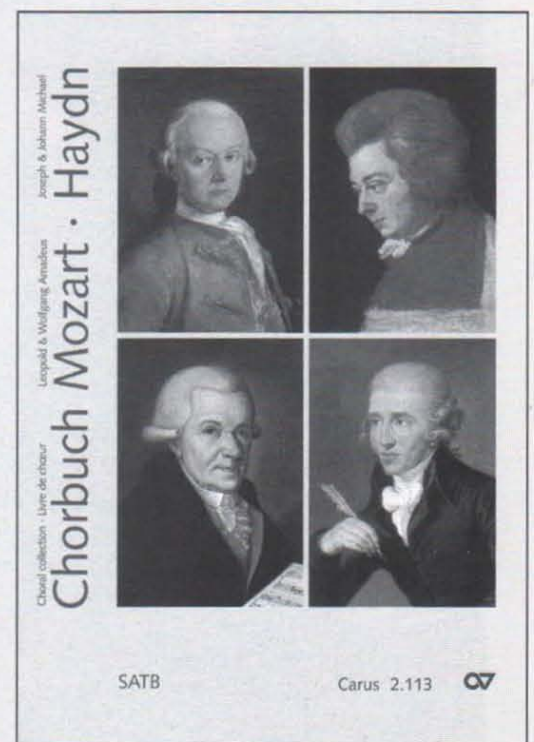
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The World Youth Choir 2005/2006.

European Winter Session

Vladimir Opacic

WYC Winter Session Manager
and former WYC Singer



22 Continuing the traditional gathering of the "Unesco Artists for peace", 39 World Youth Choir singers from 21 countries and 4 continents came together this winter in Caen, (Normandy, France), for its winter session to make their personal, professional, social and cultural contribution to the project and to acquire an unforgettable musical and social experience.

The rehearsal camp was organised in Caen in order to celebrate the establishment of the IFCM General Secretariat in Normandy and was made possible through support from the IFCM and the Polyfolia

Festival; half the concert tour also took place in Normandy.

The new and old World Youth Choir members enthusiastically welcomed German conductor **Frieder Bernius**, founder of the Stuttgart Kammerchor; it was his fifth session with the World Youth Choir since the beginning of the project. They were ready to start a one-week period of rehearsals and to reach the highest musical levels together with the conductor.

Each of the tour's seven concerts began with two of the history of music's monumental choral pieces: two motets by

Johann Sebastian Bach, *Der Geist hilft unsrer Schwachheit auf*, BWV 226, and *Komm, Jesu, komm*, BWV 229, for double choir and continuo. They introduced the audience to the glorious world of Bach's sacred music and at the same time demonstrating the choir's professionalism in a superb musical interpretation in perfectly understood German.

The sounds of Bach's music prefigured the third piece: the *Agnus Dei* by *Krzysztof Penderecki*. The extraordinarily strong drama of this contemporary piece showed that the meaning of religion is almost the same in



Frieder Bernius conducting the World Youth Choir (Photo: Sylvain Guichard)

every part of the world, in the soul of each World Youth Choir singer. The *Agnus Dei* performed by the WYC sent a unique message of equality to the world. They really are "Artists for peace"!

Immortal Bach by **Knut Nystedt** was the last piece in the first part of the programme. At each concert, the singers were placed with the audience in the centre so that the latter were drawn into the very heart of both modern ideas and the sounds of a Bach choral. This piece, with its specific structure, gloriously concluded the first part. "Immortal sounds" of choral music left the audience with great expectations for the second half.

The second part was dedicated to the *Te Deum* by **Felix Mendelssohn Bartholdy** (composed when he was only 17) for soloists, double choir and continuo. This is the composer who rediscovered the monumental work of Johann Sebastian Bach and this piece offered a multitude of sound impressions in the Baroque style, the joy of the early Romantic style as well as the spirited musical language of the young Mendelssohn. The solo parts were sung by World Youth Choir members.

The concert tour of Belgium and France took the choir to seven cities: Namur, St. Trond, Sombrefe, Rochefort (Belgium) and Valognes, Argentan and Caen (Normandy, France); it showed off the high musical and artistic professionalism of the singers which was acknowledged and highly appreciated by the audiences throughout the tour.

These twenty days of the World Youth Choir winter session proved that the differences between its members can be the best way to create a unique climate of social understanding, fun and an unforgettable session. This winter session fulfilled the professional and social aspirations of the project, brought together new and old

members and contributed to the legacy for future WYC projects.

Two facts have made this session different from previous ones:

The first was the educational aspect of the three open rehearsals organized for two boys' choirs and conductors, musicians and students of the University of Caen, where the Choir had its preparation period. In addition to being a course about Baroque, Romantic and contemporary choral music, these rehearsals conveyed a lot about the professional and social aspects of the project.

The second new item was an open meeting of all choir members, the conductor, and the organizers and staff members. A constructive conversation about the session contributed new ideas for improving the project on three levels:

1. Relationship between singers and conductor,
2. Music and artistic level,
3. Organizational quality of the session.

The idea that the singers should be able to influence all three aspects was welcomed by Jean-Marc Poncelet, Executive Manager of the World Youth Choir and it will have an important impact in the future.

I would like to express my special gratitude to Hervé Douchy (cello), Julien Debordes (bassoon), Benoît Vanden Bemden (bass) and Jacques Willemys (organ), the musicians of *Les Agréments* who gave a special artistic panache to the session by playing the continuo parts at each concert.

Great gratitude must also be expressed to Jacques Vanherle - Polyfolia, Jean-Claude Wilkens - IFCM, Jean-Marc Poncelet - ICCM, Nadine Robin - IFCM and Véronique Bour - ICCM, the organizers who gave all their energy before and during the session and made this project happen.

While music is the foundation of the World Youth Choir, this 2005/2006 winter session was also a terrific social and cultural integrator which left a deep impression in the minds of those who were lucky enough to be part of it.

Vladimir Opacic, Serbia
(E-Mail: vladaopacic@yahoo.com) ●

World Youth Choir 2006 Summer Session

Concert Tour and Programme

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I. Concert Tour

Rehearsals:

9/07-19/07: Milan area, Italy

Concerts:

20/7: Province of Varese, Italy

21/7: Italy

22/7: Vigevano, Italy

23/7: Chiavenna, Italy

26/7: Switzerland

27/7: Nancy, France

28/7: Namur, Belgium

29/7: Belgium

30/7: Mainz, Germany (during the Europa Cantat Festival)

II. Programme

Part One:

Conductor Peter Broadbent (U.K.)

19th and 20th century a cappella music

Sacred Concerto (To the Birth-giver of God in never-slumbering prayer)

Sergei Rachmaninov

O Padre Nostro

Giuseppe Verdi

... a riveder le stelle

Ingvar Lidholm

Gratias Tibi

Tarik O'Regan

Alleluja

János Vajda

Part Two:

Conductor Gunnar Eriksson (Sweden)

This part of the programme will be a mixture of fully composed and freer parts based on folksongs and rhythms. It will also include contemporary forms such as clusters and minimalism.

Wind Horse

Toru Takemitsu

Frühling ist wiedergekommen

Per Nörgård

Polska från Skåne

Sven David Sandström

To the Mothers in Brazil

Lars Jansson

Son Mercedes

Leo Brouwer

Iré a Santiago

Roberto Valera

I've seen

Lars Gullin



The World Youth Choir (Photo: Sylvain Guichard)

For more information, please contact the International Centre for Choral Music - E-mail: iccm@ifcm.net

Note

Both the programme and the tour are subject to change ●

ChoralNet Board Elects New Officers

and Sets an Agenda of Service to the Choral Profession

(Press Release, March 6, 2006)

The ChoralNet Board of Directors has elected new officers for 2006.

The current Board and its officers consist of:

- James D. Feiszli (representing Partner IFCM), President
- Frank Albinder (representing Partner Chorus America), Vice-President
- Michael Shasberger, Secretary
- Christine Hoffman, Treasurer
- Carol Hague, Chair of Lists and Forums
- Brigid Coult
- Dean Ekberg
- Charles Fuller (representing Partner ACDA).

At its most recent meeting the Board of

ChoralNet set an aggressive agenda in service to the choral music profession. The choral world may anticipate a completely revised format for ChoralNet's well-known e-mail lists and forums. A May 1st roll-out date for the revitalized e-mail list service will include opportunities for conductors, singers and choral music devotees to select topics on which they choose to receive notices, provide country and region specific dialogues, and receive digest versions of the postings to the lists. The list service allows choral music professionals around the world to contact each other with requests for assistance, notices of upcoming concerts, discussions of repertoire and techniques, and other items of interest. Enrolment in the free list-service

program is available on-line at www.choralnet.org.

The ChoralNet website has also recently been redesigned and contains many new features including news of the choral profession, choral blogs, and an extensive listing of choral organization home pages.

The Board also approved an initiative to investigate and develop a choral music podcast service.

Individuals interested in volunteering their services to assist in the moderation of the new list-service or other aspects of ChoralNet are encouraged to contact ChoralNet manager Martin Knowles at manager@choralnet.org.

Web: <http://choralnet.org> ●

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Pacific Rim Children's Chorus Festival

An Adventure in Choral Music from Pacific Rim Countries

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explore.

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Choral World News



Choral

World News

Choral Events in Korea, Japan and China
Leon Shiu-wai Tong

First International Choral Festival "Balkan Sound"
Voicu Popescu

Choral Events in Korea, Japan and China.

Leon Shiu-wai Tong
IFCM Vice-President



In order to gain a better idea of recent developments in the Asian choral world, I've spent much time over the past five months travelling throughout Asia to participate in several choral festivals and to meet with leaders of regional choral organisations, national choral associations, and government officials. One of the priorities of my agenda was to explore ways of developing partnership collaborations with IFCM. I'm pleased to report that my travels, which have taken me to Japan, Singapore, Thailand, the Republic of Korea, Malaysia and China (Guangzhou and Beijing), have confirmed for me that choral music in Asia is flourishing – no doubt due in part to vigorous economic revivals. The following is a summary of three events which I attended: the APEC Choral Festival & Competition 2005 in Busan, South Korea; the JCA National Choral Competition in Hiroshima, Japan; and a meeting with the China Chorus Association in Beijing, to explore the development and future of choral music in China.

APEC Choral Festival & Competition 2005 in Busan

This new choral competition featured thirty choirs comprising 1,200 choir members from 11 countries. Half of the choirs were Korean. The Korea Choral Institute provided free accommodation and meals for all participants and adjudicators. The government has pledged to continue funding this annual competition – great news for choral enthusiasts in Asia Pacific.

Busan is IFCM's headquarters for choral music and communication in Asia Pacific. Since IFCM does not organise choral competitions, its involvement was limited to the provision of five adjudicators. We hope the Asia Pacific headquarters will coordinate more non-competitive activities. (Enquiry: <http://www.apecbusan.org/eng>)

JCA (Japan Chorus Association) National Choral Competition

The competition is held annually over the last weekend in October. The locations change from year to year; Hiroshima hosted the event in 2005, as part of the commemoration of the bombing of the city 60 years ago. Choirs competed in five categories: junior high school, high school, college and university, company, and community choirs. The standard of competition was high, since only choirs successful at regional- and branch-level competitions were eligible to enter the national competition. Two prizes were named after the "Secretary of State" and the "Secretary of Education", a sign of the competition's prestige.

I observed the junior high school competition. Most of the choirs ably managed a cappella and contemporary pieces. Foreign classical pieces, well adapted folk tunes and newly commissioned pieces all appeared in their chosen repertoires. The strong tradition of choral music education in Japan, the influence of the many excellent foreign choirs which have toured the country, as well as the work ethic of the Japanese (some of the choirs practice 5-7 times per week) were all evident in the achievements of the choirs. One of the choirs which I particularly enjoyed brought a unique theatrical dimension to their performance, enhancing their interpretation of the music as well as the experience of the audience. However, the emphasis of the judging criteria for this competition seemed to be based largely on technical aspects of the singing. (http://www.jcanet.or.jp/inter/JCA_guide.html)

Choral Development in China

I started communications with choral specialists in China 15 years ago. In 1997, the year in which Hong Kong was handed over to China, I left my post of Music Director of Hong Kong Children's Choir to take up the role of Music Director and Principal Conductor of the Guangzhou Children's Palace Choir. Over the past decade, the economy and society have changed considerably in China. The Chinese government has been investing funds and efforts in extracurricular activities, arts and quality education for children. The Guangzhou government has invested \$47.5 million (US) to build a second Guangzhou Children's Palace in Zhuhai, while an opera house, a museum and a library are under construction next door. The same phenomenon is also seen in Shenzhen, Shanghai, Ningbo and probably in many other cities. Reflecting the Chinese love for cultural activities generally and singing specifically, thousands of school and amateur choirs were formed. Several extraordinary Chinese choirs, especially children's choirs, exchange and perform overseas, and have won many awards in international competitions. Nonetheless, more attention to conductor training, choral pedagogy, and the expansion of the repertoire could help to improve standards of choral music in China.



The Children's Palace in Guangzhou

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It is important to preserve the unique characteristics of Chinese choral singing as the country becomes integrated into the international choral culture. In November 2005, I met with the China Chorus Association as IFCM's representative in Beijing. At this time, the Association expressed their intention to host the World Symposium on Choral Music in Beijing in 2011. Also, Mr. Tian Yu-bin, Secretary General, and other Deputy Secretaries elected Mr. Yan Liang-kun to take the seat of Chinese Advisor in IFCM. In January 2006, I held a meeting with Mr. Li Liang-zhou, Secretary General of Guangzhou People's Association for Friendship with Foreign Countries, to explore the possibilities of setting up IFCM's Chinese office and choral music centre in Guangzhou, in order to promote choral music in China.

In summary, there are some exciting possibilities for the development of choral music in China. The establishment of an IFCM office and the hosting of the World Symposium would help to endorse the Dragon of the East as a full member of the global choral music family.

Useful links:

- Hong Kong Treble Choirs' Association:
www.hktreblechoir.com
- China Chorus Association:
<http://www.cca135.com/common/english/index.jsp>

*Leon Shiu-Wai Tong,
President, Hong Kong Treble Choirs'
Association; Vice-President, IFCM*

Article edited by Leon Chisholm, UK ●

Beside:
APEC Choral Festival & Competition 2005 in Busan



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VIGEVANO

THE *H* EART OF THE *R* ENAISSANCE



Progetto grafico Servizio Relazioni Esterne - grafica dott. Cristiano Valsani

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.

Please type or write clearly in block letters. Deadline for application: November 1, 2006.

General information

Name of ensemble _____

Voicing: SSA(A) TTB(B) SATB Other _____

Type of choir: Professional Church Community
University/College High School Children
Other _____

Number of singers _____ Number of instrumentalists _____

Choir's mailing address

Name of contact person: Prof. Dr. Mr. Ms.

Last (family) name First (given) name evt. Middle name

Street address: _____

City: _____ Province or state: _____

Postal code _____ Country: _____

Phone: + _____ - _____ - _____ Fax: + _____ - _____ - _____
Country code Area code Country code Area code

E-mail: _____ Home page: _____

Conductor's mailing address

Last (family) name First (given) name evt. Middle name

Street address: _____

City: _____ Province or state: _____

Postal code _____ Country: _____

Phone: + _____ - _____ - _____ Fax: + _____ - _____ - _____
Country code Area code Country code Area code

E-mail: _____ Home page: _____

Attachments

1. CD or MD recording from 2004-2006: 15 mins max; DVD (+R or -R) or VHS video optional
2. Choir biography and color photo
3. Conductor's biography and color photo
4. Written comments on the ensemble from 2 respected musicians in your region
5. Proposed program, related to the theme of the symposium: Choral Music Meets Its Audience
6. Concert brochure from the last year.

First International Choral Festival "Balkan Sound" •

Voicu Popescu
Artistic Director



32 This first international Balkan choral festival took place between 4 and 6 November 2005 in Bucharest, Romania. The events and concerts were held in the auditorium of the "Mihai Viteazul" College and in the "George Enescu" Concert Hall of the National University of Music, Bucharest. The project was initiated and carried out by the Municipal Council – District 2 (Mayor, Mr. Neculai Ontanu) and by the "Mihai Eminescu" Cultural Centre (General Director, Mrs. Maria Janina Ilie).

Structured in three sections, **Children's and Youth Choirs, Balkan Music and Sacred Music**, the festival gathered together 10 choirs and choral groups from Romania, Bulgaria and the Republic of Moldavia that had qualified by participation in national and international events similar to the Balkan choral festival.

If the first evening was dominated by an atmosphere full of festive enthusiasm mainly created by the reciprocal support of the youngest choirs, on the following evenings the audience of more than 1000 people was delighted with great, remarkable, special artistic moments. This surely places the festival as an equal among other fine choral international events.

We believe that taking into account the logistics and the budget allocated to this project by the organizers, the festival

managed to create good conditions for the artistic activities for all 10 choirs (approximately 300 singers). More than 100 participants benefited from full service - accommodation and meals and also a Bucharest Monuments' Tour.

The involvement of the sponsors, Coca-Cola, Phoenicia Grand Hotel Bucharest, and CREAL Design and of media partners TVR Cultural, Radio Romania Muzical "George Enescu" and the collaborating Romanian National Choral Association encourages the organisers to continue the effort of developing the project of the international Balkan choral festival as an important support offered to those who try to maintain the values of our national culture and to connect Romania to worldwide cultural values.

It is notable that along with the Romanian stations, national radio and broadcasting corporations from the Republic of Moldavia and Bulgaria broadcast this one-of-a-kind event from the capital of Romania.

The success of the festival is well-stated by Theodora Pavlovitch, conductor of the "Vassil Arnaoudov" Sofia Chamber Choir, Vice-President of Europa Cantat and board member of the International Federation for Choral Music: *"The 1st International Choral Festival 'Balkan Sound' has been among the most remarkable moments in my choir's life. Your warm hospitality and the friendly atmosphere of the festival made us feel really happy, and you have to be very proud of the high artistic result of your efforts."*

E-Mail: voicu_popescu@yahoo.com
Edited by Kathryn Sparks, USA ●



Acoustic Youth Choir, Rumania,
cond. Daniel Jinga



Vassil Arnaoudov Sofia Chamber Choir, Bulgaria, cond. Theodora Pavlovitch

A VOYAGE OF SONGS

International Choral Festival
12th - 16th July 2007 • Pattaya, Thailand

Victoria Choral Academy and Tradewinds Tours and Travel are proud to organise the 3rd A VOYAGE OF SONGS, an international choral festival, to be held on 12th - 16th July 2007 in Ambassador City Hotel, Pattaya, Thailand. This festival has been first held in Genting Highlands, Malaysia, 2003, and consecutively in Shah Alam, Malaysia, 2005. For both years, it took place successfully with more than 2000 participants.

The objective of its organisers is to promote greater appreciation of choral music, through an exchange of music and culture between choristers from different countries and the various judges. This would strengthen the choral movement in the region and establish friendships between the participants.

FESTIVAL HIGHLIGHTS

- Competition in 6 different categories
- Grand Prize Concert
- Gala Opening & Closing Concert
- Master Class
- Friendship Concert
- Conductors' Forum
- Award Presentation

ARTISTIC DIRECTOR: NELSON KWEI Director, Victoria Choral Academy • Chairman, Choral Directors' Association (Singapore)

ABOUT PATTAYA

Pattaya, popularly known for its beach resorts, is located along the east coast of the Gulf of Thailand. It is one of the largest centers of tourism in Thailand, and attracts visitors from all over the world looking for an exotic vacation destination. Pattaya's main attraction comes from its beautiful beaches, such as Jomtien beach, which is a popular spot for water-sports enthusiasts.

APPLICATION

DEADLINE OF APPLICATION: 28th FEB 2007

EARLY BIRD SPECIAL:

Choirs that submit their application forms by 30th November 2006 will enjoy 50% off registration fees for each competition category

Registration fee is waived for the first choir that registers from each country.

For more information on registration, logistics, and tour packages, kindly contact:

Tradewinds Tours and Travel

Email to: tradewinds_projects@singaporeair.com.sg

Mailing address:

Tradewinds Tours & Travel

77 Robinson Road #33-01

SIA Building

Singapore 068896

Tel: (65) 6419 2222

For queries pertaining to artistic direction, please contact:

Victoria Choral Academy

Email to: info@vca.com.sg

Mailing address:

30 Eastwood Road #03-11

Singapore 486365

Website: www.vca.com.sg

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World of Children's & Youth Choirs



World of
**Children's
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Choirs

We Want a School Choir!
Wilma ten Wolde

We Want a School Choir!

Wilma ten Wolde

Artistic director,
Netherlands Children's Choir



Children love singing because it is fun and it strengthens social bonds. School will be special if you have a choir. These are reasons to get started immediately!

Why do you want a school choir?

What is the main purpose of starting a school choir? Here are some possibilities:

- having fun singing together,
- making kids enthusiastic about singing,
- enhancing your school's profile,
- giving children confidence in their own vocal and musical abilities,
- providing music for children who stay after school,
- general musical and vocal development for children,
- raising the standards of an existing school choir,
- getting boys to sing,
- presenting concerts,
- understanding music's place in the liturgy,
- keeping kids off the streets,
- learning different styles of music through singing.

Clear goals are important for starting a choir. After the conductor decides what the choir's goals are, a school choir can be organized. Children and their parents will know in advance what is expected of them and what they will achieve by participating.

The consequences

Every decision has consequences, such as: Do children pay a fee towards the expenses of the choir? What about absenteeism? Do we audition the children and only take the best? Do we make the choir a separate organization? What repertoire do we choose? And so on . . .

Membership fees

Do we charge the children a membership fee? If they have to pay a year's membership the children will make a stronger commitment to the choir. If the children pay a weekly fee, then it's easier for them to come and go freely.

Absenteeism

When the central goal of the choir is to have fun singing together, it doesn't matter if the children miss a rehearsal. The goal changes when the choir's purpose is its members' musical development.



All photos in this section are by Marco Borggreve

Auditioning

Whether or not to audition singers is an important choice if you want an excellent choir. With auditioned singers, you can choose children who sing at similar ability levels, and this makes rehearsing easier. It also makes the choir extra-special so that the children see membership as a privilege.

Imitative singing

If your main purpose is to "have fun singing" then this can be achieved by teaching the repertoire by imitation, *viva voce*: you sing a phrase to the children and they sing it back. A child who grows up with this training knows about 267 songs by different composers at the end of his or her school career; however, the 268th song also has to be learned imitatively. If you compare this with academic school, it's like learning 267 stories by heart, but never learning to read!

General musical and vocal development

If the purpose is the general musical and vocal development of your children, the consequences are:

- teaching children music reading skills,
- teaching children how to sing properly,
- teaching children how to interpret the music, i.e. "crescendo, diminuendo, legato" etc.,
- insisting that children take responsibility (for singing the right notes for instance)
- stepping back and allowing the choir to sing and make music on its own (without conducting them)
- giving children responsibility,

A child that grows up in this culture has become an independent and flexible singer by the end of his or her school career. An unknown piece of music should be able to be sung and musically interpreted without anyone helping them just like a student reads literature without help.

Achieving independent singing is the primary goal of choral singing in schools. Children are curious and want to learn. It is easy to teach children to read music: do-re-mi is learned just like a-a-b-c! Children learn quickly how to use their voices and have no bad habits! One of the most delightful joys is

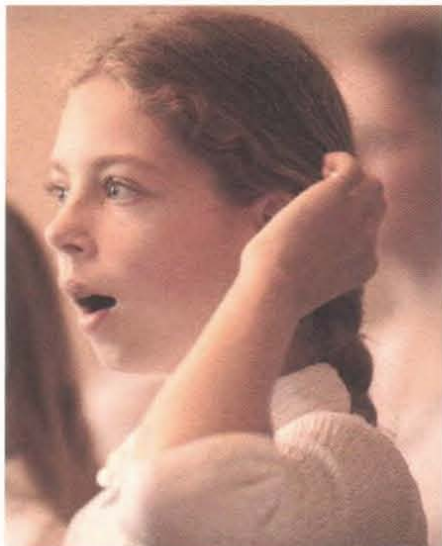
...We Want a School Choir!

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that children learn to rely on their own innate resources. This is a quality all too rare today!

Repertoire

Choosing excellent and appropriate repertoire is important because it helps or hinders proper vocal development. If the music chosen lies in a low range and the children sing loudly, then the full voice is developed but the children never learn how to switch from one register to another, i.e., from chest voice to head voice. It is best to train both singing registers. Choose pieces carefully which use both registers and have a range of c1 to F-sharp2. Because excellent repertoire choices also develop a child's taste for good music, it is the duty of the conductor to acquaint young singers with different styles of classical music. It's impossible for children to distance themselves from popular music because it is heard everywhere, i.e. shopping malls, radio, TV, etc. If children are never exposed to classical music then it's possible for them to grow up without knowing anything about it which would be a great pity!



Motivation

Why do children sing in a choir and want to continue singing? Children sing because it provides them with:

- a didactic sense of purpose, giving the children the idea that they're learning and improving,
- an opportunity for concerts and performances, i.e., Christmas concert, a study weekend, singing with another children's choir, a dress rehearsal for parents, family, etc.
- exposure to choral repertoire that is chosen according to the age and abilities of the children
- social interaction with children who are of the same age group. Grouping choirs with ages 6-12 together is not a good choice. In choirs with too broad an age range, the older children only take half an interest; they get lazy and pretend to be younger than they are and lose their energy. The younger children will not be interested either because it's too difficult for them. Ideally, two school years should be put together: Choir A-years 1 & 2; Choir B-years 3 & 4, Choir

C-years 5 & 6. Usually children from the older groups sing the best and serve as role models to others. Older children like this responsibility and younger singers know where they're headed.

The conductor

Both educative and didactic qualities are required from a children's choir conductor. They must teach singers the proper skills and then step back and give them responsibility. Conductors must give the children a chance to practice and sing it themselves. It's unthinkable for a classroom teacher to tell the students the answers when teaching mathematics! It's faster when the teacher gives the answers but students never learn to add like that, do they? Likewise, the conductor of a children's choir has to learn patience! Another example: we teach students the term "crescendo". If the children don't sing the crescendo they must be reminded by the conductor as to what should have happened. The choir has to recall what they sang, and then the answer will be, "Oh no, we forgot!" The conductor will expect that it will be right next time. The nice thing about working this way is that children take responsibility themselves, concentrate better, and have fewer discipline problems. The children are more pro-active, and the conductor doesn't work as hard. The conductor is a leader but also a "coach".

The same idea applies to voice training. The conductor introduces "low breathing". Depending on the age group, this is done through a playful exercise or more consciously. The conductor says, "I don't want to see shoulders going up and down!" (show visually what is meant by this). What follows is that the conductor keeps the attention on the shoulders, not only during voice training but also during the rest of the rehearsal, and keeps reminding the children



to keep their shoulders low. By repeating this simple message "low breathing" will become a habit. Conductors tend to become so self-obsessed in rehearsals that they don't even see or hear what the choir is actually doing.

Another important element of being a children's choir conductor is musicianship. Children can do much more than you think they can. Let's say that your choir has become good enough to sing the songs from "Friday Afternoons" by Benjamin Britten. If this piece is too difficult for the conductor, the choir will not be successful with this repertoire.

A third important quality is the conductor's knowledge of the voice and his/her own vocal abilities. Children imitate everything. They imitate you if you're singing well, but also if you're singing badly. The conductor must use his/her own voice properly and model correctly for children.

The fourth point is to learn a natural conducting style. Children react strongly to a

physical style of conducting. Use the flow of breath as the basis of your gestures and you'll be half-way there! Choral intonation problems occur when conductors conduct behind the beat instead of before the beat. A conductor who understands breathing and feels instinctively what's going on inside the children's breathing apparatus will naturally give the music a sense of direction and allow enough room to breathe through his/her conducting. If the choir has to sing a very long phrase, using lots of breath, the conductor will give them a bit more time to breathe before and after this long phrase allowing the singers to take their breath in a proper relaxed way. This will quickly improve intonation problems.

Conclusion

It's great to conduct a children's choir, but also lots of work! Set your goals before beginning, and the work will not be so difficult. A child's openness and enthusiasm for learning are breathtaking and will give you a huge amount of energy. Good luck!

Wilma ten Wolde enjoys a reputation both nationally and internationally as an eminent expert on children's choirs and youth singing. Her speciality is the didactical methods for aural and vocal training which she has developed. She is the artistic director of both the Netherlands Children's Choir and the Netherlands Youth Choir; she is also involved with the Netherlands Vocal Talent Foundation. She gives master classes at home and abroad. Her previous position includes that of professor of aural training and ensemble singing at the Royal Conservatory in The Hague. Wilma ten Wolde is in demand as a jury member of various national and international choral festivals (Netherlands; Neerpelt, Belgium; and Tolosa, Spain). She studied choral conducting and church music at the The Hague and

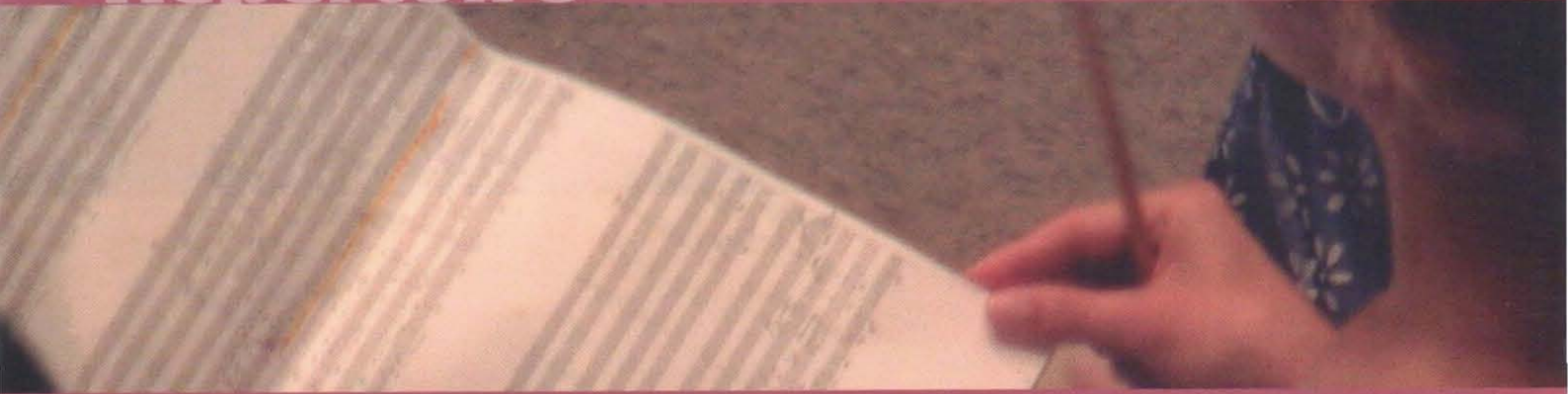
Rotterdam conservatories, and musicology at the University of Utrecht. She has also published a number of articles.

E-mail: wilmatenwolde@planet.nl – website: www.vocaaltalent.nl.

Translated from the Dutch by Andrew Wise Edited by Diana J. Leland ●



Repertoire



Repertoire

This Side of Heaven: Francis Grier, The Passion of Jesus of Nazareth
Kathy Saltzman Romey

This Side of Heaven

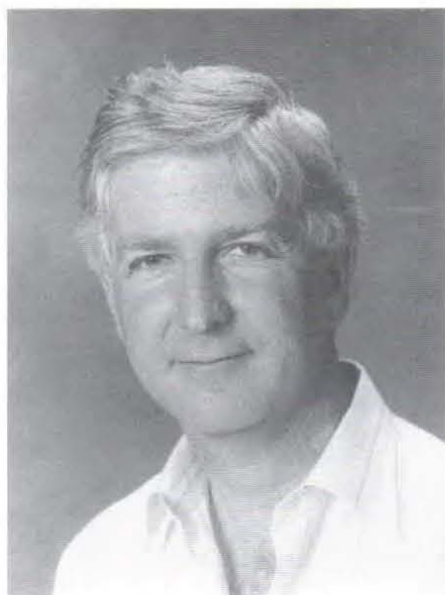
Francis Grier, *The Passion of Jesus of Nazareth*

Kathy Saltzman Romey

Director of Choral Activities,
University of Minnesota



VocalEssence, based in Minneapolis, Minnesota and the BBC Singers of London have co-commissioned British composer Francis Grier and librettist Elizabeth Cook to write a new setting of the Passion story for adult chorus, boys choir, soloists and chamber orchestra. "The Passion of Jesus of Nazareth" was premiered in Minnesota on March 11, 2006 by the VocalEssence Ensemble Singers under the direction of artistic director Philip Brunelle. The work is illuminated with projected images from the breathtaking Saint John's Bible, a newly-commissioned illumination of the scriptures under completion by the Saint John's Abbey in Minnesota. The Passion will receive its European debut in the United Kingdom on Good Friday, April 14, 2006 in the Chapel of King's College, Cambridge by the choristers of King's Choir, the BBC Singers and the chamber orchestra Endymion, conducted by Stephen Cleobury. The performance is part of the Easter Festival at King's College and will be broadcast live on BBC Radio.



Francis Grier

"The Passion of Jesus of Nazareth" is featured on the VocalEssence program 'This Side of Heaven', which takes its title from a line of Elizabeth Cook's poetry: "Then he took the cup of wine and blessed it, saying 'It is the last wine I shall taste this side of heaven.' Her libretto is based on the Gospel accounts of the Passion but also includes some incidents and individuals that do not appear in the Gospels.

"There is an emphasis on the physical and historical reality of the experience of Jesus and of others who come into the story," says Cook. "The narrative, while based on the Gospel accounts, does not employ the language or sequence of any single Gospel. Instead music and language dramatize the events of the Passion of Jesus - rather in the manner of the medieval mystery cycles - to present it in a way that is clear and affecting to a contemporary audience, including those who may be not be familiar with the story. The story moves between a wide variety of human and affective foci. The aim is to communicate not only the intense suffering of Jesus and his mother but also something of the experience of others drawn into the vortex of events."

"Francis Grier was familiar with the writing of poet Elizabeth Cook and felt that she would be a good 'fit' for such a project," said Philip Brunelle. "With Elizabeth's knowledge and strong interest in the metaphysical poets (George Herbert, particularly), she had a fine grasp of the poetic style of the King James' version of the Bible and was able to use this as a launch for her own setting. The story of the Passion has been set to music by many composers over the centuries, notably Bach. Now it comes to us in a contemporary setting with Cook's beautiful, poetic language that conveys the story as if it were being told today. I find that with contemporary settings of the Passion there is not a set style - each of them are very different... certainly Elizabeth Cook's

distinctive libretto sets it apart from others, many of which take their text directly from the King James or a more modern version of the Bible. What makes Elizabeth's libretto particularly unique is her use of secondary characters in the drama to sing arias reflecting on the Passion."

Brunelle indicated that, "Grier's idea was to have all of the character parts come from the choral ensemble - which is what the BBC Singers did. For Minneapolis, I felt that we needed to identify a quintet of singers who would function only as the narrators and as Jesus, thus giving the audience a focus and also allowing the Ensemble Singers to concentrate on the extensive part written for them. Chorally, this is a major work demanding singing throughout the entire range and asking for significant technical acuity. As the singers had not sung much of Francis's music before, it took some time to understand his vocal writing style."

Francis Grier describes his music in the Passion as "clear and quite simple in its overall expressiveness, but at times it breaks out into violent and dissonant complex forms. As in the Bach Passions, color is sought through exploiting the musical resources as inventively as possible, particularly in strongly contrasting tonal combinations: at times a section is set for one voice and just two or three instruments, at others the full ensemble contrasts suddenly with just these small-scale, intimate combinations. Throughout there is an emphasis on drama and color, through exploiting differences and contrasts of speed, dynamics, timbre, rhythm, harmonies - though all the musical ingredients are derived via technical compositional transformations from a very small number of basic musical cells."

The size of the total ensemble has been chosen for its expressive flexibility: it can divide into small, chamber groups of singers and instrumentalists, or it can easily combine

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together into a strong, percussive tutti ensemble. Bass instruments - trombones and tuba; two celli and two double-basses; timpani and bass drum - ensure the presence from time to time of very dark sonorities. These are occasionally balanced by the high, bright, sometimes dreamy, sometimes acerbic qualities of piccolo, high clarinet, high violins, and the upper reaches of celesta, harp and piano, as well as of xylophone, glockenspiel and un-tuned percussion instruments.



Elizabeth Cook

"The dramatic progression of the work consists for the most part of a developmental movement between choruses, arias and narratives, a quite conscious echoing of Bach's compositional procedures," said Grier. "But as the drama leads towards the Crucifixion itself, these formal structures begin to break down under the dramatic pressure of events, replaced by a more fragmented and chaotic oscillation between narration, violent crowd scenes, Jesus' words and the Chorus' reflections. At the same

time there is a steady, remorseless and inexorable movement towards Jesus' actual crucifixion and subsequent death. During this quite lengthy period (about 20 minutes), a chaconne, one of Bach's favorite large-scale musical structures, is employed and developed, giving as it does both overall unity and simultaneously maximum variety. After Jesus' death, the earlier ordering of more formal sections is partially restored."

The inclusion of images from the new St. John's Bible adds yet another layer of illuminating the Passion story.

"In our age, image plays a crucial role in how we perceive the world and experience communication. Philip Brunelle is mindful of the power of images and has in recent years experimented with wonderful success in combining images with music. Thus, drawing on this unique and exciting new visual rendering of the story to enhance an equally new and exciting musical version of the Passion was a natural and welcome idea..." (Jon Cranney)

Both Grier and Cook feel that in this Passion, "the story is told, not from a single, privileged viewpoint but from a variety of interested and partial perspectives and in a language which is, on the whole, different from the Gospel texts. Nevertheless certain Gospel phrases - including the 'Seven Last Words' of Jesus spoken from the cross - are included. Whatever their claim to historical authenticity, they have acquired through devoted repetition the authority of original utterance. Their presence here affirms the continuity of this modern telling with the story's first witnesses."

Note

Compiled and edited by Kathy Saltzman Romey from an interview with Philip Brunelle and program notes provided by Francis Grier, Elizabeth Cook and Jon Cranney. For more information about this program, visit www.vocalescence.org

FRANCIS GRIER (b. 1955) was organ scholar at King's College, Cambridge (U.K.), under Sir David Willcocks and Philip Ledger. He then became Simon Preston's assistant at Christ Church Cathedral, Oxford, and succeeded him as Organist and Tutor in Music, at the age of 25. After some years he resigned his appointments in order to explore options unavailable to full-time musicians. He worked with people with learning difficulties in communities in London and Bangalore, and started to train psychoanalytically. He is now a psychoanalyst in private practice and a Visiting Research Clinician at the Tavistock Centre of Couple Relationships.

He has been commissioned to write numerous works for the BBC, cathedral and collegiate foundations, and ensembles and performing groups at home and abroad. He has also performed regularly as a chamber music pianist. He has seen a number of recordings of his music released on CD in recent years. (E-Mail: grier@globalnet.co.uk)

ELIZABETH COOK, poet, fiction-writer and author and editor of scholarly works. She gave up an academic career to work as a freelance writer and has since written and presented for television and radio. She is also qualified as a craniosacral therapist and much of her practice in this therapy has been with performers. Her publications include *Seeing Through Words - a study of late Renaissance poetry* (Yale University Press 1986), an edition of *John Keats* (Oxford University Press 1990), and *Achilles* (Methuen, 2001). She was a Hawthornden fellow in 2003. The Worples Press will publish a volume of her poetry in October 2006.

Kathy Saltzman Romey is Director of Choral Activities at the University of Minnesota and the artistic director of the Minnesota Chorale (E-Mail: romey@umn.edu) ●

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Collector's Corner



Collector's Corner

New CD Releases
Jean-Marie Marchal

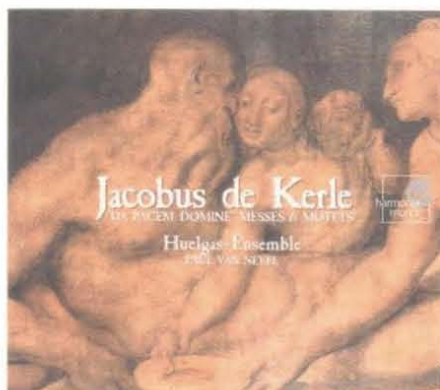
New CD Releases

Jean-Marie Marchal



Photo: Jean-Marie Marchal

Paul Van Nevel continues his work of exploration and discovery of little known Renaissance works and composers at the head of the always-excellent Huelgas Ensemble. He lingers this time on the sacred work of a Flemish composer, **Jacobus de Kerle** (1531/32–1591), who enjoys only a relatively modest reputation today, although in his own day he was considered a grand master of polyphony, on a par with the likes of Clemens non Papa and Philippe de Monte.



In fact, his work was published throughout Europe, a privilege at that time reserved for the greatest masters. His international career, which led him in particular to Italy, Germany and Prague, also testifies to the high esteem in which he was held during his lifetime, thanks especially to his unquestionable gifts of counterpoint and to the originality of his often audacious harmonic writing. Paul Van Nevel and his musicians give us an opportunity to discover this lesser known master here through a selection of sacred works (masses, motets...) performed with unwavering conviction and a masterful sense of detail (**Harmonica Mundi HMC 901866**).

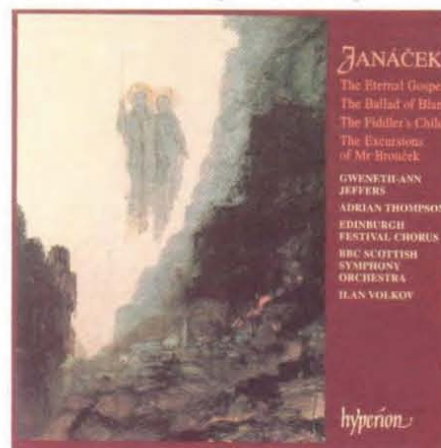
The unquestionably more famous **Claudio Monteverdi** is particularly celebrated by two boxed sets of excellent

workmanship covering a repertoire that has certainly been visited many times before, but whose extreme beauty always shows off to advantage the work of the best performers. First of all, we have Gabriel Garrido and the Elyma Ensemble in a new recording of the famous *Selva Morale e Spirituale* collection, recorded on 4 disks. The program is organized by various themes, and notably includes a reconstitution of the *Martyrs' Vespers* (**Ambronay Editions AMY001**). There is also the complete recording (on 3 disks) of the famous *Eighth Book of Madrigals* by the remarkable La Venexiana Ensemble, which in recent years has become the indispensable reference group for the performance of this type of repertoire. Here again, the group's attention to the precise expression of sentiments, the singers' technical mastery, and the judiciously proportioned use of an expanded expressive palette result in an extraordinary work. A very fine performance that goes straight to the heart of the Monteverdian genius! (**Glossa GCD 929828**)

Polyphonic music, sacred this time, is also on the program of several re-releases and of one new recording by The Sixteen: a recital of Portuguese works (**Manuel Cardoso & Duarte Lôbo – Coro 16032**); the *Missa Salve a 8* and *Marian motets* by **Tomas Luis de Victoria** (**Coro 16035**); and finally, the superb *Requiem* of 1605 by the same Victoria (**Coro 16033**), in a new recording of a very great and fluid beauty. Let us also mention a very fine recording by the De Labyrinth Ensemble featuring the *Missa Pange Lingua* and a selection of motets by **Josquin Desprez** (**E lucevan le stelle 052317**).

From England we have, first of all, some re-releases from the Hyperion catalogue worth mentioning, so perfectly are the performances infused with the colors and elegance of the works they highlight. We see

this in the *Anthems* and the *Tè Deum* of **William Croft** (1678-1727) directed by John Scott (**CDH 55252**), in the *Anthems, Motets and Ceremonial Music* of **Matthew Locke** (c. 1621-1677) directed by Edward Higginbottom (**CDH 55250**), in the treasures of Portuguese polyphony (works by **Duarte Lobo** and **Filipe de Magalhaes**) interpreted by Gavin Turner's William Byrd Choir (**CDH 55138**) and, finally, in a selection of motets by **Peter Phillips** (1560/61–1628) directed by David Hill (**CDH 55254**). In the novelties category, the same label offers us Jeffrey Skidmore and the Ex Cathedra Ensemble continuing their trail-blazing work with a search for South American baroque repertoire rarities: the program (works by **Zipoli**, **Padilla**, **Araujo**, **Fernandes**, **Franco**, **Lopez Capillas**, etc.) is admittedly uneven but nonetheless original, entertaining, and tastefully interpreted (**Hyperion SACDA 67524**). From the same ensemble comes a luscious recording devoted to the Psalms and Latin motets of **Martin Peerson** (c. 1572–1651), an obscure yet quite alluring selection typical of the transition between renaissance polyphony and the first flutterings of the baroque.



In a totally different style, Ian Volkov, the BBC Scottish Symphony Orchestra and the

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Edinburgh Festival Chorus pause on some relatively unknown pieces by **Leos Janacek** (1854-1928), including the superb and very lyrical legendary work for soloists, choir and orchestra, *The Eternal Gospel* (1913): a fine discovery, nicely on display in this generous and sensitive interpretation (**Hyperion SACDA 67517**).

We return to exotic destinations with two new releases from the K617 catalogue that allow us to discover unpublished repertoires, performed by ensembles composed entirely or principally of local artists. The first of these two recordings lingers on the work of **Esteban Salas**, a composer active in Santiago de Cuba during the 18th century; recorded here are the *Officium Hebdomadae Sanctae* and *Officium Defunctorum* (K617161 – Ars Longa de la Havane, dir. Teresa Paz). The second one has us set sail for Brazil to meet **Antonio dos Santos Cunha**, whose *Response for the Holy Week* is performed by the Turicum Ensemble (dir. Luiz Alvez da Silva & Matthias Weibel – K617168). A fine way to broaden your musical horizon, for this music reveals undeniable qualities, and the performance (particularly the Turicum Ensemble's) is generally top notch.



Also from the baroque repertoire, but more «traditional» if I dare call it that, is the new recording devoted to the third and final

part of **Heinrich Schütz's** *Symphoniae Sacrae*, by Konrad Junghänel and the Cantus Cölln and Concerto Palatino ensembles. The performance is exemplary for its refinement, its precise and keen sense of proportion, and its appropriate vocal coloring and use of instruments. A real treat for the ear, the spirit and the soul! (**Harmonia mundi HMC 901850.51**).

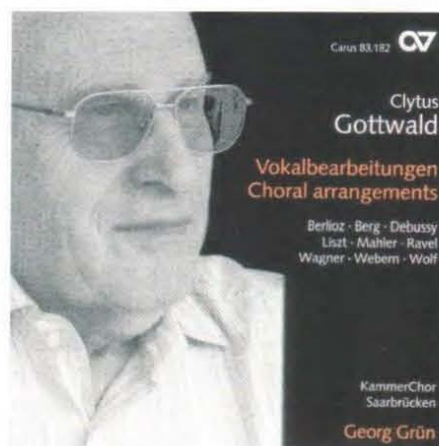
In an entirely different category, we should acknowledge two equally remarkable discs from Carus: the first features the world premier recording of three cycles of secular music by **Josef Gabriel Rheinberger** (*Vom Goldenen Horn – Liebesgarten – In Sturm und Frieden*), interpreted with much warmth and conviction by Wolfgang Schäfer and the Freiburger Vokalensemble (**Carus 83.177**).

The second pays tribute to **Clytus Gottwald**, whose 80th birthday was just celebrated. One finds here the basic essentials of the repertoire that made Gottwald undoubtedly the most famous arranger in the field of 19th and 20th century a cappella choral music. We come across some works here for the first time (**Berlioz: Sur les lagunes / Liszt: Zwei Lieder / Webern: Vier frühe Lieder...**) in a careful and engaged interpretation by the Chamber Choir of Saarbrücken, directed by Georg Grün (**Carus 83.182**). Two other discs just out that also unquestionably deserve special mention, both rich in world premiers: we have the Vasari Singers of Jeremy Backhouse offering an expansive panorama of present-day Anglo-Saxon musical composition under the title «Anthems for the 21st Century» (works by **Dove, Jackson, Blackford, MacMillan, Todd and Swingle – Signum CD059**), followed by Paul Hillier and the Philharmonic Chamber Choir of Estonia, continuing their inspired exploration of the 20th century Baltic and Scandinavian repertoire with the world premier recording

of *Nuits, adieux* by **Kaija Saariaho**, the *Vier Galgenlieder* of **Erik Bergman** and the *5 Kurpian Songs* by **Henryk Gorecki** (**Harmonia mundi HMU 807391**).

Geographically close, but much older, is the repertoire of Russian, Polish and Czech composers of the 12th through the 18th centuries showcased by The Rose Ensemble. This performance is a noteworthy chance to discover motets by **Mikolaj Zielenski** (c. 1550-c. 1616) and the sacred work of **Vasily Titov** (c.1650-c.1715) (**Rose 00003 & 00005 / www.RoseEnsemble.org**).

Another interesting repertoire to be discovered, performed by South African choirs (Stellenbosch University Choir / Stellenberg Girls Choir) directed by **André van der Merwe**: Two anthologies worth checking out, essentially for the inclusion of some quite nice indigenous pieces (arrangements of traditional themes and original compositions), very well done («**Illumina**» and «**New Moon**» - **Conserve digital**).



Let us end with a few of the numerous anthologies to appear in recent months: first, the fine selection of primarily romantic a cappella works (**Mendelssohn, Kuula, Alfvén, Stenhammar, Reger, Schumann,**

Brahms...) sung with much taste and assurance by the Kiel Madrigalchor (dir. Friederike Woebcken – **Ambitus 96 883**), and two very pleasant selections of Christmas songs (whose arrival is a bit late to be announced in a timely fashion!) performed quite wonderfully by the American Boychoir («Voices of Angels», dir. James Litton & Fernando Malvar-Ruiz / **Albermarle records 1004**) and by the Princeton Singers («Christmas», dir. Steven Sametz / **PS 4846** / www.Collegiumusa.com).

E-Mail: jm.marchal@cccwb.com

Translated from the French by Anita Shapert, USA ●

CONTACTO

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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 co-operation 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.



WACCA06

WORLD ASSEMBLY OF CHORAL CONDUCTOR'S ASSOCIATIONS
ASAMBLEA MUNDIAL DE ASOCIACIONES DE DIRECTORES DE CORO

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

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 25th and Saturday 26th
The Members of the Foreign Organisations visit the ADICORA's delegations in different cities and provinces bringing Conferences, 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.





Events

Compiled by Nadine Robin

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

Please submit event information for publication to:

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

Choral/Orchestral Conducting Masterclass, Philadelphia, USA, 10-13 May 2006. Intensive conducting sessions and valuable networking forums for professional conductors, focusing on the choral/orchestral repertoire of Beethoven. Performing ensembles: the Philadelphia Singers and the Orchestra of Mannes College of Music from New York. Contact: Chorus America, Jamie Roberts, 1156 15th Street, N.W., #310, Washington, DC 20005 1704, USA. Tel: +1-202-3317577, Fax: +1-202-3317599, Email: jamie@chorusamerica.org - Website: www.chorusamerica.org

Choral/Orchestral Conducting Workshop, Cincinnati, USA, 19-22 May 2006. Workshop repertoire: J.S. Bach: Johannes-Passion BWV 245, Orff: Carmina Burana, Respighi: Lauda per la Natività del Signore. Contact: Chorus America, Jamie Roberts, 1156 15th Street, N.W., #310, Washington, DC 20005 1704, USA. Tel: +1-202-3317577, Fax: +1-202-3317599, Email: jamie@chorusamerica.org - Website: www.chorusamerica.org

Sing Aotearoa, Auckland, New Zealand, 3-5 June 2006. Workshops, masterclasses, 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

Workshop on Choral Conducting, Montricher-Albane, France, 6-13 July 2006. Workshop with Jean Sourisse. Repertoire from the Renaissance till nowadays. Contact: Xavier Jacquet, 74 Rue des Grands Champs, 75020 Paris, France. Tel: +33-6-65617015, Fax: +33-1-43482072, Email: xavier.jacquet1@neuf.fr - Website: www.stagedemusique.com

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, Plompetorengracht 3, NL-3512 CA Utrecht, Netherlands. Tel: +31 30 23 35 600, Fax: +31 30 23 35 651, Email: kurtthomascursus@amateurmuziek.nl - Website: www.amateurmuziek.nl

World Youth Choir Summer Session 2006, Italy, 9-30 Jul 2006. An IFCM, Jeunesses Musicales and Europa Cantat project for talented young singers (age 18 to 26). Conductors: Peter Broadbent (UK) and Gunnar Eriksson (Sweden). 9/07-19/07: rehearsal session in the Milan area. Planned concert tour: 20/7 - 30/7: Italy, Switzerland, France, Belgium, Germany. Contact: International Center for Choral Music, Jean-Marc Poncelet, Avenue Jean 1er 2, 5000 Namur, Belgium. Tel: +32-81-711600, Fax: +32-81-711609, Email: iccm@skynet.be - Website: www.worldyouthchoir.net

6th European Academy of Choral Singing, Foix, France, 16-27 Jul 2006. Summer training course of choral singing in the French Pyrenees. Open to any amateur chorister. Final concert including all the participants. Contact: Dominique Grétilat, Artistic Director, Ginabat, F-09000 Montoulieu, France. Tel: +33-5-61656322, Fax: +33-5-61656322, Email: eurochoracad@wanadoo.fr - Website: http://eurochoracad.free.fr/

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: +61-8-9386 2654, Fax: +61-8-9386 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 Masser, BP 9261, F-69264 Lyon Cedex, France. Tel: +33-4 721983, Fax: +33-4 78434398, Email: acj.france@wanadoo.fr - Website: www.aceurjoie.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

Summer School for Conductors, Level 5, Hamar, Norway, 23-30 Jul 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 summer school 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/

Béla Bartók International Choral Conducting Masterclass, Debrecen, Hungary, 26 Jul-4 Aug 2006. Instructing professors: Péter Erdei (Hungary), Alberto Grau (Venezuela), Carl Hogset (Norway). Contact: "Bartók Béla" International Choral Competition, Főnix Rendezvényszervező, Kassai ut 28, H-4028 Debrecen, Hungary. Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

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International Seminar for Conductors of Children's and Youth Choirs, Mainz, Germany, 1-6 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: +43-662-8213100, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.austrianvoice.net

Sarzano Chamber Choral Conducting Workshop, Sarzano, 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: Sarzano Chamber Choral Conducting Workshop, 27 Patterson Road, Lexington, MA 02421, USA. Tel: +1-781-6520158, Email: sarzanoiportal@rcn.com - Website: www.sarzanochoralworkshop.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 Tomaszovszki, 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

Workshop on Choral Conducting, Montricher-Albane, France, 20-27 August 2006. Workshop with Roland Hayrabédian. Repertoire: Choirs by Haydn and Cantigas by Ohana. Contact: Xavier Jacquet, 74 Rue des Grands Champs, 75020 Paris, France. Tel: +33-6-65617015, Fax: +33-1-43482072, Email: xavier.jacquet1@neuf.fr - Website: www.stagedemusique.com/

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), 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 multifaceted 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/acl2007/conference.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: +65-63-325815, Fax: +65-63391147, 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 Kandasaputra, 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.bdg.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



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Date of events: 26 July 2006 - 04 August 2006

Applications by: 15 June 2006

Instructing professors:

1. **Péter Erdei:** conductor, Liszt Ferenc Academy of Music-State (head of faculty, Hungary)
2. **Alberto Grau:** conductor, composer (Argentina)
3. **Carl Hogset:** conductor of the Youth Choir of Norway (Norway)

For the details of the compulsory works on Béla Bartók International Choir Competition see (www.bbcc.hu) and the following choral pieces:

Contact points: bartokcomp@bbcc.hu

Phone: 00-36-52-518-400

Fax: 00-36-52-518-404

- In professional issues write to **Ágnes Török** Arts Secretary of the master class:

agnestorok@freemail.hu

- In other issues (accommodation, catering) to **Ágnes Gajdos** Coordinator:

gajdos@fonixinfo.hu

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, Silbertalerstr. 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 Thorsø, 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

14th Vaasa International Choir Festival, Finland, 24-28 May 2006. International large-scale choir-music happening with more than hundred concerts at churches, concert halls, schools, restaurants, etc.... Contact: Vaasa Choir Festival, Box 3, FI-65101 Vaasa, Finland. Tel: +358-6-3253969, Fax: +358-6-3253761, Email: martti.tiainen@pp.qnet.fi or erkki.mendelin@vaasa.fi - Website: www.vaasa.fi/choirfestival

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

4th International City of Hasselt Choral Composition Competition, Hasselt, Belgium, 31 May 2006. Open to compositions with lyrics in Dutch, French, German, English or Latin, composed for mixed chamber choir, a cappella or accompanied by piano. The submissions must be of a 15' minimum duration and not exceeding 20'. Contact: Stad Hasselt - Dienst voor Cultuur, Internationale Compositiewedstrijd, Groenplein 1, B-3500 Hasselt, Belgium. Tel: +32-11-239528, Fax: +32-11-239536, Email: cultuur@hasselt.be

5th International Choir Festival, Szczecin, Poland, 1-4 Jun 2006. For mixed, male and female choirs with max. 45 singers. Apply before: 31 Jan 2004. Contact: Festival Office, the Pomeranian Dukes' Castle, Zamek Książat 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

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

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@aiaams.it - Website: www.amicimusicasacra.com

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: aamcantp@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 Svare, 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

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, Rade 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 Corals, 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

12th International Choral Kathaumixw, Powell River, Canada, 4-8 July 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

13th International Choral Meeting of Mirepoix, France, 4-9 July 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 Montouliou, France. Tel: +33-5-61656322, Fax: +33-5-61656322, Email: eurochoracad@wanadoo.fr - Website: http://eurochoracad.free.fr/

Llangollen International Musical Eisteddfod, United Kingdom, 4-9 July 2006. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Contact: Llangollen International Musical Eisteddfod, Eisteddfod Office, Royal Int'l Pavilion, Abbey Road, Llangollen, North Wales, LL 20 8SW, United Kingdom. Tel: +44-1978-862000, Fax: +44-1978-862005, Email: info@international-eisteddfod.co.uk - Website: www.international-eisteddfod.co.uk

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 July 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, Hong Kong. Tel: +852-2381 9262, Fax: +852-2380 7302, Email: info@hktrblechoir.com - Website: www.hktrblechoir.com

Canterbury International Choral Festival, U.K. 11-15 July 2006. Rehearsals, choral workshops, and conducting masterclasses. Guest Conductor: Jonathan Willcocks. Contact: Canterbury International Choral Festival, Arts Bureau for the Continents, 350 Sparks Street, Suite 207A, Ottawa, ON K1R 7S8, Canada. Tel: +1-613-2343360, Fax: +1-613-2362636, Email: abc@abc.ca - Website: http://www.abc.ca

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 July 2006. Competition, concerts, cultural exchange programs and high-quality tourist programs. Contact: China Performing Arts Agency Cultural Exchanges, A25 10th Street Dongsi, 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

Tallis Scholars International Summer School, Oakham, U.K. 15-22 July 2006. Repertoire theme: music for the Sistine Chapel, to include Palestrina Missa Salvum me fac and Allegri Miserere. Contact: Tallis Scholars Summer School, Hellen Poole, General Manager, PO Box 992, Waterbeach, Cambridge CB5 9SQ, U.K. Tel: +44-1223-693281, Fax: +44-8700-516828, Email: helen.poole@tss.uk.com - Website: www.tss.uk.com

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

Europa Cantat International Singing Week, Nevers, France, 16-23 July 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.cecile.chizelle@wanadoo.fr - Website: www.europacantat.org

Musique en Morvan Singing Week, Autun, Saône et Loire, France, 20-30 July 2006. Atelier Mozart Requiem, open singing, concerts and conferences. Contact: A Coeur Joie, Les Passerelles, 24 avenue Joannès Masset - BP 9261, F-69337 Lyon Cedex 09, France. Tel: +33-4-72198342, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: http://acj.musicanet.org/

52nd International Choral Contest of Habaneras and Polyphony, Torreveja (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 Torreveja, C/ Patricio Perez, 10, 03180 Torreveja - Valenciá, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

Europa Cantat - European Seminar for Composers, Aosta, Italy, 23-29 July 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

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 readings 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 July 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

Tallis Scholars International Summer School, Seattle, USA, 29 Jul-5 Aug 2006. Repertoire theme: Spanish, with music to include Victoria Ascendens Christus and Magnificat for Double choir Primi Toni. Contact: Tallis Scholars Summer School, Juliet Allan, General Manager, PO Box 992, Waterbeach, Cambridge CB5 9SQ, United Kingdom. Tel: +44-1223-693281, Fax: +44-8700-516828, Email: helen.poole@tss.uk.com - Website: www.tss.uk.com

7th Taipei International Choral Festival, Taipei, Taiwan R.O.C., 29 Jul-5 Aug 2006. International invited choirs including Coco's Lunch (Australia), Sydney Children's Choir (Australia), Chamber Choir IVAN FILIPOVIC Zagreb (Croatia), Ensemble PLEIADE (Japan), Cantus (Norway), and Gustaf Sjökvists Chamber Choir (Sweden). Also workshops for choral singers and conductors. Contact: Taipei Philharmonic Foundation & Chorus, B1, #28, Lane 233, Tun Hua South Rd. Sec. 1, Taipei 106, Taiwan R.O.C. Tel: +886-2-27733691, Fax: +886-2-27733692, Email: ting@tpf.org.tw - Website: www.tpf.org.tw

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, Moravsky, 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

International Choral Festival Samfest, Satu Mare, Romania, 16-20 Aug 2006. Ateliers: Children Choirs, Classic and Contemporary choral music in Romania, Orthodox music, catholic sacred music, Swiss music, American Gospel, French choral music, vocal symphony. Contact: Choral Association ADAGIO - A Coeur Joie Roumanie, 4 rue I. Slavici, Satu Mare, Romania. Tel: +40-361-409627, Fax: +40-261-714458, Email: ipetrovici@personal.ro

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@uolsinectis.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 Tomaszovszki, 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, Hirschemattstrasse 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), spirituals & gospels (I. Spaulding), Venetian School of Music (D. Tabbia), Romantic music (J. Hiemetsberger), Vocal Pop 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

Europa Cantat Int'l Singing Week "Alpe Adria Cantat", Lignano, Italy, 3-10 Sep 2006. For singers, choir conductors, vocal groups, choirs. 6 ateliers: music for children's choirs and conductors' course, Contemporary music, spiritual and gospel, Venetian school of music, Romantic music, Vocal Pop/Jazz. Apply before: 31 May. Contact: Alpe Adria Cantat, Via Castellana 44, I-30174 Venezia/Mestre, Italy. Tel: +39-041-958918, Fax: +39-041-950074, Email: asac.cori@usa.net or feniarco@tin.it - Website: www.feniarco.it

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 Férfikar 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@caiv.nl - Website: www.tonen2000.nl

9th International Folksong Choir Festival "Europe and its Songs", Barcelona, Spain, 27 Sep-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

3rd International Choir Competition, Sofia, Bulgaria, 4-7 Oct 2006. Competition for mixed choirs, equal voices, children's choirs, mixed youth choirs, chamber ensembles and categories for Renaissance and Modern Music. Contact: Friends of Choral Music Foundation, 65, "Arsenalski" Blvd, Office 1, 1421 Sofia, Bulgaria. Tel: +3592-964 11 11, Fax: +3592-964 11 10, Email: fcmf@abv.bg - Website: www.fcmf.visa.bg

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 in the following categories: mixed adult, mixed adult & children aged 9-13, and children's choirs. Contact: Concours européen de chœurs 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@sweetadelinesintl.org - Website: www.sweetadelinesintl.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

4th Choral Competition "Venado Tuerto 2006", Argentina, 13-15 Oct 2006. Repertoire promoting folk music. Apply before: 11 Sep 2006. Contact: Certamen Coral de Música Popular, Argentina, Fax: +54-3462-433331, Email: nicolari@powervt.com.ar or rubenvidela@powervt.com.ar - Website: www.vol.com.ar/certamencoralvenadotuerto/

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: Ostrow Wielkopolski, Poland, Email: karolmarszal@wp.pl - Website: http://wiechowicz.wiecpark.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, U.K. 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@chorcontact.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), Argentina. Tel: +54-2965-491353, Fax: +54-2965-491353, Email: aledangara@yahoo.com.ar - Website: www.adicora.org.ar

...Festivals & Competitions

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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 Schubert Choir Competition, Vienna, Austria, 16-19 Nov 2006. International Schubert festivities in Vienna. Choirs must be non-professional and consist of a minimum of 16 singers. Contact: International Schubert Choir Competition, Garnisonsgasse 7/22, A-1090 Wien, Austria. Tel: +43-1-5853939, Fax: +43-1-5853939-39, Email: schubert@admicos.com - Website: www.schubertchoralfestival.at

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 Svarc, 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

Tallis Scholars International Summer School, Sydney, Australia, Jan 2007. Apply before: 1 Sep 2006. Contact: Tallis scholars Summer School, Juliet Allan, General Manager, PO Box 992, Waterbeach, Cambridge CB5 9SQ, U.K. Tel: +61-2-9380 5375, Email: tsss@alexanderproductions.com.au - Website: www.tsss.uk.com

9th Pa'amon 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@axclero.hu - Website: www.musica-mundi.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: koorihing@kul.ee - Website: www.koorihing.ee

1st International Choir Festival, Lago Maggiore, Italy, 19-22 Apr 2007. Festival in the Verbania region for all kinds of non-professional choirs. Two non competitive concerts (one with an Italian partner choir), possibility for an animation of a Holy Mass, sightseeing program. Contact: A. Borgmann - Reisen GmbH, Betzenstr. 10, D-66111 Saarbrücken, Germany. Tel: +49-681-32159, Fax: +49-681-372231, Email: info@reise-borgmann.de - Website: www.borgmann-reisen.de

Torreveja Habaneras Contest for Children and Youth Choirs, Torreveja (Alicante), Spain, 27-29 Apr 2007. Apply before 1 Feb 2007. Contact: Manuel Martinez, C/ Patricio Perez, 10, 03180 Torreveja - Valenciá, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

53rd Cork International Choral Festival, Cork, 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). Apply before: 1 Nov 2006. Contact: Cork International Choral Festival, Festival House, 15 Grand Parade, Cork, Ireland. Tel: +353-1-4223535, 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 Wipler, 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

2nd International Male Voice Choral Festival, Truro, Cornwall, U.K. 3-7 May 2007. Festival gala concerts, int'l male voice choral competition, concerts, workshops, sightseeing. Apply before: 31 Oct 2006. Contact: Cornwall International Male Voice Festival Ltd., Mr. Peter Gould, Glyncrest, 34 St. Michael's Road, Ponsanooth, Truro, Cornwall TR3 7EE, U.K. Tel: +44-1872-864243, Fax: +44-1872-864243, Email: glyncrest@aol.com - Website: www.tacro.com/organisation.htm

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

14th International Festival of Choir Singing of Nancy, France, 16-20 May 2007. Contact: Festival Int'l de Chant Choral de Nancy, BP 3335, F-54000 Nancy, France. Tel: +33-3-83275656, Fax: +33-3-83275566, Email: festival-choral@wanadoo.fr - Website: www.fest.chantchoral.free.fr

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, Marktobendorf, 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 Marktobendorf, 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

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

4th International Choir Festival The Caribbean and Central America Sing, Panamá City, Panamá, 8-14 July 2007. Non-competitive festival for choirs, choristers, conductors, educators, choral music lovers. Workshops, seminars and daily performances. Contact: International Choral Festival of FCCC "El Caribe y Centroamérica Cantan", Coro Polifónico de Panamá, Apartado 0819-07268, Panamá, Panamá. Tel: +507-292-2460, Fax: +507-292-2460, Email: info@fic-eccc.com - Website: www.fic-eccc.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

A Voyage of Songs International Choral Festival, Pattaya, Thailand, 12-16 July 2007. To promote greater appreciation of choral music, through an exchange of music and culture between choristers from different countries and to strengthen the choral movement in the region and establish friendships between the participants. Contact: Victoria Choral Academy, 30 Eastwood Road #03-11, Singapore 486365, Singapore. Tel: +65-97303794, Email: info@vca.com.sg - Website: www.vca.com.sg

The Pan-Asia Cantat, Taipei, Taiwan (China), 13-22 July 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

Canterbury International Choral Festival, U.K. 18-22 July 2007. Rehearsals, choral workshops, and conducting masterclasses. Guest Conductor: Jonathan Willcocks. Contact: Canterbury International Choral Festival, Arts Bureau for the Continents, 350 Sparks Street, Suite 207A, Ottawa, ON K1R 7S8, Canada. Tel: +1-613-2343360, Fax: +1-613-2362636, Email: abc.@abc.ca - Website: http://www.abc.ca

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 - Valencía, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

23rd Takarazuka International Chamber Chorus Contest, Takarazuka City, Hyogo, Japan, 26-27 Jul 2007. Contact: Takarazuka International Chamber Chorus Contest Committee - Takarazuka Foundation for Culture Promotion, 2-1-1 Sakae-machi, Takarazuka City, Hyogo 665-0845, Japan. Tel: +81-797-858844, Fax: +81-797-858844, Email: ticc@takarazuka-c.jp

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21st Zimriya World Assembly of Choirs, Mount Scopus, Jerusalem, Israel, 30 Jul-9 Aug 2007. Workshops, open singing, choir to choir sessions, concerts. Workshop conductors: Simon Carrington, Jürgen Fassbender, Michael Gohl, Gary Graden, Marfa 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: Annlaug Hus, Komediabakken 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

4th International Choir Competition, Sofia, Bulgaria, 3-6 Oct 2007. Competition for mixed choirs, equal voices, children's choirs, mixed youth choirs, chamber ensembles and categories for Renaissance and Modern Music. Contact: Friends of Choral Music Foundation, 65, "Arsenalski" Blvd, Office 1, 1421 Sofia, Bulgaria. Tel: +3592-964 11 11, Fax: +3592-964 11 10, Email: fcmf@abv.bg

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

5th International Choir Competition, Sofia, Bulgaria, 1-4 Oct 2008. Competition for mixed choirs, equal voices, children's choirs, mixed youth choirs, chamber ensembles and categories for Renaissance and Modern Music. Contact: Friends of Choral Music Foundation, 65, "Arsenalski" Blvd, Office 1, 1421 Sofia, Bulgaria. Tel: +3592-964 11 11, Fax: +3592-964 11 10, Email: fcmf@abv.bg ●

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