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International Choral Bulletin

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Dossier Africa





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Africa

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Challenges for Choral Singing in Africa

An Introduction

Lupwishi Mbuyamba
IFCM President



Photo: Jutta Tagger

Some realities of African music have become common knowledge: music is part of an African's life from birth to death; African art is essentially social; solidarity is typical of African social life, and this is reflected in its artistic expressions such as choral singing -- singing together.

Does this mean that all African songs are choral songs? Of course not: the art of the professional and virtuoso soloists and griots is widely known and can be admired in recordings of the major classical works and traditional song.

But there is more: The effects of transculturation bring in rhythmic modifications and changes in melodic outlines even in repertoire considered traditional. While this creates new opportunities for young artists, it also leads to significant adjustments in the training and the conception of a choir, its repertoire, techniques, body movements, and interpretation -- in short, its aesthetic. It implies new methods of singing and conducting and a new style of performing. The same applies to composers: they need to observe carefully the tonal languages inherent in the prevailing culture and to adapt to a new instrumental configuration, including the requirements of new technologies, which are commonly used to accompany Pentecostal church choirs -- a very active force in African choral life.

A short outline of these elements can elucidate the scope of the challenges confronting choral singing in Africa to enable African artists and promoters of choral art to tackle the question in order to express their true art and to contribute substantially to the enrichment of the creative diversity of this most popular and most practised art. This overview serves as an introduction to this special dossier devoted to choral singing in Africa.

Categories and Genres

A first consideration should be to make the necessary distinction between the songs sung by the masses and the selected repertoires intended to be sung by specialised groups, i.e. choirs. Whether traditional or folkloric, contemporary, art, classical or jazz music, the music's interpretation will always be entrusted to a choir. The choir will either alternate with the crowd, in the case of a folklore song -- as often in churches -- or it will perform as a specialist, which is mostly the case with polyphonic songs. Even in the latter case, it is normal for an African audience to join the choir in singing a well-known melody, a fact which might affect the quality of the interpretation. In all cases, it is necessary to define the nature and the quality of the music group from the very beginning. A church choir, solo singers, a cathedral choir, a popular modern orchestra, etc. all have a particular style, set of objectives and an audience of their own which must be taken into account.

Training

The transculturation which occurred when African and non-African cultures met has brought about new requirements in basic training, such as theoretical knowledge, sight-reading, and interpretation. But such theoretical concepts based on the methods of the Western classical school must go together with a solid knowledge of the nature of African types of music, their scales, their tonalities, their rhythms, their melodic lines and the requirement of authenticity of interpretation. A knowledge of the elements of Western music, such as intervals, (augmented, diminished, etc.) chord inversions, and consonances and dissonances is necessary, as is equally a knowledge of African music, including diatonic and chromatic, heptatonic and pentatonic scales

-- so frequent in Bantu music -- the matter of tonality -- sometimes problematic in interpreting melodies of traditional African origin -- and the measures and nuances so difficult to respect for a choir used to popular African song.

The training of a singer must also include sight-reading and solfeggio. It is true that learning by ear is good for developing the auditory memory, for exercising the ear to listen and to hear the right tone. It also encourages singing in all circumstances and following the conductor attentively; but sight-reading of a score allows a direct knowledge of the work and the study of large-scale pieces; it also facilitates the exercise of the eye and the ear and guarantees the survival of a work that might disappear ... and be forgotten.

Finally, the study of music of other cultures which occurs more and more through international exchange and musical cooperation is greatly facilitated by notated music which makes it possible for everybody to read and interpret the works.

Instrumentation

Another well-known reality concerns the African public. It does not live on classical music of Western tradition. There are, of course, the hymns and religious songs sung during church services or at spiritual concerts. There are also vocal groups or children's choirs who sing in festivals. Today's African public is enthused by the sound of modern, electronic music. Modern music, even if inspired by traditional melodies, has entered the churches together with its arsenal of instruments; this applies more to the Pentecostal churches, but also to the traditional Catholic and Protestant churches, a fact which entails major transformations up to a complete overhaul of the notion of choral music, which is more and more

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6 accompanied by electronic instruments.

One must not forget that these instruments are very loud; they have a tendency to cover the voices and by doing so affect the essence of choral singing. Neither the organ, nor the piano, the cora or the xylophone had gone as far as that.

What a challenge for the choral singer and the choral conductor! What a challenge for the promoters and organisations of international cooperation, such as the International Federation for Choral Singing! It is absolutely necessary to take up this challenge in order to avoid the development of a certain musical illiteracy which would endanger the preservation, conservation and promotion of African culture in its noblest and most significant form and would lead to a decline of the rich cultural heritage of humanity.

What to do

A detailed study supported by a training program as the basis of a legitimate music policy must be undertaken in Africa. This study should include an investigation and research of the architectural structure, of rhythms and polyphony, melodic lines, variants and intervals, scales, harmonic substrates and close notes, the balance between text and musical sound, the necessity and the balance between singing and instrument, the category of the appropriate instruments, the musical function of refrains, the function of poetic interference, the mutual influences between poetic and musical forms, the mutual influence between repertoire and choral traditions.

All these aspects must be studied in view of the basic knowledge necessary for choral singing, interpretation and conducting.

There must be cooperation between different levels of practising this profession

in the town or village, the country, the region or the world.

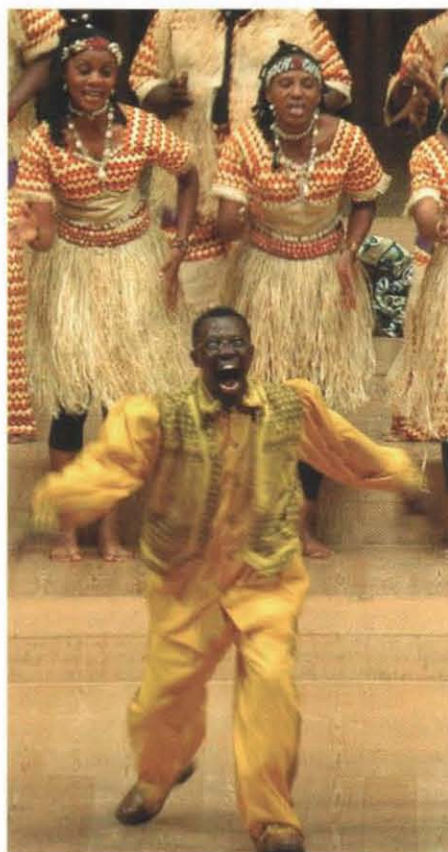
Choral singing is one of the oldest and most universal arts of mankind. It is at the heart of fraternity between men and women of all horizons and all generations. Africa is expected to be part of it and to bring its part of truth, the truth of the art, that is, eternal beauty.

Maputo, 21 May 2006

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Translated from the French by Jutta Tagger, France

(Revised by Leon Chisholm, Canada) ●



Choeur La Grâce from D.R. Congo, conducted by A. Kua-Nzambi Toko (Photo: JCA - WS7 Kyoto)

Recent articles about choral music in Africa in the ICB

- **Mbuyamba, L.:** An African Experience, The Role of Choral Singing in Society, p.9, Vol. XXIV, N°3, 3rd quarter 2005
- **Kua Nzambi Toko, A.:** 12th World Choral Day in the D. R. Congo and 1st Veteran's Jubilee of the Choral Movement, p.52, Vol. XXIII, N°5, 4th quarter 2004
- **Tura I Ros, N.:** A Conversation with Félix Nassi, p.37, Vol. XXIII, n°4, 3rd quarter 2004
- **Van der Walt, A.:** Choral Singing in South Africa, A Nation of Many Cultures, p.19, Vol. XXIII, n°3, 2nd quarter 2004
- **Kua Nzambi Toko, A.:** A Special Day of Choral Music, p.26, Vol. XXII, n°2, Jan/Feb/Mar 2003
- **Hanken, K.:** Building Bridges, A Norwegian-South African Cooperation on Educational Programmes in Choral Conducting, p.73, Vol. XXII, n°1, Oct/Nov/Dec 2002
- **Mbuyamba, L.:** The Impact of the International Federation for Choral Music, p.27, Vol. XXII, n°4, July/Aug/Sept 2002
- **Rajobson, S.:** An Overview of Choral Music in Madagascar, p.23, Vol. XXII, n°2, Jan 2002
- **Mbuyamba, L., Ndong, Y.H.M., Kua Nzambi Toko, A.:** Dossier Africa, Vol. XX, n°4, July 2001

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African Traditional Choral Music: An Evolution in Folklore

A Glance at the History and Development of the Ever-Changing Choral Tradition in Africa

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Introduction

Traditional music or folk music is common terminology. Many different definitions are justifiable in a general sense, but they definitely do not encompass all the aspects that need to be explained when writing about traditional music and especially African traditional choral music. Elements of the broader picture necessary to understand cultural traditions and its musics are omitted in most dictionary descriptions. Issues such as the origin of the music, outside and social influences, the evolution of music, etc., require attention in order to gain a solid understanding of the music.



Music as Social Activity

African traditional choral music is a relatively new term, as is the art form itself. As traditional music, it has already departed the sphere of being functional because in many instances it is music for the sake of music. A lullaby, for example, sung on stages for competitions and concerts, does not fulfil the original function of the song. But in Africa this is a contradiction in terms, because, for most Africans, music is part of their lives, and their lives are part of music. This way of living has found its way into the new choral music tradition of Africa. In South Africa, for example, the concerts of African choirs are such an inclusive activity,

that the audiences sing along, walk around, and in many cases may pay the master of ceremonies to instruct the choirs what to sing and when to stop – even if it is in the middle of songs.

I still remember my first concert as conductor of the PUK Serenaders (an African choir) in a township outside Kroonstad in the Free State Province of South Africa, where the audience even paid to see me dancing with the hosting choirs' girls.

At another concert where I conducted the Drakensberg Boys' Choir in front of a mainly black audience, everyone joined in the singing of two choruses from Haydn's Creation!

Small (1977: 50) refers to music as an everyday life activity when he points out that 'in most music there is opportunity for participation, singing choral parts, handclapping and dancing'. It is therefore obvious that, although the initial motivation for performing this music has changed, the act of music-making still fits into everyday life activities. This corresponds with contemporary definitions of music as a verb, which Elliott (1995: 49) terms 'musicing' and Small (1998: 9) 'musicking'. It is thus more appropriate to explain the music of Africa as part of African traditions, and not vice versa.

To fully understand African traditional choral music, 'a knowledge of traditional African music in its social context, is therefore necessary both for understanding the contemporary musical scene in Africa and for gaining some insight into the musical experience as it relates to the African in his personal and social life' (Nketia 1974: 20). Reading through documentations on African traditional music such as David Coplan's *In Township Tonight*, one realizes that choral music was not part of the

traditional way of music-making in Africa until the Europeans arrived and so brutally crushed many traditions through colonization. While the intentions of the Europeans could have been pure, it definitely changed the whole scene of African culture. Although choral music as such was a strange phenomenon in Africa, part-singing was not uncommon. Coplan's research mentions that 'there were at least two voice parts in antiphonal, leader-and-chorus relationship to each other, and the parts frequently overlapped, producing polyphony' (1985: 23).

Origins of this Music

But how and where did the African choral tradition, as we know it today, originate?

In the 19th century, influences of Western music came from the introduction of church and school music by missionaries and of Western military bands by colonial regimes. Western art music played a minor role, although a choral tradition developed in the English colonies and from it various new styles in African traditions such as that of the Xhosa of South Africa. Although important Western music has had some impact in Africa, and some Africans composed in essentially Western styles (e.g. Ashenafi Kibede, Stefan Mbunga, J.H. Nketia), the most important development of the last 100 years has been the creation of mixed styles. These styles seem to result from the basic compatibility of the Western and African systems, which share diatonic scales, regular meter, harmony, and large ensembles.' (Nettl 1986: 22)

This account from the *New Harvard Dictionary of Music* correlates with the development of the new choral style where African choirs sing traditional music in choir format and with choral features. Depending on the background, knowledge, and experience of the singers, these songs differ in presentation and format from group to

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8 group. The mood of a song can also change accordingly.

During a break in a recording session for the African music DVD of the Drakensberg Boys' Choir, six choristers started to improvise on Umakot (a Zulu wedding song). The alto, a young Swazi boy, initiated the tune, and in typical African tradition, three other boys started to improvise with Western and jazz harmonies, while the two djembe-players joined in to create a melancholic feel. The whole mood of the song changed, and the audience loved it. (We've decided to include it in the following day's concert!)

Nketia (1974: 14-16) also reported on the influence of Western colonization on the music of Africa. He mentions the role of the church which saw African music traditions as 'pagan practices'; educational systems which enforced Western tuition; and the military which taught Africans to play Western instruments. The missionaries taught the African people to sing hymns in Western styles through which the Africans later started to improvise harmonically on the tunes using the polyphonic tradition as a basis. Thus the choral traditions started with the singing of hymns, but soon the choral performance practices changed with the incorporation of traditional tunes in programmes. Jones (1959: 155-157) maintains that this was the origin of 'makwaya', the South African term for 'highlife'. On the other hand, Coplan (1985: 267) defines makwaya as 'African sacred or secular choral music developed by mission-educated Africans, combining European classical songs and hymnody, American popular song and African traditional choral music. In both instances, the authors omit some core elements. Jones does not mention that the term makwaya is an African mutation of the word choir.



Coplan, on the other hand, disregards the fact that African traditional choir music derives from a fusion between African traditional (non-choral) music and outside (especially Western) influences. The modal character of the harmonies was more prevalent than the Western diatonic tonal basis. The use of instruments, as a fusion between the Southern and Western African traditions, soon enhanced recitals. Body movements were also incorporated to form a new musical tradition in the choral world, and today, choirs from a Western background also use these features when performing African music. Some choirs even attempt to incorporate and promote the social aspect when performing this music.

Two non-African choirs with whom I crossed paths are the Papaya Choir from Copenhagen, who specialize in the performance of African traditional music, and the International Vocal Ensemble at the Indiana University in the U.S.A under the direction of Mary Goetze which also performs African music. These choirs perform this music even better than many South African choirs due to the fact that they research and experience the African traditions!

As mentioned, foreign influences had a much bigger influence on the music tradition in Africa. Agawu's (2003: 1-6) research describes the political history of



outside influences in Africa in much detail; the Portuguese exploration in the early 1400s; the 'Dutch, British, Belgians, Germans, and French explorers' who arrived from 1500; the colonization of Africa; the pre-colonial Arabic influence. He further claims that 'the emergence of new institutions as a result of the encounter with Europe is responsible for the cultivation of certain types of music and musical instruments'. Apart from all the negative stigmas attached to colonization, one positive result was the birth of African traditional choral music. This took place because the Westerners did not accept the African musical habits and values, and the Africans retaliated by merging Western and African cultures. Nketia (1974: 16-17) argues that the effect of the 'transplanting of Western music into Africa' caused the division between African traditional musicians and African musicians who practice their art in a Western tradition. It includes music for Western-type choirs



(which often sing in four-part harmony), as well as instrumental music. However, choral music seems to have received much more emphasis, owing to its early development in the Christian Church'. At first 'compositions were...based entirely on Western models', but later on, with African nationalistic awakenings, 'composers began to turn their attention to traditional African materials'. With Africa's freedom from colonial burdens a 'new interest in traditional music' awoke. This report by Nketia emphasises the fact that choral musicians followed this development in integrating Western choral traditions with traditional musical practices. From this the African traditional choral music style developed into what we know today.

Further Developments and New Possibilities

At present, the aim to perform African traditional choral music authentically* is evident in the performance practices of many non-African choirs. An example is the practical explanation to teachers by the American music educator and choir conductor, Mary Goetze (1999: 38). She even mentions historical development and calls for audience participation in a culture where this is a foreign phenomenon.

Because music accompanies many activities, everyone grows up knowing many songs. It is



Western influence that has led African choirs to sing for audiences, and to a distinction between performer and listener. It would be entirely appropriate for you to invite the audience to sing or move along with your choir.

Although the way African choirs perform traditional songs differs from choir to choir, some characteristics are similar. As adjudicator of many competitions, my experience has shown that energetic singing is enhanced by innovative movements and that encouragement by the audience escalates improvisation. The show is in many instances more important than the music, and the energy with which a choir performs counts for more marks than intonation and phrasing.

The adaptation of traditional African music to everyday life activities and traditions also allows for alterations in performance traditions. Different alterations will open up many more possibilities for choirs when engaging with this music. Such

interpretations can result in an *evolvable* way reflecting the social context in which these songs are sung. A lullaby, for instance, can be sung by a solo with a humming chorus accompanying in a polyphonic or an antiphonal style. Scandinavian choirs' exploration of such methods raised the performance standards of traditional choral music to much higher levels. The Oslo Chamber Choir gave new meaning to traditional choral music with its folklore projects.

Many musicians will applaud Grete Pedersen and the Oslo Chamber Choir for their successful efforts to raise the standard of folk music through performing this music in evolvable ways.

*I have attempted to perform traditional African music in this manner with the Drakensberg Boys' Choir, using choir improvisation**, and the result was not only closer to evolvable sources, but artistically of much more value to the audience than the staged methods normally used.*

Other possibilities include productions, like those of the Drakensberg Boys' Choir, where the choir performs not only traditional songs, but also instrumental interludes, dances and drum patterns without a conductor. This practice which the Drakensberg Boys' Choir started in 1985 has recently been adopted by choirs such as Kearsney College in Durban. In performances such as these, the music can be staged in narrative form, and choral traditions adapted to be a part of a bigger show. Innovative part singing, voice production, and dancing can change the whole choral tradition. On the other hand, African traditional choral music can be adjusted appropriately for any occasion, depending on the preferences of specific choirs and audiences.

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10 Conclusion

The success story of the fusion between African socio-musical traditions and Western choral music is a perfect example of musical evolution. This new form of choral music, still in its developmental stage, contains the appropriate ingredients to place it amongst the torchbearers of contemporary music in the choral world. As with all music, conductors and singers need a solid understanding of the style, social background and cultural traditions in order to grasp the core of the music. The musicianship necessary to perform African traditional choral music not only includes an understanding of African musical traditions, but also a knowledge of the social and cultural traditions of the original creators of this music as well as the way in which it has evolved.

Note

Terminologies in this article are as utilized in the new South Africa.

* *The belief that authentic performance of African traditional choral music is only possible when attempting to perform this music in its original format has often hindered originality. The ongoing philosophical dispute on authenticity, whose argument centres on the lack of true knowledge of historical performance practices, emphasizes the danger of this practice. As Stanley Boorman (1999: 419-420) has argued: '...authenticity is at best a dubious concept and we should therefore begin to question the concept of authenticity in sources...'. The misconception that traditional music can only be authentic when performed in its original form is enhanced by the difficulty that no one knows how traditional music sounded in its original form. This is incidentally labelled as a principal characteristic of this music by so many supposed musicologists. More legitimate would be to claim that the performance of traditional music is authentic when an attempt to imitate current traditions from that specific culture is made: in other words, Western choirs striving to perform African traditional*

music in a manner similar to African choirs of today is more genuine as an authentic practice. But then it cannot be labelled as traditional music: because cultures are ever-changing, the music changes with it. The practice of authenticity is therefore not an authentic practice. A more descriptive term for this practice would be the adjective evolvable instead of authentic.

***Choir improvisation as initiated by Gunnar Eriksson as a performance method in choral music.*

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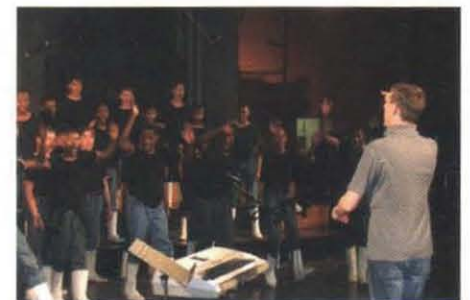
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Article edited by Leon Chisholm, Canada ●



All photos show the Drakenberg Boy's Choir (photos by the author)

The Traditional African Choir

Characteristics and Specificities

Charles Nyakiti Orawo

Professor of African Music and
Ethnomusicology



Music can only exist when it is controlled by people. It involves not only sound but also human behaviour in the form of body attitudes and postures as well as the use of specific muscles in placing fingers on instruments, or when singing, tensing the vocal cords and the muscles of the diaphragm. It is also a cultural behaviour, involving concepts about music which must be translated into physical behaviour in order to produce sound. This article takes into account the entire process of *musts* and *shoulds* of music, as well as normative and demanding concepts; and uses the regulations of the Kenya Music Festivals Foundation and the Kenya Music and Cultural Festivals as examples to highlight the characteristics and specificities of a traditional African choir.

The average African is musical and the influence of Western music results in the adoption and adaptation of musical elements. As music of African traditions was performed live on locally-manufactured instruments, changes force musicians to seek new ways to earn a living. Cultural industries employing mass media and technologies influence the cultural lives of Africans even though traditions continue to be popular. Traditions are however weakening where Western and hybrid forms are the strongest. Despite the antagonism between supporters of indigenous music and those who favour European forms, traditional cultures continue to co-exist with the supporters of "Western" music. The scene parallels ecosystems where environmental changes cause organisms to adapt through mutations so as to survive. The richer the gene pool, the greater the possibility of permutations and combinations that allow successful adaptation. Similarly, when societies are subjected to rapid change in their physical environment and cultural practices, they are

likely to adapt successfully. Music in this case is part of the expression of a broader culture. But the argument can also be made within the musical environment. It is interesting that during such rapid socio-environmental changes, hybrid musical forms emerge.

Music performed by traditional African choirs takes hybrid forms that have emerged after adapting to the changing environment and internal arrangements.

In Kenya Music Festivals, folk songs are performed in original forms and in decent costumes. Why decent? Performers are reminded to dress for the occasion! As no song is normally ever performed the same way twice, real authenticity may not be achieved; folk songs are so because of their dynamic nature, for if they remained static, they would not be folk songs. It is innovations that keep them alive.

Original compositions are based on themes. The works must have original melodies and rhythms (i.e. not be imitations of existing works); they may be performed in any language and must never have been performed before. For works to be African, their composers must have experience of working with traditional African music. Such works are *mesomusic*, as they are neither African nor Western. They use elements from both cultures. Music that is clearly and neatly written in staff notation is submitted for adjudication.

The adaptation and arrangement of African melodies require arrangers to choose African folk songs and develop them in Western styles. In arrangements, the melody should not be distorted in the process of development while in adaptation, the melody may be manipulated. The name of the arranger or adapter, the title and translation of the song must be given. Each piece has its behavioural requirements - technical, physical or cultural. The choir

leaders and the singers must show commitment to following these rules. The choir must respond positively to both the leader and the audience.

Charles Nyakiti Orawo (b. 1947), Professor of African Music and Ethnomusicology in the Department of Music and Dance, Kenyatta University, Nairobi (Kenya) with extensive field research in the music traditions of Africa, is an internationally-recognized expert (10 books and numerous articles in international journals). He is a board member of the International Music Council and current President of the Kenyan Music Committee; a Board member of the International Centre for African Music and Dance (ICAMD); the liaison officer (Kenya) for the International Council for Traditional Music (ICTM); and has many other international and community responsibilities.

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Choral Music in Education and Society

Vision and Impact - An Example from Ghana

Derkyi Edusei

Honorary Secretary of the
Winneba Youth Choir of
Ghana



12 In this article, I describe the impact of the development of Youth Choirs in Ghana on the academic environment and its social implications in the city.

The first youth choirs in Ghana were initially junior choirs within the church in Ghana. The first junior choir to capture the attention of Ghanaians was founded by George Mensah Essilfie in 1989, then an undergraduate student of the Music Academy in Winneba and the assistant organist of the Ebenezer Methodist Church in Winneba. He was assisted by John Francis Arthur Yamoah, a young talented musician with a natural gift for conducting. Mr. Essilfie decided to teach the children who accompanied their parents to choir practices of the Church Choir to sing to keep them from disturbing the regular choir practice with their noise-making. The crop of young musicians in no time developed into a strong choral group.

Eleven years later in 1998, the group was incorporated as the Winneba Youth Choir of Ghana, with the objective of providing a platform for the education and development of the youth in Winneba and surrounding towns, through the medium of singing. Currently there are 160 children between the ages of 10 and 22 years, made up of Primary, Junior and Senior High School (JSS, and SSS) students. Over its 17 years of existence, the choir has influenced the lives of more than 1,500 youths who have passed through it.

Our Vision

“Our vision is to remain an internationally recognized youth choir that projects a positive image of the African youth and African choral music; and we pursue this vision through hard work, by adopting the posture of a learning organization, and through the formation of

productive associations with other internationally acclaimed choirs.

“Our objective is to support these children and to nurture their natural talents in music, in the belief that they may imbibe the inherent principles of discipline and perseverance needed for productive adulthood”.

Whilst remaining distinctively Ghanaian, the Choir blends its repertoire with songs from all nations of the world.

The Impact of Choral Music on the Academic Environment

The Choir recognizes the many benefits derived by the children in their academic life.

- **Improved reading skills and vocabulary:** At an early age our kids improve their reading skills through singing as they read the lyrics of the songs they perform. In order to improve their vocabulary as they read and sing, the choirmaster explains the meanings of unfamiliar words. Furthermore the members are encouraged to use their dictionaries. There has to be clear understanding of words for songs to be performed with meaning.
- **Extra lessons in academic work:** The choir engages teachers to provide extra lessons in academic work.
- **Financial assistance for the payment of school fees:** The Choir provides financial assistance to needy children for the payment of school fees.
- **Assistance in obtaining admissions to schools:** The Choir again assists with securing admissions to schools for members of the Choir. Over the years members of the Choir have performed creditably in their

examinations and obtained admissions into high profile schools, which is ordinarily uncommon in the little town of Winneba.

- **Conduct at school:** Through their disciplined conduct, members of the Choir have often assumed responsible roles in the schools they have attended.
- **Vocation:** The activities of the choir have resulted in a number of its members developing to become choirmasters of other choral groups, and earning a living through such work.

The Impact of Choral Music on Society

The promotion of choral music has a positive impact on the social life of the city; some of the benefits are:

- **Useful past-time activity for the young:** The kids of the Winneba Youth Choir meet two days in the week for choir practices and three days in the week for extra lessons, after school. Most weekends are taken up by musical performances at various events all over the country. There is enough activity to take their minds off unproductive pastime activities.
- **Valuable social exposure:** The activities of the choir offer the kids varied exposure to people and places, thus enriching their world view. This world view is further expanded through collaboration at the international level with other choirs. So far the children have travelled to Germany on two occasions, Nigeria, Benin, and Ivory Coast. The choir performed at EXPO 2000 in Hanover (Germany), and followed up in 2001 with two joint concerts in Munich and Bamberg with the Munich Monteverdi Choir and the Bavarian Police Band, to mark the 50th Anniversary of the Bavarian Police Band, and the centenary of the Italian

Composer Giuseppe Verdi. In Ghana it played host to the Stillwaters Youth Orchestra of Metropolitan Atlanta in 2002, the Osnabrück Jugendchor from Germany in 2004, and to the Gordonstoun School Orchestra from Scotland, United Kingdom this March 2006.

The choir has hosted a number of international music workshops for the kids, including those given by Donna Cox/Chair of the Music Department of the University of Dayton Ohio in 2003, and Stephan Lutermann of the Osnabrück Jugendchor in 2005, sponsored by the Goethe Institut. In April 2006 the Choir ran another workshop conducted by Stephan Lutermann from Germany and Olivier Delafosse from France. This workshop was jointly sponsored by the Embassies of France and Germany, and the Alliance Française and Goethe Institut. All these exposures have opened the eyes of the choristers and enable them build networks of international friendships.

- Recognition of hard work and perseverance as hallmarks of success:

It is perhaps through choral music that these traits that distinguish success from failure can best be recognized and imparted to our children.

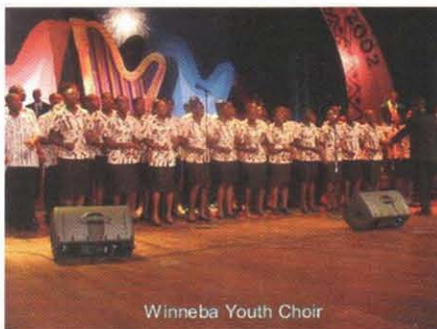
- Team spirit and leadership:

The two issues of team spirit and leadership are fully tested in choral performances, and these have been observed to boost the confidence of the choristers. No one is permitted to take a back role, as anyone may be called upon to lead at short notice.

- Exporting the Winneba Youth Choir experience:

The Winneba Youth Choir signed a contract with the Okyeman Traditional Council in February 2005, to establish and run a similar Choir in Kyebi in the Eastern Region of

Ghana. The Okyeman Youth Choir has consequently been established and has a membership of 120 youth of the small town of Kyebi, who have already begun to show remarkable promise.



Winneba Youth Choir

Winneba Youth Choir Gospel Award Ceremony

About Winneba

Winneba is a port town on the Gulf of Guinea, 35 miles west of Accra, the capital of Ghana. Vestiges of its colonial past are old warehouses. It is known for its "Deer Hunt Festival" (first week of May), and its unique "Fancy Dress Contest", backed by brass band music, held on January 1st each year. By nature, music is the heart of the Efutu people of Winneba, and in the past every scholar of the town was expected at least to know how to play the piano. Winneba has produced renowned musicians as Prof. Percy Mensah (who was an External Examiner for the Royal Victoria College of Music, in the 1930s), Oman Ghan Blankson, Kweku Ansah, V. E. R. Blankson, and Prof. A. A. Mensah among many others. The city also hosts the National Music Academy.

Funding

The Winneba Youth Choir is registered as a non-profit seeking company limited by guarantee. Funding is obtained from a list of patrons. It also derives income from recordings on compact disk. The choir occasionally organizes fund-raising concerts

for specific projects. Its major corporate sponsors are Coca-Cola, Millicom Ghana Limited (operators of TIGO GSM) and Akosombo Textiles Limited who provide fabric for the choir's uniforms. The choir is looking for an international avenue for the sale of eight recorded albums to improve its cash-flow and enable it to expand operations to other towns and cities.

Conclusion

Choral music is a potent tool for the education and nurturing of our young. Imagine what choral music could do for our youth on the streets through a programme that imparts education and the virtues of life to such youth, whilst offering at the same time an avenue for the raising of funds for their transformation process.

Edusei Derkyi is a Graduate of Social Studies from the University of Ghana. He has a career spanning 30 years in the financial sector of Ghana, having retired recently as Deputy Managing Director of HFC Bank (Ghana) Limited. He is recognised by the International Who Is Who of Professionals (1999 Edition). He has been the Honorary Executive Secretary of the Winneba Youth Choir from its incorporation in March 1998.

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Article edited by Leon Chisholm, Canada ●

Sowetan Nation-Building Massed Choir Festival.

Richard Cock
Conductor



Mzilikazi Khumalo
Composer

14

In 1989 Aggrey Klaaste, Editor of the Sowetan Newspaper, approached us to start a Massed Choir Festival. His intentions were clear: to bring people together in a festival of song, to give strength to the downtrodden and to raise the spirits of the nation with a battered psyche.

He did this against the advice of his staff and a lot of dissuading from his board, who felt that physical resistance was more appropriate. However, Aggrey felt that the physical and spiritual structures destroyed by apartheid needed to be rebuilt rather than demolished.

He issued a **Nation-Building Manifesto**:

- Nation-Building means picking up the pieces and rebuilding all structures that have collapsed in our community.
- It means striving for the best in all that we do for ourselves and our people;
- It is the search for, the acquisition and control of structures of power required for the survival of a nation;
- It is creating an efficient leadership and increasing the value and quality of life among all inhabitants of our country;
- We have a vision of the future society we want to create for ourselves and our people;
- Let us, therefore, set ourselves goals and design objectives and a programme of action that will set the wheels of Nation Building in motion;
- Nation-Building is our hope for the future.

As part of the Nation-Building initiative the two of us, almost without discussion, knew what needed doing:

1. Build a pride in existing cultures on a shared basis.
2. Build a body of singers both choral and solo who could be proud of what they did.
3. Build a Nation-Building Orchestra to show that both black and white South Africans could share in what seemed a white Western preserve.

4. Build an audience for activities.

From the beginning in 1989 both black and white choirs participated, the emphasis being on black choirs, each of whom sang a traditional piece in the first half of the programme. Mzilikazi Khumalo felt that many traditional songs had been lost, or were in danger of being lost, in the rapid urbanization of the 50s, 60s and 70s and this was a way of sensitizing choirs and audiences to this rich heritage. The white choirs sang traditional songs too – always to rapturous applause from the mainly black audience – drawn to the concerts by extensive publicity in the Sowetan newspaper.

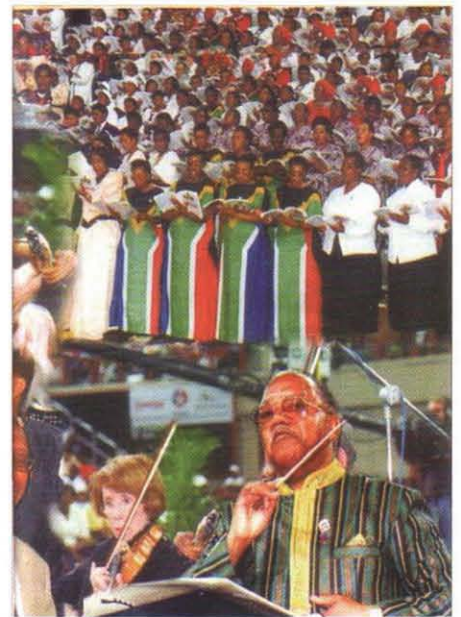
Soon a system of auditions was established in order to rotate the soloists and to give more people an opportunity to sing – white soloists have had to sing African music and Black soloists have had to learn Western styles of music, as have choirs. This soon led to blacks singing more different repertoire and the printed books which we issued in dual notation (staff and tonic sol-fa) provided a resource for choirs around the country. The books became prized possessions of the choir and have remained an important source of material for choirs ever since.

More important than the musical performances were the shared spiritual values of these occasions. The Whites who attended were always struck by the passion with which choirs sang and the enormous emotion unleashed by the music in the audience. We believe it liberated Western choirs, like the SABC Choir, to sing more easily with movement. As a shared cultural experience it was a milestone in South Africa and has encouraged similar festivals in other parts of the South Africa - Cape Town and Port Elizabeth being notable examples.

The early sponsors of the project helped to shape it. Caltex saw the opportunity early

on to be part of this successful multi-cultural experience and were exemplary sponsors, encouraging, directing and focussing but never interfering in the basic direction and philosophy of the event.

The fact that this Festival is still going strong after 18 years is testimony to its foundation and we hope that it remains true to Aggrey Klaaste's original vision for it.



Richard Cock is a well-known South African choral trainer and conductor. He was organist and director of music at St Mary's Cathedral, South Africa for 12 years and is the founder of the SABC Choir (now the Symphony Choir of Johannesburg) and the SABC Chamber Choir (now the Chanticleer Singers). He is chairman of the Apollo Music Trust, and until 2003 he was one of the Musical Directors of Nation-Building Massed Choirs Festival. Other former appointments include Music Director of the National Symphony Orchestra (South Africa) and Assistant Organist of Chichester Cathedral (UK). In 1999 he left the NSO to pursue a

freelance career and to stimulate music activities throughout South Africa, which he has done with marked success. Since then he has not only conducted symphony, choral and many major concerts in Johannesburg, but also throughout Southern Africa, and has given concerts for children and senior citizens. He is also involved a number of outreach projects in Soweto, Eldorado Park, Limpopo Province and Kimberley.
E-Mail: rcock@iafrica.com

James Stephen Mzilikazi Khumalo is a composer and an Emeritus Professor of the University of the Witwatersrand, South Africa. Currently, he is conductor and director of the Soweto Songsters, the Central Division Songsters of the Salvation Army. Khumalo's interest in traditional African music has been an important influence in many of his compositions, including Five African Songs for choir and orchestra as well as his opera, Princess MagogoKaDinuzulu; and Ushaka KaSenzangakhona: An epic in music and poetry on Shaka, son of Senzangakhona. He

won the African Bank Tenth Anniversary Songwriter Contest with a work titled Isibaya Esikhulu Se-Afrika, and wrote Intonga YoSindiso for the enthronement in 1986 of Archbishop Desmond Tutu. His compositions have been recorded by the National Symphony Orchestra and Chamber Choir of the South African Broadcasting Corporation. Since 1989, Khumalo jointly served, along with Richard Cock, as Music Director of the annual Sowetan Nation-Building Massed Choir Festival, from

which retired in 2005. He is also active as an adjudicator for choral competitions. On 10 June 1999, President Mandela bestowed on him the Star of South Africa.
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Article edited by Leon Chisholm, Canada ●



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Congolese Federation of Choral Music

A Beginning Full of Grace

Ambroise Kua Nzambi Toko
President of the FCMC,
Composer and Choir Conductor



16 2005: An Exceptional Year in the Democratic Republic of Congo

The Congolese choral movement has lived intense moments of its history, moments of grace during the course of its first year of existence. These moments will remain in our memories for a very long time.

The year 2005 saw the birth of the first structures of national character in Africa «La Fédération Congolaise de Musique Chorale (FCMC)». For years to come, the Congolese choral movement will remember the First International Singing and Conducting Workshop organized by the IFCM (International Federation of Choral Music) in collaboration with A Coeur Joie international, conducted by Jean-Claude Wilkens, Noël Minet, Thierry Thiébaud and Jean Sturm.

A round table of delegates from over 80 choruses met on Saturday the 22nd of January 2005 and enabled the DR of Congo to be bestowed with its own national choral federation.

Here is a list of memorable moments from recent times: the varied concerts of official introduction as well as those marking the beginning of the artistic season in Kinshasa and in Lubumbashi; the cultural soirées; the workshops lead by local conductors; the participation of Congolese choral conductors at the international training sessions organized by A Coeur Joie in the Kleebach, in France; the local celebrations of the International Days of Unesco as well as the innumerable programs realized for the national television. But we should recognize as moments that have a historical stature and belong in anthologies the election of Lupwishi Mbuyamba, a Congolese national, to the head of the IFCM as well as the brilliant performance of Choeur la Grâce (Grace Choir), a Congolese choir member of the FCMC, at the 7th

World Symposium of Choral Music in Kyoto, Japan in August 2005. The events will leave a permanent trace on the history of the Congolese choral movement as well as the world choral movement. The FCMC is more than proud to see the real opening up of the Congolese choral movement within Congo and especially, its integration into the national cultural sphere. The silver medal of arts merit awarded recently to the young FCMC's president (Ambroise Kua Nzambi Toko) by the chancellery of national orders of the office of the President of the Republic serves as proof to that effect since it is the first time that this honor goes to a choral conductor in the DR of Congo.

First International Fortnight of Choral Music in the Democratic Republic of Congo

The year of grace ended in beauty with the organization of the 1st International

Fortnight of Choral Music taking place simultaneously in Kinshasa and in Lubumbashi from December 4th to December 17th 2005.

It was organized in collaboration with the French Cultural Center of both cities with the financial sponsorship of the French Embassy in the DRC. In Lubumbashi, a town located 2000 km from the capital, more than 60 trainees participated in a class in choral conducting organized in parallel with a singing session grouping about 100 choristers under the direction of Thierry Thiebaud and Françoise Brunier, both of them instructors from A Coeur Joie who came from France. In Kinshasa, 56 choirs took part in concerts but especially in meetings and auditions of choirs supervised by teachers from the National Institute of the Arts. Conferences, presentations, singing workshops, exhibits of all kinds, video projections, diffusion of CDs contributed to



Chorale Nationale Salutiste From D.R. Congo

turn the experience into a most memorable one for the participants.

Thanks to a musical library filled with technical books, a score library of more than 4000 scores as well as a CD collection of more than 140 sound recordings and DVDs representing choruses from all over the world, the choristers had a chance to familiarize themselves with the broad world of choral music.

A workshop seminar was organized for the teachers and professors of music of the elementary schools on the topic of the teaching and performing of choral singing in

schools followed by a special concert in which several children's choir as well as school choirs took part.

The closing ceremony was topped by a magnificent concert honored to count in its attendance the ambassador of France to the DRC.

The second edition of the **International Fortnight of Choral Music** is planned for December 4 to 17 December 2006 in both Kinshasa and Lubumbashi. An invitation is already sent to all the choruses of the world who would like to take part in it.

*We will sing all of us the same part
Bring to this singing all our art
To feel, as one, the beating of our heart
And vanquish all that pulls us apart*

This is the sacred motto of the FCMC.

E-mail: fcmchorale@yahoo.fr

Translated from the French by Caroline Guindon, USA ●

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IFCM News



International Federation for Choral Music

IFCM

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

Copenhagen Symposium: What are We Looking for in Choir Applications?
Maria Guinand

In Brief

Extracts from the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens IFCM Secretary General



Photo: Jutta Tagger

Turning Points: Music – Youth – Diversity (From the European Music Council)

More than 100 representatives of European and international musical life met at the end of April in Malmö, Sweden, to attend the EMC Annual Conference. The Swedish Music Council provided a welcoming frame for the event.

Many European societies are currently facing 'turning points'; migration and global political changes in the past years have impacted some societies substantially. The ideal of the multicultural community, it turns out, presents deep-rooted challenges; we complain about parallel societies and a lack of integration. The loss of a clear vision of society leads to uncertainty and provokes sometimes radical reactions even in those European countries which have been in the past a model for peaceful inclusion of different cultural backgrounds – be it film director Theo van Gogh's death in the Netherlands, cartoons printed in a Danish newspaper, riots in the French *banlieues* (suburbs) or the helplessness of German teachers in multiethnic schools. How can we intensify an intercultural dialogue that equally involves all partners? With what means can we address especially young people with migrant backgrounds and amalgamate them into society? These questions were discussed at the EMC 2006 Annual Conference in Malmö.

Music Crossroads InterRegional Festival 2006: Thank the rain and the vibes! (From JMI)

Music Crossroads never fails to inspire, entertain and surprise, and the IRF of 2006 was no exception. Malawi and Zimbabwe

were this year's big winners, bagging the top three prizes.

Konga Vibes, an 8 piece from Malawi, took the top slot, winning the coveted prize of a European tour. Their well rehearsed "Ethno-inspired Afro pop" sound and impressive stage routine kept the audience thrilled and had the judges ticking all the right boxes. Following in the footsteps of last year's winners Afrikali, they will tour Europe in the summer of 2007. With performances of this standard they are destined to impress.

Hosted in the attractive setting of the French Cultural Centre in Maputo, enthusiastic audiences of up to a 1,000 at a time were entertained by 22 acts made up of over 150 performers. With the Mozambique National finals running on the 27th and 25th, other national groups also had the chance for a "first run" performance before the final on Saturday. Two groups from each of the participating countries were nominated to proceed to the final, with the exception of the host country who was allowed four entries. Also performing were invited guests from Sweden, Mad Props, and Flemish accordion player Elke. Both were well received by the audience.

Source & Information: Seán Kerrigan, JMI Communications; press@jmi.net

Asia Pacific Cantat in Taiwan 2007

Following negotiations that started almost two years ago between past IFCM Vice-President Suwaki and the Taiwan Choral Organisation, IFCM will patronize an Asia Pacific Cantat that will take place in Yilang and Taipei in July - August 2007.

The artistic committee met in Taipei last week and decided on more than 20 ateliers for children, youth and adults' choirs featuring conductors from Taiwan, the Asia-

Pacific region as well as Europe and the USA. Details will be available before summer 2006.

AP Cantat has also created a sistership with the long-known Europa Cantat festival, which facilitated the consistency of the concept of the Cantat.

IFCM to open a Centre in Guangzhou, China

Following over two years of negotiations with the City of Guangzhou, IFCM will enter in a long-term partnership with the City and the Children's Palace of Guangzhou. Last details on the agreement are under preparation and official signature will take place in the fall 2006.

The new IFCM Choral Centre will very likely open doors at the beginning of 2007. Its mission will be:

- To contribute to the development and implementation of IFCM projects in China.
- To be the interface between the IFCM secretariat and Chinese members and organisations.
- To identify all choral people (conductors, singers, composers) in China, and to create a database of those people.
- To organize communication between IFCM and choral people in China, and encourage individual membership of these people in the IFCM.
- To translate the quarterly International Choral Bulletin into Mandarin, print a Mandarin version and distribute to the choral people in China by mail.
- To translate, layout and permanently update a Mandarin version of the IFCM website
- To organize conducting training sessions and choral repertoire sessions for

20

Chinese choral conductors in Guangzhou.

- To facilitate visit of foreign choirs in China and appearances of Chinese choirs in international choral events.

Cultural Identity... a way to understand

During the Europa Cantat general assembly in Lyon, France, last year, we had the pleasure to listen to a keynote address made by **Yudhishtir Raj Isar** from UNESCO on the subject: "21st century cultural identity: from roots to routes".

This text is available and will help us to understand what specialists consider to be the actual concept of cultural identities and cultural diversity. It helps to understand the Convention voted by UNESCO General Conference during its last session. (cf. ifcm.net/documents/resource/public)

World Youth Choir selections are over

The international jury chaired by Frieder Bernius and composed by Theodora Pavlovitch (Bulgaria), Peter Broadbent (Great Britain), Gunnar Eriksson (Sweden), and Jean-Marc Poncelet (Belgium) has just completed the World Youth Choir selection and, out of 150 applications, 47 new members have been selected to take part in the World Youth Choir '06 summer session in Italy.

The list of re-invited singers who confirmed their participation, newly selected singers, and those on the reserve list is available at the ICCM, should you be interested.

The 2006 session will start on 9 July in Italy and will finish on 31 July in Germany.

IFCM greatly appreciates the commitment of everybody involved, and for those whose country is not represented this

year, assures that the jury did everything possible to have a well-balanced choir with most of the candidate countries included.

Convention for the Safeguarding of the Intangible Heritage (From the International Music Council)

As of 31 March 2006, forty-six countries have ratified the Convention for the Safeguarding of the Intangible Cultural Heritage, which will enter into force on 20 April 2006. The implementation of this Convention, which strongly emphasizes the role of communities and groups as bearers and transmitters of intangible cultural heritage, will greatly contribute to the promotion of cultural diversity and human creativity.

National Award for Ambroise Kua Nzambi Toko

The President of the Democratic Republic of Congo awarded the Arts Merit Medal to **Ambroise Kua Nzambi Toko**, President of the Congo Choir Federation. This is the first time that a choral musician receives this important award. Ambroise has dedicated the award to FCMC, ACJI and IFCM. Congratulations!

Nobuaki Tanaka honoured

Mr. **Nobuaki Tanaka**, Conductor Laureate of the Tokyo Philharmonic Chorus, has been selected for the 15th Asahi Contemporary Music Award sponsored by the Japan Society for Contemporary Music and The Asahi Shimbun. The awarding ceremony will be on 20 May 2006.

Nobuaki Tanaka founded the Tokyo Philharmonic Chorus in 1956 and became its principal conductor. Since its inception,

TPC has commissioned composers and carried out 390 premiere performances of contemporary choral works and made a great contribution to the creative development of Japanese choral music. In 1997 he was appointed Conductor Laureate of TPC. He collaborated with numerous orchestras and conductors, such as the Berliner Philharmoniker (under Herbert von Karajan).

He has given lectures of Japanese choral



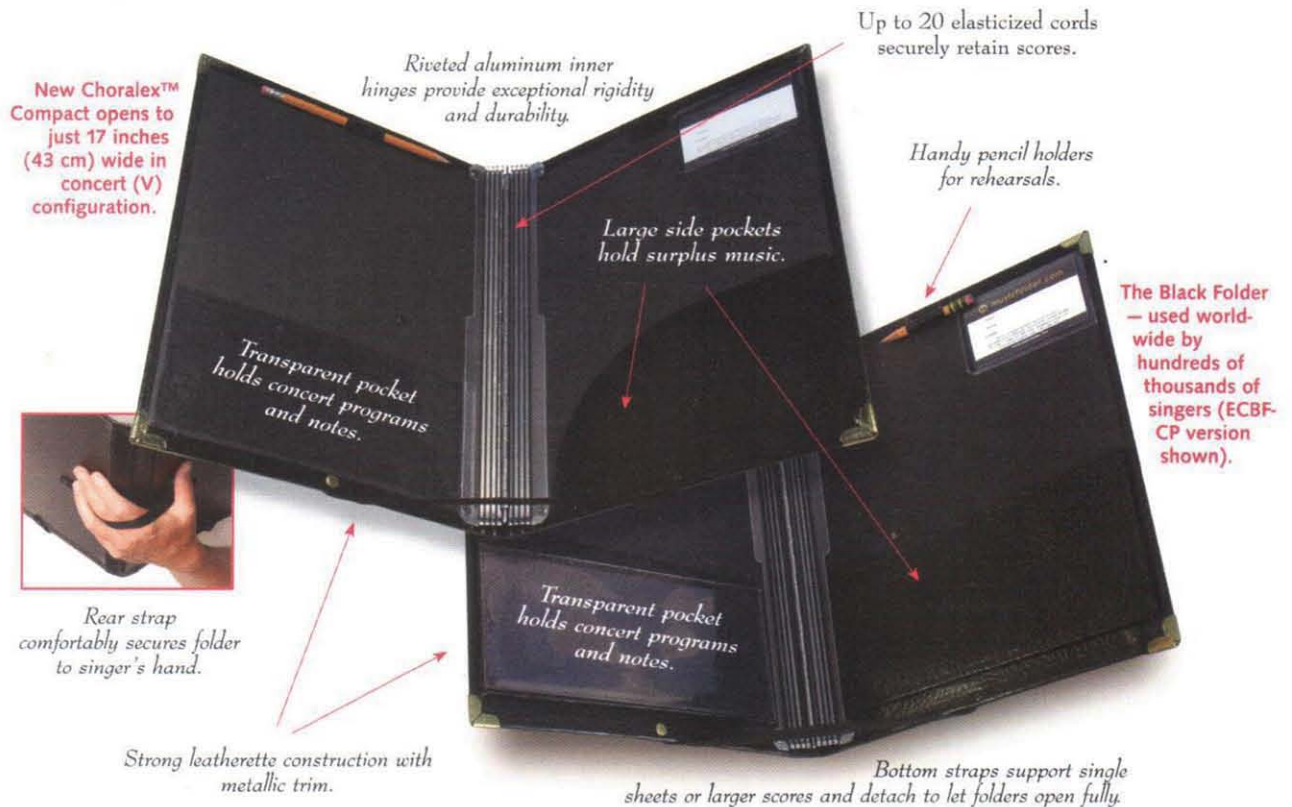
Prof. Tanaka conducting the World Youth Choir (Photo by Michael Zaugg)

music at the World Symposium on Choral Music in Sydney (1996), in Rotterdam (1999) and in Kyoto (2005), and has also conducted the World Youth Choir in Japan (1997), the Asia Youth Choir in Niigata (1998, 2004), and the World Youth Choir Winter Session in Belgium (1999-2000).

Note: The famous speech by **Lennart Meri** mentioned in the last *In Brief* (Obituary, ICB Vol. XXV, n° 2) can be found on IFCM's website.

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

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Copenhagen, 19-26 July 2008

22 What are we looking for in applications from choirs?

Each time a new World Symposium for Choral Music is planned, many new ideas and expectations from IFCM members, potential participants and the host country have to be considered and addressed by the Artistic Committee, which tries to make each World Choral Symposium a unique, innovative and attractive event.

Many memories from the last seven symposia have marked our lives as members of the choral family: moving concerts, marvellous educational experiences, a vast repertoire heard and learned during the Open Singing sessions, lectures, meetings and contacts with colleagues from all over the world: to sum up, an accumulation of experiences which make this event a climax in the musical life of all who devote their activities to choral singing.

And yet, every World Symposium on Choral Music is a new adventure requiring bold and original ideas.

The Copenhagen Symposium is a unique opportunity to create an event which combines artistic quality with innovation and reflection while at the same time contributing to the promotion of choral singing in a growing market of musical opportunities offered on a daily basis to our audiences. For this reason the theme of the event will be:

Choral music meets its audience

It means that choral music should simply be a lively and moving experience for the audience.

Why have we chosen this theme?

We think that choral singing must renew itself and present different facets which fulfil the expectations of an ever more stimulated audience: a concert performance, through the use of new technologies, the creation of

María Guinand
Member of
the Artistic Committee



new repertoires, the use of choreographic elements, etc. Without doubt, all these aspects have provided a framework for a new way of listening to and seeing a concert; they have generated a new marketing system and favoured a new attitude in the concert hall, creating new expectations.

Also, globalization, communications and the Internet bring us into daily contact with a great cultural diversity which expresses itself through different uses of the voice, rhythm, group work, the choir, etc. A new space for the understanding and future development of choral singing has opened up. This does not mean that we should forget our traditions or the marvellous treasures of the universal choral repertoire, but a World Choral Symposium is the ideal setting for thinking about the above subjects and for listening to and discussing bold and creative proposals from the choirs, conductors and composers.



Happy Days in Nyhavn! - Wonderful Copenhagen
(Photo by Cees Van Roeden)

So, what is the answer to the first question?

We are looking for choirs of high musical and artistic quality who represent the cultural diversity of our planet, but who also propose new forms of expression and ways

of influencing 21st century choral singing. These might be expressed through choral shows for example, where song and music combine with choreographic elements, the use of space, visual elements, etc., all of which could be put together to form an entity presented with creativity and conviction.

As we have the marvellous stage of the new Copenhagen Opera House, this will certainly be an incentive and a challenge for the participating choral groups when they present their programme proposals taking into account its possibilities.

With the concerts we will also reach other audiences in Copenhagen's historic churches. This means that there must be some versatility in the musical options offered as part of a wide repertoire or musical programme.

Some ideas which might serve as guidelines for the repertoire selection and which have been taken from numerous investigations and participants' consultations from former symposia are:

1. New music pieces which integrate sound, space, movement, etc.
2. Integration of cultures through new repertoire
3. Programmes which are moving and have an impact on the audience
4. Innovative ideas of singing and vocal versatility.

We hope that many choral groups will feel stimulated to take part in this event and that they will submit their proposals to us.

E-Mail: maria_guinand@yahoo.com

Editor's Note: Please find the application form in the middle of this ICB ●

Carus-Verlag Stuttgart



Laula kultani. European Folk Songs

Laula kultani
European Folk Songs
for mixed voices

Europa Cantat Carus 2.301

Presentation of the new choral books in August during the Europa Cantat Festival in Mainz!

Laula kultani
European Folk Songs
for equal voices

Europa Cantat Carus 2.501

Following the success of the collection of Christmas Songs, "Hodie Christus natus est," the collection **European Folk Songs** with 47 songs from 37 European countries (or 43 cultural regions) in the original language, will be published in August by Carus with the cooperation of Europa Cantat and AGEK with its members. This new collection of folk songs – "Laula kultani" (Finnish for "Sing, my sweetheart") – offers choirs

attractive literature to expand their repertoires and to perform concerts for many different occasions. "Laula kultani" is a treasure trove of traditional folk songs and in a Europe which is continually growing together it is hoped that through the singing of these songs it will contribute to the understanding between lands and peoples both in neighboring and distant regions.

www.carus-verlag.com/EuropeanFolksongs.html

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Carus 2.301/98	CD 3: text	6.30 €
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Choral World News



Choral
World
News

Choral Life in Panama
Roger Perea

Polyfolia 2006, 2nd Showcase and International Market for Choral Music
Jacques Vanherle

Choral Life in Panama

Activities and Reality

Roger Perea

Member of
the Coro Polifónico de Panamá



Not much is known about the history of choral activities in Panama. This article is based on information obtained through interviews and from an existing – meagre – bibliography.

Background

Since the founding of our Republic (1903) artistic expressions have been of a very high level, for we wanted to be equal to other nations in the development and proof of our artistic maturity. In 1904, the National Assembly promulgated a law creating a National Music School. Six years later, in 1910, this school was elevated to the rank of Conservatoire.

The Conservatoire (as we still call it today) – now the National Music Institute – had an academic choir from the very beginning capable of performing various choral-symphonic works together with its orchestra. It also offered the possibility of producing operas with its students and song teachers. Operas were well received because Panama was an inevitable transit place for European opera companies. They performed in the new National Theatre.

A few years later, in 1927, the Spanish maestro Ricardo Zozaya created the Orfeón at the National Institute, a year after the creation of the school itself (the first public secondary school in the country). In 1946, under the baton of the Chilean choral conductor Luis Vergara, the choir changed its name to Orfeón Ricardo Zozaya in honour of the Spanish maestro. It became an important centre for the development of choral music and sang in various parts of the country.

A choral movement also developed in the Catholic and Protestant churches because of the necessity of the people to participate in their liturgical ceremonies.

The existence of a choral movement in

the former Panama Canal Zone must also be mentioned, but before the signing of the Torrijos-Carter Treaty in 1977 it was limited to the Zone itself on account of political differences. An exception was the Coro de la Boca, which consisted mainly of Panamanians.

Active Choirs or Choirs of Historic Importance

Taking as a reference period the existence of the Coro Polifónico de Panamá (“El Polifónico”) which is 40 years old, several other choirs have been created or have disappeared during this time. Among the extinct choirs, the following are worth mentioning: Coro del Alba, Coral Atlántico, Coro de las Américas, the choir of the Employees’ Association of the Social Security Office and the Panamanian Firemen’s Choir. All worked together with the Polifónico and the National Symphonic Orchestra.

Among the choirs that are currently active or were active in the recent past, we should mention the following:

• Coro Polifónico de Panamá

Created in 1966 by Arnold S. Walters, it is the oldest choir and oldest cultural association of the country. Its present conductor is Electra Castillo, a pupil of Walters. This choir sings a vast international and Panamanian repertoire, including commissioned works. It has premiered important choral-symphonic works (masses, cantatas, oratorios), produced two operas (in 1976 and 1992) and recently extended its meagre Latin-American repertoire. Internationally, it has taken part in the Pan-American Culture Festival in Cali (Columbia) in 1970. The choir also undertook two international concert tours (1986 and 1995), during which it sang at the Zimriya in Israel (twice) and at the Vatican

(twice); it performed in Brussels (Belgium) and in New York (Brooklyn and the UN). The choir was awarded the Dag Hammarsköld Peace Medal in 1986 (for its international tour and performance at the *Dag Hammarsköld* Room of the UN). The Polifónico takes an active part in celebrations, ceremonies and important activities at the Catholic and the Episcopal churches. It is the only choir that works together with the most important orchestras, instrumental groups and various other groups (ballet, folklore, mariachis), soloists and international choirs. As no official state choir exists, the Polifónico sings on important official occasions.

It is affiliated with the National Culture Institute (INAC), a member of IFCM and of the Caribbean and Central American Choral Federation (FCCC).

El Polifónico is the organiser of the 4th International Choral Festival “The Caribbean and Central America Sing” (8-14 July 2007) created by the FCCC and – in this case – with the support of INAC and the municipality of Panama.

It plans to create a choral competition for primary and secondary schools, annual courses for Panama’s choral conductors and teachers and an annual choral festival.

Website:

www.geocities.com/coropolifonicopa/

• Coro Música Viva

This choir was created in September 1976 by Jorge Ledezma Bradley with the aim of spreading Latin-American popular music and folklore as authentically as possible, in addition to the classical repertoire in all its forms. The choir has sung in all parts of the country, in churches, parks, schools and theatres, thus spreading our art. Internationally, it has participated in numerous festivals, competitions and special

26 performances. It has obtained prizes at the International Polyphonic Competition Ciudad de Ibagué (Columbia) in 1977 and 1983, for which the OEA (Organisation of American States) offered the recording of an LP released in 1986. In 1983, the choir organised the First International Festival of the City of Panama. It gave premier performances of important choral-symphonic works and staged several concerts in collaboration with the Polyphonic Choir of Panama.

Website: www.infonetsa.com/musicaviva



Roger Perea with Electra Castillo (right), conductor of the Coro Polifónico de Panamá, and Adria Fernández (left), treasurer

• Vox Liber

This is a vocal chamber ensemble with the aim of giving concerts of original, well researched music on a specific theme, with pieces specially written for the group, or with arrangements and re-creations elaborated

with artistic criteria setting new challenges. It was created in 1993 by Élcio Rodríguez de Sá (a Panamanian of Brazilian origin) and started with eight singers which later expanded to twelve. They performed thematic concerts with a complete stage production. Their research showed in their costumes, scenic production, lighting, advertising materials, and, of course, the interpretation itself. The group was dissolved in 2005.

Website: www.voxliber.com

• Coro de Cámara de Panamá

The Chamber Choir of Panama was created on 14 May 2000 by Mrs Lupe Ávila (from Columbia) to sing polyphonic music. It was composed of professional singers of distinct character. It always closed the Sacred Music Festival which it organised on Corpus Christi Day. For each festival (the first one took place in 2002) the choir gave a premier performance of a choral-symphonic work or a work for choir and instrumental group. The choir's last concert took place in 2005.

• Archdiocesan Choir Santa María La Antigua

The choir first appeared in December 1989 under the name of Manantiales (Sources) and was renamed in the Jubilee year 2000. Its present conductor is Elías H. Osorio N. Its members come from different archdiocesan parishes; they receive ongoing liturgical and musical training by the conductor himself or during seminars. Its principal task is to sing at church services in the diocese presided over by the Metropolitan Archbishop.

• UNACHI (Autonomous University of Chiriquí) Polyphonic Choir

This choir's conductor is Mrs Wanda Castillo; it consists of students of various

university faculties. They sing all over the country and have also performed in Costa Rica.

• Polyphonic Choir of the Regional University Centre of Veraguas (CRUV)

This choir is based in Santiago in the province of Veraguas. It was created on 13 September 2001 by its present conductor, Mr Abdiel Ortiz. It has 24 members who are students at various university faculties.

The Choral and Musical Reality in Panama

There is little financial support from the government in Panama or from private companies for the arts in general; although agreements exist between INAC and some companies which support cultural activities nationwide.

As far as education is concerned, no curricula for music or singing exist in schools; they were eliminated in 1972 for budgetary reasons. There are only very few public or private schools which have an instrumental group, and only because pupils, teachers and parents help. There are even less schools with an official choir. After the overthrow of the military government a renewed interest in music and singing can be observed in our new Republic, but there is no sufficient support in order to create a big national impulse.

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Translated from the Spanish by Jutta Tagger, France ●

10th Alta Pusteria INTERNATIONAL CHOIR FESTIVAL

Alto Adige-Südtirol, ITALY

20 - 24 June 2007

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- Oper Air Reviews
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- d) Opera singing
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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.

Polyfollia 2006

2nd Showcase and International Market for Choral Music (27 Oct. - 1 No.)

Jacques Vanherle

President & Artistic Director of
Polyfollia 2006



Photo: Jacques Vanherle

30 **Bringing Choral Singing to Attention in a Different Way**

All over the world, there is an explosion of choral singing: 40 million choral singers are taking part in the most popular musical practice in the world. Young professional groups are emerging everywhere, in all musical styles, and choral singing is invading the visual media, from luxury car advertisements to epic Hollywood productions. At the same time for the majority of the professional world, it remains a minor musical art.

To put an end to these clichés, Polyfollia has created, in close collaboration with the IFCM, an entirely new event: a "Festival market place", a showcase presenting the world's best choral groups to the professional world as well as the general public. The event features an exciting, diverse range of music, from ancient to newly written music, from classical to traditional and ethnic revisited, from the most swingable jazz to the most breathtaking pop.

In 2004 the standard of excellence and diversity attracted 11,000 spectators and drew professionals from 16 different countries. Today, the ensembles discovered in Saint-Lô can be heard in theatres and

festivals from Israel to Canada.

In 2006 more than 100 concert organizers and music promoters are expected in Saint-Lô, where they will discover 17 of the best ensembles in the world, as selected by the artistic committee of Polyfollia. A unique market to come to, to shop for choral music, Polyfollia is the place to make high-level contacts with outstanding international ensembles and the professional music world from all horizons, in a convivial atmosphere.

Polyfollia is also a great choral festival for the largest audience, with 30 workshops and talks, held by major clinicians of the choral world, and with more than 50 amateur

choirs from all regions of France.

See you in autumn in Saint-Lô! Listen to a world of music which we want to become ever more polyphonic and multicultural. Passionately.

More information about ensembles, concerts, programs:
www.polyfollia.org

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Revised by Leon Chisholm, Canada ●



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A VOYAGE OF SONGS

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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

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- Friendship Concert
- Award Presentation
- Grand Prize Concert
- Master Class
- Conductors' Forum

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

Organiser:



Supported by: The Choral Association (Thailand)
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Sanna Valvanne

Free the Voice – Free the Choirs!

A Journey with my Voice

Sanna Valvanne
Choral Conductor



Photo by Mr. V. Joala

What is a choir? What is singing? Why do we conduct choirs?

I was very fortunate to sing and work in the Tapiola Choir for 14 years both with its founder and former conductor Professor Erkki Pohjola as well as his successor Kari Ala-Pöllänen. The years with the Tapiola Choir shaped my life deeply. Now I am a choir conductor and choirs have become my life, taken me around the world, given me life-long friends, many jobs and incredible experiences.

It may seem like a natural progress, but I never thought that would happen. I always loved singing, but not actually choral singing. I never wanted to be a choir conductor. I didn't really like choirs other than being part of the Tapiola Choir. Even that was hard and painful for a large part because of the difficulties I experienced with my voice. But now I am grateful for all the unpleasant experiences as much as the pleasant ones. They gave me the need to search for my own approach to choirs and singing. They gave me my "mission": to free choirs, singers and myself so that we may sing and express music and ourselves freely and holistically, from our hearts and with our whole beings, and with body and soul.

I want to share with you some of the most important experiences that led to my mission and shaped my understanding of choirs, singing and the human voice. I hope it will inspire us all and remind us how deep the effects of working with choirs and the voice are.

As a teenager and young adult touring with the Tapiola Choir, I would see performances of hundreds of choirs, especially children's and youth. However, I enjoyed and was touched by only a few of them. I didn't like most choirs because I found them unnatural and boring in the long gowns, standing stiff in straight rows

with serious faces and focused only on the sound coming out of the strangely opened mouths. Often it seemed that the only person, whom the music really mattered to, was the conductor or the accompanist. I don't think most of the children or young people in the choirs really knew what they were singing or why.

I would think: "People in choirs are alive and have bodies and faces that can move. Why don't people in choirs move their bodies and faces and express the feelings of the music with their whole beings as they sing? Why does everything sound and look the same whether it's sad or happy music, jazz, Mozart or folk songs from Africa? How are choirs allowed to be on stage like that? An actor could never go on stage and recite the texts just standing still, without moving his body and changing the expressions on his face and voice, or nobody would listen to him. No rock band, pop star or opera singer is ignorant of the physical presence either."

I came to the conclusion that it was all a misunderstanding and decided that if I ever had a choir, I'd make it different: a choir whose singers would be fully present on stage enjoying themselves, looking, moving, dancing and acting extremely well while singing and sounding fantastic. And I didn't mean just an adult choir. I meant a children's choir.

Even though I disliked choirs and had a hard time in the Tapiola Choir, I still loved being part of it. It gave me so much that I never questioned it. It has been the best music education background possible. I loved being able to learn so much from the Tapiola Choir. We learned of other cultures through singing their songs, in their languages and by traveling and sharing music with people around the world. Great composers would come to work with us involving us in the process of making new

music. They listened to our ideas and showed us that we could also create music. I loved my friends in the choir and making music together with them and other professional musicians. We felt we were making a difference through our singing.

I also loved our conductor even if I was first scared of him. There was something very special about him and how he was fully immersed in the music. I think music flowed through him like an exceptionally strong force. He was able to get us completely focused and drawn into the music.

Our conductor treated us as his equals and as his artistic instrument that he loved and was proud of. He challenged us with new and difficult pieces making us feel like we were professionals who could do anything. Because he had faith and trusted us we were able to sing music nobody thought children could.

Our conductor was very humble. He never acted as if he knew everything. He respected our special skills in different areas and always asked for our help. Actually he always said he couldn't sing, although I knew he could. He just cared about the music and that the music we made was sublime.

These memories, experiences and realizations have been a strong guide for me when finding my own ways of working with choirs and making my dreams of choirs come true. The most important guide has been the journey I've had with my own voice however. As a child I loved my voice. It was clear and beautiful, and I knew well how to sing. Suddenly as I became a teenager my voice changed dramatically and it felt out of control. There was a blocked and tense feeling in my throat and my voice sounded as if it was leaking with air. I didn't like it at all and was very embarrassed by it.

I didn't know girls' voice also changed. Nobody seemed to understand what I was

...Free the Voice – Free the Choirs!

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going through. It would have made a huge difference if someone had told me it was a normal process that was connected with the growth and changes in our body and that the process was unique for everyone and that the voice would settle in time.

Unfortunately these changes took place at the same time as I started singing in the Tapiola Choir, which made the beginning

with the choir very difficult. I really wanted to be a best singer and a soloist in the choir, but I felt I wasn't singing well enough. Everyone else's voice was very loud in my ears, so I tried to sing louder and pushed my voice to hear myself. I also was sure the conductor didn't like me and so I became very nervous and scared of singing in front of him. I always thought it was my fault when

something wasn't sounding correct.

All this led to losing my voice completely. On my second year of choir, I got very sick with a flu and fever, but still went to sing at rehearsals and Christmas concerts. I painfully forced the voice out until I had no voice for three weeks. A doctor then told me, crushing all my dreams, never to think of a career involving the voice, because my vocal chords leaked. This experience started a cycle where for many years I would get sick and lose my voice at Christmas concerts and during tours. Singing would hurt much of the time. It was awful. All I wanted was to be able to sing beautifully like an angel again as I had as a child.

Because I loved singing so much, I couldn't just give it up. Instead I decided to prove that the doctor was wrong and I would be able to sing once again better than ever. I decided to find the voice that truly was me! Thus began my journey with the voice that has taught me so much and not just about singing. I have put into use everything I've experienced in life. I've experimented and played with my voice and discovered the boundlessness of the human voice. I have become aware of all the limiting concepts I had of a beautiful voice and realized how different cultures all have a different voice ideal.

I have found my voice over and over again as I've learned about myself and about accepting myself. My voice is one with me. It reflects everything I am: my body, mind, soul, heart, breath, feelings and even all the subconscious levels of me. Therefore to be able to sing and express music well and without limitations I need to be open, loving, comfortable, trusting and uninhibited with all of myself, my surroundings and others as well. I have discovered that dancing, moving and acting removes my blocks from singing and enables



The Kameleontti Choirs at Love & Peace 2004, Kanneltalo, Helsinki, Finland (Photo: Mr. V. Joala)

me to sing in ways I never thought I could. I can sing in any way and style if I really have the right image, feeling, freedom and tremendous courage and desire to do it.

My voice will keep growing and changing with me and with life, and I am free to do what I want with it. I have truly used my voice and expressed myself with it. All my careers have involved using the voice. My vocal chords are completely fine now. My voice is great. I am not scared to sing at all. I love it!

The hard times have turned into a blessing. They have made me want to help others avoid the problems I had. I work not only on the voice, breath and the singing techniques but also on the atmosphere, feelings, thoughts and group dynamics of the choirs. Creating a safe, loving, open, tolerant, and playful atmosphere and allowing a trust between the singers and the conductor are keys to freeing up the voices and enabling the singers to sing without limitations, with body and soul. Then it is possible to become one with the music and let the music flow effortlessly and powerfully through us, moving us and reaching the hearts of everyone. ●



The Kameleontti Choirs at the "Body and Soul Charity Concert" to help the children in the Tsunami areas, at Tapiola Hall, Espoo, Finland (Photo: Mr. V. Joala)

Sanna Valvanne is a children's and youth choir conductor from Finland. She is known for her Creative Choral Method – Making Music Body and Soul, which approaches singing from a holistic perspective, combines movement and drama with vocal expression as a result of her background in music, dance and theater. Since 1994 Sanna has been invited as a clinician and guest conductor to share her method and enthusiasm with choirs around the world. Currently she is working in the US as the new artistic director of the North American Choral Company.

Sanna sang with the world-famous Tapiola

Choir for 13 years; for five years she served as the choir's vocal trainer and conductors' assistant. In 1998 she received her Master's Degree in music from the Sibelius Academy in Helsinki. Her children's and youth choir program with the Kameleontti choirs in Finland feature songs from around the world and the choirs' popularity has led to an ongoing TV series on the Finnish National Broadcasting Company. She is also a singer, songwriter, actor and performer and has performed in concerts, theatres and on television.

E-Mail: sannavalvanne@hotmail.com



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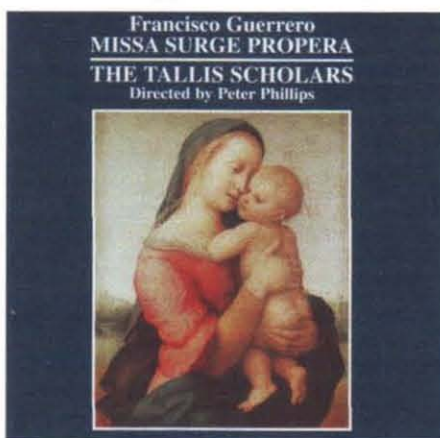


Photo: Lino Berrardo

The immense corpus of **Roland de Lassus** offers many possibilities for performers to explore fabulous hitherto unpublished works. It is too bad that considering this, Stephen Cleobury decided to record works (*Requiem 4vv, In Monte Oliveti, Lamentationes Jeremiae Prophetarum – Primi Diei*) that have already been performed and, not only that, but performed masterfully. Not only does the program not offer originality of repertoire but it also fails to provide originality of interpretation. Otherwise, on a strictly technical level, the interpretation is excellent, favoring the kind of vocal purity and polyphonic transparency that supports an aerial sonorous plasticity and sober, somewhat disembodied singing. To be sure, all this is beautiful but the lack of sincere emotion hampers the extraordinary expressive potential of the music of Lassus (**Signum CD076**).

In this regard, the reissue of the integral recording of the Penitential Psalms by the ensemble Henry's Eight on the **Hyperion** label is much more satisfying (**CDD 22056**). The suppleness of the voices and the precision of the vocal lines here serve a radiant and expressive interpretation. Other new recordings or reissues of British origins contribute to the enrichment of sacred Renaissance polyphony: The Tallis Scholars revisit Francisco Guerrero, cutting with talent and conviction a record of the *Missa Surge propera* as well as a selection of motets (**Gimell GIMSA 540**); Andrew Carwood and The Cardinal's Musick offer us a selection of motets, psalms and **William Bird's Magnificat**, of which they are eminent specialists (**Gaudeamus 332**); Hyperion reissues one of the best recordings ever devoted to **Giovanni Felice Anerio** (c.1567-1630), one of the greatest masters of the second Roman school, someone thoroughly in sync with Palestrina's teachings (*Requiem*,

Magnificat, motets – The Choir of Westminster Cathedral, dir. : James O'Donnell – **Hyperion CDH55213**).



Whatever the considerable stylistic evolutions defining 17th and 18th century music history, a composer's craft is still anchored in mastery of the "ancestral" techniques of counterpoint, of polyphonic writing inherited from the Renaissance and particularly from the example of, yet again, Palestrina. Long after his death, we encounter a certain number of sacred works that willfully take up again a style that is completely outmoded yet one that retains all its nobility by contributing to reinforce as an academic exercise the reputation of the greatest masters. The interesting and original program of the new recording by the Ex Tempore ensemble (dir. Florian Heyerick) illustrates perfectly this point through the work of three members of the eminent Scarlatti family. *Stile antico* thus pervades the *Salve Regina* of **Alessandro Scarlatti**, published in Amsterdam in 1708, the *Mass* and the *Magnificat*, both composed by **Domenico Scarlatti** for the Spanish court as well as the *Miserere mei* of Francesco Scarlatti (an unknown brother of Alessandro). The latter work was presented in order to apply for the position of vice-

Kapellmeister at the Vienna court. Florian Heyerick offers a perfectly balanced interpretation of this repertoire seemingly "archaic" in construction yet nevertheless laced with typically Baroque expressive passages (**Ecclera KTC 1298**).

There is more Italian music about which to report with two simultaneous recordings showcasing **Giocomo Carissimi**, more specifically two works of his: the cantata and the mass « *Sciolto Havean dall'alte Sponde* ». One is a re-issue (Le Istituzioni Harmoniche,



dir. Marco Longhini – **Stradivarius 11008**), the other, a new recording (Chamber Chorus of Namur, La Fenice, dir. : Jean Tubéry – **Cypres 1644** –with the oratorio *Vanitas Vanitatum* as a complementary piece). The new recording is without a doubt the better one of the two. It showcases the extensive potential of the vocal fabric by always selecting the best color, by preserving the legibility of individual lines among counterpoints that are at times quite complex while insuring a vocal balance that is radiant and expressive. This refined work deserves only praise. The same performers, joined by the Baroque orchestra Les Agréments, offer us also a new disc dedicated to the music of **Marc-Antoine Charpentier**. Two works are on the program: one, very famous (the well-known *Tu Deum* performed

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with a lot of refinement), the other, much less famous (*Messe pour les instruments au lieu des orgues* - Mass for the Instruments instead of Organs-, in which varied and colorful instrumental passages alternate with the rigorous plainchant of the priests). This beautiful recording, highly recommended, was named "album of the month" by our colleagues from the BBC Music Magazine (*Ricercar* 245).

Biber was an eminent violin virtuoso but also a brilliant Kapellmeister. Under this guise, he composed numerous sacred works that bear witness to his undeniable know-how and even a certain degree of originality. The sumptuous pages he composed for the Salzburg cathedral (and its four tribunes, all equipped with an organ) prove this fact beyond any doubt. These are indeed polychoral compositions "à la Venetian" but they are given depth and perspective by an alternation between pages of elegant, finely chiseled chamber music and strong and magnificent tutti of great impact. Roland Wilson invites us to rediscover with him a few important sacred pages of Biber in the recreation of a complete service of Vespers to the Virgin. They are missing only the *Deus in adiutorium* and the *Ave maris stella*, parts that have not survived. Wilson's interpretation reveals all the strength but also all the writing subtleties of the German composer thanks to excellent singers (except for the less inspired counter-tenors) and expert instrumentalists, skilled at the most perilous exercises (the brass deserve a special mention, they are superb!) (Sony 82876709322).

John Eliot Gardiner continues with the publishing of the recordings made in the course of the famous « Bach pilgrimage » that he pursued throughout Europe all through the year 2000. It is a vast and hard to conduct task simply because of the variety



in terms of soloists, instrumentalist and choristers needed from one concert to the next. No matter the obvious individual quality of the many protagonists, this state of affairs does give rise to a fluctuation in the homogeneity on stage and in the realization of the expressive resources in actual musical discourse.

Two new volumes just came out: one is mostly dedicated to the cantatas composed by Bach for the second and fourth Sundays after Epiphany (BWV 3, 13, 14, 26, 81, 155), the other one offers more variety of subjects and atmospheres (BWV 1, 22, 23, 54, 127, 159, 182). The soloists' performance alternate between excellent and simply good, the best one generally bestowed on us by the tenors and basses. As for the orchestra, (with remarkable soloists) and the always fabulous Monteverdi Choir, they announce their presence with enthusiasm and are essential in bringing out the type of the tonal fabric sought out by the British conductor, one of luminous lightness and radiant lyricism. Listen, for example, to the delightful cantata BWV 182 in order to convince yourself. There are no surprises there, certainly, but it is very efficient (*Soli Dei Gloria* 115 and 118)!

Let's not forget Mozart's year with an excellent realisation from the Carus

catalogue. It offers us a series of little sacred pieces (a cappella or with organ) by Wolfgang Amadeus but also by Leopold Mozart and Johann Michael Haydn (among those, quite a few hitherto unpublished works). The recording offers as well the younger Haydn's superb *Deutsche Messe MH 560* for organ and chorus. This recording is a beautiful discovery off the beaten path and done with much taste (Wiener Kammerchor, dir. Johannes Prinz – Carus 83.354).

Let us now look at repertoires that are closer to us, starting by introducing the publication of a series of discs featuring the art of a set of Irish composers. This truly excellent initiative enables us to encounter several generations of artists who are full of life and of imagination and whose music displays a wealth of diverse and multi-layered influences. The fifth volume of that series comprises several instrumental pages as well as a very beautiful piece by Elaine Agnew, *Bread*, interpreted by the National Chamber Choir with much refinement. (It is published by the Contemporary Music Centre of Ireland – CD05 / www.cmc.ie).

Finally, from the United States, a series of recordings reaches us who are witness to the vigour of choral life that swarms throughout the country as well as the formidable diversity of schools, of styles and of influences that can be observed in a repertory that covers a good century and a half of musical creation.

Among these new titles, let us take note most especially of a magnificent recording by the chorus *Conspirare* (dir. Craig Hella Johnson). It reflects with depth and sensitivity on the theme of « passage », of death, with a program that alternates between two great Requiems (those of Howells and of Pizzetti) and several less famous pages by Whitacre, Grantham, Ellingboe, Paulus and Gilkyson (Clarion



CLR917). We should signal as well beautiful performances by the St Martin's Chamber Choir (dir. Timothy J. Krueger), who offers us several thematic concerts, full of imagination in their conception and very pleasant to listen to thanks to a high quality interpretation, dense and colorful. (« *The American Spirit* » – Cygnus 004 / « *The Unknown Masterpiece* » – Cygnus 007 / « *Monastic Echoes* » – Cygnus 008 / www.StMartinsChamberChoir.org). Another realisation of high artistic and technical standards is that of the Princeton

Singers (dir. Steven Sametz), who switch with great ease from world music to old standards or gospel over the course of a delightful concert that benefits from the collaboration of a few members from Chanticleer (« Old new borrowed blues » - PS6752 / www.PrincetonSingers.org). More in the next edition...

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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

Conferences, Workshops & Masterclasses

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

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

International Summer Academy of Choral Conducting and Music Pedagogy, Las Palmas, Gran Canaria, Spain, 19-30 June 2006. The program covers a wide range of repertoire, from the Renaissance to the 20th century, with a special emphasis on Spanish and Latin-American choral music. The theoretical and practical study of the works includes stylistic analysis and aspects of performance practice. Contact: Central European Academy of the Arts, Lilla Gábor, Director, Europe House, 14 Chernel Str., 9730 Köszeg, Hungary, Email: ceaa@t-online.hu - Website: www.ises.hu/ceaa/

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

Summer School for Conductors, Level 5, Hamar, Norway, 23-30 July 2006. For choir conductors with good practical and theoretical skills who want to work with choir at high levels. A qualified rehearsal-choir will be available. The 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. 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 Choir 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

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, Hanöver. 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: Bronislawa 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: sarzanochoral@rcn.com - Website: www.sarzanochoral-workshop.com

17th International Choir Conducting Course, Hammelburg, Germany, 7-16 Aug 2006. Directed by Konrad von Abel. Active and passive participation possible. Courses in French, German, English and Spanish. Apply before: 5 July. Contact: Ludovic Sardain, 42 avenue de la Rochelle, F-17137 Nieul sur Mer, France. Tel: +33-5-46289791, Email: ludovicsardain@hotmail.com - Website: www.celibidache.fr

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 Girls' Choir repertoire (listed on the website). The course will conclude with a concert. Contact: Cantemus International Choir Festival, Pál Tomasoovszki, Vay Ádám krt 18, H-4400 Nyíregyháza, Hungary. Tel: +36-42-508700, Fax: +36-42-508700, Email: mail@cantemus.hu - Website: www.cantemus.hu

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/

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

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

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

Conducting Masterclass for Conductors of Children's Choruses, San Francisco, USA, 11-14 Jan 2007. With the San Francisco Girls' Choir as artists in residence. 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

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

Voices of Southeast Asia, the 4th IFCM Multicultural and Ethnic Choral Conference, Singapore, 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 Kandisaputra, Kembar Tengah 14, Bandung - West Java - 40253, Indonesia. Tel: +66-22-5209724, Fax: +66-22-5209724, Email: bcs@bdg.centrin.net.id - Website: www.bcs.bcs.org

A Cappella Conducting Masterclass, Minneapolis, USA, 4-7 Oct 2007. In collaboration with VocalEssence and the Ensemble Singers as well as with the St. Olaf Choir. 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

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

A regularly up-dated list of all events may be found on our website

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Festivals & Competitions

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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@tsss.uk.com - Website: www.tsss.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

Canterbury International Choral Festival, U.K., 19-23 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: lois@abc.ca - Website: www.abc.ca

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, Torrevieja (Alicante), Spain, 22-30 July 2006. 7 days of outdoors habaneras and polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Contact: Certamen Internacional de Habaneras de Torrevieja, C/ Patricio Perez, 10, 03180 Torrevieja - Valenciá, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

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 reading-sessions in the afternoon. In cooperation with Bavarian Music Academy Marktoberdorf, Festival EUROPA CANTAT XVI 2006 Mainz and IFCM. Contact: Europa Cantat Festival 2006, Postfach 2607, D-53016 Bonn, Germany. Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@ec2006.de - Website: www.ec2006.de

2nd International Sacred Music Choir Festival, Rome & Vatican City, Italy, 28-31 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@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, U.K.. Tel: +44-1223-693281, Fax: +44-8700-516828, Email: helen.poole@tsss.uk.com - Website: www.tsss.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

Festival des Choeurs Lauréats, Vaison-la-Romaine, France, 30 July-5 Aug 2006. Concerts by choirs prize winners at Arezzo, Debrecen, Gorizia, Tolosa, Tours and Varna choral contests. 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/

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. For mixed, men's, women's and children's choirs, and chamber vocal ensembles (min. 3 singers) from all over the world, professional and amateur. One day of competition within the festival: 7 Aug. Contact: International Festival of Choral Art - The Singing World, Mrs Elena Bizina, State Theatre BENEFIS, Moyka 24, 191186 St. Petersburg, Russia. Tel: +7-812-3283921, Fax: +7-812-3283921, Email: choirfest@inbox.ru - Website: www.SingWorld.narod.ru

4th International Festival of Choral Art - The Singing World, St. Petersburg, Russia, 4-9 Aug 2006. For mixed, men's, women's and children's choirs, and chamber vocal ensembles (min. 3 singers) from all over the world, professional and amateur. One day of competition within the festival: 7 Aug. Contact: International Festival of Choral Art - The Singing World, Mrs Elena Bizina, State Theatre BENEFIS, Moyka 24, 191186 - St. Petersburg, Russia. Tel: +7-812-3283921, Fax: +7-812-3283921, 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

Vivace International Choir Festival 2006, Veszprém, Hungary, 10-14 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/en/index.php?p=2

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

Summer Choir School, Moravsk, 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: henriqueculturamg@hotmail.com - Website: www.brasilcoralfestival.com.br

8th International Choir Festival Nordeste Cantat, Maceió and Aracaju, Brasil, 16-20 Aug 2006. Contact: Federação Alagoana de Coros, Rua José Otávio Moreira, nº 73, aptº 101, Jatiúca, Maceió/AL CEP. 57.036-600, Brazil. Tel: +82-3235-1800, Fax: +82-3033-5844, Email: fac@facoros.com.br or nordestecantat@gmail.com or nordestecantat@facoros.com.br - Website: www.facoros.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 Tomasoovszki, Vay Ádám krt 18, H-4400 Nyíregyháza, Hungary. Tel: +36-42-508700, Fax: +36-42-508700, Email: mail@cantemus.hu - Website: www.cantemus.hu

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

13th Multinational Chamber Choir, Vienna and Austrian Alps, Austria, 21-31 Aug 2006. Multinational project for INDIVIDUAL SINGERS (capable of singing in very small ensembles and/or one on a part at times as well) to be selected from the available applications to form a new chamber choir here in Austria and work on a plenary selection of sacred music as well as in a studio group for secular Renaissance works and another on various light music items as well. Serious personal musical preparation is required before taking part in the meeting: the material will be available earlier. Musical director: Mag. Manfred Novak, Austria; Organizational Chair: Monika Fahrnberger, Austria. Apply before 1 March, 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. 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 Sept 2006. In addition to the instrumental nucleus, 24 young singers will be invited to take part in the Academy under the direction of Pierre Boulez and chorus master Daniel Reuss. Here they will study path breaking a cappella compositions from the 20th and 21st century and work on music for chorus and instrumental ensemble. Deadline for application: 15.01. 2006. Travel, accommodation and meals for active participation are covered by the festival. Contact: Lucerne Festival, Katharina Rengger, Hirschmattstrasse 13, Postfach, CH-6002 Luzern, Switzerland. Tel: +41-41-2264400, Fax: +41-41-2264460, Email: academy@lucernefestival.ch - Website: www.lucernefestival.ch

...Festivals & Competitions

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Bohemia Cantat Festival, Liberec, Czech Republic, 24-27 Aug 2006. Non-competitive festival. Contact: Bohemia Cantat Liberec, Ha kova 978/24, 460 06 Liberec 6, Czech Republic, Email: z.kadlas@bohemicantat.cz - Website: www.bohemicantat.cz

10th International competition of Contemporary Chamber Music, Cracow, Poland, 31 Aug-3 Sept 2006. Open to soloists and groups of different instruments, as well as vocalists. Contact: Institute of Art, ul. Rakowicka 27, PL-31 510 Kraków, Poland. Tel: +48-12-4127540, Fax: +48-12-4127540, Email: biuro@instytutstzuki.pl - Website: www.instytutstzuki.pl

Europa Cantat International Singing Week, Lignano, Italy, 3-10 Sept 2006. With music for children's choirs and conductors' course (G. Cucci), contemporary music (L. Donati), spiritual & 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 International Singing Week "Alpe Adria Cantat", Lignano, Italy, 3-10 Sept 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

25th International Choral Week of Alava, Spain, 9-13 Sept 2006. For any kind of choirs. Contact: Javier Cameno, Manuel Iradier 35-5°, E-01005 Victoria-Gasteiz, Spain. Tel: +34-94-5268441, Fax: +34-94-5252112, Email: cameno@euskalnet.net - Website: www.semanacoral.com

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 Sept 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/

Rimini in Musica, Rimini, Italy, 22-24 Sept 2006. 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

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, Jos Vranken, Irenestraat 1, NL-2685 BZ Poeldijk, Netherlands. Tel: +31-174-245520, Fax: +31-174-245520, Email: info@tonen2000.nl - Website: www.tonen2000.nl

8th International Folksong Choir Festival "Europe and its Songs", Barcelona, Spain, 27 Sept-1 Oct 2006. Apply before: 1 June 2006. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, 00193 Rome, Italy. Tel: +39-0668-805816, Fax: +39-0668-805816, Email: info-cori@aiams.it - Website: www.amicimusicasacra.com

11th 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 - Website: www.festivaljulioviljarroel.com

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 choeurs et maîtrises de cathédrales, Festival des Cathédrales de Picardie, 53 rue de l' Amiral Courbet, 80011 Amiens Cedex 01, France. Tel: +33-3-22224494, Fax: +33-3-22224499, Email: info@festivaldescathedrales.com - Website: www.festivaldescathedrales.com

7th International Festival of Romantic Music, Vlachovo Březí, Prachatic, Vimperk, Kratochvíle Castle, southern of Bohemia, Czech Republic, 6-8 Oct 2006. Concerts, workshop, competition. Contact: NIPOS, Blanická 4, P.O. Box 12, 120 21 Praha 2, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@nipos-mk.cz - Website: www.nipos-mk.cz

International Festival of Choir Ensembles, Montevideo, Punta del Este, Colonia, Minas, San José, Salto and Paysandú, Uruguay, 7-15 Oct 2006. For choral ensembles from all over the world. Contact: Infinito - Realizaciones Culturales, Galicia 1376/of. 506, Montevideo, Uruguay. Tel: +598-2-9018025, Fax: +598-2-9018025, Email: infiprod@montevideo.com.uy - Website: www.infinitorc.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

International Choral and Dance Festival, Mallorca, Spain, 11-15 Oct 2006. Competition for mixed, female, and male choirs. Contact: Secretaría del Festival - Estival Holidays GC-1087, C/ Bartolomé Sureda i Miserol, 1 1ºB, Palma de Mallorca, Spain. Tel: +34-971-606793, Fax: +34-971-606926, Email: info@mallorcafestival.com - Website: www.mallorcafestival.com

5th International Robert Schumann Choir Competition and Festival, 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, Štrossmeyerova 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/

Mozart World Chorus, Salzburg, Austria, 13-15 Oct 2006. For choirs and individual singers. Contact: Arts Bureau for the Continents, Lois Harper, 350 Sparks Street Suite 207 A, Ottawa, ON K1R 7S8, Canada. Tel: +1-613-2343360, Fax: +1-613-2362636, Email: abc@abc.ca - Website: www.abc.ca

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. Email: karolmarszal@wp.pl - Website: http://wiechowicz.webpark.pl

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

20th Praga Cantat International Choral Competition and Festival, Prague, Czech Republic, 26-29 Oct 2006. Categories include male, ladies', mixed, advanced mixed choirs, folksong and "Festival" category (without competition). Repertoires may be taken from any period and for choirs appearing as part of the competition a compulsory piece must be performed. Contact: Choir Contact International, Adenauerallee 104, 53113 Bonn, Germany. Tel: +49-228-9118011, Fax: +49-228-9118019, Email: cci-germany@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, F-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

18th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 7-12 Nov 2006. Tribute to African music. Master Class. Conferences, concerts, tango dance. Contact: CantaPueblo - La Fiesta Coral de América, Fundación Coppla, Mitre 617 5º A, 5500 Mendoza, Argentina. Tel: +54-261-4255238, Fax: +54-261-4201135, Email: cantapueblo@arlinkbbt.com.ar - Website: www.coppla.org.ar

The Malta International Choir Competition and Festival, Valletta, Malta, 9-13 Nov 2006. Open for all categories. Contact: Malta International Choir Festival - Tourism Authority, Auberge d'Italie, Merchants Street, Valetta CMR 02, Malta. Tel: +356-22915809, Fax: +356-22915899, Email: events@visitmalta.com - Website: www.maltachoirfestival.com

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, Busan Citizens' Hall, 830-31 Beomil-dong, Dong-gu, Busan 601-807, South Korea. Tel: +82-51-6220534, Fax: +82-51-6320977, 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

5th International Festival "Coros en el Bosque", Pinamar, Argentina, 17-20 Nov 2006. Workshops on Argentinian and Latin-American folk music with Néstor Andrenacci and Ricardo Mansilla, for chorists and/or conductors. Concerts organised for participating choirs, either adults or youth choirs, mixed or equal voices. Contact: 5to Encuentro Coros en el Bosque - Pinamar 2006, Martín Lettieri, Diego García Picasso, Av. Corrientes 1296 Piso 9º, Dpt 90, C.P. 1043, Ciudad de Buenos Aires, Argentina. Tel: +54-11-4382 0975, Fax: +54-11-1557260975, Email: info@corosenelbosque.com.ar - Website: www.corosenelbosque.com.ar

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

16th International Festival of Advent and Christmas Music, Prague, Czech Republic, 1-2 Dec 2006. Competition, concerts, workshops. Contact: NIPOS, Blanická 4, P. O. Box 12, 120 21 Prague 2, Czech Republic. Tel: +420-221-507961, Fax: +420-224-812612, Email: ivahovorkova@orfea.cz or artama@nipos-mk.cz - Website: www.nipos-mk.cz/

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 Svarec, 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

7th International Festival of Sacred Music Silver Bells, Daugavpils, Latvia, 12-14 Jan 2007. For children's, male, female, mixed choirs, vocal ensembles and pop-music soloists. Contact: Silver Bells, Kr. Valdemara iela 1, LV-5401 Daugavpils, Latvia. Tel: +371-5404377, Fax: +371-5421941, Email: choirdaugava@inbox.lv - Website: www.festival.times.lv

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

Wesley Choral Festival, USA, 15-19 Feb 2007. Festival artistic directors: Eph Ehly, James Ramsey and Timothy Koch. Contact: Music Celebrations International, LLC, 1440 S. Priest, Suite 102, Tempe, AZ 85281 6905, USA. Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/wesley_choral_festival.html

Happy Birthday Händel, Halle (Saale), Germany, 22-25 Feb 2007. International choir festival in honour of Georg Friedrich Händel in his home town Halle. Central to the choir programme is a joint performance of Messiah with up to 500 singers. Contact: Happy Birthday Händel, Schleiermacherstr. 1, DE-06114 Halle, Germany, Email: hbh@t-online.de - Website: www.happy-birthday-handel.de

9th Coleraine International Choral Festival, Coleraine, Ireland, 9-10 Mar 2007. Classes in Male Voice, Ladies, Youth, Mixed, Barbershop Quartet, Barbershop Chorus, Light Entertainment. Contact: Coleraine International Choral Festival, 66 Portstewart Road, Coleraine, Co Londonderry BT52 1EY, Ireland. Tel: +44-28-70347234, Fax: +44-28-70347239, Email: leisure@colerainebc.gov.uk - Website: www.colerainebc.gov.uk

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

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

Toronto International Choral Festival, Canada, 11-15 Apr 2007. Massed rehearsals and concerts, choristers interaction, sightseeing, and more. Guest Conductor: Nick Page. Contact: Toronto 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>

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

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/

*Amicably choral friends will meet together in subtropical summer,
and all of us are one of them.*

*Passionately a choral festival will come up an oriental Farmasa,
and music is the nourishment for our minds.*


*Cheerfully we will burst out something splendid,
and it is ...*

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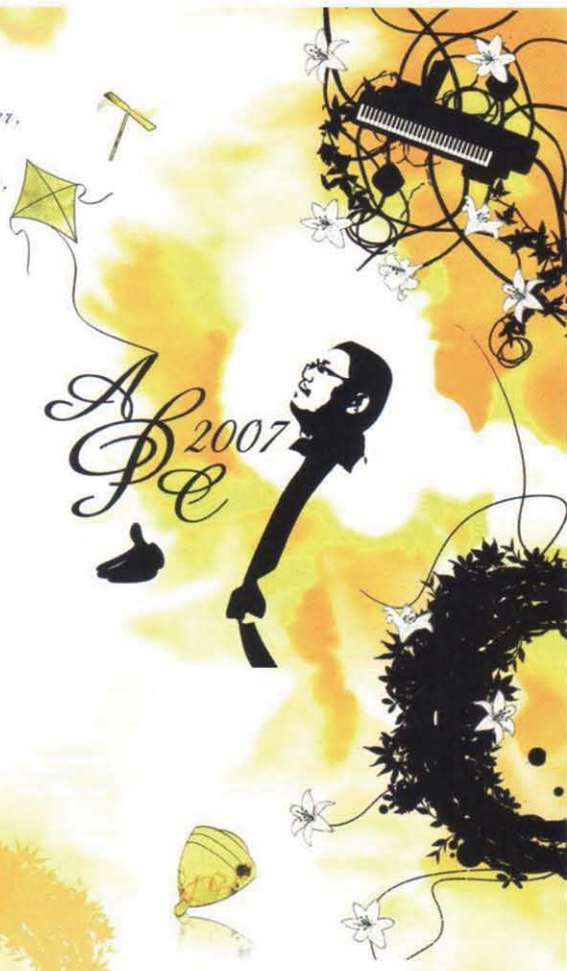
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2nd International Male Voice Choral Festival, Truro, Cornwall, U.K., 3-7 May 2007. Festival gala concerts, int'l male voice choral competition, concerts, workshops, sightseeing. Apply before: 31 Oct 2006. Contact: Cornwall International Male Voice 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

Venezia in Musica 2006, Venice, Jesolo, Italy, 10-20 May 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

29th International May Choir Competition, Varna, Bulgaria, 16-19 May 2007. 4 categories: mixed, men's and women's, children's and chamber choirs. Contact: International May Choir Competition, Varna Municipality - Cultural and Art Dept., Osmi Primorski Polk Blvd. ? 43, BG-9000 Varna, Bulgaria. Tel: +359-52-659159, Fax: +359-52-601909, Email: choir_comp@varna.bg - Website: www.choircopm.org

14th International Festival of Choir Singing of Nancy, France, 16-20 May 2007. Contact: Festival International 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/

6th European Festival of Youth Choirs, Basel, Switzerland, 16-20 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

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

Montreal International Musical Competition Voice 2007, Montreal, Canada, 22 May-1 June 2007. Competition dedicated to lyrical art. Apply before: 15 Dec 2006. Contact: Montreal International Musical Competition, 305 avenue du Mont-Royal Est, Montreal QC H2T 1P8, Canada. Tel: +1-514-8454108, Fax: +1-514-8458241, Email: info@jeunessemusicales.com - Website: www.jeunessemusicales.com

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

36th International Competition "Florilège Vocal de Tours", France, 25-27 May 2007. International Choral Singing Competition limited to ensembles from 12 to 40 choristers. 3 Rounds: Qualification (a cappella) on Friday - Final Round (including one piece possibly with piano) on Saturday - Grand Prix (on Sunday). The absolute winner will be nominated for the 2008 European Grand Prix. 4 categories: mixed choirs, equal voices (male

or female), mixed vocal ensembles, and free program / Prix spécial Renaissance / Prize for a first production work. Deadline for enrolments: November 15, 2006. The next Children's Choir competition will be held on 2008 (every two years). 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

Tampere Vocal Music Festival, Finland, 6-10 June 2007. Chorus review and ensemble singing contest. Concerts presenting international artists. Training courses for choir leaders and singers. Lectures and workshops by int'l experts. Apply before March 21, 2005. Contact: Tampere Sävel, Tampere Vocal Music Festival, Tullikamarinaukio 2, FIN-33100 Tampere, Finland. Tel: +358-20-7166172, Fax: +358-3-2230121, Email: music@tampere.fi - Website: www.tampere.fi/vocal

1st International Choral Competition Anton Bruckner, Linz, Austria, 6-10 June 2007. Contact: Förderverein Interkultur, Am Weingarten 3, Postfach 1255, D-35415 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

35th International Choir Festival of Songs 2007, Olomouc, Czech Republic, 6-10 June 2007. 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

Mondial Choral Loto-Québec, Laval, Québec, Canada, 15 June-1 July 2007. With over 300 concerts, 10,000 singers, 500,000 spectators. Music and choirs of all styles. Contact: Corporation du Mondial Choral, 901 du Parc Avenue, Laval QC H7E 2T7, Canada. Tel: +1-866-6802920, Fax: +1-866-6802929, Email: participants@mondialchoral.org - Website: www.mondialchoral.org

International Festival of Sacred Music, Vienna, Austria, 22-25 Jun 2007. Performing festival in Vienna and surroundings. Contact: Chorus M.M, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.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 or imusiccenter@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

Coastal Sound International Choral Festival, Vancouver, Canada, 29 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

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Nancy voix du monde

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...Festivals & Competitions

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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

International Choral Festival, Lucerne, Switzerland, 3-7 July 2007. Festival artistic director: Eph Ehly. Contact: Music Celebrations International, LLC, 1440 S. Priest, Suite 102, Tempe, AZ 85281 6905, USA. Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/lucerne_choral_festival.html

13th Niagara International Music Festival, Niagara region, Canada, 4-8 July 2007. Sightseeing at Niagara Falls and working in massed numbers with guest conductor Dr. Z. Randall Stroope, giving their own concerts in St. Catharines, Niagara Falls and Grimsby. Contact: Niagara International Music 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: lois@abc.ca - Website: www.abc.ca

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

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

International Choral Festival, Beijing, China, 9-15 July 2007. Festival artistic directors: André J. Thomas and Kevin Fenton. Contact: Music Celebrations International, LLC, 1440 S. Priest, Suite 102, Tempe, AZ 85281 6905, USA. Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/beijing_choral_festival.html

International Youth Choral Festival, Wells Cathedral, United Kingdom, 9-13 July 2007. For both Treble and SATB voices. Festival artistic director: Z. Randall Stroope. Festival conductor: Ronald Corp. Contact: Music Celebrations International, LLC, 1440 S. Priest, Suite 102, Tempe, AZ 85281 6905, USA. Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/youth_choral_wells_cathedral.html

A Voyage of Songs International Choral Festival, Pattaya, Thailand, 12-16 Jul 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

Asia Pacific Cantat, Yilan and Taipei, Taiwan (China), 25 July-5 Aug 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: lois@abc.ca - Website: www.abc.ca

53rd International Choral Contest of Habaneras and Polyphony, Torreveja (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 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

23rd Takarazuka International Chamber Chorus Contest, Takarazuka City, Hyogo, Japan, 28-29 July 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: +81-797-858873, Email: ticc@takarazuka-c.jp

21st Zimriya World Assembly of Choirs, Mount Scopus, Jerusalem, Israel, 30 Jul-9 Aug 2007. Workshop conductors: Néstor Enrique Andrenacci (Argentina): Misa Criolla - Ariel Ramirez, Naomi Faran (Israel): Beauty and Harmony, Israeli Songs - Michael Gohl (Switzerland): International Choir - Volker Hempfling (Germany): Messa di Gloria, G. Puccini - Avner Itai (Israel): Eshet Chayil (Woman of Valor), Y. Braun - Andrew Parrott (UK): Israel in Egypt, G.F. Handel -

Theodora Pavlovitch (Bulgaria): Bulgarian Folk Music for female voices - Fred Sjöberg (Sweden): Jazz-Pop workshop - Walter W. Whitman Jr (USA): Gospel music Chicago style. 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

19th Choralies of Vaison-la-Romaine, France, 1-10 Aug 2007. Large non-competitive choir meeting in the beautiful Roman town of Vaison in Provence. Workshops, open singing, concerts. Contact: A Coeur Joie France, Les Passerelles, 24, Avenue Joannès-Masset - BP 9261, F-69064 Lyon Cedex 09, France. Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: www.choralies2007.com

5th International Festival of Choral Art - The Singing World, St. Petersburg, Russia, 3-8 Aug 2007. For mixed, men's, women's and children's choirs, and chamber vocal ensembles (min. 3 singers) from all over the world, professional and amateur. One day of competition within the festival: 7 Aug. Contact: International Festival of Choral Art - The Singing World, Mrs Elena Bizina, State Theatre BENEFIS, Moyka 24, 191186 St. Petersburg, Russia. Tel: +7-812-3283921, Fax: +7-812-3283921, Email: choirfest@inbox.ru - Website: www.SingWorld.narod.ru



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www.interfest.basis-site.net

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/en/index.php?p=2

International Singing Week, Zrenjanin, Serbia, Yugoslavia, 18-26 Aug 2007. For choirs, vocal groups, singers, conductors. Ateliers: "Song from the Danube"; "Balkan sounds"; "Movement and music are inseparable"; "Music for children's choirs"; Vocal Pop/Jazz... Workshops. Concerts "choir to choir". Intact nature. 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 or imusiccenter@yahoo.com

13th Eurotreff Festival, Wolfenbüttel, Germany, 5-9 Sept 2007. Concerts, 8 workshops. For children's and youth choirs. Possibility of regional program with a German choir before or after the festival. Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

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, Kommediebakken 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

Rimini in Musica, Rimini, Italy, 20-24 Sept 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

International Choir Contest of Flanders, Maasmechelen, Belgium, 28 Sept-1 Oct 2007. International choir contest limited to ensembles from 12 to 45 voices. Two categories: equal voices and mixed choirs. Contact: International Choir Contest of Flanders, Gert Vanderlee, Heistraat 239, B-3630 Maasmechelen, Belgium. Tel: +32-89-769668, Fax: +32-89-769672, Email: evenementen@maasmechelen.be - Website: www.ikvlaanderen.be

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

11th Athens International Choir Festival, Athens, Greece, 8-11 Nov 2007. Open to Mixed, Male, Female, Chamber, Youth, Children's and Folklore Choirs, as well as, Lyric Soloists. Contact: Polifonia Atheaneum, 2, Spartis str., GR-153 42 Agia Paraskevi - Athens, Greece. Tel: +30210-6080119, Fax: +30210-6918841, Email: info@inter-fest.com - Website: www.interfest.basis-site.net

12th International J. Villarroel Choir Festival, Isla de Margarita, Venezuela, 29 Apr-4 May 2008. Non-competitive festival with concerts and workshops in the attractive Caribbean. Contact: Casa de la Cultura Mons. Nicolás E. Navarro, Calle Fermín, La Asunción, 6311 Isla de Margarita, Venezuela. Tel: +58-295-2625048, Fax: +58-295-4168493, Email: xfestivaljv@cantv.net - Website: www.festivaljuliovillarroel.com

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

Podium 2008 - Choral Waves, Sackville, New Brunswick, Canada, 15-18 May 2008. Contact: New Brunswick Choral Federation, Old Soldiers Barracks, Box 6000, Fredericton, NB E3B 5H1, Canada. Tel: +1-506-4533731, Fax: +1-506-4574880, Email: podium2008@mta.ca - Website: www.mta.ca/podium2008

Concurso de Interpretación Coral de Música Folklórica y Popular Sudamericana - Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 6-8 June 2008. Contact: AAMCANT, Calle 18 n° 381, 1900 La Plata, PBA, Argentina, Fax: +54-221-4258326, Email: aamcantp@ciudad.com.ar - Website: www.aamcant.org.ar

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 26-30 June 2008. 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 or imusiccenter@yahoo.com

A regularly up-dated list of all events may be found on our website

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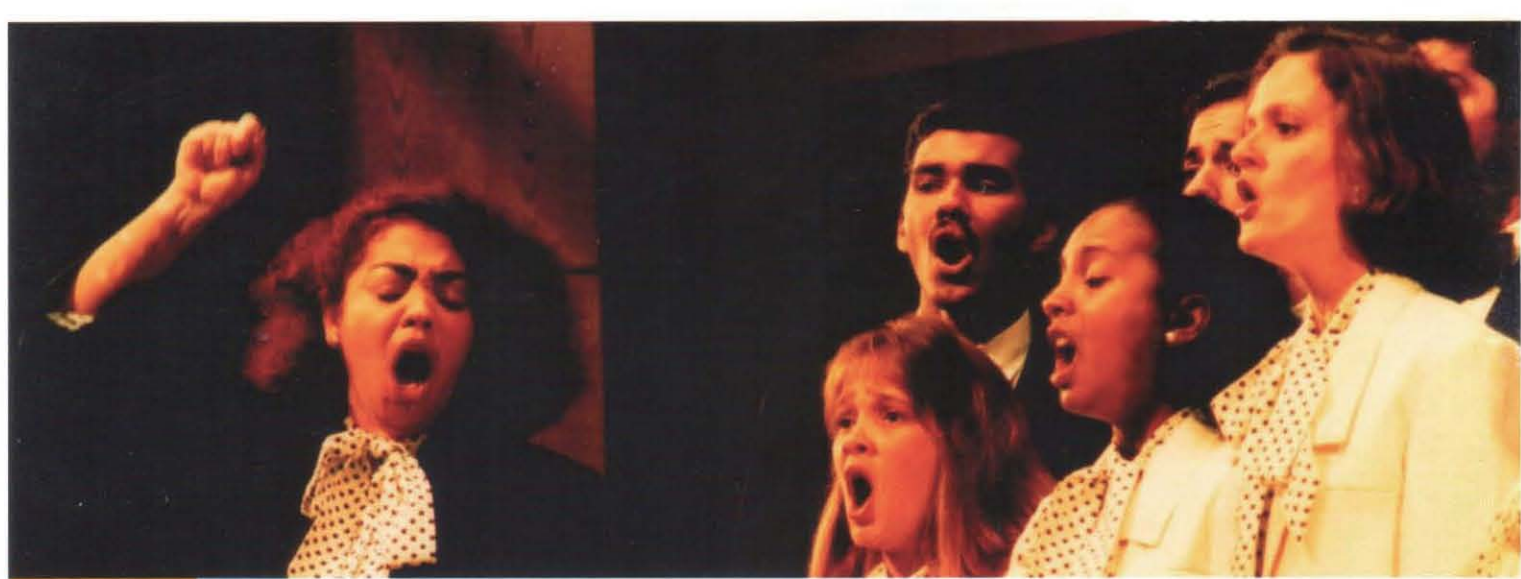


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