

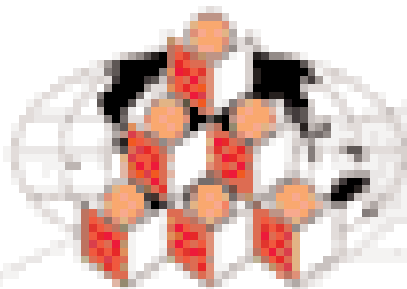
**ICB**

# International Choral Bulletin

**ICB**

Dossier **The Integration of Arts into  
Choral Music Performance**





# International Federation for Choral Music

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

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World Youth Choir summer session in Hong Kong China  
(Photo: Jean-Claude Wilkens)

## Printed by

Imprimerie Paul Daxhelet, B 4280 Avin, Belgium

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## New! Publisher

ICCM - IFCM  
Avenue Jean 1er, 2  
5000 Namur, Belgium  
Web: [www.ifcm.net](http://www.ifcm.net)

## Additional copies:

Euro 7.50 each

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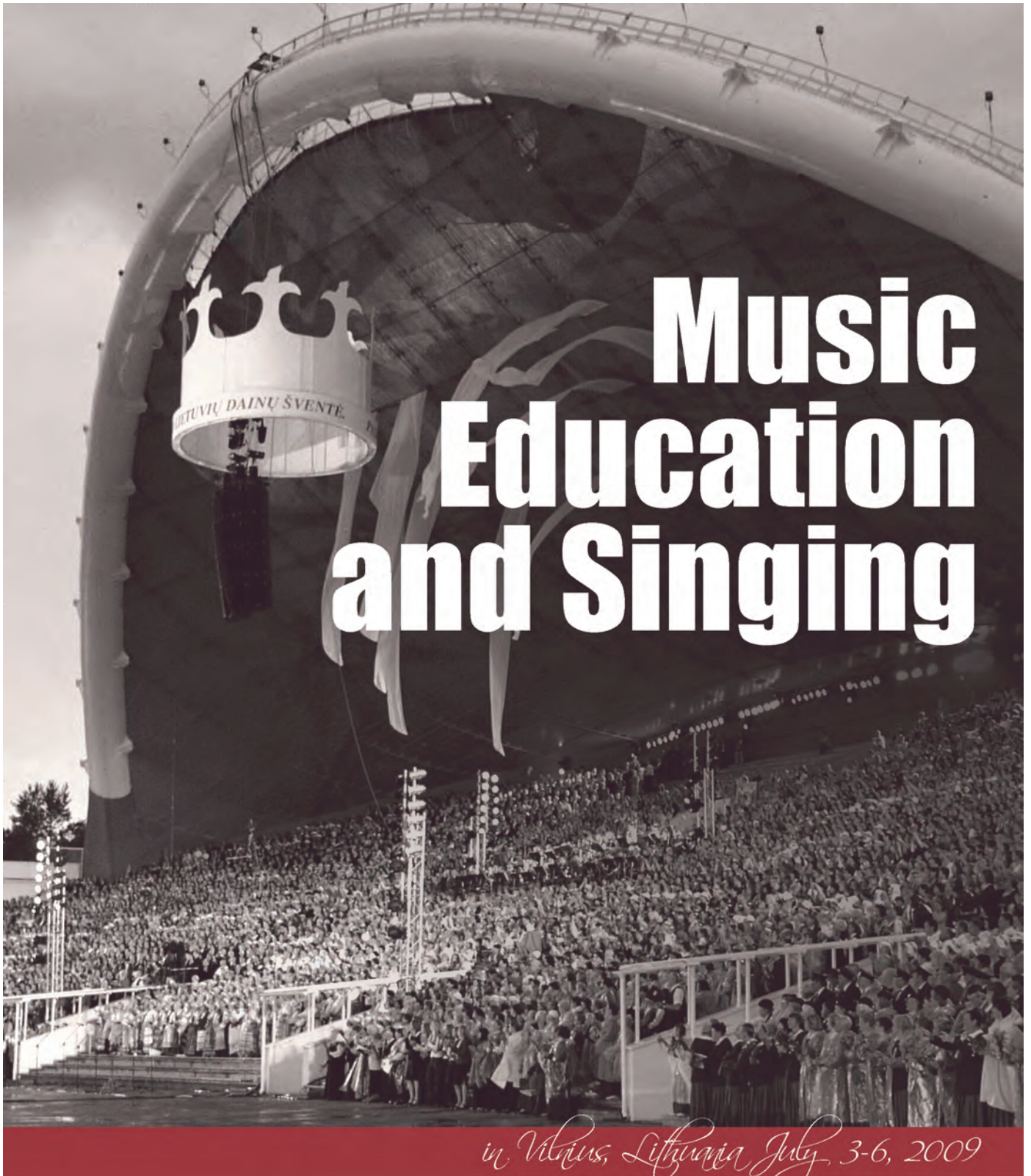
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# Asia



*in Vilnius, Lithuania July 3-6, 2009*

Conference organizers:



EUROPA  CANTAT



LIETUVOS CHORŲ SĄJUNGA



LIETUVOS LIAUJOS KULTŪROS CENTRAS

**Conference on Music Education and Singing with interactive lectures, workshops, presentations, and Examples of good practice in the frame of The Lithuanian Millennium Song and Dance Celebration in Vilnius city - European culture capital 2009.**

More information: [http://www.litirimex.lt/choirmasterconference\\_2009](http://www.litirimex.lt/choirmasterconference_2009)

## Lupwishi Mbuyamba IFCM President



Photo: Jutta Tagger

### From the President

Following the brilliant World Choral Symposium in Copenhagen and IFCM's organisational reforms, the Federation got back to work and, to begin with, relocated its permanent secretariat to Namur, Belgium, in order to strengthen it. The Executive Committee and the Board of Directors resumed their cycle of statutory meetings; workshops, programmes, publications and occasional sessions have started again as well; so has IFCM's support of its member organisations' events and initiatives.

In the coming months and years however, the Federation will attach the greatest value to musical events, for these bear testimony to the vitality of choral life and its key protagonists. In August, **Paul Wehrle**, the first President in the history of the IFCM celebrated his 85th birthday; during this month of October, the world will pay respect to our Honorary President, **Eric Ericson** – a choral icon worldwide – who will be 95, and November will see the 80th birthday of **Royce Saltzman**, the

second IFCM President and still active and committed to our projects and programmes. On 14 December 2008, the IFCM will celebrate the **International Day of Choral Singing**; and we are already actively preparing the 20th anniversary of the **World Youth Choir** next year.

Indeed, a new era is beginning for us: the younger generations seek to secure their elders' conquests and as they have received an appropriate initiation, they are invited to surpass their forerunners by clearly expressing their expectations and taking part in the exploration of the possibilities of adapting to a world in turmoil and permanent movement. In addition to integrating this new generation into our organisational and profoundly modified structure, true changes are possible only through an open spirit and by reading in the book of life, reading the signs of the times, the capacity of listening to new voices which make themselves heard and sometimes come from very far away. This is from whence the true changes, the longed-for renewal, and the necessary adaptation will come!

What an encouragement is represented by the fact that, immediately after the 8th World Choral Symposium, the International Federation for Choral Music was engaged in its first technical considerations on cooperation for the promotion and development of choral singing in the Arab world! That the Federation is able to participate in the organisation of the first "Voices" conference in southern Africa in 2009 which will include training workshops in eastern Africa and the region of the Great Lakes! That it will go and meet the powerful ACDA on the American continent, in the southern part of which a Cantat is being

prepared in Brazil with scrupulous care! That it consolidates the setting up of an operational coordinating body of choral initiatives in Asia and helps to create a central nucleus for choral activities in the Pacific region!

At the same time, the Ninth World Symposium 2011 is actively being prepared in Patagonia, Argentina. Before that, a first inter-symposium general assembly will take place in Armenia in 2009.

All this is proof of the Federation's universality, which is a necessity for all of us and which commits us – for whom a vote of confidence has been passed once more – to preserve and promote it.

It is a mission, a ministry and a campaign for spreading the benefits, with which we have been entrusted; choral singing plays an inalienable and irreplaceable role in training and education, in the preservation of peace among mankind, in bringing closer together peoples and cultures: A true challenge!

A handwritten signature in black ink, appearing to read 'Lupwishi Mbuyamba'. The signature is fluid and cursive.

*Lupwishi Mbuyamba*

*Translated from the French by Jutta Tagger,  
France* ●



## The Integration of Arts into Choral Music Performance

*Choral Music for the Ear and Eye*  
**Philip Brunelle**

*Lively Shades (.....a Different History of Cinema.....)*  
**Loïc Pierre**

# Choral Music for the Ear and Eye

**Philip Brunelle**  
Choral Conductor,  
Elected IFCM Treasurer



Photo: Dolf Rabus

In the past several decades the demands on the choral director and the chorus have taken on significant changes as audiences have looked for more engagement from the performers, hoping for more direct contact with the singers through movement, through memorized performance, and through the integration of the art forms - into the music being performed. This article will explore some of the ways that VocalEssence, the American choral organization based in Minnesota, has broadened its reach during the last ten years.

The focus, of course, is first and foremost on the music performances, but for many listeners not steeped in the choral tradition (but with today's visual impact so present in their lives and with a decreasing attention span) it is important to draw the listener into the music with a first-rate performance and, where possible and practical, the enhancement of additional artistic stimuli.

Arthur Honegger's *King David* (Le Roi David) is a good starting point. If you were to ask audience members to tell you the story of King David's life, or if you were to give them a list of characters in his life and identify them - the result would not be impressive, I'm sure.

When Honegger composed his music it was for a four-hour drama, a play by René Morax, calling for incidental music in the midst of the drama, similar to Mendelssohn's incidental music for Shakespeare's *A Midsummer Night's Dream*. Hearing the entire drama, one understands the story of King David's life.

Because his music was so enthusiastically received (but not so the 4-hour play!) Honegger created a narration binding his incidental music together with a solo narrator who spoke all the character parts. More recently, Robert Shaw wrote an English translation attempting to make the drama clearer with some of the music rearranged in a new order.

While this was a dramatic step forward it did not solve the problem of clarity for those who knew little or nothing of the King David story. For our performance in 2003, I engaged theatre director, Jon Cranney, to return to the Morax play and create a new narration that might clarify the story. Jon Cranney's result was a narration employing three actors that enabled the story to have conversations, giving clarity to the number of people involved in King David's life.

In addition, as the original drama had employed a cast of dancers and supernumeraries, we engaged a (female) solo dancer to interpret two of the movements that seemed to call for a visual interpretation: "The Lament of Gilboa" (Example 1) and "The Dance Before the Ark."



David: Gilboa! Gilboa!

Monotono e cadenzato.  $\text{♩} = 100$ .

Soprani.

Contralti.

Monotono e cadenzato.  $\text{♩} = 80$ .

7

The performance was further enhanced by a series of Renaissance etchings touching on each aspect of the story of King David, projected on a screen. These projects were not distracting to the music as they only changed every five minutes or so, setting the stage for each scene change.

The result of all this was a performance that brought the story of King David to life for the audience giving them a much fuller idea of his life as a shepherd boy, his fight with Goliath, his coronation as king and up to his death and the crowning of King Solomon. Honegger's music came to life most vividly through this rendition and the audience response was very enthusiastic.

From time to time VocalEssence has focused attention on a composer for more than one concert, having devoted a week of concerts and lectures to Gerald Finzi, UK (1990), Rodion Shchedrin, Russia (1991), Einojuhani Rautavaara, Finland (1999) and, in 2007, William Bolcom, USA. The Bolcom Festival, titled "Illuminating Bolcom," was the most extensive we have mounted with almost three weeks of concerts, masterclasses and lectures involving (as was the case in the earlier festivals) a number of other arts organizations in the Minneapolis/St. Paul community.

The climax of "Illuminating Bolcom" was *Songs of Innocence and of Experience* (SIAE), performed twice at Orchestra Hall in Minneapolis.

Composer and pianist William Bolcom is one of the few musicians since George Gershwin to comfortably straddle the divide between popular and classical music, elevating the former and demystifying the latter. Born in 1938 and exhibiting exceptional

## ...Choral Music for the Ear and Eye

**8** early musical talent, he began private composition and piano lessons at age 11 with faculty at the University of Washington, where he later earned his B.A. Further studies was with Darius Milhaud at Mills College in California and at the Paris Conservatory. He completed his doctorate in composition at Stanford University in 1964. Compositions from every period of his life have earned him many commissions and countless honors, including the Pulitzer Prize for music in 1988 for 12 New Études for Piano. Since 1973 he has taught at the University of Michigan, the last 25 years as a full professor.

Bolcom conceived *Songs of Innocence and of Experience* as a work that would embrace a multitude of musical styles from Renaissance dance forms to Reggae. The work is based on 48 poems of William Blake that comprise *Songs of Innocence and of Experience*, each poem in the original having a complementary watercolor illustration. Though there had been performances of Bolcom's work before, never before had his work been given such a visual component.



Each Blake illustration was projected on a large video screen that hung over the orchestra and chorus. In addition to the large screen were two screens on the side walls that captured live video of the thirteen soloists and orchestra musicians. This allowed the audience to focus on the musicians while still being engaged with the illustrations.

The center screen benefited from the animation work of Wendall Harrington, internationally known projection designer. From time to time during the performance, some illustrations were fully-animated as Harrington was able to make the worm in “The Sick Rose” move up the stem! And the final movement, “A Divine Image” included an image that brought the heavens together.

English composer Bob Chilcott has always loved the idea of using dance with choral music. Some years ago he was one of three singers who sang with the British dance company, Ballet Rambert, an experience that he said liberated him as he experienced their movements. In his recent composition for treble choir (soprano/alto) and piano, “Like a Singing Bird”, Chilcott writes:

“There are two distinct texts about love with different melodies:

Christina Rossetti’s ‘A Birthday’ and Robert Burns’ ‘A Red, Red Rose’, sung to the tune of a traditional Scottish ballad. I imagined these two melodies to be represented by two dancers and as the two melodies eventually intertwine, I imagined that the dancers might do the same. My hope is that the dancers might not only help to express the beauty of the text in a visual way, but also make an impact on the singers, who see their song being represented in this way, and hence intertwine mentally with the dancers.”

Christina Rossetti (1830-94)  
Robert Burns (1759-96)

**BOB CHILCOTT**

**'Pop ballad' feel with a gospel fervour**  $\text{♩} = 84$

SOPRANO  
ALTO

PIANO

*mp* *alleg.* *mf*

*un. mp*  
My heart is like a sing-ing bird

*mp*

*poco cresc.*  
Whose nest is in a wa-ter'd shoot; My heart is like an

*poco cresc.*

'Like a Singing Bird' by Bob Chilcott (c) Oxford University Press 2008. Extract reproduced by permission. All rights reserved.



Karmina Silec, conductor of Carmina Slovenica (awarded by Music Theatre NOW - ITI - for her performance of Lojze Lebic: "From time immemorial" in 2008), has had a strong interest in the visual aspect of performance. On the subject of light she writes: "The human eye responds to two things, light and motion. Any change in lighting causes an automatic physiological response to the viewer. Aside from the purely mechanical ability lighting has to attract our attention, it creates and defines space. It is not only important to hear the performers, we must see them. Lighting can restate boundaries as strong and believable as a brick wall; it can isolate one place from another and ultimately define that space as warm-friendly, cold-dangerous, or effervescent-ethereal. While theatrical elements may grow out of the needs of the performance, they can also be an inspiration for the performance. They should not be added on simply because they are available or look nice! Light speaks in strong ways and adds to the performance its own creativity and extended meaning. The hall dims, the lights come up, the music starts. ..."

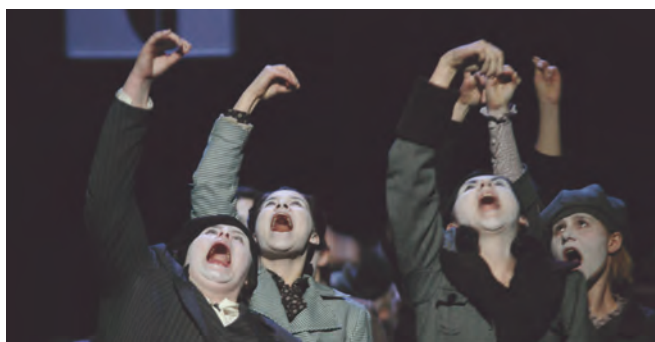
On the subject of space Karmina also has some important thoughts to ponder:

"Consider space as an active element, an abstract partner which is empty, silent, innocent before becoming conscious and alive. The scenery, light and costumes come from the background of a project – movement and any action on the stage create the space which then becomes alive, it is active. That is why designing of the space should be understood as capturing the form – design the shape of bodies on the stage. One must also think about the personal space of each performer. Sometimes this space is huge,

sometimes tiny – it can be limiting or exaggerated. With a group this can be an effective game. A well-prepared performance should seem effortless, as if it could not stop itself from happening. We wish to perform 'in the zone', where our mind and body are tuned in and work in a synchronized way ... and things flow. We should try to produce an art that cleanses the senses, that offers insight, feeling and magic. That allows the public to perhaps see familiar things in a new, fresh way and gives them the possibility of feeling more alive."

These are just a few ideas to ponder as you consider aspects beyond the music itself. There is no one way that a piece of music must be performed and not all music requires the same kind of visual dimension. But, simply considering the realm of the visual will add immeasurably to your thinking as to how the music should reach an audience and speak to them.

*Philip Brunelle, artistic director and founder of VocalEssence, is an internationally renowned conductor, choral scholar and performer. Believing that listeners and musicians alike must experience music of many genres and styles, he has worked enthusiastically—and tirelessly—to expand audiences for rarely heard works of the past and worthwhile new music. His conducting engagements have taken him across the United States, South America and Europe. For the past ten years he has been involved with the International Federation of Choral Music: serving as president of the Sixth World Symposium on Choral Music (Minneapolis, 2002) and on the Artistic Committees of the Eighth (Copenhagen, 2008) and Ninth (Puerto Madryn, Argentina, 2011) Symposiums. This summer he was elected Vice-President/Treasurer of the IFCM Board. He is the recipient of many awards and honors. For more information, visit [www.vocalescence.org](http://www.vocalescence.org) ●*



Photos: Ivan Vinovrški

"From time immemorial..." (Lojze Lebi), performed at the Slovenian National Theatre, by the Opera and Ballet Maribor and Carmina Slovenica

## Lively Shades

(.....a Different History of Cinema.....)

10

*"Music gets on my nerves, it is endless"*

Léon Tolstôï

I have always associated the choral art with other artistic disciplines; such as, cinema, video, light scenography and more recently hip-hop dancing. Yet it is difficult for the choir to be emancipated, to find new places where it can unveil its new experiences, and above all to conquer a new public that is prepared to experience these new bridges between the Arts.

Cinema has always had a strong influence on my interpretation of a work, in relation to conducting, pedagogy, and art. Some film makers, such as **Martin Scorsese** and **François Truffaut**, Jerry Lewis and **Stanley Kubrick** have nourished my artistic sense and guided my movements. I will never forget the sequence of scenes at the beginning of **Orson Welles'** *Touch of Evil* and how this anthological scene had once generated within me the means to model a furious and fecund legato. I will never forget Douglas Fairbanks Junior's somersaults in **Raoul Walsh's** "The Thief of Bagdad" from which I developed my dynamic polychrome palettes. I will never forget the screams from **Kenji Mizoguchi's** "The Legend of Baliff Sansho" and how he sculpted a mood of total silence before the curtain went up.

**Lively Shades** is positioned at an invisible border between the idea of a concert and a show, carrying with it the legacy of the figure of a silent film pianist. This cinematic stroll condenses all sorts of pictures (full length films, commercials, experimental film and video creations) and redraws the borders of a drowsy cinematographic patrimony. However these pictures are word-less, filled with bodies, which suddenly become voiceless in the midst of a sonar environment that also suddenly diminishes. Behind the screen, plunged into soft shadow, the choir

lends its singing voices to the silence of the silhouettes.

In the spirit of Pop Art and close to the aesthetics of collage, I associated choral music to the pictures, surging from the nostalgia of a film buff, but without worrying about whether or not there was any stylistic or historical relevance. It was meant to provoke and question the spectator's regard, to weave links between the often sumptuous iconography of guest film-makers and the harmonic and often shimmering universe of solicited composers.

This unnatural association gave birth to cultural oppositions and shocks, poetically synchronised with symbolic drifts. The choral works color and suggest, comment and argue, slow down and intensify the *ribbon of a dream* (expression used by **Orson Welles** to describe a roll of movie film).

During my numerous attempts to use collage, I quickly perceived that the sense of the image was altered when it was accompanied by music. Hence the viewer finds himself being teased by the musical landscapes, which can modify the movement of the bodies, the psychology of the characters, the contours of the objects and the notion of time from one moment to the next. The synchronisms come from the film legends (a string orchestra playing during a love scene!) while the attempted time lapses, counterpoint and distortion between pictures and sound are very unusual today.

**Lively Shades** sets out to experiment with picture and sound relationships by means of an exclusive prism of current choral music. There are nevertheless some well-known pieces; such as, the barber extract from **Charlie Chaplin's** *The Dictator*; and also some musical creations from **Thierry Machuel's** publicity review, and **Alain Labarsouque's** silent film set to music, *Kiriki the Japanese Acrobats*.

**Loïc Pierre**

Artistic Director of the  
Mikrokosmos Chamber Choir



However, the idea to associate great choral repertory works to film classics brings up the never-ending question of vision and meaning. This aesthetics of collage violates the meaning of the sacred in *Hommage to Andrei Tarkovski*, or *Our Father* by **Alfred Schnittke** interposed at the heart of the paradox that harasses Andrei Rublev, divided between his contemplative nature and an



La nuit de la Voix (1999)



Tenebrae (2001)



Tenebrae (2001)

image of the real world. Inversely, the visual delirium and hallucinations of the American film-maker **Stan Brakhage** seem to be transformed into a sumptuous stain-glass window when listening to **Ko Matsushita's** *O Lux Beata Trinitas*.

To venture even further to question the tumultuous and unfaithful, the musical and video creation will pay reverence to the great masters; for example, **Antonella Bussanich** and her portrait gallery, associated with a Norwegian melody, or also a surprising creation based on **Gabriel Fauré's** work produced by the *École Nationale Supérieure des Beaux Arts of Bourges*.

In this manner, by stealing these actors' voices and substituting them with the powerful poetry of the choir, these bodies appear to be moved by an incredible harmonic density created from an imaginary off-camera. Amputated or distraught, silent or in love, these bodies appear to have become heavenly and divine when they are sculpted by the ephemeral grace of the choral art.

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**Voices OF SOUTH AFRICA**  
31 MARCH - 4 APRIL 2009

**The 4th Multicultural Choral Conference of  
The International Federation for Choral Music in  
collaboration with Stellenbosch International Choral Symposium**

*"Vela! Vela! Come, we want to see you!" - a South African welcome song*

The rich diversity of South Africa's cultures is matched only by its incredible variety of choral music! Singing together defines the "Rainbow Nation." The country's *eleven* official languages and four main ethnic groups make its choral music a bold journey of discovery: from polyrhythms and ululation to the isicathamiya style of the Zulu tradition, from the western-flavored Afrikaans and white musics to the colorful south-Asian roots of the Malay tradition, from the 'freedom song' repertoire to the country's new and vibrant choral scores and cultural expressions. Come join us in "Voices of South Africa", a choral safari of culture-in-song. For four days, you are warmly invited to gather with other conductors in exploring how South African choral music is shaped by ethnic and cultural traditions. Our host for this event will be the Stellenbosch University International Choral Symposium. The University's historic campus is in the beautiful and famous wine-region of Stellenbosch, South Africa located about one hour east of Cape Town.

- **Four days of workshops, presentations, and singing**, based on the "Voices" conference themes, including introductions to both ethnic and western choral traditions of South Africa: Sotho, Zulu, Venda, Afrikaans, Malay and English; meet-the-composer sessions; open sings; and more!
- **Five evenings of concerts** by South African choirs, embodying opening the choral "rainbow" of the country's rich choral traditions, including an evening of "Wine & Song" at the renown Dellheim winery.
- The Voices signature **"Cross-cultural Choral Coaching"** with the Sotho/Xosha-tradition *Louis Botha Technical High School Choir* (South Africa) and the Scandinavian-tradition *Kungsholmen Choir* (Sweden).
- **Explore Voices themes:** 1. Old Traditions & New Concepts: how is a musical 'tradition' established? 2. Traditions of South Africa: What are the unique choral traditions of South Africa? How have these traditions affected choral composition? What choral composers and compositions reflect this? 3. Conservation and Communication: How is ethnically-influenced choral music from one region taught and sung outside of that region?
- The conference size is limited to **50 participants** to encourage high levels of interaction, participation, and dialogue. **Register early!**





For more information on **Voices of South Africa** including registration forms, applications to present, and other information, please visit the VoSA website: [www.ifcmvoices.net](http://www.ifcmvoices.net) or contact: [annemarievdwalt@telkomsa.net](mailto:annemarievdwalt@telkomsa.net)






International Federation for Choral Music

# IFCM

*New IFCM Board 2008/2011  
The IFCM Secretariat Moves Back to Namur  
International Day of Choral Singing*

*9th World Symposium in Puerto Madryn, Argentina*  
**Alejandro Daniel Garavano**

*World Youth Choir Summer 2008 Session  
Hong Kong, Guangzhou and Macao*  
**Benila Ninan**

*Songbridge Gala Concert 2008*  
**Diana Leland**

*What Can the IFCM Asia Pacific Region Accomplish?  
Asia Pacific Regional Meeting in Copenhagen*  
**Yoshihiro Egawa**

## New IFCM Board 2008/2011

Following the elections at the IFCM General Assembly in Copenhagen on 23 July 2008, the IFCM Board is composed of the following persons:

### Executive Committee

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Theodora Pavlovitch, Bulgaria, Vice-President  
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Jeroen Schrijner, Netherlands  
Timothy Sharp, USA  
Maya Shavit, Israel  
Jennifer Tham, Singapore  
Annemarie van der Walt, South Africa  
Hakan Wickström, Finland  
XX (one position open for nomination {"co-optation"} by the Board)



## International Day of Choral Singing 2008: One Soul, One Song

We are inviting all our friends from all over the world to take part once again in the International Day of Choral Singing which will take place this year on 14 December under the slogan "One Soul, One Song".

You can participate by organizing a concert, a community singing session, a festival or any other creative choral event that you can think of. If you wish to take part in this celebration, and for more information, please contact Maria Catalina Prieto at [cprieto@ifcm.net](mailto:cprieto@ifcm.net) ●

## The IFCM Secretariat Moves Back to Namur

The International Center for Choral Music, in Namur Assumes Responsibility for the Secretariat of the IFCM

The IFCM Board of Directors has decided to entrust the responsibilities of the IFCM administration to the International Center for Choral Music (ICCM) in its office in Namur.

Over the past 26 years, the federation has advanced significantly in its worldwide mission. The recent modification to IFCM's structure\* better positions us to meet the demands of our global membership and to support the growth of IFCM projects. Consequently, it has become important that we not only have an outstanding and visionary staff, but that we centralize them in one office.

IFCM is fortunate to have a vivacious and energetic group of employees in the form of Jean-Claude Wilkens, Véronique Bour, Nadine Robin, and Christina Kühlewein—all working-together in the International Center for Choral Music in Namur—ready to help you, and preparing to take IFCM into its next 25 years.

*Michael J. Anderson  
IFCM First Vice-President*

*\*Mandated by the General Assembly, Copenhagen 2008*

## New contact information:

**ICCM - IFCM**  
**Avenue Jean 1er, 2**  
**5000 Namur, Belgium**  
**Tel.: +32-81-711600**  
**Fax: +32-81-711609**

### E-mails:

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[nrobin@ifcm.net](mailto:nrobin@ifcm.net)  
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## 9th World Symposium in Puerto Madryn, Argentina

3-10 August 2011

**Alejandro Daniel Garavano**  
IFCM Board Member



Photo: Dolf Rabus

14



The place is the city of Puerto Madryn, in the heart of Argentinean Patagonia: this is where Welsh settlers first arrived in 1865 to inhabit the region and lend it their strongest cultural identity: choral singing.

It is this same city – Puerto Madryn – which will host the 9th World Symposium on Choral Music from 3-10 August 2011. Puerto Madryn will become once again a place of refuge, one that will not only welcome and receive choral singing from all over the world, but will help spread Latin-American musical activities around the world.

The CIC Foundation has, since 1993, organised the International Choir Contest and signed an agreement with IFCM on 25 June 2008 to organise the Symposium, according to the decisions taken by the Board in the assemblies of Taipei (July 2007) and Namur (March 2008).

We offer a symposium with a difference. It will be held in a small city that has a big heart, a place that provides warmth against the Patagonian winter and which can amply host delegates from all over the world. You will have a chance to meet, on every corner, in every restaurant and bar, and during every concert or conference activity, allowing you to establish direct and open relationships with other participants, and moreover, putting you in direct contact with nature itself.

We intend to provide the participants with an artistic program of the highest quality selected by the Artistic Committee, formed by Theodora Pavlovitch (Bulgaria), Lyn Williams (Australia), Phillip Brunelle (USA), Néstor Andrenacci and Daniel Garavano (Argentina), giving Latin America the opportunity to show itself to the world while receiving the world's choral music.

The CIC Foundation has the strong support of the Association of Choir Conductors of the Republic of Argentina (ADICORA) and of the Argentinian Federation of Choral Activities (OFADAC) whose President Ricardo Denegri is a member of the Executive Committee of the 9th Symposium together with Michael Anderson (USA), Jeroen Schrijner (Netherlands), and Guillermo Paats and Daniel Garavano from Puerto Madryn.

Choirs interested in participating will be able to register from 1 October 2008 on our website [www.fundacioncic.ORG/Simposio](http://www.fundacioncic.ORG/Simposio) and, having been selected, will have the possibility of extending their tours by concerts all over Argentina and other Latin-American countries.

The choir singers and individual participants will also be able to enjoy their free time appreciating the beauties of the region, sailing close to the Golfo Nuevo whales, walking side by side with the penguins in their nature reserve, climbing the hills of the Paleontologic Park of Bryn Gwin, enjoying a traditional Welsh tea or learning about native culture in our museums.

Several wonderful Argentinean regions are on the doorstep, so take the chance to admire the Iguazu waterfalls, to ski the Andean mountains, to taste a delicious barbecue, or even dance the tango in Buenos Aires. You could always walk among the vineyards and savour the fine wines of Mendoza, Salta or San Juan, or simply enjoy the unique landscape of the Perito Moreno Glacier or Ushuaia in Southern Patagonia.

The 9th WORLD SYMPOSIUM ON CHORAL MUSIC is on the move. We kindly invite you to join us for a breathtaking week of music and friendship SINGING IN NATURE. ●



# Christmas

new issues  
on Compact Disc



**Maciej Malecki**  
**Cicha Noc – Silent night**  
Polish christmas concert  
Carus 83.418  
sheet music in preparation



**Carl Philipp Emanuel Bach**  
**Magnificat · Die Himmel erzählen die Ehre Gottes**  
Carus 83.412  
sheet music available



**Reinhard Keiser**  
**Christmas Oratorio**  
Dialogus von der Geburt Christi  
Carus 83.417  
sheet music available



**Marc-Antoine Charpentier**  
**Noël**  
Christmas Cantatas  
Carus 83.196  
sheet music available



**Gottfried August Homilius**  
**Christmas Oratorio**  
Die Freude der Hirten über die Geburt Jesu  
Carus 83.235  
sheet music available

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## World Youth Choir Summer 2008 Session

Hong Kong, Guangzhou and Macao, 14 July - 11 August 2008

### Benila Ninan

Music Teacher and Singer



**16** My experience with the World Youth Choir first began in 1999, and in total I have now taken part in five sessions. When I was asked to be a section leader for this year's World Youth Choir summer session, my overwhelming response was yes. Each session has always been a valuable experience, as it provides the possibility to work with world class conductors, sing repertoire that I have never heard of before, and to network and meet with other choral singers from around the world. In coming back as a section leader for this year's session, I knew I would be in for yet another invaluable experience.

In total, 33 countries were represented in the World Youth Choir this summer, each of them – 82 in all – hand-chosen to represent their countries in voice and in spirit. This year's World Youth Choir had the honor of gathering in Hong Kong. As always, the experience is a whirlwind of activity. We spent the month getting to know one another, creating inspirational music together, and making meaningful connections with each other. When we come together for these musical experiences, we discover that the choral world is indeed small and that we are connected in ways that we never imagined. Through sharing, we find that often choral singers all over the globe have listened to the same CD's,

worked with the same conductors, or have even interacted at previous competitions. We share a passion for choral music and performing, and this helps foster a feeling of global familiarity.

Under the direction of **Dr. Hak Won Yoon** of South Korea and **Dr. Steve Zegree** of the United States we undertook the challenge of learning two very diverse types of repertoire. With kindness and gentle guidance, Dr. Yoon led us through Japanese, Chinese and Korean music. We all felt privileged to reap the benefits of his excellent musicianship and all strove to reach the level of greatness he required of us. Dr. Zegree, with whom I have also had the privilege of working with in South Africa (WYC 2000), led us through the light hearted, but none the less challenging portion of the program. If there is anyone who can make eighty classically trained singers "swing", that would be Dr. Zegree. He used humor, pedagogical principles and enthusiasm to teach all of us to become jazz musicians in our own right. Each conductor provided us with a musical experience that can never be forgotten. I have had the honor and the privilege of touring with the World Youth Choir from 1999 to 2002. If I compare my experience in China to previous years with this choir, the members of the group and conductors change from year to year, however, the high standard of musical excellence does not vary.

The opportunities that we had to share the music we had worked so hard to prepare was one of the most memorable parts of the tour for us. Our audiences were very receptive of our performances. We were honored to take part in the opening ceremonies of the Olympic Equestrian Events in Hong Kong. It could not have been a better place for us to take UNESCO's message, especially since the World Youth Choir is named as UNESCO's Artists for Peace. One of the most surprising moments of the tour was singing with Hong Kong star Jackie Chan at the Asia World Expo Arena! He even played *hackey sack* with a few people from the choir! The direct contact with local choirs and the local people is an important aspect of the World Youth Choir's "mission" as UNESCO's Artists for Peace. While in Macao, many of the choir members braved the powerful wind and strong rains created by a typhoon to check out the sites.

This summer's session would not have been possible without the many organizers and volunteers who worked tirelessly behind the scenes to make this experience so amazing for us. In particular, we would like to thank **Leon Shiu-Wai Tong** and his Hong Kong Treble Choirs' Association, Brian Li, Celia Leung, Wing Li, Swan Choi, Xie Miao Qiong (from the Guangzhou Children's Palace), **Emily Kuo Vong** (our Macao sponsor), and the many other sponsors,





organizers, workers and volunteers for their efforts which gave us such a memorable experience. Our thanks also go to the Province of Namur, Belgium, represented by **Martine Jacques**, the people in charge of the International Centre for Choral Music, and Vladimir Opacic for all of their background work. We would also like to extend our sincerest thanks to the people of China who were our most gracious hosts.

We live in a time where conflict amongst people is prevalent. There are few opportunities, unless purposefully created,

that we come together as one to share the message of friendship amongst nations. I feel fortunate to be a part of a world wide musical family whose vision for the past 19 years has always been the message of peace. At our very last performance, I took an opportunity to steal a look at this amazing group of people all dressed in national uniforms. At that moment, I was able to reflect on the fact that much like the Olympics, music is truly a way to unify people. Despite our various cultures and personalities, the World Youth Choir unites

together to work towards a common goal, and I consider myself blessed to be among this group.

*Benila Ninan completed a Bachelor of Music Degree in Voice Performance and a Bachelor of Education degree from the University of Alberta in Canada. She recently completed a Diploma in Music Pedagogy at the Kodaly Institute in Hungary. Benila is presently a school music teacher and sings professionally in the choir, Pro Coro Canada.  
E-mail: [benila7890@hotmail.com](mailto:benila7890@hotmail.com) ●*

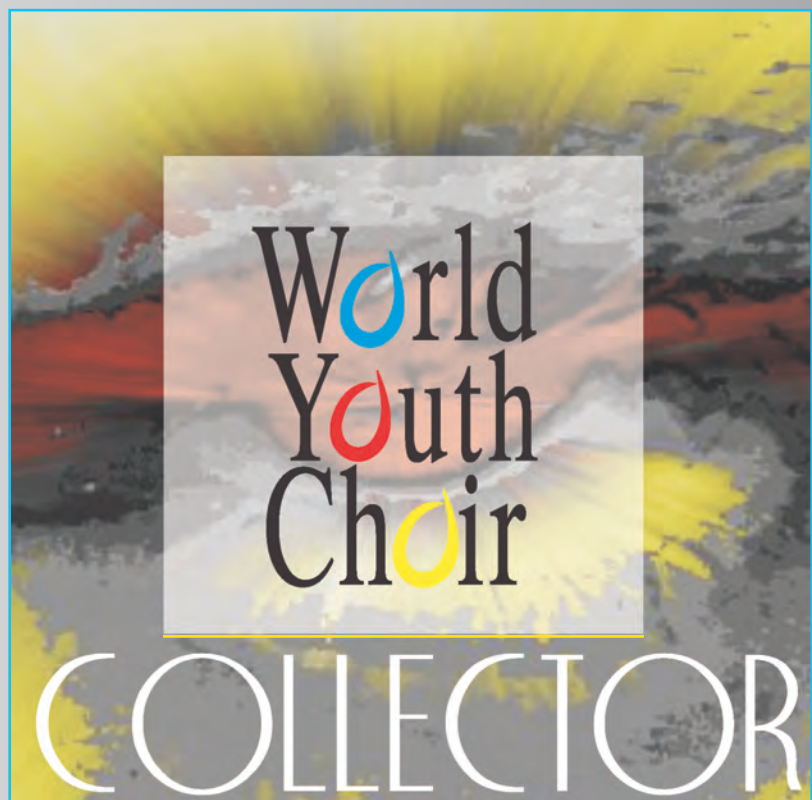
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from 20 years of WYC

\* Shipping not included



## Songbridge Gala Concert 2008

**Diana Leland**  
Past IFCM Board Member



**18** The Concert Hall at Tivoli Gardens was the site of the fifteenth (15th) Songbridge Gala Concert event that was presented on July 23 during the Eighth World Symposium on Choral Music which convened in Copenhagen, Denmark from July 19-26, 2008.

The Songbridge project began in 1999 at the Fifth World Symposium on Choral Music in Rotterdam, Netherlands. Songbridge was the idea and special dream of Erkki Pohjola (founder and conductor of the Tapiola Choir {Finland} from 1963-94) who conceived this international project while serving on the board for the International Society for Music Education (ISME) in 1993. Songbridge is a collaborative project involving several composers and children's choirs and was designed to raise the standards and prestige of youth choirs worldwide. Mr. Pohjola's dream and ultimate goal was that this project would also illustrate that children's choirs from all continents can be excellent artistic instruments that communicate international peace and understanding through their musical endeavors.

Four excellent children and youth choirs were chosen to participate in the 2008 Songbridge festival event during World Choral Symposium. They were: Shen Zhen Middle School Choir (China), Mei Liu, conductor; Magnificat Children's Choir (Hungary), Valéria Szebellédi, conductor; Shallaway (Canada), Susan Knight, conductor; and The National Church Choir (Denmark), Ole Faurschou, conductor. For six days the four choirs and their directors rehearsed together and embarked on a beautiful musical journey.



Photo: Diana Leland

Each choir sang individually and presented choral repertoire that represented its own country's repertoire and culture with fine musicianship and great exuberance.

This event afforded the four choirs and the audience the opportunity to hear many different choral sounds and diverse choral repertoire.

The choirs wore concert attire which represented their respective country and culture. The Shen Zhen Middle School Choir, dressed in beautiful native Chinese attire, showcased their music with much eagerness and exuberance and displayed many vivid facial expressions which enhanced their lovely voices. It was also a real treat to observe the Hungarian conductor directing her repertoire with such zeal!

Much attention was paid to the visual presentation of each choral ensemble. It was very interesting to notice how each choir approached movement during their singing. It was also very obvious that each choir's physical movements were presented in a culturally and historically accurate manner. In addition to each choir singing individually, all four choirs also premiered a choral work from their own country that was specifically commissioned for the Songbridge festival. Each commissioned composer was also asked to include a section where the other choirs and the international

symposium audience would be invited to join in the singing of each of the four respective commissioned choral works. The Shen Ahen Middle School Choir (China) gave the world premiere of *Rivers to the Sea* written by Chinese composer Ho Sung Chi. This piece focused on the journey of a single drop of water that hoped to reach the big sea. A composition by Danish composer Bo Gung, which was entitled *Kringsatt av fiende*, utilized a Norwegian text that was written especially "To the Youth" and was sung by The National Church Choir of Denmark. It addressed that we must all reach out a helping hand to everyone despite different political frameworks and many ethnic backgrounds. The Magnificat Children's Choir (Hungary) premiered Romanian composer Gyongyosi Levente's piece titled *Gloria Kajoniensis*. The text was taken from the "Cantionale Catholiceum" which is a collection of Transylvanian Catholic songs collected and edited by the Transylvanian monk, Kájoni János, in 1676. Two violins and percussion instruments accompanied the piece that was very different than a usual "Gloria in excelsis deo". Shallaway (Canada) presented *Water* which was written by Christos Hatzis. Born in Greece, Hatzis has been a Canadian citizen since 1985. *Water* was written in an Irish folk style and utilized a Celtic fiddle and Irish bouzouki. The text and music were based on Newfoundland dance tunes and focused on three themes: a) all the oceans are one; b) love is the answer for our world; and c) everyone is made of water. As the grand finale of the Songbridge gala concert, the four choral ensembles joined together in presenting "Hymn to Freedom" by Oscar Peterson (arr. Seppo Hovi) conducted by Kari Ala-Pöllänen, the Artistic Director of Songbridge.

A very special spirit and camaraderie was prevalent during the entire Songbridge festival. Songbridge's ultimate goal is 'Songs Building Bridges' which is designed to promote universal peace and understanding throughout the world via the components of music and singing. For the fifteenth time, Songbridge very successfully achieved that

goal! Most of the audience had tears in their eyes as they witnessed the grand finale. One can only imagine what a positive impact this experience had on the lives of the young singers on the stage. The entire world should experience this concert. It's better than the Olympics!

For more information regarding Songbridge, please visit:  
[www.songbridge.net/](http://www.songbridge.net/)

*Diana J. Leland is a past IFCM Board Member, past ACDA National President, and recently retired after 32 years of teaching choral music in Edina, Minnesota. She frequently serves as a text editor for the International Choral Bulletin. She has attended all eight World Choral Symposia.*  
E-mail: [dland6648@aol.com](mailto:dland6648@aol.com) ●



The competition is produced by  
*Berwald Concert Hall*  
*Concerts Sweden/Rikskonserter*  
*Swedish Radio, Music Department*  
*Uppsala university Choral Centre*

In collaboration with  
*Barent International Centre for Choral Music*  
*Eric Ericson International Choral Centre*  
*Eric Ericson Foundation*  
*Europa Cantat*  
*International Federation for Choral Music*

## THE ERIC ERICSON AWARD

### *Next time October 2009!*

The Eric Ericson Award is a competition for young choir conductors aged 20 to 32. The repertoire is chosen from Western choral art music, with some emphasis on recent Swedish choral music. The prize amount is 100,000 Swedish crowns.

Next competition will be held between October 19 and 25, 2009 in the cities of Uppsala and Stockholm. The finalists will conduct The Swedish Radio Choir in Stockholm.

Application form, repertoire list and rules and regulations will be posted on the web page October 30.

Last day for application is March 12, 2009.

For further information see  
[www.ericericsonaward.se](http://www.ericericsonaward.se)



**THE ERIC ERICSON  
AWARD**

## What Can the IFCM Asia Pacific Region Accomplish?

Asia Pacific Regional Meeting in Copenhagen 22 July 2008

**Yoshihiro Egawa**  
Deputy Secretary-General,  
Japan Choral Association



**20** Ethnic identity and national borders – a serious problem in the political world today. So how is it in the musical world? It brings about differences of language and influences the cultures of music. We may interpret these differences as a rich manifestation of musical diversity, as in the case of choral music in the European countries. Then, what are the differences within the music of the Asia-Pacific region? The composers try to reflect the traditional music of their own countries into their choral compositions. But despite the fact that many works exist, only a few of them are known in the wider world. Gradually, we have come to know some pieces through events such as the World Choral Symposium or international competitions... So as a first step to explore choral compositions we must facilitate communications and personal exchange between choral musicians in the region.

### A Brief History of Asia-Pacific Regional Meetings

In the Asia-Pacific Region, at the 4th WSCM in Sydney (1996), Dr. R. Smart, then Vice-President of IFCM, called upon delegates from the Asia-Pacific countries to hold a regional meeting. Since then the Asia-Pacific regional meeting has been held once a year (1997-2002) in Tokyo, Hong Kong, Singapore, Koriyama-Japan and again Singapore. These meetings were significant factors in realizing the 1st Asia South Pacific Regional Symposium in Singapore (2001) and the 7th World Symposium on Choral Music in Kyoto (2005).

In 2003 the Asia Pacific Regional Secretariat was opened in Busan, Korea, and the 1st Asia Pacific Choral Summit was held there the following May. The meeting was recognized officially by IFCM, and it was a historic moment for us who were envisioning

plans for exchange in the region and trying to promote regional events. In 2005, the second meeting was held at the WSCM in Kyoto, and the Asia Pacific Cantat festival in Taiwan was approved, but this meeting did not lead to discussions about the decision of the first one which was to establish a regional advisory committee consisting of the presidents or representatives of national choral organizations and IFCM board members in the region. A third meeting in Taiwan was cancelled due to unavoidable circumstances. After the first meeting, no practical progress was made. The situation was virtually stagnant.

IFCM managed to hold the regional meeting under the revived name of the Asia-Pacific Regional Meeting in Copenhagen during WSCM8. This meeting was arranged and led by Ms. Saeko Hasegawa, IFCM Vice-President, hoping to encourage participants to strive to revitalize choral activities in the region, and to promote meeting management. All IFCM Excom members, headed by President Mbuyamba, were in attendance, together with over 60 choral leaders from 11 countries in the region, showing the leaders' keen interest in the future of our region. We agreed to continue to hold the regional meeting every year and to set up a working group to put the regional projects into practice. Members of the working group are: Ron Smart (AUS), Noel Ansell (AUS), Yoshi Egawa (JPN), Jacob Chang (KOR), Jonathan Velasco (PHI), Johnny Ku (TPE), Jennifer Tham (SIN, Chair), and advisors are: Saeko Hasegawa (JPN), Leon Tong (HKG-CHN). The next regional meeting is scheduled to take place between late September and early October in 2009 in China.

### Personal Exchange and Sharing Information - Ideas for Development in the AP Region.

In the Asia-Pacific region, we have hosted IFCM events such as the World Youth Choir summer sessions, Asia-Pacific Regional Symposium and World Choral Symposia. Over and above this, each country holds international events in its own way. [*Please refer to attached list*] Needless to say, these events have brought big opportunities for personal exchange in the region, but we must continue to move forward. Unfortunately, last year's Asia Pacific Cantat did not become as big an occasion as hoped for – it had been anticipated that it would involve the entire region. Surely the problem was not only due to the host country's management.

In order to vitalize choral activities in the region, I believe the region needs to do two things;

- 1) Continue to hold the Asia Pacific Regional Meeting in order to allow an active exchange of opinions and ideas between leaders to take place, and to make plans,
- 2) To hold an event on the lines of *Europa Cantat* where all those concerned in the region are able to gather to study choral music.

This should vitalize choral music activities and stimulate human exchange between choral musicians in the region. Of course there are problems to be solved; differences of currency and economic situations, different school calendars, the transport situation, finding host organizations and fundraising etc. Although the differences of languages reflect the rich culture already mentioned above, they will be a burden for non-native English speakers.

But, we know from experience that meeting representatives from each country

and continuing to do so will have a significant effect and impact on the development of the region. If more members - other than leaders or representatives - are willing to attend, we can hold a general meeting as a regional project or at the World Choral Symposium. The point is, if we lose a meeting place to share ideas, there will be no continuity between events, and IFCM projects will remain one-offs. Continuity is the key to learning from experience: we must make use of such accumulated knowledge, which will become a driving power.

I am really happy that the working group was formed at the regional meeting in Copenhagen. This is a big step forward! Members of the working group met the day after the regional meeting to improve communications within the region and to explore possibilities of creating multi-national regional projects such as Regional Symposia, an Asia Pacific Youth Choir and a Festival of National Youth Choirs in the region to encourage young people. A web-

newsletter is to be issued from Singapore, and a trial event for Asia-Pacific Cantat (May 2-4, 2009, Japan) has been proposed by JCA. There are many possibilities and ways. As in all music, there is great joy in creating something together.

Please keep your eyes open on the AP region! We believe we will be exploring a new style of choral music.

*E-mail: [y-egawa@jcanet.or.jp](mailto:y-egawa@jcanet.or.jp) ●*

#### IFCM Events in the AP Region

- 1996: 4th World Symposium on Choral Music in Sydney (Aug. 7 - 14, Australia)
- 1997: World Youth Choir in Japan (Jul. 22 - Aug. 19)
- 1998: World Youth Choir in Taiwan (Jul. 24 - Aug. 21)
- 2001: 1st Asia-South Pacific Symposium in Singapore (Aug. 13 - 18, Singapore)
- 2004: World Youth Choir in Korea (Jul. 24 - Aug. 21)

- 2005: 7th World Symposium on Choral Music in Kyoto (Jul. 27 - Aug. 3, Japan)
- 2008: World Youth Choir in Hong Kong (Jul. 19 - Aug. 11, China)
- 2008: Songbridge in Wakayama (Aug. 6 - 10, Japan)

#### Other International Choral Events in the AP Region

- Asia Cantat in Nagano (Jul. 19 - 24, 1984, Japan)
- Asia Choral Summit (Feb. 28, 1994, Hong-Kong)
- Takarazuka International Chamber Choir Contest (since 1984, Japan)
- China International Chorus Festival (since 1992, China)
- Taipei International Choir Festival (since 1996, Taiwan)
- International Children's Choir Festival & World Symposium on Children's Choral Music (Jul. 1998, China)
- Asian Youth Choir in Niigata (since 1998, Japan)
- Hamamatsu World Youth Choral Festival (since 2001, Japan)
- Busan International Choral Festival & Competition (since 2005, Korea)
- Hong Kong International Youth & Children's Choir Festival (2006 & 2008, Hong Kong)
- 3rd Symposium on Church Choral Music in Bandung (Jun. 10 - 13, 2007, Indonesia)
- Asian Youth Choir in Indonesia (Jul. 2007, Indonesia)
- Asia Pacific Cantat 2007 in Taiwan (Jul. 28 - Aug. 4, 2007, Taiwan)



Tea ceremony for the World Youth Choir (summer session in Korea in 2004)

## Job Notice

Managing Editor, International Choral Bulletin (ICB)



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After more than 15 years of service, the ICB Managing Editor will retire in the summer of 2009.

The *International Choral Bulletin* is published four times annually for the members of IFCM and is printed in the four official IFCM languages (English, Spanish, French and German). The publication includes a number of regular sections and columns (i.e., Dossier, IFCM News, Composers' Corner, new CD releases, etc.) some of which are handled by regular collaborators.

### The Managing Editor produces and manages each issue of the ICB by:

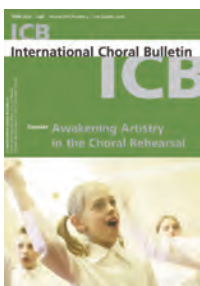
- Determining the contents, particularly for the dossier (subject, possible articles and authors, guest editor etc.) – with the assistance of the Editorial Committee, which is comprised of the IFCM Executive Committee
- Collecting articles, pictures, biographies, etc.
- Editing original articles, if necessary
- Contacting authors directly or through guest editors
- Preparing articles, written by non-native speakers, by correcting language. (Native speakers will assist with this, if necessary)
- Regularly reminding the collaborators of their tasks, setting deadlines, etc.
- Checking on copyright questions, photo credits, etc. with the respective authors
- Formatting articles into correct ICB format - (presentation of title, author, biography, etc.)
- Sending edited articles to others for translation, corresponding with translators, and answering questions, etc. (This is done with some assistance from the language coordinators.)
- Proofing all texts, translations, and spellings, etc. Transferring the ICB contents to the person in charge of the layout of the bulletin
- Reviewing and making corrections on the final proof copy prior to printing of ICB

This is a part-time, non-salaried job. (However, all expenses are paid). The applicant should be fluent in at least two of the four official IFCM languages and read at least one additional language. A strong interest in choral music and knowledge of IFCM events are highly desirable. As most of the Editor's tasks are accomplished via a computer and the internet, the location of the new ICB Managing Editor is irrelevant.

The new ICB Managing Editor will benefit from a network of worldwide contacts with the best and most interesting people in the world of choral music. He/she will attend World Choral Symposia and other IFCM events.

The ICB Managing Editor position will be available during the summer of 2009 or earlier.

Please e-mail your letter of application and a current CV (résumé) to the IFCM Secretary General, Jean Claude Wilkens ([jcwilkens@ifcm.net](mailto:jcwilkens@ifcm.net)) no later than April 1, 2009. Also, please e-mail a copy of your letter and CV to the current ICB Managing Editor, Jutta Tagger ([jtagger@ifcm.net](mailto:jtagger@ifcm.net)). ●



### 3. GRIEG INTERNATIONAL CHOIR FESTIVAL

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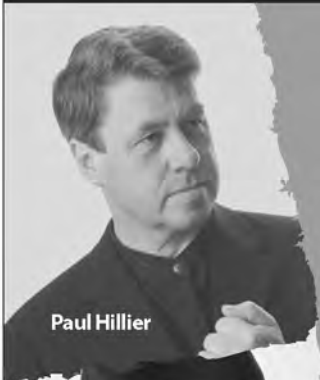
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# Choral World News

*ASWATUNA - Arab Choral Festival  
Petra, Jordan, 19-22 August 2008*

*André de Quadros, Victoria Liedbergius, Noam Ben-Zeev, Dolf Rabus*

*First International University Choir Festival in Ecuador  
Oscar Escalada*

*Sing Together – Global Choral Networking  
Choral Festival Network General Assembly at Copenhagen  
Elects New Board*

*Obituary: Josef Tal*



# ASWATUNA - Arab Choral Festival

Petra, Jordan, 19-22 August 2008

André de Quadros  
Victoria Liedbergius  
Noam Ben-Zeev  
Dolf Rabus



## I. Introduction by André de Quadros

ASWATUNA - Arab Choral Festival 2008 was an innovative and imaginative meeting of Arab choirs and choral musicians together with Swedish musicians and choral musicians from other Arab countries and from the rest of the world under the direction of Professor André de Quadros and Shireen Abu-Khader. Under the patronage of Her Majesty Queen Rania Al Abdullah, the festival took place from 19 to 22 August, 2008 in the ancient city of Petra, Jordan, a UNESCO World Heritage Site.

The project brought together choral musicians from the five Arab peoples of the Levant: Jordan, Iraq, Lebanon, Syria and Palestine. It was the first collective choral encounter between Arab choirs and Western musicians. ASWATUNA was organized with the support of Rikskonserter/Concerts Sweden, in cooperation with the International Federation for Choral Music, Dozan wa Awtar, and the Swedish Embassy in Jordan. Cooperation was received from the Ministry of Culture and the Ministry of Tourism and Antiquities in Jordan.

The festival culminated in a final concert held at Ammarin Camp near Little Petra. The final concert was attended by HRH Princess Muna Al Hussein as the representative of Her Majesty Queen Rania Al Abdullah. The concert united the singers from all participating choirs in a peaceful and harmonious song festival.

The participating choirs were Coral Al Hajara Al Tabe' Lil Ma'had Al Ali Lil Musika (Syria) Conductor Viktor Babenko; Dozan wa Awtar singers (Jordan) Conductor Shireen Abu Khader; Fayha Choir (Lebanon) Conductor Barkev Taslakian, Jawqit Hirasat Al Aradi Al Muqadasa (Palestine) Conductor Hania Sabbara; Sharagan Choir (Iraq) Conductor Annie Melconian; and Voces Nordicae (Sweden) Conductor Lone Larsen. In addition, Gunnar Eriksson and André de Quadros conducted and led clinics and workshops.

The festival ran over the span of 4 days with a range of diverse activities that fell under:

1. Rehearsals as a united choir in preparation for the final concert
2. Plenary workshops
3. Breakout sessions consisting of topics of interest, vocal workshops and an intercultural encounter workshop group
4. Performances by individual choirs

The festival concluded with a final concert on August 22, 2008. All choirs performed separately, then they all combined to sing a collection of musical pieces from all over the world. The event was received with praise from all attendees and participants.

Two events were held in Petra, one of which was in the evening and the other at sunrise. The latter was particularly memorable for the improvisational activity led by Gunnar Eriksson using the acoustics of the space.

There were significant achievements. For example, the choir from war-torn Baghdad was able to participate. None of these singers had previously left Iraq and only two had previously left Baghdad. Their travel from the border was made possible with Aswatuna intervention. For the first time, Arab choirs and Western musicians were able to interact and share their expertise and

knowledge under one collective umbrella. Arab choirs were closely exposed to the Western choir sound as exemplified by Voces Nordicae and developed a stronger understanding of Western vocalism. Importantly, Arab choirs discovered and appreciated each other's work. Some did not know what existed in this area and therefore strong dialogue started. An agreement to continue was established and the building of a network infrastructure was discussed.

The greatest achievement was the extraordinary community building that took place, peacefully, energetically and musically. The imaginative work of the Swedish community allowed the Arab choirs to appreciate and admire the different choral culture. Thus, not only did this bring Arabs closer together, but it brought Arabs closer to Swedish musicians. The Swedish community presented a model of nobility, fellowship, generosity of spirit and artistic innovation. Without Concerts Sweden and its key liaison, Bo Nilsson, this would not have been possible. The most difficult first step has been taken – the future is bright and more community-building activities will take place in the years to come.

*Professor André de Quadros is the Director, Boston University School of Music, Artistic Director, BU Tanglewood Institute and a faculty member in the university's Institute for the Study of Muslim Societies and Civilizations. He is an IFCM Advisor and Artistic Director of Aswatuna. E-mail: [adq@bu.edu](mailto:adq@bu.edu)*

### 26 II. Personal Impressions by Participants

#### 1. Victoria Liedbergius

ASWATUNA – our voices –the first Arab choral festival gathered Arab choirs and one Swedish choir in intensive days that hopefully will be the beginning of a new exciting Arab choral life. In addition, eight conductors from Sweden participated thanks to the Eric Ericsson scholarship.

Every day contained workshops, concerts, lectures and a discussion forum for the Arab

conductors. Singers from Voces Nordicae held workshops with vocal training for the singers and the lectures dealt with subjects as Arab music and poetry, how to write music with texts from the Koran and how to work with music from other cultures. After the morning workshops the choirs performed for each other.

*The workshops with the Swedish singers were outstanding in terms of benefit, opening of new horizons and different singing techniques. It was also of great importance to listen to other*

*choirs performing their interpretations of choir singing in different languages.*

*Rabie al Faqih, Coral Al Hajara Al Tab'e Lil Ma'Had Al Ali Lil Musika, Syria*

Gunnar Eriksson from Sweden led all the singers in improvisations built on Arab and Swedish music. The second day started in the early morning with such a session, Sunrise singing, in little Petra, where no words were needed to connect the singers and create wonderful music. Cow horn, the Swedish *kulning* and the Arab *mawwal*



Aswatuna, conducted by Andre de Quadros

together with the sound of all the singers created a magical moment.

I was fortunate enough to participate in the workshop Intercultural Encounter, a workshop where a few participants from every country met to take part of and learn about each others cultures. Nothing was decided on beforehand and the only rule was that there were no limitations.

*At first it was very overwhelming and stressful to think that we could come up with something in three short days, but as we got more comfortable and started singing to each other, the most incredible thing happened. We found two songs from two different parts of the world that fit together like a puzzle. Singing the Swedish and the Arabic songs together was the most magical and unique piece of art I had ever witnessed.*

*Nadine Shahuan, Dozan Wa Awtar Choir,  
Jordan*

The conductors from the artistic committee André de Quadros, Shireen Abu Khader, Hania Soudah Sabbarah and Lone Larsen led the singers in rehearsals for the final evening's outdoor concert in Ammarin. After the individual choirs' performances all the singers, dressed in white, together performed the program with music from all over the world. Long after the concert had ended the singing continued under the starry sky. The evening truly showed the strength of choral music. Our differences might be big but when meeting and singing together everybody are equal singers and our differences what makes the music magic. *Knowing nothing about the Arabs from the neighbouring countries, I was able to feel very comfortable and relaxed because we were all singing the same words in the same language and on the same note. To me, this was peace.*

*Nadine Shahuan, Dozan Wa Awtar Choir,  
Jordan*

Many strong moments from the festival will stay with me for long. The night when some of us stayed up to welcome the choir from Baghdad who finally arrived after hours and hours at the border; the first evening when all the choirs sang for each other in Petra; the never-ending evenings with singing which even the hotel staff didn't want to stop; the discussions with the Arab conductors who explained that most of the choirs had never met other Arab choirs before and some of them rehearse while bombs go off outside; all the meetings with singers who taught me about their music, their countries and their culture and who told me that they almost hadn't slept during the festival not to miss a thing!

The repeated positive feedback I got during the last day was how important the festival had been to motivate both singers and conductors. After listening to the other choirs the singers wanted to rehearse, they wanted to sing more in Arabic and they wanted to meet again. The conductors expected it to be easier to find more singers and a working group was created during the last day's round table discussion for continued cooperation between the countries. Many new bonds of friendship have been tied and the feeling of singing together without trouble inspires to cooperate also in other ways. When leaving Petra I didn't find any participants without smiles on their faces and it gives me hope for the future.

*Victoria Liedbergius, IFCM Board Member (for the Youth Committee), former World Youth Choir Singer and chair of the Europa Cantat Youth Committee.*  
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## 2. Noam Ben-Zeev

This decision I made immediately when I knew I was going to Aswatuna: to leave my national identity behind; not to try to look and listen to the festival from the Israeli point of view, through the prism of conflict. To cover the conference as any other music journalist would, with the curiosity of someone who has never listened to Arab choirs before, and is eager to learn, to find out how singers from Damascus and Baghdad sound like and what they think and how they study and live, to freely experience this first-time gathering of choirs from the Arab world, to sense what musical and social intuition that initiative reflects, and where it leads to.

But it is not easy to leave one's identity behind. It just doesn't work; and my curiosity to listen to Syrian or Iraqi choirs springs from that very identity and its problematic aspects: after all, I couldn't have listened until now to choirs from those said countries, and Lebanon as well, precisely because of my being an Israeli, and thus a part of a society which is in a state of war with them. Repressing it was no use, and I could sense it right before the first dinner, while getting the little note on which the number of the dinner table was written. It was handed arbitrarily, and I knew that at the chosen table I could find myself sitting next to anybody - Syrian and Lebanese included. Would my presence be interpreted as intrusion, I asked myself, as I felt a shade of doubt creeping in?

During the four days of the activities, taking part in many of the workshops, concerts, lectures, or social gatherings and mingling, that feeling was indeed present. But it became dimmer, and getting over it was easy, as I was welcomed warmly by all - at times with no less curiosity than mine. That left me enough time to concentrate on

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the festival professionally, and open my ears to the music - at times even managing to fulfill my first wish, and almost forget my national identity indeed.

It was very important to hear the lecture of Prof. Kifah Fakhouri, the head of the Royal Conservatory of Jordan, explaining the history and peculiar profile of Arabic group singing that eventually became choir singing. That way he established the fact that choral singing was not as foreign to the Arabic musical cultures as a Westerner might think, and therefore that Aswatuna was neither unusual nor novel. Nevertheless, I heard from several sources during the festival, that the choirs we heard were not the summits of a wide-basis music education pyramid in the countries they came from, but quite isolated establishments. It took devoted, courageous conductors to found them, sometimes within the most unlikely circumstances.

So it was no surprise, then, to encounter such high level of singing among all the choirs present. The Syrian choir made everybody gape with admiration and laugh with joy; the Lebanese and Iraqi ones made us cry with emotion. The gentle sound of the Jordanian choir and its rhythm and humor were full of life and happiness; and finally, and for me the most touching of all - the Palestinian choir. Its sincerity and uncompromising repertoire, their special expressive singing, the utter concentration on stage - these moved me so much. But of course, here again - and against my will - my extra-musical sentiments sneaked in. It is with the Palestinians I felt the most solidarity; it's for them I wished success, and freedom, and independence - longing for the time when we could live together on the same land, forgetting our national identities and this time for real - as equals, not as oppressors and oppressed.

*Noam Ben-Zeev, music critic and member of*

*the editorial staff of Haaretz Daily Newspaper in Tel Aviv, lecturer at the University of Haifa (Faculty of Education), and high-school music teacher.*

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*See also*

[www.haaretz.com/hasen/spages/1019628.html](http://www.haaretz.com/hasen/spages/1019628.html)

*for a longer article on ASWATUNA by the author.*



Photo: Dolf Rabus

### 3. Dolf Rabus

ASWATUNA was a fantastic project with many positive aspects, which we will all remember for a long time. It would be great and also helpful for all participants, if such an intense meeting of Arab choirs could take place again soon.

The following critical considerations are meant to be helpful; it is not their intention to diminish this general positive assessment; they are meant to make us think about how to improve such an encounter with Arab music. They should be read as a complementary comment together with the other reports about ASWATUNA.

As there are not many Arab choirs, the list of possible participants is rather short. As a consequence, several of this festival's "Arab" choirs were in fact Armenian: Some of the singers and their conductors were Armenian immigrants to the countries concerned. For this reason, the choirs were Christian. For instance, the choir from Baghdad came from the Christian-Armenian community of that city. In fact, almost all the choirs had a Christian background and its members were almost exclusively Christian. It would be desirable that in future this could be changed in favour of more truly Arab participation with a larger proportion of participants being non-Christian.

One thing I personally learned from ASWATUNA is the fact that the European music tradition and vocalization cannot – and should not – be transferred to Arab music. One of the main concerns of the Levantine choirs is to find, cultivate and preserve their own Arab identity. European music cannot really serve as a model for them. Of course the high artistic quality of "Voces Nordicae" - the only non-Arab choir participating – is amazing for the audience. Whereas I was carried away by Eric Whitacre's or Bo Holten's harmonically lavish music, it does not really speak to an Arab audience. The measure of artistic quality in this part of the world is the linear melody and its melismatic ornamentation. I was often reminded of the linear power of Gregorian chant, or the playfully improvising technique of vocal jazz. Maybe possible – new and different – links for the future may be found here.

Another decisive difference between the music of Europe and that of the Levant seems to me to be vocal colour. As in Scandinavia or Russia, the language (text) determines the choral sound. The vowels are frequently rather flat; the "a" in particular

reveals the greatest differences. This means for us who are musicians educated in the Western tradition that we must be very open to sounds of a different character; we should not be negative about them. There is no ideal sound valid for the entire world! Cultural diversity is one of the world's treasures.

My wish is that with the help of the IFCM and its members we initiate and carry out many similar projects all over the world. The fact that the idea of this festival was borne during the World Choral Symposium in Kyoto shows the importance of international choral events.

*Dolf Rabus, Director of the International Chamber Choir Competition and of Musica Sacra in Marktoberdorf, Germany, President of Musica International and of the International Choral Festival Network.*

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[www.choralfestivalnetwork.org](http://www.choralfestivalnetwork.org)*

*(Translated from the German by Jutta Tagger, France) ●*

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**30** A few months ago I received an invitation to teach at the 4th Ecuadorian and 1st International University Choir Festival held in Quito from 30 June to 5 July 2008.

The responsible initiator of the event was Eugenio Auz, whom I had not met before. Not only was he, together with his alma mater, the sole organiser, but without him the festival could not have taken place. He had to overcome numerous obstacles, but his efforts were rewarded to the extent that in the end the Technological University “America” (UNITA) and the Ecuadorian Ministry of Culture supported the event, with the help of the National Music Conservatoire of Quito.

When I arrived at Quito airport, Eugenio was already waiting for me, very tired; he had already been waiting for quite a while, and still we had not all arrived yet.

On the car trip to the hotel he told me that he did not feel that he could organise another festival in the future, the efforts necessary for this one had been titanic, and he did not think he had the strength to do it again. At that time I thought his words were due to his fatigue, but later I understood that he really meant it.

The next day, the workshops started and we were transported by minibus from the hotel to the Conservatoire. Thanks to the exquisite courtesy of Iván, the driver, my perception of the Ecuadorian reality started to come to life. The Conservatory, a modern building, received us with open doors and great kindness on the part of the authorities. Starting with the “Academic Act” of a reception given by the Head of UNITA, Magister Germán Espinosa, the Pinchincha choir conducted by Celia Sánchez Arias performed a beautiful Ecuadorian piece called “Vasija de barro” (The Earthenware Pot) in a subtle arrangement by Eugenio Auz

himself; the Metropolitan Choir of San Juan (Puerto Rico) conducted by Evangeline Oliver Polanco, representing the foreign choirs, was also of an excellent quality.

And then the workshops began.

There was indeed a very broad choice of these on offer (\*); as the different workshops ran concurrently, one had to choose which ones to attend. They were all so well attended, that some of them had to change to larger rooms.

Those of us who had the pleasure of conducting a workshop were able to observe



the enormous desire of our participants to take in all the information given: everybody was most attentive and showed great interest. The Ecuadorians were always in good spirits and the persons in charge of the various technical tasks fulfilled their duties with personal warmth as well as efficiently. We had excellent meals and were even invited to famous Ecuadorian restaurants by the university and the Conservatoire; and, of course, the famous ceviche had to be on the menu. This was a further proof of the great interest in the festival by the Ecuadorian choral and musical community.

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foreign choirs sang in various concert halls and churches, not only in Quito but also in Otavalo and Ibarra, two extremely interesting cities two hours away from the capital.

The choral movement of Ecuador is only in its infancy but growing fast. This kind of festival is an enormous incentive for the country's choirs. Personally, I appreciated the opportunity to work with chamber groups whose excellent voices are constantly striving for technical improvements in order to advance. I was able to get to know excellent original choral works and arrangements, proof that Ecuador is undergoing a promising development the results of which the international community should soon be able to appreciate.

The closing concert took place at the National Theatre, with its immense hall seating 2000 persons. All participating choirs sang one piece each, and at the end joined forces to perform together the work "Viaje por el País del Sol" (Travel to the Country of the Sun), with arrangements by Maestro Eugenio Auz. It is a magnificent piece which caught my attention not only because of its beauty, but also for the way it was conceived. The orchestra is largely composed of Andean instruments - aerophones, chordophones, idiophones and membranophones of telluric origin. The only non-native instrument is a contrabass. The sound of this orchestra was surprising and beautiful. The massed choir

was up to the task, and the Andean ballet troupe Humanizante, together with the theatrical group Mandrágora, added structure and colour to the performance. This work requires two excellent soloists: the tenor Freddy Godoy and the bass César Chauvin acquitted themselves very well. It was a moving cultural event in which the force of the music was underlined by colourful traditional national dances. It was an example of good taste, quality and respect of the Ecuadorian identity.

Ecuador has shown its willingness and its ability to put on a magnificent festival which, if continued, will enable the international choral community to get to know its culture and in turn give of theirs in a symbiosis of fraternity and cultural exchange.

All of this would not have been possible without the permanent and attentive presence of Eugenio Auz, upon whose shoulders rested the execution of even the most insignificant organizational details, a task which he mastered brilliantly and in good spirits despite his exhaustion. We look forward to further great choral festivals in Ecuador, with many more Eugenios.

### (\* List of Workshops

- Organization and conducting of children's choirs: María C. Angarita, Venezuela
- Vocal rehearsal technique: Evangeline Olivieri, Puerto Rico
- Choral interpretation of different musical styles: Oscar Escalada, Argentina
- Singing techniques: Aldo Berrequia, Italy
- Personal development through music: Mónica Bravo, Ecuador
- Ethics and identity: Luis M. Gavilanes, Ecuador
- Musical didactics: Lilia Romero, Peru
- Choral arrangements of folk music: Ricardo Mansilla, Argentina
- Ecuadorian music: Pablo Guerrero G., Ecuador
- Strategies of learning together: Marcelo Ramírez, Ecuador
- Puerto Rican dances: Jorge Muñiz, Puerto Rico
- Children's choir training: Mónica Alvarado, Ecuador
- Caribbean choral music: Evangeline Oliver, Puerto Rico
- Argentinean choral music: Ricardo Mansilla, Argentina
- Body expression: Susana Nicolalde, Ecuador
- Music for children: Oscar Escalada, Argentina

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*Translated from the Spanish by Jutta Tagger, France ●*



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**34** Within the framework of the 8th World Symposium on Choral Music in Copenhagen/ Denmark at the end of July, the Choral Festival Network held its General Assembly.

Members present discussed the development of the Choral Festival Network, which has set up a website with a large database. On the one hand, this database provides challenging possibilities for international festivals and competitions to promote their events and to carry out active networking with other festivals in the dedicated membership area. On the other hand, the website acts as a rapidly expanding tool with which all choirs, conductors and singers can identify fair and transparent competitions, along with festivals of high quality at which to participate.

Thus far, the Choral Festival Network consists of 14 members from around the world, with other participants already expressing their desire to join the network.

The General Assembly re-elected the old board for another three year election period and also elected two young additional board members.

Until the next GA in Puerto Madryn, the board of the Choral Festival Network will consist of the following members:

- Dolf Rabus – President – Marktoberdorf/ Germany
- Jeroen Schrijner – Vice-President – Utrecht/ Netherlands
- Simonne Claeys – Secretary – Calpe/ Spain - Merksem/ Belgium
- Brigitte Riskowski – Treasurer – Marktoberdorf/ Germany
- and (new): Kaie Tanner, Tallinn/ Estonia
- Maria Valéria Pugh, Puerto Madryn/ Argentina

The new board has set as its main goal the achievement of specific improvements to global choral networking, and also aims to attract additional members in order to establish the Choral Festival Network in such a way that it will receive approval in the international field of choral music.

#### Obituary: Josef Tal

One of Israel's eminent composers, **Josef Tal** died in Jerusalem at the age of 98.

Tal has been Head of the Jerusalem Academy of Music and Dance, as well as Head of the Musicology Department of the Hebrew University in Jerusalem.

Josef Tal, who was also a harpist, was a committee member of the Israel's International Harp Contest. His work "Dispute" for harp solo was the set piece at one of the early International Harp Contests. Tal wrote many vocal pieces (among which a Psalm, an oratorio, cantatas and lieder), including a number of operas; His "The Dream of Circles" for baritone solo, choir, clarinet, saxophone, French horn and viola was commissioned by Avner Itai and was performed at a Zimriya Opening Concert.

He was considered in Israel as an opponent of so-called Mediterranean Music and rather regarded as a writer of European music. ●



Maria Valéria Pugh, Argentina



Old and new Board: Dolf Rabus, Simonne Claeys, Brigitte Riskowski, Jeroen Schrijner



Kaie Tanner, Estonia

Photos: Dolf Rabus



Further information at: [www.choralfestivalnetwork.org](http://www.choralfestivalnetwork.org) ●

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# Repertoire



# Repertoire

*Scores for the Season of Light: December Repertoire*  
Marian E. Dolan

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

Please contact Marian Dolan, Editor

Email: [mdolan@aya.yale.edu](mailto:mdolan@aya.yale.edu)

# Scores for the Season of Light

December Repertoire

**Marian E. Dolan**  
Choral Conductor



As I write this article, it is August here in Florida, so the sunny days are long, the beach is quiet and welcoming, and the temperatures are very warm. I'm engaged in a summer choral ritual that musically defies these hot temperatures: searching for December 'holiday' music with its images of snow, darkness, candlelight and wintry scenes! By the time you read this article, many of you will already be performing your December concerts. So why, you may ask, am I writing a review of December 'holiday' music for the year-end issue of the *ICB*? So that you have a 'jump start' on *next* year's holiday programming! Hopefully, you'll have lots of time to look up some of these pieces, listen to them, and get some creative ideas for next season's concerts. Every conductor has favorite December scores, whether spiritual and mystic or light-filled and joyous. So if *you* have a favorite and would like to have it included in a future article, then please send me an email and tell me about it. Ok, so now on to the music, starting with a couple of my favorites!

Truth be told, there is one Christmas cd I play *every* year, starting in about October. No, it's not even choral ... it's Anne Sofie von Otter's "Home for Christmas." Talk about 'fresh' arrangements of traditional December music! The cd opens and closes with "Koppången," an exquisite melding of Pererik Moraeus' lyric music with Py Bäckman's text: images of warm candlelight and silent darkness, of cold snow and inner warmth, of hearing a choir singing "through the darkness and the ice." Thank you Robert Sund for writing a beautiful new *choral* arrangement of "Koppången"! Three versions - mixed choir (SKG-10221), male choir (GE-11265) or female choir (GE-11264) all with Swedish text (4'30; Gehrmans Musikförlag).

Last summer I 'discovered' a score that I can only describe as leaving me breathless when I first heard it, and I can't wait to perform it again – a gorgeous, new arrangement of a very, *very* classic carol: "What Child is This?" by Grant Cochran, conductor of the Anchorage (Alaska, USA) Symphony Chorus. Both satb or the ssa versions are available from ECS Publishing, with accompaniment by either solo piano or full orchestra. If you conduct a symphonic chorus that performs on orchestral holiday concerts, *program this piece*. I did. The *orchestral* musicians loved it as much as the singers and listeners! The score opens with a soft piano solo, gently adding oboe, strings and chorus, with soaring horn lines and very lyric string writing. Grant uses subtle rhythmic shifts from triple to duple, gorgeous counter-melodies, tender interludes, and an amazing climax that ebbs back into the gentlest of closings. This score is a gem. The dedication, "To Lorna" reveals a sweet story: Grant wrote this score as a wedding gift to his wife. What a gift! You don't have to take my

word for this beautiful piece. Go to [www.ecspublishing.com/NIspr07.html](http://www.ecspublishing.com/NIspr07.html) scroll down and you'll find a link to a pdf of the satb/piano score; it has an imbedded mp3 file. Download the score, click on the "listen" box, and you can read and listen! (6'30; satb #6698; ssa #6700; full scores and parts, contact ECS Publishing).

A musical score for the carol "What Child is This?" by Grant Cochran. The score is presented in two systems. The first system, starting at measure 70, shows the vocal line with the lyrics "King of Kings - sal - va - tion brings... Let lov - ing hearts en - throne Him." The second system, starting at measure 74, shows the vocal line with the lyrics "Raise, raise your song on high... The Vir - gin sings her hu - li - ty." The piano accompaniment is shown in the lower staves of both systems.

Grant Cochran - "What Child is This?"

Most conductors will appreciate and seek out 'fresh' versions of classic, traditional, or historic December melodies such as the ancient "Veni Emmanuel" chant. A new ssaattbb a cappella concert setting ("O Come, O Come, Emmanuel"; 5') by Jocelyn Hagen is both mysterious and vibrant. The first two verses have overlapping fragments of the melody, initially by chorus then by soloists over a lush choral background, leading into a resounding "rejoice!" refrain. As the composer explains: "The true climax occurs in m. 64, when the choir unites in homophonic texture to sing "O come, Desire of nations, bind all peoples in one heart and mind; Bid envy, strife and discord cease; fill the whole world with heaven's peace." The score ends with a gentle and very haunting, breathless close. Go to [www.graphitepublishing.com/Music/H004.html](http://www.graphitepublishing.com/Music/H004.html) to see/hear a score preview. Women's chorus directors may want to look at her "Ave maris stella" setting (a cappella; sssaa; also Graphite Publishing).

# Repertoire

## ...Scores for the Season of Light

**38** Diane Loomer, conductor of Canada's Cor Leoni male choir and co-conductor of Elektra women's choir, arranged "Behold, Emmanuel" as a 'choral fantasia' on *Veni, Emmanuel* for the Vancouver Chamber Choir. Diane frames the main "Veni" section with a fanfare-like opening on "Behold, a virgin shall conceive and bear a son, and his name shall be called Emmanuel" and a quiet closing on "O come, behold, Emmanuel." The middle section, in Latin and English, sets divisi male then female voices over drones, with the final verse tutti homophonic. Beautiful voice-leading and subtle changes of expression will challenge a good chamber choir (satsb a cappella; 5'; text Latin and English; Cypress Choral Music, CP-1002).

Certainly a popular historic piece for December programming is the beautiful carol "Es ist ein Ros' entsprungen," especially German composer Michael Praetorius' 1609 harmonization. Hundreds of arrangements of this carol exist today, from Vulpius to Distler to Craig Johnson's combination of "Est ist ein Rose" with "The Rose" (yes, Bette Midler's song; #50486409, G. Schirmer). But surely one of the most beautiful and contemplative is that by Swede Jan Sandström. He writes that his "Det är en ros utsprungen" is "one of [my] most devout works ... seeming to form a link with an inner, gentle world, the emotional abstract." A small or solo satsb quartet sings the chorale phrase by phrase over 8-part larger choir quietly humming a sustained harmonic fabric of close harmonies with slowly evolving/resolving dissonances, as if imaging a blooming flower (satsb x2 divisi; 4'; Sveriges Körförbunds Förlag #403 in Swedish, or

Walton Music #8500322 in English and German). Walton's website has an audio file ([www.waltonmusic.com/SacredSound1/lohow/](http://www.waltonmusic.com/SacredSound1/lohow/)).

December concerts provide a wonderful opportunity to bring the music of a new cultural tradition into your choir's program. Looking for evocative scores that musically embody the simple, direct peace of the season? Then explore the unique music of Irish composer Michael McGlynn, including many fresh arrangements of traditional carols (Wexford Carol, Away in a Manger, First Noel, Silent Night, Coventry Carol, etc.) written for the contemporary Celtic choral ensemble Anúna which he founded in 1987. Two of his *original* scores, both lullabies, reflect deep Celtic roots, both medieval and modern. "Codail a Linbh / Sleep Peacefully" (solo soprano, satsb choir, violin and harp) uses an ancient Irish text in a hauntingly modal setting. The music reflects the inherent tension between "sleep peacefully, my child" and "desperately poor, I came into this world to save wandering exiles from death." Excerpted from his *Celtic Mass*, "Clodhláim Go Suan" is scored for satsb choir, soloist, harp (or piano/organ) and optional violin. The contemporary text, written by Michael, embodies the circle of life, reversing the usual lullaby images to depict a larger human truth: "I sleep softly, my Christ, I sleep softly in Your heart ... naked He stands at the dawn in the new-born child, he is there at the end ... there is no one so full of mercy and love ... I sleep softly in Your heart." The gentle ethereal vocal line, with verses sung by soloist and unison female voices on refrain, eventually adds full choir – untexted – as lush harmonic support to the closing section. Listen to audio samples, view pdf's of



Jocelyn Hagen - "Emmanuel"



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score, and order music directly from Michael's website ([www.anuna.ie/sheetmusic\\_index.html](http://www.anuna.ie/sheetmusic_index.html)). Your order will also include an mp3 pronunciation guide for Irish or middle-English texted works.

You might be surprised to know that both **Jean Sibelius** and **Einojuhani Rautavaara** (Finland) wrote Christmas pieces. Sibelius' "En etsi valtaa, loistoa / *Julvisa*", #4 from his opus 1 *Viisi joululaulua* / *Five Christmas Songs*, is a simple 4-voice hymn-like setting of Topelius' text, originally in Swedish ("Giv mig ej glans") which seeks "neither power nor gold but peace on earth." Sibelius is known to have sung these pieces with his grandchildren as they gathered around their candle-lit tree. Today, you may hear this sung by the Theater of Voices or by Rajaton. Einojuhani Rautavaara, known to choral musicians for the *Lorca Suite* and his *All-Night Vigil*, also has, in addition to his *Magnificat* (16'), shorter Christmas works. Rautavaara's *Joulun virsi* / *Christmas Hymn* (1'30), originally a solo song, was re-voiced for male, treble or mixed choir. A challenging and fascinating work is his *Canticum Mariae Virginis* (7'30), a combination of texts including "Ave maris stella," "Gaude Maria virgo" and from the Magnificat text "beatam me dicent ... / all generations shall call me blessed." The composer describes his compositional technique as follows: "the middle voices form a sound field around which the soprano and bass engage in an expressive dialogue ... parallel fourths and simple melodies that often conclude melodically."

The resultant sound is extraordinarily reflective and mystical. *Marjattan jouluvirsi* / *Marjatta's Christmas Hymn* for satb or ssa choir (3'), from the composer's choral opera *Marjatta matala neiti*, is a setting of the last 'canto' of the Finnish national epic, the *Kalevala*. The text is carried by a runic-tune melody. Caring for her newborn son, Marjatta asks the Creator to aid her "in these anxious days." (Inquire about scores via Sulasol in Helsinki: [sales@sulasol.fi](mailto:sales@sulasol.fi))

Many of us send and receive holiday cards in December. But how many of us receive a carol as a card? If you know the **Burt** / **Betinis** musical family, you would! In 1922, Rev. Bates Burt, a self-taught musician, began composing carols and sending them as seasonal greeting cards to friends and family. Twenty years later, his son Alfred, a jazz musician, began his series of 'carol cards' including "Caroling, Caroling" and "Some Children See Him." Since 2001, great-granddaughter, Abbie Betinis, continues this tradition. For example, her 2004 "Prayer for Peace" was inspired by the texts from her great-grandfather's sermons and speeches during the years of World War II. Abbie's text reflects both his passionate hope for a more loving world and his unwavering vision that a better place exists: "Peace, the breath of peace is near, it calms and cheers ...



The image shows a musical score for a four-part setting of "Prayer for Peace" by Abbie Betinis. It includes staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Angels, o'er the broken, spread your silver wings, and help us to keep sacred all the love He brings." The score includes dynamic markings like *mf* and *pp*, and performance instructions like *And*.

Abbie Betinis - "Prayer for Peace"

Angels, o'er the broken, spread your silver wings, and help us to keep sacred all the love He brings." You can view/hear/order these 'carol cards' online ([www.abbiebetinis.com/works\\_burtcarols.html](http://www.abbiebetinis.com/works_burtcarols.html)).

Canadian composer **Stephen Hatfield** is known for painting with an extraordinarily broad and well-informed multi-ethnic palate. His newest December carol, however, is the simple and beautiful unison "Christmas Day / How Long the Night Can Last" which Stephen describes as a 'duet' between voice and piano. The vigil-like reflective text depicts evening silence and contemplation. Stephen explains, "I love paradoxes, and this song portrays a Christmas Eve that could be tranquil, or tormented, or both." ([www.stephenhatfield.com/ComingSoon.asp](http://www.stephenhatfield.com/ComingSoon.asp)) See also is "Boar's Head Carol," "Gaudete" and "God-Bless Wassail". All scores at Boosey & Hawkes.

Programming concert music for Advent? These two extended works may be of interest.

Commissioned by Slovenski komorni zbor / The Slovenian Chamber Choir for a new extended Advent work, Slovenian composer **Damijan Močnik** took inspiration from Advent vesper prayers – the "O" antiphons and the Magnificat – for his 12-





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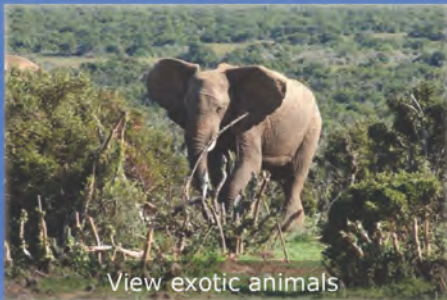
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# Repertoire

## ...Scores for the Season of Light

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movement *Adventus Domini nostri Jesu Christi* cantata (58'). Verses of the Magnificat, a challenging a cappella solo soprano part, are interspersed between the choral "O" movements, thus creating an extraordinary dramatic narrative and contrast of scoring. A 'trio' of percussionists, playing everything from vibes, crotales and gongs to darabukas and thunder sheets, accompanies the satb double choir! Damijan explains, "Percussion instruments are not only colouring the choir's sounds, but also comment on the text's content, and sometimes even take over the driving momentum of the music. I try to come close to the meaning



of the words with the choice of the percussion instruments: in *O Radix Jesse / Root of Jesse* only wooden percussion is used, in *O Clavis David / Key of David* mostly metal percussion." This is an extraordinary score for experienced singers (www.astrum.si #34.041; Latin text).

By contrast, the jazzy *Advents Musik / Advent Music* by Swedish composer and saxophonist **Anders Paulsson**, is a three-movement, ten minute Advent cantata scored for satb choir, soprano sax and organ. The opening movement is almost a conversation between sax and choir on Psalm 85:8-13. The middle movement (Mt. 6:6-13) is a cappella. The closing section, a lively dialogue between sax/organ and choir, personifies the "prepare the way" text (Mark 1:3,8). Commissioned by a seminary choir in New York, the score is available in Swedish (#1601271) or English (#16011272) from Warner/Chappell-Scandinavia.

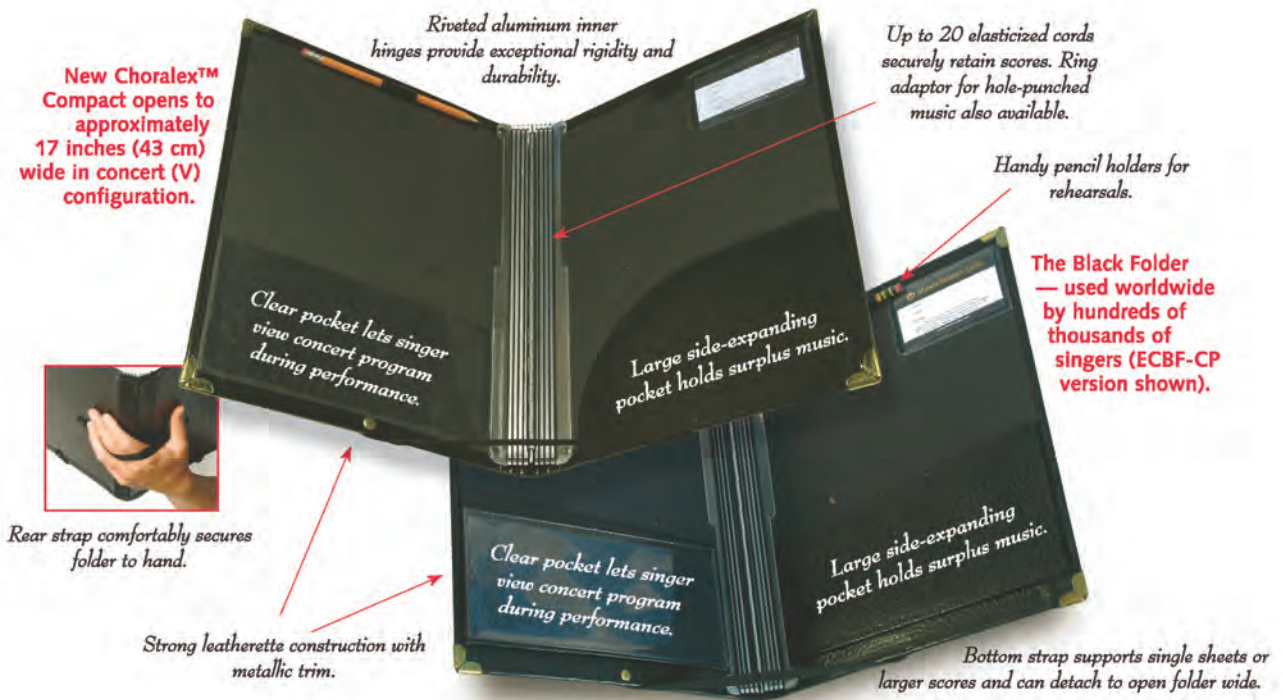
Challenged by the changing number of singers in your choir during December? No problem if you look at **Gwyn Arch's** 'Flex Choir' collection of *Five Christmas Songs* (Joy to the World, O Holy Night, A la nanita nana, Santa Claus is Comin' to Town, Mary had a Baby). Each arrangement can be sung by any voicing, from satb to sab to ssaa to ssa or 2 part mixed or treble. The bass part has occasional alternate notes for young voices. CD recording of all scores is available (www.helbling.com).

Want to program some ethnically-inspired December scores? Then consider these:

- **African-American:** Renowned African-American composer **Rosephanye Powell** wrote an energetic gospel arrangement of "Go Tell it on the Mountain" for satb choir and soloist, piano and percussion (Hal Leonard 08703252). See also: "Glory Halleluja to Duh Newbo'n King" (Gentry 2325; a cappella, satb or ttbb, solo). The link at the bottom of her webpage has many audio samples ([http://media.ca.auburn.edu/music/bio/bio\\_display.cfm?contact\\_id=13](http://media.ca.auburn.edu/music/bio/bio_display.cfm?contact_id=13)). Based on the "Go Tell" melody, **Moses Hogan's** "Glory, Glory, Glory to the Newborn King," is a typical Hogan concert spiritual arrangement: a cappella satb/divisi with tenor solo (Hal Leonard #08742097). **William Dawson's** "Mary had a Baby" from 1947 is a classic Christmas spiritual (Kjos; satb - #T118, ttbb - #T119). **Paul Caldwell & Sean Ivory's** very popular "Go Where I Send Thee" (see score next page) is a powerful gospel version of this spiritual (www.earthsongschoralmusic.com).

Damijan Močnik - "Adventus Domini"

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## ...Scores for the Season of Light

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Paul Caldwell & Sean Ivory - "Go Where I Send Thee"

Women's choirs can consider **Undine Smith Moore's** "A Christmas Alleluia / Mary, What You Gonna Name that Pretty Little Baby?" ([www.trebleclefpress.com](http://www.trebleclefpress.com); SSAA/SSAA, ssa trios, sop solo; a cappella).

- **Argentina:** **Ariel Quintana** wrote a lively setting of the "Hodie Christus Natus Est" text for mixed double chorus or satb and brass quartet (Alliance – AMP 0450).
- **Australia:** **Colin Brumby's** "Neath Southern Skies" is for satb or ssa or sa choir and piano (HL Muisic). **Graeme Morton's** "In the Splendor" is for satb a cappella choir (#0-8006-7531-2 Augsburg Fortress Press).
- **Brazil:** **Deuel Duarte's** "Gloria" is a vibrant setting in the Baião style for satb choir, piano and Baião instruments: accordion, triangle, tambourine and zabumba drum (in "Let the Peoples Sing, vol. 3" Augsburg-Fortress Press).

- **Canada:** **Eleanor Daley's** "Sweet was the Song the Virgin Sang" scored for unison choir and piano or harp (HMC-1461; Hinshaw Music). **Donald Patriquin's** "Venez, mes enfants" from *Noëls Anciens* for ssaatbb a cappella ([www.earthsongschoralmusic.com](http://www.earthsongschoralmusic.com)).
- **Estonia:** **Veljo Tormis**, known for his use of historic *regilaul* or runic tunes, sets such a melody from the Paistu region in his "Jõulud tulevad / Christmas is Coming," a robust 4-voice (satb or tbb) arrangement. The text speaks about the excitement of waiting for the holidays to arrive (SP Muusikaprojekt).
- **Finland:** **Reijo Kekkonen's** "Gloria" for ssaaa a cappella (Latin text; Sulasol S-707).
- **Haiti** – "Noël Ayisyen / Haitian Noel" by **Emile Desamours** (satb; Creole text; Mark Foster Music MF-0582).
- **Hungary:** **Jozsef Karai** – "Hodie Christus natus est" for ssaa a cappella (Edition Music-Contact 398198). "Adeste Fideles" for satb (#197024; Edition Music-Contact).
- **Ireland:** **David Mooney** – "Don Oíche Úd I mBeithil / I Sing of a Night in Bethlehem" (#5929; satb, S solo, harp or piano); "Sauntraí na Maighdine / Virgin Mary's Lullaby" (#5960; satb, harp or piano); "Wexford Carol" (#5936; S solo, satb a cappella); EC Schirmer ([www.espublishing.com](http://www.espublishing.com)).
- **Kenya:** "Natufurahi Siku Ya Leo / Let Us Rejoice This Day" is a Taita melody arranged by **Boniface Mganga**; "Nyathi Onyuo / A Child is Born" is a Luo spiritual composed by **Enrico Oweggi**. Both for satb a cappella choir and percussion; ([www.earthsongschoralmusic.com](http://www.earthsongschoralmusic.com)).
- **Korea:** "Osoš / Come now, Prince of Peace" is a reconciliation carol written by **Geon-yong Lee**. For satb choir, a cappella or with keyboard; Korean or English (in "Let the Peoples Sing, vol. 3" Augsburg-Fortress Press).
- **Latvia:** **Andrejs Jansons** has a set of "Three Latvian Carols" (*Ziemassvētku nakts / Christmas Night; Meklētāja ceļš / Christmas Rose, Ai, nama māmiņa / The Christmas Season*) for satb a cappella, and a set of "Two Latvian Carols" (*Ziemas svētki sabraukuši / Winterfest; Balts sniedziņš / A Gentle Snow*) for ssaa a cappella ([www.earthsongschoralmusic.com](http://www.earthsongschoralmusic.com)).
- **New Zealand:** "Carol Our Christmas" a book of NZ carols; New Zealand Hymnbook Trust (ISBN 1-86934-058-2); Christopher Marshall - "Christmas Carols [Jewel Carol; Summer Carol] from New Zealand" (satb, organ), via the composer's web: [www.vaiaata.com/choral.html](http://www.vaiaata.com/choral.html)





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- **Nigeria:** Olatunji and Wahlum's "Betelehemu" is a Christmas classic. Scored for satb or ttbb and percussion, a cappella (#52744, Lawson-Gould Publishers).
- **Norway:** Knut Nystedt's "The Present Tense" from his *Magnificat for a New Millennium* for satb choir a cappella (Norsk Musikforlag (#11531).
- **Poland:** Józef Swider arranged twelve Koledowanie or a cappella Christmas songs in "Zwölf polnische Weihnachtslieder." Texts in Polish and German (satb 7.148; treble 40.718; male 40.818; Carus Verlag).
- **Puerto Rico:** "Pastores a Belén / Shepherds! To Bethlehem" is a traditional Puerto Rican carol arranged by Evy Lucío. Scored for ssa, piano, 2 recorders, tambourine; text in Spanish (#6284 – Kjos Music).
- **Romania:** "Three Christmas Carols (Rătăciam / Wandering Through a Garden; I-an ieșiți / Come out, Noblemen!; Sculați / Wake up, Noblemen!) arranged by Vinicius Grefiens for satb, a cappella (#XRCM-0024; Musica Romanica). Excellent information in the score.
- **Sierra Leone:** A traditional carol "Maringa Krismes / Merry Christmas" ([www.earthsongschoralmusic.com](http://www.earthsongschoralmusic.com)).
- **Slovenia:** Maksimiljan Feguš arranged "Four Slovene Advent Carols" for a cappella mixed choir; Slovenian text with pronunciation guide in score; audio available from publisher (Astrum 4.110/01).
- **Sweden:** Looking for the classic arrangement of "Sankta Lucia"? Try Hans Kyhle's a cappella satb version in "Let the Peoples Sing, vol. 3" (Augsburg-Fortress Press). In the same collection is Eskil Hemberg's "Swedish Christmas Carols" – three different Swedish carols for satb a cappella choir, against which a solo quartet is singing a verse of "In dulci jubilo."
- **South Africa:** Composer Grant McLachlan describes "Come, Colours Rise" as "both a Nativity anthem and a call to all Africans to unite in faith." Scored for satb (#312-41757) or ssa (#312-41798) and piano, or orchestra, or organ/perc; text is in both English and Xhosa (Theodore Presser).
- **Trinidad:** Canadian composer Stephen Hatfield's arrangement of "The Virgin Mary had a Baby Boy" is a rhythmically contagious concert version of this delightful Trinidad carol. The rhythmic pulse and calypso energy radiate from the pages via layered melodic lines scored in all voice parts (a cappella; Boosey: ssatb - #6912 or ssaa - #6911).

Want a humorous piece that teases about recycling and being 'green'? Then take a look at

David Moore's "Be Careful, Don't Tear the Paper / A Series of Exhortations Concerning Thrift." To the familiar carol "We wish you a Merry Christmas," David set Jean Sramek's very funny text, verse one reading: "Be careful, don't tear the paper, be careful taking the tape off, be careful to save the ribbon, we can use them next year." You get the idea! For two-part mixed choir and piano ([www.jdavidmoore.net/works\\_mixed.html](http://www.jdavidmoore.net/works_mixed.html))

If you want to invest in collections of international Christmas pieces by composers from a variety of countries, consider the following:

- *World Carols for Choirs*, (Oxford) – volumes for mixed (31 carols) and treble (29 carols) choirs. To view full repertoire lists, go to [www.oup.co.uk](http://www.oup.co.uk) and do a search by title.
- *Let the Peoples Sing, v.3: International Christmastide: Advent, Christmas, Epiphany* (Augsburg-Fortress Press) – 24 mixed voice pieces from 19 countries.
- *Hodie* – collections of European works only; vol. 1 for equal voices, vol. 2 for mixed voices (Carus Verlag).

*Marian Dolan serves as Managing Editor of IFCM's "Cantemus" choral series, and is IFCM's chairperson for the Voices Conferences. She holds MM, MMA and DMA degrees in choral conducting from Yale University and was on the faculty of Emory University (Atlanta). Founding artistic director of The Choir Project based in Naples, Florida, she also leads honor choirs, workshops, and repertoire sessions both in the U.S. and abroad, and has commissioned over 35 new choral scores.*

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# 27th International Choral Festival of Preveza, Greece



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*The International Choral Festival of Preveza counts 26 interesting and exciting years of high quality choral music, challenged by excellent choirs which are continuously raising its standards and a great variety of intercultural experiences with participants from all over the world.*

*The Festival includes numerous concerts given at idyllic locations of the area like the seaside fortress of Preveza and the historic Ancient Auditorium of Nicopolis "Odeon". The other part of the Festival is the prestigious competition for which through the years we have been honored to have internationally been acclaimed experts of the field overseas.*



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Or visit our homepage <http://users.otenet.gr/~armonia4>*

World of Children's & Youth Choirs



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Children's  
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Choirs

*"A Clean, Well-Lighted Place"*  
Tobin Sparfeld



# "A Clean, Well-Lighted Place"

Tobin Sparfeld



"A Clean, Well-Lighted Place" is the title of a short story by Ernest Hemingway, but the phrase easily applies to our expectation of a rehearsal space. The present moment is always an appropriate time to consider the rehearsal space of your ensemble. Perhaps you are currently starting an ensemble and must find a place to rehearse. Or perhaps your existing ensemble needs to find a new location. Maybe you currently rehearse in an old location, but you have always hoped to spruce it up. This article is about finding a proper rehearsal space which can maximize success for your youth ensemble.

In a perfect world, today's children would all rehearse in a brilliant concert hall designed around their needs. Seldom does that dream become a reality. In the children's choir I attended during my childhood in the United States, for instance, we had to relocate almost annually. We rehearsed in unappealing locales: a woman's living room, a theater storage warehouse, multiple nursing-home basements, a bankrupt storefront, an abandoned government building (this was quite an improvement, actually), a vocational school shop classroom, several churches, and a church office space.

Some of these areas proved to be surprisingly suitable for our needs – others sufficed as temporary solutions. An important quality to keep in mind is creativity – sometimes you can find fantastic rehearsal locations in places where you would not first expect.

Here are several elements to keep in mind when considering a location:

- **Proximity.** Is your space easily accessible by the choir members? Is it in a central location? Are there other groups/individuals who also use this location often during other times? How will this affect your rehearsals? In some

areas, logistics may make it difficult for your singers to arrive, leave, or simply take a break without causing an enormous traffic jam. Be sure to visualize your ensemble and how they are likely to use each spot.

- **Access.** Sometimes this can be a difficult area to negotiate. You may find that numerous people have access to your rehearsal space at other times, which may disturb your ability to set up for rehearsal (or may even present a security hazard). Or, in some instances, you may have limited access to the rehearsal space. When my children's choir rehearsed in a vocational school, we did not have keys and instead were allowed in by staff. This became quite a problem when nobody showed up to let us in for Saturday rehearsals on more than one occasion!
- **Makeup of space.** It is important to take more into account than simply the size of your rehearsal space. How is the lighting? Will your singers be able to see effectively in order to create a learning environment? Even more crucial is the aural makeup of the rehearsal space. A live acoustical space, just as a dead space, will affect what the singers are able to hear, and more importantly, influence the sound they will produce. Can the singers hear each other? How should they best be placed within the room to create their best sound?
- **Seating arrangements.** Oftentimes you will want to group your singers in different sections. Or perhaps you find it valuable for singers to move around at times and free up their sound through motion. Whatever your own needs may be, make sure your singers can see you and can sing in their own space without

being cramped in by other singers or objects.

- **Distractions.** As all conductors know, any element which distracts your singers will need to be addressed. Be alert to potential ambient noise (passing cars, construction, etc.) or visual distractions. Will the space be an appropriate temperature for rehearsal? You will also want to think about restroom size and location. This can be an issue for larger ensembles (or those with longer rehearsals).
- **Board to give instructions.** It is enormously helpful to have some sort of writing surface which all singers can see. One can post the list of music covered in order during rehearsal, musical passages, or any group information. When used effectively, this can greatly improve rehearsal efficiency. Will it fit in your rehearsal space?
- **Instrumental accompaniment.** In an ideal situation, every rehearsal space would have a finely-tuned grand piano. In reality, however, having any kind of piano is often a luxury. Regardless of your community's circumstances, it is helpful to have some independent instrument to give an absolute pitch. Instruments can be misused if your singers rely on them as a crutch, but their appropriate use will provide singers with a foundation to sing out more and reinforce their sound. See if it is possible to store and maintain an instrument at your rehearsal space.
- **Parking and/or Waiting Area.** Another facet to consider is how parents of your singers will want to use the area. Perhaps many of them will sit and wait at the rehearsal location (a helpful tip: waiting parents can make great volunteers). Your proximity will

## ... "A Clean, Well-Lighted Place"

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determine your ensemble's method of transportation, but you may need to organize carpools, "walk-pools," or after-rehearsal supervision. One rehearsal space at a church had a path which went by an old cemetery. While it was beautiful during the day, some children needed supervision walking by it when rehearsals let out after dark.

- **"Professional" Threshold.** It is easy for athletes to tell where they are expected to play their sport – there are clear markers which indicate when they are "in-bounds." These indicators make it clear that when they step onto the playing field, they are expected to focus on that sport. Similarly, your singers need their own markers which tell them that "this is where we rehearse." It can be a doorway, a piece of tape, or perhaps any object. Your rehearsal space should communicate to your singers that when they are there, they are expected to work. When this is created, you have a true rehearsal area.
  - **Be confident and creative.** Don't cross a potential location off the list because you think it's impossible to acquire. If cost is an issue, see if there is anything you can donate (performances, extra work, etc.) in order to allow you access. You never know what their answer will be until you ask. Perhaps somebody is looking for a good cause to donate their resources, or your choir's presence gives them something that benefits them (rent income, favorable tax deductions, regular supervision of property, good publicity, etc.) just as much as their space benefits your ensemble.
  - **Be persistent.** Don't be afraid to ask again at a location which has said "no" before. Remember, circumstances can change.
- In Short: Consider these questions as you find your clean well-lighted place:**
- Can the space be easily accessed by the choir members? Is it in a central location?
  - Will your students be able to arrive at rehearsal in a timely manner?
  - Is there sufficient space for parking/waiting and/or easy access (by foot or public transport?)
  - Will your rehearsal location require logistical management for singers to arrive/depart?
  - Who do I know (friends, family, parents of singers) who may be in a position to help me?
  - What sort of access will I (and others) have to this space?
  - Are there other groups/individuals who also use this location? If so, how will this affect your rehearsals?
  - How is the lighting? Will your singers be able to see effectively so as to create a learning environment?
  - What is the aural makeup of the rehearsal space (is it live or dead)? Can the singers hear each other? How should they best be placed within the room to create their best sound?
  - Does your space allow for flexibility in seating?
  - Is there sufficient space for singers to stand and/or move around?
  - Will the students find it difficult to see the director?
  - Will the seating arrangements allow for an effective rehearsal?

- What potential distractions will the singers face during rehearsal? How can I minimize those distractions?
- Will the space have an appropriate temperature for rehearsal?
- Is it possible to use a writing surface in the rehearsal space?
- How can I arrange, modify or organize the area in order for my singers to respect the rehearsal process?
- Is it possible to use an instrument during rehearsals in the space?
- Will the rehearsal location sufficiently allow for any needed maintenance or storage?
- Are there sufficient restrooms nearby?
- What "dream locations" might I have crossed already off my list without even asking?
- Are there any locations that have previously said "no" to me that I can ask again?
- Are there any services I can donate in return for use of a rehearsal space?

Your "Clean, Well-Lighted Place" must communicate order, vitality, industriousness, and enthusiasm. Most importantly, it should indicate the respect we all have for our ensembles and their love of music. By striving for these ideals, we can make a profound difference in the lives of our young singers.

*Tobin Sparfeld was a member of the St. Louis Children's Choirs for thirteen years. He later served as an Associate Conductor. He currently lives in Miami, Florida, where he is getting his doctorate in Choral Conducting from the University of Miami.*  
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# International Choral Festival 2009

19th - 23rd Jul 2009  
Hangzhou, China

## Orientele II Concentus II

International Choral Festival 2009

An International Choral Festival calling scenic Hangzhou as her home in July 2009, Orientele Concentus II, brought to you by the Singapore Federation of Choral Music (SFCM), beckons magical voices around the globe to gather by the West Lake of Hangzhou, People's Republic of China, competing in a myriad of categories ranging from Mixed Choir, Male & Female Chorus, Youth & Children's Choirs to Folklore Choirs.

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# Collector's Corner



# Collector's Corner

*New CD Releases*  
**Jean-Marie Marchal**

*Choral Music in the Nineteenth Century\**  
**A Book Review by Brady Allred, choral conductor**

If you would like a CD to be considered for review

Please contact **Jean-Marie Marchal, Editor**

CIMC  
Avenue Jean 1er, 2  
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Belgium

Email: [jm.marchal@cccwb.com](mailto:jm.marchal@cccwb.com)

# New CD Releases

**Jean-Marie Marchal**  
Director of the Namur Center  
for Choral Singing (Belgium)



Photo: Lino Benardo

It will do no harm just this once to start off with opera talk. Several recent releases virtually call out for us to rediscover works that had long ago fallen into oblivion. So although the choir's place varies in importance, it's a perfect opportunity for a word about them. Three of the pieces belong to the French baroque, which in fact has always assigned the choir a much more than symbolic role. *Pirame and Thisbé* (inspired by one of Ovid's *Metamorphoses*) is typical of the transition period between Lully and Rameau. Its gestation was most original, a collaboration between composers **François Francoeur** (1698-1787) and **François Rebel** (1701-1775). Logically enough, the lullyist



model predominates here, with its unquestionable dramatic effectiveness. The often brilliant orchestration in places heralds Rameau and his broadened instrumental color palette. The entire piece is infused with an undeniable charm, effectively displaying a wide range of emotions. Unfortunately, Daniel Cuillier's interpretation is not completely satisfactory. There soloists are quite unequal, ranging from excellent to merely adequate, while the orchestra (the violins in particular)... and the sound recording... are lacking in rigor and precision. What remains is the pleasure of rediscovering a work of great beauty,

which the miracle of modern musicology is allowing us to savor across the mists of time (Choeur de l'Académie baroque, Stradivaria – **Mirare 058**).

Then we have Hervé Niquet and the Concert Spirituel, offering us one right after the other two remarkable recordings of important but previously unreleased works: *Sémélé* by **Marin Marais** and *Prosperpine* by **Jean-Baptiste Lully**. Although known primarily for his chamber music for viola de gamba, Marais also composed several lyric tragedies for the Royal Academy of Music. Until now, only *Alcyone* had been honored with a recording. It is indeed fortunate that *Sémélé*, created in 1709, has come along to complete our knowledge of Marin Marais' musical journey across the Parisian scene of his day. We find here an inspired, quite solidly framed work, with everything needed to seduce the listener: a sparkling prologue in honor of Bacchus, original airs, typical scenes (hellfires, a tempest, ...), assorted divertimentos, and a sumptuous chaconne. In short, it is total pleasure to discover this performance, with its perfect precision, style and momentum (**Glossa GES 921614-F**). *Prosperpine* is equally successful, although of far flimsier substance. Whatever the libretto's weaknesses, Lully puts his limitless imagination to work to assure the success of his enterprise: bouncy jingles, omnipresent choirs, unwavering seductiveness in the solo parts. The result is magnificent, without any real dramatic weaknesses (the cutting out of certain sections no doubt contributed significantly to that fact). Once again, the performance is worthy of the highest praise (Le Concert Spirituel, dir. Hervé Niquet – **Glossa GES 921615-F**). Also note in closing that these two sets are accompanied by an especially rich and well-documented CD booklet.

In an entirely different vein, we have

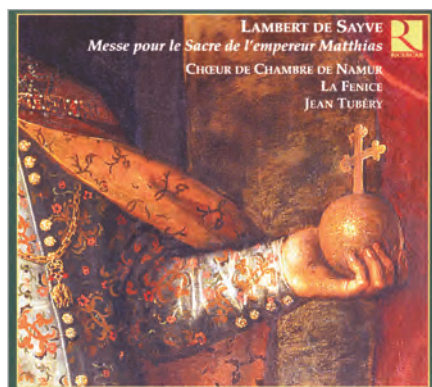
another major world premier, an opera by **Franz Schubert**. We know that Schubert long aspired to triumph at opera. The stage attracted him much more than is generally thought, but the hazards of the artistic life, and especially the lack of support needed for that type of career put an end to his dreams. Thus in this domain as in others, Schubert left unfinished works, mere sketches. Musicologists have taken a close look at one of these, *Sakontala*, an opera roughed out in 1820 based on a text by the classical Indian poet Kalidas, and reconstituted a complete version from the composer's fragments (essentially the core of the first act and part of the second). Their creative minds arranged those elements into a work in two acts, keeping the new "Schubert style" material to an absolute minimum. The Kammerchor Stuttgart, the Deutsche Kammerphilharmonie Bremen and Frieder Bernius offer the listener two hours of high quality, previously unpublished music, in a precise and warm performance. A real discovery! (**Carus 83.218**).

In the realm of sacred music, several new releases deserve a look. First of all, the Orlando Consort's new recording of the *Messe de Notre-Dame* by **Guillaume de Machaut**. Although the performance is finely crafted, it does not shine in terms of engagement or originality. On the other hand, the rest of the program is of interest as it offers several contemporary works (by **Gavin Bryars** and **Tarik O'Regan**) that "dialogue" across the centuries with **Machaut's** masterpiece. *Scattered Rhymes* by **O'Regan**, happily discourses on the ambiguities of the mixture of carnal and divine love, enjoying the effective involvement of the talented Philharmonic Chamber Choir of Estonia (dir. Paul Hillier). From this standpoint, it is a genuine success (**Harmonia Mundi HMU 807469**).

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Continuing on, let us point out the fine revival of the *Coronation Mass of Emperor Matthias* (1612) by the Liège composer **Lambert De Sayve** for a fairly substantial size chorus and culminating with pieces for four choirs. Officiating here, in a high quality performance under the direction of Jean Tubéry, are the Chamber Choir of Namur and the La Fenice ensemble. Their voices and instruments mix with great sensitivity, bringing out all the luster of this willfully spectacular music (**Ricercar 266**).

In another style altogether, the Spanish ensemble *Forma Antiqua* (dir. Aaron Zapico) offers us a quite vibrant and colorful CD devoted to a selection of *villancicos* and other



17th and 18th century *cantadas*, fruits of the imagination of composers who today lie in oblivion, with the exception of **Jose de Nebra**. This is an opportunity to discover some pleasing music, performed with much love and energy by very motivated young musicians (**Arsis 4217**).

For his part, John Eliot Gardiner continues recording his complete set of **Johann Sebastian Bach** cantatas. The most recent volume features cantatas BWV 44, 86, 87, 97, 150 and 183, accompanied by the motet *Fürchte dich nicht* by **Johann Christoph Bach**. The Monteverdi Choir

shines as brightly as ever, whereas the performances of certain soloists, altos in particular, are at times lackluster (Volume 25 / **SDG 144**).

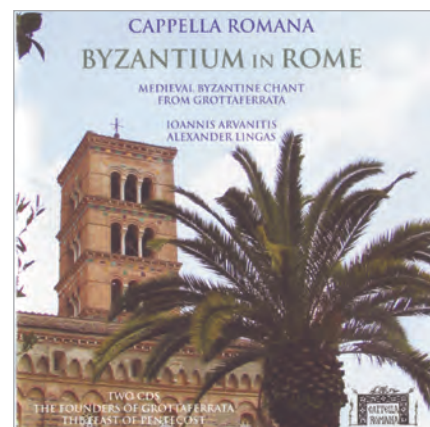


Meanwhile, Frieder Bernius, the Kammerchor Stuttgart and the Klassische Philharmonie Stuttgart continue their admirable work performing the sacred works of **Felix Mendelssohn**. Following up on the excellent version of *Paulus* recorded three years ago, the German director here devotes himself to *Elias*, with equal success. Once again, the choir astounds with its presence, precision and ample breath-power. The soloists are not to be outdone, and the director proves equally attentive to the style and exact expression of the text. The result is yet another demonstration of the talent of these performers, who know their Mendelssohn through and through and perform this admirable music with great suppleness (**Carus 83.215**).

Other recent recordings of sacred music also caught our attention. First off, it's worth taking a look at the next installment in Carus' series of recordings devoted to **Gottfried August Homilius**. The composer has written a superb *Christmas Oratorio*, at pains to use the full resources of choir, soloists and a quite lush orchestra (flutes, oboes, horns, trumpets and timpani) in a

very colorful and vivid language.

Accompanied by an interesting, even older Christmas cantata by **Christian August Jacobi**, *Der Himmel steht uns wieder offen*, this makes quite a nice discovery (Sächsisches Vokalensemble, Virtuosi Saxoniae, dir. Ludwig Güttler – **Carus 83.235**). From the same publisher, there's also a recording of rare or previously unpublished 18th century works composed for the famous *Ospedali*. One may already be familiar with **Nicola Antonio Porpora**'s quite poignant *De Profundis*, but only here can we discover for the first time the *Laudate pueri* by **Johann Adolf Hasse** and the *Dixit Dominus* of **Baldassare Galuppi**. Falling midway



between theater and church, these composers offer us pleasant, deliciously melodic music, which the exclusively feminine voices (soloists and choir) perform with true grace (Vocal Concert Dresden, Dresden Instrumental-Concert, dir. Peter Kopp – **Carus 83.264**).

Last, from the United States comes a superb recording that will no doubt plunge the listener into deep meditation, perhaps even into a different perception of time. Indeed, La Cappella Romana takes us far back in history to an encounter with

medieval Byzantine chant situated clearly at the crossroads of civilizations, of cultures, and with the expression of a deep and sincere spirituality. A pleasure, better still, a revelation for the mind as well as for the heart (*Byzantium in Rome* – Cappella Romana, dir. Ioannis Arvanitis and Alexander Lingas – CR 403 – [www.cappellaromana.org](http://www.cappellaromana.org)).

On an entirely different note, EMI has released a CD of great interest, generating debate over its interpretive choices and original esthetic. Throughout the three major opuses by Igor Stravinsky found here (*Symphony in Three Movements* – *Symphony in C* – *Symphony of Psalms*), Simon Rattle seems to have clearly chosen a path that breaks with tradition and, in short, refuses to display the raw energy, powerful discursiveness, urgency or harshness of Stravinsky's music in favor of an almost hedonistic vision emphasizing pure virtuosity, effect, playfulness, and seduction. The results can be surprisingly agreeable or not, depending on the case. Undoubtedly lost are some of the manly assurance of the *Symphony in Three Movements* and the unfathomable mystery and resolutely archaic qualities of the *Symphony of Psalms*. But here we find Dionysian colors, subtle effects, shifting perspectives and a virtuoso, individualistic and richly contrasted instrumentation. A fine demonstration to be sure, if one is willing to overlook the unfortunately rather dull performance of the Berlin Radio Choir (which does not possess the broad dynamic and color palette of the Berlin Philharmonic Orchestra) in the *Symphony of Psalms*. This recording won't garner unanimous support or establish itself as the interpretive reference point. But it does propose a different way of approaching these masterpieces, a different sensibility, in the hope of discovering new pathways

leading to the heart of the Stravinskian genius. From that standpoint, this recording can be favorably compared to the great "classical" interpretations. The debate is on, and it is passionate... (EMI 2 07630 0).

Let's conclude with a few other new releases that space prevents us from unveiling in more detail: an anthology of vocal works by students of JS Bach, skillfully performed by Peter Kopp's Vocal Concert Dresden (Carus 83.263), a seductive and ravishing CD of works for the Christmas feast by Marc-Antoine Charpentier (Ensemble 94, dir. Kay Johansen – Carus 83.196), and finally, two anthologies that illustrate the

vitality and excellence of the best contemporary North American vocal ensembles, one of an international bent (*Unexpected Gifts*, Vancouver Chamber Choir, dir. Jon Washburn – Grouse 202MD – [www.vancouverchamberchoir.com](http://www.vancouverchamberchoir.com)), the other entirely dedicated to a national repertoire (American Masterpieces, Seattle Pro Musica, dir. Karen P. Thomas – SPM CD 9806 – [www.seattlepromusica.org](http://www.seattlepromusica.org)).

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Translated from the French by Anita Shapert, USA ●

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Written as a companion volume to *Choral Music in the Twentieth Century*, Nick Strimple's *Choral Music in the Nineteenth Century* is a superb scholarly and comprehensive study of choral music dating from the great Masses of Franz Josef Haydn through the revolutionary and nationalistic movements prevalent in the last two decades of the nineteenth century. The book is organized geographically, offering thorough studies of a wide variety of repertoire from over 700 composers, including lesser-known important composers of Eastern Europe, Russia, Scandinavia, the Baltics, the Iberian Peninsula, and Italy, as well as the Americas—Canada, the United States, Central and South America.

Strimple offers in-depth analysis and reviews of many works important to the development of various choral forms. He includes sacred and secular music, both a cappella and accompanied by full orchestra or other large ensembles, chamber orchestra, and keyboard alone or combined with a variety of solo instruments. Not only are compositions for mixed choir listed, but also music for Male Chorus, Female or Treble Chorus, and Boy's or Children's Chorus. A comprehensive list of all the works are categorized at the end of the book for quick reference. In addition to the invaluable references, the historical review is engaging and, at times, humorous. The choral conductor or choral singer can see more clearly the influences on composers through developments in the Protestant and Catholic churches: the inclusion of women in church choirs, the West Gallery Tradition, the Three Choirs Festival, and the power of the Caecilian Society. Of note is the discussion

A Book Review by  
**Brady Allred,**  
Choral Conductor

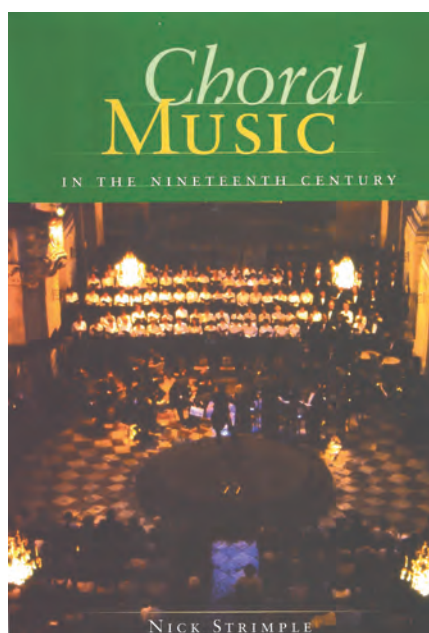


Photo: Jill Dymock

on the reforms in Jewish Liturgy. Strimple also outlines the development of singing societies, community choirs, men's choirs, treble choirs, and children's choirs, showing how these helped provide opportunities for composers to add music to the vast choral repertoire.

Nick Strimple's expertise as a composer, choral and instrumental conductor, teacher, and historian infuses the book with great insights. There are numerous photographs, drawings, letters, and musical examples that illustrate and enhance the narrative. I highly recommend this book to any serious choral musician, conductor, and teacher of choral literature.

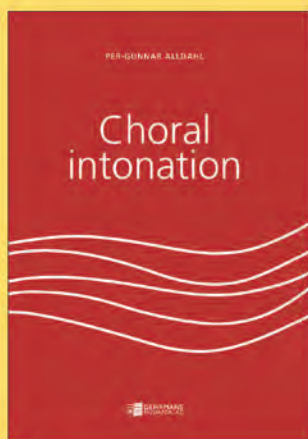
*Professor of Music and Director of Choral Studies at the University of Utah in Salt Lake City, Dr. Brady R. Allred has developed "an international reputation for excellence." The first recipient of the newly established Ellen Neilson Barnes Presidential Endowed Chair for Choral Studies at the University of Utah, he is also the Artistic Director and Conductor of the Salt Lake Choral Artists, a critically acclaimed community choir of 200 singers. Dr. Allred's ensembles have been invited to participate in major festivals and have received honors including the Grand Prize at the Florilège Vocal de Tours International Choir Competition, First Prize at the Marktoberdorf International Chamber Choir Competition, and Grand Prize at the European Grand Prix International Choral Competition.* ●



\* Nick Strimple *Choral Music in the Nineteenth Century*, Amadeus Press, 2008, ISBN13 978-1-57467-154-4; 284 pages, hardback.



# CHORAL NEWS FROM SWEDEN



## Choral intonation

by Per-Gunnar Alldahl

Why is it so hard to keep in tune when singing in a choir? Why does the chord sound false? What are melodic and harmonic intonations? What are large and small whole tones? Are not all semitones equal in size? How does one differentiate between F sharp and G flat? Can the piano be put to a wrong use?

Choral Intonation gives answers to such questions – and contains in addition other practical tips on how one can get the choir to intonate with awareness.

*This is a book for choirs that would like to*

- begin and end on the same pitch
- sing more purely than the piano
- utilize intonation as a means of musical expression

*Per-Gunnar Alldahl* is professor of ear training at the Royal College of Music in Stockholm, he has taken special interest in the intonation of choirs and instrumental ensembles. Ever since the first edition in 1990, the ideas of the book have been applied in cooperation with many choirs of various kinds, from beginner groups to professionals. As a result, P-G Alldahl has been a much appreciated and sought-after lecturer in Sweden and elsewhere in the world.



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## Thomas Jennefelt

The composer's suite *Villarosa Sequences* attracted much attention with its latin sounding language, invented by Jennefelt himself. Here are two new works based on the same lingustical play.

*ON&ON&ON&ON* was commissioned by The Swingle Singers and is a tribute to J.S. Bach. The work is built on and inspired by quotations from his music. For SSAATTBB. Durata 11 min. Ordernr.: GE 11214

*Noviori ani* exposes the rhythmical, quasi minimalistic tonal language that has become Jennefelt's highly appreciated attribute.

For sopranos and altos. Durata 5 min. Ordernr.: GE 11215

### Villarosa Sequences

- 1 Aleidi floriasti (mixed choir)
- 2 Saoveri Indamflavi (mixed choir)
- 3 Villarosa sarialdi (mixed choir)
- 4 Strimoni volio (Soprano solo)
- 5 Claviante brilioso (mixed choir)
- 6 Virita criosa (treble choir)
- 7 Vinamintra elitavi (mixed choir)



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# Events



# Events

Compiled by Nadine Robin

*I. Conferences, Workshops & Masterclasses*

*II. Festivals & Competitions*

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

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

**Please submit event information for publication to:**

IFCM International Office  
Attn. Nadine Robin  
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Chemin des Carreaux  
F-14111 Louvigny, France  
Email: [nrobin@ifcm.net](mailto:nrobin@ifcm.net)

# Conferences, Workshops & Masterclasses

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

**Voices of South Africa, Stellenbosch, South Africa, 31 Mar-4 Apr 2009.** 4th multicultural choral conference of the International Federation for Choral Music in collaboration with Stellenbosch International Choral Symposium. Workshops, presentations and singing based on the "Voices" conference themes, including introductions to both ethnic and western choral traditions of South Africa: Sotho, Zulu, Venda, Afrikaans, Malay and English. Meet-the-composers sessions, open sings and more. Email: annemarievdwalt@telkomsa.net Website: www.ifcmvoices.net

**The Japan Choral Association Choral Workshop 2009, Chiba, Japan, 2-4 May 2009.** Asia-Pacific choral workshop with Bob Chilcott (UK) and Chun Koo (Korea). Lectures also given by some prominent Japanese choral conductors and composers. Contact: Japan Choral Association, Fax: +81-3-54217151, Email: jcmc@blue.ocn.ne.jp - Website: www.jcanet.or.jp/inter/workshop09\_eng.html

**IFCM Study Tour for Arts Managers, Marktoberdorf, Germany, 28 May-3 June 2009.** A selected group of international young arts managers will visit together the world-renowned International Chamber Choir Competition. As observers they will get to know different ways of festival management and learn from and exchange ideas with other managers. The study tour will be directed by the Secretary General of the IFCM. Contact: International Chamber Choir Competition Marktoberdorf, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

**International Masterclass for Choral Conductors, Marktoberdorf, Germany, 3-7 June 2009.**

International trends and new developments in conducting techniques, voice training, etc. under the direction of Prof. Volker Hempfling and Dr. Brady Allred. Corepetitor: Hermia Schlichtmann. One of the choirs present at the International Chamber Choir Competition will be the pilot choir. Active and passive participation possible. Contact: Marktoberdorfer Pfingstfestivals, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

**5th Eric Ericson Masterclass for Choral Conductors, Haarlem, Netherlands, 26 June-3 July 2009.** 8-day course for talented young choral conductors, given by 2 masters of conducting: Jos van Veldhoven (NL) and Stephen Cleobury (UK) and in collaboration with 2 leading professional choirs: the Nederlands Kamerkoor and the Netherlands Radio Choir. Contact: Eric Ericson Masterclass Foundation, Email: info@ericericsonmasterclass.nl - Website: www.ericericsonmasterclass.nl

**Training for Young Choral Managers EUROPA CANTAT XVII, Utrecht, Netherlands, July 2009.** In collaboration with IFCM, the festival offers a 2-week training course for young (choral) arts managers, including practical training on the job during the festival, lectures, and workshops on international arts and event management (production of concerts, fundraising, setting up budgets, communication and promotion, etc). Participants will be chosen on the basis of a written application. Please apply before 10 Dec 2008. Contact: Festival EUROPA CANTAT XVII Utrecht 2009, Email: info@ecu2009.nl - Website: www.ecu2009.nl

**International Symposium VII, The Phenomenon of Singing, St. John's, Newfoundland & Labrador, Canada, 2-5 July 2009.** With Paul Hillier, Thomas Mapfumo, Howard Goodall and Wendy Nielsen. Contact: Festival 500 "Sharing the Voices", Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

**Music Education and Singing Conference, Vilnius, Lithuania, 3-6 July 2009.** Song Festival held on the occasion of Lithuania country's Millennium, more than 15 conferences, exhibition, concerts. Contact: The Conference Secretariat, Ms. Danutė Gričienė, Tel: +370-5-2120014, Fax: +370-5-2628435, Email: danute.griciene@liturimex.lt

**World Youth Choir Summer Session 2009, Gent, Belgium, 8 July-1 Aug 2009.** In collaboration with Koor & Stem, Vlaams Federatie van Jonge Koren, the City of Gent, the Province of Oost Vlaanderen and the Vlaamse Gemeenschap. Conductor: Johan Duijk, Belgium and Ana Maria Raga, Venezuela. Contact: International Center for Choral Music, Véronique Bour, Tel: +32-81-711600, Fax: +32-81-711609, Email: iccm@ifcm.net - Website: www.worldyouthchoir.net

**5th European Academy for Choral Conductors and Singers, Fano, Italy, 6-13 Sep 2009.** Conductor: Fred Sjöberg, assistant: Stefan Berglund. Focus on vocal pop repertoire. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

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**3rd International Showcase for Choir Singing Polyfolia 2008, La Manche, Normandy, France, 29 Oct-2 Nov 2008.** 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, Tel: +33-2-31736919, Fax: +33-2-31051590, Email: [contact@polyfolia.org](mailto:contact@polyfolia.org) - Website: [www.polyfolia.org](http://www.polyfolia.org)

**Cantapueblo Brasil 2008 - Vocal Tribute to Brazilian Music, Rio de Janeiro, Brasil, 4-9 Nov 2008.** Non-competitive festival open to choirs and vocal groups. Performances, workshops socialization, cultural exchange, tourism and leisure. Contact: Cantapueblo Brasil, Tel: +55-21-38526877, Fax: +54-261-4201135, Email: [contact@cantapueblobrasil.com.br](mailto:contact@cantapueblobrasil.com.br) - Website: [www.cantapueblobrasil.com.br](http://www.cantapueblobrasil.com.br)

**20th Cantapueblo - La Fiesta Coral de América, Guarenas, Venezuela, 11-16 Nov 2008.** Tribute to Venezuelan choral music. Master Class, conferences, concerts, tango dance. Contact: Cantapueblo - La Fiesta Coral de América, Tel: +54-261-4255238, Fax: +54-261-4201135, Email: [cantapueblo@coppla.org.ar](mailto:cantapueblo@coppla.org.ar) - Website: [www.coppla.org.ar](http://www.coppla.org.ar)

**The Busan Choral Festival & Competition, Busan, South Korea, 12-15 Nov 2008.** Workshops, open singing and joined concerts. Competition in 4 different categories: mixed and equal voices, ethnic (folklore or traditional music, including movement, dance and traditional instruments), popular music (Jazz, Rock, Pop etc.). Contact: Korea Choral Institute, Tel: +82-51-6220534, Fax: +82-51-6320977, Email: [kci@koreachoral.or.kr](mailto:kci@koreachoral.or.kr) - Website: [www.koreachoral.or.kr](http://www.koreachoral.or.kr)

**25th International Franz Schubert Choir Competition, Vienna, Austria, 12-16 Nov 2008.** For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: [interkultur@musica-mundi.com](mailto:interkultur@musica-mundi.com) - Website: [www.musica-mundi.com](http://www.musica-mundi.com)

**7th International Festival "Coros en el Bosque", Pinamar, Argentina, 14-16 Nov 2008.** Workshops on Argentinian and Latin American folk music with Néstor Andrenacci and Ricardo Mansilla, for singers and/or conductors. Concerts by participating choirs, adults or youth choirs, mixed or equal voices. Contact: 7mo Encuentro Coros en el Bosque - Pinamar 2008, Martín Lettieri - Diego García Picasso, Tel: +54-114-7712316, Email: [info@corosenelbosque.com.ar](mailto:info@corosenelbosque.com.ar) - Website: [www.corosenelbosque.com.ar](http://www.corosenelbosque.com.ar)

**10h International Choir Festival Nordeste Cantat, Maceió and Aracajú, Brasil, 19-22 Nov 2008.** Contact: Federação Alagoana de Coros, Tel: +82-3235-1800, Fax: +82-3033-5844, Email: [nordestecantat@gmail.com](mailto:nordestecantat@gmail.com)

**Christmas Choral Festival, Salzburg, Austria, 20-23 Nov and 18-21 Dec 2008.** Advent singing in Salzburg. Contact: Cultours Europe, Tel: +43-662-821310, Fax: +43-662-82131040, Email: [office@cultours.at](mailto:office@cultours.at) - Website: [www.cultours-europe.com](http://www.cultours-europe.com)

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

**8th International Festival of Sacred Music Silver Bells, Daugavpils, Latvia, 9-11 Jan 2009.** For children's, male, female, mixed choirs, vocal ensembles and pop-music soloists. Contact: Silver Bells, Tel: +371-5476798, Fax: +371-5423601, Email: [kultura@daugavpils.lv](mailto:kultura@daugavpils.lv) or [sb2@inbox.lv](mailto:sb2@inbox.lv) - Website: [www.silverbells.narod.ru](http://www.silverbells.narod.ru)

**Festival of African & African American Music FESAAM 2009, Saint Louis, USA, 12-15 Feb 2009.** Tribute to great African composers with the Winneba Youth Choir (Ghana), the Boys Choir of Kenya (Kenya), St. Louis Children's Choirs, the University City High School Choir (St. Louis), etc. Contact: St. Louis African Chorus, Tel: +1-314-6526800, Email: [icmad@africanchorus.org](mailto:icmad@africanchorus.org) - Website: <http://africanchorus.org/ICMAD/FESAAM09.html>

**50th ACDA National Convention, Oklahoma City, USA, 4-7 Mar 2009.** Over 4,000 choral directors, industry representatives, choirs and observers gathering. Contact: American Choral Directors Association, Tel: +1-405-2328161, Fax: +1-405-2328162, Email: [acda@acdaonline.org](mailto:acda@acdaonline.org) - Website: [www.acdaonline.org](http://www.acdaonline.org)

**5th International Competition for Young Choral Conductors, Ljubljana, Slovenia, 26-30 March 2009.** For up to 16 competitors born after December 31st, 1978. You can also apply as a passive participant (observer). Deadlines for applications: November 17th, 2008 (for competitors and passive participants who would like to order scores through the organiser), December 31st, 2008 (passive participants - without ordering the scores through the organiser). Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410510, Email: [mihela.jagodic@jskd.si](mailto:mihela.jagodic@jskd.si) - Website: [www.jskd.si](http://www.jskd.si)

**12th International Choir Competition and Festival Budapest, Hungary, 5-9 Apr 2009.**  
For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: interkultur@musica-mundi.com - Website: www.musica-mundi.com

**8th International Meeting of Children's Choirs, Var et Bouches du Rhone, France, 8-12 Apr 2009.** Contact: Ensemble Polyphonique en Provence, Email: epepro@wanadoo.fr - Website: www.aicler-provence.fr

**11th International Choir Festival, Tallinn, Estonia, 16-19 April 2009.** Competition in Estonia concert hall and concerts in Tallinn churches and concert houses. Apply before: 4 Nov 2008. Contact: Eesti Koorühing - Estonian Choral Society, Tel: +372-6-274451, Fax: +372-6274450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

**10th International Choral Competition Maribor 2009, Slovenia, 17-19 Apr 2009.** New member of the European Grand Prix for Choral singing Association. The "Grand Prize" winner will be invited to the "Grand Prize of European Choral Music" competition held in Arezzo, Debrecen, Gorizia, Tolosa, Tours and Varna. For up to 12 selected choirs: female, male and mixed with 16-48 singers (free accommodation and meals). Non-competitive and three competing programs (compulsory, free and Grand Prix). Apply before: 24 Nov 2008. Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410510, Email: mihela.jagodic@jskd.si - Website: www.jskd.si



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Tallinn, Estonia

Competition in  
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Concerts in Tallinn churches  
and concert houses

Registration deadline  
November 14, 2008

Estonian Choral Association  
Roosikrantsi 13  
10119 Tallinn  
Tel +372 627 44 51  
Fax +372 627 44 50  
e-mail: kooriyhing@kul.ee

[www.kooriyhing.ee](http://www.kooriyhing.ee)



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

**55th Cork International Choral Festival, Ireland, 29 Apr-3 May 2009.** Opportunity to compete in the prestigious Fleischmann International Trophy Competition. Open to any choir of international standing (except specifically children's choirs). Contact: Cork International Choral Festival, Tel: +353-21-4223535, Fax: 353-21-4223536, Email: chorfest@iol.ie - Website: www.corkchoral.ie

**Venezia in Musica 2009, Venice, Italy, 29 Apr-3 May 2009.** For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: interkultur@musica-mundi.com - Website: www.musica-mundi.com

**International Festival for Choirs and Musical Groups, Lome, Togo, May 2009.** Event including three categories: big polyphonic ensembles, brass bands and instrumental ensembles, and orchestras and musical groups. Apply before: 15 Dec. Contact: Alliance des Jeunes pour les Arts Scéniques, Tel: +228-954-4222, Email: ajas@ajasculture.com - Website: www.ajasculture.com

**15th International Festival of Choir Singing of Nancy, France, 20-24 May 2009.** 1600 Singers from all over the world. Contact: Festival International de Chant Choral de Nancy, Tel: +33-3-83275656, Fax: +33-3-83275566, Email: festival-choral@orange.fr - Website: www.chantchoral.org

**4th International Sacred Music Festival, Bratislava, Slovak Republic, 21-24 May 2009.** Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

**11th International Chamber Choir Competition, Marktobendorf, Germany, 28 May-3 June 2009.** Two categories: Mixed choirs and mixed youth choirs (ages 14-25 yrs). For groups of 16-36 singers. Compulsory work for each category. Styles: Renaissance/Early Baroque; 19th/20th ct. and music composed after 1950. Please apply before 10 Oct 2009. Contact: Modfestivals, International Chamber Choir Competition, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

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

**2nd International Choral Competition Anton Bruckner, Linz, Austria, 10-14 June 2009.** For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: interkultur@musica-mundi.com - Website: www.musica-mundi.com

**5th The Loto-Quebec World Choral Festival and World Choral Competition, Laval, Québec, Canada, 20 June-12 July 2009.** Annually more than 300 concerts, 10 000 choristers, 500 000 spectators. Be part of it and come sing with us; all levels, all repertoires, all ages; get together in our grand competition next summer. Contact: Le Mondial Choral Loto-Québec, Tel: +1-888-9359229, Fax: +1-888-9381682, Email: participants@mondialchoral.org - Website: www.mondialchoral.org

**12th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 23-29 June 2009.** Sandra Snow guest conductor and Peter Robb artistic director. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Applications now accepted for PICCFEST 2009 and PICCFEST 2010 (with guest conductor Lynn Gackle). Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

**12th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 24-28 June 2009.** Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Tel: +39-06-53276119, Fax: +39-06-53276119, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org



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# PICCFEST



Sing A Mile High Children's Choral Festival, Denver, CO, USA, 25-29 June 2009. Rollo Dilworth, guest conductor and Jena Dickey, resident conductor. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Contact: Young Voices of Colorado, Tel: +1-303-7977464, Fax: +1-303-7940784, Email: [chrys@youngvoices.org](mailto:chrys@youngvoices.org) - Website: [www.youngvoices.org](http://www.youngvoices.org)

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

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

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

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

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

**International Children's Choir Festival, San Miguel de Allende, Mexico, 29 June-5 July 2009.** Concerts, ensemble workshops with Henry Leck, excursions. Contact: Musica Mundi Concert Tours, Tel: +1-650-949-1991, Fax: +1-650-949-1626, Email: tours@musicamundi.com - Website: www.musicamundi.com

**Musica Sacra a Roma, Italy, 30 June-5 July 2009.** Competition in different categories and difficulties. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: interkultur@musica-mundi.com - Website: www.musica-mundi.com

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

**The Assisi Pilgrimage Choir, Assisi and Rome, Italy, 2-9 July 2009.** 8 day musical journey to Assisi and Rome to celebrate the music of Handel, Haydn, and Mendelssohn. Contact: Paul J. Carroll, Email: paulc1109@gmail.com - Website: www.pauljamescarroll.com

**Tampere Vocal Music Festival, Tampere, Finland, 3-7 June 2009.** Chorus review, contest, workshops, concerts. Contact: Tampere Sävel, Tampere Vocal Music Festival, Tel: +358-20-7166172, Fax: +358-3-2230121, Email: music@tampere.fi - Website: www.tampere.fi/vocal

**4th A Voyage of Songs, Penang, Malaysia, 4-8 July 2009.** Festival hosted in the historical Georgetown (UNESCO World Heritage Site) in Penang. Competition for Mixed Choir, Equal Voices Choir, Children Choir, Folklore and Chamber Choir. Artistic Director : Nelson Kwei. Contact: Victoria Choral Academy, Tel: +65-6338-3733, Fax: +65-6246-4721, Email: avos@spicetravel.com.sg - Website: www.vca.com.sg

**Summa Cum Laude International Youth Music Festival, Vienna, Austria, 4-8 July 2009.** Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: VIA Musica, , Fax: +43-1-9685750, Email: office@viamusica.org - Website: www.viamusica.org

**Minnesota Beethoven Festival Chorus 2009, Winona, Minnesota, USA, 5-12 July 2009.** For collegiate and young professional singers, ages 17-30. Under the direction of Dale Warland. Masterworks: Te Deum (Arvo Pärt) and Requiem (Maurice Duruflé). Vocal masterclass with Thomas Hampson. Contact: Minnesota Beethoven Festival, Tel: +1-507-4571598, Email: poshea@smumn.edu - Website: www.mnbeethovenfestival.org

**Festival 500 "Sharing the Voices", Newfoundland & Labrador, Canada, 5-12 July 2009.** More than 75 concerts throughout North America's oldest city, St. John's. Contact: Festival 500 "Sharing the Voices", Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

**1st World Choir Championships, Gyeongnam Province, Republic of Korea, 7-17 July 2009.** Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: interkultur@musica-mundi.com - Website: www.musica-mundi.com

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

**International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 8-12 July 2009.** Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: interkultur@musica-mundi.com - Website: www.musica-mundi.com



**International Youth Music Festival, Bratislava, Slovak Republic, 9-12 July 2009.** Competition for children's and youth choirs, orchestras, and bands. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: [info@choral-music.sk](mailto:info@choral-music.sk) - Website: [www.choral-music.sk](http://www.choral-music.sk)

**27th Int'l Choir Festival of Preveza, 15th Int'l Competition of Sacred Music, Preveza, Greece, 9-12 July 2009.** For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. 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. Contact: Choral Society "Armonia" of Prevesa, Tel: +30-2682-024915, Fax: +30-2682-029852, Email: [armonia4@otenet.gr](mailto:armonia4@otenet.gr) or [kkoroneo@otenet.gr](mailto:kkoroneo@otenet.gr) - Website: <http://users.otenet.gr/~armonia4/>

**Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 9-13 July 2009.** Kaleidoscope of Nations. For choirs and orchestras. Specific pieces to be performed (Händel and Haydn). Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: [office@cultours.at](mailto:office@cultours.at) - Website: [www.cultours-europe.com](http://www.cultours-europe.com)



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**46th International Choral Competition Castle of Porcia, Spittal an der Drau, Austria, 9-12 July 2009.** For mixed a cappella choirs (16-45 singers). Categories: Choral works, classical and modern, and folksong. Apply before: 31 Jan 2009. Contact: Kulturamt der Stadt Spittal an der Drau, Tel: +43-4762-5650223, Fax: +43-4762-3237, Email: [obernosterer@spittal-drau.at](mailto:obernosterer@spittal-drau.at) - Website: [www.singkreis-porcia.com](http://www.singkreis-porcia.com)

**3rd International Children's and Youth Choir Festival "Touch the future", Rheinland-Pfalz, Germany, 10-19 July 2009.** For children and youth from around the world. An upper voice choir festival with choir theater and show choir elements. Guest Choreograph John Jacobson and artistic director Judith Janzen direct the children to a wonderful experience of song and dance. Many opportunities for choirs to present the music of their country and meet new friends. Contact: Juventus Vocalis, Judith Janzen, Tel: +49-6235-3230, Fax: +49-6235-4910246, Email: [judith.janzen@t-online.de](mailto:judith.janzen@t-online.de) - Website: [www.touch-the-future.com](http://www.touch-the-future.com)

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

**8th Golden Gate International Children's and Youth Choir Festival, San Francisco Bay Area, USA, 13-19 July 2009.** Competitions, concerts and social activities throughout San Francisco Bay Area. Artistic Director: Robert Geary (USA). Festival massed choir's conductor: Bob Chilcott (UK). Featured guest artist: Pekka Kostiainen. Apply before: Sep 30, 2008. Contact: Piedmont Choirs, Tel: +1-510-5474441, Fax: +1-510-5477449, Email: [srosenthal@piedmontchoirs.org](mailto:srosenthal@piedmontchoirs.org) - Website: [www.piedmontchoirs.org/ggf.lasso](http://www.piedmontchoirs.org/ggf.lasso)

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

**8th International Choral Festival of Missoula, Montana, USA, 15-19 July 2009.** Non-competitive showcase Festival for children's, youth, men's, women's and mixed choirs. Social events, home stays (international choirs) and cultural exchange. Applications accepted now. Contact: International Choral Festival, Carol Stovall, Executive Director, Tel: +1-406-7217985, Fax: +1-406-7217985, Email: [info@choralfestival.org](mailto:info@choralfestival.org) - Website: [www.choralfestival.org](http://www.choralfestival.org)

**26th International Music Festival, Cantonigròs, Spain, 16-19 July 2009.** Competition and exhibition of mixed choral music, female voices, children's choir and popular dances. Contact: Anna Jover & Joana Gonzal - FIMC 09, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: [fimc@fimc.es](mailto:fimc@fimc.es) - Website: [www.fimc.es](http://www.fimc.es)

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

**14th International Choral Festival en Provence, Var et Bouches du Rhône, France, 18-30 July 2009.** Contact: Ensemble Polyphonique en Provence, Email: [epepro@wanadoo.fr](mailto:epepro@wanadoo.fr) - Website: [www.aicler-provence.fr](http://www.aicler-provence.fr)

**Oriente Concentus II, Hangzhou, China, 19-23 July 2009.** Competition for Mixed Choir, Equal Voices Choir, Children Choir, Folklore and Chamber Choir in the beautiful and renowned West Lake in Hangzhou. Organised by the Singapore Federation of Choral Music. Artistic Director : Nelson Kwei. Contact: Ms Xie Xiuzhen at Ace99, Tel: +65-6342-1941, Fax: +65-6449-6566, Email: [xiuzhen@ace99.com.sg](mailto:xiuzhen@ace99.com.sg) - Website: [www.ace99.com.sg](http://www.ace99.com.sg)

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

**54th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 23-30 July 2009.** Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2009. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

**Rhapsody! Prague Children's Music Festival, Prague, Czech Republic, and Vienna and Salzburg, Austria, 23 July- 3 Aug 2009.** With guest conductor Ms. Joan Gregoryk. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities: Vienna, Salzburg, and Prague, highlighted by the Grand Concert in Prague's Smetana Hall with a professional orchestra. Choirs will enjoy a workshop, musical exchanges and sightseeing tours. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Neeta@ClassicalMovements.com - Website: www.ClassicalMovements.com

**Taipei International Choral Festival, Taipei, Taiwan R.O.C., 26 July-2 Aug 2009.** 6 to 8 invited choirs from around the world, 20 local choirs from Taiwan, world renowned choral conductors and scholars. Workshops for choral singers, masterclass for conductors, lectures and session on choral music, sight-seeing tours. Contact: Taipei Philharmonic Foundation, Tel: +886-2-27733961, Fax: +886-2-27733692, Email: ticf@tpf.org.tw - Website: www.tpf.org.tw


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## ...Festivals & Competitions

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**New Zealand Schools International Choral Festival, Auckland, New Zealand, 27 July-2 Aug 2009.** Northern hemisphere choirs compete with NZ ones in Auckland. Convenor: Pr. Karen Grylls. Musical Director: David Hamilton. Contact: New Zealand Schools Choral Festival, Tel: +852-93845801, Email: owensharpe@gmail.com - Website: www.schoolschoralfestival.co.nz

**Vivace International Choir Festival 2009, Veszprém, Hungary, 30 July-4 Aug 2009.** Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: Vivace 2009 c/o Városi Müvelődési Központ, Tel: +36-88-429693, Fax: +36-88-429693, Email: vivace@vmk.veszprem.hu - Website: www.vmkveszprem.hu

**3rd International Choir festival, Randers, Denmark, 12-15 Aug 2009.** A competition in following categories: children's choir, chamber choir, mixed choir and rhythmic choir. Contact: Karsten Blond, Tel: +45-86425874, Email: blondlek@mail.tele.dk - Website: www.korfestival.dk

**6th International Choral Festival "San Juan Coral 2009", Argentina, 13-18 Aug 2009.** 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 2009. Contact: María Elina Mayorga, Tel: +54-264-4234284, Fax: +54-264-4234284, Email: coro@uccuyo.edu.ar or mariaelinamayorga@gmail.com or elinamayorga@hotmail.com - Website: www.sanjuancoral.com.ar

**International Singing Week, Zrenjanin, Serbia, 18-26 Aug 2009.** For choirs, vocal groups, singers, conductors. Ateliers: "Song from the Danube", "Balkan sounds", "Movement and music are inseparable", "Music for children's choirs", Vocal Pop/Jazz..., "Choir to choir" concerts. Contact: International Music Center, Tel: +381-2363-993, Fax: +381-2363-993, Email: festival\_cantemus@yahoo.com or imusiccenter@yahoo.com

**Alpe Adria Cantat 2009, Lignano Sabbiadoro (UD), Italy, 30 Aug-6 Sep 2009.** International Singing Week. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

**3rd Grieg International Choir Festival, Bergen, Norway, 2-6 Sep 2009.** Open to amateur choirs in all choral categories and difficulties. No compulsory piece. Apply before: 15 March 2009. Contact: Annlaug Hus, Tel: +47 55 56 38 65, Fax: +47 55 56 38 66, Email: post@griegfestival.no - Website: www.griegfestival.no

**14th Eurotreff Festival, Wolfenbüttel, Germany, 9-13 Sep 2009.** Concerts, 8 workshops. For children's and youth choirs. Possibility of regional program with a German choir before or after the festival. Apply before: 31 Jan. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: amj-internationales@t-online.de - Website: www.amj-musik.de

**3rd International Harald Andersén Chamber Choir Competition, Helsinki, Finland, 11-12 Sep 2009.** International choir competition for mixed chamber choirs (16-40 singers). Choirs may include professional singers. Apply before 30 Jan 2009. Contact: Sibelius Academy, Tel: +358-20-7539505, Fax: +358-20-7539596, Email: choircompetition@siba.fi - Website: www.siba.fi/choircompetition

**International Choir Contest of Flanders, Maasmechelen, Belgium, 25-28 Sep 2009.** Limited to ensembles from 12 to 45 voices: equal voices and mixed choirs. Contact: International Choir Contest of Flanders, Gert Vanderlee, Tel: +32-89-769668, Fax: +32-89-769672, Email: evenementen@maasmechelen.be - Website: www.ikvlaanderen.be

**2nd Sintra International Choir Festival, Sintra, Portugal, 2-5 Oct 2009.** Festival combining the joys of an international choral festival with the outstanding facilities for concerts in this beautiful village of Sintra, world heritage (cultural landscape). Contact: Sintra International Choir Festival, Tel: +351-21-9162628, Email: sintrachoirfestival@gmail.com - Website: www.sintrachoirfestival.com

**Festival Magic Mozart Moments, Salzburg, Austria, 8-11 Oct 2009.** Voices from all over the world and the Salzburg Cathedral Choir & Orchester conducted by Prof. János Czifra performing together Mozart's Great Mass in c-minor KV 427 at Salzburg Cathedral. Singers are required to have sung that piece before. Contact: Cultours Europe, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com

**8th In... Canto Sul Garda, Riva del Garda, Italy, 15-19 Oct 2009.** Competition in different categories and difficulties. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: interkultur@musica-mundi.com - Website: www.musica-mundi.com

**The Eric Ericson Award 2009, Uppsala and Stockholm, Sweden, 19 & 25 Oct 2009.** In cooperation with the IFCM. The Eric Ericson Award is a competition for young choir conductors aged 20 to 32. The repertoire is chosen from Western choral art music, with some emphasis on recent Swedish choral music. Apply before 12 Mar 2009. Contact: Concerts Sweden, Tel: +46-8-4071704 - Website: [www.ericericsonaward.se](http://www.ericericsonaward.se)

**International Gregorian Chant Festival, Bratislava, Slovak Republic, 22-25 Oct 2009.** Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: [info@choral-music.sk](mailto:info@choral-music.sk) - Website: [www.choral-music.sk](http://www.choral-music.sk)

**3rd International Choir Competition and Festival Malta, Malta, 29 Oct-2 Nov 2009.** Open to all categories. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: [mail@musica-mundi.com](mailto:mail@musica-mundi.com) - Website: [www.musica-mundi.com](http://www.musica-mundi.com)

**26th International Franz Schubert Choir Competition, Vienna, Austria, 11-15 Nov 2009.** For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: [interkultur@musica-mundi.com](mailto:interkultur@musica-mundi.com) - Website: [www.musica-mundi.com](http://www.musica-mundi.com)

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## ...Festivals & Competitions

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**International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 3-6 Dec 2009.** Competition, workshop, concerts in churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

**2nd International Choral Competition for Children's Choirs "Il Garda in Coro", Malcesine sul Garda, Verona, Italy, 20-24 Apr 2010.** Children must be born after 1 Jan 1992. Two categories: secular and sacred music. Contact: Associazione Il Garda In Coro, Renata Peroni, Tel: +39-045-6570332, Fax: +39-0464-508647, Email: info@ilgardaincoro.it - Website: www.ilgardaincoro.it

**International Choir and Folksong Choir Festival, Bratislava, Slovak Republic, 22-25 Apr 2010.** Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

**European Music Festival for Young People, 58th Vocal Festival, Neerpelt, Belgium, 30 Apr-3 May 2010.** 7 categories, age limit 25 yrs. Contact: Europees Muziekfestival voor de Jeugd, Tel: +32-11-662339, Fax: +32-11-665048, Email: info@emj.be - Website: www.emj.be

**6th America Cantat Festival, Juiz de Fora, Brazil, 7-17 May 2010.** Renowned choirs of local and international prestige engaged in artistic and academic activities. Contact: Email: andreluisdiaspires@terra.com.br

**7th European Festival of Youth Choirs, Basel, Switzerland, 12-16 May 2010.** Tri-annual 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 for more than 20'000 spectators. Workshop day for all participating choirs, open singing, party for the singers, one week workshop for music students in conducting children and youth choirs organized by Swiss music academies. Please apply for an invitation now! Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

**5th International Sacred Music Festival, Bratislava, Slovak Republic, 20-23 May 2010.** Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

**13th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 22-28 June 2010.** Lynn Gackle guest conductor and Peter Robb artistic director. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Applications now accepted for PICCFEST 2010 and PICCFEST 2011 (with guest conductor Bob Chilcott). Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

**Sing A Mile High Children's Choral Festival, Denver, CO, USA, 24-28 June 2010.** Paul Caldwell, guest conductor and Jena Dickey, resident conductor. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Contact: Young Voices of Colorado, Tel: +1-303-7977464, Fax: +1-303-7940784, Email: chrys@youngvoices.org - Website: www.youngvoices.org

**Rotonda con Esprit International Choir and Orchestra Festival, Eisenstadt and Vienna, Austria, 24-27 June 2010.** Festival devoted to Joseph Haydn in the cultural and human vibrancy of the Austrian State of Burgenland. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-821310-40, Email: office@cultours.at - Website: www.cultours-europe.com

**International Choir Festival "Cantemus", Zrenjanin, Serbia, 24-29 June 2010.** Non-competitive festival for choirs in all categories. Contact: International Music Center, Tel: +381-2363-993, Fax: +381-2363-993, Email: festival\_cantemus@yahoo.com or imusiccenter@yahoo.com

**6th International Cantus MM Festival of Sacred Music, Vienna, Austria, 25-28 June 2010.** Performing festival in Vienna and surroundings. Contact: Chorus MM, Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

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## ...Festivals & Competitions

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**12th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 1-4 July 2010.** 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: chorus2000@aon.at - Website: www.chorus2000.com

**International Youth Music Festival, Bratislava, Slovak Republic, 8-11 July 2010.** Competition for children's and youth choirs, orchestras, and bands. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

**Cantus Salisburgensis Kaleidoskop of Nations, Salzburg, Austria, 8-11 July 2010.** For choirs and orchestras. Specific pieces to be performed (Händel and Haydn). Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com

**39th International Festival & Competition "Youth & Music in Vienna", Vienna, Austria, 10-13 July 2010.** For youth choirs, bands and orchestras! The Festival program includes band parades through the Inner City of Vienna, mass concerts on St. Stephen's Square, individual concerts for all participating music ensembles in Vienna and surrounding, (Upper age limit: 29 years). Contact: Association for International Cultural Exchange, Michael Haring, Tel: +43-664-1800905, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at

**Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 13-21 July 2010.** 9-day residential program designed to provide treble choirs an opportunity to experience the cultures of the Pacific Rim through their choral music repertoire in an interactive, non-competitive environment. Contact: Pacific Rim Music Resources, Wanda Gereben, Tel: +1-808-5950233, Fax: +1-808-5955129, Email: info@PacRimFestival.org - Website: www.PacRimFestival.org

**Rhapsody! Prague Children's Music Festival, Prague, Czech Republic, and Vienna and Salzburg, Austria, 15-26 July 2010.** With guest conductor Ms. Janet Galván. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities: Vienna, Salzburg, and Prague, highlighted by the Grand Concert in Prague's Smetana Hall with a professional orchestra. Choirs will enjoy a workshop, musical exchanges and sightseeing tours. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: ZS@ClassicalMovements.com - Website: www.ClassicalMovements.com

**Melodia! South American Music Festival, Buenos Aires, Argentina, and Rio de Janeiro, Brazil, 21 July-2 Aug 2010.** Guest conductor: Doreen Rao conducts. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Outstanding artistic experiences are combined with once-in-a-lifetime cultural and outreach opportunities. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

**Taipei International Choral Festival, Taipei, Taiwan R.O.C., 25 July-1 Aug 2010.** 6 to 8 invited choirs from around the world, 20 local choirs from Taiwan, world renowned choral conductors and scholars. Workshops for choral singers, masterclass for conductors, lectures and session on choral music, sight-seeing tours. Contact: Taipei Philharmonic Foundation, Tel: +886-2-27733961, Fax: +886-2-27733692, Email: ticf@tpf.org.tw - Website: www.tpf.org.tw

**IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 28 July-9 Aug 2010.** In association with CHORISA, the Choral Institute of South Africa. Opportunity for 6 choirs, on each from Asia, Africa, Europe, South Pacific, South America, and Central/North America, to receive a 10 night's hosted festival package. Festival including 24 choral directors, 16 workshops, 12 concerts, 1000 participants, and 2 new commissions each year. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: www.ClassicalMovements.com

**22nd Zimriya World Assembly of Choirs, Mount Scopus, Jerusalem, Israel, Aug 2010.** Contact: ZIMRIYA, Tel: +972-3-6041808, Fax: +972-3-6041688, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

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