

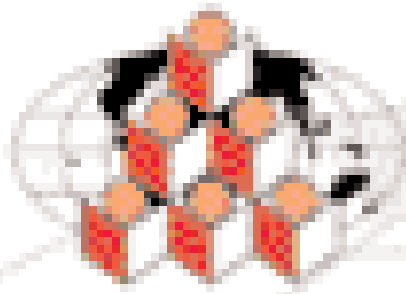
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International Choral Bulletin

ICB

Dossier **Choral Music as a
Preparation for Life**





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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Choral Music as a Preparation for Life

Guest Editor: Lupwishi Mbuyamba, IFCM President

Introduction

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A New Creative Education Programme, Inspired by Choral Music

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*Regional University Chorus & Orchestra of Caen Basse-Normandie (COUR)
Observations - Analysis - Vision*

Didier Horry

Introduction

Lupwishi Mbuyamba IFCM President



1. Music is life. Music is a form of community experience, a social occasion for recreation, and it is used for ceremonies and rites, celebrations and festivals. Different social groups may function as musical ensembles which are organized on the basis of sex or age. You can have men's choruses as well as female choruses; likewise, you can have songs sung by children, songs sung to children by adults and songs sung by both adults and children.

2. Because music-making is so much part of community life, the primary objective of music training is to prepare the individual for his or her musical role in community life as an instrumentalist, a lead singer or a member of a chorus. This is the role everyone plays or is expected to play as a member of a social group when such a group assumes the role of a performance ensemble.

3. A consequence of such an organized society is that harmony is the key word and serves as the guideline of social relations prepared by a musical organization and reflected in the society which promotes attitudes of humility and tolerance. Indeed, choral practice is a form of community building; it constitutes a basic tool for social cohesion and can help to address critical issues such as crime, violence, illiteracy and gender inequalities.

4. As such, choral practice offers several opportunities to the singers: for example, they get to know each other and learn and know about stories (and history) through the information contained in the song texts or booklets. The singers are also introduced to the mysteries of the world and of life, and they understand, realize and are taught about the tentative solutions of life's problems, including the initiation to an ascetic life, such as the monks in Tibet and Mongolia performing "yang" and learning to produce simultaneous fundamental and guttural

sounds as a religious aspiration.

Some illustrations are given in this special dossier from field experiences.

5. A lifelong education system is generally a programme that can help develop individual potentialities, organise and sometimes rationalize manifestations of spontaneous creativity in order to form a homogenous ensemble, such as in the case of the Luozi experience in Democratic Republic of Congo. It should also be an opportunity to develop the music itself, educate singers, cultivate voices, help conductors and prepare the group to interact with other groups from different horizons and cultures. The Luozi experience combines master classes and group lessons for children and adults with pedagogical courses for teachers.

But a curriculum can also be designed within a formal education system.



First International Youth Forum in Caen, France

6. In music schools and conservatories, the teaching of reading, writing and producing songs textbooks, teachers' manuals, listening and audio-visual examples can connect children and young people to the community and society and to the normal life of citizens, as is the case of the

Middle East project illustrated by the National Music Conservatory in Amman, Jordan, which is sponsored by the Noor Al-Hussein Foundation. It is also illustrated in the case of the Caen University Choir, which is a well-organized association supported and sponsored by the university and regional public authorities. This support is due to the fact that the experience is perceived as an artistic and, at the same time, an educational one serving as an instrument for local as well as for international animation and promotion of the region. This helps to link the choir to society and creates a positive influence on both sides, with one appreciating the other and both facilitating mutual understanding and respective assistance.

A new approach in choral learning and singing is also further explored and experimented with in various other projects.

7. The first Youth Forum organized recently by the International Federation for Choral Music was an exceptional occasion in this respect. New visions and new ambitions are perceived by young people or imposed by new technological environments and globalization constraints. Exemplary in this

6 regard is the Voces Cantabiles music project conveyed by a professional vocal ensemble and a team of professional instrumentalists innovating and popularizing choral singing and music in education. From classical to jazz and from modern and contemporary music to folk and pop music, within any environment, from cities to the country sides, from islands to continents and across oceans, Voces Cantabiles is introducing methods and traditions while adapting to various situations and experiences encountered. This is a success of openness

and respect for diversity.

8. This dossier of the International Choral Bulletin dedicated to education in choral singing as a preparation for life is definitely well-timed. The subject proves to be of particular relevance among the Federation members and readers. An increasing number of written contributions are forthcoming which will be considered for a second special issue on the same topic but will also include other aspects of education, such as special education, e.g. for handicapped people, migrants, choirs in

prisons and hospitals, in conflict prevention and problem solving.

9. We will then continue to celebrate the beauty of choral singing. Indeed, singing together can help a group to discover a fine sense of belonging together and a common humanity through a style of music where one's own cultural particularities and identities are held in check (but not denied!) in order to contribute to a common goal. It is a happy experience for all since it brings us closer to the soul of society and closer to our own humanity.

Maputo, February 27, 2008

E-Mail: mbuyamba_lupwishi@yahoo.fr ●

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Hatch My Ideas!

A New Creative Education Programme, Inspired by Choral Music

Clare Stewart

Director of Development for
Voces Cantabiles Music



I was honoured to have been introduced to Lupwishi Mbuyamba in October 2007 in Namur, when representatives of the IFCM met to celebrate 25 years of valuable work contributing to international unity. Since then Mr Mbuyamba has taken an interest in the work which I am involved with through the organisation Voces Cantabiles Music. I am delighted that he has invited me to write about the work that we are doing to introduce choral music to new generations of young people.

Voces Cantabiles Music (VCM) is a not-for-profit music foundation which seeks to bring a fresh approach to singing and music in education, and to inspire people through music. This vision is conveyed by the professional vocal ensemble, Voces8, and a team of twenty-five young professional musicians.

VCM is driven by a passion for choral music and a commitment to communicating this to audiences and students alike. As an ambassador for choral music and the creative arts, VCM empowers others to realise and exceed their potential.

VCM runs three professional ensembles, the chamber choir, Voces Cantabiles along with Voces8, and a new, young chamber orchestra, the Senesino Players. We also have a youth choir, for children aged over 16 who wish to explore their singing further.

With over 100 concerts in 11 European countries in 2007, Voces8, the flagship ensemble, is building a strong reputation abroad. Barnaby Smith, Artistic Director of VCM, says that:

'...the chance to sing all around the world is wonderful. We work very hard to achieve excellence when we perform, and we are excited by the impact that we have been able to achieve when we work with young people.'

VCM is delighted to have been working to develop successful partnerships with

musical organisations, centres and schools around Europe and in the USA. The IFCM members, the Jubilate foundation and the Slovenian Choral Organisation have been hugely supportive to date, and links in San Diego promise great developments in the pipelines.

VCM's vision is to encourage young people to sing choral music. We believe that this increase in singing will act as a catalyst with which to engage people in creative pursuits, regardless of age, ability or nationality. As a first step in realising this vision we are delivering an innovative, participatory music and education

audience of all ages and nationalities.

Our education programme is offering a wonderful opportunity for young people across the UK. We always look for local partners when we set up projects, and these include private schools, music organisations, local government and private donors.

Participating schools are drawn from all areas of the UK, some of which are extremely deprived. These schools have been selected following advice from local music and education advisers which has highlighted schools with a particular need for a creative project of this nature.



Voces 8

programme called **Hatch My Ideas!** for students from five to eighteen, of all abilities across the UK.

It is hoped that this successful programme can be introduced on an International level, with the help of European Commission Funding and through support from other International organisations. Our aim is to set up centres of excellence around the world from which we hope to engage a wider

All schools taking part receive a series of creative interventions designed to inspire their young people and offer unique creative and performance opportunities. These are designed and developed by the VCM Facilitation team following discussions with representatives of each school – no two projects are the same. Projects so far have started with singing and explored themes including the Olympics, Global Warming

8

and the environment. Each project is unique and student-led. The responses from students determine the course that each project takes. The education team works closely with teaching staff to develop projects which employ cross-curricular themes.

The programme takes singing as its foundation, and a central aspect is the development of student-led learning, teamwork and leadership skills and creative thinking. Learning how to develop these skills can continue after the programme with the support of school staff, parents, family, friends and mentors. The singing programme is a key with which to unlock these particular doors. The students will learn that the emphasis is on them to turn the key.

VCM aims to establish a sustainable culture of creativity which will inspire and motivate young people, school staff and communities as a whole. VCM Facilitators enable the projects to be driven by the inspiration and commitment of the students and staff taking part, thus firmly planting the seed of creativity for future generations to nurture and sustain.

Paul Smith, co-founder and CEO of VCM, and a member of Voces8, is firmly behind this work; he adds that '...the work that we are able to do with young people is truly inspiring. I am delighted that we have the opportunity through our singing to encourage young people to explore new talents and gain confidence through music. I believe strongly that singing can have a very positive impact on the lives of young people'.

In Bedfordshire, Paul has been working with 4 local schools to encourage them to write songs and create music to sing. Below you can read the outline of one of these recent hour-long workshops with twenty pupils aged nine:

The session began with a vocal and physical warm up, including some vocal exercises for the children to practice which are designed to protect and safely exercise the voice.

Paul rehearsed the African song with the students, who remembered the piece well and began to harmonise the opening section of the song. The words of the song mean 'let's go outside and play'.

The group then began to write their own song based around the chords from the list of song chords. The 3 groups were responsible for:

Group 1: Creating a song melody

Group 2: Writing verse and chorus lyrics

Group 3: Developing orchestral parts to fit with the chord sequence

The first verse and the chorus lyrics written by the 9 year old students were:

Verse 1:

Don't cut down the trees,

Everyone's dying,

Mother nature will start crying,

Don't cut down the trees,

Don't cut down the trees.

Chorus:

You can save the world,

Reduce, re-use, recycle,

That's all you need to know



Paul Smith, CEO

In the next session we plan to develop this song further and begin on another theme. The students will be practising these songs with their music teachers and will be asked to present information and demonstrate how to sing with good technique in the next session.

Sustainability is a key priority. To ensure sustainability a long term series of workshops is planned from the outset. Schools take part in sessions with Voces8 and the other participating schools to work towards a final performance arranged with the assistance of the lead school, council or funding organisation. VCM Facilitators visit each school individually every three weeks during each six-month project to work with students, staff and parents.

Professor Aidan Halligan, Chairman of Governors at Our Lady's Convent School in Loughborough, wrote recently that: "Voces8 bestowed a mantle of wonder and delight on a capacity audience at Our Lady's Convent School. No group brings more heart and humanity to their performance. As a group, they project passion and sheer joy, elegantly packaged with a life enhancing charm and humour."

VCM offers continuing training during and after each project. Teaching older young people and staff new skills will benefit the community both during the project and longer term. VCM will provide materials and training to support participants via an interactive Web-based forum, www.hatchmyideas.co.uk

With programmes structured in this way, schools have the opportunity to offer students a chance to work with enthusiastic young professional musicians and develop a productive and inspiring relationship with them.

"It was a wonderful day. The creativity enables me to lose my inhibitions! When can you come again?" (programme participant)

Our twenty-five passionate and committed professional musicians bring a wealth of experience and expertise in working with young people in schools, in young offenders' institutions and with young refugees. We are currently involved in a ten-month programme working with young refugees in collaboration with The Children's Society.

VCM works in collaboration with various individuals and organisations who share the vision to motivate and inspire through creative learning. These include: David Hemery, Olympic Gold Medalist; The Children's Society; the Worshipful Company of Musicians; and The Musicians' Benevolent Fund. Plans and part-funding are in place to begin six-month education programmes in sixty-two schools between September 2007 and April 2008.

We feel that our education programme has a significant impact on young people. Pilot projects have received hugely positive feedback from students, staff and parents.

One young student wrote that she enjoyed *'The aspect of bringing our class together and having fun with music', while an older student wrote that he particularly appreciated "...the opportunity to listen to Voces8 and see how the lessons could be put into our choral work. Fantastic!"*

VCM believes that music is important for the social and cultural values it represents and promotes, and for the communities it can help to build and unite. VCM motivates people through music-making and helps them achieve a creative goal. The Foundation aims to reflect the diversity of today's culture through music education and make it accessible to more people.

"The Voces8 team is brimming with enthusiasm, and delivers a slick and professional performance."

Department of Culture, Media and Sport

The overwhelmingly positive response to our education work reflects the real need for this type of innovative education work throughout the UK. The response which we receive when we convey our approach through workshops and masterclasses throughout Europe suggests that this need is international.

VCM has a responsibility to promote choral music on a global scale, whether this is by opening up educational opportunities around the world or by inspiring others

through world-class performance. A new internet facility, called **Songbud**, is being launched in the spring of 2008 which will allow choirs to organise tour exchange programmes, to make friends and contacts via the website and then undertake reciprocal tours. This will allow choirs to reduce the expense of touring whilst enabling them to experience other cultures and choral music traditions with like minded groups from around the world.

If you would like to know more about any aspects of our organisation, or to find out how your organisation can be involved in our education work, please contact Clare by email at:

clare@voces8.com

Links

www.vocescantabilesmusic.org.uk

www.voces8.com

www.songbud.org ●

Choral Singing, an Instrument for Awakening and Initiating Young People

An Example from the Democratic Republic of Congo

Agnès Lesage

Choir Director,
A Coeur Joie Ouistreham
(Lower Normandy, France)



10 Since the dawn of time, the Democratic Republic of Congo has been a land of singing and dancing -- at ceremonies, marriages and funerals, in addition to feast days and special circumstances... Its children live with song and dance from the time they are in their mother's womb. I have seen them singing and dancing tirelessly to the rhythm of the ngoma (drum). Music is also in their speech, for Kikongo is a tonal language (in which a change in pitch or rhythm in the pronunciation of one or more syllables changes the sense of the word). Because music is omnipresent to children, it assumes a primordial place in their cultural universe and in all of life.

I mention this by way of explanation for the fact that the young people I met were musicians in body and soul. Song and dance are part of their identity. They acquire this knowledge via oral transmission, an immensely rich method that, I've noticed, allows considerable room for spontaneity, develops a prodigious memory, and encompasses all areas of knowledge: ethics, philosophy, history, traditions, nature.... Choral singing is part of that entire transmission. Although it may seem heavily tinged with evangelism, it is no less truly the very soul of Africa. The practice of choral music thus brings young people back to their origins, to their roots. It is the blood that flows in their veins.

The **griot**, a little known figure in Europe, is the person in whom this knowledge resides. Gifted with an extraordinary memory, he is charged with guarding, disseminating and perpetuating the tradition. From time immemorial he has been viewed as the keeper of the word and, thus, of the collective social memory. He retains the important facts and events of his own time as well as of times past, which his predecessors confided to him so that he

in turn might pass them on to future generations. He plays a considerable role in the exchange of ideas.

The **griot Ne Nkamu Luyindula** is a musician, the Drum Master of La Grâce Choir of Kinshasa, and Artistic Director of the **Mbongi'eto Cultural Center of Luozi**, in the province of Central Kongo (Lower Congo), which he created. The center grew out of his convictions regarding the importance of feeling part of one's culture and tribe, the role children and music play in society, and the possibility of educating children through music.

Because people often think that happiness cannot be found at home, they go elsewhere looking for what they already possess. This triggers a rural exodus. People must be made aware of their own riches if they are to benefit from them and help others to do so, and even become ambassadors of their own culture.

A Kokongo proverb says: "Tutu fuidi na nsatu mu nsaku ya nguba", that is, "*A rat can die of hunger in a bag of peanuts.*" Yes, the people of Kongo-Manianga, like many in Africa, possess a wealth of incredible artistic gifts, especially in the area of traditional music, but they are not recognized or fully developed. African music is often used in contemporary music but is being phagocytised by outsiders. For authentic African music to take an equal place with other kinds of world music, it must be taught to all young people aspiring to music-related careers: to choir members, storytellers, business people, sponsors, instrumentalists, dancers. A taste for this music must be awakened in them. This will be possible only by digging deep into the essence of the culture, making use of classic techniques harmoniously adapted to its traditions, **because any culture that is not open to others will wither.**

The griot Ne Nkamu says, "*A child is like a new computer. If you want it to work well, you have to install a good operating system right at the start and avoid files that contain a virus.*" A child's operating system is made up of initiation rites, basic education, instruction, a vision of the world, philosophy, daily activities, the food he eats, the natural world that surrounds him, society, the friends he spends time with, the human environment... Children are the result of their environment. From the moment of conception (fetus), they must be brought up in a way that makes them useful to society and allows their spiritual as well as physical faculties to blossom. "Mu lusansu lua beto baleke muena tuka mayangi ma nkangu wamvimba." "*What a youth will be tomorrow depends on what you make of him today.*"

The Kuningisa ("Vibration-Making") Studio, which I co-directed with the Griot Ne Nkamu at the Mbongi'eto Cultural Center of Luozi, takes into account all these factors of sustained development. Its primary objectives are:

- To help musicians discover or rediscover their cultural riches and heritage;
- To introduce these musicians to a more theoretical understanding of their art through the use of spontaneous music, viewing them as future instructors and as facilitators of intercultural dialogue among the peoples and musicians of all continents;
- To initiate them to "life" and to behavior in society.

There is a Kongo saying: "Muana nsia longila mu minga, kansi muana. Nkongo longila mu nkunga ye bingana." "*A baby gazelle learns by the stick, but a Mukongo baby learns by songs and proverbs.*" The Kongo tradition accords an important place and role to music and to proverbs, through which

wisdom and expertise are transmitted from one generation to the next. Alas, we see this centuries-old tradition apparently succumbing to the whirlwinds of globalization, to political divisions, to church troubles that make your head spin. But music, expressed in choral song, allows young people simultaneously to build their own identity and to safeguard their entire language, culture, art and people (inseparable elements). Let us give them our well-known, classic, traditional techniques. Ne Nkamu says, “*Use any means necessary to convey a message, just so it gets through -- but the most effective one is music.*”

I first discovered all these riches when La Grâce Choir of Kinshasa, directed by Ambroise Kua Nzambi Toko, came to France for the Choralies A Coeur Joie at Vaison-la-Romaine. Some time later, this same choir came for 12 days to Ouistreham, in the Lower Normandy region of France, where the choir I direct had a chance to welcome them and immerse ourselves in African culture.

The choir came to schools, conservatories, music schools, libraries, dance classes... It came to us bringing its culture, stories, songs, dances, drumming... and I could quote numerous testimonies, all saying, “Thank you, thank you for letting us discover a bit of African culture! We have been enriched by these differences.”

My work at the Kuningisa Studio is part of a much larger project that began during La Grâce Choir’s visit to us. In fact, that is when the idea was born to pair up our cities, for we couldn’t let all the sharing we’d done just end there!

Discovering each other through choral singing and reciprocal cultural exchanges is the first building block for the **bridge** – called a **kiamvu** in Kikongo – that is being created between the **Ouistreham Chorale**

and the **Mbongi’eto Cultural Center**.

Cultural pairings usually run North-to-South, but in this case, a **South-to-North** one has begun.

Music, choral singing and art in general are ideal fertilizer for this **kiamvu**, a factor in long-lasting development and intercultural dialog.

We didn’t want to wait for this dream come true -- wait for grants, wait for everyone to get on board, wait for elections. We wanted first to give it life, form and depth; then, hopefully, the people and support will come!

But we also want to a mutual sharing of expertise, because this heritage will enrich Europe as we receive its artists and engage in dialog about our cultures. We want these musicians to come dazzle the youth of our villages. Our choral singing needs their knowledge, in particular their approach to rhythm and the way they sing with their

whole being. Learning to let the music resonate within them will help European youth connect both with themselves and with others.

One can imagine a center at the other end of this **kiamvu**, in Europe, a counterpart to the one in Mbongi’eto, where young musicians would find their roots and discover their capacity for dialog with other cultures.

This **kiamvu** gives us reason to believe that people can create a future for themselves by digging deep into their traditions, that they can enrich each other through cross-cultural contacts and make choral singing a powerful instrument of awakening and initiation to life.

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Translated from the French by Anita Shaperd, USA ●



Photo: Kunda Niaba

An Educational Journey through Choral Singing

Victoria Liedbergius
Sweden



María Catalina Prieto
Colombia

12 Maybe you as a reader will find it strange that this article is written by two persons who were born in two extremely different places of the world. What can a Swedish and a Colombian girl possibly have in common? Well, actually we have more in common and more to share than anyone can imagine, and all this was possible because of the unique magic of choral singing.

Ten years ago things probably would have looked different, but today almost anything is possible. We live in a world that gets smaller every day, in a world where distance no longer is a problem for communicating, a world that provides us with all the tools for being able to meet each other. Nevertheless, even though the physical boundaries tend to disappear, some barriers still exist all over the world, proof of this being the numerous conflicts between countries caused by the lack of understanding, the understanding of the fact that *others* might have more in common with you than you ever imagined.

This is why education has to follow a different direction; education has to answer the demands of this constantly evolving world. And this is there where choral singing is a unique life-changing experience that is worth using as the purest educational example.

A choir is never stronger than its weakest link.

Singing in a choir is not just about singing, it requires an open mind, a will to co-operate and to compromise; in order to achieve a good musical result you need to care about the group of singers just as much as about the music. Through choral music we have realized that the concept of “learning” nowadays encompasses much more than we get to learn inside a classroom. Your social values and abilities are now just as highly appreciated as your technical knowledge. This is not, as some people

might think, something that you are born with or not, it is all about learning.

We learned this and much more in an excellent school, not an expensive or traditional one, but a life-changing project; a project that builds bridges of youth by means of high quality music, a project that creates lifelong links between human beings, a project that gives you the right to be different because being different is the first step towards speaking the same language, a project that gives the audience and the singers the chance to have the **WORLD** on stage. It is called the **World Youth Choir**.

For someone who has not experienced the World Youth Choir, it might be difficult to understand the magnificence of its nature, but perhaps the words of its manager Vladimir Opacic can put it clearly:

“The World Youth Choir was, is and will be the unique project on this planet which brings people from different cultures and nations together for an unforgettable moment of their lives. It gives people the chance to develop themselves in every possible aspect of their beings and through music be able to learn the real essence of life...”

During three weeks twice a year 80 young singers from all over the world have the chance to interact while making high quality music. People should not be surprised that after the first session one is able to say “good morning” in more than seven languages, one can understand the reality of what the news shows every night about a specific region of the world, and one has even established professional contacts. The audience can feel the special connection that is going on on stage: a World Youth Choir concert is unforgettable both for the singers and the audience who attended it. It gives people the hope of a different world; for sure it makes better people, better citizens, better human beings. Sometimes the members cannot talk

to each other but on stage we are all the same: we can hold hands or dance or smile but always together because there is only one **WORLD**, the one that belongs to **ALL**.



World Youth Choir 2006/2007

Photo: María Catalina Prieto

So that is how this Swede and this Colombian met. Some day in the middle of a session we realized how similar we were, how we could recognize that we had the same dreams and thoughts. We could see how it might be possible, despite our different environments, to share so many things - like the firm conviction that it is worth working for the choral life in the world, starting with the World Youth Choir network, and we felt that we had to act: singers, and especially both of us, needed to give back a little of what we had received by living this experience. The singers are all ambassadors of tolerance and peace, the reason why UNESCO has given the choir the title: *Artist for Peace*.

Our way of making these things happen and learning from them was to get involved with the creators of this amazing WYC project: The International Federation for Choral Music (IFCM). This Federation, whose main mission is “to promote choral art and to facilitate international communication and cooperation through choral singing”, works in every corner of the world to make it a better place to live in, giving people the opportunity to get involved in projects of a high social impact

such as **Conductors Without Borders** (CWB), **African Children Sing!** (ACS!) and **Niños Cantores de los Andes**.

The IFCM has decided to focus more on the young generation of choral singers, and one step is the creation of an IFCM youth committee that is being set up. Inspired by, and through the initiative of young people, a working group is now establishing the framework for such a committee to operate. What is sure is that this group will have many interesting tasks in representing choral youth and looking for new possibilities as to how to reach and create activities for them.

Recently engaged project manager Christina Kühlewein is herself a really active and effective young professional. Christina is in charge of CWB and ACS!, two new projects that we will now briefly introduce.

CWB

We cannot deny that there are some places in the world where there is a huge lack of high quality musical education, specially in the field of choral conducting, which is why the IFCM decided to implement a



Conductors Without Borders, Meeting in Caracas

project that gives conductors from third-world countries the chance to train with experienced conductors who are willing to share their experience with their counterparts from all over the world; even though this project is only in its early stages,

it is another “non usual” way of learning in order to achieve the highest musical and professional standards through tolerance and understanding. Once more here are no borders because the WORLD of choral music is only ONE.

ACS!

The vision of ACS! is to establish a permanent pan-African choral programme for children on the African continent. Such an enduring programme can establish an ongoing choir that can then perform both inside and outside Africa at major international choral events. They will invite the participation of children from countries throughout Africa, who will work together in rehearsal camps, then in concerts, and eventually on tours. This process will thereby



Photo: Wang Ji Yan

establish a permanent pan-African children's choral programme. It has both pedagogical and performing purposes such as providing superior leadership - directors, conductors, teachers, and staff - in order to establish and maintain standards of excellence in performance and in teaching; offering a creative interaction between song and dance as well as between traditional and modern pan-African traditions, in order to present a comprehensive and inclusive performance; training the children to explore, learn, and perform multi-cultural African repertoire; educating the children in a spirit of

tolerance, mutual understanding and global unity. Once again perhaps a quote from one of its developers can speak better than we can: “... *The idea of establishing a pan-African children's choir is rooted in our belief that choral music plays a major role in important issues such as supporting the efforts of those engaged in peace initiatives, encouraging communal dialogue, and seeking international solidarity for the reduction of global poverty.*”

Niños Cantores de los Andes

In English: “Singing Kids of the Andes”,



Niños Cantores de los Andes

Photo: Maria Catalina Prieto

this project, supported by the IFCM and the Schola Cantorum de Venezuela and led by Alberto Grau and María Guinand, also found an unusual sponsor: a bank. CAF, a development bank who used to invest only in bridges and infrastructure in order to develop cities and populations realized that the best way to create development was through investing in culture, especially in choral music. Kids in the Andean countries that are immersed in poverty and sometimes in violence (Bolivia, Colombia, Ecuador, Peru and Venezuela) have the chance to find in choral music the opportunity to change not only their lives but also the lives of those around them. Throughout the year they work in their own countries with teachers and conductors also trained by the programme, and once a year they get together with their counterparts from the other four countries for a rehearsal period

...An Educational Journey through Choral Singing

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during which they get to interact and recognize themselves in the *other*, and a concert tour. It is amazing listening to the testimony of a 13-year old girl whose mother was a prostitute and abandoned her, saying, "I sing because singing gave me the chance to feel that life was worth living". This project is the most vivid example that choral music can be used as an extremely powerful social rescue tool, that it can actually save lives, that it can truly educate not only individuals but the communities around them, the audience, the sponsors, everybody! Even the

most insensitive human being will be touched by the spirit of this project and will recognize the magic in its power.

We hope that we have been able to transmit to you a bit of the passion that we feel for choral music, and we deeply hope that we have convinced you that alternative types of education, as those seen in choral music, need to be encouraged in order to make things happen. We hope we can inspire you with the projects we have written about: they are great projects, but more are needed.

The path may be long, and there is of course a lot of work to be done, but with some good will and long-term thinking it will work: we are convinced that we are definitely on the right track!

And once you have tried this path you will not see it only as a solution for social problems, but also as a pleasure for yourself and those around you. Just try and you will see.

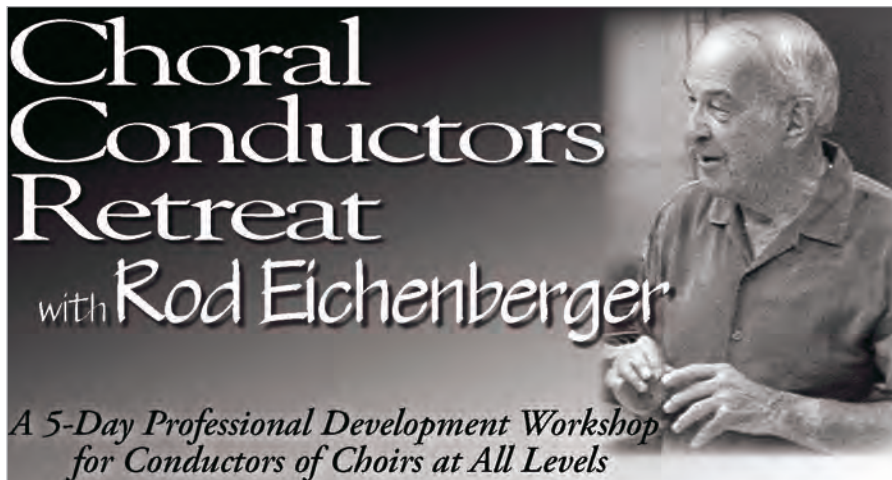
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Singing in Schools

Oscar Escalada Choral Conductor and Composer



A few years ago, my family assembled at Christmas, and one of my nieces asked me to organize a small choir with all of us. I improvised a quodlibet and all began singing their parts, including my mother. At the end, all wanted to continue with other, similar experiences. My mother confessed that she had believed it would be impossible for her to join in because when she was in primary school, her teacher of music, after having her take a test, told her that she was not good enough to sing in the school choir. She had lived with that "judgment" all her life, convinced that she couldn't sing.

From that moment I was determined to do everything possible to banish this idea from those who have the responsibility of teaching. Regrettably, this type of experience still happens today, in spite of being based on a fallacy in every respect.

A human being who cannot sing does not exist. If he/she can speak, he/she can sing. Only if he/she has difficulties speaking, or auditory problems, he/she may have difficulties, but healthy persons should not have any problem singing.

What is singing? I would define it as the ability to produce pitched vocal sounds, with successive changes of *pitch* and *dynamics* in a *musical progression*. The *pitched* sounds are those that have a definite frequency; *unpitched* sounds are those that do not. For example: the knock of the hand on the table is an *unpitched* sound. The *pitch* is determined by the frequency of the sounds: the higher the frequency, the higher-pitched the sound. *Dynamics* is the relative difference in sound volume: a strong sound is "forte"; a weak sound is "piano". And finally, the *musical progression* is linked to aesthetic criteria relating to epoch, style, culture, etc. There are stylistic differences between popular and academic music, Asian and African music, pre-Hispanic and post-

Hispanic cultures, or between the baroque and classicism. The ways of expressing a musical language differ; for music as for any art, they are a cultural matter and as such a phenomenon which expresses the culture to which they belong.

The ability to reproduce pitched sounds at different frequencies and in accordance with a given example or model is what we call "tuning". This phenomenon takes place fundamentally on the basis of two factors: audio-perception and psycho-motricity: the first serves as a guide, and the latter takes care of the muscular action. In other words: the brain gives the order so that the muscles of the throat get functioning, and the ear controls whether the pitch reached is the one we are looking for.

Let's imagine a child learning to play tennis: instead of using the ear as the judge, he/she uses the eyes which indicate to him/her where the ball is and where he/she must direct it to. At first, the muscles receive a vague or inadequate order and the ball usually will go any old where. With more practice the cerebral orders become more accurate, and the combination of the muscles of the arm, forearm, hand and fingers get together in such a way that they allow the ball to be directed with more and more precision. The same happens with singing: the sound is produced, at first with vague intonation. But, by trial and error, the child learns to find the suitable muscular movement so that the sound approaches the one he/she has in his/her head and, as with the ball, directs it to the required pitch.

Not everybody shares the same preoccupations or similar interests. Some enjoy painting more than singing. Others like acting more than singing. Still others prefer sports. Personal conditions also count at the time of starting to practise and the level reached will depend on it. But this

happens in all occupations and professions. Millions of children all over the world play football, but few will reach the level of Maradona. Nevertheless this does not prevent children from continuing to enjoy playing it. And when they become adults, they can take up a profession or occupation far removed from football; only every Wednesday night or on a weekend will they be able to join with friends and play for fun. That is to say, interests are very diverse, and they are determinant at the time of making a decision. Certainly the stimulus is very important, and it can instigate a potential interest towards new activities. But it does not mean that it is not possible to sing, or that there is any type of genetic obstacle that prevents it.

What are the consequences of the above? Like in the example of tennis, there must be a practice that allows this process to take place and to be reproduced as many times as necessary to achieve the target.

Many among those reading this article will wonder: Is this man sure of what he says? If I have "a cigar in my ear" I cannot sing! If this is the case with you, but you are a person without organic or functional impediments, then the reason for your apparent "incapacity" is that you have not practised enough to be able to do it.

Clifford K. Madsen, Professor at Florida State University College of Music (1), USA, proved that six-months-old children do not "hear" sounds not belonging to their maternal language. This investigation demonstrates the selectivity in the newborn baby and his/her later imitation.

If children from Cordoba can copy the accent of their province by imitating their mothers, and children from Buenos Aires can do the same, with both accents being completely different, where lies the difficulty to copy other characteristics of the vocal

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sound? I remember a very telling poem that I once heard from a Spaniard:

A Portuguese admired
that from their most early stage,
all the children of France
were able to speak in French.

Do you think that you are unable to learn to speak French? Certainly not. If you were not born in France or did not learn it as a child, you will have to learn it and practise it. The same happens with singing.

Dimitri Kabalevsky, the famous Russian composer and educator, wrote in his book "Music and Education" published in 1988: "... every class should be a choir". Doreen Rao, Professor of Choral Conducting at the University of Toronto, Canada, indicates that "every child has a natural skill to make music" (2). And Dr. John H. Hughes of the University of Arizona, in his research on music and the development of the intelligence adds: "... There is good support for the conclusion that music is truly an intrinsic skill of a child that develops before delivery".(3)

Therefore, the first thing that I suggest to music teachers is to eliminate the idea that a child cannot sing. Enter the classroom every morning thinking that all your pupils can do it, even the one that has "a cigar in his/her ear". Certainly there are children who have more difficulties than others. But there is a solution: One has to detect the root of the problem and to work out how to solve it.

Throughout my twenty-five years of teaching – fifteen of which as the head of choral conducting for students who had chosen a career of musical education at the Conservatory of La Plata, Argentina - I constantly learnt from their experiences, passing them on to subsequent generations, who in turn kept nourishing me in a virtuous circle that fortunately continues up to this day. I have thus spent a great deal of time looking for formulae that allow a music



teacher to make his/her entire class sing at a certain level of accuracy. I have also been able to observe that my students were much more concerned with the musical results obtained and their inadequacies than with the potential capabilities of their pupils at a given age. I believe that these things must be borne in mind at the time of preparing for a teaching career. The musical standard should match the potential and objective capabilities of the group. And there is no other method, at least as far as I know, than that of knowing what every age can achieve and making an appropriate diagnosis in order to know what treatment we must apply, individually and collectively.

Every child will have a different standard, the product perhaps of a stimulus in the family or lack of it; of the way in which he/she develops; of the activity of his/her parents; of the groups to which he/she belongs; of his/her own interest or personality: there can be multiple reasons that can exert their influence. But this

individual level must be detected by the teacher as a *sine qua non* condition in order to be able to work with the group. Teachers will find children who sing in tune in the lower ranges height but not in higher ones; there will be others who will sing "Frère Jacques" almost on one and the same note all the way through; others that will drift away from the tonal centre; and still others who will sing a fifth lower than the melody you gave as example. Anyway, teachers will find different individual difficulties - and there will even be some children who will sing in tune! On the basis of this analysis it will be possible to control monitor the progress of every child and to find out if the application of the chosen method is suitable or must be changed.

He who sings frightens away his troubles...
Why is singing so beneficial?

The Spanish popular saying that gives its name to this chapter sums up the effect which people perceive empirically.

In fact, studies have proven this to be true

time and again. I will now list some of these that seem to me of vital importance:

- It is a social and supporting activity. At the congress on *Early Education and Development of the Human Brain* in Chile in March 2007, scientists from Chile, France, Germany, Holland, Spain, the United Kingdom, and the USA published the "Declaration of Chile" which says, among other things: "*Children, as all humans, are fundamentally social beings who learn most effectively in socially sensitive and responsive environments via their interactions with caring adults and other children.*"
- It stimulates the individual effort to achieve a common target.
- It is intrinsically not-competitive.
- It is fundamental to the learning process. Two paragraphs by Dr. John H. Hughes, from the University of Arizona, an expert neurologist who studies music and its relation to brain function, show the importance of our work (3): "*Music has been looked upon as a form of entertainment, but information developed regarding music and the brain over the last 10 years has led to appreciation that music is fundamental to the learning process. (...) There is good support for the conclusion that music is truly an intrinsic skill of a child that develops before delivery. An infant has a concept of rhythm, melody, and harmony by the age of six months. We place great emphasis on the importance of a child learning to speak, yet with greater understanding of the role of music, both verbal skills and logic patterns can be better developed.*"

On 17 December 2007, Valerie Straus wrote in the Washington Post: *Schools with music programs have graduation rates of 90.2 percent, as compared with a 72.9 percent rate*

for schools without music education, according to a 2006 Harris Interactive poll of high school principals ... A November 2007 Harris poll found that 86 percent of college graduates had some music education when they were in school, compared with 65 percent for those who had not completed or completed only high school. Eighty-three percent of people earning \$150,000 or more had a music education, the poll found.

- It influences the propensity to drug addiction. Studies conducted at the University of Florida and at the Minnesota Teen Challenge residential facility for alcohol and other drug addicts, give examples. According to these studies, the incidence of drug use in people participating in choral activities is 70% lower than in those who don't. NB: choral activity is mandatory as a therapeutic activity for the residents of this Minnesota institute.

As any art, choral singing is transmitted through the senses. In other words, it provides the human being with a sensory communication with his/her fellow creatures, transmitting and receiving big doses of affection.

- It produces immunoglobulin A and cortisol. At the University of Frankfurt (Main), Germany, Prof. Hans Bastian and his collaborators analyzed the blood of a choir sixty minutes before they were to sing Mozart's *Requiem*, and sixty minutes after the performance. They found that immunoglobulin A and cortisol had increased in the second sample. Immunoglobulin A is the most important antibody in the mucous membranes, and is essential for the regulation of the immune response. As for cortisol, it is the hormone released by the body as a defense in response to stress.

And finally, Jean Piaget recognizes the value of play as a means through which a child achieves his/her objectives. In this way, it is important to point out that in English, to make music is to *play*, in French it is *jouer*, in German it is *spielen* and in Russian it is *igrati*. In all these languages the meaning is the same: to play. This concept can also be found in the word *prelude* derived from the Latin *pre*, before, and *ludus*, to play. But what is the game? It is the way of expressing ourselves with our spirit in complete liberty. When playing we are entirely free to do as we please, precisely because we are playing. Our fantasy can reach unusual places because we do not run any risk. The child learns to play, and as an adult he/she only has a few options left to keep on doing it. One of them is music.

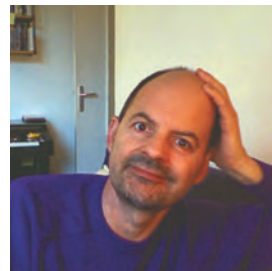
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The Function of Choral Singing in Education

Regional University Chorus & Orchestra of Caen Basse-Normandie (COUR), Observations - Analysis - Vision

Didier Horry
Director (COUR)
Caen (Lower Normandy, France)



18 *Choral music is a musical collective accessible to everyone. It does not require any prior knowledge for the neophyte. It creates social bonding within the group and within the community where it is developed. It helps to structure time, build memorization skills and focus attention. Choral singing is one of the fundamental activities of all musical practices. These musical practices are engrained in the French music education system. The (COUR) initiative is a natural prolongation of musical opportunities available to all students structured on the following analysis of the current situation in choral music.*

I. Finding the level of education in France today ...

The teaching of music and specifically of choral music in France is compulsorily taught one hour per week during the four years of French « collège » (youth ages 11 to 15 on average) by a body of music educators and choral singing teachers.

I-1 At the primary school level (ages 6 to 11) ...

Schoolteachers, responsible for covering all subjects, also provide the vocal training. Depending on the number of classes in a primary school, opportunities for guest artists are linked to policy and budgetary choices of local authorities, the itineraries and ambitions of each individual teacher, and the musical training is more or less developed: choral singing is, however, a nearly universal practice.

I-2 At the junior high school level (ages 11 to 15) ...

The teacher should attempt to group students together with similar musical experiences to better develop their musical skills in the context of the heavy daily

schedule of the French school system. Significant progress once achieved by the networking of junior high school choirs through annual local festivals is now weakened by the reduction in financial support. These choirs are almost exclusively equal voice ensembles, as the boy's changing voice remains a major challenge. Adolescence complicates the task of teachers; competent by their intellectual training, this age group is rarely trained in a mixed choral setting.

I-3 At the high school level (ages 15 to 18)...

Optional music classes in the curriculum are rarely offered. There are baccalaureate degrees offered for students specializing in music (at very few secondary schools) or as an additional option (minor) to other baccalaureate majors, in few high schools and often only consisting of coursework in music presented during one year. Opportunities in choral music at the high school level are extremely rare.

I-4 At the university level ...

In higher education, choral activities fall into the domain of volunteer cultural activities, except for undergraduate music majors for whom participation in chorus is required. The type of vocal training, when it exists, is very varied, consisting of regular or annual workshops, with a chorus comprised of students and/or non-students ... The productions of these activities are also quite different, varying from an informal yearly concert to a true concert season. Universities generally support these activities, although they are sometimes are not well integrated into their schools.

II. Regional University Chorus & Orchestra of Caen Basse-Normandie (COUR)

COUR is a rare structure in France, gathering approximately 150 members each year. Since its overhaul in 1982, it has held a policy of teaching and training without any selective audition criteria apart from motivation, in the hopes of reaching out to the student population. Only the musical



COUR 2005



Festival Polyfolia 2006

Photo: Sylvain Guichard

II-1 Issues

Many young people are becoming aware of a lack of musical opportunities in their programs (such as the unfulfilled desire to learn an instrument) and consider participating in an accessible activity, such as a choir. Interest in choral possibilities is circulated in the school, by chance at an audition, through word-of-mouth, etc ...

The primary purpose of COUR is to enable students to integrate their own respective university choral ensembles. To do this, the first rehearsals are crucial. Each person must feel welcomed in human and musical terms alike. The conductor should provide vocal exercises that the choristers can practice at home, ensure the presence of more experienced singers to assist the newcomers, and choose varied and accessible repertoire that will inspire the ensemble to work hard and perform well. The educational mission must therefore include a thorough understanding of this prerequisite at the beginning of every school year.

II-2 What repertoire for our artistic and educational project?

At the end of each academic year, the choir reflects on the plans for the following year. Depending on the opportunities (foreign contacts, calls for partnership, the desire to perform a major work, discovering new repertoire ...), the COUR director designs a plan that will be amended and voted on by a General Assembly and then put into action by an elected administrative board.

II-2-1 ... And if it were for the youngest ones? ... And the less young!

The public school is the future of a university choir: COUR regularly collaborates with public schools in their projects.

The key is to give young people the opportunity to perform at a level of excellence in one of our concerts in accompanied songs in unison or parts if their training is more advanced, instrumental works, etc... The goal is to integrate the students into a musically accessible production, without overloading their respective work load with their own teachers.

For example: during Christmas 2007, nearly 50 junior high school students participated in two humanitarian concerts as part of an effort within their two home institutions: they performed two works with piano, and then joined the university orchestra performing the finale from *The Lord of the Rings*, with all of the teachers onstage. Inspired by this experience, they will sing the children's chorus part of Carl Orff's *Carmina Burana* joined by other school groups from primary to high school ensembles, produced by COUR in May 2008. The 80 choristers from the 'Inter-Age University' of Caen (senior activities offered by the university, translator's note) will participate with an equally strong motivation in the "Project Tintin"-with choristers ranging from 7 to 77 years old.

II-2-2 ... And if it was choir and orchestra?

COUR has generated orchestral activity and symphonic training since 1992.

This greatly facilitates the implementation of projects including chorus and orchestra together. The synergy of vocal and instrumental activities boosts each group. It validates our music-making, which is sometimes more challenging in a large-scale work... The choir alone also participated in co-productions with outside groups (Mahler's 2nd Symphony, Beethoven's 9th Symphony ...).

requirements of the repertoire, as well as instrumental and vocal balance can limit access to participation.

A university association, COUR is implementing an educational and artistic project which allows events to occur at both the institution (official ceremonies, concerts ...) and within its city and region (concerts, shows ...) and even nationally and internationally. COUR works with its own forces as well as participates in collaborations with other groups. COUR regularly hosts foreign ensembles and in this way develops an exchange policy to facilitate its own travel throughout Europe, North America, and Japan. It is linked to the on-campus cultural life which it also represents outside the university; it is recognized by the university (it has an office and a permanent position) as well as the local authorities and the Government that supports it.

20 II-2-3 ... And if it was an inter-university project?

The situation of each university choir in France is extremely diverse: a partnership allows the discovery of one another's work, to confront the situation, and to open up opportunities. This partnership is reaffirmed through concerts organized by the universities represented. In 2007, the university choirs of Amiens, Rouen, and Nantes joined us to perform Schubert's *Mass in G Major*. Each of the four concerts featured one of the four ensembles on the first part and closed with the combined ensembles. In this way it was a weekend of hard work in collaboration and discovery of new repertoire and conductors. Every participant received a souvenir CD of the event. In spring 2008, we will work with Le Havre University within the collaboration network of the universities of Normandy.

II-2-4 ... And if it was an international project?

COUR commonly participates in exchanges with choruses from different countries. In 2007, a professor at the University of Arts in Berlin originally from Caen facilitated an exchange with their university choir for one week in France and one week in Germany. Each conductor proposed to the combined ensemble two works from their own repertoire: jazz for the Berliners and Classic for the French. The project became reality through reciprocal concerts; the students could contribute to their travel expenses by selling seats at the concert in Caen, allowing all to participate in easing the financial constraints. This produced a re-dedication of the singers, reinforcing the desire to succeed in their project, and therefore to accept longer rehearsal times. Non-students, often teachers or elderly persons showing solidarity with



D-Day 2006

their younger counterparts, facilitate the lodging aspect of the exchange, alongside CROUS, a regular partner of COUR. In 2008, we are hosting choral ensembles from Jersey, Germany, and Iceland.

II-2-5 ... And if it was a show?

The idea of a theatrical production has been developed by the presence of students from the Performing Arts Department of our university. To be on stage, singing, acting, dancing... A gamble less difficult than it sounds! The singer without a score is often lost, but onstage, he accepts it, occupied by his blocking, his role, and his voice is often freed. The group works with stage actors and reinforces its cohesion. The project must take into account the individual possibilities, but being onstage multiplies them. In 2006, some forty students mounted a show singing, acting, and dancing to a collage of classical music, popular music, and swing, evoking the common history of the USA and Canada with Normandy. The show was presented regionally but also during a tour in North America where we were hosted by American and Canadian choirs whom we had hosted in recent years. Other performances were

produced: in 2000, for example, a *Review of the Century*, presented 17 times throughout Basse-Normandie, funded a tour of Japan the following year.

II-2-6 ... And if it was a springboard?

Various actions guide young student musicians toward new musical experiences. Some [of our alumni] have tried conducting, others have begun solo work or have become project organizers, and still others have joined more sophisticated musical structures, even creating new choral ensembles ... And in May 2008, at the Zenith in Caen, a former member of the orchestra will direct a concert where a former chorister who is now a professional singer will sing the baritone solo on one side, and on the other, a student singing for the first time as a soloist in a large-scale production.

II-3 ... And if it were possible?

The extent of COUR's action is often based on a misunderstanding: "You have the means ..." Perhaps today we have significant experience, but the financial means comes from the projects we mount and the bets that we have placed.

In the inaugural year of 1982, we were associated with a chorus of conservatory students, creating a dynamic recruitment base. In 1983, we initiated the first international exchange with Würzburg (sister city of Caen) with the Würzburg University Orchestra creating the desire for chorus and orchestra. By participating in university events (30th anniversary of the remodelling of the university in 1987 ...), by associating ourselves with events (the inauguration of the Memorial Museum for the Peace of Caen in 1988 ...), we built a relationship of trust with our trustees ... In 1992, instrumentalists from the choir enabled the university orchestra to resume life after many years of interruption. Every year, the educational and artistic work of the outgoing choristers allowed the new members to integrate and take over.

III. Problems, Proposals, Perspectives...

For eight years, the university choir has relied solely upon volunteerism. In 1990, a discharge on my teaching load was put in place: 2 hours, then 4 hours, then a half-time basis in 1992, the year of the rebuilding of the university orchestra. I chose to work half time in order to devote myself to the COUR project. In 1994, the post was funded full-time, and then formally established in September 2000. This itinerary cannot be modelled, but it shows the difficulty of the road ahead.

No choral activity exists without a choral conductor and without budgetary support that finances its activities: it is necessary to budget this aspect when one wishes to create a stable vocal activity in the heart of the university cultural practice.

The conservatory training in choral conducting provides only minimal education

concerning project management and the artistic and educational needs that consequently arise. The university education remains very abstract and gives a solid intellectual foundation without developing, for example, techniques of choral conducting. These courses do not teach the management of an educational and artistic project nor how to implement it.

Moreover, the target audience is not captive: the singer freely chooses his own activities, he chooses to be diligent, to contribute to the success of the project ...

Interesting educational tracks do exist: activities for groups of young and elderly (as seen in vacation centres ...), internships and job-shadowing in institutions, a practice and a commitment to a chorus or any other amateur cultural structure...



D-Day 2006

Building a personal plan is a necessary aspect of music education in universities and conservatories.

Tomorrow ...

To implement a project teaching music and the arts as part of the university cultural activities, one must become the project leader, energize a team, which takes time and enthusiasm ...

It also requires the clearly expressed willingness on the part of institutions to assist in these projects both logistically and in the financing of a coordinator...

Thus, COUR is one of the visible signs of the dynamic cultural vitality of the university and all of its components, within its own region, as well as at the national and international levels.

Thus, in this organization, we have shared unforgettable experiences while further elevating the reputation of our "parent company": the University of Caen Basse-Normandie.

Didier Horry, born in 1955. Musical studies at Caen Conservatory in 1964. Introduced to choral singing in 1965, received Bachelor of Music in 1973. A member of the University of Caen Chorale since 1971. Master of Arts followed by a career as a high school music teacher; completed many socio-cultural workshops. Since 1975, organization and direction of many musical workshops. In 1976, introduced to choral conducting during an internship with Philippe Caillard; beginning music education courses: Orff, Martenot. In 1982, with the complicity of Jacques Vanherle and Caen University, he reinstated the University Chorale of Caen which had been defunct since 1979. From 1987 to 1994, doctoral work at the Sorbonne in Paris (in music and musicology) becoming "officially" certified in music education and choral singing. In 1992, he restored the University Orchestra of Caen and transitioned from high school teaching to devote himself full-time to university musical activities which he combined with public schools in numerous projects. In 2000, the choir and the orchestra became Ch?ur & Orchestra Régionale Universitaire de Caen Basse-Normandie (COUR) and he became the head of the project.

E-Mail: didierhorry@yahoo.fr

Translated from the French by Cara S. Tasher, USA ●



International Federation for Choral Music

IFCM

Notification:

IFCM General Assembly, Call for Board Candidates, Agenda

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

Jean-Claude Wilkens

Choral Conductors Without Borders

Meeting in Caracas, 22-24 November 2007

Christina Kühlewein

World Youth Choir

European Session, 27 December 2007 - 13 January 2008

Vladimir Opacic

Sing, Choirs of the World



17th Celebration of the International Day of Choral Singing

Maria Catalina Prieto

Thorkell Sigurbjörnsson

A Great Icelandic Composer at the Symposium

Steen Lindholm



IFCM General Assembly 2008 Copenhagen – July 23, 2008 (9.00 to 17.00) Location to be announced

In accordance with the IFCM statutes and within the statutory period, I hereby officially invite all IFCM members in good standing to attend the 2008 session of the IFCM General Assembly which will take place during the **8th World Symposium on Choral Music** on July 23rd, 2008 in Copenhagen, Denmark.

Please visit the IFCM exhibit booth in the Opera Grand Entrance Foyer during the Symposium and meet IFCM Board and Executive Committee members and staff.

This is a unique opportunity to learn more about IFCM and how the General Assembly works and to find out why your presence is important in this process!

Agenda (subject to changes)

1. Welcome and introduction by the President
2. General voting rights
3. Reports
 - a. By the President
 - b. By the Secretary General
 - c. Questions, discussions and approval of the reports
4. Financial reports
 - a. Accounts 2005-2007
 - b. Budget 2008-2010
 - c. Questions, discussions and approval of the reports
5. Reports on activities
 - a. Program report
 - b. Officers, commission and members reports
 - c. Questions about the reports
6. Presentation of the candidates for election
7. Proposal of amendments of the statutes and bylaws (see below)
8. Election to the Board (see below)
9. Questions and discussion on the development of IFCM and action plan

INTERMISSION (Election of the officers by the Board)

10. Announcement of the results
11. Miscellaneous

IFCM members wishing to give reports, add items to the agenda, or propose resolutions and motions are kindly requested to send them in writing not later than June 1st, 2008 to the Secretary General of IFCM preferably by email (jcwikens@ifcm.net)

The rights and functions of the General Assembly are laid down in the statutes of IFCM. The statutes also explain the voting rights: in short, all Board members have one vote and each country has one vote. Countries are represented by their national organization. If no organization exists in a country, choir delegates or individual members from those countries may represent that country. To attend the General Assembly and vote, members must be in good standing.

The Board is preparing revisions and changes in the statutes regarding the structure of IFCM as well as for the election procedure. The full text of those proposed amendments will be available prior to the General Assembly.

In accordance with article VII of the statutes, eight (8) members of the Board of Directors are to be elected by the General Assembly. Proposals for Board candidates should be sent in writing to the Chairman of the Legal Commission, c/o IFCM International Office, preferably by email (jcwikens@ifcm.net).

Louvigny, March 18th
Duly signed,
Lupwishi Mbuyamba, President

24

Eric Ericson Receives Swedish Award for Promoting Swedish Music Abroad

IFCM's Honorary President **Eric Ericson** is the recipient of the newly created "Sverigefrämjarpriset" by the Swedish Government. He received the award for his lifelong efforts to promote Swedish – choral – music worldwide.

Eric Ericson will celebrate his 90th birthday this year.

2008 Weston H. Noble Lifetime Achievement Award for Diana J. Leland

IFCM member and ICB collaborator **Diana J. Leland** is the recipient of the 2008 Weston H. Noble Lifetime Achievement Award in the Choral Art. The award was presented by Weston Noble on March 8 at the North Central Division Convention of the American Choral Directors Association (ACDA) held in Fargo, North Dakota, and recognizes exemplary service and outstanding achievement in choral music.

Diana is a past president of ACDA of Minnesota (1979-81), the ACDA North Central Division (1984-86), and National ACDA (1989-91). After teaching choral music for a total of 32 years, Diana retired in 2005. She is a past board member of the International Federation for Choral Music. Currently, Diana is an arts consultant and choral music adjudicator.

Jean-Claude Wilkens IFCM Secretary General



Photo: Jutta Tagger

Creation of the Phillipine Choral Directors Association

Elected officers are:

- President: Jonathan Velasco (Ateneo Chamber Singers)
- Vice-President: Malou Hermo (Ateneo College Glee Club)
- Secretary: Gideon Bendicion (former World Youth Choir singer)
- Treasurer: Arwin Tan (Novo Concertante)

Artistic Committee:

- Mark Carpio (UP Madrigal Singers)
- Ana Abeleda (UE Chorale)
- Onyl Torres (Technological University of the Philippines Chorale)

New ICB Collaborator

We have the pleasure to announce that the ICB has a new collaborator in the person of **Cara S. Tasher**. She has agreed to take charge of the **Composers' Corner**.

She will start by writing an article herself on the choral works of Lili Boulanger (subject of her doctoral thesis), and has already contacted several living composers for contributions.

Cara is the Director of Choral Activities and an Assistant Professor of Voice at the University of North Florida at Jacksonville (cara.tasher@unf.edu). She also speaks fluent French.

Mr. Leon Tong Shiu-wai Honored with the Award for Arts Achievement (Music)

Committed to promoting the works and achievements of artists in Hong Kong to the general public, the Hong Kong Arts Development Council honoured Mr. **Leon Tong Shiu-wai** with the 2007 Award for Arts Achievement (Music).

The award is a formal recognition of accomplished artists, groups or organizations that have made a significant contribution to the arts development in Hong Kong.

Venezuelan Teacher Wins Glenn Gould Prize

A music teacher who has improved the lives of thousands of poor Venezuelans has won the Glenn Gould Prize and \$50,000, the Glenn Gould Foundation said yesterday. Dr. **Jose Antonio Abreu** took the triennial award in a unanimous decision. He is the first winner of this prestigious prize who has not had a major career as a performer or composer.

Dr. Tim Sharp Appointed Executive Director of ACDA

The Executive Committee of the American Choral Directors Association is pleased to announce the appointment of Dr. **Tim Sharp** as Executive Director. Dr. Sharp will assume the new role full-time on May 1, 2008.

Dr. Sharp brings to the role of Executive Director of ACDA a wealth of experiences that uniquely qualify him for the position.

For more details about Dr. Tim Sharp please read the full press release on www.acdaonline.org

For more recent news, please consult www.ifcm.net ●

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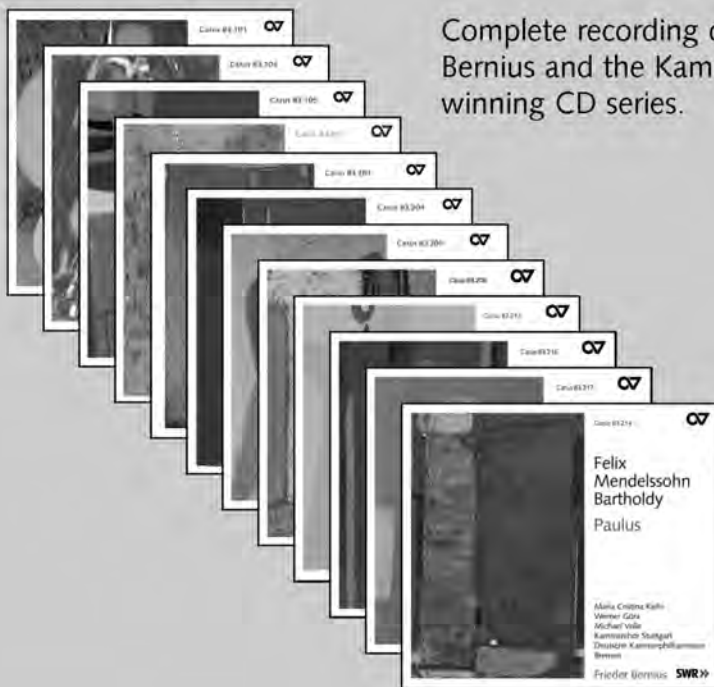
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25



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NEW



Choral Conductors Without Borders.

Meeting in Caracas, 22-24 November 2007

Christina Kühlewein
IFCM Program Coordinator



26 From 22–24 November, seven delegates from Latin America, Asia-Pacific, USA and Europe came together in Caracas to share their experiences, thoughts and ideas about the development of **Conductors Without Borders (CWB)** which will be IFCM's new program reaching out to choral conductors and choral leaders who lack access to professional guidance and mentorship.

The delegates were chosen by the IFCM board for their experiences with similar training programs in different regions of the world: For example, Prof. María Guinand and Alberto Grau, founders of the **Schola Cantorum de Venezuela**, initiated the Andean Youth Choral Project in 2003, a program which is sponsored by the Corporación Andina de Fomento (CAF), the Andean Development Bank. The main goals of this program are human development, social action, and integration of children and young people from poor backgrounds in society by means of choral music. Today, choral conductors and leaders are being trained to work with the more than 4000 children from Venezuela, Colombia, Peru, Bolivia, and Ecuador participating in this program. Thierry Thiébaud, director of **A Coeur Joie France**, led several training sessions for choral conductors in Congo and Togo. Prof. Thomas Caplin, associate professor at Hedmark University College, developed a special mentoring program for choral conductors in Norway. Prof. Andre de Quadros, director of the School of Music at Boston University, has organized various training activities for choral conductors in South-East Asia, and other places such as Ukraine, Georgia, and Azerbaijan. He is currently involved in the organization of choral projects in the Middle East. Prof. Daniel Garavano, president of the International Choral Competition of Trelew,

organized the World Assembly of Choral Conductor's Associations (WACCA) in Buenos Aires in 2006. Vance George, director emeritus of the San Francisco Symphony Chorus, has presented conducting workshops throughout the U.S.

In Caracas, the delegates were warmly welcomed by María Guinand, Alberto Grau and the team of the *Schola Cantorum*, who organized all logistical aspects of the meeting. The meeting itself was hosted by the CAF in their modern and perfectly equipped venue in Altamira.

During three intense meeting days, the delegates agreed on the necessity of a sustainable program which not only creates insightful choral leadership all over the world but which is also committed to the fundamental social values and goals of choral singing which include the establishment and conveying of solidarity, respect, tolerance, loyalty, community-building, and inter-human communication.

Following this philosophy, this new program can help to create a sense of conductors as ambassadors of peace, and furthermore it might also help to build bridges between regions and countries and thus it may help to overcome socio-cultural, political, and religious conflicts.

CWB should focus on human development and cultivate the interest in choral music as a tool for social development and integration. Alongside musical quality, the program needs a mentality of social work and social integration. Therefore, the artistic goals and the social goals should always be well balanced.

Instead of satisfying only specific needs, the program is aimed at long-term developments. *CWB* means building up a long-term relationship with the choral conductors, facilitating community building, but also integration in the IFCM family.

One of the key ideas which came up during the discussions was the idea of mentorship. The concept of mentoring is very different from other kinds of conductors' training and master classes. **Mentoring** implies listening, supporting, stimulating, giving confirmation, and giving responsibilities. Prof. Caplin defines a mentor as a personal trainer, a faithful professor, who is partly a mentor and partly a challenger. The mentor specializes in development and gives a person the opportunity to stand out and excel.

The mentor offers a service of expertise within reach of regions which want to develop.

It is crucial that the mentor respects the local cultural environment of the persons he works with. His main task is to stimulate the conductors and choral leaders to develop and grow up within their own culture, traditions and rules. Another important aspect of *CWB* is the idea of a mutual assistance program. Both parties are supposed to share and exchange their expertise and knowledge. They should learn and benefit from each other.

Alongside musical and technical training contents, another important issue should be the organization of choral life itself. The mentor should help to build structures that can then be further developed by locals.

Regarding the practical aspects of the development of such a program, the delegates suggested to address *CWB* to conductors affiliated to choral organizations or institutions, or universities or academic life in general. One of the primary aims of the program is to establish and assure equally high training standard for prospective choral conductors in all participating countries and eventually all over the world. Therefore, the delegates decided to try to create a specific



Photo: Thierry Thiebaud

Atelier conducted by Andre de Quadros for the Schola Cantorum

university curriculum. Participation in a mentorship program could then be certificated by the universities involved. Furthermore, university professors could integrate the mentoring activities in their curriculum as a part of their research and development work.

In general, any country where the teaching can be efficient and where local partners can be identified is eligible. However, priority should be given to countries and regions that are isolated and without access to training possibilities. The program should be administered locally by universities, choral associations or other partners.

In order to guarantee that the program is financially self-supporting, the delegates suggested to take the following funding sources into consideration: bilateral cooperation agreements between universities,

national cultural programs, private and public (cultural) organizations, private donations, business corporations, and local, regional, and national choral organizations.

Of course, such an ambitious worldwide program needs time to evolve and grow. The delegates therefore suggested starting with already existing successful and well organized activities and programs on different continents as best practice models and pilot projects.

Alongside all those fruitful discussions during the meeting, the delegates had the opportunity to plunge into the life and culture of the capital of Venezuela. The social program offered to the delegates included a sampling of the exquisite Peruvian and Mexican cuisine, a short Peruvian dance lesson for two of the delegates and of course the visit of the recently built National Concert Hall of Caracas where maestro Gustavo Dudamel was just rehearsing

Tchaikowski's *1812 Overture* with the Simon Bolivar orchestra. Only a few days before the referendum on President Hugo Chavez' constitutional reforms, the orchestra was preparing for the first official concert in the new hall where the President himself would be present to honour the young Venezuelan star conductor for his extraordinary merits.

Other evening activities included a meeting with over 20 young Venezuelan choral conductors in the course of which the delegates had the opportunity to present their respective programs and activities and to exchange ideas with the young conductors.

Highlight of the short stay in Caracas was an atelier with Prof. Andre de Quadros and Vance George with the *Schola Cantorum*. Vance George rehearsed parts of the Mozart Requiem with the choir, Prof. de Quadros taught two short pieces: *Dravidian Dithyramb* by Victor Paranjoti (India) and *Janger* by Budi Susanto Yohanes (Indonesia). All in all, all participants of the meeting had a great time in Caracas since the meeting was an ideal mixture of successful work and wonderful pastimes which will be unforgettable for all those who took part.

Thank you María, Alberto and the *Schola* for your wonderful hospitality, for the organization of this successful meeting and for five unforgettable days in Caracas!

E-Mail: ckuehlewein@ifcm.net ●

World Youth Choir

European Session, 27 December 2007 - 13 January 2008

Vladimir Opacic
WYC Session-Project Manager
Serbia

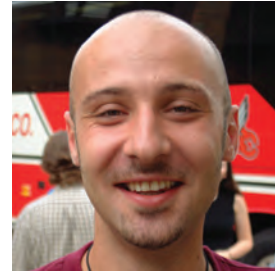


Photo: Michael J. Anderson

28 Imagine a world where nobody has the power to oppress you and everybody is equal; a world where people do not fight with each other and competition doesn't lead to war; a world where those living alone do not suffer from loneliness; a world, where nobody feels terrorized and nobody is scared. Is this possible without a miracle? Anthony de Mello, a Jesuit priest and writer (1931-1987) said that it could become a reality if every single one of us changed; and that requires some effort.

Maybe he was right, maybe he was only dreaming as all of us do sometimes. When we become old enough to realize that we are not alone on this stage called "life", that our individuality, culture, colour, language, and all the other things – visible or invisible – that define us personally are unique, but only one of the many things that shape every instant around us, we may understand that something very special is happening: **That moment may be immortal! You have created a miracle!** But once you learn to recognize these instances, you may create them, and then, maybe, you have entered such a perfect world, at least for a moment. Maybe you will only know after it is gone... I – and the 37 other singers of the World Youth Choir – experienced such a moment of immortality through choral music during the winter session of 2007-2008.

For the 10th time since its creation, the European winter session was organized by the ICCM office in Namur, Belgium, and strongly supported by the IFCM, Jeunesses Musicales International and Europa Cantat, with the financial support of the City, the Province of Namur and the Belgian French Community.

37 singers from 4 continents met once again, seeking for one unforgettable musical and human moment in their lives. For the first time they were going to experience the

true essence and sounds of Slavic Orthodox and Catholic **sacred** music: Russian, Bulgarian, Ukrainian, Serbian, and **folklore** from every Balkan nation: Bulgarian, Serbian, Macedonian and Romanian, under the baton of one of the most experienced and well-known East-European conductors for this specific repertoire, **Theodora Pavlovitch** from Bulgaria.

The **musica sacra** repertoire was based on the most representative musical ideas of the Orthodox and Catholic Slavic Christianity. The music performed was deeply emotional, with a powerful musical structure of chordal homophony and polyphony, expressed with the typical dark and heavy sound so characteristic of this music. The World Youth Choir captured that "moment" in a perfect pronunciation of the Old Slavic, Russian, Bulgarian, Serbian and Latin languages and the most impressive musical meaning of the words known or unknown to them.

For all the people who attended the concerts and listened to:

- **John Koukouzeles** : *Slava Ottsu I Sinu* (*Glory to the Father and to the Son*)
- **Dmitrii Bortnyansky**: *Slava vo vishnih Bogu* (*Glory to God in the highest*)
- **Stevan Hristic**: *Sviatti iBozhe* (*Holy God*)
- **Dobri Hristov**: *Cherubic Hymn n° 4*
- **Konstantin Shvedov**: *Ne imami inia pomosthti* (*We Have No Other Help*)
- **Alfred Schnittke**: *Otche nash* (*Our Father*)
- **Janos Vajda**: *Ave maris stella*
- **Damijan Mocnik**: *Evhe* (*Holy God*), and
- **Marek Jasinski**: *"Aleluja"*

It was an unforgettable moment of having the "world" of the different religions on stage singing glorious pieces representing the history of a religion with a magnificent expression of the meanings of the texts.

With the **musica profana** part, completely

"The World Youth Choir has been an essential part of my life for many years. Having been a member of the WYC Committee and the International audition's jury (2000-2006), invited to many of its concerts, having listened and broadcast every one of its CDs, I have felt connected to the choir's ways and have shared in my mind its joyful moments and troubles.



My direct contact with the choir this winter was an amazing experience.

Apart from its wonderful vocal and musical abilities, the choir is impressive with its skills to overcome different technical and artistic challenges, its strong will to go higher and higher in understanding and making music. And the most important - extremely high spirit of the team based on a great human contact, a real friendship and mutual support.

May God be always with you, my young friends!

And congratulations to all the organizers, IFCM, ICCM, EC and JMI for the good management and the big support to the project!"

Theodora Pavlovitch
Conductor of the winter session



© Namurimage.be - Marianne Grimont

countries sending at least one singer to the choir is rising. But the World Youth Choir has also become representative of making choral music an educational and a social tool. The mere presence of the choir on stage gives concrete form to the idea of international friendship and cooperation through music. Audiences understand this intuitively at first glance. This quality is also used in a more educational perspective, bringing the choir to schools, meeting local choirs, and exchanging experiences and the passion for choral singing. This was the case during the summer session in South Africa 2007 and again during this winter session. The World Youth Choir performed and participated actively in two master classes for members of the local choirs and conductors in Kerkrade (NL) and Thionville (F).

All those who attended had the chance to enhance their knowledge in different ways of performing, interpreting and conducting the music of East Europe, especially its folklore part which was the most interesting for them. Theodora Pavlovitch used this opportunity to enliven the master classes, giving lectures in the history of the regions, the historic influences and types of different vocal, musical and folklore traditions in every country represented in the music of the World Youth Choir repertoire.

The concert tour finished with a wonderful concert in Namur, the unforgettable "crown jewel" concert in the church with more than 500 people in the audience.

Two persons in particular gave all their passion, energy, time and strong will to make this project happen: Véronique Bour, the administrative and financial manager of the ICCM and her assistant, Maria Catalina Prieto; without them this session couldn't have happened.

So, dear friends of the World Youth

opposite musically speaking, the choir brought on stage the loveliest, gentlest and most joyful musical lines of Balkan folklore. The music selected from a repertoire that preserves the identity of these countries throughout centuries of fighting for independence and liberation was:

- **Georgii Sviridov:** *Three miniatures*
- *Fatise kolo*, a folk tune from Serbia;
- *Shto mi e milo*, a folk tune from Macedonia
- *Chindia* from Romania
- From Bulgaria:
- **Petko Stainov:** *Ela se vie, previva (A fir tree bends down)*
- **Alexander Tanev:** *Let the Maiden be mine*
- **Krassimir Kyurkchiiski:** *Dilmano, dilbero*
- **Ivan Spassov:** *Mehmetio, sevda golema (Mehmetio, my suitor)* and
- **Nicolai Stoikov:** *Kalugerine (The Monk)*

The true challenge for the choir lay in the incredibly intricate rhythmical structures of the melodies and the unique time signatures of 8/8, 11/8, 7/16, 10/16: each bar and line,

each word, phrase and the right expression of it, had to be given the sound of its essential meaning. The World Youth Choir was the Balkans in that moment; they were the citizens of each of those countries and the native sound of the nations living in that region of Europe. Most importantly, those countries were represented to the world through their identity.

After five days of rehearsal camp, the World Youth Choir was ready to begin a very well planned concert tour to Rochefort, Aubel and Sombreffe in Belgium, Kerkrade (NL), Gent (B), Nancy (F) and Thionville (F). Beautiful churches for singing the right repertoire, with different but good acoustics, offered the singers the unique chance to be professionals, adjusting to the conditions and offering the audience moments of true satisfaction through the choral sound of the UNESCO "Artists for Peace".

Today the World Youth Choir is a tremendous performing machine and can be considered as representative of choral singing in the world: every year the number of

30

Choir, as I have told you, for us who have experienced the perfect choral world called World Youth Choir during this European winter session 2007-2008, we do believe in one thing:

“The World Youth Choir was, is and will be a unique project on this planet, bringing together people from different cultures and nations for an unforgettable moment in each of their lives. It is a global school of understanding, respect and unity of many different nations but speaking only the one language that all of them understand: the language of the world’s choral music! It is a

unique chance for young people to develop every part of their being and, through music, discover the essence of living. No matter how different our cultures, skin colours, religions, languages, being a “WORLD” Youth Choir member and “speaking” the choral language, shows how every one of us is important, how every one of us is the WORLD wherever we come from. Our “choral” language is unique; our choir is unique for all people who want to make the world a better place, even if it is “only” with the sound of music! We feel fulfilled as human beings when ever there is a place for us to act as unique cultural

representatives from every corner of the world, and that place gives us the right to be different, which the World Youth Choir certainly is. So, for all of us, for the choral world and for the World Youth Choir, let us believe in the words “Na Mnogaia Leta” (“For many summers more to come”).

E-Mail: vladaopacic@yahoo.com

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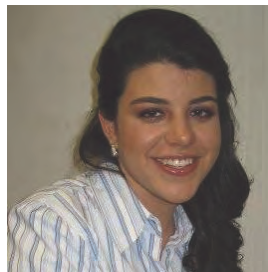
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Sing, Choirs of the World!

17th Celebration of the International Day of Choral Singing

Maria Catalina Prieto
International Day of
Choral Singing Manager



During the Second World Symposium on Choral Music 18 years ago, maestro Alberto Grau said: “The world is living through a severe and continuous crisis of self-destruction. There are no possible reasons that can justify these actions. The majority of the human race wants to live in peace with dignity. It is time to show, with more power and strength that our choral family contributes through music to break down the artificial barriers, products of politics, different ideologies, religious differences and racial hatred that separate human beings. We must be able to show that MUSIC, the divine art, is more than only the search for formal perfection and interpretative beauty, music should serve to extol the values of solidarity, peace, and understanding. We cannot work in isolation; we have to make all possible efforts to have our voices heard and to let music work its own paths of communication.”

Following this observation, the International Day of Choral Singing was created as one of IFCM’s activities. For its first 16 years it was managed by María Guinand and the Schola Cantorum de Caracas (now Schola Cantorum de Venezuela) spreading the word of peace, tolerance and understanding throughout the world. From 2007 it was my turn to take care of this activity which is very close to my heart, and I’m proud to say that I think we didn’t let down Alberto, María and the choral world. On 9 December 2007 more than 1,000,000 people from 59 countries sang in one heart without regarding their religions, races, political views or age. The choirs of the world sang!



From Patagonia to Toronto, from South Africa to Togo, from Greece to Norway the “Proclamation” was read in 15 languages. Different kinds of celebration took place: entire choir festivals were dedicated to the celebration, open-air singing, students’

singing demonstrations in the streets, ecumenical celebrations, etc. I would like to extend my sincere gratitude to our colleagues in Argentina, Austria, Armenia, Belgium, Bulgaria, Canada, Chile, China, Colombia, Costa Rica, Croatia, Cuba, Ecuador, Ethiopia, Estonia, France, Germany, Ghana, Greece, Guatemala, Hungary, India, Indonesia, Israel, Italy, Japan, Kenya, Latvia, Lebanon, Luxembourg, Malaysia, Martinique, Mexico, Mozambique, the Netherlands, New Zealand, Nigeria, Norway, Palestine, Panama, Peru, the Philippines, Poland, Portugal, Puerto Rico, Romania, Serbia, Slovenia, South Africa, Spain, Sweden, Switzerland, Taiwan, Togo, Ukraine, Uruguay, the USA, and Venezuela who decided to join our cause and invest time, money and efforts in it. The world is grateful to you.

E-Mail: mcprieto@gmail.com ●



Int'l Day of Choral Singing created by Alberto Grau and managed during 16 years by María Guinand

Photo: Jutta Tagger

Thorkell Sigurbjörnsson

A Great Icelandic Composer at the Symposium

Steen Lindholm
Head of WSCM 8



32 Icelandic composers compose a great deal of music for the theatre, choirs and chamber ensembles, and they often do so in close contact with the musician or musicians who are to perform the work. Quite a large amount of music is composed specifically for a particular performance, and only a small proportion aims at eternity. Projects that require large forces and considerable expenditure, such as symphonies and operas, are rare, whereas concertos and works for occasional, special ensembles and solo instruments are frequently to be found. There is probably no other Icelandic composer who has so consistently and faithfully acclimatized himself to this situation as Thorkell Sigurbjörnsson (born 1938)." These words are not mine, but written by the Swedish musicologist Göran Bergendahl in his book "New Music in Iceland" (Iceland Music Information Centre 1991).

Like his colleagues, after his piano studies at the Reykjavík College of Music, Thorkell went abroad for further training. Graduate studies took him to the United States, where he studied composition at Hamline University in St. Paul, Minnesota, and later at the University of Illinois. He also attended seminars in Darmstadt, Germany, and in Nice, France. After his return to Iceland he became a teacher of theory and composition at the Reykjavík College of Music, and from 1983-1988 he was president of the Society of Icelandic Composers.

But let us continue with Thorkell's own words, pronounced at the same time: "I do not believe that one can survive as a specialist in our little society. (Iceland has about 300.000 inhabitants, my remark). If I did want to be an academic composer, then I would move to the U.S.A., become professor at a university, teach some academic subjects and write academic music that would only be

performed by my colleagues at international concerts organized by the university. If I wanted to specialize in popular music, I would move to Hollywood, write simple melodies and hope I could sell several million copies. But if one wants to live in this country and wants to survive, one cannot be that sort of specialist. You must write music that is needed, music that people want to listen to and play."



In fact, this situation was not far from the situation of Haydn and other composers of the classical period, - to write the music which was needed. And Thorkell finishes his little speech: "I do not believe that it is always necessary for one's work to be given so much attention. For me, to write is just as important as to eat. It is nice to get good food, but I also eat ordinary food. I have written quite a lot of music, and much of it is not particularly good. But I am not particularly worried about my compositions.

I more or less write for people I know, for soloists I work with, for particular occasions and contexts..." (I would just like to add that Thorkell is too modest: of course not every single composition is world class, - which composer has been able to deliver that?, - but I have never myself heard or conducted a boring composition by him).

Today, 17 years after Thorkell's proclamation quoted above, the world has changed a great deal. Internationalization has also reached the North Atlantic, Icelandic compositions including the works by Sigurbjörnsson are performed by orchestras and choirs in many countries all over the world, and Thorkell is definitely one of the internationally best known Icelandic composers today. He has composed in many genres: symphony orchestra, solo concertos, operas, chamber music, and choir works, with a stylistic span from electronic and other avant-garde music to simple and beautiful hymns, sung in all Icelandic churches and loved by the Icelandic people. When you listen to his music or perform it, you will understand why this composer is so beloved. In fact, you will always find innovation and fantasy in his music, things which fit perfectly into the main themes of The Eighth World Symposium on Choral Music in Denmark. So Thorkell was an obvious person to be asked to compose for this event. The title of his commissioned work is "Psalm 150", the text is in Latin, and we look forward to the first performance, which will be made by the Hamrahlíð Choir conducted by Thorgerour Ingólfssdóttir. Come and listen, - and meet this excellent composer, who also happens to be a charming person.

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News

In Memory of Maestro Felipe Vallesi
Javier Perotti

The Hungarian Choral Castle
Press Release

In Memory of Maestro Felipe Vallesi

Javier Perotti
Cultural Agent



More than ten years have gone by since Maestro Felipe Vallesi passed away in May 1997 and I have been thinking rather a lot about how to remember him. He was a pioneer and one of the outstanding figures in the choral life of Mendoza and Argentina as a whole and an unforgettably towering personality in the memories of those who have learned to enjoy an art form that transcends time and space.

For those of us who were fortunate enough to know him and sing under his leadership in one of the choirs he conducted, “Maestro” is a big word that encompasses the multifaceted dimension of his musical, professional and family life. His dedication, devotion and passion for choral music enabled him to combine vocational, educational and artistic activities at a high level of excellence, as well as putting his characteristic stamp on his choirs and teaching activities, as trainer of new voices and conductors.

Fate had it that in April 1997, during an international tour in the USA and Mexico, I was one of the main participants in the last concert that Felipe Vallesi conducted at the head of the Mendoza University Choir (MUC) in Mexico. It is hard to forget that this was a great landmark in that body’s life, marking as it did a turning point with a before and after in its prestigious history.

It was precisely with his cherished MUC, a musical symbol and permanent cultural ambassador for the National University of Cuyo and of Mendoza in the country and the world, that he took part in major choral events. Their voices were warmly welcomed in the most prestigious concert halls. His work led to many awards at local, national and international levels. With the MUC he was able to prepare complex *a cappella* repertoires performing works from the Renaissance to the present day. Not only did

he dazzle audiences and create a special rapport with them, he was always able to attract and move many different kinds of people.

Through years of unremitting toil, Vallesi brought together hundreds of young people so as to teach them how to vibrate with the emotion of choral singing, brothers and sisters in the marvellous adventure that stemmed from it, enabling them to share music, interpretations, friendship, experience, projects, travel, concerts, encounters, teachings, culture, anecdotes and so much more... In this way he established a great choral family of which he was the *alma pater* and his door was always open for the many participants in the various MUC periods at the choral symphonic performances as well as its anniversary concerts, making them feel that they were permanent contributors to every one of his activities and projects.

The ancients believed in a life after death in which you keep the glory you have acquired during your lifetime. Felipe Vallesi ploughed new furrows, like a good sower of seeds, in the fecund course of his life. Now in his afterlife he can take pride in his prolific activities as a way of honouring him and preserving his transcendental work. For Maestro Vallesi, dear Felipe, this is the most sincere tribute and heartfelt thanks.



Felipe Vallesi (Argentina, 1931-1997)

He was a native of the city of Rufino (Santa Fe, Argentina) where he first went to school, completing his studies in Mendoza at the School of Music of the Curo National University (UNCuyo).

In Mendoza he became the founding leader of the Niños Cantores Maristas children’s choir, the Sidus Choral Ensemble, the Female Choir of the Teacher’s Training School and the Mendoza University Choir, the latter two at UNCuyo. For fifteen years and until he passed away, he also conducted the Martin Zapata Youth Choir of the UNCuyo. He was also an advisor and conductor of the Mester de Juglaría choir, in Trenque Lauquen (Buenos Aires). As leader of his choral groups he gave many concerts in the main cities in Argentina as well as abroad.

As part of his university teaching activities, he promoted the establishment of a choral conducting course at the Music School of the UNCuyo Arts Faculty and was the Professor of choral conducting. Similarly, he extended his activities to various provinces in Argentina giving courses in this field and as a member of various judging panels in university competitions in the musical arena.

In 1978 and 1985, he was a member of the panel of the well-known Guido D’Arezzo (Arezzo, Italy) International Polyphonic Competition and was the first Latin-American conductor to receive that honour.

In April 1987, he had the singular honour of conducting a large choir of 200 singers to welcome His Holiness Pope John Paul II at El Plumerillo local airport on the occasion of his historic visit to Mendoza.

He wrote various publications: “Relevamiento y Evaluación de la Actividad Coral Argentina”, “Método de Lectura Musical”, “Política Musical y Recursos” and “Los Gestos del Director de Coro”, the latter published in 1989 “La Cartellina” N° 62

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(Milano, Italy) and published by the National Fine Arts Academy. From 1981, he was a faculty member of that Academy delegated by the Province of Mendoza. From 1992 he directed the research programme on “advances in the interpretation of choral music”, supported by the UNCuyo Research Board (CIUNC), leading to publication in 1996.

As an organizer of musical activities, he contributed to the preparation and staging of many festivals and gatherings: he was 2nd Vice-president of the Interamerican Confederation of Choirs (1965-1967),

president of the Musical Committee of the “Cantata Bonaerense” (1989) and “America Cantat I” (1992).

His prolific work has been recognized by awards granted, among others by the Government of Mendoza (1975); Mendoza Philharmonic Association (1975); State University of California, Music Department (1985); Italian Associations of Mendoza (1993); Radio Nihuil Prize, Cultural section (1994); “Hacedores de la Cultura” Prize (posthumous) of the Mendoza Provincial Culture Institute (1997) and

Career Award (posthumous) of the nation’s Senate (2001).

Javier Perotti, Specialist in International Relations, Cultural Agent and Choral Singer Former member of the Mendoza University Choir (1993-2005) and of the Martín Zapata Youth Choir (1992-1997) and former coordinator of the Mendoza University Choir (2001-2005).

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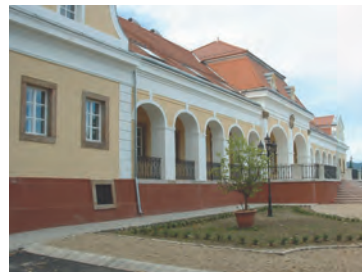
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*Celebrating 500 Years
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Celebrating 500 Years

Heinrich Isaac's *Choralis Constantinus*

Dr. James D. Feiszli

Professor of Humanities and
Director of Music Activities



Photo: Edgar Matuska

Prologue: 1508

The composer looks over the city walls where the Rhine River flows out of Lake Constance first south and then north, finally emptying into the North Sea near his birthplace. He is just over fifty years old, at the height of his profession, having previously worked for one of the wealthiest families in Europe and now for the Holy Roman Emperor. Smiling, he thinks of the commission which has come to him from the Constance cathedral to “compose a group of motets, setting in choral polyphony certain portions of the Mass Proper to the most solemn feasts of the liturgical year”¹ celebrated by this great diocese. He has come to know the Constance Kantorei well over the past year and decides to compose music that will challenge the abilities of that highly skilled ensemble and incorporate the historic traditions of this renowned diocese.

2008

Recent studies² make a strong case that Heinrich Isaac's (c.1450-1517) influence on music history may have been even greater than that of his contemporary, Josquin des Pres. Isaac spent most of his life employed by two of the most powerful and enlightened rulers of that period: Lorenzo de Medici (*Il Magnifico*) of Florence and the Habsburg Holy Roman Emperor Maximilian I. His music is mentioned everywhere across Europe in manuscript and print sources, theoretical treatises, and historical records. In a time when nearly every established musician held religious orders, Isaac was a non-cleric lacking neither work nor esteem. While other contemporaries lived with their employers, Isaac lived where he chose and received commissions from across Europe.

A native Netherlander, Isaac was specifically recruited by Lorenzo de Medici to be the musical counterpart to Florentine luminaries such as Leonardo da Vinci, Botticelli, Machiavelli, and the young Michelangelo. Paid a salary by three separate churches funded by the Medici, Isaac's real duty was to be the court composer for the ruling family of Florence. Unlike most other foreign composers working in Italy during the early Renaissance, Isaac came to stay. He married a Florentine, became a citizen, and is buried there.

Isaac's music for the Florence Carnival (*canti carnascialeschi*) soon became highly prized, which proves how quickly Isaac absorbed the native Italian secular style. That music—syllabic, homorhythmic, clearly declaimed texts, frequent improvisation, and tonal harmonies—was in complete contrast to the Franco-Flemish polyphonic sacred music style. Yet Howard Mayer Brown implies

that Isaac combined the two styles “...in some ways Florentine music was closer than the *frottole* to Franco-Netherlandish polyphony.”³ It has become clear that Isaac, more than other Renaissance composer, began to merge these two types of music, thereby leading the way towards a blended style that would eventually become the tonal harmonic system.

Isaac's influence would have been less had Lorenzo de Medici not died and the Medici lost control of Florence, for in 1497 Maximilian—whose patronage of the arts is well-documented—hired Isaac as his *Hofkomponist* (court composer). The extraordinary aspect of this appointment was that Isaac was not required to live at Maximilian's court, indicating the high regard in which he was held. The wording of Isaac's contract has been cited as the first example of a composer being regarded as more than a skilled servant because it indicated no specific duties other than his agreement to “...use my art for the needs of his Royal Majesty's chapel...”⁴ Isaac maintained his residence in Florence and made trips to meet with the Habsburg court from time to time. As the Imperial court traveled with Maximilian across his far-flung empire Isaac's music became well-known across Europe.

In 1507 Maximilian convened the German parliament (*Reichstag*) in Constance. Since 585AD Constance had been the seat of a vast diocese, including the monastic centers of Reichenau and St. Gall, birthplace of much medieval liturgy - specifically the sequences of Notker Balbulus. Constance had hosted the Council of Constance (1414-1418) which ended the Papal Schism. The Prince-Bishop of Constance was one of the Electors who chose the Emperor and was also simultaneously the Abbot of Reichenau. The great Constance cathedral had the largest organ in Europe, played at the time of the Reichstag by Hans Buchner, a former pupil of Paul Hofhaimer, organist at Maximilian's court. The choir in Constance during this time was “one of the leading pre-Reformation vocal groups in Germany”⁵.



Figure 1 – Constance, circa 1575. Cathedral right center

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Isaac arrived in Constance from Florence at some point in the proceedings to provide music for both court and church. On 14 April 1508 Isaac received a commission from the Constance cathedral chapter to compose music for its high holy and patron saints' days. Therefore, 2008 marks the 500th anniversary of the genesis of the *Choralis Constantinus*.



The *Choralis Constantinus* contains 372 motets setting the texts of the Proper of the Mass and five polyphonic settings of the Ordinary. Printed after Isaac's death by the Nuremberg publisher Hieronymus Formschneider in three volumes over five years (1550-1555), the *Choralis Constantinus* is regarded as a "comprehensive compendium of virtually all devices, manners and styles prevalent at the time".⁶ Gerhard Pätzig established that only the second volume and portions of the third volume contain music from the original Constance commission.⁷ The remainder is from the repertory of the Imperial *Hofkapelle*, courtesy of Ludwig Senfl, former *Hofkapelle* member, who compiled the *Choralis Constantinus* for publication.

The Music

The *Choralis Constantinus* is one of the largest collections of chant-based polyphony by a single composer. The primary compositional feature is the use of the corresponding plainsong melody as the *cantus firmus* for each motet. The Constance Gradual in use in the early 1500's was lost during the Reformation making it impossible to identify all of the chants used. But enough are known to reveal Isaac's remarkable abilities of *cantus-firmus* technique. The plainsong may appear in long note values while the other voices weave a counterpoint around it (Figure 2, plainsong indicated by "+").

Figure 2 - *Tu Divisum* section, *Sancti Spiritus*, sequence from *Feast of the Holy Spirit*

At other times the chant is quoted in imitative repetition between all voices (Figure 3).

Figure 3 - *Puer Natus est*, introit for the *Feast of the Nativity*

In many places the chant melody is modified both melodically and rhythmically, creating elegant melodies (Figure 4) similar to the vocal lines in Isaac's famous *Innsbruck, ich muss dich lassen* and foreshadowing later German genres from pre-existing melodies such as the chorale.

Figure 4 – Quomodo section, *Ave Maria*, tract for the Feast of the Annunciation

Isaac even quotes other sacred melodies. *Christ ist Erstanden* (Figure 5), one of the earliest German hymns, is found in *Resurrexi Domini*, introit for Easter—although Isaac uses a Latin version. He weaves a polyphonic fabric using both the hymn tune and Easter plainsong as *cantus firmi* (Figure 6).

Figure 5 - *Christ ist erstanden* from the *Glogauer Liederbuch*

Figure 6 - *Resurrexi*, introit for the Feast of the Resurrection

The vocal texture, while in a four-voice framework, is seldom consistently for four voices. Long passages for two or three voices abound, suggesting that soloists may have been used in these places to contrast with the full choir. The vocal ranges are not the modern SATB distribution. The bass voice lies high in the tessitura, rarely descending below C_3 (Helmholtz c) and occasionally reaching as high as F_4 (Helmholtz f). The tenor and alto voices are interchangeable in that their ranges lie within one or two steps of each other. F_3 is not uncommon for the alto voice and sometimes even E_3 . The soprano voice rises above the others, clearly sung in the original Constance ensemble by boys or fine male sopranos, while the other voices were sung by adult males.

Isaac was revolutionary in his fusion of Franco-Flemish counterpoint with elements of Italian secular music. In standard Franco-Flemish fashion, each textual phrase is the beginning of a new point of imitation, usually overlapping between phrases. Not standard is Isaac's remarkable use of homorhythm typical of Italian secular music to emphasize certain textual phrases. The following example is an early example of text painting probably intended to represent sunrise on the words "sanctificatus illuxit" ("hallowed dawning").

Figure 7 - *Dies Sanctificatus*, alleluia for the Feast of the Nativity

Another Italianate element is found in the harmonic structure. Rather than end in open fifths, sections conclude in complete triads. Modal harmony and usage begins to resemble later tonal harmonic usage as Isaac changes pitch center within sections and between sections. For example, in Figure 2 above, Dorian mode is transposed twice upwards by a fourth by the use of two flats at the beginning of each stave—a rarity even 150 years later.

Isaac's unique and intricate use of rhythm in the music of the *Choralis Constantinus* was an object of discussion by theorists even before the 1550 publication—more proof that the music was well-known across Europe⁸. Considering that Maximilian's Reichstag lasted for two years, it is probable that Isaac knew the singers personally and their musical capabilities. His notation cannot be completely explained otherwise. The singers are challenged with complex mensural notation, polymeters, puzzles, tricks, and other rhythmic intricacies. In the following excerpt from the sequence for the Feast of the Holy Spirit, all voices begin in ♯3, a 3:2 proportion to the standard ♯ meter. Both the bass (m.5) and alto (m.9) voices soon have blackened notation, indicating a change to duple rhythm within the triple mensuration similar to a modern hemiola. Afterwards (m.14), the soprano voice changes to ♯ while the other voices remain in ♯3, making two semibreves of the soprano part equal to three semibreves of the other voices. Finally all the other voices (stave 3, m.17) join the soprano voice in the new meter (Figure 8).

Figure 8 - Ergo nos section, *Sancti Spiritus*, sequence for the Feast of the Holy Spirit



At times the mensural signatures change for no logical reason. Isaac may have been joking with the basses when he used no less than five different mensurations in following section (Figure 9):

Figure 9 - Bassus, *Nec gregum* section, *Natus ante saecula*, sequence for the Feast of the Nativity



With the other three voice parts composed in ♯ throughout, the excerpt above with its multiple meter changes transcribes into modern notation simply as (Figure 10):

Figure 10 - Bass, *Nec gregum* section, *Natus ante saecula*, sequence for the Feast of the Nativity



In celebration of the 500th anniversary of the commissioning of the *Choralis Constantinus*, Markus Utz, Münstermusikdirektor of the Constance Münster and Professor of Choral Conducting at the Zürcher Hochschule der Künste, has organized a *Choralis Constantinus Symposium* during late early May and October to study and perform the music written for the cathedral. Among the vocal ensembles invited to perform music at the Symposium are Ensemble Officium directed by Wilfried Rombach (www.ensemble-officium.de), ensemble cantissimo directed by Markus Utz (www.cantissimo.de), and DakotaVoices directed by James Feiszli (<http://music.sdsmt.edu/dvoices>). There will be workshops on singing, Gregorian chant, and Heinrich Isaac. One concert on October 11 will be titled *Choralis Constantinus Novus* with performances of music by Heinrich Isaac written for the cathedral in 1508 and music written for ensemble cantissimo by four contemporary composers (Laurence Traiger (USA), Christoph Garbe (Switzerland), Hans-Jürgen Gerung (Germany) and Carlo Pavese (Italy)) setting some of the same texts. For more information, see www.muenster-konzerte.com.

Although the *Choralis Constantinus* represents a major achievement in music history, the music from the anthology does not appear with regularity in modern choral performance. Praised by Isaac's contemporaries and musicians throughout history, this music deserves a re-examination by the choral world. The symposium in Constance provides an opportunity for choral musicians and scholars alike to hear and evaluate this important repertory.



Constance Cathedral

James D. Feiszli, is Professor of Humanities and Director of Music Activities at the South Dakota School of Mines and Technology in Rapid City, SD. At SDSM&T since 1983, Dr. Feiszli established the music curriculum for the institution, founding the Concert Choir, Master Chorale, Symphonic Band, and courses in music theory, history, and vocal instruction. Students and alumni under his direction have performed across the United States and abroad and been the recipients of various honors and awards. Best known to the choral world as the founder of ChoralNet (<http://choralnet.org>), he has been a guest conductor, adjudicator, consultant, and lecturer throughout the U.S. and Europe.

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¹Louise Cuyler, *The Emperor Maximilian and Music* (London: Oxford University Press, 1973), 73.

²Studies germane to this article in addition to those cited include: David J. Burn, "What Did Isaac Write for Constance?", *Journal of Musicology*, Vol. 20, No. 1 (Winter, 2003), 45-72; Frank A D'Accone, *Music in Renaissance Florence: studies and documents* (Burlington, VT: Ashgate, 2006); James D. Feiszli, *Performance Editions from Heinrich Isaac's "Choralis Constantinus"* (D.M.A. dissertation, Arizona State University, 1983); Emma Clare Kempson, *The motets of Henricus Isaac (c.1450-1517): transmission, structure and function* (Ph.D. dissertation, University of London, 1998); Blake Wilson, "Heinrich Isaac among the Florentines," *Journal of Musicology*, Vol. 23, No. 1 (Winter 2006), 97-152; Giovanni Zanovello, *Heinrich Isaac, the mass Misericordias domini, and music in late-fifteenth-century Florence* (Ph.D. dissertation, Princeton University: 2005).

³Howard Mayer Brown, *Music in the Renaissance* (Englewood Cliffs, NJ: Prentice-Hall, 1976) 108.

⁴Rob C. Wegman, "From Maker to Composer: Improvisation and Musical Authorship in the Low Countries, 1450-1500", *Journal of the American Musicological Society* 49 (1996), 409-479.

⁵Manfred Schuler, "Konstanz", *The New Grove Dictionary of Music and Musicians*, Vol. 10 (London: Macmillan Publishers Ltd., 1980).

⁶Brown (1976), p.167.

⁷Gerhard Pätzig, *Liturgische Grundlagen und Handschriftliche Überlieferung on Heinrich Isaacs Choralis Constantinus* [Liturgical Background and Manuscript Sources of Heinrich Isaac's *Choralis Constantinus*] (Ph.D. dissertation, University of Tübingen, 1956.

⁸Sebald Heyden, *De Arte Canendi*, Nürnberg, 1540; Heinrich Glarean, *Dodecachordon*, Basel, 1547. ●

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Collector's Corner



Collector's Corner

New CD Releases
Jean-Marie Marchal

If you would like a CD to be considered for review

Please contact Jean-Marie Marchal,
Editor

CIMC
Avenue Jean 1er, 2
B-5000 Namur
Belgium

Email: jm.marchal@cccwb.com

New CD Releases

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



Photo: Lino Bencardo

The Cambridge King's College choir represents without a doubt the archetype of the British choral tradition: one of the most refined, age-old arts, worthy of the greatest esteem on more than one level. Their technical excellence, of course, has been shining for a long time, but they also represent an exemplary way of teaching music, which makes many envious on the European continent. On the other hand, the masters of the great English schools, institutions who were recipients of a prestigious tradition, can show themselves to be very conservative, and thus notably close themselves, at least partially, to the healthy curiosity of those of numerous interpreters in the field of ancient music. It's incontestably the impression that you get by listening to the recording. **Weelkes, Tomkins and Gibbons** find themselves here "at home", in the company of musicians who strongly emphasize the quality of the workmanship of their pieces with the preference of a sensitive interpretation, of a beautiful sonorous art. But there is a lack of a real rhetorical perspective to this music, which reveals numerous hidden treasures if one accepts the challenge of looking for them. This is not the case here, unfortunately, and, ultimately, the choir conducted by Stephen Cleobury sounds almost unchanged, most certainly splendid, but from a different age and time. (Diverse works by Thomas Tomkins, Thomas Weelkes and Orlando Gibbons – EMI 3 94430 2).

Francesco Guerrero is one of the most eminent examples of the Spanish Renaissance school. His touching art simultaneously has a rare finesse and a mastery of counterpoint which places him among the most interesting composers of his generation. The work of Michael Noone on this subject is therefore interesting, as much as it publishes here the rarely played or

unseen works. What a shame that the interpretation, very hieratic and too monochromatic, does not show itself to have the depth of its beautiful subject of investigation and discovery. (Missa super flumina Babylonis/Motets and Chansons/group Plus Ultra/His Majestys Sagbutts & Cornetts/**Glossa 922005**).

For some time already, the Coro label has re-edited close to all of a series of recordings made in 1980 and 1990 by Harry Christophers and The Sixteen, within a special collection dedicated to the famous English ensemble. It's the splendor of Venitian music at the turn of the 16th and 17th centuries that were put here as standard in a selection of the works of **Lassus** (*Tui sunt coeli, Missa bell' Amfritit' altera*) and of **Caldara** (*Crucifixus a 16, Stabat Mater*), accompanied by some pages signed by **Francesco Cavalli**, or, also, **Andrea & Giovanni Gabrieli**. The interpretation of these magnificent works is strongly emphasized within a balanced program that has not aged at all. The vocal excellence is well-met, the mastery of the technique is equal to the cohesion of the ensemble. The well-affirmed vocal colors of the different parts (with some bases a little overwhelming sometimes) and the sonorous fullness of the group are very noticeable. In looking well, one could rue the shortcomings of the homogeneous selections of certain parts and a slight lack of some rhetorical contrasts in the chronologically oldest works, but globally, one could say that the Venitian gold is well-served here (**CORO 16053**).

A "legendary" collection if there is one, the Fifth Book of Madrigals by **Claudio Monteverdi** occupies a central place in this last work, as far as it symbolizes the transition between the first and second *prattica*. Here the group La Venexiana continues its complete recordings of

madrigals of the Italian master, choosing to gradually increase the dramatization of the works, starting the recordings with sober a cappella versions before turning toward more individualistic interpretations of the last pieces, with continuo. From one end to the



other, extreme refinement of the interpretation is seducing, but at the price of a distance which sometimes confines to coldness. The technical demonstration is impeccable, the intelligence and the sensitivity is indeed present, but in my eyes, a touch of soul and of dramatization is lacking that would give full measure to the terrific music of Monteverdi (**Glossa 920925**).

What follows here is uncontestably a choice contribution in the true vein of recordings that builds bridges between ancient music and popular repertoire! It is in fact an art achieved with a narrator, simultaneously precise and deliciously free, that Joel Frederiksen brings to us in the discovery of the savourous anthology, *ballades anglaises des années 1600*. The soloist, who accompanies himself with skill on the lute, is the star in a way, notably by his warm, seductive bass voice. But he also knows how to surround himself with other talents. Each musician, singer or instrumentalist, imparts, in fact, with the full measure of his skill,

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developing a true and effective team. It is thus that each protagonist brings a personal touch in perfect collusion with his partners, dressing each ballad with numerous strokes, ornaments and picturesque details in perfect osmosis with very variable contexts, who travel from the nostalgic poetry to the most truculent humor. Of that type, the « folk » in the ancient fashion of Frederiksen works perfectly, best serving these texts and melodies amplified with much taste and imagination (The Elfin Knight – **Harmonia Mundi HMC 901983**).

Another dive into the roots of popular music, the anthology, *The Songs We Sang*, by



the VocalEssence Ensemble Singers (dir. Philip Brunelle) is a brilliant success. One will find both seductive and unforgettable popular American melodies, whose origins go back to the times from before the War of Independence and whose spontaneity, energy, and immediate and sympathetic flavour has been skillfully translated by the inspired arrangers (Luboff, Halloran, Fissinger, Parker, Shaw). Sample without moderation! (**Clarion 932CD**).

The *Geistliche Chor-Musik* of 1648 is one of the most important collections of

Heinrich Schütz, with which the German composeur made the ultimate demonstration that the motet genre, then considered retrograde, could remain perfectly eloquent under the quill of the inspired artist. In the title, the 1648 publication ideally corresponded to the *Sacrae Symphoniae II* of 1647, in which Schütz demonstrated total mastery of the new concert style. Playing marvelously with great architecture, powerfully anchored in the most successfully completed contrapuntal art, but also the most subtly balanced that give rise to the sense of the text with an extraordinary acuity, Schütz left a penetrating testimonial of his genius, which specifically permitted him to make the synthesis between Germanic rigor and Latin eloquence. The interpretation of such a work requests a total investment by the artists, always focused but at the same time restrained, and a continuously renewed imagination as well as a balanced use of the instruments, with a required alternation between the choir and soloists, charged with lightening the texture and putting into perspective the rhetoric of the sacred texts. From his point of view, Hans-Christoph Rademann shows a great restraint. Terrible artifice does not, indeed, disturb or weigh



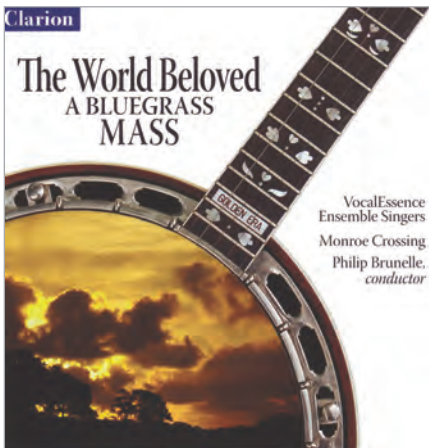
down the presentation, according to which the intrinsic beauty of this music suffices in

itself. The beautiful, malleable, sonorous chorus, that carries the text with assurance but also with the appropriate suppleness and accuracy, penetrates us with a choral music that is austere only in appearance. In order for the presentation to be totally stunning, one would have hoped for a greater variety in the expressive potential of the terrific music of Heinrich Schütz. There is a slight lack of temperament and color when listening to the entire box set, but this does not really alter the excellent impression of the group (Dresdner Kammerchor / Cappella Sagittariana Dresden / **Carus 83.232**).

By the same **Schütz**, the *Histoire de la Résurrection* and the *Musikalische Exequien* are the objects of a new recording by Chapelle Rhénane (dir. Benoît Haller). A generous, dramatic version, full of fervor, which immediately retains attention by its theatricality. A passionate Schütz, full of emotion, that one can compare with much interest to other versions that are more sober and more uncluttered (**K617199**).

Among the other recent records is the discovery that the label Carus is offering: the sacred work of Father **AEmilian Rosengart** (1757-1810), a series of motets, psalms and *Magnificat* for the chorus and/or soloists with bass continuo or orchestra. Nothing of this is unpublished; these works are sometimes adaptations of liturgical texts selected from oratorios lost today. Doubtless nothing essential, but a beautiful subject to study for passionate discoveries (Orpheus Vokalensemble / Ars antiqua Austria / Jürgen Essl / **Carus 83.427**).

We would also like to point out the following testimonial of the meeting between **Veljo Tormis** and the Portland State University Chamber Choir (dir. Bruce Browne), which is interpreted with a lot of fervor for the sensitivity of the works of the Estonian master in their English version (*On*



American Shores / Clarion 921). And we finish with two recordings that one can rank without hesitation in the department of “crossover” accomplishments. There is first of all *The World Beloved – a Bluegrass Mass* by **Carol Barnett** that organizes and glorifies the encounter between the excellent “classical” chorus, the VocalEssence Ensemble Singers of Philip Brunelle, and the savory bluegrass harmonies in which all rejoice (Clarion 931), then the *Credo* by **John Featherstone**, which is in fact a complete Mass between tradition (Latin text latin, classical chorus, string quartet) and modernity (jazz/variety choruses, wind instruments, rhythmic section, French or English texts). The search for new religious, “post-modern” music, clearly shows through here in a consistent and often sensitive manner, even if there is sometimes the impression of “mirror” and other games between ancient and modern that seem a bit “phoned in” (*Powerline* CD19 / www.johnfeatherstone.com).
Email : jm.marchal@eccwb.com

Translated from the French by Jessica Tobacman, USA ●

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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) 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
Z.A. Le Mesnil
Chemin des Carreaux
F-14111 Louvigny, France
Email: nrobin@ifcm.net

Conferences, Workshops & Masterclasses

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EMC 2008 Annual Conference "Access to Music", Brno, Czech Republic, 17-20 Apr 2008. Theme: Access to Music, new perspectives in distribution, education and politics. Contact: European Music Council, Tel: +49 228 96699664, Fax: +49 228 96699665, Email: info@emc-imc.org - Website: www.emc-imc.org

Jeronimos Weekend Choral Workshop, Lisboa, Portugal, 25-27 Apr 2008. Vocal technique for choirs with Ghislaine Morgan (UK). Contact: Coro de Santa Maria de Belém, Tel: +351-96-6764396, Fax: +351-21-3620020, Email: info@csmbelem.org - Website: www.csmbelem.org

56th European Music Festival for Young People Masterclass and Symposium, Neerpelt, Belgium, 1-4 May 2008. Masterclass guided by Mia Makaroff, Finland. Theme: composition for children's choirs. Free entrance to all other festival activities. Symposium on the same theme organized on May 3rd and 4th with many children's choirs specialists. Contact: Europees Muziekfestival voor de Jeugd, Tel: +32-11-662339, Fax: +32-11-665048, Email: info@emj.be - Website: www.emj.be

Musica International Session, Montreal, QC, Canada, 19-23 May 2008. Join those who have become regular participants of such workshops, and experience an intense week of friendship, working together drowned in the international choral repertoire. Location: Faculty of Music of the University of Montreal, Quebec. Contact: Musica International, Tel: +33-3-88361754, Fax: +33-3-88365783, Email: office@MusicaNet.org - Website: www.musicanet.org/en/workshops.php

Chorus America Conference 2008, Denver, CO, USA, 10-14 June 2008. Held in conjunction with the U.S. National Performing Arts Convention. Plenary sessions, workshops, concerts, etc. Contact: Chorus America, Ann Meier Baker, Tel: +1-202-3317577, Fax: +1-202-3317599, Email: jamie@chorusamerica.org - Website: www.chorusamerica.org

3rd International Summer Academy of Choral Conducting and Music Education, Las Palmas, Gran Canaria, Spain, 30 June-11 July 2008. With Juan José Falcón Sanabria (Canary Islands, Spain), Janice Cusano (USA), Seán Deibler (USA), Lilla Gábor (Hungary), Fernando Malvar-Ruiz (Spain), Jeanette Massocchi (Wales, United Kingdom), Nauzet Mederos (Canary Islands, Spain), Marco Antonio da Silva Ramos (Brazil). Two programs: choral conducting seminar and choral music in the context of music pedagogy. Contact: Central European Academy of the Arts, Lilla Gábor, Director, Email: ccaa@t-online.hu - Website: www.ises.hu/ceaa/

Kurt Thomas Cursus, Utrecht, Netherlands, 3-12 July 2008. Course for choral conductors with chamber choir or orchestra. Contact: Unisono, Tel: +31 30 23 35 600, Fax: +31 30 23 35 651, Email: kurtthomascursus@amateurmuziek.nl - Website: www.amateurmuziek.nl

5th International Singing Course of Sant Cugat, Catalonia, Spain, 7-12 July 2008. Singing lessons, workshops in Alexander Technique, singing and conducting, lectures and a final concert. Contact: Camerata Santcugat, Tel: +34-609209903, Fax: +34-627474262, Email: avalero@cameratasantcugat.com - Website: www.cameratasantcugat.com

International Summer Choir Academy, Sarospatak, Tokaj, Hungary, 9-19 July 2008. Orchestra conducting course for choir conductors with Andras Farkas (Switzerland) and Hansruedi Kämpfen (Switzerland). Choir workshop for choir singers with Zsuzsanna Mindszenty (Hungary) and Zoltan Sandor (Hungary). Contact: Andras Farkas, Tel: +41-21-7284727, Fax: +41-21-7284763, Email: andrasfarkas@hotmail.com - Website: www.choiracademy.hu

Sarteano Chamber Choral Workshop: Young Adult Division, Sarteano, Italy, 11-18 July 2008. For singers ages 15- 20, who are looking for a strong chamber ensemble experience. The twenty-eight member ensemble will be directed by Simon Carrington and will perform a cappella music from madrigals to the twentieth century. Daily sessions using the Rohmert Method of Functional Voicetraining with Bronislawa Falinska. Clinics with Brian O'Connell. Contact: Sarteano Chamber Choral Conducting Workshop, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

Summer Choral Workshop Music and Mountain 2008, Les Diablerets, Switzerland, 12-27 July 2008. Open to singers of all levels with knowledge of the scores to work on. Working CD's are available. Program: Mozart's Coronation Mass and Fauré's Requiem. Workshop combined with Mountain excursions. Working language: French. Contact: Jacques Muggli, Tel: +41-21-6475880, Email: mugglijacques@bluewin.ch - Website: www.musique-montagne.com

European Seminar for Young Composers "Choral Composers Today", Aosta, Italy, 13-19 July 2008. For choral conductors with composition and elaboration experience. Directors: Vic Nees, Jonathan Rathbone, Bruno Zanolini and Carlo Pavese. In collaboration with Europa Cantat. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Tel: +39-0434-876724, Fax: +39-0434-877554, Email: feniarco@tin.it - Website: www.feniarco.it

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

World Youth Choir Summer Session 2008, Hong Kong, Macau and Guangzhou, China, 19 July-11 Aug 2008. In collaboration with Hong Kong Treble Choirs Association. Conductor: Hak Won Yoon (Rep. of Korea) and Stephen Zegree (USA). Contact: International Center for Choral Music, Véronique Bour, Tel: +32-81-711600, Fax: +32-81-711609, Email: iccm@ifcm.net - Website: www.worldyouthchoir.net

28th International Society for Music Education (ISME) World Conference, Bologna, Italy, 20-26 July 2008. ISME Commission Seminar's Calls for Presenters: research, community music activity, early childhood music education, education of the professional musician, music in mass media policies, music in schools and teacher education, special education. Contact: ISME International Office, Tel: +61-8-9386 2654, Fax: +61-8-9386 2658, Email: isme@isme.org - Website: www.isme.org/

2008 International Saito Conducting Workshop, Saskatoon, SK, Canada, 20-27 July 2008. Wayne Toews, Bonnie Nicholson and Dianne Gryba will be leading this workshop empowering participants to use gestures to express their musical ideas with artistry and precision. Contact: Wayne Toews, Tel: +1-306-3736408, Email: conductor@sasktel.net - Website: www.conductorschool.com

International Seminar and Workshop on Intercultural Dialogue, Debrecen, Hungary, 27-31 July 2008. Open to everyone interested in the topic of the conference, specially intended for conductors, choral music organisers, choral singers, social workers from all over the world. Invited lecturers: Nigel Osborne (UK), Laura Hassler (Netherlands), Father Ivo Markovic OFM (Bosnia-Herzegovina). Contact: Europa Cantat - Central Eastern European Centre (ECCEEC), Tel: +36-1-4110038, Fax: +36-1-4110039, Email: ecceec@europacantat.org - Website: www.europacantat.org/ecceec/

Summer School for Conductors - Masterclass, Hamar, Norway, 27 July-3 Aug 2008. Instructor (masterclass): Dale Warland (USA). For choir conductors with good practical and theoretical skills who want to work with choir at high levels. A qualified rehearsal-choir will be available. The summer school has altogether 9 different courses, both singers and conductors at all levels. Contact: Norges Korforbund, Tel: +47-22-396850, Fax: +47-22-396851, Email: havard.gravdal@korforbundet.no - Website: www.kor.no

Choral Conductors Retreat with Rod Eichenberger, Alexandria, Virginia, USA, 28 July-1 Aug 2008. A 5-Day professional development workshop for conductors of choirs at all levels. Features large octavo packet, conductor positions open, daily conducting instruction, academic credit available. Contact: Wanda Gereben, Executive Director, Choral Conductors Retreat, Tel: +1-808-5950233, Fax: +1-808-5955129, Email: Info@ChoralConductorsRetreat.com - Website: www.ChoralConductorsRetreat.com

International Choral Conducting Masterclass Béla Bartók, Debrecen, Hungary, 30 July-8 Aug 2008. With Péter Erdei (Hungary), Georg Grün (Germany), Aarne Saluveer (Estonia). Choir in residence: Debrecen Kodály Choir. Contact: Ágnes Török, Artistic Secretary, Tel: +36-30-3855122 or +36-30-6490592, Email: agnes.torok@hotmail.com or katalin.daroczi@gmail.com - Website: www.bbcc.hu

Choral Conducting and Vocal Group Technique, Freiburg, Germany, 30 July-9 Aug 2008. With Volker Hempfling, Sabine Horstmann, Welfhard Lauber, Michael Reif and Maria Tönnemann. Apply before: 15 April 2008. Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

Saritano Chamber Choral Conducting Workshop, Saritano, Italy, 1-8 Aug 2008. For full conductors, conducting auditors and singers. Vocal pedagogy using the Rohmert method of functional voice-training, and clinics on developing a vital chamber choir. Conducting master classes with Simon Carrington in the afternoon. Contact: Saritano Chamber Choral Conducting Workshop, Tel: +1-781-6520158, Email: saritanochoral@rcn.com - Website: www.saritanochoralworkshop.com

Choral Conductors Retreat with Rod Eichenberger, Cannon Beach, Oregon, USA, 4-8 Aug 2008. A 5-Day professional development workshop for conductors of choirs at all levels. Features large octavo packet, conductor positions open, daily conducting instruction, academic credit available. Contact: Wanda Gereben, Executive Director, Choral Conductors Retreat, Tel: +1-808-5950233, Fax: +1-808-5955129, Email: Info@ChoralConductorsRetreat.com - Website: www.ChoralConductorsRetreat.com

7th Vocal Pop & Jazz Days, Soesterberg, Netherlands, 16-23 Aug 2008. A challenging singing week for 90 pop & jazz singers and conductors, who would like to improve their skills on singing, conducting, interpretation, timing, blend and more. Contact: Frans Walter, Tel: +31-33-4701600, Email: info@vpjd.nl - Website: www.vpjd.nl

Banff Choral Workshop, Banff, Alberta, Canada, 18-23 Aug 2008. For amateur choral singers, students, and educators. Rehearsing and performing with one of North America's eminent choral ensembles: the Vancouver Chamber Choir, under the guidance of Jon Washburn. Repertoire including Carl Orff's Carmine Burana. Contact: The Banff Centre, Victoria Evans, Tel: +1-403-7626157, Email: victoria_evans@banffcentre.ca

Arab Choral Festival Aswatuna, Petra, Jordan, 19-22 August 2008. Innovative and imaginative meeting of Arab choirs and choral musicians together with Swedish musicians and choral musicians from all over the world. The project will bring together choral musicians from the five Arab peoples of the Levant: Iraq, Jordan, Lebanon, Syria and Palestine. Choral musicians from other Arab countries and from the rest of the world are invited to join in this first choral celebration of musical unity in the Arab world. The project is made possible through the generous support of Rikskonserter (Concerts Sweden) and is organized in collaboration with the International Federation for Choral Music. Contact: Aswatuna, tel: +962-6-4658209, Fax: +962-6-4658206, Email: info@arabchoral.org - Website: www.arabchoral.org

European Forum for Young Choral Composers, Ochsenhausen, Germany, 1-7 Sept 2008. Participants will be immersed into the specialties of composition and arrangements for choirs and vocal ensembles. With Gunnar Eriksson (Sweden), Gary Graden (USA/Sweden), Hans Schanderl (Germany) and Urmas Sisak (Estonia). Contact: Landesakademie für die musizierende Jugend in Baden-Württemberg, Tel: +49-7352-91100, Fax: +49-7352-911016, Email: secretariat@landesakademie-ochsenhausen.de - Website: www.landesakademie-ochsenhausen.de

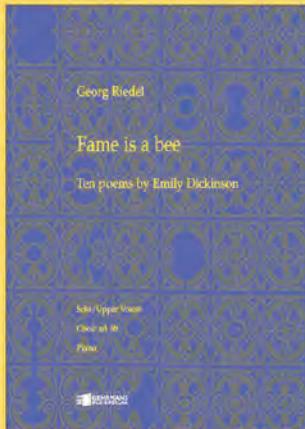
Masterclass for Choir Conductors, Varese, Italy, 1-6 Sep 2008. Lecturer: Eric Van Nevel. Program: baroque music. Choir in residence: Varese Chamber Choir. Apply before July 14. Contact: Civico Liceo Musicale, Fax: +39-0332-255038, Email: liceo.musicale@comune.varese.it - Website: www.comune.varese.it/liceomusicale/

Anders Eby Masterclass, Hanover, Germany, 2-5 Oct 2008. Choir: Camerata Vocale Hanover, cond. Hans-Dieter Reinecke. Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

Singing in Venice, Italy, 20-25 Sep 2008. For choral singers with Robert Hollingworth (UK). Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@cantax.freeserve.co.uk - Website: www.lacock.org/html/venice.html

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

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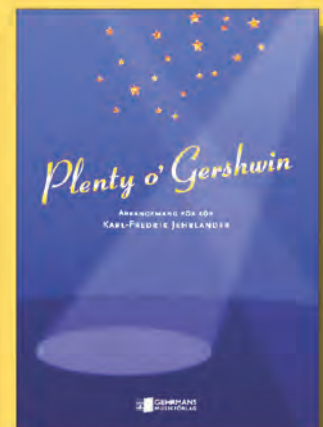
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12th International J. Villarroel Choir Festival, Isla de Margarita, Venezuela, 29 Apr-3 May 2008. Non-competitive Festival. Concerts, workshops and conferences by famous conductors from Venezuela and abroad. Contact: Casa de la Cultura Mons. Nicolás Eugenio Navarrese, Tel: +58-416-6955740, Fax: +58-295-2625048, Email: xfestivaljv@cantv.net or festivaljulioivillarroel@hotmail.com - Website: www.festivaljulioivillarroel.com

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

29th Children's Choir Festival "Fröhlich sein und singen", Halle (Saale), Germany, 1-4 May 2008. Open to all children's choirs. Contact: Manfred Wipler, Kinderchorfestival, Tel: +49-345-7808000, Fax: +49-345-7757103, Email: info@kinderchorfestival-halle.org - Website: www.kinderchorfestival-halle.org/

3rd International Choir Competition "Walther von der Vogelweide", Innsbruck, Austria, 1-4 May 2008. Contact: Chorverband Österreich, Tel: +43-1-5869494, Fax: +43-1-58694944, Email: info@chorverband.at - Website: www.chorverband.at

56th European Music Festival for Young People, Neerpelt, Belgium, 1-5 May 2008. Competition for children's and youth choirs from all over Europe and beyond. International jury, workshops, concerts. Contact: Europees Muziekfestival voor de Jeugd, Tel: +32-11-662339, Fax: +32-11-665048, Email: info@emj.be - Website: www.emj.be

30th International May Choir Competition "Prof. Georgi Dimitrov", Varna, Bulgaria, 8-11 May 2008. For mixed, men's, women's, children's and chamber choirs. Contact: Gantcho Gantchev, artistic secretary, Tel: +359-52-659159, Fax: +359-52-659159, Email: office@choircomp.org - Website: www.choircomp.org

Musica Sacra International Festival, Marktobendorf, Germany, 9-14 May 2008. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

Chimay Musica Sacra, Chimay, Belgium, 15-18 May 2008. In collaboration with Musica Sacra International of Marktobendorf, Germany. Musica Sacra is a unique festival which brings music and dance from the five major world religions, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Vitamine Music asbl, Tel: +32-60-311511 or +32-60-210429, Email: mpletawe@vitaminemusic.org or a.coche@chimay.com - Website: www.musica-sacra.be

Podium 2008 - Choral Waves, Sackville, New Brunswick, Canada, 15-18 May 2008. Contact: New Brunswick Choral Federation, Tel: +1-506-4533731, Fax: +1-506-4574880, Email: podium2008@mta.ca - Website: www.mta.ca/podium2008

Ottawa Music Festival, Canada, 16-19 May 2008. Contact: Ottawa Music Festival - Arts Bureau for the Continents, Tel: +1-613-2343360, Fax: +1-613-2362636, Email: lois@abc.ca - Website: www.abc.ca

3rd International Sacred Music Festival, Bratislava, Slovak Republic, 21-25 May 2008. 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

4th International Choir Festival Mundus Cantat Sopot 2008, Sopot, Poland, 21-25 May 2008. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Tel: +48-58-5558458, Fax: +48-58-5558442, Email: munduscantat@sopot.pl - Website: www.munduscantat.sopot.pl

3rd International Sacred Music Festival, Bratislava, Slovak Republic, 22-25 May 2008. 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

A cappella Festival of Vocal Music, Leipzig, Germany, 22-25 May 2008. Open to young talented vocal groups (3 to 8 singers) of all nationalities with a max. age of 28 years. All groups will compete in one category, with as well as without amplification. Contact: International A CAPPELLA Contest Leipzig, Tel: +49-341-91075575, Fax: +49-341-9102245, Email: info@a-cappella-contest.com - Website: www.a-cappella-contest.com

21st International Choir Festival, Vranov nad Toplou, Slovakia, 22-25 May 2008. Non-competitive festival for all kinds of choirs. Concerts, seminars, workshops, discussion evening, meeting of choirs etc. Contact: Vilma Krauspeová, Tel: +421-57-4422849, Fax: +421-57-4422849, Email: vilma@krauspe.sk - Website: www.ozvena.sk

Competition Festa Choralis 2008, Bratislava, Slovak Republic, 28 May-1 June 2008. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

7th Pärnu International Choir Festival, Estonia, 29 May-1 June 2008. Festival, concerts and folk song competition for amateur choirs of all categories. Contact: Pärnu Choir Festival NPO, Tel: +372-55-634407, Fax: +372-627-3125, Email: ave.sopp@kul.ee - Website: www.kooriyhing.ee or www.prkf.ee

37th International Competition "Florilège Vocal de Tours", France, 30 May-1 June 2008. Limited to ensembles from 12 to 40 choristers. Qualification round (a cappella), final round (including one piece with piano). Four categories: mixed choirs, male or female voice choirs, mixed vocal ensembles, free program / and a special Children's Choir International Competition. Special "Renaissance" Prize. Prize for a First Production work. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

36th International Choir Festival of Songs 2008, Olomouc, Czech Republic, 4-8 June 2008. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz



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17th International Choral Festival "La Fabbrica del Canto", Legnano, Italy, 5-17 June 2008. Participating choirs: Monteverdi Choir (Hungary), Oslo Chamber Choir (Norway), The Rose Ensemble (USA), Singer Pur (Germany), Minjona (Latvia). Contact: Associazione Musicale Jubilate, Tel: +39-0331-594504, Fax: +39-0331-597433, Email: amj@jubilate.it - Website: www.jubilate.it

6th Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 6-8 June 2008. Performance of two compulsory pieces and others to be chosen freely from works by the Mercosur countries: Argentina, Bolivia, Brazil, Chili, Colombia, Ecuador, Paraguay, Peru, Uruguay or Venezuela. Contact: AAMCANT, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

6th Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 6-8 June 2008. Open to worldwide amateur choirs interested in the music of this cultural region. Festival dedicated to the memory of Liliana Cangiano, one of the greatest Argentinean conductors and arrangers. Contact: Asociación Argentina para la Música Coral, Tel: +54-221-4258326, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

5th International Choir Festival "Zahari Mednikarov", Dobrich/Albena, Bulgaria, 16-23 June 2008. Competitive and non-competitive festival for children's and youth choirs only. Contact: "Friends of Bulgaria" Int'l Festival Program, Tsvetan Ivanov, President, Diana Raikova, Artistic Director, Tel: +359-2-9875568, Fax: +359-2-9875568, Email: festival_dia@abv.bg - Website: www.festival-bg.com

1st Mendoza Choralography Competition, Mendoza, Argentina, 17-22 June 2008. For all choirs around the world. Theme: choirs in movement. Contact: Fundación COPPLA, Cantapueblo, Tel: +54-261-4255238, Fax: +54-261-4201135, Email: fundacion@coppla.org.ar - Website: www.coppla.org.ar

2nd World Festival Grand Prix St. Petersburg 2008, Russia, 18-22 June 2008. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Youth Choirs in Movement, Bonn, Germany, 18-22 June 2008. For equal voice children's and youth choirs, interested in experiencing interdisciplinary work, mixing choral music with other fields of arts (theatre/opera, dance, cinema, etc...) and in learning how to move on stage. Contact: Europa Cantat - European Federation of Young Choirs, Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@europacantat.org - Website: www.EuropaCantat.org

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10th International Festival D'Canto 2007, Isla de Margarita, Venezuela, 18-22 June 2008. Gala concerts, international competition in various categories, workshops, conferences by international conductors, open singing, etc.... Contact: Fundacion D'Canto, Angel Marino Ramírez, Executive Coordinator, Email: festivaldcanto@hotmail.com - Website: <http://festivaldcanto.tripod.com>

4th - The Mondial Choral Festival, Laval, Québec, Canada, 20-29 June 2008. Over 500,000 spectators welcome more than 12,000 choristers, hundreds of artists and musicians each year. Participation is free of charge. Contact: Corporation du Mondial Choral, Tel: +1-888-9359229, Fax: +1-888-9381682, Email: participants@mondialchoral.org - Website: www.mondialchoral.org

3rd International Children's and Youth Choir Festival "Touch the future", Rheinland-Pfalz, Germany, 20-29 June 2008. 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 - Website: www.touch-the-future.com

11th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 24-30 June 2008. Bob Chilcott 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. Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

11th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 25-29 June 2008. 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

1st Sintra International Choir Festival, Sintra, Portugal, 26-29 June 2008. 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

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 26-30 June 2008. 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

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

4th International Cantus MM Festival of Sacred Music, Vienna, Austria, 27-30 June 2008. 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

7th International Boys' & Men's Choral Festival, Prague & Hradec Kralove, Czech Republic, 30 June-7 July 2008. Non-competitive international festival hosted by the Boni Pueri, (Czech Boys Choir), Amabile Boys & Men's Choirs (Canada) and Chor Leoni (Canada) for boys, male youth and men's choirs. Master conductors: Dr James Litton, Diane Loomer, Robert Sund. Jaroslav Krcek with guest Ensemble Amarcord. Rehearsals, concerts, masterclasses, and leadership program. Contact: The University of Western Ontario, Dr. Carol Beynon, Tel: +1-519-6612111 (ext. 84613), Email: beynon@uwo.ca - Website: www.internationalchoralfestival.org

International Choral Kathaumixw, Powell River, Canada, 1-5 July 2008. Join adult, youth and children's choirs from around the world in 20 concerts, competitions, common singing, seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest artists & international jury. Apply before 1 Nov, 2007. Contact: Powell River Academy of Music, Tel: +1-604-4859633, Fax: +1-604-4852055, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Melodia! South American Music Festival, Buenos Aires, Argentina and Rio de Janeiro, Brazil, 2-14 July 2008. 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

26th International Choir Festival of Preveza - 14th international Choir Competition of Sacred Music, Preveza, Greece, 3-6 July 2008. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertoire 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 Preveza, Tel: +30-26820-24915 / 29852, Fax: +30-26820-29852, Email: armonia4@otenet.gr - Website: <http://users.otenet.gr/~armonia4/>

10th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 3-6 July 2008. 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

Summa Cum Laude International Youth Music Festival, Vienna, Austria, 5-9 July 2008. 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

43rd International Days of Choral Singing, Barcelona, Spain, 7-13 July 2008. Workshops: Mass E flat D 950 for soloists, choir and orchestra by Franz Schubert with Jordi Casals (Catalonia), music by Manuel Oltra with Ramon Noguera (Catalonia), "News and Classic", popular songs of our time, musical hits by Lloyd Weber and others with Fred Sjöberg (Sweden). Apply before 15 March. Contact: Federació Catalana d'Entitats Corals, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.cat - Website: www.fcec.cat

Llangollen International Musical Eisteddfod, United Kingdom, 8-13 July 2008. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Contact: Llangollen International Musical Eisteddfod, Tel: +44-1978-862000, Fax: +44-1978-862005, Email: info@international-eisteddfod.co.uk - Website: www.international-eisteddfod.co.uk

5th World Choir Games, Graz, Austria, 9-19 July 2008. For all kinds of choirs from all around the world. Contact: Choir Olympics, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

13th Niagara International Music Festival, Niagara region, Canada, 9-13 July 2008. Concerts in St. Catharines, Niagara Falls and Grimsby. Contact: Niagara International Music Festival, Arts Bureau for the Continents, Tel: +1-613-2343360, Fax: +1-613-2362636, Email: lois@abc.ca - Website: www.abc.ca

Rhapsody! Prague Children's Music Festival, Prague, Czech Republic and Vienna and Salzburg, Austria, 10-21 July 2008. 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

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 10-14 July 2008. Kaleidoscope of Nations. For choirs and orchestras. Specific pieces to be performed (Carl Orff & WA. Mozart). Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

2nd International Male Choir Festival, Barcelona, Spain, 12-18 July 2008. Contact: Federació de Cors de Clavé, Tel: +34-93-3199777, Fax: +34-93-3197622, Email: info@menschoirs.net - Website: www.menschoirs.net

Europa Cantat junior 5, Nevers, France, 12-20 July 2008. For children's and girls' choirs (equal voices) aged 10-18. With Lionel Sow (France), Scott Alan Prouty (France/USA), Zimfira Poloz (Kazakhstan/Canada), Cristian Grases (Venezuela/USA), Sanna Valvanne (Finland/USA), Marleen Annemans (Belgium), Michael Gohl (Switzerland). A Europa Cantat international study tour is organized in parallel with Denis Menier (Belgium). Contact: Europa Cantat Junior 5, Tel: +33-6-77445383, Fax: +33-3-86684884, Email: secretary@europa-cantat-nevers.com - Website: www.europa-cantat-nevers.com

37th International Festival & Competition "Youth & Music in Vienna", Vienna, Austria, 12-15 July 2008. 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

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www.PacRimFestival.org

European Academy for Young Composers, Aosta, Italy, 13-19 July 2008. For composers and aspiring composers interested in choral music and choral conductors with composition and elaboration experience. Apply before: 30 April 2008. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

2008 Hong Kong International Youth and Children's Choir Festival, Hong Kong, China, 14-17 July 2008. Choral and solo competitions, concerts and workshops. Four categories for group competition: children (16 or under), youth choir (29 or under), contemporary music and folklore (29 or under). Two categories for solo competition: vocal class I (16 or under), vocal class II (17 - 29). Contact: Hong Kong Treble Choirs' Association, Tel: +852-2381 9262, Fax: +852-2380 7302, Email: info@hktrblechoir.com - Website: www.hktrblechoir.com

International Choir Festival Se Oye un Canto desde México, Mexico, 15-21 July 2008. Contact: Producciones Creativas, Administration Director, Martha Leticia Alejo, Tel: +52-55-12513747, Fax: +52-55-12513750, Email: seoyeuncantodesdemexico@yahoo.com.mx

Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 15-23 July 2008. 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

28th International Youth Music Festival, Ansbach, Bavaria, Germany, 17-24 July 2008. Exchange of musical experiences, concerts, sight seeing tours. Contact: Organisation for International Contacts, Tel: +49-228-82097, Fax: +49-228-364368, Email: oik@tronet.de - Website: www.oik.org

33rd Oratorio Festival Musique en Morvan, Autun, Saône et Loire, France, 17-27 July 2008. For all singers. Apocalypse of Saint James (Jean Françaix) conducted by Philippe Forget. Contact: A Coeur Joie, Tel: +33-4-72198342, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: www.acoeurjoie.com

26th International Music Festival, Cantonigròs, Spain, 17-20 July 2008. Competition and exhibition of mixed choral music, female voices, children's choir and popular dances. Contact: Anna Jover & Joana Gonzal - FIMC 08, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

5th International Choir festival of Sacred Music, Rottenburg, Germany, 17-20 July 2008. Competition in different categories and difficulties. Contact: Domsingschule Rottenburg, Tel: +49-7472-25062, Fax: +49-7472-26798, Email: ifgc@domsingschule-rottenburg.de - Website: www.chorfestival-rottenburg.de

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

Europa Cantat International Singing Week, Tarragona, Spain, 19-27 July 2008. For mixed choirs, female choirs and individual singers. With Péter Erdei (HU), Javier Busto, (ES), Victor Alarcon (Chile), Jonathan Rathbone (UK), Edmond Colomer (ES). Contact: Associació Cor Ciutat de Tarragona (Setmana Cantant), Tel: +34-977-227721, Fax: +34-977-230514, Email: setcanta@tinet.org - Website: www.setmanacantant.org

Oriental Concensus 21st Century International Choral Festival, Suzhou, China, 20-24 July 2008. Festival and competition for mixed choirs, male & female chorus, youth & children's choirs and folklore choirs. Contact: ACE 99 Cultural pte Ltd, Nelson Kwei, Artistic Director, Tel: +65-6342-1941, Fax: +65-6449-6566, Email: festival@21ccad.com.sg - Website: www.21ccad.com.sg

53rd International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 20-27 July 2008. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2008. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

11th Cantilies, Auvergne, France, 22 July-2 Aug 2008. International choral meeting including workshops for children aged 8 to 16. Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: www.acoeurjoie.com

13th International Choral Festival en Provence, Var et Bouches du Rhone, France, 22-30 July 2008. Contact: Ensemble Polyphonique en Provence, Email: epepro@wanadoo.fr - Website: www.aicler-provence.fr

7th International Choral Festival "José María Bravo Márquez", Medellín, Colombia, 23-28 June 2008. Contact: Jorge Hernán Arango García, Ensemble Vocal de Medellín, Tel: +57-4-2668172, Fax: +57-3127913071, Email: jorgeag@cis.net.co

8th Taipei International Choral Festival, Taipei, Taiwan R.O.C., 26 July-2 Aug 2008. International invited choirs including The Idea of North (Australia), Tapiola Chamber Choir (Finland), Kammerchor Stuttgart (Germany), The Efroni Choir (Israel). Workshops and masterclasses with Gábor Hollerung, Kurt Suttner and Kåre Hanken. Contact: Taipei Philharmonic Foundation & Chorus, Tel: +886-2-27733961, Fax: +886-2-27733692, Email: ticf@tpf.org.tw - Website: www.tpf.org.tw

23rd Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 30 July-3 Aug 2008. Competition in contemporary choral music for six categories and festival for collective singing and vocal folk music. The "Grand Prize" winner of the competition will be invited to the "Grand Prize of European Choral Music" competition held in Tours in 2009. Apply before: October 31st, 2007. Contact: Fonix Events Organizer NPO, Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

Amakwaya International Choir Festival and Competition, Johannesburg, South Africa, 30 July-3 Aug 2008. Friendship Concerts, competition in different categories, African music workshops including African drumming, singing and dancing. Contact: Choral SA, Tel: +27-12-3475244, Email: bennie@choralsa.net - Website: www.choralsa.net

5th International Choral Festival Mario Baeza, Valparaíso, V Región, Chile, 30 July-3 Aug 2008. Open to mixed, male, female and chamber choirs. Contact: Waldo Aránguiz-Thompson, Tel: +56-2-2259977, Fax: +56-2-2233240, Email: waranguiz@aconex.cl

Vivace International Choir Festival 2008, Veszprém, Hungary, 31 July-4 Aug 2008. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Művelődési Központ, Tel: +36-88-429693, Fax: +36-88-429693, Email: vmk1@veszprem.hu or vivaceveszprem@gmail.com - Website: www.vmkveszprem.hu

6th International Choral Festival and Competition - The Singing World, St. Petersburg, Russia, 1-6 Aug 2008. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Contact: International Choral Festival and Competition - The Singing World, Mrs Anna Solyanikova, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: anna@interaspect.spb.ru - Website: www.Singingworld.spb.ru

7th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 1-10 Aug 2008. For 7 youth chamber choirs from all over the world. Workshops. Choir to choir-concerts, special concerts on the island. Conductors will be: Carlo Pavese (Italy), Sanna Valvanne from Finland/USA, Thekla Jonathal (Denmark). Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderjugend@t-online.de - Website: www.amj-musik.de



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...Festivals & Competitions

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International Choral Festival "Choeur de Mer", Pointe Noire, Republic of the Congo, 5-7 Aug 2008. For all choirs from all over the world. Workshops, exchanges, concerts, sightseeing tours. Apply before: 1 March. Contact: Fédération Nationale de la Musique Chorale de la République du Congo, Tel: +242-5505344, Email: choeurdemer@yahoo.fr

5th Nordic Baltic Choir Festival, Tartu, Estonia, 5-10 Aug 2008. Contact: Eesti Koorihing - Estonian Choral Society, Tel: +372-6-274451, Fax: +372-6274450, Email: koorihing@kul.ee or kaie.tanner@kul.ee - Website: www.koorihing.ee

Festivalensemble Stuttgart 2008, Stuttgart, Germany, 12 Aug-1 Sep 2008. Open to all choral singers worldwide aged between 18 and 30. Auditions will take place in Europe, Canada, the US and Russia during March 25th and April 11th 2008 (recorded auditions are also possible). Contact: Tobias Ebel, Festivalensemble Stuttgart, Tel: +49-711-6192119, Fax: +49-711-6192151, Email: festivalensemble@bachakademie.de - Website: www.festivalensemble.org

6th Festival de Corais de Belo Horizonte, Minas Gerais, Brazil, 15-24 Aug 2008. Contact: Festival de Corais de Belo Horizonte, Tel: +55-31-34255625, Email: lindomar@festivaldecorais.com.br - Website: www.festivaldecorais.com.br

5th International choir Festival, Brasov, Romania, 17-24 Aug 2008. Singing week with ateliers, concerts, open singing, ateliers for children. Romanian music, music from French-speaking regions, German Romantic music, Swiss music, music from the Balkan and light music. Management course for conductors. Contact: Asociata Româna de Cânt Coral, Tel: +40-268313325, Email: ioan_oarcea@yahoo.fr

International Singing Week, Zrenjanin, Serbia, Yugoslavia, 18-26 Aug 2008. 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

Orfest International Festival of Choral Music, Ljutomer, Slovenia, 19-23 August 2008. Non-competitive festival linked to musical and cultural activities for participating choirs. Contact: Kulturno dru tvo Orfej Ljutomer, Email: info@orfest.si - Website: www.orfest.si

Europa Cantat International Singing Week, Szczecin, Poland, 24-31 Aug 2008. For mixed choirs, youth choirs and individual singers as well as conductors. With Benedykt Blonski (Poland), Marek Toporowski (Poland), Robert Sund (Sweden), Alexei M. Rudnevsky (Russia). A Europa Cantat international study tour is organized in parallel with Anna Tarnowska (Poland). Contact: Festival Office, the Pomeranian Dukes' Castle, Tel: +48-91-4338841, Fax: +48-91-4347984, Email: zamek@zamek.szczecin.pl - Website: www.zamek.szczecin.pl

Europa Cantat Int'l Singing Week "Alpe Adria Cantat", Lignano Sabbiadoro (UD), Italy, 31 Aug-7 Sep 2008. For mixed choirs, children's choirs, vocal groups, conductors and individual singers. With Mario Giorgi (Italy), Pier Paolo Scattolin (Italy), Robert Ray (USA), Steve Woodbury (Italy), Thomas Kiefr (Denmark), Johan Rooze (Netherlands), Maria Dal Bianco (Italy), Fred Sjöberg (Sweden), Andrea Crastolla (Italy). A Europa Cantat international study tour is organized in parallel with Andrea Crastolla (Italy). Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

1st Vocal Group Festival "The Real A Cappella Festival", Västerås, Sweden, 11-14 Sep 2008. Masterclass, seminars, workshops and concerts by The Real Group (Sweden), Rajaton (Finland), and Vocal Line (Denmark). For vocal groups, choirs and choir conductors. Themes: how to work as a group and how to develop the group both technically and artistically. Contact: Kella Naeslund, - Website: www.therealfestival.com

56th "Guido d'Arezzo" International Polyphonic Competition, Arezzo, Italy, 17-21 Sep 2008. For amateur choral ensembles. Categories: Christian plainchant, polyphony, polyphony for children's voices, special competition, int'l choral festival of folksong. Contact: Competition secretariat, Tel: +39-0575-356203, Fax: +39-0575-324735, Email: fondguid@polifonico.org - Website: www.polifonico.org

Tonen2000 - 5th Edition 2008, Westland, Netherlands, 19-21 Sep 2008. Open to mixed chamber choirs and ensembles up to 36 non-professional members, male and female ensembles up to 24 non-professional members (professional conductor preferred). Contact: Tonen2000, Jos Vranken, Tel: +31-174-245520, Fax: +31-174-245520, Email: info@tonen2000.nl - Website: www.tonen2000.nl

Choralfest 2008, Perth, Australia, 29 Sept-3 Oct 2008. Music Through the Ages Festival. Workshops with guest conductors Rodney Eichenberger (USA) and Eduardo Lakschevitz (South America). Apply before: 31 January. Contact: The Australian National Choral Association, Tel: +61-8988-15885, Fax: +61-8988-15349, Email: admin@anca.org.au - Website: www.anca.org.au

2nd Cantapueblo for Children, Malargüe and Mendoza, Argentina, 1-5 Oct 2008. Children of the world singing to Nature. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4255238, Fax: +54-261-4201135, Email: cantapuebloninos@coppla.org.ar - Website: www.coppla.org.ar

1st International Festival Interfolk in Russia, St. Petersburg, Russia, 1-4 Oct 2008. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Three categories: vocal, instrumental and dances. Contact: International Choral Festival and Competition - The Singing World, Mrs Anna Solyanikova, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: anna@interspect.spb.ru - Website: www.Singingworld.spb.ru

Venezia in Musica 2008, Venice, Italy, 1-5 Oct 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 - Website: www.musica-mundi.com

Taiwan International Choral Ensemble Festival, Taipei, Taiwan (China), 3-10 Oct 2008. International competition: 5 Oct. (age above 18, all kinds of choirs). Master workshop: 8-10 Oct. (conducting and vocal Jazz master class). Tour arrangements upon inquiry. Contact: Taiwan Choral Music Center (TCMC), Tel: +886-2-2369 2354, Fax: +886-2-2364 2515, Email: info@tcmc.org.tw - Website: www.tcmc.org.tw

5th International Choir Competition, Sofia, Bulgaria, 8-11 Oct 2008. Competition for mixed choirs, equal voices, children's choirs, mixed youth choirs, chamber ensembles and categories for Renaissance and Modern Music. Contact: Friends of Choral Music Foundation, Tel: +359-2-9641111, Fax: +359-2-9641110, Email: fcmf@abv.bg - Website: www.fcmf.visa.bg

Festival Magic Mozart Moments, Salzburg, Austria, 9-12 Oct 2008. 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.magicmozartmoments.at or www.cultours-europe.com

International Festival of Choir Ensembles, Montevideo, Punta del Este, Colonia, Minas, San José, Salto and Paysandú, Uruguay, 11-19 Oct 2008. For choral ensembles from all over the world. Contact: Infinito - Realizaciones Culturales, Tel: +598-2-9018025, Fax: +598-2-9018025, Email: infiprod@montevideo.com.uy - Website: www.infinitorc.com

Lago di Garda Music Festival, Italy, 16-19 Oct 2008. International festival of music for choirs and orchestras on Lake Garda. Artistic director: Mag. Peter Laskowski. Contact: MusikReisen-Faszination Chor- und Orchesterreisen, Email: info@lagodigarda-musicfestival.com - Website: www.lagodigarda-musicfestival.com

6th Choral Competition on Folk Music Venado Coral 2008, Argentina, 24-26 Oct 2008. Contact: Certamen Coral de Música Popular, Fax: +54-3462-433331, Email: rubenvidela@powervt.com.ar - Website: www.venadocoral.com.ar

20th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 28 Oct-2 Nov 2008. Tribute to Latin American 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 - Website: www.coppla.org.ar

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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 - Website: 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 - Website: www.coppla.org.ar

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 - Website: www.musica-mundi.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 - Website: www.choral-music.sk

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 - Website: <http://africanchorus.org/ICMAD/FESAAM09.html>

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

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. Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410510, Email: mihela.jagodic@jskd.si - Website: www.jskd.si

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

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

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

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. 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

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 - Website: 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 - Website: www.cultours.at

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 - Website: www.californiachoral.org

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 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 or 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

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



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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

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. 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

27th International Choir Festival of Preveza - 15th International Choir 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. Repertoire 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 Preveza, Tel: +30-26820-24915 / 29852, Fax: +30-26820-29852, Email: armonia4@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 - Website: www.cultours-europe.com or www.cantussalisburgensis.at

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 - Website: www.austrianfestivals.at

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 - Website: 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: choral@montana.com - Website: www.choralfestival.org

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 - Website: www.ecu2009.nl

Melodia! South American Music Festival, Buenos Aires, Argentina and Rio de Janeiro, Brazil, 22 July-3 Aug 2009. 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

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 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. 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

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



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International Singing Week, Zrenjanin, Serbia, Yugoslavia, 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

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

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

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.magicmozartmoments.at or 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

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 - Website: www.musica-mundi.com

A regularly up-dated list of all events may be found on our website: www.ifcm.net

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- **ATELIER 7** Folk songs: tradition and innovation
director: Maria Dal Bianco (IT)
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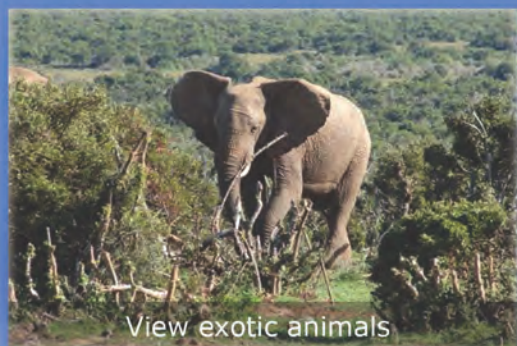
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