

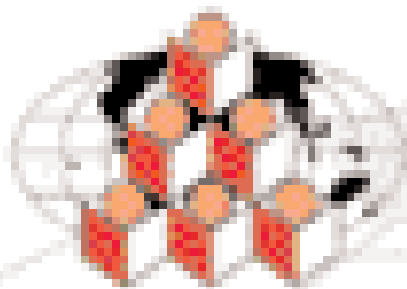
ICB

International Choral Bulletin

ICB

Dossier **Folk Music and Cultural Identity**





International Federation for Choral Music

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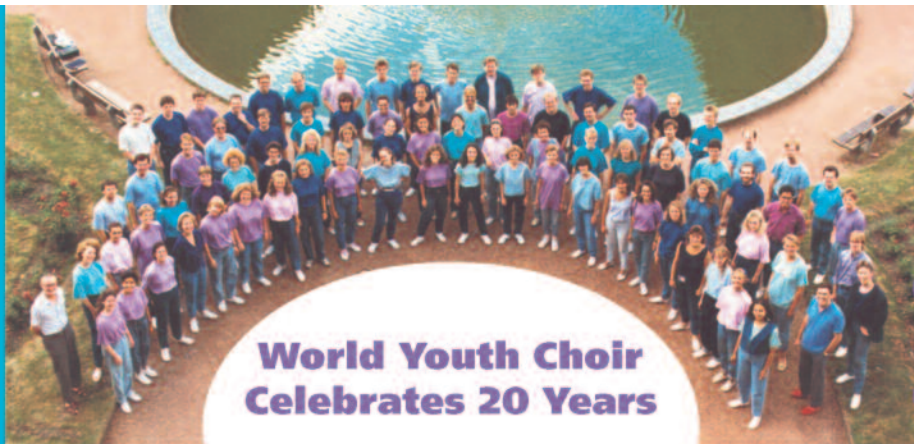
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Current Challenges, Future Visions:
The Youth Issue



World Youth Choir Celebrates 20 Years

Building Bridges between Young Singers from Diverse Cultures

For 20 years now the World Youth Choir (WYC) has been the meeting point for young singers from around the world. Many very special individuals have taken part and left an indelible mark on the ensemble, imbuing it with their unique talent, personality, creativity, warmth and humour.

In October 2009 the World Youth Choir – in a spirit of international cooperation – will resonate louder than ever, when over 300 former singers, as well as conductors and organizers throughout the globe reunite in order to celebrate the choir's birthday!

The patron organizations of the WYC are the International Federation for Choral Music (IFCM), Jeunesses Musicales International (JMI) and Europa Cantat, and these bodies are proud to support the choir once more at grass roots level with a festival week held in Sweden. This was the first host country of the WYC. The present occasion will be the opening of the Swedish International Center for Choral Music in Örebro, where an exciting series of special events for participants and the audience will be presented.

Let the celebrations begin!
When: 21-25 October 2009
Where: Örebro, Sweden

We are looking for the contact details (email) of several former singers of the World Youth Choir whom we would like to inform about this project. A list with all names is provided on www.ifcm.net If you happen to know the whereabouts of some of them, thank you very much for putting us in contact with them!

The 20th Anniversary World Youth Choir Ensemble will perform an exciting "Best of" programme under the direction of conductors Maria Guinand (Venezuela), Sidumo Jacobs (South Africa), Fred Sjöberg (Sweden), Nobuaki Tanaka (Japan), and Steve Zegree (USA). To close the festival, the ensemble will also feature during the ceremony of the Eric Ericson Award at the Stockholm Radio Hall.

The 20th Anniversary World Chamber Choir will perform with the Swedish Chamber Orchestra under Nikolai Znaider (Denmark).

A special evening programme, *The World Sings for You* will showcase the talents of former WYC singers in a multicultural show featuring outstanding vocal groups, instrumental groups, dance performances and soloists from different countries.

Former WYC members who went on to become conductors renowned in their field will lead conducting courses for children's and youth choirs in the mornings and afternoons.

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ÖREBRO KONSERTHUS



ÖREBRO UNIVERSITY
SCHOOL OF MUSIC



United Nations
Educational, Scientific and
Cultural Organization

2009

عام س عي د - sretna nova godina **happy new year**
onnellista uutta vuotta გილოცავთ ახალ წელს *bonne année*
שנה טובה boldog új éve **С НОВЫМ ГОДОМ** 3 НОВЫМ
годам ტნოტჩაქიქიქ ომანოქიქ ხ. შოქიქ ონოქიქ **gelukkig Nieuwjaar**
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tonbeli yo **laimingų Naujųjų Metų** *godt nyttå* Среќна
Нова Година *szczęśliwego nowego roku* **새해 복 많이**
받으세요 *feliz ano novo* *un an nou fericit* srećna nova
godina **SREĆNO NOVO LETO** heri ya mwaka mpya
GOTT NYTT ÅR Cung Chúc Tân Xuân **dewenat**

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*International Federation for Choral Music
Staff & Collaborators*



Folk Music and Cultural Identity

Guest Editor: Marian Dolan

Introduction
Marian Dolan

The Essence of the Estonian Regilaul
Veljo Tormis

Power to Women: A Folklore-driven Revolution in Choral Singing
Jaakko Mäntyjärvi

Roots and Branches
Trio Mediaeval and Birger Mistereggen

Folk Music and Art Music
Alice Parker

A Question of Ownership: Arranging Music from Another Culture
Christopher Marshall

A Renaissance of the German Folksong?!
Volker Hempfling

"Extra! Exchange Tradition": Information

Introduction

Marian Dolan Choral Conductor



Sometimes an unexpected change in programming, soloist, accompaniment, or venue will produce equally surprising musical insights. So also with ICB articles. An unanticipated change in dossier topics for this issue opened up the opportunity to assemble a series of articles on the theme "folk music and cultural identity." In response to the request to edit this dossier, I thought immediately of the folksong-based choral music that has piqued my own curiosity, and of how this "music of the folk" embodies a country's or region's cultural identity. So I decided to contact some choral composers who have worked with or have insight into issues of musical cultural identity, and to invite them to write about some of their thoughts for this ICB dossier.

Many of you, like me, have discovered the extraordinarily unique *regilaul*-based scores of Estonian composer Veljo Tormis. His essay here, a reduction of a 2007 presentation titled "The Essence of the Estonian *Regilaul*," provides us with basic guide to this very unique singing tradition. Neighboring Scandinavian countries have seen a parallel resurgence in reclaiming ancient ethnic tunes, especially for female ensembles. Renowned Finnish composer Jaakko Mäntyjärvi explores this idea in his essay "Power to Women: A Folklore-driven Revolution in Choral Singing." The exceptional musicality of Trio

Mediaeval and their dedication to chant spawned their exploration into and subsequent recording of ancient Norwegian folk tunes. Their article, "Roots and Branches," explains this journey and its musical challenges.



Trio Mediaeval

An icon in the American choral scene is composer/conductor Alice Parker. Her folksong arrangements are as legendary as her "Sings" which engage amateurs and professionals, young and old alike, in the love of communal singing. The essay "Folk and Art Music," a compilation of three editorials from her *Melodious Accord* newsletters, addresses the enigma of folk music vs composed ("high art") music. As composers work with indigenous music, the issue of copyright and the question of who *really* "owns" the music can prove elusive. For years, New Zealand composer Chris Marshall has worked with and lived within the Samoan culture and its traditions. In his article, "A Question of Ownership: Arranging Music from Another Culture," he raises very interesting inter-cultural questions about copyright, permission and 'ownership' issues regarding arrangements of communally-owned, indigenous music.

The difficult and sensitive issue of folk music and political/national identity is addressed by esteemed conductor Volker Hempfling in his article "A Renaissance of the German Folksong!:" His is a passionate entreaty for his country's conductors and singers, and thereby to all of us, to reclaim the folk tradition and to share it at home with younger generations in informal settings. He reminds all of us, as conductors, to include folksongs in all aspects of our choral lives: at home, in 'high art' choral rehearsals, in personal and family celebrations as well as in concert programs.

This theme of "folk music and cultural identity" has sparked interest for a possible second dossier; we have already received two more articles on this topic. If you would like to submit an article or idea for an article, please contact me (mdolan@aya.yale.edu) or Jutta Tagger (jutta.tagger@ifcm.net). Until then ... go out and reclaim some of your folk music!

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

E-mail: mdolan@aya.yale.edu ●



Photo: Dolf Rabus

The Essence of the Estonian *Regilaul*

Veljo Tormis
Composer



8



Coaching Session at "Voices of the Baltics"

Photo: Doif Rabus

What exactly is a *regilaul*, that is, an Estonian folk-song based on *regi* or runic verse? The Estonian *regilaul* is not to be confused with the Jamaican term *reggae* or with the Finnish term *rekilaulu*. The term *regilaul* is quite new. As a scholarly term it is first used in my essay "Folk Song and Us" (1972). The word "laul" means song. The term 'regi' is a type of metrical poetic structure based on a unique rhythm, word stress and number of syllables. Derived from Middle Low German dialect, which was widely used in the region of the Baltic states in the Middle Ages, *regilaul* can mean 'dancing song' or 'row'.¹

The *regilaul* is old. It is hard to establish the age of the most primitive *regi* tunes. Examples might include tunes for swinging, known as *kiigetoon*, from Jõhvi, or a milking song from southern Estonia. Attempts have been made to establish the age of the language of the *regilaul* by tracing the history of changes in the language. It is thought that

the *regilaul* brings us to the language of the 14th century, the late Middle Ages. Estonian writer Hasso Krull talks about the 'language of songs' and claims that in the later centuries, "the language of everyday speech ceased to be the language of our songs. It was a ritual language of its own that continued to co-exist along with the ordinary spoken language."²

As an oral tradition, the *regilaul* already ceased to exist in most of Estonia by the 19th century. A mass-scale campaign was therefore launched to write down the lyrics so that they would not be lost. The minute the lyrics of a *regilaul* are written down, however, it is no longer strictly an oral tradition. It becomes literature, and, as such, is stored in the right place: at the Estonian Literary Museum! Tremendous work has been done in Estonia to systematize and analyze the lyrics in depth, and to ascertain the importance of the *regilaul* as the bearer of traditional culture in all walks of life. Half a century later, a similar campaign was

undertaken to record *regi* tunes. As of the present day, excellent collecting and research has been done on the *regi* tunes. Now the question arises: what are we going to do with all of this material?

The two parts should meet up again and begin a new co-existence! This is where we stand at present. The big question is **how** we are going to do it. How do we put the preserved components of the tradition back together again? ... how do we make it a living organism again? I have a number of suggestions:

1. The *regilaul* is an oral tradition.
2. The format of the *regilaul* (metre, alliteration, parallelisms, etc.) is the medium by which the tradition is passed on, the mnemonic and technical framework for it.
3. The 'core principle' of oral tradition is **repetition** – the reinforcement of information, not its development or improvisation.
4. The structure of the *regilaul* consists of an eight-syllable isochronal melody line, verse repetition, a lead singer, and a choir.
5. It is not the notes that are sung, but phonetic sounds and words.
6. Singing does not follow the rhythmic rules of spoken language. Speaking is one thing, singing is something entirely different.
7. The main thing in stylistic terms is pronouncing the *regilaul* language within the syllables, and not issues of expressiveness or timbre.
8. The *regilaul* is a continuous activity, an unbroken flow, a non-stop stream of singing where there is no grammatical phrasing.
9. The *regilaul* is a ritual song and not a means of communication.

1. *p* *solo* *nel tempo*
Kui ma ol' - li väi - ko - kõ - nõ, al' - le - aa, al' - le - aa, kas' - vi ma sis

2. *gruppo* *p*
Aa

Group 1: begin with a soloist; others join in mm. 33-64; then the soloist sings mm. 65-72.
Group 2: a small group of singers throughout.

6
1. kau - ni - kõ - nõ, al' - le - aa, al' - le - aa, ol' - li ü - te üü va-n-nu,
2. aa

Estonian Folk-Music (Estonian Folklore Archives; EKMCD-005). Along with co-editor Ülo Tedre, we also compiled a new book collection of *regi* tunes in *Uus Regilaulik / New Book of Regilaul*.

It is not my task to study **what** the *regilaul* is telling us, but rather to find out **how** it is doing that, and of how it has managed to preserve the wisdom of a thousand years within an oral tradition. The content of the *regilaul* has, after all, come to us by singing only ... as a song. We need to know *how* they sang and therefore how we should carry on this tradition with our singing. And, as is usual in life, there are no final answers, only endless questions.³

In over 200 choral scores, Estonian composer Veljo Tormis preserves and carries forward his country's ancient musical tradition – the regilaul – in text, tune and structure while fusing it with a unique, modern musical framework. As he says, "I don't use folksong; folksong uses me." Score and other information is online at www.tormis.ee; see also Ancient Song Recovered: The Life and Music of Veljo Tormis by Mimi Daitz (www.pendragonpress.com).

¹ Alo Raun, *Eesti keele etimoloogiline teatmik / Etymological Dictionary of the Estonian Language*, p. 140.

² *Loomise mõnu ja kiri / The Pleasure and Pattern of Creation*.

³ *From a presentation given in 2007 at the Viljandi Culture Academy for the international conference RING.*

Translated from Estonian to English by Ülle Leis; redacted and edited by Marian Dolan for the ICB. ●

10. The *regilaul* is a supra-individual culture, a cultural 'atmosphere' that stretches out above us like the sky.
 11. The *regilaul* has already undergone its natural historical development once and reached the pinnacle of end-rhyming songs. It has played its role to the full. We do not need to start developing it all over again.
 12. That's why we should stop imagining that we are carrying on the *regilaul* tradition.
 13. Therefore, we should give the *regilaul* new content and meaning as a ritual of cultural identity and independence.
 14. I invite you not to break up the things that have been preserved so well. We shouldn't substitute our indigenous antique with cheap imitations or industrial mass production.
- Some of these fourteen suggestions may make you uncomfortable, but that's what they are meant to do! You can disagree and make a different argument. We could even open a *regi-Wikipedia!* However we do it, we must keep our ideas moving forward.

How do we learn the tradition again, to re-animate it? Adhering to the score is not a

very reliable way to learn the tradition. A lot depends on the scores that you used to learn to read music. If we learned using Mozart's works, we will sing the *regilaul* in the same way as we sing Mozart. Tradition should be learned in a manner as close to the original as possible. This means learning by ear, as all the generations before us did. It means that we have to learn to listen and to hear ... not only the formal notes (ie, pitch) but first and foremost the pronunciation of the words, of the Estonian 'mother tongue', in the song. It's about the transformation of the *spoken* mother tongue into the *musical* mother tongue!

Each of our parishes, over one hundred, has a slightly different dialect and style of singing, and a different version of the mother tongue. One person can never learn and carry on the whole tradition! Our folklorists and ethno-musicologists have each carried out a most thorough study into the singing style of a particular corner of Estonia, and mastered it on a professional level. How are diphthongs distributed? How do the sonorous consonants sound next to "support vocals"? How do people from that tune's tradition sing it? There is a brilliant opportunity to hear the singing heritage of Estonia in the cd set *Eesti rahvamuusika antoloogia / Anthology of*

Power to Women

A Folklore-driven Revolution in Choral Singing

Jaakko Mäntyjärvi

Composer



© Maarit Kytharju/Fimic

10 It's more than a thousand years old and it has topped pop charts. No, not Gregorian chant – ancient Finnish folklore. This oral tradition can be reliably traced back two millennia, and thanks to the efforts of collectors in the 19th century it today constitutes one of the world's largest bodies of recorded folk poetry; in book form, it takes up several metres of shelf space.

The Finnish folk poetry tradition, which by the 19th century was only barely surviving in remote rural areas largely beyond the borders of Finland proper, established itself firmly on the Finnish cultural scene with the compilation and publication of the Finnish national epic, the *Kalevala* (1835/1849), at the height of the Nationalist movement.

The importance of the *Kalevala* cannot be overestimated. It was regarded at the time as conclusive proof that Finland ranked as a nation among nations, fully on par with the ancient civilizations of Europe. Finland had belonged to Sweden for seven centuries and to Russia since 1809; the Nationalist movement eventually led to independence in 1917.

Paradoxically, in the mid-19th century few members of the (Swedish-speaking) intelligentsia in Finland actually knew the Finnish language, but thanks to their efforts in promoting the ancient oral tradition as a symbol of Finnish-ness it became firmly embedded in the collective national consciousness. So firmly, indeed, that even today the poetry of the *Kalevala* and the tunes or chants associated with it are instantly recognizable to any Finn, whatever their cultural interests may otherwise be. Quotes from, allusions to and imitations of *Kalevala* poetry appear in the most unlikely contexts, from newspaper headlines to heavy metal lyrics.

All of the poetry in this tradition is in the same metre, trochaic tetrameter, i.e. eight syllables per line, stress on odd-numbered syllables (generally); it is not rhymed but features much alliteration and repetition. The archetypal way of performing it is in what we would now call 5/4 metre (see Example 1). As many will recognize, this melodic material appears in *Vesi väsy lumen alle* (Water Under Snow Is Weary), a setting of a modern *Kalevala*-style poem by Harri Wessman. The Estonian tradition, famously used by Veljo Tormis in his work, belongs to the same family tree.

This venerable material was given a completely new kind of exposure with the emergence of the 'new folk music' movement from the early 1980s – roughly coinciding with the founding of the Department of Folk Music at the Sibelius Academy.

The strand of new folk music which eventually was to find its way into the choral world was initially developed by folk/pop groups, the best-known of them being *Värttinä*. Their music was characterized

by a refreshing back-to-basics brashness in both vocal style and lyrics. They bypassed the published versions of folk poetry censored and sanitized in the 19th century and went straight to the source: fortunately, many of those 19th-century collectors of folk poetry had faithfully recorded what they heard in all its smutty, rude and sometimes obscene details, and these less well known outspoken poems now came to be used both as themselves and as inspiration for modern folk-style lyrics.

This new folk music crossed over into the choral world specifically as a vehicle for women's poetry and women's singing, offering an idiom completely different from the conventional lyrical women's choir repertoire. The new approach was pioneered by conductor **Marjukka Riihimäki** with the Helsinki-based women's choir **Philomela**. Working with folk music performer-composers such as **Sanna Kurki-Suonio** and **Tellu Turkka** (born **Virkkala**), they developed a choral idiom which, much like with *Värttinä*, was something completely new in its vocal expression and the directness of its lyrics. Other prominent performer-composers in this genre are **Anna-Mari Kähärä**, **Liisa Matveinen** and **Jenny Wilhelms** – all of them women writing for women's voices.

One of the most extensive of *Philomela*'s productions to date has been *Suden aika* (Time of the Wolf, also referred to as The Age of the Wolf, see Example 2), a 45-minute piece by Tellu Virkkala detailing the story of a young woman from romance through an unhappy marriage to self-reliance. The production was choreographed with the choir moving and singing within the audience – an extremely



Philomela

Photo: Sylvain Guichard for Polyfoia

effective and innovative choral performance. Indeed, combining choreography with choral music is one of the hallmarks of this new approach.

As a result of this revolution in women's choir repertoire, a great many women's choirs in Finland have at least experimented with this kind of material over the past twenty years or so. There was obviously a niche there to fill for music as a means of empowerment and immediate (and intimate) emotional expression, and although the trend now seems to have peaked, it has exerted an enormous influence on the programming and performing practices of women's choirs.

While male choirs seem not to have been similarly attracted to renewing their repertoire through delving into new folk music, mixed choirs have been venturing into this territory – though not as substantially or as radically as women's choirs. Among the best-known pieces in the genre for mixed voices are those written by **Mia Makaroff** for the **Rajaton** vocal ensemble, occupying a sort of middle ground between folk music, popular music and concert music (see Example 3).



Rajaton at the World Symposium 8 in Copenhagen

It is a bit of an exaggeration to describe this trend as a true crossover movement, since the choral music in this genre has largely been written by performers with a background in folk music; composers of concert music have made little use of the sort of material discussed here, with the possible exception of **Pekka Jalkanen**, who blends influences from various cultures in an intriguing mix. However, the 'new folk music' does crop up in unexpected places, as for example in the Modernist opera *Äidit ja*

tyttäret (Mothers and Daughters) by **Tapio Tuomela** whose libretto is a modern reinterpretation of the tale of Lemminkäinen, the notorious womanizer in the *Kalevala*, and which is punctuated by stylized folk singing by a trio of women to, shall we say, rather explicit texts.

What I have described here is the most recent manifestation of folklore in Finnish choral/vocal music. However, we should not forget earlier folklore-based strata that constitute an important part of Finnish choral music, such as the extensive body of work by **Pekka Kostiainen** (akin to that of Tormis) and numerous pieces by **Einojuhani Rautavaara** and **Erik Bergman**, and of course the pioneering work of the National Romantics, above all the *Kalevala*-based works of **Jean Sibelius**.

Suggested reading:

Inspired by tradition: Kalevala poetry in Finnish music. Finnish Music Information Centre 2004.

Suomen Kansan Vanhat Runot. [Ancient poems of the Finnish people.] 34 volumes. Finnish Literature Society 1908-1948, 1997.

Mie-le-ni mi nun te-ke-vi, (mie-le-ni mi-nun te-ke-vi) ai-vo-ni a-jat-te-le-vi, (ai-vo-ni a-jat-te-le-vi)
 läh-te-ä-ni lau-la-ma-han, (läh-te-ä-ni lau-la-ma-han) saa'-a-ni sa-ne-le-ma-han, (saa'-a-ni sa-ne-le-ma-han)
 su-ku-virt-tä suol-ta-ma-han, (su-ku-virt-tä suol-ta-ma-han) la-ji-virt-tä lau-la-ma-han, (la-ji-virt-tä lau-la-ma-han)

Example 1. A typical traditional chant used to recite ancient Finnish folk poetry. The call-and-response pattern is usual for communal singing or for a learning situation; a singer singing alone would not repeat the lines. There are no set melodies or sequences; despite its narrow compass, the formula allows for almost endless variation. The text is the opening of the *Kalevala*.

"I am driven by my longing, / And my understanding urges / That I should commence my singing, / And begin my recitation. / I will sing the people's legends, / And the ballads of the nation." (Translation: W.F. Kirby)

Photo: Dolf Rabus

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Example 2 - © SULASOL, Helsinki. Used by permission.

Example 2. *Tuulet* (Winds), from *Suden aika* (Time of the Wolf) by Tellu Virkkala. [SSAA] Both music and text are original but very closely related to the tradition.

“The wind was my refuge, / The breeze my mercy. / Where the wind, there my refuge, / Where the breeze, there my mercy. / When the sun rose, it stroked my head, / The moon maiden smoothed my hair.”

(Translation: Jaakko Mäntyjärvi)

Example 3 - © SULASOL, Helsinki. Used by permission.

Example 3. *Lintu lauleli lebossa* (Would not I wish) by Mia Makaroff. [SSATBB] A traditional text in a tradition-conscious popular music setting.

“Gaily sang the bird in greenwood, / Little bird in bush was singing, / Singing to his lady loved one, / And enticing his beloved, / And desiring his own lover.” (Translation: Jaakko Mäntyjärvi)

Describing himself as an eclectic traditionalist, Finnish composer Jaakko Mäntyjärvi's scores are internationally esteemed in both performances and recordings. He recently edited Is it Spring in Finland? a collection of Finnish national romantic scores for SULASOL (#2008).

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Roots and Branches

Trio Mediaeval and Birger Mistereggen

Norwegian folk songs and medieval ballads have complemented our repertoire of sacred music and contemporary pieces since we began singing together in 1997. Although none of us in the trio grew up as folk musicians, we were nevertheless surrounded by folk music. These are songs we have known since childhood. Singing them in our native language and adapting them to suit our voices and sound has been an exciting process.

Fascinated by their beautiful melodies, harmonies, and rhythmic structures, Linn Andrea arranged some of the songs for the group, inspired by the performances of, among others, Kirsten Bråten Berg, Sondre Bratland, Agnes Buen Garnås, Berit Opheim, Unni Løvlid, the all-female vocal trio Tiriltunga, and Tone Krohn. Tone has collected many tunes from her home county of Vestfold in southern Norway (not especially known for its folk music), where Linn Andrea also grew up. We have been fortunate to work closely with Tone, who has arranged many of the folk songs in our repertoire.

One of the sound-worlds that make Norwegian vocal folk music so distinctive is the tradition of singing without words, a style known as *tulling*, *sulling*, or *tralling*, in which a sequence of consonants is invented or improvised by the singer. In dance music, which is characterized by rhythmic, often rapid, instrumental-sounding passages and uneven beats, singers create their own sounds using plosives and nasal consonants with relatively light vowels. A typical *tralling* sequence (as in “Springdans fra Vestfold,” “Bruremarsj frå Gudbrandsdalen,” and “Eg aktar inkje mykje hine gutan”) might be “tra di da di dadi damm di dadndidå.” This is very similar to the Scottish and Irish tradition known as “mouth music.” There is



also a type of traditional singing known as *lokk* or *laling*, short motifs sung to call home cattle at night on mountain farms, and also an effective means of communication over long distances (as in “Till, till Tove”). With the exception of the styles of singing above,

the text is an important element in the vocal folk music tradition.

In the same way that cultures, languages, and dialects vary from place to place, so do forms of musical expression. Folk music in Norway has a strong tradition of connecting

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a certain song or ballad to a specific place, event, or even to a specific person. In folk music, we don't talk about composers, but we have a custom of acknowledging a performer as the source of a particular song by using the term "after," meaning "as sung by." We mention only the source from which we ourselves have heard and learned the tune, although it has been handed down orally for generations.

Trio Mediaeval is especially indebted to the group Tiriltunga, who have greatly inspired us through the years. The first time we heard Tiriltunga together was in 2000 during a school concert tour, listening to the car stereo while driving mile after mile through the desolate north-Norwegian landscape. We sang along and tried to figure out the different parts, ornaments, and style of *tralling*, and Andrew Smith subsequently transcribed a few of Tiriltunga's arrangements for us. It was probably during that tour that we started to think seriously of putting together an all-Norwegian program and inviting percussionist Birger Mistereggen, who specializes in traditional Norwegian drumming, to join us. We had worked with Birger on several occasions in the past and were intrigued by the various

textures and rhythmic grooves which the drum, Jew's harp and other percussion instruments added to our vocal performance. Even though this is an unusual constellation, we like the way these instruments act as a counterweight to our voices.

In Norway the use of rope-tensioned drums probably goes back as far as medieval times. Around 1628, when Norway founded its own independent army, each regiment aspired to have drummers of its own. The military connection meant that the drum became a highly respected instrument, and drummers were frequently engaged to play for weddings, dances, and other celebrations. Thus the military drum tradition also became a folk music tradition. At weddings the drummer would play the bridal procession to and from the church; he would announce and welcome the guests as they arrived, and on the second and third days of what was usually a three-day wedding feast, he would wake the guests in the morning for a new round of celebrations. These traditions lasted into the 20th century (as late as 1940 in some parts of the country) but slowly disappeared along with the old military system. Had it not been for Johannes Sundvor's transcriptions of Norwegian drum music, written down between 1915 and 1935, very little of it would have survived.

Until the mid-19th century, very little folk music had been collected and transcribed. In 1848 Ludvig Mathias Lindeman began compiling music from the rural areas of Norway at roughly the same time that several prominent fiddlers also set about collecting and transcribing material. It was a period of fervent searching for a national identity following Norway's independence from Denmark in 1814; composers such as Lindeman, Johan Halvorsen, and Edvard Grieg bridged the

gap between folk music and art music, incorporating traditional elements in their compositions and bringing folk music to the attention of the urban, educated middle classes. The origins of folk music are doubtless more international than Norway's 19th-century nation builders would have liked to admit. The hymn *Veni Redemptor Gentium*, for instance, from the millennium-old *Einsiedeln* manuscript, has assumed the guise of a Norwegian religious folk tune in our interpretation ("Folkefrelsar, til oss kom").

We would like to see this performance as our contribution to a living, oral tradition; although these songs bear our musical imprint, they are colored by all those who have performed and passed on the music before us.

The brilliant young Scandinavian voices of Trio Mediaeval specialize in a diverse repertoire that features polyphonic medieval music from England and France, contemporary works written for the ensemble, and traditional Norwegian ballads and songs (cd: Folksongs; EMC Records).

Website: www.triomedieval.no

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Folk Music and Art Music*

Alice Parker
Composer



I found myself last summer in the curious position of trying to define ‘folksong’ to very intelligent, non-musical people, and not being able to make them comprehend what seems very clear to me. Has our American society moved so far from its ‘folk’ origins that folksongs no longer have meaning for us?

Obviously, the definition of *folksong* becomes of paramount importance. Try these: “... the musical repertory and tradition of communities, as opposed to art music [from individuals]...” or “A folksong is a poetic and musical idea, singable by one person, which lives through many generations in many forms, belonging to, and expressing the heart of its culture.” Two striking points are at play here: one, that the song itself undergoes continual variation in its ongoing historic and geographic life; and the other, that it transmits in some indefinable way the essence of the society from which it springs. The song belongs to the culture which brought it into being, and keeps it alive. The individual feels him/herself *part of a tradition* extending both backwards and forwards in time, and is him/herself the link that ensures the survival of that tradition.

So, what happens in 21st century music, when the individual voice is all-important, and the ties to the community are weak?

For the last eight hundred years in western music, our perceptions of the form and function of music has undergone an enormous shift. Compared to the rest of the world’s musics, our [western] tradition glorifies the composer, the large orchestra with its conductor, and complex forms which depend on the page for transmission from the writer to performer. The musical art has become more and more rational, more and more concerned with form over function, with following an intellectual idea without regard for its effect on the listener.

Or, in ‘popular’ music, almost the reverse: the abdication of mind for emotional affect. Both extremes separate the composer from the listener, and the concert hall, recording studio or arena displaces the home as the locus for performance. In contrast, think of the performance of folk music in locations where a true music of the ‘folk’ can still flourish. Imagine a child sitting in on an evening ceremony, surrounded by all the extended family, listening to the story-teller tell the history, the adults s/he knows in everyday life singing and dancing and playing the ancient rituals. It is a multi-sensory experience: the smell of the night and the close bodies, the sounds of voices and instruments, the weather, the touch of the ground ... the child becomes acculturated by this experience that has been a part of the growing-up of each adult in the group. This is truly an ecological experience, where the whole body, mind and soul of each participant are nourished within the community.

It strikes me that in this new millennium we need a seismic shift back to the above-mentioned relationship with nature and the arts. In music, it means more respect for melody, for simple forms and smaller performing groups, for quiet enjoyment, for functional music that feeds the ear and mind and heart of the listener. In all the arts, it means less dominance by the individual, and more sensitivity to the needs of the group.

In the world of folk song, each true song creates a world of its own that we can explore and listen to and endlessly recreate, each time showing the subtle variation typically found in natural environments. But we must empty ourselves of preconceptions and theories and listen to what the song has to tell us: what are its inner balances of word and note, of rhythm and beat, of phrase and color, mood and function? When we

recreate with loving respect, the song will always work its magic and bring us into its wholeness.

And that leads me to pondering the folk-music/composed-music enigma. If I can’t tell, does it matter? Does composed music have to sound ‘different’? In this case, I have to make a value judgment based on the music in front of me, not influenced by names or reputations. In the great quantity of music that I brought home from Argentina and Venezuela there are certain basic similarities: traditional harmony based on guitar chords, with excursions into 7th and 9ths; a virtuosic use of language, playing with cross-accent and varied patters; singable, danceable, memorable tunes; fantastic rhythms! They are dances, and the singers know the dances, so they are never arithmetical and dull. A ‘samba’ in one region is very different from a ‘zamba’ in another: I had to keep asking, and making notes to try to pin down the differences. Cross-rhythms are everywhere: 6-8/3-4 metrics, words and music, syncopations, elisions and odd accents within the text itself. I found one delightful piece in 5-8: is it a folksong? Are there others?

Our 21st century ‘western music’ culture tells us that there must be a difference; that the individuality of the composer must be so evident in the music that there is no possibility of confusing it with music of another time or place. Yet look at our own heritage: of Mozart’s “Der Vogelsänger bin ich ja”, of Beethoven’s Ode to Joy, of the horn theme from the last movement of the Brahms’ *First Symphony*. There’s no dividing line here, either attempted or achieved. Actually, the opposite is intended: a musical language so close to folksong that the melody might always have existed. We tend to think of composition as intellectualized, and of folksong as the opposite. But they do

...Folk Music and Art Music

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inhabit the same world, and certain songs can and do cross over the line.

In all the world's cultures where notation and harmony did not arise, melody and rhythm maintain a primary importance. There are subtle intervallic and rhythmic relationships which disappear when the language of harmony comes into play, and the music is stopped, 'fixed' by the page. If we make a generalization like 'folk music is simple' (read: anti-intellectual), what of the variety and intricacy of Indian ragas; of the poetical and melodic forms of the Irish bards, of the incredible virtuosity of the west African drummer? It is a different set of values, based much more on subtlety of line than on sheer volume of sound, or density of texture. And great value is placed on the continuity of the culture: The musician (singer, player, dancer or all three) is the individual through which the cultural lore is transmitted to the new generation, and the

heritage must both honor the old and make it new through the performer's own truth, honesty, art and craft.

Complexity within the single vocal line – even in the simplest melody – is to be prized. It literally cannot be notated: It lies in the performance, the sound waves, rather than the page. Never before have YOU sung this line at this time in this space. Never can you do it again exactly the same way. Does the music come alive? Are you totally immersed in it? Are your listeners? Are you honoring this tune's past, present and future?

Western belief that music evolves into more and more complex forms, more and more unique combinations of tones, rhythms and forms, is weird and unthinkable to the 'folk' world. There, a wholeness of vision combines poet, musician, dancer, creator, re-creator and performer into one act, where the inter-relationships provide the complexity. I am drawn to cultures where the

primary unities are so honored. There, ancient lullabies, children's game songs, adults' songs of love and work and play, popular songs and dances all exist in the same continuum. 'If it sings, it's music', to paraphrase Duke Ellington. I don't want to abandon our modern 'western' culture, with all its complexities and problems and achievements, but I do think we need to honor more fully the music of our own heritage, and not put the idea of 'new' music on such a pedestal that folk-rooted music becomes removed from popular appreciation and use. Let us, then, as choral musicians, celebrate song which is of, for and by us all: life affirming, death accepting, uniting body, mind, heart and soul through our miraculous voices.

** This article was compiled and edited by Marian Dolan, with approval from Alice Parker, from three "Melodious Accord" Newsletters (Dec. 1988, Oct. 1996 and May 1998).*

Alice Parker's life-work has been in choral and vocal music, combining composing, conducting and teaching in a creative balance. Her arrangements with Robert Shaw of folksongs, hymns and spirituals form an enduring repertoire for choruses all around the world.

Her newest book is The Anatomy of Melody: Exploring the Single Line of Song (www.giamusic.com).

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A Question of Ownership: Arranging Music from Another Culture

Christopher Marshall
Composer



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“Hello, I am a young Samoan woman living in California. I go by the name of Lafu. I came across your arrangement of the ‘Minoi, Minoi’ song and I was wondering if you have any knowledge of whom the song belongs to?”*

So begins a letter I received recently regarding the choral arrangement I made of a well-loved Samoan folksong. The writer continues:

“My grandfather ... wrote ‘Minoi, Minoi’ and ‘La’u Lupe Ua Lele’ and several more well known songs during early years of his marriage to my grandmother ... though I’m not certain of the exact years. My grandmother was a nurse at the Moto’otua Hospital and the nursing committee would hold fundraising functions for the hospital and my grandmother usually led these fundraisers so she would go to my grandfather to write a few tunes for their dances. These songs were written by my grandfather for the nurses’ dances. Due to the fact that Samoa never had copyright back then, my grandfather was never able to put his name on his work. Which is why I am writing you. In hopes of acknowledging my grandfather in your records.”

The letter goes on to give further details including that all trace of recordings and other documentation was lost in hurricanes Ofa and Val, the category 4 storms that devastated Samoa in 1989 and 1991.

For a composer moved to set words to music but intimidated by the thought of requesting permission from a text author or their estate, and/or negotiating terms with publishers and agents, the arranging of folksongs or setting of public domain texts has always seemed to offer a safe alternative. However when those materials originate from another culture, that feeling of safety can be deceptive.

It is now more than twenty years since, at the urging of my friend Tauava John Endemann, I made the first choral arrangements of songs fondly remembered from his youth. During that time four other people, none apparently related or even from the same areas of Samoa, have made strikingly similar claims to those of Lafu, even down to the loss of all documentation in those hurricanes – which I incidentally experienced firsthand. All the letters, politely but earnestly seek recognition of the ancestor’s name on the music. All come across as entirely genuine. I responded in this instance as in the others with my own genuine assurance that, while I had already done much research into the origin of the songs, if new evidence eventually came to light I would be delighted to acknowledge Lafu’s grandfather as the songwriter.

In the last ten years, I have learned much from my experience of a related culture. My choral works ‘Tihei Mauri Ora!’ (TTBB with clarinet) and ‘Tangi’ (SATB with mezzo solo) are settings of old Maori texts. The drawn out but eventually very rewarding process of gaining permission from the tribes where these (legally speaking, public domain) texts originated, taught me that there are subtle differences in the way cultures view their artistic heritage. I gained the impression that in the Maori tradition the ancestors were somehow present when and where their words were used. My intermediary with the tribes, Ngahua Dixon, mentioned that the elders she had spoken to were excited that their ancestors would be traveling to such far away places – in the case of ‘Tihei’ to Washington DC, in the case of ‘Tangi’ to London. When I reported back to Ngahua on the overwhelmingly positive and emotional response both pieces had received, she used the same imagery. Given the Polynesians’ record as some of the greatest travelers of all time, there was something natural about this. Perhaps, as fellow Polynesians, Samoans experience something of the same feeling when their songs are sung far afield, even when, unlike these Maori texts, the songs are from the recent past.

Indigenous Samoan music did not long survive the Christian missionaries – its influence can still be detected, though only faintly. The chronology of the Samoan songs I arranged covers a probable range of the turn of the 20th century to around the 1940s. The text of ‘Moemoe Pepe’ is a variant of ‘Rock-a-bye Baby’ complete with elevated cradle; the tune of the dance song ‘Minoi, Minoi’ bears more than a passing resemblance to the dance song ‘Hokey, Tokey’. The marching I-V-I-V-I bass line of ‘Faleula E!’ and dozens of other songs are a clear echo of the brass bands the Germans introduced to Samoa. And while I cannot locate any specific source, there is something so strongly 1940s American about the melody of ‘Sau La’u Teine Samoa’ along with its imported image of the unsuccessful suitor standing knocking on his lover’s door, that the whole song is possibly a direct import.

Concepts such as antiquity and ‘cultural purity’ are viewed differently from culture to culture, and judgments ascribing value to either attribute seem irrelevant here. When it comes to borrowed songs, whatever the source and no matter how short the timeframe, the process of ‘Samoanisation’ has left its mark in such subtle ways as the increased parallelism of harmonies and the tell-tale (and to me, very appealing) asymmetry of musical phrases. At other times the signs are strongest in the text itself. In what other culture would one find (as in ‘Okaoka La’u Honey) the beloved compared to a can of

Spam, and chop-suey with tomatoes and beans, or (as in ‘Minoi, Minoi’) an exhortation to the dancer to move like an ant?!

Whatever their origin in a strictly musicological sense, these songs have a valuable place in Samoan culture. And there is not too great a difference between a family wanting to assert its ownership of a song, and a tribe or even a whole people wanting to assert ownership of a cultural asset. I sometimes wonder whether these letters I have received over the years may be single manifestations of a shared message: “Samoa’s collective grandfather wrote these songs for Samoa’s collective grandmother, and while all evidence of their authorship was destroyed in the hurricanes, they belong to Samoa – and don’t you forget it!”

I don’t forget it! My arrangements of these songs have opened doors and made friends for me. They have helped put me on the map as a composer, inviting investigation of my more substantial works. Elements of their harmonies and rhythms have sometimes permeated my ‘serious’ music. Alongside my gratitude is the sense of responsibility I have always felt, as a cultural outsider, to try and be as true to the spirit of the original as I can.

When I hear of the upcoming tour of France by a university choir from New York with ‘La’u Lupe’ on their programme, or think of the thousands of German high school students singing ‘Pusi Nofu’ from their official education department song books, or the students in a Massachusetts winter enjoying ‘Okaoka La’u Honey’, or a choir in Saudi Arabia singing ‘Minoi, Minoi’, I wonder how many atlases have been opened and internet searches initiated out of curiosity for the unique and beautiful place that gave birth to these songs.

*The name is changed

New Zealand composer *Christopher Marshall* is internationally known for his choral and band scores. He holds a Fellowship in composition from Trinity College London (FTCL) and an MMus with Honours from the University of Auckland. He lived and worked in Samoa from 1989 to 1992. His 'Songs of Samoa' (SATB, SSAA or TTBB) are available as collections under copy licence directly from the composer.

Email: composer@vaiaata.com

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Fa - leu - la e o - mei i - a - O - mei laf O mei la - lo - u of Se - i ta - tou! Se - i ta - tou fa - la -
 - lo - go - I u - pu, I u - pu a le ma - lo - O lo - 'u - a tau - fa - la 'u, 'u, 'u, 'u Fa - leu - a af
 People of Faleula, gather round. Let's go and hear the words of the government which have been a source of continuing debate.

Faleula E

O - ka - o - ka la - 'u ho - ney La - 'u ho - ney fa - 'a - si - si - si - si Ou to fa - 'a - tu - sa - i - na - i se a - pa ho - la - pi.
 Po - 'a se pi - su - pe Si - ni, Po - 'a se ma - si - le - la mai Fi - ti, Po - 'a si - na - sa - pa - su - l... Ma ni ta - ma - lo ma ni pi.
 How! My honey, my wonderful honey, I can only compare you to a can of Hellaby's canned meat,
 Or salt beef from Sydney or sweet biscuits from Fiji, or even chop-suey with tomatoes and beans.

Okaoka La'u Honey

La - 'u lu - pe 'ua le - le, le - le i le vao ma - o - a, Ta - lo - fa e la - 'u pe - le la - 'u pe - le 'ua le - lo - a.
 Ta - 'u - ga e le - i - ne o lo 'u - a ga - so - lo mai, O - 'u ma - la e ti - lo - 'i - lo e to le 'u sau ai.
 'Ua to - 'u - lu - lu - lu mai 'o le sau mai He - re - mo - ni'a, 'Ua to - 'u - lu - lu - a - lo - fa i 'u - ga o Ki - pe - o - na
 My pigeon has flown, flown to the distant forest; my poor beloved, I have lost my beloved.
 A group of young women approach; my eyes seek you out but you are not there.
 The dew has fallen on Mount Hermon; love has fallen at Kipeona.

La'u Lupe



Samoa Dancers

Photo: David Stanley (www.pacific-pictures.com)

A Renaissance of the German Folksong?!.

Volker Hempfling
Conductor of Kölner Kantorei



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“Listen to all those folksongs, they are a treasure-trove of the most beautiful melodies ...”

(Robert Schumann,
Musical Rules for Home and Life)

“SOS ... --- ... save our songs” is the title (in “new” German) of a CD by the renowned SINGER PUR vocal ensemble. Their commitment to saving the German folksong received the (German) 2007 Echo Klassik award.

Many German folksongs have been misused politically, not only during the “Third Reich”, but also in the heady patriotic times before and during the First World War. As a consequence, they remained stigmatised for a long time afterwards. Today, folk music, this mostly centuries-old cultural asset, is being appreciated again more and more as a pure musical entity without political or ideological intentions. The melodies and arrangements of many folk and other traditional songs have not lost any of their musical value. Even though some of them bear clear marks of an “historical patina,” most melodies still seem fresh, especially when “updated” as was done by SINGER PUR.

Other nations transmit their folksongs from generation to generation; unfortunately this tradition has been interrupted in Germany more than 60 years ago.

My own love of German folksongs goes back to my earliest childhood. At first my mother and my grandmother sang with us children. When I was five, my father, after his return from Russian war captivity, sang with us as well. I remember some of the songs, e.g. “Im Wald, im hellen Sonnenschein” (In the woods, in bright sunshine), as if they had been sung only yesterday. I am grateful to my grandmother and my parents for offering me this treasure-trove of songs in such an enjoyable way. Today I believe that without having been “fed” this musical sustenance I would not have become a musician.

At choral competitions and festivals one repeatedly observes that the folksong tradition in many other countries is unbroken and that this rich repertoire is very much alive. German choirs, however, still have difficulties with their folksongs. Choirs from other countries frequently are surprised to see that a German ensemble is often unable to fulfil their wish to sing an authentic German folksong.

This is why I am launching an appeal: “Save our folksongs”. This rescue is necessary.

- Because the folksongs are OUR musical roots, and if we don't know these songs, we don't know ourselves;

- Because all of us are responsible for the preservation of this musical tradition, our cultural heritage;
- Because we choral musicians have an obligation to maintain and revive this tradition in our choirs.

How and where can we start? At the beginning of life. It is important to know that babies can hear and understand language and song in a very unique way. Even little children hear the language (or languages) their parents speak even if they cannot yet talk themselves. Their young brains absorb and 'save' what is heard. However, the part of the brain where music is processed – the 'storage place' for songs, instrumental music and rhythm – will not be used at this young age unless that space is filled, unless music is made. We need to sing our folksongs to our children. The infant or young child can then 'store' the music even if he or she is not yet able to sing. Therefore it is important to sing to a child at a very early age and not wait until it is possible to sing with the child!

As musicians, we must also sing again the old songs **with** parents and grandparents, in order to enable and encourage them to pass along these songs by singing at home **with** their children and grandchildren.

And in order to compensate for any lack of transmission of songs in family settings, we also must reach these children and young persons directly. Folksongs should form a regular part of the repertoire of children's and youth choirs, taking their rightful place alongside other choral literature.

Even choirs which sing mostly sacred music have many opportunities to use folksongs:

- They can end their rehearsals with an evening song;
- They can sing an cheerful folksong setting the middle of the rehearsal, as a relaxing break; or
- They can pick up what is a tradition in many choirs: fulfilling the request for a birthday song.

For the pleasure and enrichment of those who sing and those who listen, let us do everything we can so that singing of folksongs receives a new impetus in families, nurseries, schools, and in children's, youth and adult choirs.

Fortunately, in the last few years, the interest in singing German folksongs has been growing. Not only amateur choirs but also professional vocal ensembles study folksong settings again and include them in their concerts. A new and welcome initiative has been taken by the federal state of Baden-Württemberg: The “Stiftung Singen” (“Foundation Sing”) encourages and supports all

constructive activities in this field. This is a good beginning!

The German Music Council also pleads for the preservation of folksong, aware that singing and folksong belong together, as is shown in the following excerpt from the preface of “Chorbuch Deutsche Volkslieder – LORE-LEY” (Choir Book German Folksongs) (cf. reference below):

“The German folksong – loved by some, avoided or eyed with suspicion by others – doubles in the history of its reception as a mirror of recent German history. The interruption of the singing of folksongs after WWII, re-enforced further by the 1968 movement, its nearly total disappearance in schools, as well as isolated attempts at a revival show the inner conflicts of Germans as they confront what was for centuries a national cultural heritage. Whereas in all other European countries folk music and songs function as a veritable symbol of national identity, Germany makes heavy weather of it. In the era of European unity and through numerous international choral meetings and competitions, the situation has become somewhat more relaxed, and the desire for musical sharing with international friends has become more intense. In this context, the German Choral Competition, organised by the German Music Council since 1982, has always considered the nurturing and revival of the German folksong as a very important task. The performance of a German folksong in a simple setting with several voices has been compulsory from its outset.”

Jürgen Budday, (Chair of the advisory committee for choirs of the charitable company supporting projects of the German Music Council)

Eighteenth century philosopher and folksong collector Johann Gottfried Herder, a contemporary of Goethe, said that folksongs serve as the memory of humanity. It is no surprise, therefore, that he entitled his collection “Stimmen der Völker in Liedern” (The Peoples’ Voices in Songs).

20th century composer/conductor Kurt Pahlen, titled his folksong collection “Es tönen die Lieder / The Songs are Resounding” which is the start of a German folksong of the same title. In this collection’s introduction, Pahlen encourages us: “If all people, all children sang – even just in a brief daily moment of leisure – the world would be a more cheerful, happier, more brotherly/sisterly, more human place; and most likely also a more peaceful one.”

Volker Hempfling is the artistic director of Kölner Kantorei. He was professor of choral conducting at the Musikhochschule of Saarland and at the Robert-Schumann-Hochschule Düsseldorf (Germany), and is active

as an international conductor and juror. He is the editor of the choral collection Chorbuch Deutsche Volkslieder Lore-Ley and its companion cd Lore-Ley (2008), both published by Carus-Verlag (www.carus-verlag.com). A Lore-Ley Chorbuch for women’s choir will be published in the summer of 2009.

Email: Birgit.Volker.Hempfling@gmx.de

Website: www.koelner-kantorei.de

Edited by Marian Dolan

Translated from the German by Jutta Tagger, France ●

89 Kein schöner Land

Text und Melodie: Wilhelm von Zuccalmaglio 1840
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“Far and wide, there is no land more beautiful than here, with us, in the evening under the linden trees...”

EXTRA!

Exchange Traditions

Information

The European Music Council (EMC) continues to coordinate the project “Extra! – Exchange Traditions”. This initiative aims to stimulate exchange between various music traditions that comprise today’s multicultural Europe. The focus is on the integration of musical traditions held by migrant and minority cultures in Europe.

“Cultural diversity”, “European cultural identity” and “inclusion of minority cultures” presently remain top priorities for many music organisations in Europe. Arts organisations and political decision-makers continue to conduct a significant discussion on European cultural identity and diversity, whilst taking into account influences from outside Europe. How can we then bridge the seemingly large gap between a common European identity and cultural diversity within Europe? This EU-funded project continues to allow EMC and its partners both to take an active part in this debate and to offer concrete proposals promoting cultural diversity and helping integrate minorities with sensitivity and respect.

The project is three years in length. Its framework includes professional and amateur musicians, musicologists, educators, and multimedia musicians from around the world, who are called on to examine the intercultural exchange of music traditions. In April 2009 a final conference will take place in Athens. (See: Calendar of conferences, workshops and master classes).

Website: www.emc-imc.org ●

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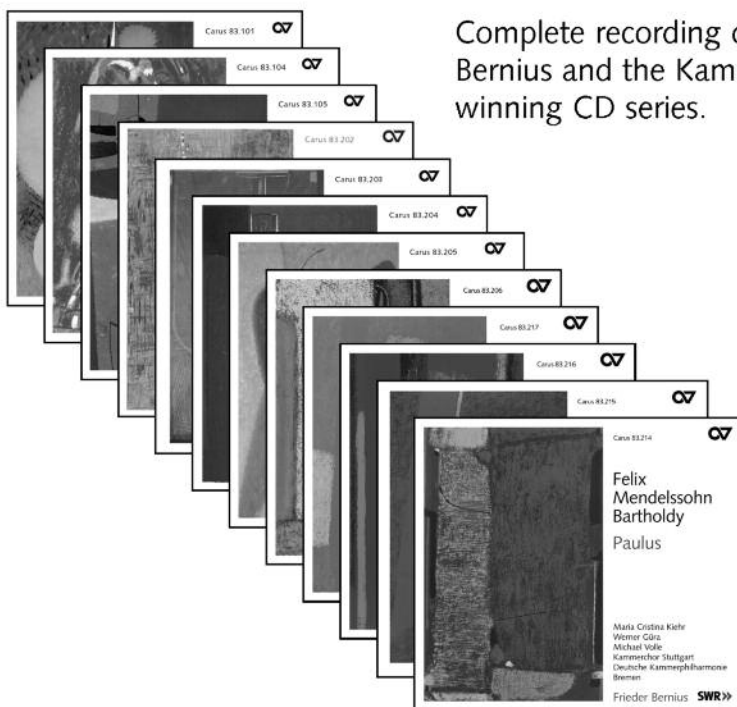
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NEW



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IFCM

*Official Announcement
Modification of the IFCM Statutes*

President's Message: Succession of Jean-Claude Wilkens

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

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

OpusChoral: Birth Announcement

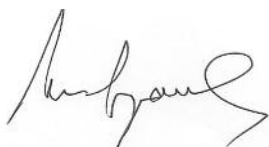
*The Eric Ericson Award
A Competition for Young Choir Directors, October 2009
Gunnel Fagius*

Job Notice: Managing Editor International Choral Bulletin (ICB)

Official Announcement Modification of the IFCM Statutes

The Board of the International Federation for Choral Music informs its membership that the statutes of organisation have been modified by unanimous vote of the statutory general assembly in Copenhagen on 23 July 2008.

The full text of the new statutes is available on the IFCM website (www.ifcm.net). Please follow the link: Documents/resource/Public/Legal Matters



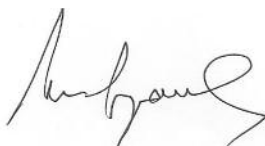
Lupwishi Mbuyamba
IFCM President

President's Message to all IFCM Members

Following the resignation of IFCM Secretary General Jean-Claude Wilkens (cf. the letter of the President which you all received, cf. also <http://www.ifcm.net/public/doc/547.pdf>), the IFCM Executive Committee is now engaged in the process of defining the profile of a successor and to prepare an official announcement for the position to be filled. This paper will be disseminated and published on IFCM's official website (www.ifcm.net) in January 2009.

Candidatures will be receivable till the end of February, and the IFCM Board, at its end-of-March meeting, will take a formal decision.

You will be informed of all further developments in due course.



December 2008
Lupwishi Mbuyamba
IFCM President



General Assembly of IFCM in August 2008 (WS8, Copenhagen, Denmark)

Photo: Dolf Rabus

26 **Birthday celebrations in the choral world**

Maestro **Electo Silva** in Santiago de Cuba recently celebrated his 80th birthday. The occasion was marked by a tribute that marked his commitment to the choral movement of the island and recognised his international reputation in the singing community.

The year 1928 was a significant one for the choral world: it also witnessed the birth of past IFCM President Dr. **Royce Saltzman** (18th November). **Paul Wehrle**, the first IFCM President, celebrated his 85th birthday on 15th August. **Henri Klausner's** 90th birthday is on 24th December 2008. He was one of the founders of the Israeli choral movement.

As for Prof. **Eric Ericson**, our Honorary President, generations of singers celebrated his 90th birthday and almost as many years of musical inspiration on 26 October.

Happy birthday and congratulations to all of them!

ACDA and the Library of Congress

American Choral Music, 1870-1923, is a collaboration between the American Choral Directors Association (ACDA) and the Library of Congress.

In 2007, the ACDA and the Library of Congress began a collaborative effort to create a Web site devoted to choral music that would present choral music in the public domain, make it available as user downloads, and provide introductory information on the composers along with each work's historical context and stylistic features. The site thus highlights the collections of sheet music in the Library of Congress, and advances and promotes the performance of choral music in general. It contains a diverse selection of choral music,

Jean-Claude Wilkens Secretary General



both sacred and secular, including works for mixed choirs, for women's and men's ensembles, as well as for children's choruses.

Eight composers' works are represented in this initial release

- Amy Marcy Cheney Beach
- Dudley Buck
- George Whitefield Chadwick
- William W. Gilchrist
- Mabel Wheeler Daniels
- R. Nathaniel Dett
- Margaret Ruthven Lang
- Horatio William Parker

Twenty-eight representative choral works were selected by the ACDA from the illimitable collections of the Music Division, illustrating a period beginning shortly after the Civil War, when many large mixed-voice choral societies proliferated and enormous choral festivals became a popular medium of expression in American musical society. (<http://lcweb2.loc.gov/diglib/ihah/html/choralmusic/choralmusic-home.html>)

Choral Awards 2008

The "jeune choeur de paris" (conductors Laurence Equilbey and Geoffroy Jourdain) was awarded the "Prix Liliane Bettencourt pour le Chant Choral 2008". (www.lejeunechoeurdeparis.fr)

The city of Regensburg awarded **Singer Pur** the Cultural Prize 2008. With concerts in over 40 countries Singer Pur has taken the name of the City of Regensburg – where the ensemble is based – throughout the world. Acting as cultural ambassadors for Germany, often for the Goethe Institute or the German Department of Foreign Affairs, and for the historical city of Regensburg, Singer Pur accepted this award in Regensburg's Imperial Hall on 15th November. (www.singerpur.de)

The **Choeur Schuman** was awarded the Cultural Prize 2008 by the Regional Council

of Lorraine, France, in the category Cultural Projects in the Greater Region. Congratulations!

The **Choeur Schuman**, faithful to Robert Schuman's motto "Europe, before being a military alliance or an economic entity, must be a cultural community in the most meaningful terms" is composed of 40 singers, aged 16 to 26, who come from the four trans-border regions, the Saar/Westphalia region (Germany), Lorraine (France), Luxemburg, and Wallonia/Brussels (Belgium). The singers' aim is to make the construction of Europe a reality through music and common projects. This choir, created in 1997, is the result of a cooperation between four choral organisations: INECC Lorraine, INECC Luxemburg, the Centre of Choral Singing of the French Community of Belgium and the Landesmusikrat Saar e. V. The current conductors are: Belgium: Séverine Delforge, France: Florent Stroesser, Luxemburg: Camille Kerger, Allemagne: Martin Folz. (www.robertschuman.net)

Karmina Šilec was awarded a prize by Music Theatre NOW (ITI)* for the performance of *Lojze Lebi* : "From time immemorial...", produced and performed by the National Theatre of Maribor, Slovenia (category "Music beyond Opera").

*The International Theatre Institute (ITI), an international non-governmental organization (NGO), was founded in Prague in 1948 by UNESCO and the international theatre community. A worldwide network, ITI aims to promote international exchange of knowledge and practice in theatre arts (drama, dance, music theatre) and increase creative co-operation between all people in the theatre arts.

www.iti-worldwide.org/docs/public/CENAD.doc

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A World Symposium on Choral Music in Patagonia!?

Alejandro Daniel Garavano
IFCM Board Member



Photo: Anita Rigot & Polyfollia

28 During the 8th World Symposium in Copenhagen in July, many people questioned the idea of “a world symposium on choral music in Patagonia?”

“Yes, we can” is our confident answer. As published in the previous ICB article, Welsh settlers arrived in Chubut – at the heart of Patagonia – in 1865; the cities of Puerto Madryn, Gaiman, Rawson and Trelew started to develop. Music was their lifestyle, choral singing their hope. Essentially loyal to their culture, the Welsh celebrated the Eisteddfod on all possible occasions and sang their four-part hymns with deep religious faith in their chapels, some of which are still active today.

In 1965, in celebration of the 100th anniversary of the arrival at Puerto Madryn, the Chubut Eisteddfod was reinitiated and has developed every year since. It is held during the third week of October in the city of Trelew, with a vital role given to choral singing in its competition schedules. There also minor Eisteddfods in Gaiman, Puerto Madryn and Trevelin (a picturesque town in the Andes mountains) as well as a Youth Eisteddfod that attracts more than one thousand under 25-year-old enthusiastic participants every year in early September in Gaiman.



Artistic Committee members of WS9

Municipal choirs were born later. In Trelew, in 1968; in Puerto Madryn, in 1971. Gaiman (a village with no more than 4000 inhabitants!) even has its own Music School, with seven active choirs. What is more, every school in the region has its choir as part of a project by the Ministry of Education of Chubut Province. Also, a Superior Pedagogic Institute trains teachers of Music, Theatre and Visual Arts in an integrated way. More than twenty five choirs with broad repertoires of academic and folklore music give life to Choral Singing in our region.

In that context, the First Regional Choir Meet was organised in 1981 and developed into National and International Festivals. The first International Choir Contest of Trelew was held in 1993, hosting more than 150 choirs from most of the Argentinian provinces, almost every Latin American country, from many European countries and even from Siberia, at the opposite end of the world! An international jury ensures a high artistic level of the competition.

The 9th International Choir Contest will take place from 13-19 September 2009. Besides the Choral competition, there will be a Composers Forum, Common Singing and Choral Interpretation Workshops open to individual participants from all over the world, as well as didactic concerts at schools and the traditional parade around the city.

In Puerto Madryn, the singing weeks, called “MadrynCanto” underwent much development from 1994 onwards and saw vital participation by choirs, singers and conductors from Argentina and many American countries. Workshop leaders arrive from South America and Europe. For instance, the next MadrynCanto will take place in August 2010.

All these activities described above provide the inhabitants of the region with the opportunity to gain an ever deeper

knowledge of choral music. A large audience always attends the concerts and extends a warm applause to interpretations of constantly high quality.

Puerto Madryn is a fine tourist destination too. With more than five thousand beds, it offers visitors a great variety of accommodation facilities, from youth hostels and apartment hotels to sophisticated hotels of international quality. There is a great variety of cafes and restaurants, some serving meals twenty four hours a day, and enabling the tourist to taste Argentinian meat, the special flavour of Patagonian lamb and seafood, and sample delicious Argentinean wines. All these services have the highest quality and reasonable prices, convenient for the wallets of choir conductors from any part of the globe.

The Executive Committee for the 9th Symposium met in October in Puerto Madryn to consider thoroughly all the aspects regarding organization, transport, meals and lodging, and venues to develop activities.

The Artistic Committee worked during November and has already determined the guidelines for the choirs and workshop-holders registration, available online at www.wscm9.com

A World Symposium on Choral Music in Patagonia is possible. A whole community is looking forward to receiving conductors and choir singers from all over the world to experience what will certainly be an unforgettable week of music and friendship, one held in close proximity to Mother Nature.

Translated from the Spanish by María de la Mercedes Zavala Tello, Argentina ●

OpusChoral

Birth Announcement



We have great pleasure in announcing the birth of the OpusChoral company on 24 October 2008. OpusChoral was born under the patronage of the International Federation for Choral Music.

OpusChoral is the developer of the internet site www.opuschoral.com, a commercial website dedicated to choral music from all over the world, of any kind or genre. It will contain recordings from official catalogues of record companies, as well as from competitions, festivals and recordings produced by choirs themselves.

When connecting to OpusChoral, you will be able to buy choral music to be downloaded. You will also find news about choral music and new recordings. The

website's languages will be English, Spanish and French.

The site will go online during the first semester of 2009.

If you wish to submit your recordings, send us information to be published on the OpusChoral website, or if you have any questions about OpusChoral, please contact us at info@opuschoral.com ●

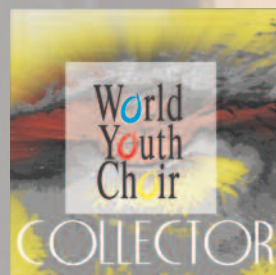
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The Eric Ericson Award

A Competition for Young Choir Directors, October 2009

30 The Swedish conductor, Eric Ericson, was recently celebrated on his 90th birthday. Students, choir singers and colleagues from all over the world met during a weekend at the end of October. Swedish Television and Swedish Radio broadcast interviews and programs about choir activities in Sweden that took place during Eric Ericson's long professional career. This period is now seen as an era of historical dimensions.

Eric Ericson's competence in conducting, as well as his choice of repertoire, has permeated choir performances in Sweden for half a century. Many of us, choir conductors, as well as choir singers, carry in our bodies, minds and throats a kind of musical behaviour that forms a collective memory among us. At the same time we hand over the baton to the next generation of singers and conductors.

In the spirit of Eric Ericson

In the beginning of the 1970s, Stefan Parkman was one of those young talented students who met with Eric Ericson as his teacher in choir conducting at the Royal Music Conservatory in Stockholm. Since 2001, Stefan Parkman has been professor at Uppsala University and head of its Choral Centre. His own career and his involvement in educating young conductors made him well aware of the lack of prestigious competitions for young choir conductors. He also knew of the high reputation of Swedish choir traditions connected with the name of Eric Ericson. He therefore started arranging an international competition in Sweden for young choir directors between the ages of 20 and 32. Concerts Sweden and the Music Department at Swedish Radio in collaboration with the Choral Centre at Uppsala University decided to produce this competition for the first time in 2003. It was arranged in collaboration with the Eric

Gunnel Fagius
Research Coordinator,
Uppsala University Choral Centre



Stefan Parkman

Ericson Foundation, the Barent International Centre for Choral Music, Europa Cantat and the International Federation for Choral Music. From its inception, it has been a great success. Now it is time to announce the competition for the third time, in October 2009.

High intentions

Stefan Parkman emphasizes the intention of the prize to reward excellence. In keeping with this intention, the prize awards the substantial amount of 100 000 SEK to the winner. The choice of repertoire should be in the spirit of Eric Ericson, and the choirs which the young conductors will meet should be of high quality.

At the same time, from the start, the competition was supposed to be an important and stimulating week for all the competitors, not only for the winner and the remaining competitors in the final session. Stefan emphasizes that those who don't win

the prize should feel that they too are winners; having gained valuable experiences from the week they have spent in Sweden. Those who successively leave the competition will have the possibility to be part of a special programme that is arranged for them. They will meet Swedish choirs and conductors and will get the opportunity to visit music schools in Stockholm.

Every year a new choir composition by a Swedish composer is commissioned. To rehearse and perform this composition for the first time is the task of the four finalists. The choir on stage for this final session is the Swedish Radio Choir. Altogether, the competitors work with five renowned Swedish choirs.

How to participate

In order to register, you should send a video recording of a rehearsal or a concert situation to a jury of selected choir conductors - women and men with different national origins. Twelve conductors will be selected and the competition will take place in Uppsala and Stockholm 19-25 October 2009. The last day for applications is 15 March 2009. The competition will be held in English. Concerts Sweden is the producer of the competition.

The Choral Centre

Uppsala University Choral Centre regularly offers courses in choir conducting during the winter semesters. The Summer Academies attract international interest. These have been arranged twice as a result of collaboration among a European network of colleges and conservatories.

The Uppsala University Choral Centre also strives to identify various disciplines that may be of interest to the field of choir research. Up until now, projects such as children and singing; seminars on Swedish

choral music history, a cappella singing, choral sound, choral composition, and the choral works of J.S Bach have created an interest in the vast field of choir music. Some of these activities have been arranged in collaboration with the Department of Musicology at Uppsala University. In addition, other music departments in Sweden are regularly involved in projects at the Choral Centre at Uppsala.

For further information and an application form, please visit our website
www.ericericsonaward.se

English revised by Daniel Ogden, Uppsala University

Gunnel Fagius has a Master of Arts in Music from Uppsala University and a degree in Music Education from the Stockholm Royal College of Music. She has been working in music classes and as a church musician and choral conductor. She is the initiator and head of the national "Children and Singing" project and has authored and edited two books on children and singing.
E-mail: gunnel.fagius@musik.uu.se ●

31



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

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

THE ERIC ERICSON AWARD

Next time October 2009!

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

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

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

Last day for application is March 12, 2009.

For further information see
www.ericericsonaward.se



**THE ERIC ERICSON
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Job Notice

Managing Editor, International Choral Bulletin (ICB)



32

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

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

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

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

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

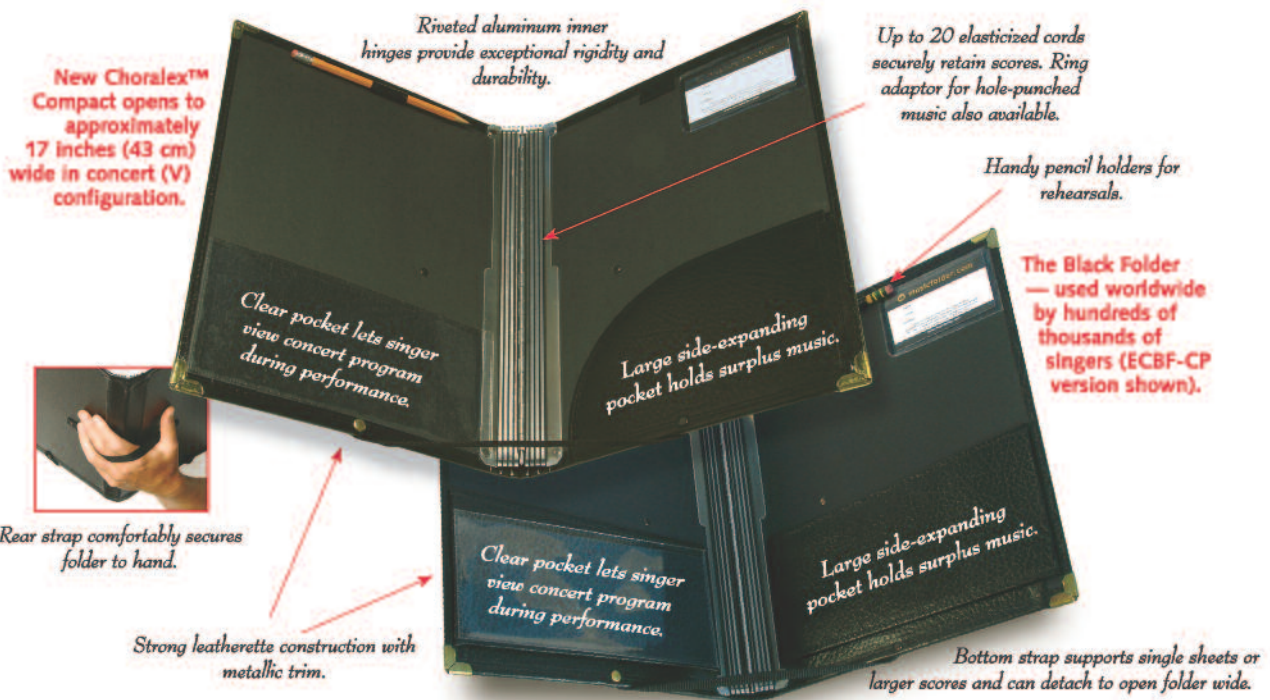
The new ICB Managing Editor will benefit from a network of worldwide contacts with the best and most interesting people in the world of choral music. He/she will attend World Choral Symposia and other IFCM events.

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

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



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Choral World News



Choral World News

2008 Hong Kong International Youth and Children's Choir Festival
Leon Shui-wai Tong

Polyfolia 2008
Jacques Vanherle

Let the Future Sing - 70
The Adolf Fredrik Choral Festival in Stockholm

Leon Shui-wai Tong IFCM Vice-President



After successfully presenting the 1st Hong Kong International Youth and Children's Choir Festival ("HKIYCCF") in 2006, the Hong Kong Treble Choirs' Association ("the Association") presented the 2nd HKIYCCF from 14 to 18 July this past summer. The 2008 HKIYCCF successfully assembled a variety of diverse cultures and choral music repertoire from throughout world in Victoria Harbor and strengthened Hong Kong's basis as a cultural hub.

Thirty choirs including more than 2000 singers from Singapore, Indonesia, the Philippines, China, Taiwan and Macau participated in the Festival which featured a competition that included 9 categories, 3 concerts, 7 clinics, 2 master classes and an opportunity to meet the adjudicators during the five-day Festival.

Choirs with many unique styles competed for the prizes of "Choir of the World", "Outstanding Conductor", "Jury's Prize", "Best Vocal Soloist" and other Grand Prizes including 2 solo and 7 choir competitions. To ensure a fair and internationally recognised adjudicating process, the Association invited core members of the International Federation for Choral Music and other first-class adjudicators from all over the world including: Mr. Lupwishi Mbuyaba, Ms. Theodora Pavlovitch, Mr. Péter Erdei, Dr. Michael J. Anderson, Mr. Jean-Claude Wilkens, Mr. Jonathan Velasco, Mr. Jacques Vanherle, Mr. Fred Sjöberg, Ms. Barbara Fei, Mr. Bai Xiao and Prof. Wing-wah Chan. What a world-class Festival!

Several grand concerts were also held. The World Youth Choir, a group of top singers from 33 countries, and the Pyongyang Children's Art Group were invited to perform in Hong Kong for the first time ever. The renowned Hulun Buir Fantasy Children's Choir from Mongolia, the

Hong Kong Treble Choir directed by Mr. Leon Shiu-wai Tong, and a new male a cappella group "Potenza" all presented wonderful shows. The Festival was built around a special platform for choral music exchange.

On the evening of 14 July, the Association invited 200 guests, adjudicators and choir representatives to a reception and grand opening ceremony held at the Hong Kong Cultural Center. The following people were the honored guests: President of International Federation for Choral Music, Mr. Lupwishi Mbuyamba; Executive Director of Hong Kong Jockey Club Charities Trust, Mr. William Yiu; Council Member of Hong Kong Arts Development Council, Ms. Barbara Fei, BBS; Chief Adjudicator Prof. Wing-wai Chan; Chairman of the Board of Directors, China Chorus Association Mr. Yubin Tian; The Deputy Secretary for Home Affairs Bureau Mr. So Kam Shing; Head of Phoenix Chinese Channel Mr. Wang Ji-yan; Honorary Advisor of 2008 Hong Kong International Youth & Children's Choir Festival Dr. Darwin Chen; President of the Macao Chorus Association Ms. Emily Kuo Vong; and the Chairman of 2008 Hong Kong International Youth & Children's Choir Festival Organising Committee, Mr. Leon Shiu-wai Tong. The 5-day-Festival began with a gun salute and the opening concert included two songs titled "Jiao Shijie Hecai" and "Just Because You Are Here" by Potenza of Hong Kong Melody Makers. The performances by Sacred Heart Canossian College Macau (English Section) School Choir, University of Northeastern Philippines Chorale, and Pyongyang Children's Art Group truly amazed the audience. The first Hulun Buir Fantasy Concert held on 15 July was a carnival of children's voices with dances, games, and

fashion which showcased the natural beauty of the grassland. The "Friendly Concert" on 16 July allowed all the competitive choirs to perform for each other and to share their choral music experiences in a relaxing atmosphere. During the Finalists' Night on 17 July, the champion of each competition further competed for the Grand Prizes and Cash Prizes in the sum of US\$27,000. The Peiyang Chorus achieved the most remarkable overall result and received 3 championship titles.

On 18 July, the World Youth Choir, accompanied by the Macau Youth Symphony Orchestra and international movie star Jacky Chan, plus the participating choirs of the Festival and more than 1500 local students sang "We Are Ready", "Light the Passion, Share the Dreams", and "One World One Voice", which was the 2008 HKIYCCF theme song that was composed by Prof. Wing-wah Chan with Mr. Roger Luk's lyrics, during "The World Sings for the Olympics" concert held at the Asia World Expo to celebrate the Beijing Olympics. This concert was recorded and broadcast globally by Phoenix Satellite Television.

Wonderful performances; great competitions; and perfect logistical arrangements! 2008 HKIYCCF was definitely a remarkable platform for choral music and cultural exchange. Over 50 media contacts attended and reported about this incredible choral music festival. Sponsors, which included the Leisure and Cultural Service Department, Hong Kong Jockey Club Charities Trust and Hong Kong Arts Development Council, were the key reason for the Festival's huge success. Last, but not least, the Association hereby whole-heartedly thanks all the contributing organizations and the many volunteers who worked day and night for the Festival.

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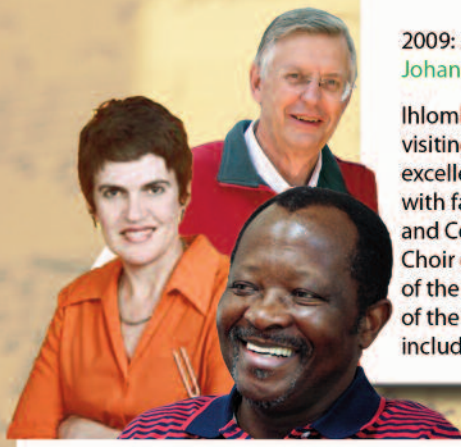


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Ihlombe! South African Choral Festival

2009: July 8 - 20 2010: July 28 - Aug. 9
Johannesburg, Pretoria, Cape Town, & Game Park

Ihlombe! is a large international choral gathering in South Africa, where visiting international choirs perform individual concerts with numerous excellent South African choirs. Groups also participate in workshops with famous choral conductors like Richard Cock – Artistic Director and Conductor of the Johannesburg Festival Orchestra & the Symphony Choir of Johannesburg, George Mxadana – Founder and Music Director of the Imilonji kaNtu Choral Society, & Renette Bouwer – Choirmaster of the University of Johannesburg Kingsway Choir. Workshops include African drumming, dancing, and their unique choral traditions.



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Melodia! South American Music Festival



2009: July 22 - Aug. 3 Maria Guinand, Guest Conductor
2010: July 21 - Aug. 2 Dr. Doreen Rao, Guest Conductor
Rio de Janeiro and Buenos Aires

The Melodia! Festival is open to treble and mixed voice choirs from all over the world with guest conductor, Doreen Rao, leading combined choir performances with a professional orchestra. The festival also includes individual choir concerts at outstanding venues like the Winter Music Festival in Petrópolis, and Candelaria Cathedral in Rio de Janeiro. Also experience South American music workshops and a day of cultural outreach spent singing, dancing and drumming with Brazilian samba school students and members of the Cidade de Deus Children's Choir.



Rhapsody! Children's Music Festival Vienna, Salzburg & Prague

2009: July 23 - Aug. 3 Joan Gregoryk, Guest Conductor
2010: July 15 - 26 Dr. Janet Galván, Guest Conductor

Participating choirs 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. Perform in individual concerts and joint concerts at outstanding venues with a professional orchestra and a local choir. We invite leading children's choirs to apply for participation in this prestigious festival. It promises to be an unforgettable musical, cultural, and educational experience for all involved.



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*Saint-Lô, Normandy, France,
29 October – 2 November 2008*

An international showcase for a new image of choral singing

Every two years since 2004, the Polyfollia international showcase of polyphonic vocal music has taken place over the All Saints Day weekend (late October) in Saint-Lô, Lower Normandy.

Polyfollia is both a major five-day choral festival that attracts a large audience and a market for professionals from throughout the world. The showcase seeks to promote emerging ensembles and productions of excellence that will remake the image of choral singing through the appeal of their musical creativity and dramatic qualities.

This year, the committee of artistic experts that “keep an eye on” the choral world for Polyfollia selected 12 groups from 12 countries, representing every style of a cappella vocal music, from classic to pop, jazz to revisited traditional music, contemporary to early music, soul to rhythm & blues.

From October 29 to November 2, Polyfollia put these groups on display through 42 concerts: 25 in Saint-Lô and 17 in small villages within a 40 km (90 mile) radius that formed a regional network of festival partners. All concerts were presented under the most professional technical conditions of live performance (equipment, technicians). Particular attention was paid to the lighting, in addition to the sound, in order to highlight the relationship between the concert location (often marvelous small churches) and the music. Success can be measured by the turn-out: 11,700 spectators.

Jacques Vanherle

President and Artistic Director of Polyfollia



One big party for French music-lovers

The showcase’s public success is also certainly due to the patient development of a local audience base of choral music lovers. For more than 15 years, Polyfollia has been organizing throughout the region a parallel summer festival dedicated to international choral music. By doing so, it nourished, “educated”, and won the loyalty of a regional audience, which today is open to all repertoires of polyphonic vocal music, even the most demanding.

But success is also due to the fact that the festival is becoming a true meeting place for French choral enthusiasts. Polyfollia has developed a database of every choral group in France and invited all who wished to come perform in Saint-Lô.

Nearly 60 groups from throughout the country responded to the invitation. The festival gave them the chance to show their talent – often of a surprisingly high quality – by means of 90 mini-concerts. It also gave them the opportunity – very competitive – to listen to one another, to get to know one another, to open themselves to new repertoires through approximately 30 discovery workshops to which “pro” ensembles and first-rate performers in the choral music world had been invited.

In addition to the 42 official concerts, more than 120 free events were offered to participants and the general public in various locations around the city – from churches to “bar chantants” – drawing in a total of 19,400 spectators.

A true international marketplace in development

Attracting a wide public audience is certainly a challenge. Attracting professionals to the right location for a “market” of several days duration is yet another.

First, you have to determine who the “right” professionals are – people with the authority to make purchases and engage groups for the next season, and the ability to publicize and promote them through effective concert programming networks.

The Polyfollia team did an enormous amount of work over a period of 6 months. It attempted to identify and contact some 600 professional distributors in 30 countries who met the criteria of being a concert or festival organizer, a theater or music director, a radio journalist, or one of a few other key individuals in the choral world. A trail-blazing, difficult, uncertain investigation. An effort that definitely needs follow-up...

Then the team had the idea of hosting a Professional Day especially for these guests. Before the festival opened, and within a limited geographic area and time-frame, these “busy decision-makers” were able to hear 12 selected ensembles in a “presentation marathon”: 15 minutes each, in two locations fully equipped for concerts and staged events (a church and a theater). A quick way to get an idea of each one’s musical identity and artistic qualities, and to make a first choice before going to hear and see them again at the following days’ public concerts.

For a first-time operation, it was quite successful. The festival sent out 600 messages and invitations. Nearly a hundred professionals came, from 23 countries: 58 from France, 40 from abroad. So the “Professional Day”, as well as the festival itself, enjoyed a great success.

An up-and-coming event for the choral world

Overall, the results of this 3rd Polyfollia “festival marketplace” were quite positive.

Groups went home with numerous contacts and invitations for the coming season from the four corners of the world: From Vancouver to Hong Kong, Milan to Saint Petersburg, Israel to Finland, by way of Italy and of course, France. Some ensembles, notably the Belgian pop group Witloof Bay, even hit the jackpot...

As for the professionals, they went away happy with their “little purchases” for upcoming seasons, radio broadcasts and festivals. But also happy to have met, exchanged ideas and planned future collaborations with their colleagues in the field of vocal polyphonic music distribution, all within a unique, warm and friendly setting. All made a note to return for Polyfollia 2010 and promised to bring friends from their respective networks.

Participants, professionals and the public all left with a renewed vision of choral singing as a young, creative and theatrical art, incredibly diverse yet sharing the same vibrational joy, displayed joyfully in as many

cultural identities and vocal colors as there are ensembles.

An art, then, that carries luminous hope into a somber world, just like the two “exemplary” youth choirs that were special guests at this 2008 festival. Their talent, joie de vivre, love of singing and “stage presence” bode well for the future.

Next gathering, All Saints Day weekend 2010, for an encore edition of an event unique in the choral music world. Unique in the professional visibility it offers of that field and unique in the way it promotes it at the highest distribution levels world-wide. Without competitiveness or commercialism. For the sheer happiness of shared vocal vibes.

The Artistic Committee

- **Patricia ABBOTT** (Canada) North America, Director General of the Association of Canadian Choir Directors
- **Alejandro Daniel GARAVANO** (Argentina) South America, founding member and Treasurer of the O.F.A.D.A.C. (Argentine Federation for Choral Activity), President of the “Choir Directors” Commission and Vice-President of the F.I.M.C.
- **Reijo KEKKONEN** (Finland) Scandinavia and the Baltic, Executive Director of the Finnish Choral Association SULASOL, member of the F.I.M.C. Board of Directors.
- **Gábor MOCZAR** (Hungary) Eastern Europe, Director of the Europa Cantat Center for Eastern Europe, President of the Managing Committee of the Hungarian Association of Choirs and Orchestras (K.O.T.A.), President of the Budapest Monteverdi Choir.
- **Jeroen SCHRIJNER** (Netherlands) Benelux and Germany, Director of the Dutch Kunstfactor Sectorinstituut voor de Amateurkunst, President of Europa Cantat, member of the IFCM Board of Directors
- **Jacques VANHERLE** (France) France and the World, President and Artistic Director of Polyfollia, member of the French Institute for Choral Art
- **Jonathan VELASCO** (Philippines) Asia and the Pacific, Director of the Asian Institute for Liturgy and Music, Director of the Ateneo Chamber Singers Choir, President of the Philippine Association of Choir Directors.



Polyfollia Bar chantant



Witloof Bay, Belgium

40 The 12 selected ensembles for Polyfollia 2008

- CHOIR OF THE RADIO TV OF MONGOLIA China / Traditional music
- ENTRE VOCES Venezuela / Latin jazz
- GROOVE FOR THOUGHT U.S.A. / Jazz, rhythm & blues
- JIREH GOSPEL CHOIR Canada / Gospel & soul music
- LUDUS MODALIS France / Early and Renaissance Music
- OREYA Ukraine / Classical, Orthodox and traditional music
- PRO MUSICA Hungary / Hungarian music of yesterday and today
- TALLA Finland / Traditional and contemporary Baltic music
- TOKYO LADIES CONSORT SAYAKA Japon / Contemporary sacred and secular Japanese music
- UNIVERSITY OF SANTO TOMAS SINGERS Philippines / Phillipine music and musical comedy
- VOCES NORDICÆ Sweden / Traditional and contemporary Nordic music
- WITLOOF BAY Belgium / Pop et jazz

The two "Exemplary" youth choirs

- KIVI Lituanie / Pop & jazz
- SCHOLA JUVENIL DE VENEZUELA Venezuela / Latin music

Selected participant commentaries

It's always a big question what the world knows and thinks about choral music and how the image of choral music affects the number of singing people. 1. The composition and variety of invited choirs to this Polyfollia was itself a lively and impressing demonstration that choral singing is able to cover all needs from tradition preserving communities till the combination of beat-boxing and pop music arrangements. 2. Many ensembles were a living proof for the audience that with good music education and strong devotion to a specialized art of singing you might become very professional out of an everyday chorister. But providing places like Polyfollia where the professional world meets emerging good amateurs is essential. 3. One could see also through amazing exemplary ensembles that vocal arts have the capability to act as ambassadors to a more human society.

Gábor MOZCAR

Director, Europa Cantat Center for Eastern Europe

I really appreciated hearing each ensemble several times over the course of the festival. Not only did this give them the chance to sing different programs suited to different acoustics, but I also saw the audience reaction to them in different settings and times of day, and to see if they were consistent performers. I found by the end that I was entering the concert space with a preconception of whether or not I thought Vancouver audiences would like them, and then having that one last chance to rethink my theory. I left feeling that I knew each group's work quite well. It was a highlight of my year attending Polyfollia, hearing such fine choirs and meeting great choral friends – some old and many new. Thank you again for your warm and generous hospitality.

Morna EDMUNDSON

Director General, Vancouver Festival

The development from the festival four years ago is amazing. Polyfollia's "Mission" is what the Choral World needs now and in the future!!

Martti Tiainen & Erkki Mendelin

Directors of the Vaasa Festival

Thank you SO much for a wonderful time in Normandy. Of all festivals and tours Voces Nordicae have been to, Polyfollia is the one with the absolute best organization ever!! You have done a fantastic job to make everything go smoothly. It was so clear that the whole festival had understanding and respect for the singing voice with all its needs and wishes. Voces Nordicae really enjoyed our time in Polyfollia and thank you for all your energy and enthusiasm to make this happened.

Lone LARSEN

Director, Voces Nordicae

Website: www.polyfollia.org

Translated from the French by Anita Shaperd (USA) ●



Choir of the Radio TV of Mongolia, China



Jireh Gospel Choir, Canada

Let the Future Sing - 70

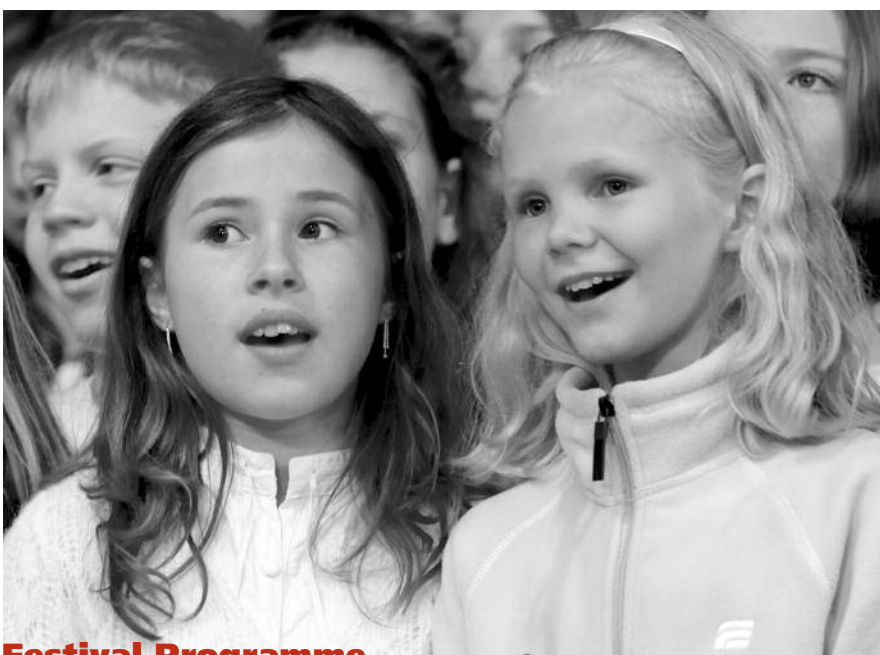
The Adolf Fredrik Choral Festival in Stockholm, Sweden, 27 May – 5 June 2009

Welcome to a choral celebration to be held at the Adolf Fredriks Music School, Stockholm, which celebrates its 70th anniversary. "AF" is one of the most important choir schools in the world and comprises 36 choirs, including the Adolf Fredriks Girls Choir and the Adolf Fredriks Boys Choir.

The Adolf Fredriks Music School is proud to invite several internationally renowned children's and youth choirs to take part in a ten-day festival of outstanding artistic quality: "Let the future sing".

We would also like to invite choirmasters and music teachers to attend a wide range of concerts and workshops. In addition, a festival songbook will be published with choral music from all participating countries. During their stay in Stockholm, the invited choirs will present a daily concert along with choirs from Adolf Fredriks Music School.

This is also a fine opportunity to visit one of the most beautiful cities in Europe and to discover the splendours of Sweden.



© Lena Ringstad

Festival Programme

28-30 May

- Inaugural concert with 1600 singers
- Concerts with all participants at various Stockholm venues
- Workshops with conductors and invited choirs

30 May – 3 June

- Invited choirs tour the region, visiting around 20 different cities.
- Every choir to follow its own itinerary.
- Concerts every night.
- Choirs will perform songs from the festival songbook with local choirs.

4 June

- Grand finale with all participants! An international choral celebration.

5 June

- All choirs return home



For further information go to: www.letthefuturesing.com

Composers' Corner



Composers' Corner

A Shining Sun of Portugal – The Composer Eurico Carrapatoso
Cara S. Tasher

The Composer Johan Duijk
Vic Nees

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

Please contact Cara S. Tasher, Editor

Email: cara.tasher@unf.edu

A Shining Sun of Portugal – The Composer Eurico Carrapatoso

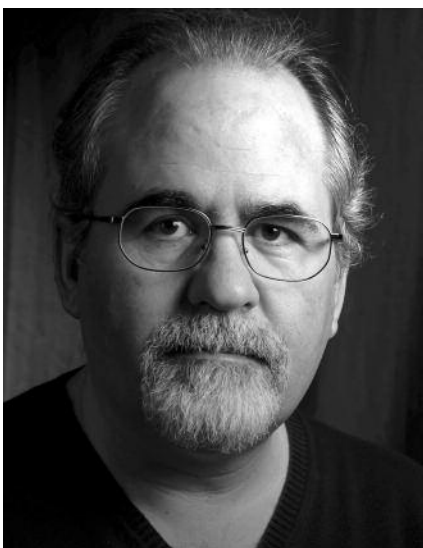
Cara S. Tasher
Choral Conductor



photo: Sharon Gutowski

Only a handful of choral composers today also receive acclaim for their orchestral or stage compositions. In the rich history of Western choral music, however, composers who were known in popular realms of musical mediums were often the shining choral composers of their day. To name a few: Bach, Barber, Bartok, Brahms, Haydn, Hindemith, Kodaly, Mendelssohn, Mozart, Rachmaninov, Schönberg, Sibelius, Stravinsky, and Vaughan Williams were equally known for their choral and instrumental skills in composition. Currently, the borders between the genres within music are even more clearly delineated, and many composers are either “orchestral” or “vocal/choral.” However, indisputably, some are breaking that theory. Carrapatoso joins this growing list of composers such as Dominic Argento, Libby Larsen, Chen Yi, Rautavaara, and Eric Whitacre with his well-known wind ensemble works and recent theatre pieces. With the recent commission by Brazil’s Secretary of Culture and the Brazilian Symphony Orchestra for *Tempus Fugit*, performed in Rio this past summer, Carrapatoso is even more firmly engraved on the musical map as an orchestral composer. However, he is also a prolific choral composer, arguably, the most well-known living choral composer in Portugal. His music reaches a place deep in the soul that composers strive to reach, but sometimes miss. His compositional output to date includes 5 works for stage, 16 orchestral pieces, over 50 choral works, 26 chamber works, 12 vocal works, 4 piano works, and 22 arrangements. Since he is a Portuguese citizen, it is not surprising that much of his music is influenced and shaped by the rich folk music culture of his country. His music is distinctly Portuguese, yet entirely universal. However, the Portuguese language,

although the sixth most common language worldwide, is “foreign” to many choral conductors and this can be intimidating. Fortunately for those conductors, some of his music is written in languages besides Portuguese, and pronunciation guides using IPA (International Phonetic Alphabet) are currently being created for the repertoire that is in Portuguese to accompany the scores. Other conductors outside of Portugal who have performed his works are Mark Foster, Lee Kesselman, Stefan Asbury, Stephen Hopkins, Hubert Buchberger, Flávio Florence, Vytautas Lukocius, Wojciech



© João Tuna

Michniewski, Misha Rachlevsky, Donato Renzetti, Ernst Schelle, Brian Schembri, Nils Schweckendiek, Tapio Tuomela, and Maciej Zoltowski.

Eurico Carrapatoso played the guitar (a gift from his brother) when he was growing up in his small village in the northeast of Portugal, and performed in rock bands as a teenager, but only started the formal study of music at age 23. Despite this “late” beginning, his choral music is comfortable and enjoyable to sing due to his mindfulness

of vocal range and resonance in his writing. There is a subtlety and depth found in all of his compositions. One can pull three diverse examples from his choral music such as *Lilo eb*, *Tiku Funa*, and *Magnificat*, and see that they are equally well-conceived, although completely different in style, and in performing them, one feels complete because of his masterful approach. In addition, they are gratifying to sing for all levels of choirs. This may be partly because in his estimation, writing for the voice is like writing for violins on the soft G string. When Eurico writes for a particular instrument, he fully conceives its character, and flatters its resonant capabilities by writing to its strengths.

According to Carrapatoso, “the choral shape is the backbone of my compositional style. The first contact I had with music was choral music so it has been central.” Specifically, this first contact was Fernando Lopes-Graça (1906-1994) and his “gentle” repertoire for a cappella choirs. Eurico continued writing while searching for the Portuguese identity, and continued to work on the ancient Portuguese folk tunes, developing in this manner a life project. The great polyphonic masters as early as Machaut are also major influences in his writing. In this sense, he is a composer separated from 20th century trends. He looks to the masterful music of the 14th-16th centuries for inspiration because his preference is writing modal and tonal music. Examples of the ornamentation figures Eurico uses in folksong arrangements such as *O que me diz o vento de Serpa* and the choral song cycle *O que me diz o vento Mirandês* are the Landini escapade and the archaic “II - I” medieval clausula. Additionally, he uses medieval procedures in the musical forms of *contrafacta* and tropes. In *Magnificat em talha dourada*, an ethereally beautiful and accessible work for chorus, soprano soloist,

harpichord, string quartet, and two recorders, he utilizes the traditional Latin sequence with Portuguese folk-based tropes interspersed. These tropes are settings of real tunes that people sing at Christmas time, each one from different regions of the country making it an entire nation's Christmas work. The effect is stunning. In his *In Paradisum*, op. 5, and the *Ten Vocalises for Leonor and Strings*, the chords are closely spaced as opposed to widely spaced, and hence recall the way harmonies are voiced in the "Choro" style of Brazil. *In Paradisum* (his first major work for orchestra, chorus, and male quartet) was largely impacted by his relationship with the Portuguese male vocal group TetVocal, famous in the 90s. This group was one of his musical inspirations not only for their sound and their friendship, but also as an instrument for which to compose. He especially loves writing for equal voices because of the possibility for close harmonies similar to barbershop, but more sophisticated, like in Poulenc's *Quatres prières à St. François d'Assise*. The *Ten Vocalises* are written for viola and cello divisi (similar to the low string charismatic scoring of Fauré's Requiem), also closely scored and perhaps closest in range to a male vocal quartet.

In addition, there is an archaic tendency in some of his compositions, largely drawn from his usage of modes, his awareness of overall formal structure, recurring motives, tonality, and the flavorful Portuguese musical traditions. For instance, in *Magnificat*, the *O meu menino* (the crux of the piece looking at the form chiastically, like Bach's B-minor Mass), is set in Mixolydian mode and the third is avoided, creating an ethereal effect that is difficult to describe other than by simply singing it. The folk music melodies from various regions of the country are set in a refined manner, simultaneously upholding the integrity of the original melody. He also

uses recurring motives, parallel 5ths almost like organum (but also enlarging the harmony in the manner of Ravel and Messiaen), long pedaltones, and combined with his use of tonality, resonance and other archaisms, this style of writing is distinct in its sound. In short, what makes Carrapatoso's music universal is his attention to detail.

Paulo Lourenço, Portuguese conductor, composer, and singer, will soon be finishing *A Conductor's Guide to the Choral Works of Eurico Carrapatoso*, but in the meantime, you may contact composer or author directly for more information on how to obtain his music. Because we do not yet have a world database of choral music, it is up to individual conductors to seek out compositions that may not be published in their country, or at all. I am in the process of trying to resolve this, and am proud to be among many champions of Eurico's works. His *O meu menino* will soon be available through the Boosey & Hawkes Conductor's Choice series, and hope that this will be the first of many of his works made available to a larger audience.

Eurico Carrapatoso, born on February 15, 1962 in Mirandela, Portugal, is a composer of mostly orchestral, chamber, choral, and vocal works. Mr. Carrapatoso studied history at the Faculdade de Letras da Universidade do Porto, earning his degree in 1985. He then studied composition with José Luís Borges Coelho from 1985-87 and fugue with Cândido Lima at the Conservatório de Música de Lisboa in 1987-88. He studied composition with Constança Capdeville at the Escola Superior de Música de Lisboa from 1988-91 and with Jorge Peixinho from 1991-93, where he graduated with the highest honors. Among his awards are the Cantonigròs Prize (Barcelona, 1995), the Lopes-Graça Prize from the city of Tomar

(1998-99 for *O meu menino*), the Francisco de Lacerda Prize (1999, for *Mare nostrum et mare vostrum* and *Raios de Extinta Luz*), the Prémio da Identidade Nacional (2001), and the Commendation of the Order of the Infante Dom Henrique from the President of Portugal (2004). In addition, his works have represented Portugal three times at the UNESCO International Rostrum of Composers. His works have been performed throughout Portugal as well as in Brazil, China, France, Germany, and the USA, and he has received commissions from numerous conductors, institutions, orchestras and theatres. These include the Casa da Música do Porto, the Fundação Serralves, the Orquestra Nacional do Porto, the Orquestra Sinfónica Portuguesa, RDP, the Teatro Aberto in Lisbon, the Teatro Nacional de São Carlos in Lisbon, and the Teatro Nacional de São João in Porto. Carrapatoso taught social and economic history as an assistant professor at the Universidade Portucalense and has taught composition at several institutions including the Escola de Música in Porto, the Escola Superior de Música de Lisboa and the Academia Nacional Superior de Orquestra in Lisbon. He has taught analysis and compositional techniques at the Academia de Amadores de Música in Lisbon and the Conservatório Nacional de Música in Lisbon since 1989. He is married to the soprano Angélica Neto and has two sons (carrapatoso.eurico@gmail.com).

Dr. Cara S. Tasher is the Director of Choral Activities at the University of North Florida, receiving her degrees from the University of Cincinnati College-Conservatory of Music, the University of Texas at Austin, and Northwestern University. She is currently Director of Culture for Jacksonville Sister Cities Association, Florida ACDA R&S Chair for Collegiate and University Choirs, and editor of this column. She welcomes feedback and suggestions at ctasher@gmail.com ●

Ó meu Menino
(UNABRIDGED TEXT - SCORE)

English words by Cam Tucker and Paulo Loureiro

Eisico Campatino
(May 1987)

♩ = 60 *Andante* *legato e dolcissimo* (sacred)

soprano
(Ó meu Me-ni - no, Meu do - ce Je - sus, Ó meu Re - der -
(Ó meu Me-ni - no, My Je - sus so sweet, The Sa - vor of the

alto
(Ó meu Me-ni - no, Meu do - ce Je - sus, Ó meu Re - der -
(Ó meu Me-ni - no, My Je - sus so sweet, The Sa - vor of the

tenor
(Ó meu Me-ni - no, Meu do - ce Je - sus, Ó meu Re - der -
(Ó meu Me-ni - no, My Je - sus so sweet, The Sa - vor of the

baixo
(Ó meu Me-ni - no, Meu do - ce Je - sus, Ó meu Re - der -
(Ó meu Me-ni - no, My Je - sus so sweet, The Sa - vor of the

solto

soprano
ter, Sal - vai - me, Se - nhor! Pen - de'm nós os Vos - sos o - lhos, Mi - se - ri - cór - dia/A -
moris, Re - deem - sa, O Lord! Hold us close in your em - brace With Mer - cy and with

alto
ah ah

tenor
ter, Sal - vai - me, Se - nhor! ah ah

baixo
ter, Sal - vai - me, Se - nhor! ah ah

dolcissimo *pp* *rit.* *ritard.*

soprano
Pen - de'm nós os Vos - sos o - lhos, Mi - se - ri - cór - dia/A - moris, *mf*
Hold us close in your em - brace With Mer - cy and with Love!

alto
Pen - de'm nós os Vos - sos o - lhos, Mi - se - ri - cór - dia/A - moris, *mf*
Hold us close in your em - brace With Mer - cy and with Love!

tenor
Pen - de'm nós os Vos - sos o - lhos, Mi - se - ri - cór - dia/A - moris, *mf*
Hold us close in your em - brace With Mer - cy and with Love!

baixo
Pen - de'm nós os Vos - sos o - lhos, Mi - se - ri - cór - dia/A - moris, *mf*
Hold us close in your em - brace With Mer - cy and with Love!

solto *Andante* *ad lib.*

soprano
Min - te, Na - gru - ta óe - pi - do, Por - em - trise - a - ri - mite, Pen - de'm nós os Vos - sos
me, A - meng the a - ri - mite, So - na - kad and a - bone, Hold us close in your em -

alto
Min - te, Na - gru - ta óe - pi - do, Por - em - trise - a - ri - mite, Pen - de'm nós os Vos - sos
me, A - meng the a - ri - mite, So - na - kad and a - bone, Hold us close in your em -

tenor
Min - te, Na - gru - ta óe - pi - do, Por - em - trise - a - ri - mite, Pen - de'm nós os Vos - sos
me, A - meng the a - ri - mite, So - na - kad and a - bone, Hold us close in your em -

baixo
Min - te, Na - gru - ta óe - pi - do, Por - em - trise - a - ri - mite, Pen - de'm nós os Vos - sos
me, A - meng the a - ri - mite, So - na - kad and a - bone, Hold us close in your em -

dolcissimo *pp* *rit.* *ritard.*

soprano
uh - ah Pen - de'm nós os Vos - sos o - lhos, Mi - se - ri - cór - dia/A -
moris, Re - deem - sa, O Lord! Hold us close in your em - brace With Mer - cy and with

alto
o - lhos, Mi - se - ri - cór - dia/A - moris, Pen - de'm nós os Vos - sos o - lhos, Mi - se - ri - cór - dia/A -
moris, Re - deem - sa, O Lord! Hold us close in your em - brace With Mer - cy and with

tenor
o - lhos, Mi - se - ri - cór - dia/A - moris, Pen - de'm nós os Vos - sos o - lhos, Mi - se - ri - cór - dia/A -
moris, Re - deem - sa, O Lord! Hold us close in your em - brace With Mer - cy and with

baixo
o - lhos, Mi - se - ri - cór - dia/A - moris, Pen - de'm nós os Vos - sos o - lhos, Mi - se - ri - cór - dia/A -
moris, Re - deem - sa, O Lord! Hold us close in your em - brace With Mer - cy and with

ppp

soprano
mf Ó meu Me - ni - no, Me - do - ce Je - sus, uh
mf Love! (Ó meu Me - ni - no, My Je - sus so sweet, uh

alto
mf Min - te, Min - te, uh

tenor
mf Min - te, Min - te, uh

baixo
mf Love! Min - te, Min - te, uh

soprano
uh uh Do - na - do Se -
Pease ave - us, O

baixo
mi - se, Ser - rin - do na dor, Quers tu - do ma - tem, Do - na - do Se -
mi - se, Your em - ling is pain, Sup - port - ure of all, Pease ave - us, O

dolcissimo *mf* *rit.* *ritard.*

soprano
uh ah (Pen - de'm nós os Vos - sos
Hold us close in your em -

alto
uh ah (Pen - de'm nós os Vos - sos
Hold us close in your em -

tenor
star (Pen - de'm nós os Vos - sos o - lhos, Mi - se - ri - cór - dia/A - moris, *mf*
Love! (Hold us close in your em - brace With Mer - cy and with Love!

baixo
star, Love! Pen - de'm nós os Vos - sos
Hold us close in your em -

pp *f* *rit.* *ritard.*

soprano
o - lhos, Mi - se - ri - cór - dia/A - moris, *mf*
brace With Mer - cy and with Love! Min Min

alto
o - lhos, Mi - se - ri - cór - dia/A - moris, *mf*
brace With Mer - cy and with Love! Min Min

tenor
o - lhos, Mi - se - ri - cór - dia/A - moris, *mf*
brace With Mer - cy and with Love! Min Min

baixo
o - lhos, Mi - se - ri - cór - dia/A - moris, *mf*
brace With Mer - cy and with Love!

pppp *mf*

soprano
Min Min

alto
Min Min

tenor
Min Min

baixo
Min Min

The Composer Johan Duijck

46 Johan Duijck (b. 1954) is known in Europe primarily as a conductor. Thousands have sung under his direction during singing weeks in Belgium and abroad, in workshops of Europa Cantat and in the European Youth Choir. Many professional singers have worked with him, in the Academy of St. Martin in the Fields Chorus (London), European and South American professional choirs, and above all, the Flemish Radio Choir, of which he was Chief Conductor for twelve years.

Few of these choristers realise that he is also an important composer. He has just been appointed Composer in Residence of the Flemish Radio Choir. Recently he produced the CD “el Camino del Alma” (The Way of the Soul) with three compositions based on Spanish mystic poetry.

The usage of Spanish texts may come as a surprise with a Flemish composer, but by choice and coincidence, Spanish became almost Duijck's second mother tongue. For many years, he has given master classes throughout Spain, and recently, he has been appointed Professor of Choral Conducting at the Escola Superior de Música de Catalunya (ESMUC) in Barcelona. So, this choice of Spanish texts is not so surprising.

During the Renaissance many Flemish artists such as Nicolas Gombert followed Emperor Charles V to Spain. In a contemporary way Duijck is following in their footsteps.

Johan Duijck is not only a conductor and composer, but also regularly performs as a concert pianist. For the last 25 years he has been Professor of Piano at the Royal College of Music in Ghent, the birthplace of Emperor Charles V.

Combining all these talents requires a great deal of self discipline. The Flemish Television recently broadcast an extended

documentary about the life, work and opinions of Johan Duijck. It was striking how all these facets were supported by a convincing spiritual insight and at the same time by a strong sense of realism. Duijck maintains an extraordinary balance between the physical and artistic demands of these three tasks.



He represents a model of a contemporary artist in the same way as a business man uses time management, including swimming everyday and studying on the train. Weekly rehearsals with his Ghent Madrigal Choir (B) which he has been conducting for over thirty-five years, and friendship are equally important to him.

Johan Duijck has a great knowledge and respect for the musical past. His principal teachers became his dearest friends: Peter Cabus, his professor composition; Robert Steyaert who taught him the discipline of the piano; and László Heltay who made him the conductor he is today.

Peter Cabus taught him the language of systematic composition. Inspiration of course has its place, but then it must be developed and followed to wherever it leads, without being either predictable or aimless. The form of Duijck's compositions is

Vic Nees
Composer



exemplary. It always follows a clear course without endless developments. It changes direction when necessary and offers a rich variety of musical language.

László Heltay has been a friend for many years. He was one of the most important conductors of Europa Cantat and has worked all over the world. He was Duijck's predecessor at St. Martin's, and it was he who taught him how to use energy and resources economically when conducting.

“Alma de la Música” (the soul of the music), the first of the three Spanish compositions on the new CD, is dedicated to László Heltay. The poem by Fray Luis de León (16th century) is an ode to music and friendship. The cantata is composed for soprano solo, mixed choir and orchestra.

The other two works on the CD also use Spanish mystical texts from the Golden Age: “Cantar del Alma” (Song of the Soul) is based on a poem by Juan de la Cruz (for alto solo, mixed choir and piano) and “Alma, búscate en Mí” (O Soul, seek yourself in Me) is based on a text of Teresa de Ávila (for mixed choir and organ).

The three works of “el Camino del Alma” (Phaedra 92054) are performed by the Ghent Madrigal Choir, the Flemish Radio Choir and the Collegium Instrumentale Brugense with Hilde Coppé, soprano.

Johan Duijck list of compositions includes works for piano, organ, choir (a cappella or with orchestra, piano or organ) and song cycles.

As Composer in Residence of the Flemish Radio Choir, he has been commissioned to write four major compositions over the next few years, all of them to be recorded on CD.

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Translated from the Flemish language by Lynne Gerrard ●

Choral Festival 2009 International

19th - 23rd Jul 2009
Hangzhou, China



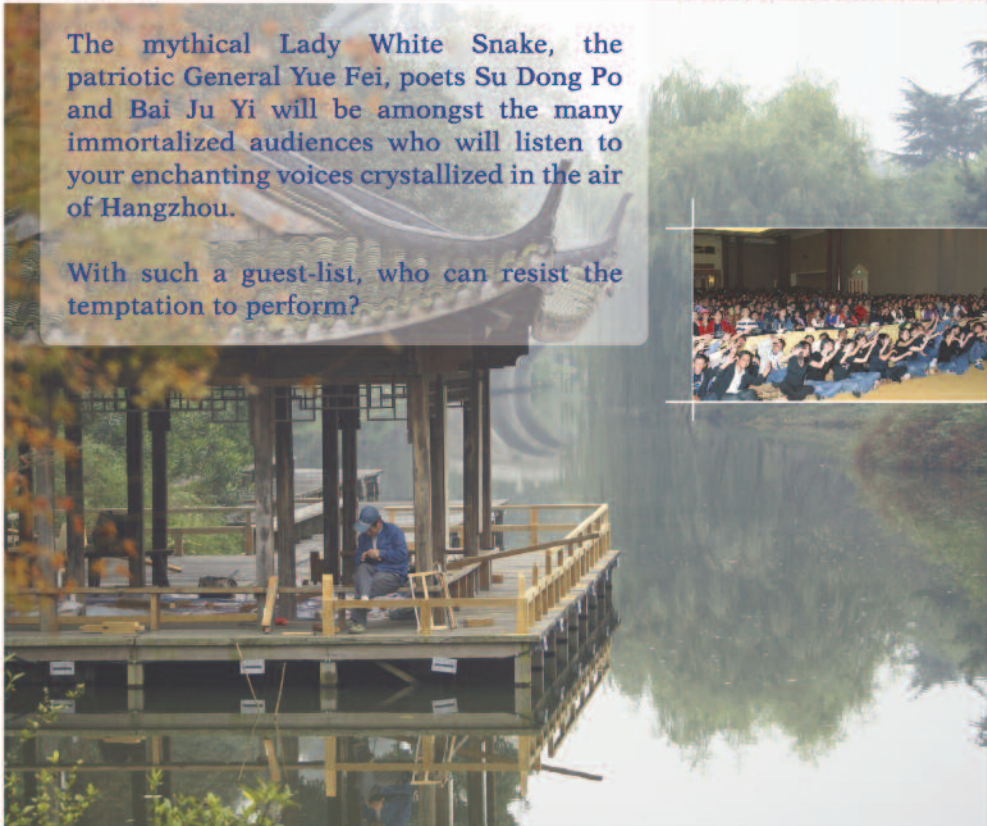
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World of Children's & Youth Choirs



World of Children's and Youth Choirs

Vocal Pedagogy for Young Choirs
Zimfira Poloz

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Vocal Pedagogy for Young Choirs

Zimfira Poloz
Choral Conductor



Songbridge in Szczecin, Poland

I believe that everyone can sing. Young children at play exhibit a huge, flexible range of pitches while speaking, laughing, screaming, and during their joyous noise-making. We were born with these primal sounds but, as all of us have probably experienced, many voices at a young age have already lost some of their natural ability to sing with a free and open tone. How often do we hear children singing with their chest voice instead of with a glorious head tone? Is not most of our pedagogical voice training designed to free the stiffness of the jaw, the neck, and the body, and to restore the voices we encounter to their natural childhood sound?

As choral conductors of very young people, we are especially responsible for the natural development of our choristers' voices. Who knows how many of our young singers may go on to sing professionally if helped with unlocking their full potential? To fulfill our responsibility to the children, we should be interested in understanding the scientific view of the voice. In the last few decades, voice scientists have given us new tools to describe the tonal qualities, and although voice scientists have different purposes than singers, understanding the scientific view can stimulate new techniques that can lead to much more efficient vocal pedagogy and training techniques.

Without a scientific understanding of the functional mechanism of the vocal instrument, diagnosing errors becomes much more difficult if not impossible. Just like a skilled mechanic listens to a motor and determines the fault, likewise a skilled choral voice teacher can analyze any voice simply by listening. We have to train our ear to listen not only with an aesthetic goal for the choir's sound, but also to recognize the different muscle-activities in the larynx which can hinder the freedom of the naturally flowing

voice. The most important of such listening is the analysis of special sound qualities produced by the different voice registers: The muscular systems of chest-voice and head-voice. Because the singer's instrument is the body (in which many parts of the instrument are not visible) the voice teacher must resort to using imagination, fantasy and images, and this is especially true when teaching children.

Vocal sound is the main material of the choral conductor's sculpture. Good choral tone always comes from the conductor's understanding of proper vocal production. Singers are vocal athletes, and singing involves the flexibility of many muscles in our body and face. To produce healthy, free, resonant, vibrant, spinning tone we must understand how our choir breathes, produces tone, and creates vowels and consonants. The jaw and tongue are particularly important, but all the muscles must be coordinated.

I believe that any type of vocal warm-up exercise should engage both the mind and the body. Insist on mental focus and alignment of the body. Since our voice is affected by both our physical and mental well-being, we have to learn to sense the *feeling* of good singing.

While working with children, it is very important to incorporate as many approaches to vocal production as possible. Here are a few tools and techniques that I've picked up and try to use, with some specific thoughts on each of a few different areas below:

- o Visual, aural, kinesthetic
- o Use creative and abstract imagery
- o Weight: Light and heavy.
- o Colour: Bright and dark.
- o Listen to recordings as a group
- o Listen to your own choir's recorded choir sound and diagnose with the choir
- o Modeling of sound: by conductor, guest singer, or choristers themselves
- o Use pulse and counting to play with the emphasis of the sound

- o Have choristers conduct the piece while singing
- o Use hand articulations: play an imaginary piano
- o Of course, create your own tools and learn from others

Mental focus

You can create many activities to get a choir to focus, but they almost all include listening and paying attention to those singers around them while doing the following: echo clapping, echo singing, copying the conductor, humming any pitch and agreeing on one final pitch, and by repeating the same exercise on a different pitch and then finding the pitch you agreed upon the first time. Practicing exercises with your choir that focus on breathing in and out with eyes closed can work well also.

Alignment of the body

An imaginary line should run from the top of the head to the middle of the singer's feet. Sometimes you will see children hold their head to one side or their chin lowered or raised. Very often you can see a lot of tension in the neck. This all creates problems – usually resulting in high larynx placement and tension in the jaw and tongue. The ear needs to line up with the shoulder, the shoulder should line up with the hip, and the hips should align with the middle of the feet with no tension in the knees. Keep the head balanced on the spine.

Breathing techniques and alignment of your instrument

I find it is very difficult to teach young singers to breathe. Very often they will overload their lungs with too much air which creates tension in all parts of their body. Other times they forget to breathe at all. I found the easiest way to teach children to

...Vocal Pedagogy for Young Choirs

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breathe correctly is to start a breathing exercise with a long exhale. When the lungs are empty, they will fill efficiently and properly. Remind children that breathing should be an inaudible, relaxed inhale (similar to a slight yawn). This will lower the larynx and set up the vocal mechanism properly.

Use creative images to get the muscular response you need for breathing. Remember that children may not understand a phrase like “breath support” or “support from your diaphragm”. In fact, the diaphragm controls the breath and does not necessarily support it. Support begins with a firm and comfortable foot position, aligned body, and tall but relaxed upper body parts. When singers are aware of their whole body, they will produce depth in their singing. Proper breathing needs to be followed up with constant air pressure which is fundamental to good sound. This is where the diaphragm plays its proper role even though the tendency is to control

one’s air flow with the jaw, tongue, lips, neck and shoulders. We must work to ensure an open vocal tract.

Freedom of the vocal tract

Free singing starts with the breath but does not end there. There are exercises singers can practice to release tension: humming is great to release tongue tension; hum and then open to a relaxed vowel; sing down the scale on “ng-ah”; imitating snoring or beginning a yawn will lift the palate and lower the tongue and larynx as well as relaxing the jaw; tongue twisters are a fun way to free the tongue and jaw; chew while humming or singing; wake up the tongue by moving it around the mouth – in front of and behind the teeth; give images and reminders of maintaining a relaxed jaw opening by releasing tension from the corners of the mouth and a sense of space in the vocal tract.

Vocal range

Use the correct vocal range. Encourage singing in the upper part of one’s range. Introduce exercises in descending patterns always starting with the head voice. By developing the vocal range from the head voice downward, the singer is given a wide tessitura with vocal consistency on both sides of the break.

Resonance and correct use of the resonating chambers

Build consistent vowel shapes through accurate placement of the tongue, jaws, soft palate, pharynx, lips. The timbre of a children’s choir will reflect the vowel shapes being taught by the conductor. Model each vowel consistently. Find a ‘buzz’ in the sound. Be aware of vowel modification. The IPA (International Phonetic Alphabet) is a great tool.



Hamilton Children's Choir - Performing piece by Stephen Hatfield, Tjak!

Expressive singing

There is an ancient Hindu Proverb: "What comes from the mouth goes to the ear. But what comes from the heart goes to the heart." What is in your mind is on your face. For the audience there is nothing less engaging than watching a singer's face express nothing!

It is very important for a choir to express the overall message, mood, idea, and feeling of each piece. If you are thinking of "vocal technique" or only of "getting the words right", that's what your face will express. If you are worried, your face will show it. The eyes and faces of the singers are good tools for communication. Ask your singers to sing through their eyes and they will become more expressive. Our emotions affect our facial expressions, and our facial expressions affect our emotions; thus, both of these affect a choir's sound.

I always ask singers, "How many of you have an inner voice critic?" The entire group always raises their hands. This inner critic is the strongest force that inhibits us and works against good vocal expression. Let children know that all other singers in a choir have the same inner critic. It is this critic which takes away confidence and expressive singing, and it changes the face to blank nothingness. Always encourage singers and reward them when they successfully take a risk and express themselves. Make sure to remind them about being expressive even while working on vocal technique. Although techniques are critical for great sound, if that's all we have, the result will be uninspired and uninspiring.

It is great to conduct a children's choir, but it is also lots of work! Look into a child's eyes when he or she is singing. The openness, enthusiasm, trust, and expression are truly breathtaking and will give you moments you will never forget!

Zimfira Poloz is a highly respected conductor, educator and adjudicator with a distinguished international reputation. She is invited regularly to serve as clinician for festivals, lead workshops for educators, and jury international choir competitions.

Zimfira first established her musical credentials in Kazakhstan, founding the country's first choir school. The school provided an outstanding music program that grew to employ 35 music teachers with an enrolment of 450 children. She also served as Artistic Director and Conductor of the school's Concert Choir, "Köktem".

*Now making her family home in Toronto, Canada, she continues to work tirelessly with educators and children alike. At present, Zimfira is the Artistic Director for both the Hamilton Children's Choir (which won the 2008 CBC Choral Competition 2008 and received the Mondial Choral Cantabile Award) and the High Park Choirs of Toronto (the children's choir in residence at the Faculty of Music, University of Toronto). She continues to teach, lecturing on 'Vocal Pedagogy for Young Choirs', at the University of Toronto.
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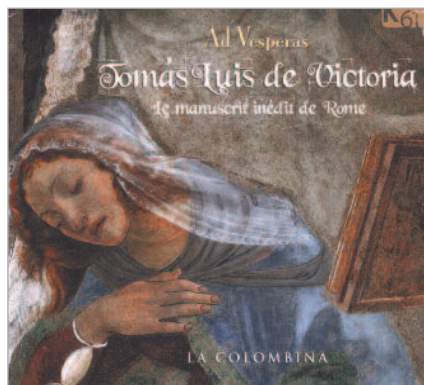
Photo: Lino Benardo

Written for Beauvais Cathedral around 1320, *The Play of Daniel* (*Ludus Danielis*) is undoubtedly the most highly developed liturgical drama of the Middle Ages. Indeed, its narrative -- the history of the prophet Daniel and the lustful Balthasar, king of Babylon -- is particularly colorful, its music varied and highly sophisticated. Logically enough, then, this little medieval "sacred opera" has caught the attention of many specialists in that type of repertoire. Now it's William Lyons' turn to tackle the masterpiece, together with the Dufay Collective, about a dozen singers strong, and a small children's choir, accompanied by a few instruments (vielle, organ, harp, bells...). Their performance clearly reveals the work's multiple contrasting aspects, ranging from meditative, mysterious-sounding sections to much more rhythmic and formal passages. Here and there, the talented English musicians throw in some vintage improvisations, which results in a seductive and lively performance (**Harmonia Mundi HMU 907479**).

Despite suffering from morbid depression for several years, **Roland de Lassus** proffered something of a final, magnificent swan song shortly before his death, namely *The Tears of St. Peter*, a formidable cycle of religious madrigals, and the collection of *Cantiones Sacrae sex vocum*, both published in 1594. In choosing the pieces for this disc (fourteen pieces from a total of thirty), Philippe Herreweghe has clearly emphasized the somber side that dominates de Lassus' music as death approached (didn't the composer himself say that "his songs will soon withdraw from the world"?). The Collegium Vocale's performance is in keeping with that characteristic mood of introspection and fervor, and the sound recording also serves to magnify the contemplative feeling. The fairly good reverb flatters and smoothes the

ensemble's color and sonority without masking rhythms and details (**Harmonia Mundi HMC 901984**).

Under the title *Ad Vesperas*, the La Colombina vocal quartet offers us a first recording of the complete psalms of **Tomás Luis de Victoria**, taken from a manuscript



discovered in the Roman archives only in 1975. As was often the case at the time, these *Psalms for Vespers* were conceived of as an anthology from which to draw freely for service music and feasts of the liturgical calendar. Thus we have reconstructed here not so much a particular worship service as a recording of all ten preserved psalms, accompanied by various antiphons intended to put them "in context", as well as other works by the same composer (motets, the hymn *Ave Maris Stella*, the *Magnificat*). In order for the mixed vocal quartet to perform these works, the singers had to make some necessary transpositions along the way. These vocal measures, clearly modest compared to what presumably would have been common in the great Catholic Renaissance chapels, in no way mar the beauty of this very precise and perfectly tasteful performance (**K 617209**).

Jan Dismas Zelenka wrote the *Missa votive* ZWV 18 in 1739, following his

recovery from a serious illness. It is thus a "votive" mass, considered as an offering to God for his healing. The work represents something of a condensed version of the composer's work, characteristically mixing different styles ranging from the most exact contrapuntal writing to the most flirtatious and flashy operatic effects. Other characteristics: This mass is particularly developed (it's Zelenka's longest), but the orchestration remains relatively modest -- only the oboes [and] one bassoon accompany the strings. Tackling such a score is never easy, as it demands not only great precision but also an openness to the purest of emotions and a rare capacity for adapting to fluctuating, widely varied styles. Unfortunately, the performers assembled here and recorded on the spot only partially succeed. The well-known uncertainties of "live" performances and the middling quality of the solo voices (coming from the choir) give but a fleeting vision of one of Zelenka's most interesting scores (**Collegium Vocale 1704**, **Collegium 1704**, dir. **Vaclav Luks** -- **Zig-Zag Territoires ZZT080801**).

Although the operatic works composed in Hamburg by **Reinhard Keiser** (1674-1739) may be somewhat familiar, the same cannot be said of his sacred music output. It is interesting, then, to discover here for the first time his *Christmas Oratorio* (or *Dialogus von der Geburt Christi*), together with another previously unrecorded work, the *Magnificat in C Major* by **Christoph Graupner** (1683-1760). This most charming music certainly underscores the solemnity of the Christmas feast, but also takes its time developing an almost naive pastoral mood, to quite nice effect. Regrettably, the Rastatter Hofkapelle's performance only imperfectly conveys these qualities. Indeed, the solo voices (all drawn from among the vocal ensemble of eight singers) are of variable

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quality (with a “plus” for the sopranos and ... the director), and the group lacks force, drive, contrast, direction. A sense of boredom gradually sets in as a result of this lack of vitality and cohesive vision. No doubt this results from the fact that the artistic director, Jürgen Ochs, is apparently conducting from the choir. True choral and orchestral direction would probably have done a lot for this recording (Carus 83.417).

Felix Mendelssohn diligently poured his energy into the study and promotion of early music. He was particularly interested in the work of the great Baroque composers: Bach, naturally, whose *Passion according to St. Matthew* he resurrected, but also Handel, whose *Acis and Galatea* he re-orchestrated.



Taking up where Mozart had left off, Mendelssohn created his own version of that work for the Berlin Academy of Song, under the watchful eye of his professor Zelter. First off, this adaptation involves a greater number of people than the original score. The orchestra has become much fuller, a choir has been made necessary, and the soloists increased to four (soprano, two tenors, bass). The text itself, in German, was re-worked by Fanny Mendelssohn. Finally, although the work's original structure was certainly not totally thrown out, it was adjusted in myriad places in non-spectacular but nonetheless significant ways: The repeat *da capo* has

been abandoned in some arias, complementary transitions and melodic elements added, cuts made, etc. This makes for an interesting result: It clearly maintains a connection to the original, yet lends new vibrancy and color that effectively illustrate the story line. Overall, the performance is satisfactory, thanks notably to some excellent soloists. Choir and orchestra take pains to bring out each successive mood with fine enthusiasm and effectiveness, if a trifle showily (Kleiter, Prégardien, Slattery, Friedrich, NDR Chor, Festspiel Orchester Göttingen, dir. Nicholas McGegan – Carus 83.420).

In the works of **Anton Bruckner**, a very sharp spiritual sense is often mixed with robust and particularly well-developed symphonic language. The *Mass in F minor*, chronologically his third (composed in 1867-68 and revised in 1876), is indeed significant for this tight relationship between spirit and form. Its orchestral writing is particularly rich and clearly of a symphonic nature. From this standpoint, Philippe Herreweghe's new recording is very interesting, not only because it is to my knowledge the first major premier on period instruments, but also because the Orchestra of the Champs-Élysées performs it with perfect clarity, color and contrast. However, the RIAS Kammerchor is not to be outdone: It achieves its legendary precision, power, and fine dynamics despite relatively reduced numbers. On the other hand, it isn't exactly the soloists' shining hour: They lack vocal presence and force of conviction in the presence of a choir and orchestra in top form (Harmonia Mundi HMC 901976).

We conclude this column by pointing out, first, the release of a “world premiere” (live) recording of the *Missa piena in D minor* by **Ferdinando Paër** (1771-1839). Fans of previously unrecorded works will be



delighted to discover this unstinting work. By turns restrained and operatic, it is typical of a certain early 19th century germano-italian style. The disc witnesses to the fact that Paër deserves more than a polite nod, even if the performance captured in concert could clearly be improved upon in many ways (cohesiveness, color, precision) – (Dresdner Kreuzchor, Staatskapelle Dresden, dir. Roderich Kreile – Carus 83.246).

Finally, we salute the latest recording produced by the excellent Grex Vocalis choir (dir. Carl Hogset), this one devoted to the work of **Edvard Grieg**. Besides the famous *Fire Salmer* op. 74, we find here the *Album for Mandssang* op. 30, *Syv barnlige Sange* op. 61, *Våren* op. 33/2, *Pinesalme* op. 23/25 and the *Ave Maris Stella* EG 150. From start to finish, we savored this demonstration of technical mastery in a marvelously coherent, colored and self-assured performance, supported by an excellent sound recording (Lindberg Lyd AS 2L45SACD – www.grexvocalis.no).

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Translated from the French by
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- Children Choir
- Folklore

ARTISTIC DIRECTOR: MR NELSON KWEI

DEADLINE OF APPLICATION:
30th April 2009

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

For more information and festival packages, kindly contact:

VICTORIA CHORAL ACADEMY

Fax : +65 6246 4721
Email : avos@spicetravel.com.sg
Website : www.vca.com.sg

transinex



Supported by:



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:

ICCM - IFCM
Attn. Nadine Robin
2 Avenue Jean 1er
5000 Namur, Belgium
Email: nrobin@ifcm.net

Conferences, Workshops & Masterclasses

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Montreal Choral Masterclass, Québec, Canada, 5-8 Feb 2009. Repertoire with Voces Boreales: Marienlieder (Johannes Brahms), Hymni Sanctae Mariae (Ola Gjeilo), Ave Maria d'Aosta (Jaakko Mäntyjärvi). Repertoire with La Ceilagh: Tryptique Nordique (François Ouimet), Your Fragrance (Edward Henderson), Sleep (Eric Whitacre). Apply before: 20 Dec. Contact: Montreal Choral Masterclass, Tel: +1-514-4836303, Email: admin@michaelzaugg.info - Website: www.michaelzaugg.info

Reach Out, Open Up, Take In, Pomáz, Hungary, 27 Feb-1 Mar 2009. Developing your skills in advocacy, networking and international cooperation. Contact: European Music Council, Tel: +49 228 96699664, Fax: +49 228 96699665, Email: info@emc-imc.org - Website: www.emc-imc.org/pomaz

Musica International Session, Pomaz, Hungary, 30 Mar-4 Apr 2009. 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: the Choral Castle in Pomaz. Contact: Musica International, Tel: +33-3-88361754, Fax: +33-3-88365783, Email: office@MusicaNet.org - Website: ww.musicanet.org/en/workshops.php

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

ExTra! Exchange Traditions, Athens, Greece, 23-26 Apr 2009. Final conference of the European Union funded project. Focus on musical traditions of migrant and minority cultures in Europe. Contact: European Music Council, Tel: +49 228 96699664, Fax: +49 228 96699665, Email: info@emc-imc.org - Website: www.extra-project.eu

The Japan Choral Association Choral Workshop 2009, Chiba, Japan, 2-4 May 2009. Asia-Pacific choral workshop with Bob Chilcott (UK) and Chun Koo (Korea). Lectures also given by some prominent Japanese choral conductors and composers. Contact: Japan Choral Association, Fax: +81-3-54217151, Email: jcmc@blue.ocn.ne.jp - Website: www.jcanet.or.jp/inter/workshop09_eng.html

Singing in Florence, Italy, 11-15 May 2009. A week of renaissance music with David Allinson. The main work will be the Missa sopra l'aria della monica by Girolamo Frescobaldi (1583-1643). The course will be based in Casa Santo Nome di Gesù, a religious foundation in central Florence with its own accommodation. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

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

International Masterclass for Choral Conductors, Marktoberdorf, Germany, 3-7 June 2009. International trends and new developments in conducting techniques, voice training, etc. under the direction of Prof. Volker Hempfling and Dr. Brady Allred. Corepetitor: Hermia Schlichtmann. One of the choirs present at the International Chamber Choir Competition will be the pilot choir. Active and passive participation possible. Contact: Marktoberdorfer Pfingstfestivals, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

English Weekend, Amsterdam, Netherlands, 6-7 June 2009. Choral evensong in Amsterdam's famous Oude Kerk with David Allinson. Music by William Byrd, Thomas Tomkins and Thomas Tallis. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

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

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6th International Summer Choir Academy, Pomáz, Hungary, 27 July-8 Aug 2009. Orchestra conducting course for choirmasters, choir workshops for choir members. Program: Felix Mendelssohn-Bartholdy: Psalm 115 'Nicht unserm Namen, Herr' op.31 - Joseph Haydn: Missa in Angustiis 'Nelsonmesse' in d-moll - Ferenc Farkas: Missa secunda. Apply before 30 April 2009. Contact: Europa Cantat - European Federation of Young Choirs, Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@europacantat.org - Website: www.EuropaCantat.org

Training for Young Choral Managers EUROPA CANTAT XVII, Utrecht, Netherlands, 10-26 July 2009. In collaboration with IFCM, the festival EUROPA CANTAT offers a 2-week training course for young (choral) arts managers. The course includes practical training on the job during the festival, lectures, and workshops on international arts and event management (production of concerts, fundraising, setting up budgets, communication and promotion, etc). Participants will be chosen on the basis of a written application. Please apply before 10 Dec. 2008. Contact: Festival EUROPA CANTAT XVII Utrecht 2009. Email: info@ecu2009.nl - Website: www.ecu2009.nl

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

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

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

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 1-8 Aug 2009. 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, Brian O'Connell and Bronislawa Falinska. Contact: Sarteano Chamber Choral Conducting Workshop, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

Corsham Consort Workshop, Corsham, Wiltshire, United Kingdom, 23-28 Aug 2009. A week of one-to-a-part consort singing at the new Arts Centre in Corsham, near Lacock in Wiltshire, with JanJoost van Elburg. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org Website: www.lacock.org

English Weekend, Dordrecht, Netherlands, 5-6 Sep 2009. Choral evensong in a historic church with Paul Spicer. Music by Orlando Gibbons, Herbert Howells and Edgar Bainton. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

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

2009
2010

MUSICA MUNDI®
Events



MUSICA MUNDI® is a synonym for international choir competitions and festivals and is well known as one of the most successful series of cultural events worldwide.

05 – 09 April 2009 Budapest (Hungary)		12th International Choir Competition and Festival Budapest
29 April – 03 May 2009 Venice (Italy)		7th Venezia in Musica, Choir Competition and Festival
10 – 14 June 2009 Linz (Austria)		2nd International Anton Bruckner Choir Competition and Festival
30 June – 05 July 2009 Rome (Italy)		3rd Musica Sacra a Roma
08 – 12 July 2009 Wernigerode (Germany)		6th International Johannes Brahms Choir Festival and Competition
07 – 17 July 2009 Province of Gyeongnam (Republic of Korea)		1st World Choir Championships (Grand Prix of Choral Music)
08 – 12 October 2009 Riva del Garda (Italy)		8th „In...Canto Sul Garda“, International Choir Competition and Festival
29 Oct – 02 Nov 2009 Malta (Malta)		3rd International Choir Competition and Festival Malta
11 – 15 November 2009 Vienna (Austria)		26th International Franz Schubert Choir Competition
28 March – 01 April 2010 Riva del Garda (Italy)		11th Concorso Corale Internazionale
28 April – 02 May 2010 Venice (Italy)		8th Venezia in Musica, Choir Competition and Festival
15 – 26 July 2010 Shaoxing (China)		6th WORLD CHOIR GAMES
20 – 24 October 2010 Zwickau (Germany)		6th International Robert Schumann Choir Competition
17 – 21 November 2010 Vienna (Austria)		27th International Franz Schubert Choir Competition

INTERKULTUR

Am Weingarten 3 · 35415 Pohlheim (Frankfurt/Main) · Germany · phone: +49 (0) 6403 956525 · fax: +49 (0) 6403 956529
e-mail: mail@musica-mundi.com · www.musica-mundi.com

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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>

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

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

Lago di Garda Music Festival, Italy, 3-7 Apr 2009. International festival of music for choirs and orchestras on Lake Garda. Contact: MusikReisenFaszination Chor- und Orchesterreisen. Email: info@lagodigarda-musicfestival.com - Website: www.lagodigarda-musicfestival.com

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: mail@musica-mundi.com - Website: www.musica-mundi.com

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

Cambridge Cantat 800, United Kingdom, 11-19 Apr 2009. Celebration of the Cambridge University's rich and diverse tradition of choral music with the choirs of King's, St John's, Clare, Trinity and Caius Colleges Contact: University of Cambridge, 800th Anniversary Team, Office of External Affairs and Communications, Tel: +44-1223-761672, Fax: +44-1223-765891, Email: 800@admin.cam.ac.uk - Website: www.800.cam.ac.uk/cantat800

Days of International Choir Music, Verona, Italy, 15-19 Apr 2009. Concerts and friendships. Contact: Music Contact International, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Charleston International Choral Festival, South Carolina, USA, 16-19 Apr 2009. Contact: Music Contact International, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

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

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

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

3rd International Choir and Folksong Choir Festival Slovakia Cantat 2009, Bratislava, Slovak Republic, 23-26 Apr 2009. For all categories. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

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

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

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

10th International Festival of Vocal Music A CAPPELLA, Leipzig, Germany, 14-16 May 2009. Open to young talented vocal groups (3 to 8 singers) of all nationalities (max. age 28 yrs). All groups will compete in one category, with as well as without amplification. Apply before 15 Feb. 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

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

17th Vaasa International Choir Festival, Finland, 20-24 May 2009. International large-scale choir-music happening with more than hundred concerts at churches, concert halls, schools, restaurants, etc. Contact: Vaasa Choir Festival, Tel: +358-6-3253755, Fax: +358-6-3253761, Email: erkki.mendelin@vaasa.fi - Website: www.vaasa.fi/choirfestival

5th International Choir Festival Mundus Cantat Sopot 2009, Sopot, Poland, 20-24 May 2009. 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

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

Let the Future Sing- 70. Adolf Fredriks Choral Festival, Stockholm, Sweden, 27 May-5 June 2009. Ten choirs will be invited. Details: www.letthefuturesing.com

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

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

10th International Festival of Sacred Music, Marijampolė, Lithuania, 29-31 May 2009. For children's, male, female, mixed choirs, vocal ensembles and soloists. Contact: Suvalkija Choir, Tel: +370-686-14434, Fax: +370-37-491055, Email: suvalkija.lt@gmail.com - Website: www.suvalkija.lt

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

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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: mail@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. Applications now accepted for PICCFEST 2009 and PICCFEST 2010 (with guest conductor Lynn Gackle). Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

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

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-europe.com

International Choral Festival, Roma, Italy, 25-28 June 2009. Artistic Director: Dr. Z. Randall Stroope. Festival choir made of both American and Italian singers with an appearance at St. Peter's Basilica in the Vatican. Contact: Music Celebrations International, LLC, Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/wesley_choral_festival.html

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, 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

Haydn International Youth Choral Festival, Vienna & Eisenstadt, Austria, 27 June-1 July 2009. Artistic Director: Dr. Lynne Gackle. Performances in Vienna's famed Konzerthaus. Contact: Music Celebrations International, LLC, Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/wesley_choral_festival.html

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

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

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

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

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

Haydn International Choral Festival, Vienna & Eisenstadt, Austria, 2-6 & 6-10 July 2009. Artistic Director: Dr. Jo-Michael Scheibe (first part), Dr. Eph Ehly (second part). Performances in Vienna's famed Konzerthaus. Contact: Music Celebrations International, LLC, Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/wesley_choral_festival.html

LV CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONIA TORREVIEJA

del 23 al 30 de julio de 2009

EXCMO. AYUNTAMIENTO DE TORREVIEJA
CERTAMEN DE HABANERAS
GENERALITAT VALENCIANA
DIPUTACIÓN DE ALICANTE
IVM

DECLARADO DE INTERÉS TURÍSTICO INTERNACIONAL

XV Certamen Juvenil de Habaneras

es Torrevieja

24, 25 y 26 de abril de 2009
Teatro Auditorio Municipal

HABANERAS AND POLYPHONY TORREVIEJA SPAIN

International Choral Contest held annually from 23rd to 30th July in the wonderful open air auditorium in Torrevieja (Spain)

Annual Choral Contest for Youth Choirs held end of April.

For more information of both events, please visit:

<http://www.habaneras.org> / manuel@habaneras.org

Telephone: +34 965 710 702 • Fax: +34 965 712 570



...Festivals & Competitions

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4th A Voyage of Songs, Penang, Malaysia, 4-8 July 2009. Festival hosted at the historical Georgetown (UNESCO World Heritage Site) in Penang. Competition for mixed, equal voices, children's, folklore and chamber choirs. Artistic Director: Nelson Kwei. Contact: Victoria Choral Academy, Tel: +65-6338-3733, Fax: +65-6246-4721, Email: avos@spicetravel.com.sg - Website: www.vca.com.sg

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

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

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

44th International Days of Choral Singing, Barcelona, Spain, 6-12 July 2009. Workshops: Music by Felix Mendelssohn with Daniel Mestre, famous opera choirs with Guerassim Voronkov and music by Catalan folksong writers with Esteve Nabona. Apply before: 28 Feb 2009. Contact: Federació Catalana d'Entitats Corales, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.cat - Website: www.fcec.cat

International Youth Choral Festival, Somerset, United Kingdom, 6-10 July 2009. For treble and mixed youth voices under the direction of Emily Ellsworth and Michael Kibbelwhite. Contact: Music Celebrations International, LLC, Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/youth_choral_wells_cathedral.html

5th International Choral Festival "El Caribe y Centroamérica Cantan", Lugar, Barquisimeto, Venezuela, 6-12 July 2009. Concerts, workshops, contacts, prizes, etc... Contact: Federación Coral del Caribe y Centroamérica, Email: Fedcocarcen@aol.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: mail@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: mail@musica-mundi.com - Website: www.musica-mundi.com

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

27th Int'l Choir Festival of Preveza, 15th Int'l Competition of Sacred Music, Preveza, Greece, 9-12 July 2009. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Tel: +30-2682-024915, Fax: +30-2682-029852, Email: armonia4@otenet.gr or kkoroneo@otenet.gr - Website: http://users.otenet.gr/~armonia4/

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

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

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

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



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...Festivals & Competitions

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

Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 14-22 July 2009. 9-day residential program designed to provide treble choirs an opportunity to experience the cultures of the Pacific Rim through their choral music repertoire in an interactive, non-competitive environment. Contact: Pacific Rim Music Resources, Wanda Gereben, Tel: +1-808-5950233, Fax: +1-808-5955129, Email: info@PacRimFestival.org - 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. Contact: International Choral Festival, Carol Stovall, Executive Director, Tel: +1-406-7217985, Fax: +1-406-7217985, Email: info@choralfestival.org - Website: www.choralfestival.org

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

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

14th International Choral Festival en Provence, Var & Bouches du Rhône, France, 18-30 July 2009. Contact: Ensemble Polyphonique en Provence. Email: epepro@wanadoo.fr - Website: www.aicler-provence.fr

Oriente Concertus II, Hangzhou, China, 19-23 July 2009. Competition for mixed, equal voices, children's, folklore and chamber choirs at the beautiful and renowned West Lake in Hangzhou. Organised by the Singapore Federation of Choral Music. Artistic Director: Nelson Kwei. Contact: Ms Xie Xiuzhen at Ace99, Tel: +65-6342-1941, Fax: +65-6449-6566, Email: xiuzhen@ace99.com.sg - Website: www.ace99.com.sg

5th The Loto-Quebec World Choral Festival and World Choral Competition, Laval, Québec, Canada, 19 June-12 July 2009. Annually more than 300 concerts, 10 000 choristers, 500 000 spectators. Be part of the largest gathering of choirs and vocal ensembles in America. Get free access to Choral Village, workshops, friendship concerts, morning sing, many services and shows and preferential rates on accommodations, tourism activities. Areas specifically conceived to favour networking and cultural exchanges. Come sing with us; all levels, all repertoires, all ages; get together in our grand competition next summer. Contact: Le Mondial Choral Loto-Québec, Tel: +1-888-9359229, Fax: +1-888-9381682, Email: participants@mondialchoral.org - Website: www.mondialchoral.org

Melodia! South American Music Festival, Buenos Aires, Argentina and Rio de Janeiro, Brazil 22 July-3 Aug 2009. Guest conductor: María Guinand in Argentina and Doreen Rao in Brazil. 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 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

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

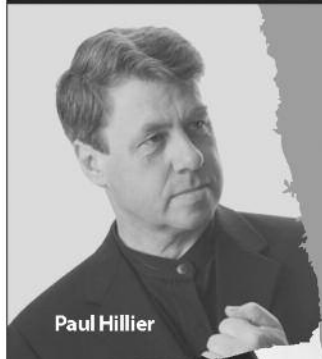
Taipei International Choral Festival, Taipei, Taiwan R.O.C., 26 July-2 Aug 2009. 6 to 8 invited choirs from around the world, 20 local choirs from Taiwan, world renowned choral conductors and scholars. Workshops for choral singers, master class for conductors, lectures and session on choral music, sight-seeing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

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

Toscana Music Festival, Italy, 30 July-2 Aug 2009. International festival of choirs and orchestras in Tuscany. Contact: MusikReisenFaszination Chor- und Orchesterreisen. Email: info@lagodigarda-musicfestival.com - Website: www.lagodigarda-musicfestival.com



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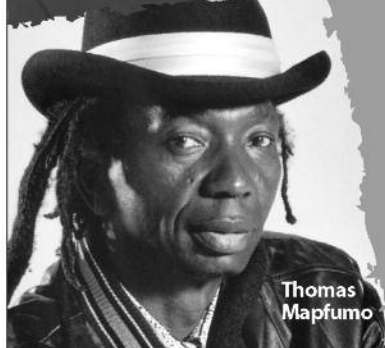


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...Festivals & Competitions

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

7th International Choral Festival and 5th Competition - The Singing World, St. Petersburg, Russia, 31 July-5 Aug 2009. 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, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: singingworld@mail.ru or choirfest@inbox.ru - Website: www.singingworld.spb.ru

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

6th International Choral Festival "San Juan Coral 2009", Argentina, 13-18 Aug 2009. Concerts and workshops. Non-competitive choral festival, for 8-10 selected non-professional, mixed, female, male and chamber choirs. Selection on the basis of audition tapes. Deadline for application: 15 Mar 2009. Contact: María Elina Mayorga, Tel: +54-264-4234284, Fax: +54-264-4234284, Email: coro@uccuyo.edu.ar or mariaelinamayorga@gmail.com or elinamayorga@hotmail.com - Website: www.sanjuanacoral.com.ar

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

International Festival of Polyphonic Music Voci d'Europa, Porto Torres, Sardinia, Italy, 20 Aug-6 Sep 2009. 3 different sessions: 20-23 Aug, 27-30 Aug and 3-6 Sept with the theme: sacred and secular love. Contact: Coro Polifonico Turritano. Email: coroturritano@tiscali.it

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

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

International Choir Festival, Cusco, Peru, 3-6 Sep 2009. Contact: Abel Gonzales Valenzuela. Email: a_c_amimusic@hotmail.com

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

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

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

2nd International Festival Interfolk in Russia, St. Petersburg, Russia, 29 Sep-5 Oct 2009. 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, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: singingworld@mail.ru or choirfest@inbox.ru - Website: www.interfestplus.ru

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

Cracovia Music Festival, Poland, 8-12 Oct 2009. International festival of choirs and orchestras in Cracow. Contact: MusikReisenFaszination Chor- und Orchesterreisen, Email: info@lagodigardamusicfestival.com - Website: www.lagodigardamusicfestival.com

8th In... Canto Sul Garda, Riva del Garda, Italy, 8-12 Oct 2009. Competition in different categories and difficulties. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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

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

World Youth Choir Summer Celebrates 20 Years, Örebro, Sweden, 21-25 Oct 2009. In collaboration with the Swedish International Center for Choral Music in Örebro. "Best of" concert of the World Youth Choir Ensemble under the direction of Maria Guinand (Venezuela), Sidumo Jacobs (South Africa), Fred Sjöberg (Sweden), Nobuaki Tanaka (Japan), and Steve Zegree (USA). To close the festival, the ensemble will also feature during the ceremony of the Eric Ericson Award at the Stockholm Radio Hall. Contact: International Center for Choral Music, Christina Kühlewein, Tel: +32-81-711600, Fax: +32-81-711609, Email: ckuehlewein@ifcm.net - Website: www.worldyouthchoir.net

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

3rd International Choir Competition and Festival Malta, Malta, 29 Oct-2 Nov 2009. Open to all categories. Contact: Fördereverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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

Puerto Rico Choral Festival 2009, Ponce, Puerto Rico, 20-23 Nov 2009. Performances, Friendship Concert and Workshops. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: puertorico@music-contact.com - Website: www.music-contact.com

Vienna Advent Sing, Austria, 26 Nov-21 Dec 2009. Concerts and friendships. Contact: Music Contact International, Fax: +1-802-8622251, Email: vienna@music-contact.com - Website: www.music-contact.com

Vermont International Choral Festival, USA, 26 Nov-21 Dec 2009. Concerts and friendships. Massed sing with Robert De Cormier. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: vermont@music-contact.com - Website: www.music-contact.com

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

11th Concorso Corale Internazionale, Riva del Garda, Italy, 28 Mar-2 May 2010. Competition in different categories and difficulties. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

Days of International Choir Music, Verona, Italy, 7-11 Apr 2010. Concerts and friendships. Contact: Music Contact International, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

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

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

4th International Choir and Folksong Choir Festival Slovakia Cantat 2010, Bratislava, Slovak Republic, 22-25 Apr 2010. For all categories. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Corhabana, Havana, Cuba, 23-27 Apr 2010. Performances throughout Havana in the vibrant Cuban culture. Contact: Music Contact International, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011. Organized by the CIC Foundation in cooperation with ADICORA. This edition's motto is "Singing in Nature". Contact: , - Website: www.fundacioncic.org

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- **ATELIER 8 Famous musicals**
director: Johanna Almark (FI)
- **INTERNATIONAL STUDY TOUR**
director: Andrea Crastolla (IT)

ALPE ADRIA CANTAT 2009

LIGNANO (UD) ITALY
30th AUGUST » 6th SEPTEMBER