

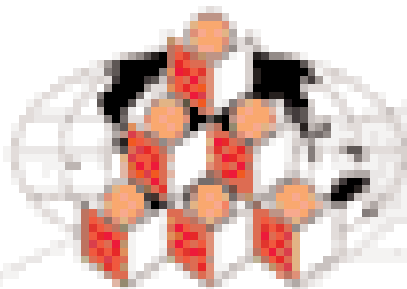
ICB

International Choral Bulletin

ICB

Dossier Choral Arts Education II





International Federation for Choral Music

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

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**AMERICA
CANTAT 6**
JUIZ DE FORA • BRAZIL • 2010

Choral Festival with Ateliers, workshops and study tours, open to all kinds of choirs, vocal groups and conductors, choral presentations, daily evening and night concerts, cultural events, discussions and much more. Regional programme in the nearby cities such as Rio de Janeiro, Ouro Preto, São João Del Rei and Tirandentes.

Deadline for applications

Pre-registration until 2009 September 30th. Registration until 2009 december 15th.

www.ufjf.br/americacantat

Lupwishi Mbuyamba IFCM President



Photo: Dolf Rabus

Since time immemorial, choral singing, the peoples' song, has always given a certain rhythm to human society. It greets the young as they enter life; it is part of all events in adult life and, at the end, accompanies them to their last resting place. In some cases, the practice of choral singing can be a useful tool in education and training. For this reason UNESCO reconfirmed its special role on the occasion of its first World Conference on Arts Education in Lisbon in 2006. The first International Forum "Voice, Youth and Arts Management" organised by the International Federation for Choral Music in Caen, France, in February 2008, took on this mission as an ideal for life.

As already stated, the major themes of life are dealt with in choral singing, and the young people who know and accept this become standard bearers of this responsibility. This can be observed in each Songbridge, an event initiated by the late Erkki Pohjola: the ideal of peace, fraternity and dialogue between people through music, where young people from all origins and horizons sing together.

These ideals might even provoke callings by persuading a few "chosen ones" to base their career on these ideals after having followed a long education in excellent universities or professional centres like the ones in Juiz de Fora, in Brazil, or in Bloemfontein in South Africa.

Isn't such a mission worth devoting one's entire life to?

This special dossier of the International Choral Bulletin coincides with the conclusion of the immense work accomplished by Jutta Tagger who, for more than ten years, made this magazine into what it is now and managed it; it was her calling card. It is our obligation to pay a well deserved tribute to her at this point.

Her vast knowledge of the choral world, her specialised network, her unflagging constancy and devotion, all these qualities combined, contributed to the fact that the IFCM has become a worldwide point of reference in the field of choral singing. These qualities are also commendable elements for the education of young talents.

We shall miss these qualities. We are already missing them. Luckily they still will be there to guide us in the right direction, and we are happy to have discerned them in the person of Andrea Angelini, her successor in this task, the fundamental precondition for which are a sharp awareness and a moral joy to be able to channel and organise the ideas and manifestations of an eternal art which carries us along, into the future.

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

Accra, 28 September 2009
Lupwishi Mbuyamba ●



Choral Arts Education II

Guest Editor: Lupwishi Mbuyamba, IFCM President

Choral Singing and Citizen Education

André Pires

Songbridge

Social Integration and Learning Through Intercultural Music-Making

Susan Knight

The Bloemfontein International Choral Centre (BICC)

Annemarie van der Walt

The World Choir Games, More than Only "Games"

Christian Ljunggren

Choral Singing and Citizen Education

André Pires
Choir Director



While honored by the invitation to write this article – on the relationship between choral singing and education – I did wonder what I could possibly say on the subject that hadn't already been said or written. A difficult task! I had to force myself not to turn down the invitation. But I've written the article; here it is.

Man is a political animal; he lives in society. "Other people" can be his hell (Sartre) or his paradise (Jesus), depending on the attitude a person takes towards social relationships. And because a choral group is a society in miniature, the limits and boundaries between individuals and the collective can be experienced there. The group supports the individual and vice versa. It only takes one tenor singing a note on a different pitch than his companions for the entire musical edifice to break down and collapse in full view of the public. Each singer functions like one side of a gothic arch, where the two opposing sides, right and left, mutually support each other in a marvelous and stable architectural equilibrium that ensures the cathedral's survival for many centuries... A choir can thus be considered a true laboratory for life in society.

A choir always forms out of a common interest, be that the simple desire to sing, or for some religious, political, business, school, professional, economic or other reason. Apart from that shared interest, which is clear from the start, a group may be extremely diverse, its members young and old, male and female, white and black, married and single, gay and straight, of varying economic and education levels, talkative and introspective. In short, each choir is a micro-representation of the macro-society of which it is a part. It must seek

unity through diversity, with diversity and in diversity. That unity will result from collectively imagining, creating and performing a musical project – just as a country or a nation is always the result of the collective imagination of its people. A choral group's sound cannot be an individual project because it belongs to all who participate in it. (Quite frankly, a choir director has no power during a concert to fix a problem of harmony or intonation. He can point it out during rehearsals, he can suggest a solution, but he will never be capable of correcting it... that is the task of the singers.)

This is what it means to be interdependent: One gives the best of oneself for the benefit of the group, and the success of the group becomes the success of each individual. The singer must always try to discover the right balance between "standing out" and "blending in". He must never sing *pro domo sua*, but *pro domo nostra*. The part and the whole are in dialog and each constantly sustains the other. The audience's applause is the capstone of this shared success. That's why we can assert, without fear of being mistaken, that the experience of choral singing is capable of forming better citizens – citizens who feel more connected to each other, who are less egotistical and more disciplined, respectful, and tolerant.

Throughout every rehearsal, a singer can experience the unique sense of just what musical syntax (and indeed social syntax) is all about. For example, let's suppose the choir sings a harmonic sequence of four chords: C minor, A flat Major, F minor and, finally, C Major. During that time, the tenors must sustain a long C natural: But suddenly they notice that their C doesn't stay the same note! First it is the tonic, in the C minor chord; then the third, in A flat Major;

then the fifth, in F minor; and then again the tonic in the C Major chord. There are four C's! The transformation of the other voices around the tenors elicits, affects and modifies the notes despite themselves. The tenors, who during separate section rehearsals (equal voices) had the illusion of singing one long and unchanging C, discover during the rehearsal of all four parts together that they are being forced to continual transformation, forced to become something else, and something else, and yet again something else, drawn on by their relationship to voices different from their own. With these voices they keep forming different chords, like in a kaleidoscope, despite the first false sensation of always singing the same C... This purely musical syntax is certainly a metaphor for social and political syntax. What one learns in choir, one replicates in society.

Before concluding, I propose a visit to the dictionary. Looking up the etymology of a word, we can almost reach out and touch the magic moment of its genesis. We visit the moment that gave birth to the word – filled with the same power and energy capable of birthing an entirely new star! We often come to discover previously unimaginable meanings; we may even be filled with wonder before this magnificent event! The road that this word has traveled through time in order to arrive at our day, the transformations it has undergone, the additional meanings it has collected, all this holds power to refresh the word, to make it more alive to us beneath (and in spite of) its old skin. By inspecting the etymology of these two words – education and chorale – we can perhaps discover links between them, threads with which we might yet weave some final considerations.

...Choral Singing and Citizen Education

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1. The French word *chorale* (choir, chorus in English) comes from the medieval Latin word *choralis*, an adaptation of the still older Greek words *khorallion* and *khorós* (dance choir – from which the word “choreo-graphy” is derived – and by extension, *choeur de chant en commun*). Surely it cannot be sheer coincidence that in French, the word *coeur* (*cor, cordis*, in Latin) – for millennia the imagined seat of the psyche or soul – is a homophone of *choeur*... And that we say that music is sung or played “by heart”... and that we call a “chord” the simultaneous harmonic whole of several sounds on different pitches?
2. The word *education* comes from the Latin *ex ducere*, which means: to lead (*ducere*) from the inside out (*ex*). *Ex ducere* became *educate* by way of the forms *ex-ducare* and *e-ducare*. What a beautiful trajectory! First, because to promote someone’s education would thus be to bring about his development from the inside out, from the simplest to the most complex, from the most closed to the most open. Secondly, because it would be an invitation to go out from oneself, to leave one’s “*id*”, to turn towards others, to not be an “*idiot*”. To educate therefore means not only to help people negotiate the process of personal development, but also to their appropriate and harmonious integration into the exterior world, by establishing good relationships with others and with respect to their environment. I asked myself what other tool, what other instrument, what other process, available to teachers could be as effective

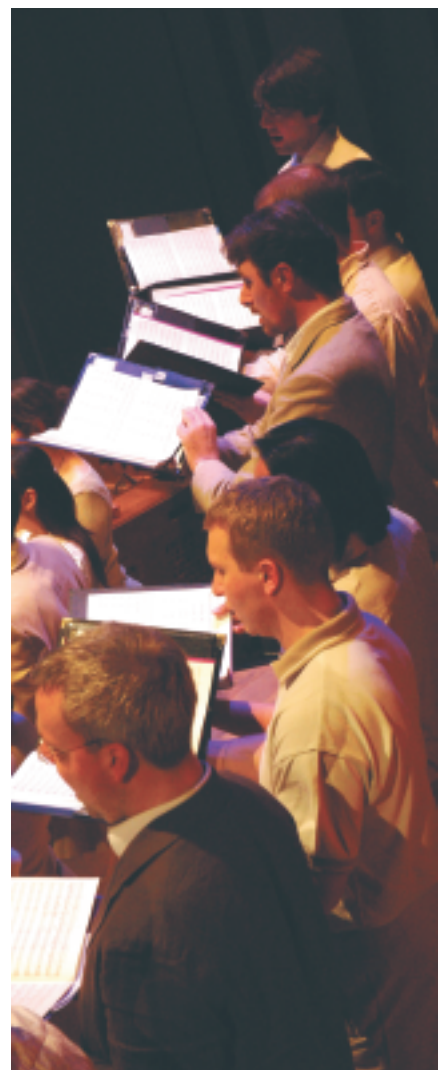
as the arts and sports for attaining these two objectives. What subjects, what disciplines within the curriculum could succeed as well in accomplishing that task? Among the arts, music certainly stands out by far – and within music, choral music...

Choral singing certainly/clearly plays the role of a citizen in the modern world. The media do not dictate the repertoire sung by volunteer (non-professional) choirs. In that sense, choral singing is a true resistance movement against the media, against the mass-produced music demanded by globalization. Choral singing continues teaching us, at the start of the 21st century, that people can make and listen to music, and derive true pleasure from it, without recourse to 64 subwoofers powered by a 30,000 watt system.

A choir always offers its audience the human universe -- the measure, the mysteries, the miseries, the tenderness, the beauty and the seductiveness of the human.

André Pires is a choir director and leads the Choir of the Federal University of Juiz de Fora. He is president of the artistic committee of the AMERICA CANTAT 6 festival, to be held May 7-15, 2010, in Juiz de Fora, Brazil. Website: www.ufjf.br/americacantat

Translated by Anita Shaperd, USA ●



Songbridge

Social Integration and Learning Through Intercultural Music-Making

Susan Knight

Founder and Artistic Director
of Shallaway



Photo: Shallaway

Introduction

Songbridge is known principally as an international choral project for youth, hallmarked by musical excellence and the creation of new compositions in a shared global context. Those lucky enough to have heard, participated in or organized a Songbridge can attest to the success of those inherent components in this rather remarkable concept. Perhaps less well-known is the value of social and cultural learning intrinsically imbedded in this innovative experience. It is the element of social development in an inter-cultural setting which is the focus of this article.

Background

Songbridge was founded in 1999 by choral music icon Professor Erkki Pohjola of Finland, founder and conductor of the Tapiola Choir. Sadly, Erkki died earlier this year. Songbridge was one of his great legacies:

- Its philosophy is based on a belief in both the intrinsic and exponential value of meaningful intercultural engagement through choral music making. A Songbridge is created by the invitation of a small group of culturally diverse international youth choirs of recognized excellence to each commission leading choral composers of their own culture to write interactive works on themes of peace and social justice. The proviso is that the choral work be written in each culture's own musical idiom and must have integral sections embedded in the work for the other choirs to sing. No one culture's song may be sung without including all the others.
- Its process is realized by international distribution of these new Songbridge works, where all the commissions are

learned in each choir's home country. These choirs then converge for a week of non-competitive joint effort to 'make' the Songbridge. All the choristers live, work and play together in community, learning about each others' cultures and music and developing friendships and mutual respect, during which time the premieres are jointly rehearsed, culminating in a gala performance.

- Its purpose is to positively affect the understanding, cultural and empathic awareness and musicianship of all involved - from chorister to conductor to composer to audience member.

How the Songbridge experience attempts to realize this philosophy, process and purpose will now be explored through the concepts of growth, community and artistry.

Encouraging Growth

Before examining the growth potential of several choirs working collectively, one has to look at the social and cultural dynamic represented in a single choir. Any choir of any age is an extraordinary human entity. It is a fluid intersection of the individual and the collective in the context of ongoing creative agency. Therefore, *growth* in a choral context must encompass all these elements. Let's look first at the generic nature of any youthful choir.

The common bond of these young people is usually a love of singing, and through their collective effort, they create something bigger than themselves, and yet composite of all of them:

"It's where ordinary people join together to become one extraordinary being where we can all excel and belong."

Yet these groups are often comprised of mixed gender, age, level of musical development, personality, family background, etc. Even in a fairly homogenous society, there will be a range of social and cultural elements at play within any ensemble. Although they share the common bond of music, these ensembles don't operate as some pre-determined social or cultural fortress. As Freire points out, "the forces from other spheres walk through the school doors with the students."¹ They are agents of their own cultural production, expressed through dress, music, lifestyle, language, etc. The kind of culture that will evolve in the ensemble depends on the atmosphere that permeates the setting – the purpose, implicit or explicit, for the group's existence, the style of leadership, the degree of the inclusion/exclusion of their voices in decision-making, and a host of other factors.

"You truly find yourself in choir. You can be yourself around friends and grow together. We are a family, and we all work together."

The very nature of choral singing makes demands on people to understand each other. While the experience of singing together may produce much satisfaction – even joy – it also requires that people acknowledge and accommodate the other people with whom they are singing. The philosophy of any choir, the degree to which its members have a "voice" in the organization, the atmosphere created in rehearsal, and many other factors, all contribute to the identity and inter-active awareness and sensibility that develop in and amongst members of the group.

"It is being a part of a musical family where you are supported and understood. It is a place to grow and learn."

10 Developing Community

When Songbridge choirs converge, they are from diverse cultures, often with different symbol systems as well as languages. So, the creation of community amongst them represents at once the biggest excitement, aim and challenge, and potentially, the biggest achievement. The primary goal is to create the setting and the context in which the humanity, the learning and the expressing can freely and deliberately flourish.

“Living with someone allows for a certain intimacy, respect and insight into an otherwise untouched spectrum of human life.”

“The ability to live so close to a culture so different from my own and interact on a day-to-day basis made it impossible not to make friends and admire different lifestyles.”

A community is not a tidy thing, with a “unified set of patterns”² on which everyone is agreed, in order to best get along. It is a living place for the tangled web that our human reality is from day to day.³ A challenge within our own cultures, it is all the more so in an inter-cultural setting like Songbridge. A way must be found to create a successful and open means of being together, which can be relied on in figuring out the way forward. Concentrating on elements that utilize the similarities and celebrate the differences are key to the success.

“Continual close contact provides one with the platform to learn about and adjust to specific cultural and individual differences”

Young people are extraordinarily powerful, insightful and able. Building a communal trust with them, sharing a clear understanding of the foundational principles of the Songbridge community, can provide true leadership opportunities. By creating and offering them easily accessed

mechanisms whereby they may work in concert with their conductors/composers and other adults (administrators, chaperons, etc) to shape their community, not only enhances their learning, but can mark their life for the future. As a form of lived democracy, of relocated and distributed power, this sharing of the process of building community is one of its strongest learning mechanisms of Songbridge, opening the possibilities for empowerment and transformation.

“Everyone accepted you and your opinions were always encouraged.”

Giroux⁴ remarks that not only does such a setting provide the conditions for students to become agents in their own learning process, it also provides the basis for collective learning, civic action and ethical responsibility. It also brings to consciousness their awareness of the social and cultural elements of their lives individually and together, and the inextricable nature of these in the making of their music. They are not just crossing the borders of each other’s cultures, but are actually blurring those boundaries. They are learning to think relationally, and to live in all these places openly, freely and responsibly. Songbridge, as a social and cultural event, helps encourage in them a real appreciation of cultural difference rather than “falling into the trap of Otherness.”⁵

Creating Artistry

Songbridge attempts to create true artistry, and therefore, it is helpful here to reflect on what art may really be. “Art”, says Clar Doyle, “exists in part to help people speak for themselves. It is not an escape from daily living, but a means to place understanding and control within that

reality.”⁶ Greene comments that “Art in its various forms has the audacity to challenge attitudes and institutions within society.”⁷

It is with such a conception that the artistic aim of Songbridge goes beyond performance and means to enter that fluid realm where high artistry melts into expressed life, where the young musicians are vehicles of communicating and lifting a glimpse of humanity to that rare point of profundity that only art can create, deeply affecting the minds and hearts of all involved.

Conclusion

Songbridge as a concept offers a new and intensive model in social integration, with choral music being the medium and inter-cultural experience being the context. It attempts to create bonds as well as build bridges, not only between young musicians of different cultures, but also amongst their ideas, their energy and their commitment. It immerses them for a week in an empathic experience that, beyond improving their musicianship, offers them opportunities for new ways of thinking, acting and feeling, both in their own communities and as global citizens in a world that is much in need of understanding and compassion. The social and cultural thrust of Songbridge provides young people with both the challenge and the facility to embrace an inclusive, inter-dependent and empowering way of being alive and active in the world.

“The passions of different people melding together throughout our stay motivated and inspired me not only musically but personally.

While they were friendships cut short by geographical constraints, they were experiences and memories that will last forever, and what I consider to be one of the most vital aspects of my growing process as a young person.”



Summer 2008 Songbridge in Holstebro, Denmark

A great debt of gratitude is owed to Erkki Pohjola for his extraordinary vision of enhanced humanity through the collective voices of the world's children singing together. His death marked a huge loss, reverberating around the world. Songbridge is an important part of his profound legacy. In his lifetime, sixteen Songbridges took place. Because of his imagination, energy, generosity and foresight, Erkki's intellect and spirit will continue to mentor down the generations through all the Songbridges to come.

Notes

1. Paulo Freire, *The Politics of Education*, (New York: Continuum, 1985): 6.
2. Richard A. Quantz and Terence W. O'Connor, Writing Critical Ethnography: Dialogue, Multivoicedness and Carnival in Cultural Texts. *Educational Theory* 38, no.1 (Winter 1988): 95-109.
3. Clar Doyle, *Raising Curtains on Education: Drama as a Site for Critical Pedagogy*, (Westport, CT: Bergin and Garvey, 1993): 5.
4. Henry A. Giroux, *Pedagogy and the Politics of Hope: Theory, Culture and Schooling*, (Oxford: Westview Press, 1997): 267.
5. *Ibid.*, 267
6. See Doyle, note 3 above, 28
7. Maxine Greene. Breaking Through the Ordinary: The Arts and Future Possibility, *Journal of Education* 162(3) (Summer 1980): 8-26.

Quoted reflections are from SHALLAWAY choristers (formerly the Newfoundland Symphony Youth Choir) from Vancouver Songbridge, World Symposium of Children's Choirs, 2001- participating choirs from Japan, South Africa, Israel and Canada.

Susan Knight is a socio-cultural entrepreneur working in choral music. She follows a philosophy that celebrates the value of the arts to society, yet seeks to transcend that intrinsic value with extrinsic application. In her artistic and cultural practice with young people, she intentionally works through the transformative power of the arts to create community, nurture cultural identity, promote leadership and consciously develop critical agents of change. Susan is the Founder and Artistic Director of Shallaway: Newfoundland and Labrador Youth in Chorus. She serves on the boards of IFCM, Chorus America, Irish Business Partnerships, World's End Theatre Company, Opera on the Avalon, Canada Council for the Arts and the Canadian Commission for UNESCO. E-mail: smknight@nf.sympatico.ca ●

Photo: Shallaway

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***Bloemfontein, the city of roses,
in the centre of South Africa!
The town with the vision to
establish a centre to educate all
choral conductors and
choral singers***

The Bloemfontein International Choral Centre (BICC) was established on 29 May 2009.

Vision

Advancement and development of choral music.

Mission

- To serve as an International Choral Centre for Choral Music for practitioners, conductors, singers and composers in South Africa and to provide them with opportunities to learn, do research and develop as leaders in their choral fields.
- To promote the composition and publication of choral music whenever and wherever the opportunity might arise.
- To bring professionals and volunteers together to learn, collaborate and debate in a friendly, supportive environment that promotes networking, information exchange, and shared goals.
- To facilitate interaction, exchange and collaboration between choral practitioners across the different media and with artists in other disciplines and to liaise and cooperate with local, national and international bodies involved in the funding, promotion, distribution and development of music.

Structure

- President (Annemarie van der Walt)
- Vice-President (Lance Phillip)
- Administrative Secretary (Mirriam

Annemarie van der Walt
IFCM Board Member



Photo: Annemarie van der Walt



Waterfront and Loch Logan Park, Bloemfontein

Ramafikeng)

- Treasurer (Johan van der Sandt)
- Additional Members: Ingrid Lipale, Theo Dzorkepey, Simon Aiken, Jeanette Masia. (Extra members may be co-opted for specific projects.)

Goals

- To establish an extensive communication network-system between all choral practitioners in and around Bloemfontein, as well as on a national and an international level. Collaboration with all:
 - Bloemfontein Choral institutions (UOFS, RSCM Free State, Musicon),
 - National Choral Institutions and Choral Associations (ATKV, SAKOV, CHORISA, Dept. of Arts & Culture) and Choral Associations,



**Bloemfontein International
Choral Centre**
South Africa

→ International Choral Institutions and Choral Associations (IFCM, ACDA, Interkultur)

To establish a national and international register of choral practitioners.

To present workshops for the education and development of the skills of all choral practitioners.

To present a quarterly newsletter to subscribers. Through subscribing to the quarterly newsletter of BICC a person becomes a member.

- To facilitate visits of choirs from South Africa and from abroad to Bloemfontein and to arrange intercultural exchanges and concerts.
- To assist communities in creating audiences for choral events across the cultural spectrum.
- Website – a website will be developed

The BICC shall operate on a non-profit basis and the financial resources of the BICC shall be derived from proceeds from projects, grants by international and national organizations, governments or public bodies, legacies, contributions and/or grants from private bodies or persons.

Planned projects

- **The first project**

International Project for the Development of Choral Music (IPDCM) Presented by the **Bloemfontein International Choral Centre (BICC)**

In collaboration with the Croatian Choral Directors Association The Vocal Academy Croatia.

Musicon 1-4 October 2009.

Choral Singing is one of the most actively pursued cultural activities in our country but not many choir conductors have the opportunity to learn more about conducting.

This course is the first of three accredited courses for choral conductors, with a test at the end of the three days and a certificate. The subjects are taught by professionals in the field in such a way as to be understandable by beginners in choral conducting.

Subjects: Voice warm-ups, vocal physiology, expressive analysis and vocal stylistics in choral music, vocal techniques, emotional voice posture, history of choral music and musical style, music theory, and conducting techniques. These subjects enable choral conductors to lift the standard of their choirs and thus contribute to social and economic progress.

The participants will also have the opportunity to sing and conduct the choir-in-residence.

Parts 2 and 3 of this choral course will follow in 2010.

Clinicians:

- Branko Stark (Zagreb, Croatia)
- Rudolf de Beer (Stellenbosch)
- Annemarie van der Walt (Bloemfontein)
- Theo Dzorkpey (Bloemfontein)

● **Future projects and events 2009**

- Assistance and collaboration with the **CHORISA workshop** on 21 November in Bloemfontein. (Clinicians Richard Cock and Reinette Boucher)
- Celebration of the **IFCM World Day of Choral Singing on 13 December 2009** by hosting and organizing a Choir Festival in Bloemfontein

2010

- **IPDCM 2:** 5 to 8 January 2010
- Choir festival and workshop with Kungsholmen Gymnasium Kor, Stockholm, under the direction of Bengt Ollen, 27 and 28 March 2010
- **IHLOMBE** – Festival concert and Workshop, 3 August 2010.
- **IPDCM 3:** 30 September to 3 October 2010.

Annemarie van der Walt completed her B Mus (Hons) at the University of Pretoria and obtained a Higher Education Diploma from the University of South Africa (UNISA). She is a Board Member of IFCM and CHORISA (the Choral Institute of South Africa). Former President of the South African Choral Society – SACS (2005 to 2007) and the Editor of Cantando Gaudeamus (the newsletter of SACS from 2003 – 2007), she serves on the South African Choral Eisteddfod (SASCE) Committee (Motho District). She is a frequent adjudicator at choir competitions and Eisteddfods throughout South Africa. She is the conductor of the School Choir of Louis Botha Technical High School in Bloemfontein, which has won a number of first prizes and been invited to several choir festivals throughout the country and was the choir-in-residence at the IFCM Voices of South Africa Conference in April 2009 in Stellenbosch. The choir has been invited to take part in The Commonwealth Resounds! in Trinidad and Tobago in November 2009.
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INTERNATIONAL CHORAL FESTIVAL OF PREVEZA
INTERNATIONAL CHORAL COMPETITION OF SACRED MUSIC

1 - 4 July 2010 & 7 - 11 July 2011

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The World Choir Games

More than only "games"

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Most of you who read the *International Choral Bulletin* probably know about this big event that takes place every two years. Maybe you have even taken part in the event either as a conductor, singer, or adjudicator. Personally I visited the first event of its kind in Linz in the year 2000.

From 2002 and the Choir Olympics – as they were called at that time – in Busan (Korea) I have been one of the artistic directors of the event. Thus, I have been very much involved in the preparations of the different events as they continued in Bremen 2004, Xiamen 2006, and Graz 2008. I have so many different experiences, varied memories, and overwhelming feelings associated with the event, so maybe I am not the right person to objectively describe the event. But, since I have been asked by IFCM to do so, I will try!

A meeting place for many different choirs, traditions and choral cultures

Everyone can understand that in The World Choir Games (WCG) the competitions in different categories play an important role. But there are so many more aspects to the event that I would like to underline. For me maybe the most important is that through its sheer size the event functions as a meeting place for singers from all parts of the world. The event has gathered up to 20,000 participants. This means that when you look around, for instance when gathering for the opening event, you can see and say hello to singers from countries you may never be able to visit. Conductors can make friends with colleagues from remote countries. Singers can join together over language barriers. The "Olympic" idea of the event - that not only athletes but also singers could meet in peaceful competition in a world event - was introduced by Günter Titsch and his

Christian Ljunggren

Artistic Director of
the World Choir Games

colleagues in INTERKULTUR, before I was engaged. It was established during the Choir Olympics in Linz 2000. This idea has since been attracting singers from all over the world, also from countries that earlier did not take part in major choral events. The number of nations represented has increased from one event to the other. In Graz we had 93 countries represented.

The variety of choral singing styles is a very important component in the WCG. It makes it more and more difficult to judge in the competitions – and actually puts a special pressure on the choral experts to learn more about traditions with which they are not so familiar. The general tendency is that more and more great singing nations outside Europe are "discovered." Who among us Europeans knew some years back how strong the choral movement is in countries like the Philippines, Indonesia, Argentina, South Africa – not to speak about China! This gradually has to change the concept of what choral music really is. Another inspiring factor is how clearly big events like this open the borders to other art forms – especially towards theatre, scenic presentation, and dance. We have also had to rethink our concept several times just because new types of choirs and singing traditions appeared. Before the event in Korea, we were not aware of the existence of Buddhist choirs - just to give you one example.

This palette of singing styles is certainly not just exposed in the competitions. They can be seen all over the cities that host the WCG – in the streets, in the various concert halls, in the churches, and also in hotel lobbies, in buses, in restaurants....

A varied and diversified experience for the singers

Big choral events can be focused mostly on getting together to sing. Other festivals



Christian Ljunggren tells about the World Choir Games. Two Chinese journalists are listening.

and competitions are solely concentrated on the competition element. But as I see it, the WCG offers its participants many varied kinds of experiences. Ok, they have to concentrate during the twenty minutes of competition. Maybe the singers have polished these particular four songs for months! But apart from that they will have many different experiences. They will be able to perform in more leisurely ways taking part in what is called "friendship concerts" when a few choirs come together and sing for audiences in streets and parks. Some choirs are invited to give regular concerts. They can join singing in one or two of the mass events that are arranged. In the so-called *Choral Fireworks* all singers join in singing with the event orchestra. Then they will of course have the opportunity to hear the other choirs or to get inspired by the music from all over the world. The less advanced choirs – and indeed every choir is welcome – can learn from more advanced choirs. This is of course especially important since a growing part of the participants belong to children and youth choirs. There are also always special concerts arranged that reflect the country in which the event takes place: the performance of Bach's *B-Minor Mass* in Bremen, the *Chinese Evenings* in Xiamen, and the big TV Show in Graz, that was broadcast all over Europe. Another thing that should be mentioned is that in every WCG you will find several first performances. In the contemporary competition category there is even compulsory piece with a first performance.

Another part of the experience is of course the non-musical impressions – enjoying the special culture in the country where the event takes place. Consider the fact that the World Choir Games have been arranged in China and Korea. And will come back to China in the year 2010! For a

western singer to come to countries like these gives a new dimension also to the musical sensations, especially for young singers. The same thing must be the case for the many Asian choirs that have come to Europe for our events in Linz, Bremen, and Graz. For instance, 106 Asian choirs came to the WCG in Graz. That is between four and five thousand individuals who may be, for the first and only time, visiting Europe! Musical, cultural, and broadly humane experiences cannot be separated in this case.

Maybe it should be mentioned that sometimes unpredictable things happen that the participants will never forget. Like the Hurricane on the first day of the Xiamen World Choir Games, or when in Busan it was pouring with rain during one of the mass events and our Korean partners quickly produced thousands of raincoats which were distributed among the singers!

The pedagogical aspects of the World Choir Games

It should also not be forgotten that an important part of the WCG are connected to different pedagogical ingredients. Like IFCM's World Symposia, the WCG gathers many choral experts from all parts of the world. Even if the educational aspect is not the main purpose of the event, it would be a waste to have these professors of choral music, or well-known conductors, sit silently in the jury groups. Thus in every WCG there is a series of workshops and seminars, the structure of which varies each time. In Korea they were made only for the Korean conductors. In Bremen we did them in collaboration with IFCM, in Xiamen there were two parallel series of seminars: one for Chinese and one for international participants. INTERKULTUR has more and more collaborations with choral and conductors' organizations. For the upcoming

2012 WCG in Cincinnati we are collaborating in partnership with ACDA, the American Choral Directors Association.



Workshop in World Choir Games in Graz 2008

In WCG workshops, both conductors and singers are invited. Most successful are the seminars where choirs from different traditions are confronted with each other. Differences in expression and blend can be demonstrated and the seminar participants can thus experience the characteristics of the choral styles. I can mention for instance from last year in Graz, how the lecturer Andre de Quadros confronted choirs from Chile, Jamaica and Indonesia and made them and the seminar participants learn the different ways of singing. The session got wilder and wilder!



Workshop in World Choir Games in Graz 2008

The competitions themselves, however, also have a clear pedagogical element. During the WCG there is no time for the "evaluation performances" that the choirs are offered in other INTERKULTUR events –

when they sing in front of the jury members without getting scores, only to get advice and tips. But every participating choir is given advice concerning their choice of repertoire. Maybe it is not common knowledge that every piece that is going to be sung by the choirs is sent in for approval and advice. If for instance there are 250 choirs in the event and every choir takes part in 2 categories with 4 pieces each, this means that 2000 pieces of choral music have to be viewed. Then the artistic committee communicates with the choir before the event and gives advice concerning the chosen repertoire. As in all competitions, the jury evaluation not only has the function to determine which choir will win, but just as important for the choirs is the detailed report that tells the choir the opinion of every juror to every piece that the choir has performed. Choirs coming back to several events can compare their standards from event to event. It is a very important fact in the World Choir Games that every choir – every conductor – is recognized and will get a diploma during the final prize-giving ceremony – not only the World Choir Champion!

As a matter of fact I think only a small percentage of the singers come to the WCG to "win". Most of them come to the events to learn and to grow as musical and human beings. This is why I am happy that the World Choir Games have come to stay. We look forward to the two upcoming World Choir Games in Shaoxing, China, in 2010 and in Cincinnati, USA, in 2012. The World Choir Games event is something to take seriously – it is not only games!

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All photos: Christian Ljunggren



International Federation for Choral Music

IFCM

The ICB has a new Managing Editor: Andrea Angelini
Jutta Tagger

IFCM Advisors 2008-2011

Homage to Jean-Claude Wilkens, former IFCM Secretary General

9th World Symposium on Choral Music: Progress Report
Daniel Garavano

World Youth Choir 2009
Paul Sojo

A World Youth Choir United
Kellie Bates

13 December 2009: Help create the ...
... World Day of Choral Singing!

Jutta Tagger
Outgoing Managing Editor



Many of you may not know that the International Choral Bulletin (ICB) is older than the IFCM itself. The first issue is dated July 1981, whereas the IFCM was officially founded in the summer of 1982. At that time, the ICB was a real news bulletin (thence the name "Bulletin") of 4 or 8 pages, mostly written in English. Sometimes there were articles in one of the other official IFCM languages, sometimes translations.

I have been involved in the ICB almost from the beginning, in one way or another. It was a brainchild of the late Walter Collins from Denver, at that time ACDA Vice-President. He and the much missed Jim Bjorge from New York were the first editors; it was published at the ACDA national office in Lawton, Oklahoma. The internet did not exist, and the fax was the great novelty, so international work was not as easy as now.

We have come a long way since, and the ICB has developed in accordance with its time, much helped on the way by Jean-Claude Wilkens, who managed it for a while at the International Center for Choral Music (ICCM) and who "designed" its structure.

For the last 17 years I have been the Managing Editor, if not in title, but de facto. It has been a wonderful time, I loved the job (which I learned by doing), with its many musical and spiritual rewards and even more friendships around the world.

Now the time has come for me to pass on this task to the younger generation. This issue is the last one under my responsibility.

Andrea Angelini from Rimini, Italy, is an all-round musician. Among other academic achievements, he obtained a master in choral conducting in 1992. He teaches music, and as a choral conductor has his own professional group, the *Musica Ficta Vocal Ensemble*. Some of you may know him, for he is a frequent jury member of international choral (and organ) competitions and has conducted choirs like Jauna Muzika (Lithuania), Ave Sol (Latvia) and others. He has editorial experience, as he is the director of the Italian choral magazine FARCORO, and he has published score transcriptions of major works and arrangements for a German and an American publisher. He speaks fluent English and understands French and Spanish.

In its July meeting in Utrecht, the IFCM Executive Committee accepted his candidature as the new Managing Editor of the ICB as per January 2010. We have already started working together and are developing a good professional relationship.

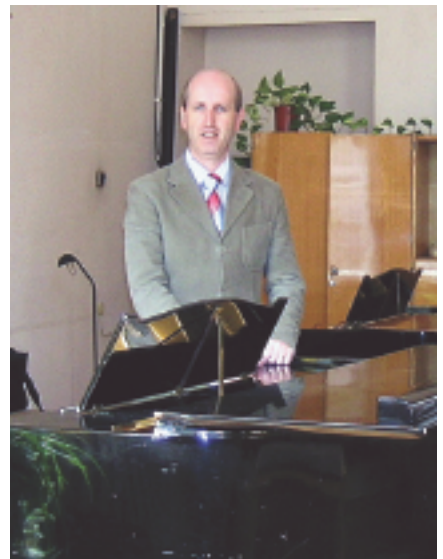
I am very happy with this capable successor, and I am sure you all will be too. Of course, I will continue to be available for help or advice whenever desired or necessary.

May he enjoy this work and the ensuing relations with all IFCM members as much as I have.

You can reach him under aangelini@ifcm.net

جوتتا تاگر

Jutta Tagger
Outgoing Managing Editor ●



Andrea Angelini, New ICB Managing Editor

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IFCM Advisors 2008 - 2011

We are pleased to announce that all Advisors recommended by the IFCM Board have now accepted to serve. Please find below the complete list.

Anne Meier Baker (USA)
Robert Cooper (Canada)
Rudolf de Beer (South Africa)
Andre de Quadros (USA, Middle East)
Ricardo Denegri (Argentina)
Derkij Edusei (Ghana)
María Guinand (Venezuela)
Simon Halsey (United Kingdom)
Akihiro Kanagawa (Japan)
Boniface Mganga (Kenya)
Enrico Miaroma (Italy)
Luis Olivieri (Puerto Rico)
Leonard Ratzlaff (Canada)
Anne Karin Sundal-Ask (Norway)
Jonathan Velasco (Philippines)
Linfeng Wu (China) ●

18 In October 2008 Jean-Claude Wilkens announced his resignation as Secretary General of IFCM to become Director of A Coeur Joie France, a position he assumed in April 2009. Prior to and during his executive responsibilities with IFCM, Jean-Claude was influential in expanding the outreach of the Federation in numerous ways.

He was instrumental in founding the World Youth Choir. His vision, commitment, and tireless effort brought the choir to a level of artistic excellence that has been acknowledged worldwide. UNESCO's nomination of the WYC as Artists for Peace is a testament of this recognition.

The World Chamber Choir, consisting of former WYC singers, was an extension of Jean-Claude's vision... expanding the outreach and influence of IFCM.

In his capacity first as the Director of the International Center for Choral Music in Namur (Belgium), and later as the IFCM Secretary General, Jean-Claude managed the International Choral Bulletin, its contents and format for several years. Today the ICB's structure is essentially that which he created, including making the publication multilingual.

Other notable achievements of Jean-Claude's leadership include: Master classes for choral conductors, the Cantemus Choral Series, the establishment of the Asia-Pacific regional secretariat... to name only a few. For ten years he has been the 'face' of IFCM worldwide, traveling tirelessly to further and expand the Federation's ideals and projects.

As to his personal life, Jean-Claude is married to Marie-Paule Letawe; is conductor of the female choir Hodie; and is a passionate sailor and excellent skipper.

IFCM is deeply indebted to and grateful for Jean-Claude's leadership. The Board and staff extend their good wishes in his position with A Coeur Joie.

**In the name of all IFCM members:
The Executive Committee and Board**

Facebook: World Youth Choir Members on Jean-Claude Wilkens, extracts

After more than 20 years of service to the IFCM, Jean-Claude Wilkens has left his job as Secretary General. It sounded more than reasonable to use this publication to thank him for his dedication to the Federation and its projects. Nonetheless, anyone who had met him before would know that the best way to honor him is with music and that his most precious project was the World Youth Choir. He was there in the beginning writing on a blank piece of paper as he would say. He has fought for this project for 20 years making of it what it is now: a worldwide project that unifies people around the world without regard to their beliefs, politic views or color of their skin. More than 20 summer and 9 winter sessions have been organized gathering about 1000 singers through its history. Jean-Claude Wilkens has stayed in the memories of many of those singers: that's why we decided to collect short messages to tell him just: THANK YOU!

Catalina Prieto, Columbia

I know Jean-Claude since 1993 and a lot has changed ever since.

I admire him for his endless dedication to the World Youth Choir and everything he did for it. He even put in sometimes more than he could give and that caused some serious health problems.

The contact I had with him developed very well. I think that in the WYC I started to get a clue about cooperation and networking. He inspired me a lot so that I could get the WYC to Tilburg in the winter of 1999/2000 with his honorable Nobuaki Tanaka and André Thomas.

Frank Hermans, Netherlands

Dear Jean-Claude,

I believe I met you for the first time when I was in 1st grade. Even then and since, you have been such a nice person to me and everyone else you meet. It has been a pleasure knowing you,

and I wish you luck and success in everything you do in the future! Love,

Sarah Zegree, USA

Dear My Belgian Papa:

I know since we met in 1998 summer in Taiwan until now are almost 11 years! And I have long time no see you. But, you know what? I always can always see your face clearly in my head. You are such nice person and I was pretty young when I first join WYC. All the best memories are always happened to be with you and some of the members from Belgium. We spent a lot of time together. Of course, you've taught me some French cute words. And you always called me "Petit poison"...ha...I always laugh very very hard. I miss you so much and hope one day that I can still visit you in the future. I can't image how happy will I if I can see you again. Hope you'll doing very well in everywhere and I know you'll. Because you're the best papa in the world! I love you soooooooooooooo much!! Love,

Ya Han, Taiwan

Dear Jean-Claude,

I would like to thank you for the opportunity to tour to China with you in 2008 as a WYC member. I am very privileged to have been in a WYC group where you were present for a large part of the session. Thank you for establishing the World Youth Choir all those years ago to give young singers and conductors the opportunity to connect with each other. Also importantly, thank you for all your genuine advice given to me on busses and in



1996, with the Philippines Madrigal Singers touring for ICCM in Belgium

elevators about which road I should take! I sincerely hope that we have the opportunity to see each other again in the future. Your friend,
Paula Fourie, South Africa

I had the pleasure of singing in the World Youth Choir of 1994, when the choir met in Uruguay and Argentina under the direction of Robert Sund. Jean-Claude was the power behind the scenes who was rarely in front of the choir, but whose strong presence was always felt by the choir. He certainly commanded great respect whenever he made announcements. I had few occasions to have separate time with Jean-Claude on this tour, but I had already developed a strong respect for the achievement of managing such a large group of juveniles from different countries and with different expectations, and its various other components. I can only imagine that the task is Olympic in its vastness. My respect for Jean-Claude is even greater when I consider the many times that he has lead missions of this nature. I am in awe.

I have had the pleasure of seeing Jean-Claude in other contexts also. In 2004, he was an adjudicator at the Powell River, Kathaumixw, where I was accompanying the New Zealand Secondary Students' Choir. His encouragement and friendly face made this experience so special for the choir and its director at the time, Elise Bradley. He was one of the factors that gave us the confidence to perform beyond our own expectations, and become the most awarded choir at the competition until that time. And for this we are



1998, with the WYC, MM Duhei & Thomas at the reception of the President of Taiwan, Lee Teng-Hui

very grateful. One day, it would be lovely to realise a visit to NZ and the South Pacific of the World Youth Choir: a matter that Jean-Claude and I discussed often.

In 2005, the New Zealand chamber choir, Voices New Zealand, lead by Dr Karen Grylls, were competing at the Marktoberdorf Wettbewerb. It was lovely to drink Weißbier and smoke cigars with Jean-Claude and Jonathan Velasco in the Bier-tent. I will never forget the Alpenhorns and the Lederhosen.

Jean-Claude, we will all miss you.

Best wishes in all of your future endeavours. I am certain that if you bring the same skill and expertise to your new work, you will succeed in the same way that you lead the IFCM.

Robert Wiremu, New Zealand

Dear Jean-Claude, "the soul of the WYC"!

María Catalina asks me to write some words for you and suddenly lots and lots of unforgettable memories from the WYC come to my mind: lots of faces, unbelievable musical and human moments, incredible experiences, the world around you, an impressive music school through the joy of singing and so on and so on... Actually the definitive step for me to say : this is my life, and I want to do of this my profession! (and I'm sure I'm not the only one... as I constantly meet many of former WYC members abroad who make Music their way of life). So the only word I can tell you now is: THANK YOU!!!

Daniel Mestre, Barcelona/Granada



Jean-Claude singing a lullaby to Marie-Paule...



2008, with Marian Dolan and Kaie Tanner at Voices of Estonia



2008, with Dolf Rabus at Voices of Estonia



2007, preparing the WSCM8 with Peter Møller Pedersen in Copenhagen



2008, Asia Pacific Choral Summit during the World Symposium 8 in Copenhagen

20 Argentinean Choirs, Conductors and Composers as Ambassadors to the World

In the calm waters of the Golfo Nuevo, several white whales jumped into the air, invited by the warm Patagonian sun. Two hundred meters away, in Puerto Madryn, in the Chubut Province of Argentina, the Executive Committee for the 9th World Symposium on Choral Music gathered for three days in August of this year. The purpose of the meeting was to review the progress concerning transportation, highways, accommodations, facilities and communication technologies to be used during the Symposium. Budget and program details to be offered to the participants were additional items reviewed by Jeroen Schrijner (Netherlands), Michael Anderson (USA), Ricardo Denegri, Guillermo Paats and Daniel Garavano (Argentina).

A month later, Maestro Steen Lindholm (Denmark) traveled to Patagonia to meet the Organizing Committee for the 9th World Symposium on Choral Music. He will serve as the 2011 Symposium advisor within the framework of the 9th International Choir Contest that takes place every other year in Trelew, Argentina, in the second week of September. The maestro's experience in organizing the 8th World Symposium in Copenhagen is highly valued by the CIC Foundation staff, which is responsible for the organization of the 9th World Symposium, to be held in Puerto Madryn in 2011. The Organizing Committee evaluated the decisions taken in August by the Executive Committee and determined what items need to be worked on prior to November, when the Artistic Committee will gather in Puerto Madryn.

In addition to offering his valuable advice on the Symposium, Lindholm served as the conductor of the Open Singing and held a clinic for choral conductors during the Trelew contest. Other conductors invited to participate as jurors and workshop leaders were Nestor Andrenacci (Argentina), Reijo Kekkonen (Finland), David Hamilton (New Zealand), Boniface Mganga (Kenya) and Roberto Saccente (Argentina).

The CIC Foundation feels deeply honored by the presence of these internationally renowned conductors, in particular that of Roberto Saccente, who has been the Foundation's musical advisor for over fifteen years. Saccente is an example of the great maestros for the Argentinean choral singing. He has received awards from the Association of Musical Critics of Argentina, the Honorable Legislature of the Province of Mendoza, the Honorable Chamber of Deputies and the Honorable Senate of the Argentinean Nation, and has also been appointed Member of the Honorable Advisory Council in the constitutional act of the National Association of Choral Conductors of Argentina. With eight CDs, winning three national contests and twenty-one international prizes, the Female Choir of San Justo, founded in 1956 by Roberto Saccente, is celebrating in 2009 its fiftieth anniversary of continuous choral music activity.

There is also other excellent choral music in Argentina. Other Argentinean choirs have also been awarded first prizes in the Grand Prix (Tours, France) and the Marktoberdorf Festival (Germany): the Choir of the National University of Cuyo (Mendoza) conducted by Silvana Vallesi and Estudio Coral Meridies (Santa Fe) conducted by Virginia Bono, respectively, have received these prizes. Likewise, composers like Camilo Santostefano and Eduardo

Malachevsky have excelled along with Diego Lenger whose piece "Nieve" (Snow) was featured in a CD edited by the Choral Federation of Catalunya, after winning a composition contest.

These are merely a few examples of outstanding Argentinean choral music. The CIC Foundation appreciates the devotion and perseverance of Argentinean choirs to spread our native music around the globe. This is the main reason that motivates the Foundation to provide its best efforts in the organization of the WSCM9 as we consider integration and exchange with other choirs as one of the most enriching possibilities of growth as musicians and as human beings nurtured by the beauty of the choral art.

Lynn Williams (Australia), Theodora Pavlovitch (Bulgaria), Philip Brunelle (USA), Nestor Andrenacci and Daniel Garavano (Argentina) will gather in Puerto Madryn in November 2009 to decide on the choirs to be invited to take part in this professionally and educationally very important choral music event. An official announcement of those selected will be made in February 2010.

Since the deadline for a choir to apply to perform at the Symposium was October 1, 2009, please visit the website at www.wscm9.com for recent updates regarding the 2011 event. We are certain that many excellent choirs will be selected as it affords a unique opportunity to participate in a great international choral music event event, with no restrictions regarding repertoire, form or style. Puerto Madryn is anxiously waiting to welcome you at its Symposium entitled "Singing the World"! ●

2010
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巴赫
聖約翰受難曲

J.S. Bach — St. John Passion, BWV245

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Taipei Bach Festival

Repertoire: St. John Passion, BWV 245

Master Class in Conducting

Date: March 6 (Sat.) -14 (Sun.), 2010

Faculty

Lecturer & Conductor: **Helmuth Rilling**
Master Class Director: **Thomas Davies**

Application Deadlines

November 30, 2009 for conducting participants
February 24, 2010 for auditors.

For application details & info, please visit:
www.tpf.org.tw/bachfestival

Fees

Conductors: TWD \$22,500
(Approx. USD 700, subject to exchange rate)
Auditors: TWD \$14,000
(Approx. USD 450, subject to exchange rate)

Discovery Concerts:

March 10 (Wed.) -13 (Sat.), 2010

Gala Concert:

March 14 (Sun.), 2010 National Concert Hall, Taipei
Helmuth Rilling, conductor
Lothar Odinius, tenor (Evangelist)
Taipei Philharmonic Chorus
Evergreen Symphony Orchestra

Helmuth Rilling



Taipei Bach Festival
Tel: +886 (0)2 27733691 Email: tief@tpf.org.tw
More info at www.tpf.org.tw/bachfestival



Paul Sojo

World Youth Choir Singer



22 Many people around the globe imagine living in a world where there are neither barriers nor actual borders, where all manner of ideologies and philosophies coexist. In a world like this, diversity would be appreciated and honored rather than rejected or inhibited. We imagine each of us being valued for being exactly who we are. But we live in a complicated world with many conflicts about ideologies and resources.

If everyone could experience inspiring and meaningful connections with people who are culturally different, would it not generate a sense of unity among them regardless of any disagreement? Would this sense of unity not make it impossible to accept aggression and discrimination of any kind? ... When others accept us despite our differences, we are given the freedom to be who we are, and this helps us to appreciate diversity and value the unique contributions each individual can make.

This is why the World Youth Choir (WYC) believes that the more people can see the world as a rich combination of unique human beings and peoples, the more they will be willing to promote and defend tolerance and respect in the face of diversity, a world where being aware of differences can prevent us from judging others unfairly. Not for nothing has the World Youth Choir been appointed "Artist for Peace" by UNESCO.

This attitude encourages us to try to reach understanding and harmony in spite of apparently unavoidable conflicts. All of us who have lived the World Youth Choir experience in the past twenty years have seen a clearer image of such a possible dream world, diverse but united and in peace.

This year the WYC united 78 young singers from 32 different nationalities, and in accordance with its motto "building bridges among young singers from diverse cultures," it was again a place of genuine artistic and

human exchange, where many different vocal traditions met to sing with one voice.

The World Youth Choir summer session 2009 had its camp at the "Sint-Bavo Humaniora" campus in Ghent, one of the most beautiful cities in the Flemish part of Belgium, with ten days of rehearsal with the internationally renowned conductors **Ana María Raga** (Venezuela) and **Johan Duijck** (Belgium). Both conductors guided this group with great professionalism towards the highest possible level of choral sound.

The rehearsal camp (from 9-18 July) was a determining period for the rebirth of the World Youth Choir spirit, and many elements were essential to bring about the integration of the 78 young singers: the sectional rehearsals; the improvised rehearsals for the quintets and quartets; the brief walks in the city for sightseeing, laundry or telephone calls to the family; the social gatherings with dances and chants accompanied by a Venezuelan "cuatro" or a guitar; basketball and frisbee matches; sharing tables during meals; "The All Stars Evening," etc... It was an intense exchange of experiences, expertise, talent and dreams. Building this fantastic team was not an easy task, but with everyone's good will a basis of tolerance and respect and willingness for concessions and coexistence was achieved.

Johan Duijck was in charge of the first half of the concert program with early 20th-century choral music; he offered us a beautiful selection of sacred works with profound messages. Mr Duijck has an astonishing sensitivity for blending any group of voices that he encounters in order to create the sublime sound typical of the music composed in the light of divinity. The program included the following works: *Salve Regina* (Josep Vila I Casañas, 1966), *Stabat Mater* (Gyorgy Orban, 1947), *Cantiones Sacrae* (Johan Duijck, 1954) and *In the*

Beginning (Aaron Copland, 1900 - 1990). For Copland's work, the WYC had Miss Bernadett Nagy as a soloist, a very talented Hungarian mezzo-soprano, former WYC singer and section leader.

By contrast, the second half of the concert program conducted by **Ana María Raga** was a colorful selection of contemporary and folk music from Latin America (Venezuela, Cuba and Argentina). For all Hispanic singers, especially those from Venezuela, it was an enormous honor to share this program with all those friends from so many different cultures. It was such a meaningful life experience to feel as if we were at home while singing in this WYC group. We all managed to create an authentic Latin-American sound, as if Latin America was part of every singer's soul. And we have to thank Ms Raga for this magnificent result, for she led our minds and hearts towards that goal with all her passionate and refined professionalism.

The repertoire included: *Besame Mucho* (Consuelo Velasquez, arr. Alberto Grau), *Entre Pemones y Waraos* (Ana María Raga), *Fiesta de San Juan* (Beatriz Bilbao), *Primavera Porteña* (Astor Piazzola, arr. Oscar Escalada), *Mata del Anima Sola* (Antonio Estevez), *Pa'l Bailador* (arr. Freddy Lafont), *Caramba* (Otilio Galindez, arr. Alberto Grau) and *Una Forma Más* (Rene Baños, arr. Ana María Raga). For this program the WYC were accompanied by two excellent young musicians from Colombia, Hernán Gutiérrez and Oscar Gutiérrez, whose versatility as performers on a wide variety of instruments enriched the Latin-American feeling of the ensemble on stage. The multifaceted musician Freddy Lafont, founder member of the renowned "Vocal Sampling" ensemble, shared some singing tips for Latin body percussion with the choir.



© Marianne Grimont - Namurimage.be

The World Youth Choir rehearsing and during their concert in Namur, Belgium

The initial phase of the session closed with a successful first concert at Sint Michielskerk Cathedral on 19 July. There, the WYC saw its consolidation as an ensemble fulfilled. During the official farewell, the selfless local team, who had showered the WYC with attention, enjoyed some minutes of singing especially dedicated to them. The night was crowned by the joy and colors of Ghent Summer Festival.

In the morning of 20 July, the 'WYC machine' was ready to begin its concert tour starting in Utrecht (Netherlands), where the project had the immense challenge to sing for the Europa Cantat festival before an audience of about 3000, choral singers and conductors from all over the globe, including many of the well-known personalities from the choral world.

Utrecht was also the place for a brief reunion of those of us who had been in previous sessions with some former WYC members, who were taking part in Europa Cantat or who came just to be part of our audience. Soon we saw ourselves inevitably enchanted by the songs of previous sessions, a sign of reassertion of our kinships. Backstage we also received greetings and congratulations from a few former WYC

conductors and other well-known personalities. It was without doubt a fantastic beginning for the concert tour.

This continued in the Lorraine region, France, from 21 – 26 July, with concerts at "Arsenal Hall" in Metz, Saint Adelphe Church in Albestroff, the "Palais des Congrès" of Vittel, the Madine Complex and Fraize Church. In the Lorraine region we also had the first opportunities to have a closer contact with people beyond the formal concert. We visited two old people's homes, where after singing we were blessed by the gratitude of these senior citizens, with whom we shared lunch, genuine signs of understanding, empathy and affection. The entire choir also visited a children's summer camp, one of the most memorable moments for all of us with a joyful and emotional exchange of songs, plays, dancing and laughter.

The journey continued to Namur (La Marlagne), Belgium, where the "Centre Culturel Marcel Hicher" hosted a pleasant concert on 27 July in the presence of several important European musical and cultural authorities who had shown their commitment to the World Youth Choir project by having contributed to its

development and continuity. And on 28 July this venue hosted the WYC 09 recording session, with Catalina Prieto in charge, a young musician from Colombia and former WYC member.

On 29 July, Germany was the next country to welcome us with a friendly reception at Bonn City Hall, where Sonja Greiner, General Secretary of Europa Cantat, was one of our hosts. For the Bonn Schumann Festival, the World Youth Choir had a special performance at the Schumann House and a concert at "Trinitatis" church. This concert was recorded by "Deutsche Welle".

www.dw-world.de/dw/article/0,,4541179,00.html

In Gernersheim, we were welcomed at the "Jugendzentrum Hufeisen" by our hosts from the "Südpfalzlerchen" youth and children's choir, Herxheim. Afterwards, we went to meet our host families, another opportunity to overcome the language barriers for human and cultural exchange. The venue in Gernersheim was beautifully decorated with the 32 flags of the countries represented in the WYC 2009, which made the occasion even more special for the group.

The next morning was filled by emotions and nostalgia for the whole choir, for we had

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to say goodbye to our host families and realized that the session was about to end. After the last photos with the families, our bus was loaded for departure.

Back in Belgium, the majestic church of Rochefort hosted the choir for its last general and very thorough rehearsal, a sign for the fervent enthusiasm to reach an ever higher artistic level. Later on, after a sublime and heartfelt first half of the concert, the dressing room witnessed some singers' first tears during the intermission. For the very last time the ensemble dressed for "Tepuy,"



"Warao," "Pemon," Venezuelan plains, Curiepe, Caribbean Sea, "Son Cubano," "Bolero," Argentinean Tango, and Batás... The choir embodied the soul of Latin America together with each singer's and their nations' soul.

Every year the WYC miracle is possible thanks to the invaluable work of Vladimir Opacic (Serbia), World Youth Choir manager and past member of the choir for several sessions who now devotes a great part of his life keeping 'the machine' working.

More than a manager, Mr Opacic is a friend of all WYC members. And together with him, Véronique Bour contributes her efforts as the Administrative and Financial Manager. Both of them are the executive head and heart of the WYC project within the International Center for Choral Music of Namur, a project patronized by the International Federation for Choral Music, Europa Cantat and Jeunesses Musicales International.

During this summer session 2009, the WYC enjoyed great support from several local organizations and personalities: the Vlaamse Federatie van Jonge Koren – Koor & Stem, with Monique Lesenne as the main organizer of a marvelous team during our stay in Belgium; and INECC Mission Voix Lorraine as the WYC main host in France with Florent Stroesser (Director) and Tristan Krenc (Administrator). We thank them, their teams and everybody involved in building an unforgettable World Youth Choir session!

For those who have been part of this story, the World Youth Choir represents a school for peace, hope, tolerance, love for individuality, respect for others, and human values. It is a space to learn coexistence and a greater appreciation of social, cultural, racial, religious, ideological, political and geographical differences, which does not admit questioning our condition as equals. The World Youth Choir is a learning experience for life and an open invitation to spread its message wherever we go during our ephemeral transit across this world.

Paul Sojo, World Youth Choir Singer, member of Schola Cantorum de Venezuela. He studies choral conducting and conducts two children's choirs within the framework of the Schola's social project "Pequeños Cantores", for low-income areas. Member of the Andean Youth Choir in 2004 and 2005.

E-mail: paulj.sojom@gmail.com ●





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A World Youth Choir United

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“Sometimes we see amateurs who are very idealistic, and sometimes we see professionals who have lost their idealism, but here we have a combination of the two.”

Johan Duijck

Date: 20 July 2009

Location: Backstage of the Jaarbeurs, Utrecht, The Netherlands

Time until performance: 3.5 hours

Atmosphere: Electric

One would presume that a Conductor of the World Youth Choir (WYC), performing in a few short hours' time, would reject any spontaneous requests for an interview. Particularly as the upcoming performance includes his own composition, and sees the choir perform for audiences of thousands of young choral enthusiasts from (like WYC members) all corners of the globe. Yet on introducing myself as a journalist interested in an “opening night story”, **Johan Duijck** not only offers his time, but a coffee. His relaxed smile belies a man filled with pride and confidence in his choir, performing tonight as part of the EUROPA CANTAT XVII Festival.

In equal parts a pianist, composer and conductor with an impressive biography, Johan is no stranger to youth choirs, as the founder of the European Youth Choir in 1994 (an innovation of Europa Cantat).

Duijck describes his approach to realizing the sincerity of the text within the religious works, performed (along with a Latin-American programme, conducted by Ana Maria Raga, Venezuela) by the World Youth Choir. “I always start my rehearsals of the works from a technical approach, gradually introducing information around the significance of the text; people are then inspired to find out more for themselves and around who composed it, invoking their own

Kellie Bates

Journalist



Frank Hermans and Johan Duijck

emotional response to the music.

“When we performed this program a couple of nights ago, a member from the audience actually commented that this choir sounded like two completely different ensembles when they performed the religious set followed by the Latin-American,” Duijck smiles. And that’s because the sound is so different, and the approach is so different, and the choir is able to respond to both styles with true commitment.”

Frank Hermans is a long-serving member of the World Youth Choir (1993-2001), vocal teacher and professional singer. Sitting tonight with Johan Duijck, he smiles at the mentions of words such as ‘commitment’ and ‘professionalism’.

“If it hadn’t been for my involvement with the World Youth Choir, I may have given up music altogether,” Hermans reflects.

“Their commitment, their dedication to an attitude of putting in much more than the standard ‘9 to 5’ office worker, and being in constant high spirits, is what has spurred me to realize what music making is all about.”

And it’s not only the attitude that Hermans has learnt from his time with the World Youth Choir. “I’ve really broadened my repertoire; I sang vocal jazz to pop arrangements and even with the World Youth Orchestra in Norway.”

The choir’s involvement in EUROPA CANTAT Utrecht XVII reflects the World Youth Choir’s commitment to young people from all different backgrounds making music together.

Hermans recognizes the importance of the World Youth Choir as a form of cultural exchange that extends far beyond the music, but also attitudes and customs.

Just as choral music crosses cultural boundaries, so too should it appeal to young and old alike. “I had the privilege of organizing a concert in 2001 for the World Youth Choir and could invite around 400 people to come; and it’s so important to see that singing is not for the older generation,” Hermans says. “It’s a tradition in some parts of Europe that singing’s for older people, however I recently sang in a Festival in Latvia with 12,000 people aged 14-96 and it was like ebony and ivory working in perfect harmony.

“It’s the cheapest instrument there is, and you can get loads of fun out of it.”

In their rehearsal, the World Youth Choir 2009 certainly looked like they were getting ‘loads of fun’ out of their instruments.

Auditions are held each year for talented singers internationally. “Individual singers audition through organizations set up in their own country, and that organization will then submit their strongest applications to the WYC jury,” Johan explains. “The central jury then listen to all CDs submitted, and select those needed. This year, the jury listened to 250 CDs before selecting their preference of 45 of the best singers across the world.”

When the World Youth Choir's jury discuss those suitable for the choir each year, their decision is based not only on voice, but on attitude and commitment and cultural fit with the choir, Johan tells me. "Of all the times I've rehearsed the choir, I've never had to struggle with them or ask for more than they're giving; they really want to be there."

Johan Duijck says the tradition of true dedication is as evident as ever before with this year's World Youth Choir. "In the performing arts world, sometimes we see amateurs who are very idealistic, and sometimes we see professionals who have lost their idealism, but here we have a combination of the two."

© Kellie Bates

Australian born Kellie Bates is a journalist and broadcaster, and has attended the EUROPA CANTAT Utrecht XVII Young Event Management Program in The Netherlands and Young Arts Management Project in Caen, France, with the International Federation of Choral Music. With a performance diploma in violin and singing, Kellie has a diverse career history including marketing and journalism in both in Australia and the United Kingdom.

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13 December 2009: Help create the World Day of Choral Singing!



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The intention of the IFCM board is to nurture the World Day of Choral Singing, allowing it to grow and thus giving it an even wider public appeal.

We hereby call on all our members, partners and friends to tell us about the activities you are planning on or around the World Day of Choral Singing. Announcements should be made not only locally but also to us, and please report to us about the events afterwards. Watch the IFCM website for news!

“Through music our choral family can contribute to the breaking down of artificial barriers – the products of politics, different ideologies, religious differences, and racial prejudice that separate human beings. We must be able to show that MUSIC, the

divine art, is more than the mere search of formal perfection and interpretative beauty. Music should serve to extol the values of solidarity, peace, and understanding.”

These were the principles that former IFCM Vice-President Alberto Grau set out for the celebration of the World Day of Choral Singing, which is traditionally held on the second Sunday in December. Millions of singers from many thousands of choirs all over the world have staged special events or dedicated their concerts to the World Day of Choral Music since its proclamation in 1990.

There is no blueprint for these events: the quest for solidarity, peace and understanding can take on many forms in our great choral family! You might for example organize a

concert with your choir, a festival, a sing-along, a choral seminar, a day of friendship and music, or come up with another idea that brings people together through singing. A proclamation (a text, specially written for the World Day of Choral Singing), is usually read during an event. It has now been translated into 14 different languages and is available for download from the IFCM website.

Member organizations are kindly requested to convey the contents of this appeal to all their members.

So please, just send any information you have to the secretariat (secretariat@ifcm.net) and do keep an eye on the IFCM website for updates. ●

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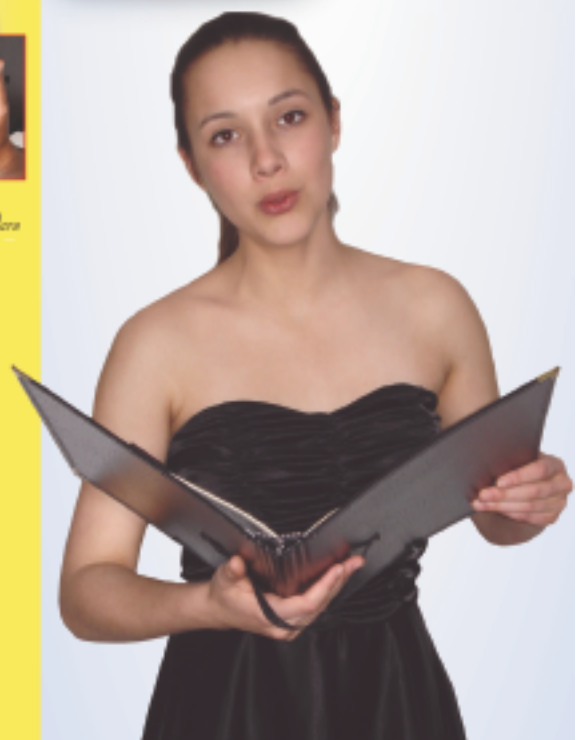
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Choral World News

*International Conference on Singing and Music Education
Recommendations to Ministries of Education, Culture, Health and Social
Affairs National and International Music Organisations*

*Grateful, Proud and Encouraged to Continue:
Eric Ericson Masterclass 26/6-3/7 2009*
Daphne Wassink and Mariette Effing

"See U Singing": Impressions of the 17th Europa Cantat in Utrecht
Walter Vorwerk

*"Joy Like a Fountain. . .":
11th International Chamber Choir Competition in Marktoberdorf*
Walter Vorwerk

Hable con ellos: Breaking the Audience Deadlock
K. Kiril Aas

Experts and conductors from 12 countries met at "Glee of Centuries", an International Conference on Singing and Music Education in Vilnius, Lithuania. The conference, with interactive lectures, workshops, presentations and examples of good practice, took place within the framework of **The Lithuanian Millennium Song and Dance Celebration** in Vilnius - European Capital of Culture in 2009. It was organized by the Lithuanian Song Festival in cooperation with the International Federation for Choral Music (IFCM) and Europa Cantat.

At the closing session the experts present signed a **Memorandum** (cf. below) with recommendations to governments and music organisations concerning the importance of singing in music education, the connection between singing and health, the impact of singing on the socially disadvantaged, and the importance of preserving singing traditions and encouraging musical diversity. The conference is part of the project "Unite Youth through Song"*, an enterprise coordinated by Länsmusiken in Örebro (Sweden) in cooperation with FENIARCO

(Italy), SCIC (Catalonia, Spain), the Europa Cantat Central-Eastern European Centre in Pomáz (Hungary), the festival EUROPA CANTAT Utrecht (the Netherlands) and Europa Cantat in Bonn (Germany). This project has been selected for support under the European Union programme "Culture 2007 - 2013".

* Cf. www.EuropaCantat.org or www.swicco.se

International Conference "GLEE OF CENTURIES" Singing and Musical Education

3-6 July 2009 Vilnius, Lithuania

Recommendations to Ministries of Education, Culture, Health and Social Affairs National and International Music Organisations

Taking into account the deliberations completed during the sessions of the International Conference "Glee of Centuries". Singing and Music Education held in Vilnius, Lithuania, 3-6 July.

We, the participants from 11 countries, namely, Belgium, Canada, Finland, France, Germany, Latvia, Lithuania, Norway, Sweden, Switzerland, United States of America and Venezuela, based on the lecture presentations and scientific research results communicated during the Conference, declare:

Singing together is an educational, social and artistic phenomenon that secures intercultural understanding, social integration and respect for others, contributing to the physical and mental health of citizens and therefore to the society in which they live and work;

We therefore urge governments and music organisations to adopt the following recommendations for immediate action:

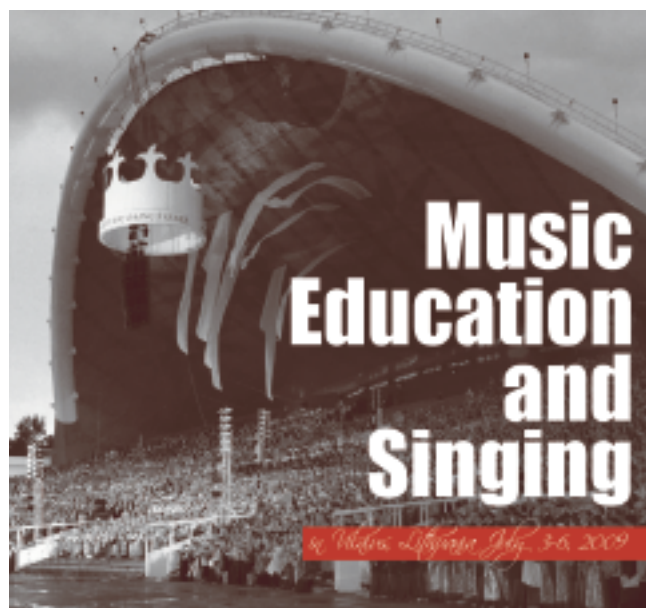
- To the Ministries of Education
 - Research proves that singing together contributes significantly to the improvement of student's personality, performance, social and cultural skills
 - Therefore a required curriculum of singing together must be accessible to every child in every school, awarded high priority funding, and staffed by musically and pedagogically qualified teachers
- To the Ministries of Health
 - Research proves that singing together has a significant impact on the general state of physical, mental and emotional health of participating individuals
 - Therefore singing in groups should be strongly encouraged in schools, communities, hospitals, work places and social centres. Singing programmes must be awarded the highest funding priority and led by qualified teachers and conductors
- To the Ministries of Social Affairs
 - Singing together increases the social capital of a culture by empowering human qualities including self-esteem, respect for others, social solidarity, tolerance, empathy and loyalty, qualities vital for the process of society-building, with an emphasis on decreasing violence and crime

- Therefore singing should be encouraged and integrated into community service and social action projects for families (prenatal and early childhood) and senior citizens as well as for prisoners and other socially disadvantaged. These projects must be awarded high priority funding and staffed by qualified professionals leadership
- To the Ministries of Culture
 - Singing together is essential to the preservation of Intangible Heritage and the development of Cultural Diversity as supported by the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions
 - Therefore national and international programmes that support singing traditions or use singing as a tool for intercultural inclusion should be awarded the highest priority for support and funding
- To the national and international music organisations
 - Research on the benefits of singing in groups has been carried out internationally
 - Therefore national and international music organisations should collect, translate, disseminate and commission research, renewing strategies and developing projects based on the results. They should utilize research results for advocacy work

Vilnius, July 6th 2009

Signed by:

- **Vytautas Miskinis**, President of the Lithuanian Choir Union, artistic director of the Millennium Song Celebration of Lithuania “Songs of the Centuries”, Professor of Lithuanian Academy of Music and Theatre
- **Saulius Liausa**, Director of the Lithuanian Folk Culture Centre, director of the Song Celebration of Lithuania
- **Sonja Greiner**, Secretary General of Europa Cantat – European Federation of Young Choirs / Member of the Executive Board of the International Music Council (ICM)
- **Jean - Claude Wilkens**, Director A Coeur Joie, national choir organization / former Secretary General of the International Federation for Choral Music, IFCM
- **Thomas Caplin**, Professor Hedmark University College, Artistic Director of Norwegian Choral Association, vice president of the Norwegian Choral Directors Association
- **Doreen Rao**, PhD, Elmer Iseler Chair in Conducting, Director of Choral Programmes, Professor of Music Education, University of Toronto
- **Kari Ala-Pöllänen**, Chair of IFCM Songbridge Artistic Committee, member of Europa Cantat Music Commission, vice president of the Finnish Choral Directors’ Association
- **Soili Perkio**, Sibelius Academy, Music Education Department
- **Romans Vanags**, Professor, Head of Conducting department Jazeps Vitols Latvian Academy of Music, chairman of the Latvian National Commission for UNESCO on the Latvian Song Festival affairs
- **Ana Maria Raga**, Director of Choral Programmes at the University of Arts, President of Fundación Aequalis
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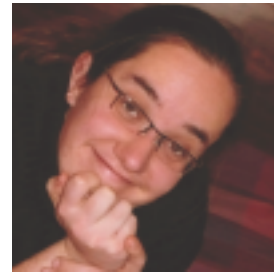


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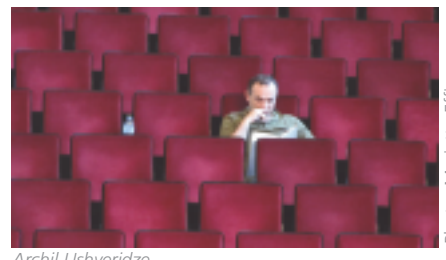
Stephen Cleobury

Photo: Leo Samama



Jos van Veldhoven

Photo: Leo Samama



Archil Ushveridze

Photo: Mariette Effing

This summer the 5th Eric Ericson Masterclass for young choral conductors took place during the International Choral Biennale in Haarlem, the Netherlands. The two 'Masters of Conducting' of this year, **Stephen Cleobury** (UK) and **Jos van Veldhoven** (NL), were the guides for this full week of hard work with two leading professional choirs: the *Nederlands Kamerkoor* and the *Netherlands Radio Choir*.

The professionalism of the singers in these choirs was impressive: day after day they worked with the best conductors on different concert programmes, recordings or other productions. These experienced singers can explain how a singer reads the gestures and remarks of the conductor. The other special aspect is the differences between the two choirs. As a conductor you work constantly on a personal and musical relationship with the singers, the choir and the music. The size and character of the choirs matters. With the *Nederlands Kamerkoor* (16 singers) one can address the singers individually, but with the larger *Radio Choir* (74 singers) one needs to address a far larger group.

After a preparatory weekend with the teachers only, the active participants worked in sessions with the choirs, watched by many professionals: an exciting setting. We were there to observe and follow the excitement of such an intense master course.

It is Monday, the first day with the

Nederlands Kamerkoor. There is tension in the air and all participants feel this, some more, some less. The feedback is on technical conducting issues, but also on how to work efficiently with a professional choir like this. Both teachers work from a completely different point of view; this is a great experience. In the afternoon there is Bach conducted by Archil Ushveridze from Georgia and something happens: the choir sings differently, the music flows. Is it Bach? Or is it Archil conducting the choir? Archil manages to adapt his gestures using the suggestions of the teachers. After this, participants are more relaxed and work better: the tension is gone.

On the second day the student conductors receive more feedback from singers in the choir. Memorable moments arise, e.g. when Archil is asked to conduct the music by heart. It removes the barrier between him and the choir and he creates wonderful music. In the afternoon, good moments alternate with less good ones. Most conductors work well, are open to feedback, try to learn with the help of the choir and Stephen and Jos. Some are a little shallow and sometimes even a little stubborn, with a clash with the choir as result: irritation among the singers about the way they have been addressed. The importance of good communication and realistic demands on the choir becomes very visible. In the tutorial after the session the incident is discussed in the group of student conductors, an

important lesson for all!

On Wednesday the rather small chamber choir is now followed by the bigger *Radio Choir*. For the first candidate this is quite a change: how to 'drive' such a choir? It becomes clear that the size of the choir requires another type of communication. Some of the participants feel more comfortable with the big choir and the corresponding sound. The singers in the *Radio Choir* are often teachers too, they are clear and direct with their feedback: 'think about your attitude, also when speaking to the choir', 'we miss the expression in your face' or 'feel free to smile....'

On Thursday, the day before the final presentation, all participants are used to the size and the sound of the choirs. And Archil ... he makes music all the time: even when Jos wants to interrupt him for some feedback, he stops the choir with an apologetic, musical gesture and after this he turns to Jos to listen to his feedback. In the sessions, all participants work on intonation and atmosphere and grow in rehearsing and making music with these choirs. In the evening after the session they will learn what piece they will conduct in the final presentation.

At this final presentation the hall is filled with an audience waiting to see the experienced choirs with the young conductors. Mathieu Romano conducts a composition by Britten. When he comes on stage, the choir smiles and the first chord is a

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rich and convincing sound. The choir likes to work with him. Florian Helgath conducts a motet by Poulenc: convincing, with some beautiful moments. Archil concludes the presentation with Brahms' 'Warum ist das Licht gegeben'. In a rather demanding slow tempo he manages to create music, and dares to take time for the phrases and rests. It is interesting to see the result of a week of hard work with the choir reflected in the presentation.

Afterwards, there is a drink for everybody. Participants and observers are impressed by the whole week, grateful for the chance to work with these choirs and 'masters', but also proud and encouraged to continue.

Mariette Effing studied recorder, school music and choral conducting at the Conservatoire of Enschede, Netherlands. She conducts four different choirs. She teaches young people and adults how to use their voice in a creative way at a theatre education centre and writes articles about singing and conducting for journals, magazines and websites. Take a look at her blog: www.koorenzo.nl or e-mail Mariette.effing@home.nl

Daphne Wassink is a singing and conducting engineer and graduated in science and innovation management. She tries to develop new concepts to bridge the distance between music styles and cultures. Examples of projects are a cross-over of choral and urban music and the development of a large-scale music festival based on the ideas and qualities of the participants. She is a board member of the European Music Council, a member of the music commission of Europa Cantat Utrecht festival and a member of the Youth Committees of Europa Cantat and the IFCM. E-mail: mail@daphnewassink.nl ●



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“See U Singing”

Impressions of the 17th Europa Cantat in Utrecht, Netherlands July 17-26, 2009

Walter Vorwerk
Music Journalist



Photo: Sabine Vorwerk

36 In Utrecht, participants in Europa Cantat could be recognized from afar with their multicolored lanyards and badges, and many wore the green backpacks with the Utrecht EC-Logo. The 17th Europa Cantat was a festival worth every penny.

Jeroen Schrijner, the EC President, couldn't thank the city and regional sponsors enough, and all who participated. The halls were full.

It was a choral festival that reached far beyond Europe in both participation and its lasting impression. The 3000 singers came with 80 choirs from 43 countries, including 16 choirs from outside Europe, including Africa, North and South America, Asia and Australia. In short, it was a meeting of the continents, in keeping with the founding idea of IFCM, whose president **Lupwishi Mbuyamba** said in an interview:

“... There are many initiatives here involving people from all over the world, not just Europe, in the development of choral music. They perform for each other, share their experiences, and they greatly enjoy singing and presenting their programs. And the reactions to the concerts, workshops, studios and discussions are evidence that this festival has been a great success. IFCM's work is based on that of the continental federations and its member choral organizations, and Europa Cantat provides

enormous potential in offering experiences to groups and choral directors. We've had a wonderful experience together.”

At the breakfast table in the hotel, the two presidents, Lupwishi Mbuyamba and Jeroen Schrijner, were already deep in conversation. As the IFCM-President said: *“We hope that new impetus for choral music will come out of this meeting, for development, for the cultivation of choral music in the schools, because singing is of life-long importance for boys and girls. It promotes personality development. And I also feel this festival is one of friendship and brotherhood. That is meaningful because these young people will shape our future. Our goal is for them to bring light to all the continents through singing. We need more initiatives such as these.”*

Jeroen Schrijner had the facts at hand that would surely please his counterpart: *“From the planning phases of the EC festival we intended to establish successful projects that could be continued after the conference,*

particularly the cooperative project involving the Utrecht Conservatory, Utrecht Music School and 30 schools in the city. In this project, newly written works will be studied and performed by school children. Unfortunately, in Holland it is no longer usual for children to sing at home and in school. We've reached 30 schools here, and 30 times 30 children is a start. The children are excited, the city is excited and our federation is too. As the project moves forward, perhaps it will create a snowball effect throughout the country.”

Europa Cantat has a political history: in 1960, representatives of the French choral society “A Coeur Joie” and the German interest group Musik in der Jugend/AMJ, came together to create Europa Cantat as a sign of reconciliation between former enemy nations. The first festival took place in Passau the following year, and Utrecht was the 17th festival. The general secretary of this federation headquartered in Bonn Germany is **Sonja Greiner**. In 1982, having just graduated from high school, she volunteered as an assistant for the Europa Cantat festival in Namur, Belgium. Since then she has grown up along with the singing movement. As she expresses the role EC plays in IFCM:

“We are a founding member organization of IFCM and one of its prime movers. EC was



Atelier with Sanna Valvanne



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... "See U Singing"

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founded before the world federation, and we have and will bring our experience to IFCM. Our president and other EC-participants have a place in the IFCM board of directors. There is a very good and close relationship between our federations, as evidenced by the fact that not only European choirs have come here to Utrecht . . . there is a network of federations that work well under the umbrella of IFCM. For example, the IFCM Executive Committee met during this festival in Utrecht, and there are many other examples of our good relations."

For ten days, Utrecht was a singing, ringing city, with 78 concerts. Jeroen Schrijner: *"Utrecht is known in the Netherlands as a music and choral city. There are 80 choirs in Utrecht alone. The city and province of Utrecht support group singing, choral music, culture and a means of enrichment of the city, and also as a way of connecting to the immigrants and people of other nationalities who live here. That was also a reason to have the festival here, in a city that is open to multiple nationalities and cultures."*

There were many compelling examples of these varied choral colors. There were 35 "discovery studios," one-day workshops on jazz, pop, folk and classical music, small ensemble singing, voice building and programming, all for children, youth and adults under expert leadership.

The general secretary of the trade association Musik in der Jugend/AMJ, Wolfram Kössler, said: *"AMJ is proud to be a founding member of Europa Cantat. I'm happy to have seen the ideas of the founders – to contribute to a peaceful Europe through singing together – come to pass in these 10 days in Utrecht, a masterful host city. Thanks to good infrastructure, all the concerts were easy to get to. It was amusing to see many of the participants, organizers and guests traveled using borrowed bicycles in typical Dutch style. Many thanks to the organizers!"*

The Jaarbeurs convention and exhibition center, the cathedral square, the shopping area in the main railway station, and the many churches, halls and streets of Utrecht were filled with a lively image of international choral music. In Jaarbeurs there were not only many choirs provided, but in the evenings everyone assembled there for an open sing with the Netherlands Student Chamber Choir under the Swiss conductor **Michael Gohl**, whose inexhaustible energy swept everyone along.

Unfortunately there was no printed overview of "who is who," so that in many concerts and activities one needed to ask "Who is actually singing here and where are they from?"

The performance of Frank Martin's *Mass for Double Choir* in the Janskerk by the Norwegian and French National Youth Choirs under the leadership of Italy's **Filippo Maria Bressan** made a particularly strong impact.

In the Domkerk, there was a performance of Handel's *Utrecht Te Deum*, written to honor the Peace of Utrecht in 1713. 90 performers from Serbia, Hungary, France, Switzerland, Germany, Italy, Mexico, Spain, Belgium, the USA and the Netherlands took part under the direction of **Florian Heyrick** of Belgium. It was a major international experience and a wonderful practical example of the application of the basic concept of Europa Cantat and IFCM.

For the final concert in Jaarbeurs on July 25 I had hoped for a more representative selection of the festival program. Three workshops presented very long segments. The musical world tour of children from Africa (Benin), Taiwan, the Netherlands, Germany and other nations was the most impressive, under the direction of the spirited Finnish conductor and teacher **Sanna Valvanne**.

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see U singing

In a special workshop the well-known Norwegian conductor, singer and teacher **Karl Høgset** offered an interesting theme: "How to attract new singers that have never sung before." Is this even possible?

"Oh, sure, it can be done. There are a huge number of people out there who believe that they can't sing. Everyone can sing – only 3% are in the category of those who have no tonal memory at all. I started a course 7 years ago for people who were shut out of singing as children and didn't trust themselves to sing. It's really a psychological problem. And it's solvable with simple exercises. You can develop workable singing voices --- that's the goal."

In another special workshop, I met a choral conductor who has done much to develop Israeli choral music – **Maya Shavit**. With her Efroni Women's Choir she offered new Israeli choral music, with a mixture of pop and folk influences that had particular appeal to the youth in the audience. Shavit spoke from the heart: *"We feel a big interest in Israeli choral music among people here. Before we were isolated – where do we belong? To Europe, to Asia . . . but now we're members of Europa Cantat and have a choral home. The young women from my Efroni choir are lucky to be here. The festival is truly wonderful."*

The Italians from Turin were here not only as onlookers. They know that in their city, in three years (July 27-Aug. 5, 2012) they will host the 18th Europa Cantat. The preparations are already in progress. They've chosen a clickwheel as their logo, that indispensable scroll-button that gets things going. Until then – *toi, toi, toi*.

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Translated from the German by Clayton Parr,
USA ●



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“Joy Like a Fountain...”

11th International Chamber Choir Competition in Marktoberdorf, May 29- June 3, 2009

Walter Vorwerk
Music Journalist



Photo: Sabine Vorwerk

40 *I've got joy like a fountain,*” sang the University of Utah Singers from Salt Lake City (USA) in the prize-winners' concert of the 11th International Chamber Choir Competition in Marktoberdorf, Bavaria, in the Ostallgäu region. Their joy was understandable, since the singers under Brady Allred's direction had won the 1st prize with the highest level of distinction, “internationally superlative”. For twenty years, Marktoberdorf has been a good destination for international quality chamber choirs to compete at a high level for prizes and recognition.

This time there were 480 singers from 10 nations – Argentina, Germany, Ireland, Poland, Norway, Switzerland, Sweden, Slovenia, the Czech Republic and the USA. There have long been categories for men's, women's and mixed choirs – new this year was the category “Mixed youth choirs” (ages 14-21).

Jury leader **Gudrun Schröfel**, Professor and Vice-President of the Hannover Hochschule for Music and Theater, said: “We need youth choirs – they are extremely important for the whole choral spectrum and for the development of choral music. They deserve a chance to show their level of achievement, and here they made good on that opportunity with a surprisingly high level of performance, for example when I think of the Stockholm Musikgymnasium choir under Helene Stureborg (1st prize) or the Christophorus-Kantorei Altensteig, Michael Nonnenmann, director (2nd prize).”

This brings up the question whether choirs made up of young students recruited from music academies should even be allowed in a competition like this. Gudrun Schröfel: “If we want to set a high standard and display artistic leadership, of course we should let them in. It's great that there are



The University of Utah Singers, Salt Lake City, USA
Dir.: Brady Allred

choirs like this. And when such a choir gives a stylistically varied program, it's even better.”

An absolute volunteer choir naturally would have a more difficult time competing against choirs like this. But fine volunteer choirs don't come about without vocal development and wise musical leadership.

Hans-Willi Hefekäuser, President of the ADC (Association of German Choral Federations), the sponsoring organization of the competition, said: “It was a really good idea to include youth chamber choirs in the categories. They brought some freshness in the competition and swept everyone up with their energy.”

The jury had a difficult task evaluating the 8 mixed choirs and 5 youth choirs. And looking at the jury, whose members came from Basque Spain, Hong Kong, Israel, Norway, Slovenia and Germany, one can imagine the differing viewpoints on choral interpretation that might be represented. There was also an unusual phenomenon: of the 105 works sung at the competition, 3 were from the 16th-17th centuries, 8 from the 18th/19th centuries and 94 were from the 20th-21st centuries. There were also nine world premieres.



Maulbronner Kammerchor, Germany
Dir.: Jürgen Budday

Gudrun Schröfel: “Ten years ago we had to motivate directors to include contemporary music in their programs. Now, we are not concerned about the presence of these works, but about the quality of these works. Some contemporary works simply do not meet acceptable standards of artistic quality”.

This shows an evident weakness in program selection among the choirs at this year's competition. When a choir wishes to compete at such a high level, it is important to consciously present a multifaceted view of the high quality of the ensemble. This year's programs were stylistically and thematically one-sided.

Dolf Rabus, for twenty years the competition director and inspirational force behind the annual musical activities in Marktoberdorf (Musica Sacra International alternating at Pentecost time with the International Chamber Choir Competition) commented critically on the level in this year's competition: “On average, we did have a higher level of choirs in previous years. The selection committee had a general problem: submitted recordings that are processed can give an unreal impression of the level of the competing choir. They can be like “live CDs”, but possibly doctored. Here, only the real-time ability of the choir matters, and thus there can be disappointments.”



Stockholms Musikgymnasiums Kammarkör, Sweden
Dir.: Helene Stureborg

But for Dolf Rabus and all who came here, the competition is about more than musical accomplishment: “it is an opportunity to bring people from many countries together and experience the joy of singing together, to make friends and exchange ideas. Much of this has happened in the concerts in halls and churches, in the mountains and evenings in the tent. It would be bad if it were only a competition, if the groups didn’t hear each other, or sing and have fun together.”

Jürgen Budday, director of church music studies at the Evangelisches Seminar Maulbronn, is one of the directors who always comes here and considers Marktoberdorf a touchstone. Here he can observe the best in choral music trends,



Choeur des XVI, Fribourg, Switzerland
Dir.: André Ducret

assess current performance levels, and set goals for his choir. It paid off this time, as the Maulbronner Kammerchor was honored with international distinction and won the 2nd prize in the adult chamber choir category.

Jürgen Budday: “Of course we’re very proud of this. It’s a wonderful testament to our work and a great impetus. This prize will open doors for us, and give us more recognition.”

Brady Allred, the lucky first prize winner from the University of Utah, Salt Lake City, USA, describes Marktoberdorf as his “musical home base.” He attended the 3rd Chamber Choir competition in 1993 as an observer. He returned with his choirs and won prizes, served as member of the jury and as workshop leader, and also came to the Festival Musica Sacra. He’s made friends, exchanged repertoire and knows why Marktoberdorf has a magic power of attraction. It’s a place of learning that more German choral directors in particular should take advantage of. The Utah music students were daring in all performance aspects, proved to be outstandingly accomplished, and displayed an infectious casualness, which we [Germans] still lack in many ways. Granted, this carefree approach to floating, swinging, spinning around the stage is not for everyone, it is a matter of sensibility. Often one is left with the wish to do it their way, but sometimes the “American way of

life” sticks like chewing gum on the soles of Europeans, or even on their vocal cords. In this case, such performance “imports” often become a failed attempt at an effect put on just for show. Only the Americans can really pull it off . . . and also in this way, the breadth of choral literature can be even more differentiated.

We can do things in a different way, and that was shown in Marktoberdorf, for instance by the young people from the Christophorus-Kantorei Altensteig with the song “*Als wir jüngst in Regensburg waren*” (When we were recently in Regensburg”) arranged by Rolf Lukowsky (in the free program of the competition, or the Swedes with their mastery of modern tone colors. The young Swedish singers made an example of carefully sculpted singing, that Gudrun Schröfel found to be the concept of “visible joy in music making.”

A very moving moment happened at the final concert of the competition, when all 480 singers performed Mendelssohn’s “And he commended his angels”. They dedicated the work to the memory of recently deceased musicians who were closely connected to the music scene in Marktoberdorf and gave voice to international understanding: Hermann Regner of Germany (1928 – 2008), Dusan Maksimovic of Serbia (1931 – 2008), Erkki Pohjola of Finland (1931 – 2009), and Henry Klausner of Israel (1918 – 2009).

In the current time of economic crisis we listened carefully and hopefully to Dolf Rabus’s brief statement: “The way is prepared for the next two international chamber choir competitions will take place in Marktoberdorf in 2011 and 2013.”

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Translated from the German by Clayton Parr,
USA ●

K. Kiril Aas

Former World Youth Choir Singer



42 I often walk through downtown Oslo and sometimes I notice posters like this:

Beethoven's 3rd Symphony
Oslo Philharmonic Orchestra
Conductor: Jukka-Pekka Saraste
Tickets: 200/100

When I see this type of poster I usually think “Wow, the 3rd, that sounds great. And Saraste, he’s fantastic; I’ll have to check it out.” I see this type of poster often. The ones I have made myself for various ensembles have been quite similar. But there is something wrong. Suppose that you know nothing about classical music. You walk down the street and see this poster. You will walk right past it without giving it even a moment of attention. What is going on here?

The problem I see with this type of advertising is that it presupposes a surprisingly high amount of knowledge of a quite specialized cultural niche, classical music. To someone unacquainted with this field, the poster says something like this:

Beethoven's 3rd Symphony
Oslo Philharmonic Orchestra
Conductor: Jukka-Pekka Saraste
If you don't know who Beethoven was
or what a symphony is, you're an idiot.
Tickets: 200/100

This is not a good selling point. It happens less with popular music. Mostly because pop is not thought to require any previous “education” in order to be understood. Classical music is viewed as part of elite culture and believed to require special knowledge in order to be enjoyed. This knowledge, however, is only possessed by a small fragment of the population. The institutions which produce and promote this type of music often pride themselves in giving culture to the entire people. These are the same institutions that put up these posters all across Oslo. One could argue that

this is actually “giving culture to the people”: The posters are there, you cannot help seeing them if you happen to be in the city. Consequently, people who normally do not go to classical concerts will become curious. In the end a new and expanded audience will materialize for the concert.

I would argue the opposite. Merely providing the information without a conceptual framework does not help break down the popular model of high/low culture, it reinforces it. Nobody likes to feel like an idiot. Unless people are provided with an entrance to the cultural language of which classical music is a part, they will avoid it. The people who are curious about classical music are already curious. The job is done. They are not the problem.

Your socio-economic level is a crucial factor in how you identify with a sub-culture. This sub-culture provides you with a quite limited set of “acceptable” choices in terms of cultural consumption. In plain terms, this means that where you grew up, how much money your parents make and what level of education you have, all have an enormous influence on which books you buy, which movies you go to see and the type of concerts you attend.

Converting people to begin consuming products that fall outside the set is a formidable task. We must fight on two fronts. We must overcome the internal reservations that the consumer might have against our product (“this is not my style”). However, we must also overcome the peer pressure that she or he experiences (“what will my friends say?”). None of these can be solved by making bigger posters.

The Answer is Nob

I love classical music. I think part of the problem is that so do people who promote it. I subconsciously suppose that because the music is so accessible to me, it automatically is so to other people as well. This is part of the popular stereotype that music is a universal language. It does not require any previous knowledge or disposition. It makes sense to all human beings. This is a beautiful picture, but it is wrong.

Let us for a moment accept it as true. A European never exposed to Japanese music should have no problems enjoying a performance of *Nob*, the slow and highly stylized Japanese musical drama. To a Japanese, the whole affair makes perfect sense. She or he quickly recognizes it as a *Kami mono* type play. Naturally the *shite* (primary actor) will be a human in the first act and a deity in the second. The mood is *Mugen no*, so the play will deal with spirits and ghosts. Time will pass in a non-linear fashion and the play will quickly shift between different timeframes. Since the style is *Furyu no*, the focus will be on the aesthetic qualities of the songs and dances, rather than the advancement of a plot.

To the European, a bunch of people are walking in slow motion on the stage, randomly muttering things in Japanese while someone is plucking atonally on a weird instrument.

As a European there are elements of *Nob* that I can relate to. The rhythm of the music and the grace of the performers are qualities I can recognize. But I find it very difficult to enter this culture-specific landscape and enjoy it. It is just too alien. Perhaps it appears almost as *alien* as Beethoven's 3rd Symphony does to a fifteen year old Pakistani Norwegian girl from an Oslo



Left: Voces Musicales, an Estonian chamber choir - Right: A Noh mask, Shakumi type

suburb, brought up on 50 Cent and Britney Spears. Merely *exposing* people to the music does not give them access to it.

Where is my Pakistani Tosca?

My hometown is multicultural. Of a population of some 570,000, 25% are immigrants. Islam is the second biggest religion in Norway. Just walking in the street, on a typical day I hear conversations in five or six languages before the day is over. Yet, are we one big happy family? Whenever I have gone to a concert in a church or in the Oslo Concert Hall, or in the Opera, I have never seen a single non-white person in the audience. “They’re different” is the standard reply. That may be.

Multicultural Norway is young. The Pakistanis is the largest non-Western group of Norwegians with foreign heritage. Most of them came when we discovered oil in the North Sea in the 1960s. That has so far given them some 45 years to join the Norwegian “imagined community” in Benedict Anderson’s words. It sounds like a long time, but it is short when we look at the United States. The first African slaves arrived in the US in the beginning of the 17th century. In other words, 400 years have passed in which

their lives have been intertwined with the shaping of America. They have experienced all the wars, crises and triumphs that created the American national identity. Slavery, the Declaration of Independence, the American Civil War, World War II, John F. Kennedy, Martin Luther King, Vietnam and Barack Obama. There is no doubt, they are Americans.

The most important events that created the Norwegian identity were experienced exclusively by white Scandinavians. Pakistani Norwegians may be Norwegian in name but they have kept a lot of their own culture. This means defining certain “Norwegian” cultural traits as not being theirs. If the Opera wants more Pakistani Norwegians to come, they cannot shout louder what they have shouted in the past. It is not that the Pakistanis will not listen. But they do not think that the Opera is talking to them, rather to someone else. It is not a question of choice, but a question of how the set of options from which to choose is formed.

So how to reach them? A start would be go to them, rather than wait for them to come to us. But where are they? They are at the after-school clubs, at the cinemas, on the street corners. They do not feel that what you do has anything to do with them. If Mohammad will not come to the mountain, the mountain has to come to Mohammad.

Why is this relevant for people involved in choir music? Because we devote far too little attention to the importance of marketing our core product, the concert. People consume culture which they can place within a conceptual matrix. This matrix provides them with cues, according to which they can identify products (e.g. “this is techno because of the electronic sounding beat” and “this is classical because it makes me relax”). The matrix provides security in the face of an infinite range of cultural products and styles.

However, if people are to approach classical music, the matrix needs to be more finely constructed. If not, consumers will lump together everything they feel sounds a certain way and label it accordingly (“this is techno, meaning monotonous” and “it’s classical, meaning boring”).

In Pedro Almodóvar’s masterpiece, *Hable con ella*, one of the main characters, a male nurse, spends his working time, for several years, talking to his only patient, a young woman in a coma, because he is convinced the she can hear him. While we are somewhat more fortunate (our potential audience is not in a coma, even though we might sometimes feel that way), the task of getting their attention, and keeping it, can seem daunting.

What does this mean in practice? That we must approach people actively and not wait for them to come to us. If you want to expand your audience base, you have to go out and make it bigger. Have concerts in untraditional places. Sing for non-typical audiences. Talk to them.

This is something a poster can never do.

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Repertoire



Repertoire

*The Land that Sings:
An introduction to two of Latvia's most impressive composers
Ēriks Esenvalds and Rihards Dubra*
David McConnell

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

Please contact Marian Dolan, Editor

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The Land that Sings

An introduction to two of Latvia's most impressive composers: Ēriks Ešenvalds and Rihards Dubra

David McConnell

Teacher and
Choral Conductor



In April 2008, my high school choral students traveled to Latvia. This is not a common destination for a group's first European tour, but we had a personal connection since we have a Latvian student. During our two weeks in Riga and Cesis, I discovered Latvia's incredibly rich and vibrant choral tradition, about which I knew embarrassingly little, and I relished the opportunity to learn about the composers and choral works of this beautiful country. This article briefly introduces two of Latvia's foremost contemporary composers, **Ēriks Ešenvalds** and **Rihards Dubra**.

"When composing a work, I give myself over to the temptation of the creative process – a journey whose twisting roads persistently, but convincingly, bring me to the final sounds of the score. And only then do I exhale." (Ēriks Ešenvalds)



Ēriks Ešenvalds

Ēriks Ešenvalds was born in Priekule, Latvia in 1977. Ešenvalds studied at the

Priekule School of Music from ages 7-14, however his secondary education was in psychology and religion at a seminary. Although Ēriks had been raised in a non-religious household, he became a Christian at 14 and almost immediately began composing for his church youth choir. He explained to me that his initial compositions emulated music he heard on the radio, including Whitney Houston. While in his second year at Seminary he shared some of his writing with Conservatory Faculty who immediately suggested that he further pursue composition. Following their advice, he received his Bachelor's (2002) and Master's (2004) degrees from the Latvian Academy of Music, studying with Selga Mence.

Ešenvalds' music embraces a variety of genres, including orchestral, electronic, piano, organ, wind band and vocal works. A large portion of his compositions are for accompanied (various combinations) and *a cappella* choir. He is capable of writing excellent compositions for widely varying skills levels. His church anthems feature beautiful melodies and rich harmonic writing and are manageable for a balanced church choir capable of good intonation. However, it is in his more challenging compositions that Ēriks' gifts are fully apparent. His choice of texts is eclectic and fascinating: Sara Teasdale (*Evening*, 2007), Julius Obsequens and Cicero (*The Sun Dogs*, 2007), Japanese Haiku, (translated into Latvian by Guna Eglīte, 2003) Mother Theresa and Saint Francis of Assisi (*A Drop in the Ocean*, 2006), as well as words from scripture and the Catholic and Byzantine liturgies (*Passion and Resurrection*, 2005).

One of his best-known choral works is an arrangement of the American Hymn tune 'New Britain,' better known by its text, *Amazing Grace*. Ēriks simply wanted to create a more interesting harmonization

which resulted in the 8-part choral arrangement premiered by the Riga Youth Choir Kamēr conducted by Māris Sirmāis in December 2006. Each stanza of the hymn elicits a different timbre and texture. The piece begins with a soprano solo accompanied by the upper three voices humming rich homophonic harmonies, but as the music progresses it becomes more polyphonic. The harmony travels through several seamless yet dramatic key changes that lead to a powerful climax at the text "We've no less days to sing God's praise" as the first sopranos soar to a high B-flat, accompanied by the other seven voices who weave a densely lush harmony underneath. The work closes with a richly harmonized phrase repeating the first stanza "I once was lost, but now I see!" While several arrangements emphasize the folk-like quality of the tune, Ēriks' arrangement artfully weaves its simple beauty into an opulent choral tapestry, perfectly capturing the text's description of God's infinite grace.

His *A Drop in the Ocean*, written for 10-part (SSSAAATTBB) choir and soprano solo, displays Eriks considerable range of compositional vocabulary. These include breathing and whistling (with indicated dynamics), monotone chanting (of the *Pater Noster*), rhythmic speech, as well as non-synchronized and aleatoric writing, further conveying the images of prayer, struggle, and servitude in the text. The opening is the first portion of Saint Francis of Assisi's prayer, "Lord, make me a channel of your peace." Throughout this section, the men vividly paint each negative word – "injury," "discord," "despair" – with angry whispers, while each positive word – "pardon," "harmony," "truth" – is conveyed through warm, consonant harmonies. This section is interrupted by the psalm text "Oh that I had the wings of a dove! I would fly away, I

...The Land that Sings

46 would flee far away and be at rest.” With a 10-part divided ensemble introducing Mother Theresa’s words, “My work is nothing but a drop in the ocean, but if I did not put that drop, the ocean would be one drop the less,” the restlessness and instability dissolve into music that haunts the listener long after it has ended. Written in memory of Mother Teresa, this stunning work was first performed at the IV World Choir Olympic Games in July 2006 by Maris Sirmis and the Choir Kamer.

“Speaking purely philosophically, what is then music’s most important goal? To influence a person through emotions. Arvo Pärt, John Tavener... These men write music in a pure form that interests me the most – pure music, not an attempt to search through many different technical tricks, or there will truly be not a drop of emotion. In that I feel different than some of the newer composers. Just like everyone has their own road to God, every composer has his own road to emotion in music, and through that – also to God.” (Rihards Dubra)



Rihards Dubra

Born 28 February 1964 in Riga, Rihards Dubra began piano lessons at age 7 at the Music School in Jurmala, his home town to this day. In 1978, he continued his music theory studies at the Emils Darzins Special Music School in Riga and from 1982–1989

he studied composition with Adolfs Skulte at the Latvian Music Academy. He graduated from the Academy with a Master’s degree in composition in 1996. While studying for this degree, he taught music theory and composition at the Music College in Jurmala. In addition he began his work as a church musician then, serving as organist at the Riga Church of Holy Lady of Hearts and music consultant to the Riga Saint Maria Magdalena Church since 1999. He has sung in the Schola Cantorum Riga Choir since 1995 and they have premiered many of his works.

Rihards composes for many instrumental groupings, including large and chamber orchestra, piano and organ, and has even written a ‘fairy-tale’ ballet for children. His focus, however, is sacred music, including cantatas, masses and motets. Perhaps his largest work is the *Messe Signum Magnum*, a mass for large choir and orchestra written in 2001 for the Fourth Sacred Music Festival sponsored by the State Choir Latvija and dedicated to Riga’s 800th Anniversary. While the Mass demonstrates Rihards’ ability to write dramatic music and skillfully handle a large scale form, his shorter choral works (numbering over 80, and largely religious) are concentrated displays of his beautiful and individual compositional voice. In the words of the composer: “As faith is the only purity in the world, I cannot imagine anything better than to write only sacred music.”

One writer describes his style as a “unification of minimalism and neo-romantic melodies with the intonation, form and philosophy of Gregorian, Medieval and Renaissance Music.” This is apparent in his three settings of the *Ave Maria* (published together in a single octavo). The first setting is almost entirely homophonic and non-melismatic and the first twenty measures stay in a 4-part texture. At the text *Ora pro nobis*

peccatoribus, nunc et in hora mortis nostrae, he uses a richer, 5-part texture and a sudden harmonic shift. The original tonality and sense of calm return in the ‘Amen’ section, now a 6-part texture, adding further warmth and depth. The second setting is only 25 measures and remains 4-part, yet the harmonic writing is more active than in the first setting, beginning in F-major, then shifting through A-flat major, D-flat major, and D-minor tonalities, once again climaxing at the same textural point. The final setting is the most complex, featuring rhythmic chanting, canonic and imitative writing that gradually builds to an intense climax (once again pleading for Mary’s prayers at the hour of our death) as the sopranos dramatically ascend above the bar line for the first time. The work ends with a timed, slow glissando into nothingness. While each setting climaxes at the same textural point, each motet convincingly captures a different atmosphere and affect, making this an unusual and exciting choice for concert and church use.

Musica Baltica publishes both composers and more information about their works can be found at www.musicabaltica.lv. For more information regarding Latvian choral music and Latvia’s remarkable composers, visit <http://lmic.lv/> and www.music.lv.

Dr. David McConnell teaches music history and conducts choirs at Pennsylvania State University (Berks) and Lehigh Carbon Community College. He also serves as Minister of Music at Immanuel UCC in Shillington, where his choirs regularly perform major works. Dr. McConnell holds a D.M.A. from the University of Cincinnati College-Conservatory of Music. He also holds degrees from Westminster Choir College and Temple University.

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*Crisis Management
Dealing with the Unexpected Departure of an Artistic Director*
Jayne Schuitema

Crisis Management

Dealing with the Unexpected Departure of an Artistic Director

Jayne Schuitema

Executive Director
North American Choral Company
A Music Education Organization



Leaders of organizations have all been faced with the management of unexpected events and the occasional crisis. We contemplate the replacement of key leadership for whatever reason yet we have little or no training in crisis management. Corporate executives have written road maps to handle sudden personnel change and its organizational impact. But for those of us in the not-for-profit, small agency arena such plans are mostly pipe dreams.

In our case the staffing crises involved the artistic director and conductor of all our ensembles. The task was all the more urgent because it happened with four weeks notice. Our season had been planned in the late spring and summer and when the resignation came, we were approaching the season's halfway mark. The winter holidays and their special performances were boiling on the front burner and year-end fundraising was waiting for the heat to be turned up. Also, funding had been awarded for performances and outreach programs scheduled for second half of the season. A feeling of panic set in for there was no plan in place to deal with this situation. I had to develop a crisis management plan while nearly simultaneously executing it. In the end I believe that we successfully navigated these swirling waters and emerged with a paradigm that can effectively guide other organizations through a sudden key staff adjustment.

This plan became a reality with the input and direction of two consultants; Christine Albertini of Verve and Barbara Rapaport of *Real-time Perspectives*, experts who have worked through staffing crises in multi-billion dollar companies. Success can also be credited to friends of our organization who believe in its mission and pledged their support, and to the young singers and their

parents who understood that **making music is the goal** even though they were hurt and bewildered by the situation. I share our process and plan hoping that it will be of assistance to the next organization that must handle sudden change.

From the beginning we understood that there were two distinct issues to address: the obvious staffing issue and the less apparent fact that all of us (singers, parents, audience members, staff) would go through some emotional upheaval. We immediately assessed the issues and their implications, and set a very clear plan of action to deal with our organization's staffing needs and prepare communications that were both informational and addressed emotional needs of all impacted parties.

In dealing directly with the staff issue, the organization's mission statement—*Making Music... Opening Minds*—informed the next move. It was the guide for whom to approach and in what capacity. It also gave us the opportunity to retool the make-up of the artistic staff without the constraints of fitting existing staff in a new structure and to continue our history of working with artists on short-term performance projects.

During the past three years we had adopted new training methods with a more non-traditional approach which was not universally embraced. However, the current singers were committed to the new methods and to the departing staff. As the executive, I knew that we had to find one or more conductors that would accept the non-traditional methodology as a platform to build on while continuing to more advanced levels of musical skills. Finding the right leadership was absolutely crucial. That leadership was established by creating a team of superbly qualified local conductors and educators who would assume the week to week conducting duties, and adding an

artistic advisor/regular guest conductor with international standing who could lead us to the next level. This combination allowed us to solve the practical issue of weekly scheduling and offered an artistic vision.

To deal with the emotional matters we used the paradigm *Cycle of Change* developed by Barbara Rapaport of *Real-time Perspectives*. The *Cycle of Change* identifies three questions which are universally asked by everyone experiencing sudden change.

- What about me...am I going to be alright? – Dealing with the personal loss.
- How do I know if I will fit? – Wanting to feel secure again.
- How do I trust again? – A period of re-engagement

Successfully addressing these topics would make certain a smooth transition for our singers and families and affect the long-term health of the organization. First "What about me?" and the sense of personal loss had to be addressed with sensitivity and conviction. The singers/families must recognize that we understood their feelings and fears even if they could not give them voice. Our communication clearly articulated the situation, acknowledging their sadness and sense of abandonment while resolving that together we would get through and even benefit from this change.

The second question: "How do I know if I will fit?" was addressed by articulating that change is a way of life. Change would allow us to do things differently, to improve, and to work with new musicians. While the face of the conductor would change, the musical experiences would remain as rich and varied as they had been...our tradition of excellence and innovation would never be compromised.

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The period of re-establishing trust and re-engagement would take time. But we had just two months before the next concert to achieve a high level of engagement and commitment to the new artistic team. The understanding that for all involved this process would move at a different pace and towards the goal of a great concert with an extraordinary guest conductor in a wonderful venue was continually reinforced. Those two months were challenging for all of us (singers, conductors, parents, and staff) but we were persistent and successful. The concert was a smashing success and the audience was elated. The singers came away with a great sense of accomplishment and learned that they were important enough for someone to travel a great distance to work with them and then, following that residency, commit to working with them on a reoccurring basis. Trust was restored.

Finally we had to address the communication aspect, which we did by creating a plan with two distinct parts:

1. a letter from the executive director explaining the situation and bios of the new artistic team; and
2. a letter from the outgoing artistic director. These communications stressed that we had been in operation for eleven years and we remained committed to opening the world to young minds through musical excellence, supporting their personal growth, nurture individual creativity, and to be the home for innovation in teaching style and in repertoire. Change in artistic leadership had occurred before and with it something new and unique was brought to the core of what we are about.

Personal phone calls by the executive director followed the letters providing an opportunity for families to ask any questions and express any concerns. Showing continuity in the executive leadership was deemed important, letting the parents know that a familiar face would be in attendance at all times.

Programming partners were informed of the changes and met with the new staff. The introduction of the conductor of the satellite school programs to the staff and parents of each school was of highest priority. This communication fostered strong commitment from the school administration and the parental commitment in their children's choral activities increased 100 percent. Finally, funding partners were informed of the staffing changes and assured that all programming commitments would be met.

I recommend that a crisis management plan become a priority for all choirs, large and small. Developing the plan in the midst of a crisis takes precious time when the priority is to spring into action. We now have an adaptable plan for any situations that require it; from staffing crises, to the loss of a long term funder. As a by-product of this process we have implemented the following guidelines:

1. Involve constituents in defining of the long-term artistic direction (as a way to value and build upon the needs of the community);
2. Create a performance management structure that provides opportunities to more effectively manage human resources-related opportunities and risks (e.g. clear expectations, fairness and equity, consistency, professional growth, stability);
3. Spend more time cultivating community resources;
4. Use the talents of supporters, even those who are a distance away; and
5. Make sure that the board of directors understands the plan and can implement it without staff direction.

We should all be prepared for a staffing crisis. Do the planning ahead of time. Having the plan in the drawer frees up time to handle the immediate situation and ensures a smooth transition and the support of all the constituent groups.

Jayne Schuitema co-founded and serves as the executive director of the North American Choral Company, www.thechoralcompany.com, a music education and performance organization for young people. Jayne has headed choral programs for children for the past 15 years and has created and produced many multi-media concerts, including for the Friends of the United Nations. She has brought famed composers and conductors for residencies to work with the NACC singers. She has taken children on performance tours of Washington D.C., the Netherlands, Ireland, Finland, Estonia, Ghana, Guatemala and to the Spoleto Festival in Charleston, South Carolina. E-mail: jayne1206@gmail.com ●



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*Two Recordings by Swedish Artists
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Maria Catalina Prieto

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Two Recordings by Swedish Artists

María Catalina Prieto

Executive Assistant,
opusChoral



Many IFCM events will take place in October this year in Sweden, and opusChoral would like to recommend you two choir recordings by Swedish artists, in order to put you in a “Swedish choral mood”.

First up is **Allmänna Sängen**, the oldest university choir in Scandinavia. This Uppsala-based choir is led by the only female conductor to be elected to the Royal Swedish Academy of Music, Cecilia Rydinger Alin. Their CD *Årstider* (Seasons) is a musical journey through the four seasons and includes a fine selection of mostly 20th



century music by Swedish composers and arrangers. Here, varying perceptions of the same season emerge because the composers take different approaches. The joy and energy of a spring song like Prince Gustaf's *Glad sasom fågeln*, "Varsang" arranged by Robert Sund, contrasts well with the nostalgic elements in Sven-Erik Back's *Varen* (Spring).

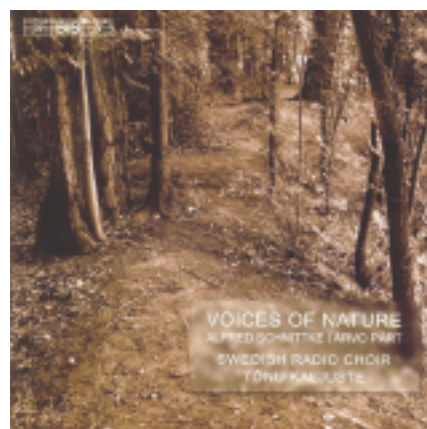
Programmatic elements occur too, like the pentatonic scales sung by the women in some passages of *Som ett blommande mandelträd* (Like an almond tree in bloom). These interventions remind us of Japanese music and cherry blossom. As for Veljo Tormis' *Autumn Landscapes*, one of the most beautiful and well-written pieces on this CD, these delight us with detailed impressions of late summer and a cold autumn night.

Along with seasonal music, the recording includes some pieces dealing with the seasons of life, such as marriage, adulthood and death. In Tormis' *Kihnu pulmalaulud* (Kihnu Island wedding songs) the subtlety of the Swedish choral sound is well to the fore, and in *Ei voi onneta elada* (We cannot live without happiness) he lets rich the solo voices supported on a strong harmonic foundation interact with the bright chords in the rest of the choir. *Peiu pilkamine* and *Sooge, langid!* is pure entertainment. There is also a beautiful version of *Snabbt jagar stormen vara ar* by Sven-Eric Johanson, where the opening canon suggests a clear chase of the years leading to a martial fortissimo homophony ending with a beautiful piano.

All in all, this is a jewel of Swedish choral music, well worth listening to (BIS 934).

Finally, let us consider **The Swedish Radio Choir**, held by many to be one of the world's leading a cappella ensembles. It consists of 32 professional singers and is currently conducted by the Dutch conductor Peter Dijkstra. Among the choir's many recordings we have chosen "*The Voices of Nature*", released in 2004. This CD contains pieces by the Estonian composer Arvo Pärt and the Russian composer Alfred Schnittke. In 1995, the Estonian conductor Tõnu Kaljuste became the first non-Swedish conductor of the choir, introducing the

group to new repertoire and composers. The result was this CD, which won the prize "Choc du Mois - Le Monde de la Musique". It contains three pieces based on sacred themes by Pärt: *Bogoroditse Djevo* (Mother of God and Virgin), written with the characteristic metric changes in Pärt's music; *I Am the True Vine*, based on the biblical text of St. John 15. *Dopo la vittoria* was commissioned by the City of Milan on



occasion of the 1600th anniversary of the death of St. Ambrose, bishop of Milan. Pärt decided to set to music the incident of Ambrose baptizing Augustine. The piece was dedicated to Tõnu Kaljuste and the Swedish Radio Choir, who gave the premiere in Milan.

The present recording also contains two pieces by Alfred Schnittke: *Voices of Nature* and the *Concerto for choir*. The first is a textless piece for female choir (five altos and five sopranos) and vibraphone, which represents light and beauty. The overall effect is produced by this timbral combination and the growing intensity (in loudness and pitch) which climaxes in clusters and occasional c-minor chords. The *Concerto for choir* is perhaps the most interesting piece of this recording. It sets the Russian translation of

...Two Recordings by Swedish Artists



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the words of the third chapter of the 10th century Armenian “Book of Lamentations”, using a simple language based on traditional harmonies and formulas of Orthodox music. The text plays a fundamental role; clusters

(in motion) represent words like death or sin, and large intervals call up key emotions. Schnittke, who was known for his religious interests, did not want to publish this piece outside Russia because he thought its performance abroad would result in a perceived lack of religious intensity. Nonetheless, this interpretation by the

Swedish Radio Choir under Tõnu Kaljuste proves the exact opposite; the listener is well able to imagine that it is a Russian choir of the 17th century singing. This is a remarkable interpretation. (BIS 1157).

E-mail: mcp@opuschoral.com ●

CDs received by opusChoral

Below is a selection of several new CDs published during the second quarter of 2009 of which we were informed.

You may find these at the websites indicated; some of them will soon be available through www.opuschoral.com, a commercial website for downloading choral music from the all over the world.

opusChoral is a project supported by the IFCM and the A Cœur Joie choral federation.

• Chœur National des Jeunes

- Dir. Fred Sjöberg
- Produced by A Cœur Joie, Europa Cantat
- Available at acj.musicanet.org

• Triptic

- Ensemble Polyfoon
- Dir. Lieven Deroo
- Available at: www.polyfoon.be

• Gaude, Plaude!

- Mädchenchor Hannover, Hannover Hofkapelle
- Dir. Gudrun Schröfel
- Ref: ROP6020
- Available at: www.maedchenchor-hannover.de

• Musik in der Frauenkirche Dresden

- Franz Schubert: Mass in Eb D950
- W.A. Mozart: Vesperae solennes de

Confessore K 339

- Staatsoperchor Dresden, Staatskapelle Dresden
- Dir. Sir Charles Mackerras
- Ref: Carus 83.222
- Available at: www.carus-verlag.com

• Messiah

- Georg Friedrich Händel
- Kammerchor Stuttgart
- Barockorchester Stuttgart
- Dir. Frieder Bernius
- Ref: Carus 83.219
- Available at: www.carus-verlag.com

• Requiem op. 9

- Maurice Duruflé
- Maîtrise des Garçons de Colmar
- Dir. Arlette Steyer
- Ref: Bayard Musique: S 401792
- Available at: www.groupebayard.com

• Hymn to Finland

- Fredrik Pacius
- Akademiska Sangföreningen
- Dir. Henrik Wikstrom
- Ref: BIS-CD-1694
- Available at: www.bis.se

• VOX NEERLANDICA I

- Netherlands Chamber Choir
- Dir. Paul van Nevel
- Ref: Etcetera KTC 1368
- Available at: www.etcetera-records.com

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Events



Events

Compiled by Nadine Robin

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

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

Please submit event information for publication to:

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

Conferences, Workshops & Masterclasses

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3rd International Music Council World Forum, Tunis, Tunisia, 17-22 Oct 2009. Platform on music and society in the 21st century, exploring a variety of topics from diverse perspectives: cultural, political and economical and focusing on 5 areas: cultural diversity, music as a vector for dialogue, creativity and innovation in music distribution, new approaches to music education, changing audiences (challenges for art music around the world). Contact: Conseil International de la Musique, Tel: +33-1-45684850, Fax: +33-1-43068798, Email: forum.imc@unesco.org - Website: www.unesco.org/imc

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

Advanced Course for Children Choir Conductors, Örebro, Sweden, 21-24 Oct 2009. Main contents: choir methodology and rehearsal techniques, conducting, voice technique/intonation, repertoire. Teachers: Anne Johansson (Sweden), Zimfira Poloz (Canada) and Karin Bäckström (Sweden). Contact: Örebro University Musikhögskolan, Tel: +46-19-303328, Fax: +46-19-303485, Email: akademi.musik@oru.se - Website: www.oru.se/musik

Sing Aotearoa, Auckland, New Zealand, 23-26 Oct 2009. Weekend choral symposium providing professional development opportunities for singers and choir directors. Conductors, Simon Carrington (UK) and Sanna Valvanne (Finland/USA). Workshops run by top-level New Zealand practitioners and concerts given by some of the country's finest chamber choirs. Contact: New Zealand Choral Federation, Tel: +64-9-533-1249, Fax: +64-9-533-9285, Email: office@nzcf.org.nz - Website: www.nzcf.org.nz

Taipei Bach Festival, Taipei, Taiwan - China, 6-14 Mar 2010. Repertoire: St. John Passion, BWV 245. Lecturer and conductor: Helmuth Rilling. Master Class Director: Thomas Davies. Discovery concerts and gala concert with the Taipei Philharmonic Chorus and the Evergreen Symphony Orchestra. Contact: Taipei Bach Festival Master Class, Tel: +886-2-27733691, Fax: +886-2-27733692, Email: ticf@tpf.org.tw - Website: www.tpf.org.tw/bachfestival

Masterclass for Choral Conducting with María Guinand & Frieder Bernius, Hanover, Germany, 20-24 May 2010. Repertoire: South and North American Choir Music with Mrs. Guinand (Venezuela) and Motetten by J.S. Bach, the Bach family and Homilius with Frieder Bernius (Germany). Choir in residence: Junges Vokalensemble Hanover, cond. Klaus-Jürgen Etzold. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

Nordic Choir and Cultural Festival, Århus, Denmark, 29 June-4 July 2010. Masterclass with Frieder Bernius (Stuttgart), choirs in residence: the Danish National Radio Ensemble and the Vocalgroup Concert Clemens. International Study Tour with Grete Pedersen (NO), Morten Schuldt-Jensen (DK/DE), Jens Johansen (DK) and others. Concerts with the Danish National Radio Choir and Trio Medieval (Norway). Apply before: 1 March. Contact: DAM (Danish Amateur Music), Email: info@danskamatormusik.dk - Website: www.nkkf.dk

Hay-On-Wye Winter School, United Kingdom, 28 Dec-2 Jan 2010. A week of music-making for choral singers with Paul Spicer. The music will be a mixture of renaissance settings of Christmas texts and Bruckner, Howells and two of James Macmillan's Strathclyde motets. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011. Organized by the CIC Foundation in cooperation with ADICORA. Motto: "Singing in Nature". Contact: Tel: +54-2965-439232, Email: info@wscm9.org - Website: www.wscm9.com

The Busan Choral Festival & Competition, Busan, South Korea, 4-7 Nov 2009. Workshops, open singing and joined concerts. Competition in 4 different categories: mixed and equal voices, ethnic (folklore or traditional music, including movement, dance and traditional instruments), popular music (Jazz, Rock, Pop etc.). Contact: Korea Choral Institute, Tel: +82-51-6220534, Fax: +82-51-6320977, Email: kci@koreachoral.or.kr - Website: www.koreachoral.or.kr

8th International Festival "Coros en el Bosque", Pinamar, Argentina, 6-8 Nov 2009. Workshops on Argentinian and Latin American folk music with Néstor Andrenacci and Ricardo Mansilla, for singers and/or conductors. Concerts by participating choirs, adults or youth choirs, mixed or equal voices. Contact: 8mo Encuentro Coros en el Bosque - Pinamar 2008, Martín Lettieri - Diego García Picasso, Tel: +54-114-7712316, Email: info@corosenelbosque.com.ar - Website: www.corosenelbosque.com.ar

5th International Warsaw Choir Festival VARSOVIA CANTUS, Warsaw, Poland, 6-8 Nov 2009. For all amateur choirs. Contact: Choral Society LIRA Varsovia Cantus, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@lira.waw.pl - Website: www.varsoviacantus.pl

11th International Choir Festival Nordeste Cantat, Maceió and Aracajú, Brasil, 8-15 Nov 2009. Contact: Federação Alagoana de Coros, Tel: +82-3235-1800, Fax: +82-3033-5844, Email: nordestecantat@gmail.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@interkultur.com - Website: www.interkultur.com

21st Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 17-22 Nov 2009. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: cantapueblo@coppla.org.ar - Website: www.coppla.org.ar

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

4th International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 3-6 Dec 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

1st Spring Festival Cantus Salisburgensis 2010, Salzburg, Austria, 18-22 Mar 2010. Compulsory Pieces: Carl Orff - excerpts from Carmina Burana, Johann Sebastian Bach - choir pieces for Passion Sunday. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

6th Palm Sunday Concerts, Portugal, 21-28 Mar 2010. Guest Conductor: David McConnell (USA). No participation fee. Join this International sacred choir for a week and perform 5 concerts. Stay in private homes of choir singers. Meals will not be organized. Maximum 30 singers with singing experience. A wonderful and emotional experience! Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

Young Prague 2010, Prague, Czech Republic, 24-28 Mar 2010. International Festival for Young Musicians. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: youngprague@music-contact.com - Website: www.music-contact.com

Choral Exchange New York City, USA, 25-28 March 2010. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: newyork@music-contact.com - Website: www.music-contact.com

11th Concorso Corale Internazionale, Riva del Garda, Italy, 28 Mar-1 Apr 2010. Competition in different categories and difficulties. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.musica-mundi.com

4th Children Festival Vox Pueri, Cascais, Portugal, 29 Mar-1 Apr 2010. International singing week for children with guest conductors: Manuel Coley (Fr) & Myguel Santos e Castro (Pt). Non-competitive festival for all kinds of children's choirs with many concerts and common singing. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.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

5th International Leevi Madetoja Male Voice Choir Competition and Choral Weekend, Espoo, Finland, 16-18 Apr 2010. International choir competition for male voice choirs, gala concerts and possibility for additional performances. Apply before: 31 Oct 2009. Contact: Finnish Male Voice Choir Union, Sanna-Mari Hiekkä, Tel: +358-10-8200236, Fax: +358-10-8200222, Email: mieskuoroliitto@sulasol.fi - Website: www.mieskuoro.fi/madetoja2010/en

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: +39-178-6017432, 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

Women in Song, Seattle, USA, 22-25 April 2010. Artistic Director: Morna Edmundson. Festival Director: Steve Stevens. Contact: ACFEA Tours Consultants, Rachel Flamm, Tel: +1-800-6272141, Fax: +1-425-6728187, Email: rachel@acfea.com - Website: www.acfea.com

Charleston International Choral Festival, South Carolina, USA, 22-25 Apr 2010. Contact: Music Contact International, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

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

16th Torrevieja Habaneras Contest for Children's and Youth Choirs, Torrevieja (Alicante), Spain, 23-25 Apr 2010. Competition developing new generations of singers. Contact: Manuel Martinez, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

56th Cork International Choral Festival, Ireland, 28 Apr-2 May 2010. 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

8th Venezia in Musica, Choir Competition and Festival, Venice, Italy, 28 Apr-2 May 2010. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.musica-mundi.com

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

13th International Julio Villarroel Choir Festival, Isla de Margarita, Venezuela, 4-8 May 2010. Non competitive Festival. Concerts, workshops and conferences by famous conductors from Venezuela and abroad. Contact: The Julio Villarroel Foundation, Tel: +58-416-6955740, Fax: +58-295-2625048, Email: xfestivaljv@cantv.net - Website: www.festivaljuliovillarroel.com.ve

International Choir Festival, Porec, Croatia, 6-9 May 2010. Contact: Adriatic Music Festivals, Tel: +385-52-452 456, Fax: +385-52-434 055, Email: pino.thomas@yahoo.com

6th America Cantat Festival, Juiz de Fora, Brazil, 7-17 May 2010. Renowned choirs of local and international prestige engaged in artistic and academic activities. Apply before 15 Dec 2009. Contact: aamcantlp@ciudad.com.ar - Website: www.ufjf.br/americanacantat

7th European Festival of Youth Choirs, Basel, Switzerland, 12-16 May 2010. Tri-annual festival for 18 selected youth and children's choirs (age-limit 25) from European countries. No competition. Over 20 choral-concerts in churches, concert halls and open air in Basel and the surrounding region for more than 20'000 spectators. Workshop day for all participating choirs, open singing, party for the singers, one week workshop for music students in conducting children and youth choirs organized by Swiss music academies. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

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Festival Musica Sacra in Venezia, Italy, 13-17 May 2010. For choirs and orchestras with sacred music repertoire. Contact: MusikReisenFaszination Chor- und Orchesterreisen, Email: info@lagodigarda-musicfestival.com - Website: www.lagodigarda-musicfestival.com

6th International Choir Festival Mundus Cantat Sopot 2009, Sopot, Poland, 19-23 May 2010. 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

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

Podium 2010 - Experience the Harmony, Saskatoon, SK, Canada, 20-23 May 2010. Contact: New Brunswick Choral Federation, Tel: +1-506-4533731, Fax: +1-506-4574880 - Website: www.mta.ca

Kodály Zoltán" International children's Choir Festival, Komló, Hungary, 18-20 June 2010. For children's choirs (age 16 in 2009/2010). Categories: Polyphonic, folklore and spiritual music. Contact: Kodály Zoltán" International children's Choir Festival, Eva Horváth, secretary of the festival, Tel: +36-72-482196, Fax: +36-72-482196, Email: khkkmlo@hu.inter.net - Website: www.khszin haz.hu

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

13th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 23-27 June 2010. 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, 24-28 June 2010. Paul Caldwell, guest conductor and Jena Dickey, resident conductor. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Contact: Young Voices of Colorado, Tel: +1-303-7977464, Fax: +1-303-7940784, Email: chryss@youngvoices.org - Website: www.youngvoices.org

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

International Choral Festival in Tuscany, Montecatini, Italy, 24-28 June 2010. For all kind of choirs. Contact: Musica Mundi Concert Tours, Tel: +1-650-949-1991, Fax: +1-650-949-1626, Email: tours@musicamundi.com - Website: www.musicamundi.com

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

11th Crescent City Choral Festival, New Orleans, USA, 25 June 2010. For treble chorus (age range between 10 & 18). Conductors: Cheryl Dupont and David Brunner. Contact: New Orleans Children's Chorus, Tel: +1-504-833 0575, Email: nocc787@bellsouth.net - Website: www.neworleanschildrenschorus.org

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

International Children's Choir Festival, San Miguel de Allende, Mexico, 28 June-4 July 2010. Concerts, ensemble workshops with Henry Leck, excursions. Contact: Musica Mundi Concert Tours, Tel: +1-650-9491991, Fax: +1-650-4723883, Email: tours@musicamundi.com - Website: www.musicamundi.com

**Deadline for application:
31th December 2009**

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Awards of a total amount
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International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 1-4 July 2010. 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 - Website: www.choralpreveza.gr

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

Dream Voices of Youth: International Choir Festival for Children and Youth, Skagafjordur, Iceland, 1-5 July 2010. For children from 10 to 15 and youth from 15 to 29. Contact: Dream Voices, Tel: +354-894 5254, Fax: +354-898 6364, Email: dreamvoices@dreamvoices.is - Website: www.dreamvoices.is

45th International Days of Choral Singing, Barcelona, Spain, 5-11 July 2010. Contact: Federació Catalana d'Entitats Corales, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.cat - Website: www.fcec.cat

International Choral Kathaumixw, Powell River, Canada, 6-10 July 2010. Join adult, youth and children's choirs from around the world in 20 concerts, competitions, common singing, seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest artists & international jury. Apply before 1 Nov, 2010. Contact: Powell River Academy of Music, Tel: +1-604-4859633, Fax: +1-604-4852055, Email: info@kathaumixw.org - Website: www.kathaumixw.org

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

...Festivals & Competitions

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Cantus Salisburgensis International Choir and Orchestra Summer Festival, Salzburg, Austria, 8-12 July 2010. Kaleidoscope of Nations and cultures interacting in the city of W.A. Mozart's birth. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

47th International Choral Competition Castle of Porcia, Spittal an der Drau, Austria, 8-11 July 2010. For mixed a cappella choirs (16-45 singers). Categories: Choral works, classical and modern, and folksong. Apply before: 31 Jan 2010. Contact: Kulturamt der Stadt Spittal an der Drau, Tel: +43-4762-5650223, Fax: +43-4762-3237, Email: obernosterer@spittal-drau.at - Website: www.singkreis-porcias.com

Oriente Concentus II, Taipei, Taiwan - China, 9-13 July 2010. Competition for mixed, equal voices, children's, folklore and chamber choirs. Organised by the Singapore Federation of Choral Music and Ace99 Cultural Pte Ltd. Artistic Director: Nelson Kwei, Contact: ACE 99 Cultural Pte Ltd., Ryan Goh, Tel: +65-9663-1325 or +65-9295-0777, Fax: +65-6449-6566, Email: event@ace99.com.sg - Website: www.ace99.com.sg

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

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

6th World Choir Games, Shaoxing, China, 15-26 July 2010. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.musica-mundi.com

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

Melodia! South American Music Festival, Buenos Aires, Argentina & Rio de Janeiro, Brazil, 21 July-2 Aug 2010. Guest conductor: Doreen Rao. 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

56th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 23-30 July 2010. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 15 Feb 2010. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

World Vision 2010 International Children's Choir Festival, Seoul, South Korea, 24-30 July 2010. From traditional and classical to contemporary music festival. Artistic Director: Hee-Churl Kim. Contact: World Vision Korea Children's Choir, Tel: +82-2-2662 1803, Fax: +82-2-2661 2568, Email: wvchoirfestival@wvchoirfestival.or.kr - Website: www.wvchoirfestival.or.kr

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

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

24th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 28 July-1 Aug 2010. The only competition in contemporary choral music for five categories. The winner of the Grand Prize will be invited to the Competition for "The Grand Prix for European Choral Music" held every year alternately in Arezzo, Debrecen, Maribor, Tolosa, Tours and Varna. Folklore festival, world-premiers, church concerts, master classes and social meetings. Contact: Fonix Events Organizer NPO, Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

20th Choralies of Vaison-la-Romaine, France, 2-10 Aug 2010. Large non-competitive choir meeting in the beautiful Roman town of Vaison. 40 workshops for singers, 2 workshops for conductors, 100 concerts and all kinds of activities for participants and conductors. Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.choralies.inscriptions@orange.fr - Website: www.choralies.fr

1st Choir Competition Heart of Europe, Gelnhausen, Germany, 12-15 Aug 2010. 4 categories, international jury, meeting and gala concerts, choir parties, workshops, awards. Please apply before: 31 Dec. Contact: 1st Heart of Europe Choir Competition, Organization Committee, Rapahel Trageser, Tel: +49-174-279 3686, Email: info@heartofeurope.de - Website: www.heartofeurope.de

Pécs Cantat 2010, Pécs, Hungary, 15-22 Aug 2010. For choirs and individual singers. 6 int'l workshops with focus on the Hungarian composers: Kodály, Bartók and more. Possible individual concerts for choirs, final workshop concerts, daily open singing. Contact: Pécs Cultural Centre, Tel: +36-72-510 655 - Website: www.peccsantat.hu

22nd Zimriya World Assembly of Choirs, Mount Scopus, Jerusalem, Israel, 16-24 Aug 2010. Open singing, choir to choir sessions, concerts. Workshops: Aharon Harlap (Israel): Jewish and Israeli Music; Michael Gohl (Switzerland): Songs of all Nations; Fred Sjöberg (Sweden): Romantic Music; Anton Armstrong (USA): Afro-American Spirituals; Theodora Pavlovitch (Bulgaria): Rhythms from the Balkans to the Jazz; Stanley Sperber (Israel): Mendelssohn - Psalm 42; Volker Hempfling (Germany): Mozart - Mass in C minor. Contact: ZIMRIYA, Tel: +972-3-6041808, Fax: +972-3-6041688, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

6th International Choral Festival Mario Baeza, Valparaíso, V Región, Chile, 19-22 Aug 2010. Non competitive Festival for choirs in all categories. Apply before 31 March. Contact: Waldo Aránguiz-Thompson, Tel: +56-2-6627689, Fax: +56-9-4917519, Email: waldoaranguiz@gmail.com or alacc.chile@gmail.com

8th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 20-29 Aug 2010. Girls' and youth choirs, max 35 persons (incl. staff). Age: 16-26. 3 Ateliers, concerts in churches and open air. Time to get to know each other on the beautiful island of Usedom. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-46017, Fax: +49-5331-43723, Email: amj-internationales@t-online.de - Website: www.amj-musik.de

Pannonia Cantat Youth Choir Festival 2010, Kaposvár (Lake Balaton), Hungary, 23-28 Aug 2010. For children (age 8-12), youth female (age 15-21), boy (age 8-21) and youth mixed (age 15-21) choirs. Contact: Pannonia Cantat Youth Choir Festival, Tel: +36-20-284 0480, Fax: +36-1-577 2387, Email: info@youthchoirfestival.org - Website: www.youthchoirfestival.org

Bohemia Cantat, Liberec, Czech Republic, 26-29 Aug 2010. Non-competitive festival for individual singers or choirs. 6 workshops on various music styles (Czech choir composition, jazz, spirituals, madrigals, folklore songs, overtone singing, etc). Contact: Bohemia Cantat Liberec, Tel: +420-322-507168, Email: z.kadlas@bohemicantat.cz - Website: www.bohemicantat.cz

International Choir Festival Tonen2000, Westland, Netherlands, 24-26 Sept 2010. Open to mixed choirs and ensembles up to 36 non-professional members, male and female ensembles up to 24 non-professional members (professional conductor preferred). Categories: sacred and secular music, Middle Age, Renaissance, Romantic, Modern. Contact: Tonen2000, Jos Vranken, Tel: +31-174-245520, Fax: +31-174-245520, Email: info@tonen2000.nl - Website: www.tonen2000.nl

Suwon International Competition & Festival 2009, Suwon, Rep. of Korea, 4-9 Oct 2010. For amateur mixed, male & female choirs of 20 or more singers (over age 18). Apply before 24 July. Contact: Suwon International Choral Competition & Festival, Tel: +82-31-236 5533, Fax: +82-31-236 5523, Email: siccf2009@gmail.com - Website: www.siccf2009.com

Festival Magic Mozart Moments, Salzburg, Austria, 7-10 Oct 2010. Voices from all over the world and the Salzburg Cathedral Choir & Orchestra. Singers are required to have sung the performed piece before. Contact: Cultours Europe, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com

Lago di Garda Music Festival, Italy, 14-18 Oct 2010. 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

...Festivals & Competitions

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International Choral Espoo Festival, Espoo, Finland, 20-24 Oct 2010. Work on new music with the composers; active participation of the audience. Artistic director: Club For Five (Finland). Contact: International ChoralEspoo, Tel: +358-50-385 1623, Fax: +358-9-81657500, Email: kuoroespoo@kolumbus.fi - Website: www.kuoroespoo.fi

6th International Robert Schumann Choir Competition, Zwickau, Germany, 20-24 Oct 2010. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.musica-mundi.com

The American International Choral Festival St. Louis 2010, Missouri, USA, 17/21 Nov 2010. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.musica-mundi.com

27th International Franz Schubert Choir Competition, Vienna, Austria, 24-28 Nov 2010. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.musica-mundi.com

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 2-5 Dec 2010. 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

7th Palm Sunday Concerts, Portugal, 11-17 Apr 2011. Guest Conductor: Jean-Marie Puissant (France). No participation fee. Join this International sacred choir for a week and perform 5 concerts. Stay in private homes of choir singers. Meals will not be organized. Maximum 30 singers with singing experience. A wonderful and emotional experience! Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

13th International Choir Competition, Budapest, Hungary, 17-21 Apr 2011. Competition in different categories and difficulties for all types of choirs. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.musica-mundi.com

5th Children Festival Vox Pueri, Cascais, Portugal, 18-21 Apr 2011. Non-competitive festival for all kinds of children's choirs with many concerts and common singing. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

9th Venezia in Musica, Choir Competition and Festival, Venice, Italy, 27 Apr-1 May 2011. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.musica-mundi.com

The American International Choral Festival Reno 2011, Nevada, USA, 4-8 May 2011. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.musica-mundi.com

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2010 Idaho International Choral Festival



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3rd International Choral Competition Anton Bruckner, Linz, Austria, 22-26 June 2011. For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.musica-mundi.com

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 23-27 June 2011. Rollo Dilworth, guest 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.singamilehigh.org

7th International Cantus MM Festival of Sacred Music, Vienna, Austria, 24-27 June 2011. 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

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011. Organized by the CIC Foundation in cooperation with ADICORA. Motto: "Singing in Nature". Contact: Tel: +54-2965-439232, Email: info@wscm9.com - Website: www.wscm9.com

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Contemporary Choral Connections

Béla Bartók 24th International Choir Competition and Folklore Festival

28th July - 1st August 2010 Debrecen, Hungary

Aims and purposes of the Competition

- to present contemporary choral music in an intelligible and convincing way;
- to popularize high-level collective singing and vocal folk music;

Categories

Children's, youth (equal voices and mixed choirs), female, male, chamber and mixed choirs. The winner of each category can take part in the Grand Prize Competition

Prizes of the Competition

800 EUR - 2.000 EUR + special prizes
The Grand Prize winner of the Béla Bartók 24th International Choir Competition will be invited to the competition for the "European Grand Prix for Choral Singing" (EGP) in 2011.

Complementary events

World-premiers, church concerts, masterclass, workshops.

Entry fee for choirs

500 - 600 EUR

Applications

Főnix Event Organising Non-Profit LLC
H-4026 Debrecen, Hunyadi J. u.1-3.
Tel: +36-52-518-400
Fax: +36-52-518-404
e-mail: bartokcomp@bbcc.hu

Further details: **www.bbcc.hu**

Deadline for entering: 31st October 2009



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Melodia! South American Music Festival

2010: July 21 - Aug. 2 Dr. Doreen Rao, Guest Conductor
2011: July 20 - Aug. 1 Francisco J. Núñez, Guest Conductor
2012: July 18-30
Rio de Janeiro and Buenos Aires

The Melodia! Festival is open to treble and mixed voice choirs from all over the world with esteemed guest conductors 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.



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

2010: July 15 - 26 Dr. Janet Galván, Guest Conductor
2011: July 14 - 25 Joan Gregoryk, Guest Conductor
2012: July 12-23

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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- ATELIER 3 Spiritual and gospel
director: Robert Ray (USA)
- ATELIER 4 Vocal ensembles
director: Steve Woodbury (USA-IT)
- ATELIER 5 Romantic Music
director: Thomas Kiefer (DE)
- ATELIER 6 Vocal pop / jazz
director: Anders Göransson (SE)
- ATELIER 7 Folk songs: tradition and innovation
director: Fabrizio Barchi (IT)
- ATELIER 8 Famous musicals
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