

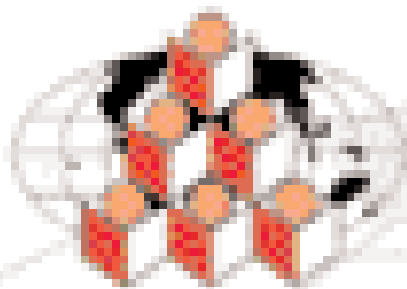
ICB

International Choral Bulletin

ICB

Dossier **Current Challenges,
Future Visions:
The Youth Issue**





International Federation for Choral Music

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

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Choral S(w)inging:
Sweden and the World

International

Choral Festival 2009



19th - 23rd July 2009
Hangzhou, China



Artistic Director
Mr. Nelson Kwei

INTRODUCTION

Singapore Federation of Choral Music (SFCM) is proud to present International Choral Festival - Orientale Concentus II in scenic Hangzhou, People's Republic of China.

FESTIVAL HIGHLIGHTS

- * Opening ceremony
- * Friendship concert
- * Choral masterclass and workshop
- * Conductors' forum chaired by Mr. Nelson Kwei
- * Grand prize concert
- * Award presentation ceremony
- * Grand prize concert
- * Closing ceremony

COMPETITION CATEGORIES

- * Mixed choir
- * Equal voices choir
- * Children's choir
- * Chamber choir
- * Folkore



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Editorial

Shekela Wanyama
Guest Editor



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Dear friends,

In February 2008, IFCM hosted the first Voice, Youth, and Arts Management Forum in Caen, France. Attended by over 60 young people from around the world, the conference consisted of four days of intensive workshops, discussions, and concerts aimed at linking emerging choral managers and conductors with prominent leaders in the choral field. Conference faculty and participants engaged in exploratory, pragmatic and sometimes emotional conversation about the state of choral music in their home countries and in the international community. As a participant, I returned from Caen invigorated by lessons learned from my new mentors, colleagues and friends. Through internet communication tools such as Facebook, Skype and email, faculty and participants continue to exchange ideas, offer advice, and stay informed of one another's activities.

Drawing on the energy fostered during the Forum in Caen, and inspired by IFCM's commitment to nurturing the next generation of choral leaders, this edition of the International Choral Bulletin is entitled "Current Challenges, Future Visions: The Youth Issue." The Youth Issue represents a concrete partnership between current and emerging leaders: The articles were written by young people, while translation and production responsibilities were shared among new and regular ICB volunteers.

One year after the Forum in Caen, the global community is grappling with the urgent issues of our early 21st century lives: climate change, continuing political and ethnic conflict, and a deepening economic crisis. Around kitchen tables, in board rooms, in newspapers and on blogs, we ask ourselves what kinds of new strategies must be devised to overcome these challenges? What does it mean to construct a collective vision for a safer, healthier, more equitable and vibrant future for us all?

I am hopeful as I consider the lessons I've learned from my mentors and colleagues in the choral field. As artists, we have been asking and posing answers to these questions for generations. We know the power of our artistic medium. This edition of the ICB challenges us to continue to be innovative, exploratory and courageous in our efforts to support the development of the choral field in these uncertain times.

The Youth Issue could not have been possible without the able guidance of the IFCM staff, including Jutta Tagger and Christina Kühlewein, and the efforts of numerous volunteers whose names appear at the end of each article. It is just one small example of what can happen when we work together, across continents and generations, in service of a larger vision for the choral field and for our communities.

Kela

Shekela Wanyama is completing her Master of Music degree in choral conducting at Temple University in Philadelphia, USA, where she was the recipient of the Dr. Elaine Brown Tribute Award. Wanyama completed her Bachelor of Music Education degree at the University of Minnesota, with additional studies through the Mellon-MacArthur Undergraduate Honors Program in Global Issues. Her background in arts administration includes employment and internships at The John F. Kennedy Center for the Performing Arts, VocalEssence, and the Oregon Bach Festival. Wanyama currently serves as choral director at Philadelphia University. E-mail: swanyama@gmail.com



Current Challenges, Future Visions: The Youth Issue

Guest Editor: Shekela Wanyama

Open Secrets: The Many Meanings of Best Practice
Kiril Aas

*Music for the Environment: Interviews with Esa-Pekka Salonen, Siv Persson,
Hannah Reardon-Smith and John Franco*
Victoria Liedbergius

*From Ideal to Reality:
Involving the Public and Private Sectors in Choral Music*
Yulene Velásquez

Embodying the Hopes of Society: Choral Singing in Russian Higher Education
Anna Tveritinova

Open Secrets

The Many Meanings of Best Practice

Kiril Aas

Former World Youth Choir
Singer



Everyone wants it but no one knows how to find it. “Best practice:” it sounds formal and can make a funding application seem impressive, but what does it mean? While used in a wide range of contexts, it is especially relevant for organizers and managers of music events. Music, in general, tends to be project-based. In order to avoid having to start from scratch with each new project, organizers often use the term best practice to identify efficient ways of managing events. I spoke to two experienced music managers and asked what best practice means to them.

First up was **Kjetil Aamann**. Kjetil has been working in music organizations for the last eighteen years. He currently works for the Norwegian Children’s and Youth Choir Association and sits on the Board of Europa Cantat.

Kiril Aas: *Do you use the term “best practice?”*

Kjetil Aamann: I probably prefer the term “good practice.” All projects are in a sense unique so it is more a question of finding out what works for a specific project. Sometimes this can also be applied elsewhere, sometimes not. A problem I see arising when it comes to sharing best practices is that people tend to identify themselves strongly with their own way of working. So if an idea is “not invented here,” then they do not want to use it. This is less of a problem in modern organizations, where people tend to be more open for external input.

Aas: *Is it easy to transfer best practice from one organization to another? Can you give an example?*

Aamann: In many cases there are basic elements that are easily transferable. One example might be youth ensembles like the World Youth Choir or the Norwegian Youth Choir where the underlying way of organizing is basically the same and can be

applied many places in the world. On the other hand, you have best practices which can only be transferred within individual countries. This might be due to government involvement, public institutions, or funding schemes.

Aas: *Are music organizations changing the way they work with regards to sharing knowledge?*

Aamann: Yes. Especially in the last five years I have seen big changes in organizations listening more to each other. I think this is a consequence of the fact that a new generation is entering professional life and they are much more used to sharing knowledge without putting a copyright tag on it. We need only look at initiatives like Wikipedia, where people use a lot of time and effort on helping others without getting paid for it.



Kjetil Aaman

Next up was **Dag Franzen**. Dag was Secretary General of Jeunesses Musicales International for fifteen years. In 1995 he started Music Crossroads International (MCI), which has since grown into the largest cultural program in Sub-Saharan Africa. Now reaching 75,000 musicians every year, MCI is comprised of festivals, workshops and competitions that promote the traditional and urban music of young Africans. It encompasses five Southern

African countries: Malawi, Mozambique, Tanzania, Zambia and Zimbabwe.

Aas: *When speaking of “best practices,” how context specific are they? Is it automatically possible to take practices that work in Zimbabwe and apply it in South Africa?*

Dag Franzen: One thing we have to keep in mind about Africa is that country borders are quite closely guarded, both politically and culturally. People tend to be rather protective about their national identity, their customs, and their culture and suspicious of others. This is of course rather ironic, because who decided the country borders in Africa? It was for sure not the Africans themselves. In any case, this makes it more difficult to implement cross-border initiatives in Africa than to do it in Europe. The economic aspect also plays a big role, but the national aspect has a very strong impact on everything you do in Africa.

Aas: *Do you feel that you have to “re-invent the wheel” each time you try to start something new in African countries?*

Franzen: In a sense, yes, because when you approach a new country, any country, it is unique and has unique opportunities and challenges. If I or some of my colleagues come to a new country in Africa and try to impose our way of doing things and our culture, without listening to the locals, and without finding out what they need and how they need it, we might as well stay at home. Each new start requires a complete re-orientation. In the African context, “best practice” is donor language. It is a term that donors such as government agencies use because it simplifies the task of identifying projects that work - afterwards they just have to multiply them. In any case, I think what matters the most here is not “best practice,” but persistence and presence.

What I thought at the beginning of this project was that simply organizing a festival

...Open Secrets: The Many Meanings of Best Practice

8 each year in each province would be fine. But it turns out that this is not fine at all, because if we do not have a presence here all year round, we become just a circus train. This is fine as entertainment for an evening or two, but it does not change anything on the ground. Therefore, we are developing national training centers while also having dedicated HIV/AIDS prevention activities and boosting young women's participation.

Let me give you another example: The five present MCI countries have a combined population of approximately 100 million

make a change in the ending of the song. This turned out to be very difficult. For them the song has no structure in the way it does for us. Bars, for example, do not exist, so they had to play the whole song of seven and a half minutes over again until they got to the end just to make that change.

We can directly see the need but also the potential which lies within access to music education. MCI is the only organization in the region which provides basic music education for free. We want to provide opportunities for young Africans aged 15-25

years to develop their self-esteem and self-awareness, to realize their full potential, and to understand that they some day, with perseverance and support, perhaps can make their living from music on local, national and international levels.

Kiril Aas sang in the World Youth Choir from 2003 until 2008. He is currently a member of the Working Group Youth in the European Music Council.

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Dag Franzen

people. In the region as a whole, I know of *five* training centers for musicians - with high fees for the common applicant. In a medium-sized European city with around 80,000 inhabitants, there might be 15-20 centers for that area alone. The situation is fundamentally different. We need to take this immense lack of educational infrastructure into consideration.

It is easy to recognize the impact of this issue. When you or I approach a song for the first time, that song immediately has a structure for us. It has an introduction, a verse, a bridge and an end. This is how we think music. Our trainer, Poney Gross, works with the winning bands of the MCI competitions. These bands are quite good. Once, he was rehearsing with a band from Malawi, and he asked them if they could



Kiril Aas, singing with his section at the World Youth Choir Winter Session 2006-2007 (top left)

Music for the Environment

Interviews with Esa-Pekka Salonen, Siv Persson, Hannah Reardon-Smith and John Franco

Victoria Liedbergius
Former World Youth Choir
Singer



What can we as musicians do to change the climate? This might seem to be a ludicrous question at first thought but let's consider it: What is less damaging for nature than a song? If not culture, what can we consume without leaving traces? Many composers and musicians are aware of the way they can spread a message with their music. Everyday, more use music for a "green" purpose. Here are a few voices from different parts of the world telling us what they do to make a change.

The Baltic Sea Festival

Due to its position among many well-populated countries and with little supply of fresh water, the Baltic Sea has become one of the most polluted seas in the world. Industries and agriculture, combined with fishing, make the Baltic Sea an unfriendly place for its inhabitants. In 1999 Esa-Pekka Salonen, Valery Gergiev and Michael Tydén met in St Petersburg, and the idea of the Baltic Sea Festival was born. The idea was an event that combines classical music with the idea of fostering community spirit among the Baltic countries, focusing in particular on the sensitive Baltic Sea environment. WWF, the former World Wildlife Fund, has been involved in the festival plans since 2002. Since its founding in 2003, the Festival has grown each year, with concerts and seminars. Last year included the debut of the Baltic Sea Festival Choir, a youth choir with singers from the Baltic Sea countries. This is what the creators themselves say about the Festival:

Esa-Pekka Salonen, Artistic Director, conductor and composer (ES):

VL: *Is it true that the idea of the festival was born when you went to swim with your children in the Finnish Gulf?*

ES: I had two main thoughts to start the festival. The first was to realize an old idea



Esa-Pekka Salonen

about creating a festival involving the countries surrounding the Baltic Sea that, at the end of the 1990s, had the right political conditions to be implemented. At this time the state of the Baltic Sea had dramatically worsened. One summer it was so bad that I couldn't swim with my children in the Finnish Gulf. As children do, they started asking questions and I did my best to explain the problems of industrial discharge and agriculture. In the end they said, "But that has to be illegal. Isn't this something for the police?" When thinking about it after I realized that it should be of course! But it's difficult when there are so different political interests. The same year I conducted in St Petersburg and met with Valery Gergiev and Michael Tydén, and at the reception after the concert we talked and decided that it was time to start a festival like this. Soon after we got in touch with WWF and Silja Line and it all got going.

VL: *How did you choose the musical focus? Did you want to concentrate on music only from the region?*

ES: To have only music from the Baltic Sea region would be a bit boring in the long run. Of course you have some German composers and the Russians and so on, but I didn't want to limit the choice of music. What we did aim at was to make the festival a platform for

musicians around the Baltic Sea and to show the depth and breadth of musical life around the sea.

VL: *How can musicians and music affect the environment?*

ES: Well, not in themselves, but the first and most important step is to create a dialogue and an interest in the environment. It took quite a long time before the catastrophic situation of the environment became well-known. It wasn't until the woods in the south of Sweden got badly damaged and many were directly affected that environmental issues were seriously discussed.

Music is a perfect way to make the situation of the environment visible for the governments and to draw attention to the subject. We can communicate through music in an apolitical, innocuous way. Music is a language we all speak and there are no groups with special interests to drive their politics. One of the most important things has been that high profile musicians have shown commitment, like Valery Gergiev, who has a big influence in Russia. That is very valuable. Also, all the spectators who come show their support through their attendance.

The situation is already changing. When we started the Festival, only a few well-informed persons understood the situation. Now there is more debate and a bigger common interest in the issue. Of course the long term work is very important: If we implement all possible preventative measures now, we will hopefully see the result in 20, 30 or even 40 years. We already have to think of the next generation. My generation has not done a very good job, but caused a great deal of damage and has not wanted to face the truth.

VL: *What is the primary motivation for forming the Baltic Festival Choir?*

ES: The whole idea of the Festival has been

Music for the Environment

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to gather musicians from all around the Baltic Sea, as the surrounding countries have a very strong choral tradition. This choral music has very strong and important political roots, for example, the “Singing Revolution” in Estonia. Choir music is not only an aesthetic matter; rather it is an exciting multi-national project. It is important on all levels that young people around the Baltic Sea get to meet each other and make new contacts that they maybe wouldn't have done otherwise.



Siv Persson, WWF (SP):

VL: *How did the cooperation with the Baltic Sea Festival start, and how are you working together?*

SP: The cooperation started by a coincident. The year before the first festival, Esa-Pekka held a press conference and announced the initiative. I found a small note about this in the newspaper and contacted them right away. My suggestion to include the environment and WWF was immediately taken up! Since then we have been planning

the annual festival together, although they are responsible for organizing all the music content.

VL: *In what way does WWF work for the Baltic Sea?*

SP: All the WWF offices around the sea have a common agenda for what has to be done: stop eutrophication, set up more marine reserves, stop illegal fishing and over-fishing, make shipping sustainable in light of the environment, etc. If we can convince the politicians and change from only discussions to activities, including some decisions and laws from the EU, we will be able to change the situation (but it will take a lot of time!).

VL: *What have the reactions been to your work?*

SP: The reactions have been very positive, and especially the fact that two very different partners have come together! We have increased attention for the environmental issues. We have had a great deal of press coverage about the environmental problems and the Festival. Our seminars during the Festival get a lot of attention.

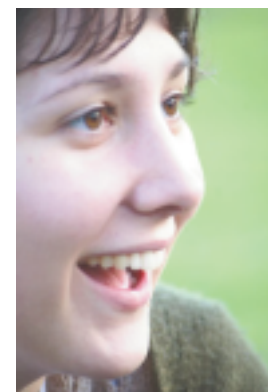
VL: *How do you think music and arts can affect the environment and vice versa?*

SP: The concerts bring together musicians from different countries around the sea and they can get to know each other and understand their differences. It is quite similar with the environment. To appreciate the environment is the same as with music: it gives people new experiences and feelings. You learn to see, hear and appreciate different aspects of life.

Music can help the environment - it very often illustrates nature and draws inspiration from nature. The environment can always serve as an inspiration for conductors and composers.

VL: *Do you find that people in the Baltic Sea countries in general are concerned about the environment? Do you see any differences in country, gender, or age?*

SP: People living around the Sea are aware of the serious problems that it suffers from. Although it is quite different between the countries, the eastern side of the sea has not come as far as the western side in awareness. They have not had the economical foundations to include the environment in their planning (water filtration stations, for example). The Swedish and the Finnish people are much more aware of the damaged sea and are working hard on rectifying the problems. Concerning environment and support for the issues, there are more women who act!



Hannah Reardon-Smith

The problems of climate vary a lot in the world and so do the art forms working in an attempt to solve them. **Hannah Reardon-Smith**, a Brisbane based flutist, is passionate about the climate. She recently founded the group *Musicians Against Complacency*. Reardon-Smith tells us about some musical activities for the environment on a continent that has struggled with climate problems for quite some time:

“Australia is a dry country with a harsh climate. Severe water restrictions are in place across the country to limit water use, and water conservation has invaded the national consciousness. Global warming directly affects many of Australia’s natural wonders, none more so than the Great Barrier Reef off the north-east coast, which is all but destroyed.

Many artists have pledged to help in this dire situation, responding to the environment, raising awareness and sparking action through their work. A number of Australian festivals and music projects now aim to address environmental issues. Two such projects are Woodford Folk Festival’s *The Planting* and contemporary Brisbane-based ensemble Clocked Out’s *Soundings* project.

Since the purchase of their site in 1994, Woodford festival organisers and volunteers have planted over 87,500 trees, largely during *The Planting* – a festival held annually in early May. Hundreds of people attend the festival each year, planting trees and enjoying folk music. The money is raised during Woodford Folk Festival, which takes place between Christmas and the New Year, and also features forums on environmental issues in their ‘Greenhouse’ venue.

Clocked Out’s *Soundings* project began in 2007 as a musical response to the performers’ environment. One of the first events was *Sounding Wivenhoe*, which took place in the drought-stricken and near empty Wivenhoe Reservoir of Queensland—a major water supply to the capital city of Brisbane. A number of other Australian composers use the environment to inspire and create their music, including fence musician Alan Lamb and sound sculptor Ros Bandt.”



Think Green World Music Festival

Another place where water is also a problem is California in the United States. The **Think Green-World Music Festival** is an environmental festival in Napa Valley playing world music on a solar-powered stage. Reggae, African calypso, salsa, Cuban and flamenco bands have taken part. So far, choral music has not been offered, but John Franco, partner of the Festival, says that they are open to the idea. I asked him how he thinks the festival can help the climate:

“The focus of the Festival is environmental awareness, encompassing energy management, organic and sustainable farming, waste reduction, repurposing/recycling materials, art and education. We call it an Eco-Creativity & Cultural Event. Having interactive art forms is necessary to spark the creative mind. World Music is right for this festival because it adds a sense of global community, and the variety of ethnic beats helps to create a shared energy in the audience.

Climate change and the environmental impacts of it are a big priority in the Napa Valley because it is largely an agricultural area. Napa is a leader in California for its efforts in harnessing and using solar energy. California is the nation’s leader in creating programs and legislation for green and sustainable practices. The state’s population is very diverse, full of communities -- some of whom are struggling and some are prospering. Yet there are many progressively

minded people who understand what it takes to spread the word throughout the media about the situation we are in now and what we need to do to change things. I find that a large percentage of the older generation is skeptical about global warming, but children are growing up being educated about it.”

These festivals are only a few examples of how the arts can support endeavours to limit global warming. On the internet you can find an abundance of other festivals, organizations, activities and people passionate about the topic. The changes that can be made are not overwhelming measures that will show an immediate result, but they are indeed important. Creating an awareness of the impact you can have with your music and knowing that there are many other musicians working with the same purpose is a first step. Before singing or conducting your next concert, or composing your next piece, think twice about what power you have as a musician and how you can use it for the world’s best interests.

Links:

www.wwf.se

Baltic Sea Festival: more info on www.sr.se

www.theplantingfestival.com

www.clockedout.org/soundings.html

www.thinkgreen-worldmusicfestival.com

Victoria Liedbergius, IFCM Board Member (for the Youth Committee), former World Youth Choir Singer and chair of the Europa Cantat Youth Committee.

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From Ideal to Reality

Involving the Public and Private Sectors in Choral Music

Yulene Velásquez
Choral Conductor



12 A choir is formed with the purpose of creating great music. In addition, choirs teach choristers and audience members to appreciate the choral art, thereby expanding their horizons. However, choral organizations require economic support. Some organizations receive financial assistance from foundations, the government, or private enterprises. The challenge is to get these sectors involved in supporting choral music.

Each choral community strives to find new possibilities of growth and establish itself in society, and each individual country has its own characteristics and procedures. In the case of Venezuela, the *Fundación Schola Cantorum de Venezuela* (formerly “de Caracas”) receives financial support both from the public and private sectors. The *Fundación* first presented a project to the government, for which it had to fulfil certain requirements. Later, it recruited several private organizations to become involved in their choral activities. This is how it currently supports its various projects.

The choirs of *Fundación Empresas Polar*, an important Venezuelan food company, are supported by the company’s resources. While the company supports community work in various ways, it does so most notably in music, such as through the *Sistema Nacional de Orquestas Juveniles e Infantiles de Venezuela* (the national youth and children’s orchestra organisation). The *Sistema* combines this with considerable support from the federal government. In some countries such as Panama, choirs receive support through foundations and private donors, while in others like Peru, financial support comes from government ministries.

The level of public sector participation in choral music is in keeping with the maturing process of each country, since the needs are different at each stage of development. When presenting a project to the State, it is possible to present the offer of free concerts in the community, as well as workshops for choral singing or musical expression. These kinds of activities demonstrate that the benefits of choral singing go beyond making beautiful music, fostering values such as discipline, responsibility, concentration, and cooperation.

The former Director of Culture at the Universidad Central de Venezuela, Professor Domingo García, states that “nearly all public organizations in Venezuela have choirs,” including government ministries. In fact, Venezuela has a law that provides for a cultural department within each university. There is however an important difference between choirs and orchestras: the latter are supported much more generously. García says that “the continuity of these choral groups lies in their quality,” as well as their capacity to ensure their continued existence even if the government changes.

Just like music conservatories, many universities have a choir. At the same time, various departments within the university continue to create their own groups. This benefits the institutions since they can meet official requirements in addition to showcasing their work.

Nevertheless, one of the most important aims of any cultural activity is to maintain a population of children, youth, and adults which actively seek to improve their lives and overcome their difficulties. This important aspect should be presented to any institution as indispensable to the development of society.

On the other hand, dealing with the private sector can be of a different nature: is it not only important to show the positive effects of choral singing, and to offer various activities that will benefit the business in question. It is also necessary to explain to the companies that their involvement has a positive impact for the image it projects to society. Rather than being only a profit-driven entity, the business will be seen as one that helps the community and invests in cultural development.

Considering the motivations a business might have to collaborate with choral groups, it must be clear that first of all it must fulfil its duty to society; then, contribute to the quality of life in the community; and finally, strengthen the image of the business itself. According to the book *Responsabilidad Social de Empresarios y Empresas en Venezuela durante el siglo XX* (Social Corporate Responsibility of Companies and their Leaders in the 20th Century) by Charo Méndez, “image and reputation have become the fundamental motivation for businesses to act responsibly.” However, other motivations exist that are supported by various legal rules, such as the income tax laws, which give businesses the possibility to reduce their tax burden by deducting charitable contributions to choral groups.

Laws of corporate social responsibility, developed as a consequence of the 19th century cooperative movement, have been in effect all over the world. The United Nations created the *Global Compact*. Likewise, England created the Ministry of Corporate Social Responsibility. Major possibilities exist for involving the private sector in the choral art.

The promotion and development of choral music is an ideal. Considerable creativity is required to obtain the support of both the public and private sectors and maintain their interest so the choral ideal translates into reality.

Yulene Velásquez was born in Caracas, Venezuela in 1985. She obtained a bachelors degree in Social Communication from the Universidad Santa Maria. She began studying the piano at a young age and has belonged to the Fundación Schola Cantorum de Caracas

since she was 15 years old. She studied at the Conservatorio de Música Juan José Landaeta and is currently the Director of the Coro de la Escuela Nacional de Música Juan Manuel Olivares.
E-mail: yulene_velasquez@hotmail.com

*Translated from the Spanish by Katherine Rohwer & Stephen Spinelli, USA
Revised by Jutta Tagger and Shekela Wanyama*

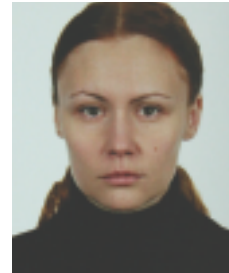


Choral singing social project of the *Fundación Schola Cantorum de Venezuela*

Embodying the Hopes of Society

Choral Singing in Russian Higher Education

Anna Tveritinova
Choral Conductor



14 The first student choirs in Russia were created at universities in Moscow and St Petersburg in the second half of the 18th century. Among Russian students, amateur choral singing gained great popularity during the flourishing of Russian musical culture in the second half of the 19th century. Student choral activities at that time were connected with the names of outstanding representatives of Russian musical culture: M. Ippolitov-Ivanov, P. Tchaikovsky, and L. Sobinov.

The next significant stage of development of students' singing occurred in the middle of the 20th century. In this period, student choirs appeared in many higher education institutions. During the Soviet epoch until the beginning of the 1980s, institutional demands led to an increase in student choirs.

The following years were complicated for the country and had a negative effect on student choirs. Some student choirs ceased to exist as the result of poor financing. During the last 10 - 15 years, however, student interest in choral singing has increased. The number of student choirs in St. Petersburg and Moscow has nearly doubled since the beginning of the 1990s.

The Role of Choir in Socialization

The socializing role of choral singing in higher education manifests itself in several aspects:

1) **Enculturation and cultural assimilation**

Choral singing introduces students to the plurality of different ethnic groups from around the world. When students are immersed in choral activity, they experience, without arguing and criticizing, the laws of its existence, such as musical structure, peculiarities of musical language, and graphic symbols. Choral music, created for thousands of years and enriched by various experiences, offers different methods of

world perception. The combination of music and language – the basic means of maintaining identity – reveals “the spiritual contents of an epoch more authentically than written chronicles.”¹ Pieces of music possess obvious cultural attributes, like musical symbols, style, genre, meaning of the text and reference to geopolitics, as well as intonation and rhythm, which allude to the obvious components of intellectual and emotional content.

One historical example of choral enculturation in St. Petersburg and Moscow is the use of part-singing, brought to Russia by Peter I in the middle of the 17th century from Western Europe for the introduction of European culture to the people of Russia. Peter's famous assemblies and court celebrations were intentionally accompanied by part-singing and concerts that featured music composed in the European style.

2) **Adaptation to external and internal conditions of an environment.**

In the informal setting of a choir rehearsal, students communicate with senior students and teachers. Veteran choristers introduce beginners to the traditions of the chorus, and transmit the values and principles of the higher education institution. Successful integration into the community of a choir means taking part in creating a benevolent and tolerant atmosphere. One of the basic principles of a student choirs is “to be delighted to meet everyone,” regardless of one's age, social status or educational level. Even the ineptitude for singing does not hinder participation in the activity of a chorus, for the lack of coordination between hearing and voice often perceived as absence of a good ear for music can be corrected in chorus.



Adaptation also assumes harmonization of an individual personality with others. In resolving conflict between a group and an individual, the individual becomes part of the group by *consciously* accepting collective norms. Choral singing is impossible without active concern for each other.

High quality choral singing is supported by communication. Communication is carried out in three ways – interpersonal (person-to-person), group communication, and communication between a person and a group (for instance, between a conductor and a choir, a soloist and a choir, or within sections). Choral singing develops the skill to hear oneself in connection with one's part, adjacent parts, and the chorus as a whole. To achieve this level of listening, a chorister must actively and consciously cooperate with the other singers.

Breathing together is a fundamental technique unique to choral singing. It demonstrates the depth of interdependence among choristers. “In part, it is necessary to practice singing in pairs, then in a small group,” wrote N. Danilin, conductor of Synodal Choir of Russia. “You need practice singing with the neighbor, feel his breath, *his heartbeat*. If the neighbor loses his breath, you need to sustain a note till he inhales.” In this way, it is difficult to sing in a choir while feeling hostility and standing aloof from other singers.

The “National Tone” of Choral Singing

Today, many students take an interest in choral singing, and this indicates the necessity of this kind of activity for young people’s self-definition. Why is this? I believe that one of the main reasons of widespread appreciation of choral singing among young people in Russia lies in its essence – the communion. Russian culture has always been community-based, and, in spite of all transformations, it still bears the features of “feminine” culture, keeping up traditions, placing more value on relationships, social, and community interests. Perhaps choral singing becomes a safe space for Russian self-definition in these days of globalization. Young people call for its assistance as they grow.

Owing to the tradition of heterophonic folk singing, modern part-singing is still intertwined with communality. “It was the absolutely new feeling of the importance of the common deed that amazed me especially. And that’s just what is called ‘a choir’ in Russia. Prior to this, it was as unfamiliar feeling for me. It is no coincidence that Western Europe is said to be individualistic,” wrote K. Lasorsa, a professor from Italy, about his experience singing in 1963 in the choir of the State Leningrad University.

The amateur student choir is the model of the society in which the chorister aspires to live. Involving students in choral activity stimulates amateur choral culture as a whole, as students’ choral singing is not limited only to student choirs. In a survey of five student choirs in St. Petersburg in 2007, the majority of the choristers (42 of 45 respondents), when asked, “Who of your relatives keeps the traditions of choral singing?” responded “I do.” They noted that they prefer equally singing music of different genres “in the

friend circle,” “at feast table,” and “on a hike or walking tour.”

Self-realization among student singers is caused by the “perception of leisure activity, especially by young people, as the main sphere of life activity. Satisfaction with it determines general satisfaction with life.”² The values acquired through leisure activities influence all other spheres of life. Choral activity encourages spiritual growth, training in working with diverse people, and is a stimulating and creative activity. The particular significance of choral activity is connected with its main “heroes” - students who embody the hopes of the society and who will define the future life of Russia.

¹*Tcheredintchenko, T.B. Russian Music and Geopolitics, New World, no. 6, pp. 189-190.*

²*Saint Petersburg University. Sociology of the Youth: Handbook after Lectures by Professor B. T. Lisovskovo. 1996, pg. 373.*

Anna Tveritnova has degrees from the Saint Petersburg University of Culture and Arts, Academic Choir Conducting Faculty (1999), and North-West Academy of Public Administration, Faculty of State and Municipal Management (2008). She is currently a postgraduate student of the Faculty of Sociology of the Saint Petersburg State University, specializing in Cultural Anthropology and Ethnic Sociology. Tveritnova’s research interests include sociology of music, musical psychology, ethnopsychology, sociology of youth, psychoacoustics, history of Russian choral music culture, and arts management. She conducts a female vocal ensemble in Saint Petersburg and teaches solfège to kindergarten children with neurological diseases.

E-mail: aldrovanda5@gmail.com ●

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International Federation for Choral Music

IFCM

Press Release: Secretary-General Vacancy Update

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

20th World Youth Choir Anniversary

Notification: IFCM General Assembly

In Memoriam: Erkki Pohjola

First Conductors Without Borders Pilot Projects in 2009
Christina Kühlewein

The World Youth Choir Summer Session 2009
Belgium and Surrounding Countries
Véronique Bour

OpusChoral: A Solution for All
Maria Catalina Prieto

Puerto Madryn 2011: A New Symposium with New Blood
The 9th World Symposium on Choral Music
Valeria Pugh & Maria de la Mercedes Tello

Job Notice: Managing Editor International Choral Bulletin (ICB)

Press Release

Tuesday, 27 January 2009

Secretary-General Vacancy Update International Federation for Choral Music (IFCM)

The Executive Committee of the International Federation for Choral Music (IFCM) recently concluded its meetings at the International Center for Choral Music in Namur, Belgium. At the center of discussion was the succession to the Secretary-General, a post held for 10 years by Jean-Claude Wilkens, who is stepping down on 31 March 2009 to become the General Director of *A Coeur Joie, France*. A job vacancy announcement has been drawn up and disseminated all over the world.

As IFCM enters its second 25 years of existence, the Executive Committee spent many hours reassigning project managements in order to guarantee the uninterrupted positive development of its various worldwide projects and publications. Additionally, the committee restructured the job requirements to ensure that the skill set of its future Secretary-General would provide sufficient leadership to meet the needs of the choral world. With the many successes of the past 25 years, the future will require a Secretary-General with clear vision, a balanced understanding of choral world affairs, and the ability to build long-lasting relationships with musicians across the continents.

The Search Committee will begin reviewing applications as of 1 March 2009 and feels confident that a successful candidate can be appointed to start work by the autumn of 2009. For more information, contact the IFCM Secretary-General Search Committee, Department of Performing Arts M/C255, University of Illinois at Chicago, 1040 W. Harrison St., Chicago, IL 60607-7130, USA; call +1-(312) 413-1058, log on to www.ifcm.net, or email mjanderson@ifcm.net. The full job description can be downloaded from www.ifcm.net ●

Jean-Claude Wilkens
Secretary General



In Brief

From the IFCM Online News Billboard for Board and Members

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Obituaries

Prof. Erkki Pohjola (See page 18 for separate article)

Enrique Gil Caldéron (1935-2008)

The Choral Directors Association of Argentina (ADICORA) regrets to announce that Maestro Enrique Gil Caldéron passed away. Maestro Enrique Gil Caldéron was the manager of the International Coral Festival de Guayaquil for over three decades. He was an ambassador for the choral music of his country. We convey our sincere condolences to his family and close friends.

www.adicora.org.ar

Gábor Baross

Gábor Baross, Board member of Europa Cantat for many years, former vice-president of AGECE (a European choral organization with 16 member federations), honorary president and former president of KOTA (the Hungarian Association of Choirs and Orchestras), president of Makofesz, and conductor of the choir and orchestra of Eötvös Loránd (ELTE) University passed away on 23 January 2009. Gábor was a key figure in Europa Cantat and AGECE for many years. He convened the first and second European Parliament of Young Musicians in Hungary.

Marcel Hubeaux

Marcel Hubeaux (Namur, Belgium), IFCM Board Member and Treasurer from 1985-2002, died in Namur, Belgium on 26 February 2009.

Creation of an African Academy of Choral Music in DR Congo

Ambroise Kua-Nzambi Toko, President of the Congolese Federation of Choral Music of the Democratic Republic of Congo, has opened the African Academy of Choral Music with activities that started on January 3rd, 2009. For more information please contact aanchordc@yahoo.fr

Michael Shani, Musical Director of the next ZIMRIYA 2010

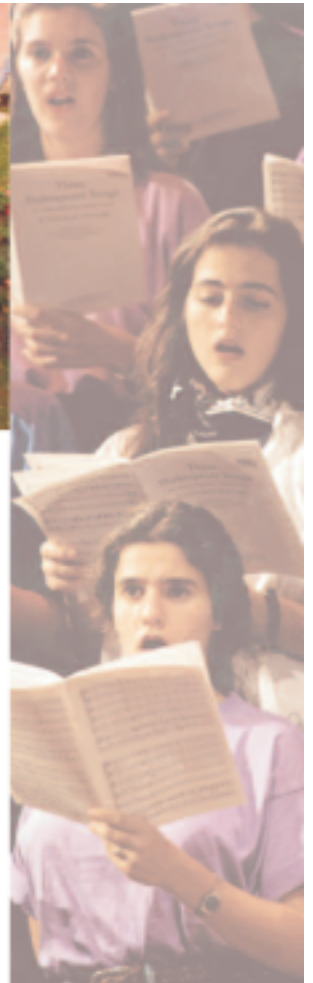
The Executive Committee of the festival ZIMRIYA has elected Michael Shani to be the Musical Director of the next Zimriya in 2010. Contact: Zimriya, World Assembly of Choirs in Israel: harzimco@netvision.net.il

The Activities of the Latin American Association for Choral Music Temporarily Suspended

The Executive Committee of the Latin American Association for Choral Music (ALACC) has to regretfully announce that the activities of the ALACC will be temporarily suspended after the end of March and is studying the different possibilities to overcome this critical situation. The ALACC Executive Committee believes it is important for the choral life of the country to maintain its services and is looking for any way that would ensure an adequate funding and give the stability to the Association.

Your advice, suggestions and contributions are more than welcome. A new e-address is available to keep the contact with the choral community: hcuevas@aconex.cl
Waldo Aránguiz Thompson, President ●

World Youth Choir



Calling all World Youth Choir Alumni

20th Anniversary Alumni Choir and Festival
21-25 October 2009
Örebro, Sweden

Building Bridges between Young Singers from Diverse Cultures
UNESCO Artists for Peace

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

From October 21-25 the World Youth Choir – in a spirit of international cooperation – will resonate louder than ever, when over 300 former singers, conductors and organizers throughout the globe reunite in order to celebrate the choir's birthday!

The International Federation for Choral Music (IFCM), Jeunesses Musicales International (JMI) and Europa Cantat (EC), WYC patron organizations, are proud to present a week of celebrations in Sweden, first host country of the WYC.

An exciting series of special events for participants and audiences will be presented during the celebration week, which will include concerts, workshops and more!

Wed 21 Oct, Thu 22 Oct

The World Chamber Choir will perform with the Swedish Chamber Orchestra under the baton of Nikolai Znaider (Denmark).
Konserthuset, Örebro – 19.00 www.orcheborkonserthus.se

Fri 23 Oct

The World Sings for You, an international showcase of talented former WYC singers - outstanding vocal groups, instrumental groups, dance performances and soloists.
Conventum Arena, Örebro – 19.30 www.conventum.se

Sat 24 Oct

Gala concert - World Youth Choir "Anniversary Ensemble", bringing together over 300 alumni singers from around the world with conductors Maria Guinand (Venezuela), Sidumo Jacobs (South Africa), Fred Sjöberg (Sweden), Nobuaki Tanaka (Japan), and Steve Zegree (USA).
Conventum Arena, Örebro – 19.30 www.conventum.se

Sun 25 Oct

Final Ceremony of Eric Ericson Award, the prestigious competition for young choir conductors, will feature a guest performance of the World Youth Choir "Anniversary Ensemble".
Bernadshallen, Stockholm – 15.00 www.ericericsonaward.se

Örebro is a beautiful city 1.5 hrs west of Stockholm, surrounded by vast forest areas and nature reserves. The WYC 20th anniversary festival will celebrate with the opening of the Swedish International Choral Center in Örebro, (SWICCC).

WYC Alumni Registration: International Center for Choral Music (ICCM),
 Christina Kühlewein, Program Coordinator, ckshlewein@ifcm.net
 Press Enquiries: Jeunesses Musicales International (JMI), Matt Clark, Communications Officer, press@jmi.net
 Tickets on sale from 27 April: www.visitorebro.se or www.ticket.se



ÖREBRO KONSERTHUS



IFCM General Assembly 2009

Örebro, Sweden – October 23 and 24, 2009



Photo: Gunnel Sjöberg

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In accordance with the IFCM statutes and within the statutory period, I hereby officially invite all IFCM members in good standing to attend the 2009 session of the IFCM General Assembly which will take place within the framework of the 20th Anniversary of the WORLD YOUTH CHOIR and the opening of the Swedish Center for Choral Music in Örebro, Sweden on October 23rd and 24th, 2009.

General Assembly

Friday 23rd from 9:00 till 17:00

Saturday 24th from 9:00 till 12:00

Concerts

- Thursday 22nd at 19:30, Opening concert

The anniversary World Chamber Choir and the Swedish Chamber Orchestra perform under Nikolai Znaider (Denmark)

- Friday 23rd at 19:30, “The World Sings for You”

Big multicultural show with World Youth Choir soloists, vocal, dance and instrumental groups

- Saturday 24th at 19:30, Great Gala Concert

The World Youth Choir Anniversary Ensemble performs a “Best of” program under Maria Guinand (Venezuela), Sidumo Jacobs (South Africa), Fred Sjöberg (Sweden), Nobuaki Tanaka (Japan), and Steve Zegree (USA)

- Sunday 25th at 15:00, Eric Ericson Award Ceremony in Stockholm (optional)

IFCM members are invited for the concerts on Friday and Saturday. Tickets for other concerts can be purchased; The Eric Ericson Award Ceremony is free. Travel, board and lodging are on the attendees own expenses.

Hotel accommodation

Scändic Örebro Väst, 80 Euro in double room including breakfast buffet and lunch.

How to come to Örebro

International flights to Stockholm-Arlanda airport (2 hours train connection to Örebro), low cost flights to Stockholm Skavsta (1h30' shuttle bus connection to Örebro).

More details about the program will be published as soon as available on the IFCM website and in the July ICB.

Namur, February 20th

Duly signed,

Lupwishi Mbuyamba, President

In Memoriam: Erkki Pohjola

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It is with deepest regret that the IFCM has to announce that Prof. Erkki Pohjola passed away early on the morning of January 19, 2009.

Rarely has a single person had such an extraordinarily positive and powerful effect on so many. Erkki was a creator and an encourager. His founding of the Tapiola Choir greatly expanded the capacity and expectation of the children's choir as a unique, vital artistic force. His creation of Songbridge expanded this opportunity for young people: Songbridge enabled them to come together across cultures, in artistry and understanding, to collaborate with each other and with great composers, expressing through choral music vital themes of humanity's shared challenges. Erkki Pohjola leaves behind a magnificent legacy which survives in the ongoing work of countless conductors and teachers worldwide who were empowered and enabled by his vision, gift and generosity. Likewise, he will be remembered with affection and respect by thousands of choristers around the globe whose lives he touched and enriched and whose artistry and humanity he inspired.

Erkki is survived by Aino and his son Seppo and family, his grandchildren and extended family. Condolences may be sent to Erkki's widow Aino at their home address - Otsolahdentie 5 B, FI-02110 Espoo, Finland. Email condolences may be sent to pohjoer@saunalahti.fi



Many messages have been received by IFCM, and others posted on a Facebook page opened especially for him (www.facebook.com/home.php#/group.php?gid=132136280248).

Here are a few extracts:

In August 1990, the Second World Symposium for Choral Music was presented in Sweden. A few conductors from South Africa, being isolated from the rest of the world because of our political situation and hungry for knowledge about the choral situation in the world of choral music at that particular stage, attended... In Helsinki, we first heard the sounds of the then already famous Tapiola Children's choir under the leadership of Erkki Pohjola. For all of us the "Tapiola sound", the innovative indigenous compositions and new to us, unknown modern sounds of choral music for children's choirs, the joy in singing of the choristers, their individuality and the leadership of the conductor, was impressive.

After 1994... we learned that the Tapiola Choir won the UNESCO Prize for Performing Arts in 1996 for the role they played in the promoting the art of the singing of children's choirs throughout the world.... This conductor had innovativeness, knowledge, musical passion, and love for the instruments, the voices of the children, and the singers themselves. To use and consult and promote the compositions of one's own country was part of Erkki's philosophy. We came to understand that he was convinced that music could build bridges

between countries... He possessed a kindness, being both humble but assured with self-esteem in his knowledge and talents. To us as conductors, he was an undeniable force of outstanding musicianship, dedication to one's own cultural identity and visionary of a bigger, better musical world for children's choirs... We in South Africa ... honour the knowledge and vision gained from such a musician and lost friend.

Huibrie Verster, South Africa

It is impossible to express in words the loss of Erkki, after having shared for almost 15 years so many experiences, his generosity, friendship, company.

Erkki changed the image of the Children and Youth Choirs in the world, and that is partly of his legacy. His smile as a child..., or of good father, will be always in my memory.

Betty Fernández de Briones, Argentina

Kiitos, Erkki. From our little rock within the sea we mourn you, and remember you with love and warmth. I will always remember to make my mistakes boldly, and "keep it". My deepest sympathies to your family -- I hope they know how loved you are the world over.

Erika, Canada

The world has lost an exceptional conductor and music educator. But in thousands of hearts and in many countries, it has lost a true friend and mentor. Erkki was a giant - in spirit, innovation, encouragement, vision and action. Our loss is so great because our wealth in having him was so rich. He will always live on in the countless minds, hearts and work of those whom he empowered, and those who have never known him, but who will be enriched by his legacy. Our love and sympathy go out to Erkki's family. Kiitos, dearest friend.

Susan Knight, Canada

Dearest Pale, with all my love and respect I thank you for everything. I miss you. Thank you for teaching us to give our selves fully to music, for showing us how to be completely present in what we do. Thank you for believing in us and making us feel that we can do anything, for having faith in us, for trusting, guiding, challenging and supporting us. Thank you for using our skills and never showing off yours, even when you could have. Thank you for letting us experience the amazing power of music flowing through you, for being so humble and wise, and for opening the whole world for us. Thank you for giving me my work. You will always live in our hearts and music. I am very grateful I got to visit Erkki last week at the hospital. Even though his body was very weak from the illness, his mind and spirit were just as bright, alive, amazing, humorous and wise as always. Let us keep singing and building song bridges together and keep Erkki's spirit alive. I know he'll be happy!

Sanne Valvanne, Finland and USA

I don't know how to describe my personal loss. Erkki was not only a friend. I was allowed to call him "father." After 30 years knowing him and working together I will never forget him.

Dolf Rabus, Germany

I first met Erkki in Sydney (1995) at the IFCM World Choral Symposium. His inspiring work with the Tapiola Children's Choir (and



Kari's continuing leadership) was the catalyst for my successful scholarship application to visit Finland in 2001. When I came to Finland, I met many more wonderfully talented and like-minded conductors and colleagues who have since become my good friends. Erkki's music legacy will live on around the world through the Tapiola Sound, Songbridge, conductors, composers and choral singers.

Sandra Miliken, Australia

Erkki made an amazing and truly wonderful contribution to music and to the lives of the musicians he worked with. I'm sorry I didn't have the opportunity to work with him more and learn from a true master and beautiful person. Thank you for your soulful and beautiful music!!!

Clare Kenny

So sorry to learn that Erkki has passed away. Erkki was a very dear person, and I have very good memories about him since the late 1970s. Going together to the fish market before dawn, and having a special sushi-meal at a restaurant restricted for market people... He had a deep understanding of the Asian culture too.

Saeko Hasegawa, Japan

Our cooperation with Erkki and Tapiola was a long and deep process between neighbours, relative nations and musical colleagues. There was a strong bridge over (troubled - in Soviet occupation time) waters,



Veljo Tormis wrote a special composition called "Laulusild" (Bridge of the Song). Together with the Tapiola choir, the ETV Girls Choir sung this in St. Petersburg's Tchaikovsky Hall in June 2008.

He was man to follow for ages, his work had a strong influence in his way of innovative thinking, making stronger the belief that children's choirs are instruments for valuable music-making.

Aarne Saluveer, Estonia

I remember holding the recordings of the Tapiola Choir close to my heart for so many years as a model of possible artistry for children. Then when I finally was able to hear them live in Phoenix, my heart was so full that I didn't go to anything else that day. I was so full of music and so inspired that I didn't want any other sounds to interfere ... I also remember a very large gentleman from North Carolina sitting beside me weeping throughout the concert.

As beautiful as the music was, the way in which [Erkki] empowered the children to be musical leaders and his musical apprentices was truly inspiring. They made music as his young colleagues. Wherever he took the choir, that part of the world became a better place if only for those moments in time.

We have lost a very special musician, but for those of us who had even the smallest contact with him, we will carry the impact of his work in our hearts.

I know that I will try to "pay it forward" in whatever small way that I can.

Janet Galván, USA

So sorry to learn of Erkki's passing. He has left a legacy of great music-making that will continue to live in the hearts and minds of his singers... each of whom is an extension of his life. And for all of us as friends ... we too have been enriched. Thank you, Erkki, for your gift

...In Memoriam: Erkki Pohjola

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of choral artistry that has made a significant impact on the choral art. You will be missed but not forgotten.

Royce Saltzman, USA

We have a beautiful saying about the souls of profound personalities who can be reincarnated in another person, a piece of art or anything else. The soul of Erkki will forever be incarnated in the magnificent Tapiola Choir! May God bless his soul!

Theodora Pavlovitch

Erkki had a profound effect on children's choirs in Australia as well. The Tapiola Choir made its first visit to Australia in the 1980s and succeeded in making a remarkable impression on the development of innovation and experimentation and artistic conviction. The world mourns the loss of a great artistic soul and musical leader.

André de Quadros, India and USA



...Erkki's generosity made him accept our invitation to come to Argentina for the America Cantat II held in Mar del Plata in 1996, where we met him for the first time. ... We found a charming man with a great love for what he was doing and for the children. We learned from him not only professional issues but human ones and this will last for ever in

our hearts. We and many Argentine children will remember him and his tender smiling... We will miss a good friend.

Oscar Escalada and Ricardo Denegri,
Argentina

Erkki was such a defining figure in the world of children's and youth choirs. His work with the Tapiola Choir and through the creation of Songbridge has had a ripple effect throughout the entire world, and of course, in Latin American ensembles. The changing of paradigm in regards to these choral formats, elevating them to the highest level of music making and artistic capabilities, has inspired a whole new array of possibilities. Latin American children and youth choirs have not only resonated with this artistic calling, but also with its close relative of using the choirs as instruments of social rescue -- constantly believing in the artistic power of its music-making.

We owe this in great part to inspiring leaders such as Erkki, who not only had a clear vision of artistry, but who had an ability to connect with people, young and old, and inspiring them -- all of us -- just with a look of his clear and deep eyes, and a heart-warming smile. This inspired singers, conductors, and leaders to excel, reaching levels of understanding and connection never before seen. And all the time offering this by means of the most universal language, that is, the musical art.

May his legacy live eternally in all of us, moving us to further offer means to create understanding, connections, and -- sure enough -- admiration between the cultures and people of the world. May we always remember Erkki as the inspiration for so much to so many. It is our responsibility and our honor to have been recipients of his vision.

Cristian Grases, Venezuela and USA

I am deeply saddened to learn of the death of Mr. Erkki. The international choral world has lost an important person. Now, I am writing with mixed emotions in my hearts and mind. Emotions of great sadness to have lost such a good friend and joy, having had the good luck of many years of association and friendship with he who loves Japan. I offer my deepest condolences to the family of Erkki.

Mitsukazu Suwaki, Japan

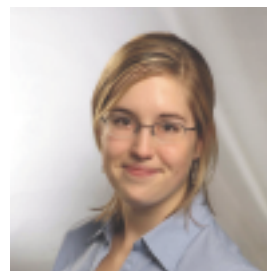
It is a shock and grievous for me and my colleagues to hear the news of Mr. Erkki's passing. Mr. Erkki, a pioneering figure in the international children's and youth choir movement, had a great contribution on establishing the children's SongBridge program. His publishing provides food for thought among musicians and the choral sector... Erkki had shown great care toward the choral development of China during his lifetime. He is one of the earliest Western figures who entered China. I understand that this simple letter cannot ease his family's sadness. I hope that God be with his family and calm their soul.

Leon Shiu-wai Tong, Hong Kong, China



Texts compiled by Jutta Tagger ●

Christina Kühlewein Program Coordinator



Over the past few months, IFCM has received inquiries for conductor's mentoring projects from all over the world. The Conductors Without Borders (CWB) committee carefully considered all proposals. Following the philosophy of this program, countries and regions with an important choral tradition and high choral development potential, but which have no or very few opportunities for professional advancements, are considered as priority.

We will work in this pilot phase with local partners who have already initiated training opportunities for conductors in their regions, and who want to develop a

sustainable mentoring program under the umbrella of CWB. Ambitious projects and initiatives have been identified in Turkey, Indonesia, Eastern Africa, and in several French-speaking countries of West Africa. Local partners are now designing strategies for fundraising, implementation and development of their projects in close collaboration with the IFCM office and CWB committee members.

The goal of this pilot phase is to start and develop programs for musical and technical training in the chosen countries and regions. IFCM will also contribute by building a

network of mentors with professional musical and pedagogical experience who agree to offer to train and guide choral conductors, and to follow the progress from a distance via Internet or online conferences. The main objective is to develop competence in a training program of high quality. In the future, all activities begun or facilitated by IFCM should be taken over by local partner organizations.

IFCM would be glad to receive your assistance and input. At this stage of the program, we are especially looking for volunteers to help designing a graphic image for the communication and branding of the program (see below).

CWB needs a Logo!

To communicate its core philosophy and message:

Conductors Without Borders – Chefs de Chœur Sans Frontières – Directores Sin Fronteras – Chorleiter Ohne Grenzen

“is a sustainable program that answers the needs of choral conductors and leaders who require access to professional guidance and mentorship. CWB is focussed on the role of the conductor as channel to bring the social values of choral singing to the people. Choral singing facilitates social integration, tolerance, respect, cohesion and solidarity. Choral singing is a common language and therefore fights exclusion. It builds society and contributes to human development by building self-identity. It facilitates peace and inter-human dialogue by creating harmony and beauty.

CWB will develop a network of cultural exchanges between choral conductors with regard for their culture and traditions to share a common philosophy of choral singing, repertoire and experiences. CWB will build a community of local partners furthering co-operation and an exchange of information. CWB will develop competence in a training program of high quality.”

We are looking forward to receiving your ideas for logos and a graphic chart!

Please contact:

Christina Kühlewein, Program Coordinator

ckuehlewein@ifcm.net ●

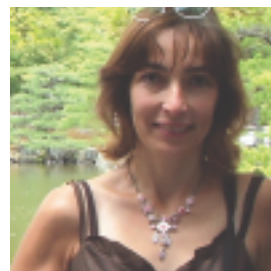


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The World Youth Choir Summer Session 2009 Belgium and Surrounding Countries

Véronique Bour

ICCM Financial and Administrative
Manager



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Dates and Locations

The World Youth Choir Summer Session will start in Gent, Belgium on 8th July and end on 1st August 2009 (dates to be confirmed), thanks to the collaboration of Koor & Stem, Vlaams Federatie van Jonge Koren, the City of Gent, the Province of Oost Vlaanderen, and the Vlaamse Gemeenschap. The choir will tour Belgium, Germany, The Netherlands and France.

Programs

The academic program is based on early 20th century choral music and will be conducted by Mr. **Johan Duijck** (Belgium), conductor of the Flemish Radio Choir, the Academy of Saint Martin in the Fields Chorus in London, and Gents Madrigaalkoor. Mr. Duijck is also professor of piano at the Koninklijk Conservatorium in Gent and Professor of Choral Conducting at the Escola Superior de Música de Catalunya in Barcelona.

The varied program is based on contemporary and folk-based choral music from Latin America and will be conducted by Ms. **Ana Maria Raga** (Venezuela), recipient of several national and international prizes as a pianist, composer, choral singer and choir director. She is also the founder of the Venezuelan children's choirs Coral Mater Salvatoris and Aequalis.

First part

1. G. Orban: "Stabat Mater"
2. J. Duijck: "Cantiones sacrae in honorem Thomas Tallis – Book Three"
3. A. Copland: "In the beginning". The solo part will be sung by a former World Youth Choir member on personal invitation
4. J. Vila Casans: "Salve Regina"

The program of the **second part** is still to be decided.



Master Class

During the summer session, while in France, the World Youth Choir will have the chance to perform as a clinic choir at the conducting and vocal jazz masterclass at the Academy of Metz organized by the European Institute for Choral Singing (INECC). One of two conductors will be Dr. **Steve Zegree**. Dr. Zegree, with the help of the WYC, will lecture about:

- Score study and analysis
- Vocal jazz styles
- Jazz theory
- Jazz Vocal arranging
- The sound system and microphone technique
- Solo singing and improvisation
- Working with the rhythm section
- Efficient vocal jazz rehearsal techniques

As a clinic choir, the WYC will have the opportunity to perform with Dr. Zegree, to learn more about jazz style and conducting, and assist active participants in the conducting masterclass to learn about vocal jazz.

July Concert Tour Itinerary

- Sunday 19
Gent, Belgium: St Michielskerk - 16:00
- Monday 20
Utrecht, Netherlands: Jaarbeurs - 20:25
- Friday 24
Vittel, France: Palais des Congrès - 20:30
- Sunday 26
Fraize, France: Church - 20:30
- Monday 27
Namur, Belgium: La Marlagne - 18:00
- Wednesday 29
Bonn, Germany: Trinitatis Church
- Thursday 30
Hufeisen, Germany: Old Fortification - 20:00

Contact: Véronique Bour, iccm@ifcm.net

OpusChoral: A Solution for All

Maria Catalina Prieto
Executive Assistant for OpusChoral



OPUSCHORAL

When the conductor of my choir wanted to sing a new piece, the first thing I did was look for it in the record stores. I spent a long time looking for the “choral music” section without success. After I asked the store staff, they sent me to the “classical music” section, even though I tried to explain that in fact that the composer whose piece I was looking for was born in 1975 and that he wrote popular music. In the classical music section, I could only find five recordings with choir: three different versions of Orff’s Carmina Burana, Beethoven’s 9th Symphony and Mozart’s Requiem. I gave up!

Later the famous *iTunes* was released and I thought I had found my solution. However, when I tried to search, I realized this tool was created for music other than choral music. I was again in the middle of a huge virtual record store for which I was not the target client. I realized that I was not part of the “great public” but that I was part of a specific niche made of choral music lovers. In that moment I felt a bit alone (and a bit jealous) that everybody else could find the recordings they were searching for and at reasonable prices. In addition, they could carry it everywhere thanks to digital music players!

Happily, I am not alone. There are 60 million choristers around the world that have had this same experience. For us, the new website OpusChoral (www.opuschoral.com) has been created. This site, available in late March, is a virtual store dedicated especially to all types of choral ensembles, including quartets, chamber choirs, symphonic choirs as well as all the music genres: Early Music, contemporary music, pop, jazz, ethnic, world and more. This site was created in partnership with the IFCM and is designed exclusively for us.

In addition to recordings, the website will feature a Current Events page listing

everything that is happening in the choral world, as well as announcements pertaining to new CD’s, new choirs, festivals, competitions and other resources.

Those ensembles that don’t have a contract signed with a label for their recordings and can only sell them after their concerts will find this site to be a commercial solution for their product. If your recordings match the technical and artistic requirements for being on the site, you will be able to send them to be sold all over the world. It’s the ideal place for conductors, choristers and for all choral music lovers!

See you on OpusChoral!

E-mail: info@opuschoral.com ●



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Puerto Madryn 2011: A New Symposium with New Blood

The 9th World Symposium on Choral Music, August 3-10, 2011

Valeria Pugh

CIC Vice-President

Maria de la Mercedes Tello

CIC Secretary



26 The World Symposium on Choral Music is not just one of the projects undertaken by IFCM. It is also a historical tradition, born in Vienna in 1987, which has taken place in cities around the world, including Helsinki, Vancouver, Sydney, Rotterdam, Minneapolis, Kyoto and Copenhagen.

In 2011, the IFCM World Symposium on Choral Music will come at last to Latin America. More specifically, the Symposium will take place in Puerto Madryn, a beautiful city in Argentinian Patagonia. Our area has actively participated in the activities of the IFCM since its inception. Now it is our turn, a new generation, to continue the work developed for years by the distinguished Maestros Julio Fainguersch, Roberto Saccente (Argentina), Waldo Aránguiz (Chile), María Guinand, Alberto Grau (Venezuela), and Carlos Alberto Pinto Fonseca (Brazil).

Our experience in organizing choral activities has come through work with the CIC Foundation, organizers of the Trelew Choir Contest since 1993. With the CIC Foundation, we have carried out various tasks, from arranging chairs in the concert rooms and catering for the international jurors, carrying flags in the parades and managing lodging and food for the participants, to coordinating transportation and excursions, and organizing concerts and workshops. This year, we are in charge of the complete organization of the Trelew Choir Contest and are enjoying the process.

In February 2008, Valeria Pugh, now the Vicepresident of the Foundation and Board member of the Choral Festival Network (CFN), participated in the first Youth, Voice and Arts Management Forum, where she met young people from all over the globe. These young people are now helping us to develop a Symposium that will be more inclusive of young people and which will involve the new

generation of singers, conductors and managers. We hope that this experience will nurture them as they assume leadership positions in the future.

It is vital for us to be supported by very experienced people, both in the organization and in the choral musical activity of the Symposium. We are always learning from our mentors. We have had the chance to take part in the OFADAC (Argentinian Federal Organization of Choral Activities) meetings where we have gained insight from the organizers of festivals such as América Cantat, Cantapueblo, Tandil, and Villa Gesell. Ricardo Denegri, President of OFADAC and the Argentinean choral association AAMCANT, together with Michael Anderson and Jeroen Schrijner are members of the Executive Committee for the Symposium and we will work with them.

We have been choral singers since our childhoods. Now we have the pleasure of working with Maestros like Nestor Andrenacci, Philip Brunelle, Theodora Pavlovitch and Lyn Williams to develop a compelling musical program.

We enjoyed the opportunity to participate in the World Symposium on Choral Music in Copenhagen, where we witnessed choral singing of the highest quality. We received wisdom from Steen Lindholm and his team. Lindholm introduced us to “all that you must do and all that you must not do,” as he often said.

The excellent advice we have received from these maestros is invaluable. They are open to discussing new ideas, new approaches, and the potential for communicating using the tools contemporary technology offers us.

Puerto Madryn is a young city. Venice is 1,500 years old; Puerto Madryn is just 150 years old. The city fits young people: we sunbathe on the beach, we enjoy late music

shows, we surf-board, paraglide, and go scuba-diving. We live in contact with nature and, even in winter, have fun at the pubs and discos in the city.

Apart from the Jurors who come for the Trelew International Choir Contest (Reijo Kekkonen, Gomolemo Motswaledi, Alberto Grau, Josep Prats, Electo Silva, Robert Sund, et al.), we have also had the visit of friends like Jacques Vanherle, Anne-Marie Crette, Dolf Rabus, Thomas Rabbow, Jean-Claude Wilkens and Marie-Paule Letawe. We anticipate visits from Sonja Greiner and Royce Saltzman as well.

We work in close contact with great maestros who transmit their experience and guide us through this learning process. The challenge and responsibility of organizing a World Choral Symposium provides us with excitement for the future. IFCM President Lupwishi Mbuyamba has supported us and encourages us to carry on with this project, which has become so important to our lives.

World Youth, we are waiting for your ideas, comments and projects! We have the opportunity to learn and work together. We want to share with all of the good fortune given to us by the IFCM and the CIC Foundation as we open the doors to the new generation of the global choral field.

E-mails: vicepresidente@fundacioncic.org and secretaria@fundacioncic.org

Website: www.wscm9.com

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

**International Study Tour
for Young Arts Managers
11th International
Chamber Choir
Competition
Marktoberdorf, Germany
May 29 - June 3, 2009**



With this International Study Tour for Young Choral Managers, the Marktoberdorf Competition team is offering young managers to combine musical experiences gained during the Competition with an intensive seminar on how to organize such an event.

Work in small groups of 8-10 people and observe the competition. Enjoy direct contact to its director and manager and the opportunity to speak with the staff and have a look behind-the-scenes. These are excellent opportunities for young organizers.

Target group:

Choral managers, who wish to improve their skills and knowledge.

Participants of the 1st International Forum – Voice, Youth and Arts Management in Caen, in February 2008 are the main target group, but other young choral managers may also apply!

Cost:

Fee includes five days housing in simple accommodation in 2 (or more)-bed rooms, full board, entrance to Competition, program book.

Total cost: 240 Euros

Please contact:

International Chamber Choir Competition

Brigitte Riskowski, Business Manager, Arnauer Str. 14, 87616 Marktoberdorf, Germany

Phone: +49-8342-8964034 - Fax: +49-8342-40370 - E-mail: briskowski@modfestivals.org

Website: www.modfestivals.org

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

The International Chamber Choir Competition Marktoberdorf is recognized as one of the most prestigious competitions for chamber choirs in the world. With this International Masterclass for Choral Conductors, the Bavarian Music Academy Marktoberdorf offers a chance to combine the musical experiences gained during the competition with an intensive follow-up seminar. The seminar is also open to participants who are not able to attend the Chamber Choir Competition.

This Masterclass is for all choral conductors who wish to improve their skills and knowledge at the highest level with the help of outstanding teachers. Participants must have experience with choral conducting.

12 participants will be admitted. The decision on active or passive participation will be determined by audition on the first day. A piece for examination will be sent out in advance. The Masterclass is not suitable for beginners. Working language is English!

Faculty:

Prof. Volker Hempfling (Germany) and Dr. Brady Allred (USA), Conducting; Hermia Schlichtmann (Germany), Voice-training and Conducting

Cost:

• International Masterclass for Choral Conductors

Course fee includes four days of full board and accommodation in the Bavarian Music Academy Marktoberdorf

- Active participants: 400/300 Euros*

- Passive participants: 300/250 Euros*

(* Reduced fee for accredited students)

• Additional visit of the Competition

Fee includes 5 days of housing in simple accommodation in 2(or more)-bed rooms, full board, entrance to competition, concert tickets, and program book

Total cost: 320 Euros**

Accredited students: 240 Euros**

(**N.B. possible surcharge depending on hotel standard, and if single room)

**Europa Cantat Utrecht to
Host Traineeship for Young
Organisers**

From 17 to 26 July 2009, over 3000 individual singers, choristers and ensemble singers are expected to travel to Europa Cantat Utrecht. Among them will be many talented young singers and conductors, who come to take part in ateliers, meet people and listen to beautiful music. This time, however, an exciting new offering is being added.

For the first time, Europa Cantat and IFCM are hosting the Young Event Management Programme, a traineeship for talented young organisers and choral managers. The 20 selected participants will receive intensive workshops covering the different aspects of organising a large complex international festival like Europa Cantat. They will also get a chance to work in a coordinating role on the festival team, supervised by two professional coaches.

With the traineeship programme, Europa Cantat hopes to do its part to educate the next generation of choral managers, while giving them practical guidance to help build their career in this field. No more applications are accepted, as over fifty promising candidates reported in before the deadline. However, to learn more about this program, or to ask to be notified of the results, please contact the festival office at info@ecu2009.nl.

Daphne Wassink •



Job Notice

Managing Editor, International Choral Bulletin (ICB)



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

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

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

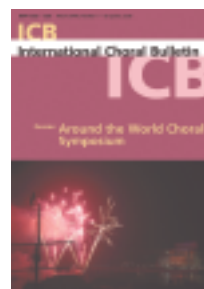
- Determining the contents, particularly for the dossier (subject, possible articles and authors, guest editor etc.) – with the assistance of the Editorial Committee, which is comprised of the IFCM Executive Committee
- Collecting articles, pictures, biographies, etc.
- Editing original articles, if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

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

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

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

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



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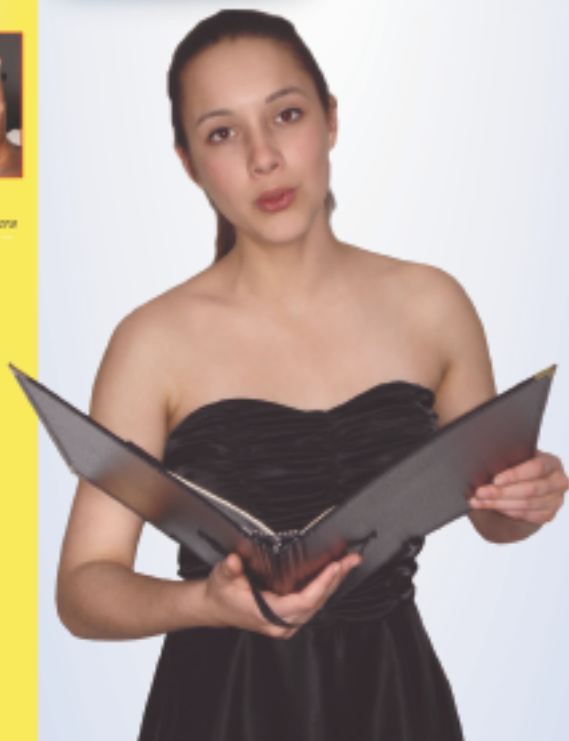
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Choral World News



Choral World News

Barcelona: City of Cultural Encounters
Jorge Luis Gando Leal

*Social Integration through Music:
Orchestras and Choirs for the Argentinean Bicentennial*
Federico Neimark

Diversity and Choral Networking
Marita Goga

Barcelona: City of Cultural Encounters

Jorge Luis Gando Leal
Choral Singer



Barcelona, the second most important city in Spain and one of the prominent cultural centers of the world, links the cultures of five different continents due to its location on the shores of the Mediterranean Sea. This city, full of colorful nuances and artistic expression of all kinds, houses a conglomeration of choral groups of diverse styles and the highest musical caliber. There are numerous organizations that support the choral art by putting together events, promoting festivals, concerts, and various activities that allow choral music to reach the general public. The broad appeal of choral singing is important to the city.

Within Barcelona's diverse population is an immigrant community that plays a fundamental role in the Catalonian culture – one full of unique forms, styles, and colors. Immigrants have created a new method of choral singing by mixing their native culture with that of Catalonia. This gives life and form to new expressions and styles, and creates unique contrasts in the choral singing that takes place in Barcelona.

Choral singing has allowed non-natives to integrate themselves into a society distinct from their own. The choral groups formed by immigrants all share something in common: love for choral music. This love allows immigrants, by means of expression through choral music, to develop not only musically but also professionally, and allows for a fruitful development that nurtures each choir into becoming part of a multi-disciplinary and versatile choral movement. Choral singing has helped Latino, African, Asian, and other European immigrants integrate into a society that is not theirs. Catalonians also view life in a different way.

Choral singing unites the masses and develops skills and styles. Barcelona is making history in the choral world because of its social inclusion of immigrants through the choral art.

Lcdo. Jorge Luis Gando Leal, 26, holds degrees from the Universidad Zulia, in Venezuela, and the Universidad Autónoma, in Barcelona, Spain. He studied voice with Professor Linda Marin Maracaibo, and currently sings with the Guataka Vocal Group, the Coral Internacional de Cataluña, and the Coral Albada.

E-mail: yorjuf82@hotmail.com

Translated from Spanish by Katherine Rohwer and Stephen Spinelli,

USA ●

Cantus Angelicus
Festival of Choirs
16th-18th November 2013, Gerteng - Malaysia

Festival Program

- Choralists from all continents will perform at the festival
- Individual vocal workshops with choralists
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- Choral exchange and contact with international choirs
- Free of charge

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Social Integration through Music

Orchestras and Choirs for the Argentinean Bicentennial

Federico Neimark

Member of the World Youth Choir



32 In the year 2010 Argentina will celebrate 200 years since the May Revolution of 1810, the revolution that gave birth to Argentina. Today, I find it difficult to conceive of a country where all inhabitants are equal. After almost 200 years, Argentina still struggles with inequalities. Maybe this country is not yet that old. But nothing is easy. Each problem that presents itself requires new approaches for resolution, and an adjustment of our responsibilities.

Argentina is a country with a wealth of resources, yet 26% of its population live in poverty. With a total of 36.2 million inhabitants, 20 million of them are poor. Nine million of these are children and teenagers.

Throughout history, our country has suffered crises and corruption. With a society where the gap between the poor and rich keeps growing, Argentina is now faced with a social dilemma that brings innumerable conflicts. Among them are crime, marginalization, drug-addiction, and lack of education. Faced with this situation, Argentina has been looking to countries such as Venezuela, which has a plan for social change with music as the medium.

In 1996 Argentina developed Zones of Priority Action (ZAP) to address social, economic, and cultural inequalities in the field of education after the government recognized that student failure in school is not exclusively the fault of the schools. Orchestras and choirs emerged as one method of addressing disparities among people, as participation in these ensembles emphasizes the value of group work more than traditional educational models, which tend to be more individualistic.

The Young People's Orchestra Project in Argentina is modeled after *El Sistema*, a community music project in Venezuela. Argentineans are attempting to adapt this

model to suit the needs and goals of the people of Argentina. For many children, music-making is an experience that closes the cultural gap, encourages integration and, at the same time, promotes creativity by revealing children's potential and encouraging continued efforts.

An article in Wikipedia states the following:

"El Sistema is a publicly financed private-sector music-education program in Venezuela, originally called Social Action for Music. Its official name is *Fundación del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela*, and is sometimes translated to English as "National Network of Youth and Children's Orchestras of Venezuela."

In 1975, Venezuelan economist and amateur musician José Antonio Abreu founded *Social Action for Music* and became its director. He received the National Music Prize for this work in 1979. Abreu was appointed as Special Ambassador for the development of a Global Network of Youth and Children orchestras and choirs by UNESCO in 1995, [and] also as special representative for the development of network of orchestras within the framework of UNESCO's "World Movement of Youth and Children Orchestras and Choirs.

Its network of 102 youth and 55 children's orchestras (numbering approximately 100,000 youngsters) later came under the supervision of the Ministry of Family, Health and Sports. As *El Sistema*, its goal is to use music for the protection of childhood through training, rehabilitation and prevention of criminal behavior." *

Similar projects are underway in other parts of Latin America, and a few years ago, Argentina implemented this system as a plan for social change. A number of youth orchestras have come into existence with the goal of social change in previous years. In July 2008, the program Orchestras and Choirs for the Bicentennial (*Orquestas y Coros infantiles y juveniles para el Bicentenario*) was created through an agreement between the Ministry of Education and the National Bank (*Fundación Banco Nación*). The project aims to improve cultural access for children and teenagers, promote social integration at school, improve school dropout rates, and inspire the enjoyment of music.

The inauguration of the program took place during the Second Regional Meeting for the Training of Teachers of Orchestras and Youth Choirs held at the Main Conservatory of Music in the city of San Miguel de Tucumán. We hope that this initiative will reach a total of 12,800 children in schools that are categorized as high-risk schools. The first stage of the program is the creation and the development of 60 orchestras and 60 youth choirs during the years 2008 and 2009.

The regions that will participate in this first step of the process are Chaco, Jujuy, Salta, San Juan, Santa Fe y Tucumán. We will incorporate other sectors of the country during the year 2009. The orchestras and choirs will be extra-curricular activities for any students and community members who want to participate – no knowledge of music is necessary.

This program is a first step toward social integration, as it involves children that are in the school system. With their connections to the community, schools can reach those who have been marginalized. The program hopes to increase retention. According to the



Los Pequeños Cantores de los Andes

Photo: Anne-Marie Charmillon-Belly

national coordinator for youth orchestras, musical activity develops new attitudes in students who have trouble in school: "It achieves greater attention and concentration. In the rehearsals children learn to organize themselves, to commit, and to learn how to work in groups. These 'add-ons' help kids to socialize and help them overcome marginalization at school."

The goal of the program is not to form acclaimed musical virtuosos but to close the gap that moves children farther away from possibilities and to boost the self-esteem of groups that are marginalized by society. We do not expect that these kids will dedicate all their life to music; rather, the goal is to complement their education and supply basis for their development. Children that are well-educated and well-informed have more options to decide who they want to be. Nevertheless, we will undoubtedly have many of them who will find their motivation, their hobby, and maybe even career, in music. Whether it be singing,

playing an instrument, or becoming a professor, they will have these options.

The project will branch out in different directions as it develops, however it will always be based in reaching children in zones of high risk. The project will generate a bigger base for the social pyramid by the educating our kids through music.

Until now, Argentina had as its base for musical education the regional or national conservatories. These could only reach a certain sector of society. This project will disseminate music education across the country.

It is hoped that this program will be self-sustaining due to its obvious benefits. To make this possible, the government should work hard to support the integration of zones of high social risk into broader society. Hopefully, this will be the stepping-stone in the journey toward equality. It is of the utmost importance that kids can discover that they can do something, that they are capable, and that they can become someone

over and beyond the circumstances they have had to live in.

A report from the Secretary for the Prevention of Drug-Addiction and Fight against Drug Trafficking indicates that since 2001 the consumption of inhalants has grown by 380%, the consumption of "paco" (the paste of which cocaine is made) has increased by 200%, the consumption of cocaine 120% and the consumption of marijuana by 67%. The consumption of drugs is ravaging our students in Argentina. While steps are being taken to address this problem, education is the most important one.

The fight against criminality, marginalization, and drug addiction is vital for the creation of a just world. Knowing that music can help us walk the right path is extremely important and rewarding for those of us who believe that everything can be better with having just a little bit more. Many times, a little is a lot and a lot is nothing. Everything depends....

*Taken from: "El Sistema." *Wikipedia, The Free Encyclopedia*. Retrieved February 9, 2009 from

http://en.wikipedia.org/w/index.php?title=El_Sistema&oldid=268950256

Federico Neimark is a student of choral conducting at the Catholic University in Argentina. He is a current member of the World Youth Choir. He conducts the choral group Tierra Adentro, which is an all-female group dedicated to the popular music of the world. He is also assistant conductor of the Choir at the Colegio Nacional Almirante Brown.

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Translated from Spanish by Pedro Pizano, USA

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The development of German singing followed a route different from that of the other European countries (in particular Great Britain and Austria), and a changeable one at that. While the neighboring European countries maintain a strong choral tradition, choral singing is less pro-active and more inconspicuous in Germany. Not all public institutions, schools or universities have their own choirs. Young people, in particular, do not sing much. Those who wish to sing tend to join church choirs where, on the whole, large-scale works like passions and oratorios are performed. In schools, however, as opposed to the situation with neighboring countries, choral singing is of little importance, unlike the influence of the musical electronics in the entertainment industry.

Nevertheless, there are various choral activities based on work with children and young people with social-intercultural objectives, as will be shown in the examples which are to follow. After World War II, Germany became a federal republic, with sixteen member states at time of writing. Each federal state is autonomous as far as cultural and educational matters are concerned. My examples are from the following federal states: Hamburg, Thuringia, North Rhine-Westphalia, Lower Saxony, as well as from the federal capital, Berlin. They show how young people adapt music and choral singing to fit their own language and style of expression. These are choral projects supported by various funding agencies, all of whom share the objective of helping young people build bridges and solve problems by using music.

Thus, in Hamburg, there is the multicultural project LUKULELE. In Essen, the Integrative Choral Project integrates children of various ages and different social backgrounds into classical theater. The

Marita Goga
Coach and Developer



Photo: Karin Schröder Igelin Berlin

youth work of the Thuringian Choral Association opposes violence and extremism and supports a number of international children's choir festivals. While in Hamburg it is a foundation supported by ordinary citizens that backs LUKULELE e. V., in Essen the financial support comes from the Aalto Theatre. In Weimar [translator's note: in Thuringia], the Choral Association cooperates with the music colleges, while in Berlin this role is taken by the Grammy award-winning Berlin Radio Choir. Here it becomes apparent that there is a support system that allows music to become the language of young people.

Another enterprise of particular importance is the series of educational projects run for some years by the choral director of the Berlin Radio Choir, Hans-Hermann Rehberg, and the choir's British conductor-in-chief, Simon Halsey. Run within age groups, these aim at making life experiences more tangible by communal singing in sing-along concerts for the adults and "Song Exchanges" for children. By

taking an active part in shaping these events the singers gain a new relationship with music, singing and choral singing.

Here, I will introduce the most recent project of a contemporary production in cooperation with the Erika Mann Primary School, a school striving for integration, based as it is in an underprivileged part of Berlin with a high proportion of migrants in its population. The method consists of training for the teachers and the integration of the piece to be studied in music classes. The teacher training is delivered by an intermediary and by direct contact with the singers and the conductor. The singers visit the school, and the pupils eventually attend the concert.

LUKULELE e. V. **A Groovy School for Life**

LUKULELE is an acronym – formed in German from the words: enjoyment through art and enjoyment of life. The project was founded in 1999 by Andrea Garroth and Anke Schaubrenner, and since 2004 it is run



Liederbörse

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on the legal foundations of a charity. It is based in the Schanzen area of Hamburg, an underprivileged district in the suburb of Altona. Here children and young people are given the opportunity to express themselves in various art forms: singing, rap, dance – hip-hop and breakdance – and in stories. Nearly one hundred participants aged between 3 and 21, supported by an intercultural team, work on various projects. The children, who come from the most diverse social and ethnic backgrounds, translate their subjects into music, words and images. They prepare programs and also appear within major events. In 2005 and 2007 they even created their own musicals. Every first Sunday in the month there is a get-together where all the course members meet up for communal singing. Specialist music and choral courses are on offer alongside workshops aiming at preventing addictions and violence. Over and above this, LUKULULE is also active within schools.

Integrative choral work: Essen Choral Forum

Alexander Eberle, choral director in Essen since 1999, initially took over the directorship of the Essen Music Association.



In this post he realized that there were too few young people coming to join, and he founded his project, the Essen Choral Forum. The first thing he did was change the name of the Music Association into the Essen Philharmonic Choir. With the children, he founded the Aalto Sparrows, an ensemble of children aged six or seven, who are trained on Kodaly principles and join in theatre performances, e.g. “Hansel and Gretel.” A total of 60-70 children are involved in this. There is a further stage for those aged nine to twelve, and a youth choir intended to “catch” all who are willing to sing. Here children from different social strata get the opportunity to be fully integrated by means of their choral activities. As this work has been very successful, children’s choirs have since been established in thirty primary schools.

[uni_sono]: For Tolerance. Against Violence.

In October 2008, the Thuringian Choral Association ran a project for young people, aimed at giving them the opportunity to express their feelings and opinions on political subjects by musical means. There were two workshops for the young people, led by professional musicians (from modern classical – compositions by Christian Frank –



Photos: LUKULELE

via electronic music to progressive rock) based at the music colleges of Sondershausen and Gera. The Sondershausen workshop was aimed at young people interested in music who wanted to express, in music, their feelings on political subjects like non-violence. The results were presented by the young people, together with other artists, in a final concert on 12 October 2008 in the New Opera House in Erfurt. On the same day, young members of the Choral Association held a street party under the slogan “For Tolerance. Against Violence” in Erfurt city center.

Festivals for Children’s and Youth Choirs

In Germany, a large number of children’s and youth festivals take place within the framework of young people, via music, encountering other youngsters from all over the world. They learn at an early age that music is a link. In 2008, in various towns of Lower Saxony, the festival “Little people – Brightly Colored Songs” took place for the second time with 8,000 children from nursery and primary schools. On 7 June 2008, 500 “little people” presented their program in the federal state broadcasting house in Hanover and sang together with the audience. The socializing and integrating effect of choral singing stands at the center of this venture. This can be proven in particular by choirs like Greta Musica, the choir of a school for children with special needs in the town of Leer, which emphasizes intellectual development.

“Fear” – Educational Project of the Berlin Radio Choir, 2008

The Erika Mann Primary School in Berlin-Wedding is a primary school which emphasizes theatrical work. This year the overriding subject for its theatrical projects

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was “heroes”. The Berlin Radio Choir, in the course of preparing its choral opera “Fear” by Christian Jost, planned an educational project on this topic. The project became linked to the “heroes” project of the school’s own theatrical work. The two sixth grades with boys and girls aged twelve, among them five children with learning difficulties, a teacher of musical theatre and two members

of the Radio Choir worked on the piece once a fortnight. Here, too, the human encounters and the co-operation of people of all ages were central to the venture.

Marita Goga: university studies and teaching of pedagogy, geography, sociology, communication, psychology and music at various establishments; creator of exhibitions for the Museum of Technology, Berlin;

journalist; in charge of a consultancy business; PR director of a consultancy business advising commerce and environmental agencies; director of communications of the government of a federal state; artistic supporter and developer of concepts for young artists.
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Composers' Corner



Composers' Corner

Nothing Off-Limits: An Interview with Composer Abbie Betinis
Shekela Wanyama

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

Please contact Cara S. Tasher, Editor

Email: cara.tasher@unf.edu

Nothing Off-Limits

An Interview with Composer Abbie Betinis

Shekela Wanyama Choral Conductor



Shekela Wanyama (SW): *How did you come to write choral music?*

Abbie Betinis (AB): I come from a very singing family. Some of my earliest memories are singing rounds in the car with my parents. Singing canons with my family was really a big thing. I was in college when I auditioned for the Saint Olaf choir and got in. That was the real turning point. I realized there are so many possibilities for human voices singing all together. The human body, the human voice has become for me a whole orchestra in itself. It's a fascinating line of work. I am in love with it completely.

As an adult, I sang with the Dale Warland Singers for three years. That was an incredible opportunity to sing in an ensemble that had high standards and brought in composers on a regular basis to hear their new works performed. I was mesmerized by what a living composer could bring to a live rehearsal setting. It's hard sometimes to know the balance between how much gets written on the page, and how much gets interpreted. What I found incredible was that each composer came in with a different balance in that aspect.

I'm starting to find my balance. Observing that process with the Dale Warland Singers was what got me thinking that maybe I could make a career of being a composer.

SW: *Your pieces, for me, are never just music. They are educational experiences. My assumptions are always challenged in ways that stretch me.*

AB: I'm really glad that that's a by-product of my process. The process for me is to always go back to the root of something. Conductors and singers often tell me, "I was challenged by that piece, and it was so worth it. I really had to work hard to learn a new style or to use my voice in ways I hadn't used

it before." But that's not always the goal for me. The goal for me is to go back to a culture, to a language, sometimes an ancient language.

I've written in Greek and Persian, medieval English, and medieval Irish. These are interesting languages that stretch a person's consciousness. It's not just stretching their abilities, but asking, "How does this culture see the world?" Through language I'm able to get to a different kind of style than I would have otherwise. It's not stretching for stretching's sake. It's stretching in response to the history, the mythology, the language.



SW: *What process do you use to get there?*

AB: I find a theme, or an ensemble or organization will give me a theme. I take out around 20 books from the library and read about the theme. Sometimes that spurs a text. Sometimes it doesn't, but I get a feel for

the flavor of the piece. When it does spur a text, I find a native speaker of that text to teach me about the language and the natural intonation. There's so much music already in a text that sometimes I feel like I'm cheating. One of the reasons I'm drawn to foreign languages is because on first hearing, all I hear is the music. The words don't have any kind of specific meaning for me yet.

Next I go back and study the layers of meaning and how a word changes through history. I study every word. Then I memorize the text so I can recite it. I usually walk around town like a crazy composer with the text in my pocket to internalize it into my body before I put it on paper. That's a crucial part of the process.

Once I get to the piano, the music tends to be there. It's kind of an elusive and mysterious process.

SW: *Tell me about one of your recent commissions.*

AB: The Cornell University Chorus (conducted by Scott Tucker) premiered a piece in October 2008 called *The Chant for Great Compassion*. The text was originally in Sanskrit and came into Chinese culture around the 7th century. It's an 84-line mantra that is sometimes called the *Dàbei Zhòu*.

The interesting thing is that the chant itself is so ancient at this point that to the Chinese people who recite it, the individual phonemes don't carry meaning. The actual reciting of the mantra is the prayer. I was able to weave in the song for Guan Yin, who is the goddess who recites the *Chant for Great Compassion*. There's an aleatoric section at the end where the goddess has been called, and the goddess descends in the music. Suddenly the air is filled with her calls. I was proud of the way that turned out.

Composers' Corner

...Nothing Off-Limits: An Interview with Composer Abbie Betinis

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SW: *This edition of the ICB focuses on the work of young people. What are your thoughts on composing in the 21st century?*

AB: I think there's a new kind of mentality among young composers. It's hard for me to know, because I am one (for a little while longer) and I'm not sure what it was like before. We all feel so connected to each other – I'm MySpace and Facebook friends with a lot of composers I've never met in person, but I can follow their thoughts and keep up

with their music online. I really feel connected to my generation of music-makers. These developments are so new that we haven't figured out how exactly we can use this in the very best way. But the potential is beginning to be realized.

SW: *Do you have advice for other young musicians?*

AB: I think the best advice is to get out. As much as we can talk about the internet and staying up-to-date that way with friends and colleagues, you've got to go to everything and meet everybody.

We're in a time where everything's valid. Styles, cultural awareness, any generation of composer, any sex of composer – [all of these are] taken seriously (I hope). If you go to a

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concert of well-programmed music, you can learn a world of things from each piece and put that in your own mentality. It's so easy for an artist to live in his or her head. But the most valuable part of my work week is to hear a really fine ensemble performing really fine music. Not even always new music – sometimes Tallis will blow me away and I'll think, "Oh my gosh, I want to do that!" All eras are valid. There's nothing off-limits.

Abbie Betinis (b. 1980) has been commissioned by more than 40 music organizations including the Alchemy Project, American Suzuki Foundation, Cantus, Cornell University Chorus, Dale Warland Singers, and the Young New Yorkers' Chorus. Betinis holds a BA from St. Olaf College, and MA in composition from the University of Minnesota. She has also attended the European American Musical Alliance summer sessions in Paris, France, where she studied harmony and counterpoint in the tradition of Nadia Boulanger. She has held residencies with The Singers—Minnesota Choral Artists and The Rose Ensemble. Visit www.abbiebetinis.com for more information.

Shekela Wanyama is completing her Master of Music degree in choral conducting at Temple University in Philadelphia, where she was the recipient of the Dr. Elaine Brown Tribute Award. Wanyama completed her Bachelor of Music Education degree at the University of Minnesota, with additional studies through the Mellon-MacArthur Undergraduate Honors Program in Global Issues. Her background in arts administration includes employment and internships at The John F. Kennedy Center for the Performing Arts, VocalEssence, and the Oregon Bach Festival. Wanyama currently serves as choral director at Philadelphia University. E-mail: swanyama@gmail.com.

Chant for Great Compassion (SSA), by Abbie Betinis. See and hear it at www.abbiebetinis.com

Abbie Betinis – Chant for Great Compassion (SSA) 3

With energetic precision ($\downarrow = 112$)

mf *f* *ff*

no mee hee la da mee chee la ye ye, no mee a li ye,

po la ji de chee hee la ye,

no cell read, de bland chee fere, from mee

f and then crawl the strength to time

pe ee no che po ye, mee hee no che po ye,

then crawl the strength to time, mee hee no che

no mee hee la da mee chee la ye ye, de can mee back in place?

pe ye, mee hee jia hee ee jia ye, ee, ee, ee, hee la che ye, de can mee back in place?

Rough translation: "Adoratio in tribu Acharibereck, Bithynia, the Great Compassionate One"

Abbie Betinis – Chant for Great Compassion (SSA) 9

ppp *f*

no po hee, ee po hee,

de ee no ee ee, pe ye mee ee, ee po hee, ee ee ye, ee go hee, mee hee ee ee ye,

ppp *f* *ppp* *mf* *ff* *ppp* *mf* *ff*

de ee no ee ee, pe ye mee ee, ee po hee, ee ee ye, ee go hee, mee hee ee ee ye,

de ee no ee ee, pe ye mee ee, ee po hee, ee ee ye, ee go hee, mee hee ee ee ye,

no po hee, ee ee ye, ee hee la ye ye, ee po hee, mee hee jia chee, ee po hee,

no po hee, ee ee ye, ee hee la ye ye, ee po hee, mee hee jia chee, ee po hee,

no po hee, ee ee ye, ee hee la ye ye, ee po hee, mee hee jia chee, ee po hee,

no po hee, ee ee ye, ee hee la ye ye, ee po hee, mee hee jia chee, ee po hee,

Translation: "On the Great/Divine, I/We! Appear to me, appear to me, you who were so. Ha!"

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
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Musica International Session, Pomaz, Hungary, 30 Mar-4 Apr 2009. Join those who have become regular participants of such workshops, and experience an intense week of friendship, working together drowned in the international choral repertoire. Location: the Choral Castle in Pomaz. Contact: Musica International, Tel: +33-3-88361754, Fax: +33-3-88365783, Email: office@MusicaNet.org - Website: www.musicanet.org/en/workshops.php

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

Back to the sources... Bartók-Kodály Workshop, Pécs, Hungary, 2-5 Apr 2009. For active and future conductors to get a deep insight to the choral art of Béla Bartók and Zoltán Kodály. Special performing practices, with the assistance of internationally known choirs of Pécs. Contact: Bartók-Kodály Workshop 2009 c/o Pécs Cultural Centre, Fax: +36-72-510645, Email: krisztici@gmail.com

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

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

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

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

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

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

Chanticleer Sonoma Choral Workshop, Sonoma State University, USA, 24-28 June 2009. Intensive five-day program of coaching, classes and rehearsals designed for experienced chamber chorus or other choral singers at the university-level and beyond. Contact: Chanticleer, Tel: +1-415-2528589, Email: sonomachoral@sonoma.edu - Website: www.sonoma-choral.org/pub/htdocs/chanticleer.html

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

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

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

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

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

Norwegian Summer Choir Conductors Academy 2009, Hamar, Norway, 19-26 July 2009. Classes of choir conducting on all levels, including masterclass with Johannes Prinz (Austria) and a special workshop for vocal groups with Mathias Becker (Germany). Contact: Norges Korforbund, Tel: +47-22-396850, Fax: +47-22-396851, Email: sara.reitan.jacobsen@korforbundet.no - Website: www.kor.no

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

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 1-8 Aug 2009. For full conductors, conducting auditors and singers. Vocal pedagogy using the Rohmert method of functional voice-training, and clinics on developing a vital chamber choir. Conducting master classes with Simon Carrington, Brian O'Connell and Bronislawa Falinska. Contact: Sarteano Chamber Choral Conducting Workshop, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

Banff Choral Workshop, Banff, Alberta, Canada, 17-23 Aug 2009. Repertoire: Ein Deutches Requiem (A German Requiem), Op. 45 by Johannes Brahms. Master conductor: Jon Washburn. Choir in residence: Vancouver Chamber Choir. Contact: The Banff Centre, Victoria Evans, Tel: +1-403-7626157, Email: victoria_evans@banffcentre.ca

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

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

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

Vocal Jazz Summit 2009, Mainz, Germany, 30 Sep-3 Oct 2009. Various workshops, coaching for established vocal groups and choirs. Individual vocalists may receive passive coaching. Workshops open to all passive participants. Contact: Kultursommer Rheinland-Pfalz e.V., Tel: +49-6131-28838-16, Fax: +49-6131-28838-8, Email: annette.herschelmann@kultursommer.de - Website: www.kultursommer.de

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

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 María 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

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



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

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

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

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

First International Choir Festival "Nevskaja Dominanta", St-Petersburg, Russian Federation, 10-12 Apr 2009. 4 categories: Russian and foreign classical music, sacred and folk music. Contact: International Centre of Culture and Education "ANIT", Tel: +7-812-5917985, Fax: +7-812-7458586, Email: anitcentre@mail.ru

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

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

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

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

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

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

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

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

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

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

FESTA MUSICALE INTERNATIONAL CHOIR FESTIVALS

GRAND PRIX PATTAYA
22 – 26 July 2009



II. International Choir Festival
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PAMPA CANTA TANDIL
4 – 8 November 2009



XXXVI. Festival de Coros
I. Choir Competition PAMPA CANTA
Tandil, Argentina

MUSICA RELIGIOSA
OLOMOUC
24 – 28 March 2010



VIII. Festival of Sacred and Clerical Music
Olomouc, Czech Republic

FESTA CHORALIS
BRATISLAVA
26 – 30 May 2010



V. International Choir Festival
Bratislava, Slovakia

FESTIVAL OF SONGS
OLOMOUC
2 – 6 June 2010



XXXVIII. International Choir Festival
Olomouc, Czech Republic

GRAND PRIX
ST. PETERSBURG
16 – 20 June 2010



IV. International Choir Festival
St. Petersburg, Russia

GRAND PRIX PATTAYA
21 – 25 July 2010



III. International Choir Festival
Pattaya, Thailand

PAMPA CANTA TANDIL
3 – 7 November 2010



XXXVII. Festival de Coros
II. Choir Competition PAMPA CANTA
Tandil, Argentina

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tel./fax: + 420 587 420 334, e-mail: festamusicale@atlas.cz, svatkypisni@centrum.cz
www.festamusicale.cz

10th International Festival of Vocal Music A CAPPELLA, Leipzig, Germany, 14-16 May 2009. Open to young talented vocal groups (3 to 8 singers) of all nationalities (max. age of 28 yrs). All groups will compete in one category, with as well as without amplification. Apply before 15 Feb. Contact: International A CAPPELLA Contest Leipzig, Tel: +49-341-91075575, Fax: +49-341-9102245, Email: info@a-cappella-contest.com - Website: www.a-cappella-contest.com

Annual Competition for Choral Composition POLYPHONOS, Seattle, USA, 15 May 2009. Dedicated to performing and perpetuating contemporary a cappella choral settings of poetry, philosophy, and spiritual writings from around the world. Apply before 15 May. Contact: The Esoterics POLYPHONOS, Tel: +1-206-9357779, Fax: +1-206-9357779, Email: polyphonos@TheEsoterics.org - Website: www.theesoterics.org/polyphonos/

15th International Festival of Choir Singing of Nancy, France, 20-24 May 2009. 1600 Singers from all over the world. Contact: Festival International de Chant Choral de Nancy, Tel: +33-3-83275656, Fax: +33-3-83275666, Email: festival-choral@orange.fr - Website: www.chantchoral.org

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

5th International Choir Festival Mundus Cantat Sopot 2009, Sopot, Poland, 20-24 May 2009. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Tel: +48-58-5558458, Fax: +48-58-5558442, Email: munduscantat@sopot.pl - Website: www.munduscantat.sopot.pl

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

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

21st International Chamber Choir Competition, Pécs, Hungary, 29 May-1 June 2009. Competition for choirs all over the world. Contact: International Chamber Choir Competition of Pécs, Tel: +36-72-215543, Fax: +36-72-315679, Email: choircompetition@civilhaz-pecs.hu or nevhaz@t-online.hu - Website: www.civilhaz-pecs.hu

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

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

18th International Choral Festival "La Fabbrica del Canto", Legnano, Italy, 4-25 June 2009. Choirs from Latvia, Brazil, Belarus, Japan, Germany, Slovenia, Cuba, USA, Hungary and United Kingdom. Contact: Associazione Musicale Jubilate, Tel: +39-0331-594504, Fax: +39-0331-597433, Email: amj@jubilate.it - Website: www.jubilate.it

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

9th International Festival of Renaissance and Early Baroque Music, Pecka Castle, Czech Republic, 19-21 June 2009. Competition, workshops, concerts. Contact: NIPOS, Tel: +420-221-507961, Fax: +420-221-507955, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

Tomohon International Choir Competition, North Sulawesi, Indonesia, 22-25 June 2009. Open to choirs in the following categories: children, youth, mixed, male, female, senior, gospel & spiritual, pop & jazz, folk and sacred music. Contact: Bandung Choral Society, Tomohon International Choir Competition, Tel: +66-22-5209724, Fax: +66-22-5209724, Email: mail_bcsevents@yahoo.com - Website: www.ticc.co.id

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

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

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

LXV CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONIA TORREVIEJA

del 23 al 30 de julio de 2009

DECLARADO DE INTERÉS TURÍSTICO INTERNACIONAL

XV Certamen Juvenil de Habaneras

es Torre Vieja

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

HABANERAS AND POLYPHONY TORREVIEJA SPAIN

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...Festivals & Competitions

50

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

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

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

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

52nd International Festival of Choral Art Jihlava, Czech Republic and 10th Composers' Competition Jihlava 2010, Jihlava, Czech Republic, 26-28 June 2009. International composers' competition, concerts, workshops, meetings. Apply for the competition before October 2009. Contact: NIPOS, Tel: +420-221-507961, Fax: +420-221-507955, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

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

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

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

International Children's Choir Festival, San Miguel de Allende, Mexico, 29 June-5 Jul 2009. 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

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

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

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

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

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

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

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

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

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

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

5th International Choral Festival "El Caribe y Centroamérica Cantan", Barquisimeto, Estado de Lara, Venezuela, 6-12 July 2009. Concerts, workshops, contacts, prizes, etc. Contact: Federación Coral del Caribe y Centroamérica, Email: Fedcocarcen@aol.com

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Belgian Summer Sing, Ghent, Belgium, 23-27 July 2009. Open air festival for all kind of choirs in the historic Belgian city of Ghent. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: ghent@music-contact.com - Website: www.music-contact.com

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

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

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

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

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

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

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

7th International Choral Festival and 5th Competition - The Singing World, St. Petersburg, Russia, 31 July-5 Aug 2009. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Contact: International Choral Festival and Competition, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: Singingworld@mail.ru or interfolk@mail.ru - Website: www.interfestplus.ru

MusciFest Vancouver, Canada, 2-16 Aug 2009. Annual festival including classical, jazz and world music presentations. Concert venues throughout Vancouver featuring some of the most talented artists in the world. Contact: Festival Vancouver, Tel: +1-604-6881152, Fax: +1-604-6888441, Email: info@musicfestvancouver.ca - Website: www.festivalvancouver.ca

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

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

1st Philippine International Choral Competition 2009, Metro Manila, Philippines, 18-22 Aug 2009. Categories: children's and mixed choirs, sacred and folk music. Apply before 18 March 2009. Contact: Cultural Centre of the Philippines, Tel: +63-2-8322314, Fax: +63-2-8313415, Email: ccp.musicdivision@yahoo.com - Website: www.culturalcenter.gov.ph/

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

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

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

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

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

Eskil Hemberg Music Days, Visteberg, Sweden, 8-9 Aug 2009. Concerts dedicated to composer and choral conductor Eskil Hemberg. Contact: The Eskil Hemberg Music Days Society, Tel: +46-8-7161912, Fax: +46-8-7184776, Email: birgit.hemberg@glocalnet.net - Website: www.eskilhemberg.se

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

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

57th "Guido d'Arezzo" International Polyphonic Competition, Arezzo, Italy, 16-20 Sep 2009. For amateur choral ensembles. Categories: Christian plainchant, polyphony, polyphony for children's voices, special competition, int'l choral festival of folksong. Contact: Competition secretariat, Tel: +39-0575-356203, Fax: +39-0575-324735, Email: fondguid@polifonico.org - Website: www.polifonico.org

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

2nd International Festival Interfolk in Russia, St. Petersburg, Russia, 29 Sep-5 Oct 2009. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Three categories: vocal, instrumental and dances. Contact: International Choral Festival, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: singingworld@mail.ru or choirfest@inbox.ru - Website: www.interfestplus.ru

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

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

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

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

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17th Statys Šimkus Choir Competition, Klaipėda, Lithuania, 15-18 Oct 2009. Open to mixed, female, male, chamber, youth, children's, folklore choirs and ensembles (Min. 26, max. 45 singers for choir, max. 16 singers for ensemble). Contact: International Stasys Šimkus Choir Competition, Tel: +370-46-398714, Fax: +370-46-398766, Email: aukuras@ku.lt - Website: www.ssimkus.ku.lt

Cantate Barcelona, Spain, 16-20 Oct 2009. Performances, friendship concerts and workshops. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

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

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

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

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

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

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

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

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

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

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

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 October 2009. Contact: Finnish Male Voice Choir Union, Sanna-Mari Hiekka, 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

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

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@musica-mundi.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

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

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

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

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

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

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 24-28 June 2010. Paul Caldwell, guest conductor and Jena Dickey, resident conductor. Non-competitive festival for Treble-voiced choirs. 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 Choir Festival "Cantemus", Zrenjanin, Serbia, 24-29 June 2010. Non-competitive festival for choirs in all categories. Contact: International Music Center, Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

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

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

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

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

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

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Fred Sjöberg

Assistant
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 director: Antonio Spagnolo (IT)
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- 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
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 director: Johanna Almark (FI)
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Ihlombe! South African Choral Festival

2009: July 8 - 20 2010: July 28 - Aug. 9

2011: June 29 - July 11

Johannesburg, Pretoria, Cape Town, & Game Park

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



Melodia! South American Music Festival

2009: July 22 - Aug. 3 María Guinand, Guest Conductor

2010: July 21 - Aug. 2 Dr. Doreen Rao, Guest Conductor

2011: July 20 - Aug. 1 Francisco J. Núñez, Guest Conductor

Rio de Janeiro and Buenos Aires

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



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

2009: July 23 - Aug. 3 Joan Gregoryk, Guest Conductor

2010: July 15 - 26 Dr. Janet Galván, Guest Conductor

2011: July 14 - 25 Joan Gregoryk, Guest Conductor

Vienna, Salzburg and Prague

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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