

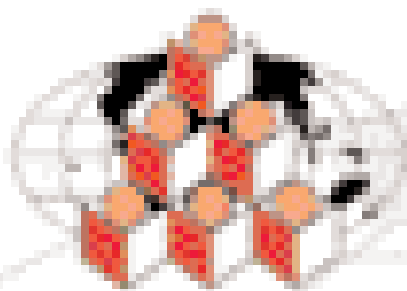
ICB

International Choral Bulletin

ICB

Dossier **Sweden Sings to the World**





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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Sweden Sings to the World

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Swedish Regional Choral Centres

Örebro Becomes an International Choral Center

Stig-Björn Bergensten

Freelance Journalist



In October this year, Örebro will make yet another mark on the world music map: The World Youth Choir's 20th anniversary will take place in town with a thousand young singers invited from all corners of the world. And not only that: Simultaneously, an international choral center will be established in Örebro with the impressive name of "**Swedish International Choral Center Örebro**," or, in short, **SWICCO**.

The man behind this idea is, one should say "of course," Fred Sjöberg. "Only imagination sets the boundaries for what one can accomplish," he asserts. What looked at the beginning like wild plans have become a reality, just as Fred Sjöberg envisioned it when early last year he was charged by the *Regionsförbundet* (the "Regional Organization") to carry out a study for a future international choral center in Örebro. "This is a beginning of a long-range commitment, and one cannot think of a better start than this. From the start, we gain access to a network that includes 20 million singers in some 40 countries," says Fred Sjöberg.

Sweden is a land with a great choral tradition, and Örebro is a city of many choirs. The whole region in general enjoys this great background, with approximately 400 choirs, not to count all the school choirs that also have many enthusiastic choir leaders and instructors.

Sweden currently has four centers for choral activities — Piteå, Stockholm, Uppsala, and Malmö — and Örebro will be the fifth which, in addition, will enjoy an international profile. "Sweden actually has a special place within choral circles. We stand for quality, pedagogy, and a rich repertoire. Other countries are on track to overtake us, but we are still a choral land that many consider the forerunner. That position we want to maintain, and Örebro is the right

place for a center to further develop choral singing in all its forms," says Fred Sjöberg.

The principal organizer of SWICCO will be *Länsmusiken* (The county music organization). "Now we will be able to take advantage of the enormous energy that exists in the folk movement of choral song. The Örebro region will take a central position in Swedish choral life, and with a choir center, we will not only enrich our own region but can also serve the choral world internationally," comments Fred Sjöberg.

For many years, he has been active with the **World Youth Choir**, which gathers singers ages 18-26 from all parts of the world. The Örebro session from 18-25 October will be attended even by many of those who have sung in earlier sessions. "I am counting on at least 200 singers. One hundred fifty are already registered. Forty are included in the special **World Youth Chamber Choir** which will be led by **Nikolaj Znaider**," as Fred Sjöberg points out.

Nikolaj Znaider is a world famous Danish violinist of Polish Jewish background, who previously was a soloist with *Svenska kammarorkestern* (The Swedish Chamber Orchestra). Now he will direct both the Swedish Chamber Orchestra and the World Youth Choir in a joint concert.

The World Youth Choir days begin 21 October, and that is the day that SWICCO will have its festive inauguration, but the choir festival itself already starts on 18 October. There will be big concerts, in Örebro Concert Hall and elsewhere. Each world area will contribute its own mini-program in addition to the whole choir performing together.

"It will be a colorful show, with large choirs, sing-alongs, and instrumental ensembles. This ought to draw a broad public and large media interest, not just

nationally but internationally," according to Fred Sjöberg.

At the end, the World Youth Choir will go to Stockholm to give a concert in *Berwaldhallen* (Berwald Hall), in connection with the Eric Ericson Award.

SWICCO will formulate a three-year project plan that includes several international events located in Örebro. Although *Länsmusiken*, the regional county music organization is the principal organizer of the project, it will cooperate closely with the "Regional Organization", Örebro County, and Örebro University. Fred Sjöberg is counting on European Union funding and support from *Statens kulturråd* (The Swedish Arts Council) to finance the activity in part.

"But we must also build up connections with the business community. It should be of interest to many companies in our region. SWICCO will bring many visitors to Örebro and provide income for both retail and tourism. Besides, companies can contribute to different projects and in return receive their own concerts," opines Fred Sjöberg.

He has other ambitious plans, too. A close cooperation will take place with both IFCM and Europa Cantat, since both organizations are interested in activities in this area and Fred Sjöberg naturally sees Örebro and SWICCO as a possible venue. "Yes, that would surely be good, right? Then Örebro would be mentioned around the world every year and be a music city that is on the lips of many," he says.

The potential is there, argues Fred Sjöberg. But there's work to be done. Marketing Örebro region's music life should result in enormously positive consequences.

"Take, for example, *Opera på Skåret* (Sweden's largest opera festival, which takes place in the region). When I described that

...The International Choral Centre of Örebro

6 in Belgium, they were completely carried away and said immediately that one could count on many busses filled with opera-loving Belgians next season,” he relates.

Thord Andersson at the Regional Organization was singing the same tune, so to speak, from the beginning, when Fred Sjöberg presented his plan.

“We looked very positively on the project. It is important that the region has many international centers and SWICCO is a whole new dimension in this context. Now it merely remains to finance the effort long-term,” says Thord Andersson.

The World Youth Choir meeting and the launch of SWICCO is wholly in line with

establishing Örebro as a music city. So thinks Björn Fransson, tourism and marketing head of the *Örebrokompaniet* (Örebro Tourist Bureau).

“It is logical that one works within this particular area. We are an established music city, with the Swedish Chamber Orchestra, *O, Helga Natt* (“O, Holy Night,” Sweden’s largest Christmas concert, performed in Örebro], and all the local choirs. This will raise the profile even more, and if we can also receive world-wide activities moved to Örebro, it would be a fantastic addition,” says Björn Fransson.

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Fred in action

Photo: Per Johansson



Örebro Chamber Choir during a rehearsal in Vasa Church. Waving is not part of the choir’s usual choreography...

Photo: Stig-Björn Bergensten

The World Youth Choir's 20th Anniversary

A Festive Week of Celebrations

Fred Sjöberg
IFCM Vice-President



Photo: Per Johansson

Länsmusiken and SWICCO, together with IFCM, are proud to host the World Youth Choir's (WYC) 20th Anniversary celebration. From 18 to 24 October 2009, the city of Örebro will be a sparkling centre for a large diversity of choral music. Concerts, workshops, educational events and conferences will all focus on the magic art of choral singing.

We have invited all former members of the WYC: close to 1,000 singers have been singing in the WYC at some time or another during the last twenty years. Many of these singers are now professional musicians. We hope of course that many singers will seize this extraordinary chance to meet up again and form a festival choir of a minimum of 200 singers. There will also be a special World

Youth Chamber Choir (WYCC) of 40 singers invited for this week and they will give concerts with the internationally renowned Swedish Chamber Orchestra. Five conductors from the five continents are invited who will prepare the festival choir to perform an international music program which will show the great variety and importance of the work and its continuity during those 20 years.

During the festival week there will also be other important cultural events. For more than one year the city and the region of Örebro have been working and looking into possibilities to start an International Choral Centre in Örebro. All preparatory work is now done, and one major event during the festival will be the inauguration of the Swedish International Choral Centre Örebro (SWICCO).

The feasibility study about SWICCO shows that there is a need for an international centre in Sweden which can be a meeting place and a trigger for the choral world. Support is given by the Region of Örebro, the city of Örebro and the European Union as well as the choral society in Sweden. Close cooperation and connections with IFCM and Europa Cantat among others are due to be put in place. Örebro is the right location for this centre, as it is the demographic centre of Sweden.

The city can offer great concert halls, a newly built conference centre and other halls suitable for the holding of events; there are also many churches in Örebro. The University of Örebro has a music department.

We hope that choirs and choir organisations, both national and international, will contact SWICCO for either a concert, a conference or an educational or other cultural event.

If you want to come and visit Örebro and take part in this special festival week in October 2009, please visit the website www.orebrokompaniet.se which will offer special packages for culture tourists. It will be a big multicultural music party of the highest artistic level. Enjoy seven days full of singing and celebrating with the WYC singers, international choirs, conductors and organizers in beautiful Örebro, Sweden 18 - 25 October 2009.

Sunday October 18th

Sweden celebrates "200 years of male-voice choirs in Sweden" this year.

Male choir singers from the region will form a 150 strong male-voice choir and have a full day workshop. The big regional "200-Year Male-Voice Choirs" choir will perform at Örebro Concert Hall at 18.00.

Tuesday October 19th

"The Girls' Chamber Choir of the Diocesan Classical Gymnasium in Ljubljana" from

Örebro Rings with the Music of Many Choirs

Mary-Rose Frebran, Örebro County Governor

The County Governor of Örebro, Rose-Marie Frebran, welcomes the World Youth Choir to Örebro in October for its 20 years' celebration. She sends this message concerning Örebro and the importance of choirs for the county.



Rose-Marie Frebran, Örebro County Governor outside the governor's residence, Örebro Castle

Stockholm may be the capital of Sweden, and Copenhagen may be the biggest city in Scandinavia, but Örebro is still the very centre of the Nordic area.

We are the hub of an extensive road and rail transport network. We are also in the middle of the Nordic demographic region and at the heart of the dynamic pentagon formed by Helsinki, St Petersburg, Stockholm, Copenhagen and Oslo.

However, most importantly, we have music and are a focus for choral activities. Örebro rings with the music of many choirs.

We are honoured to have been appointed as the official host of an international choral centre. This will bring us even more prestige throughout Europe and even more music and events.

Belonging to a choir is very popular in Sweden and certainly helps increase all-round health. Furthermore, along with other cultural and sports events, choral singing is part of one of the fastest growing businesses in Europe – the experience delivery business! ●

...The World Youth Choir's 20th Anniversary

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Slovenia with conductor **Helena Fojkar Zupandcic** will come to Örebro. This superb choir of 40 singers will come directly from Oslo after the final round of the choir competition "Let The People Sing". They will perform a joint program with three other girls' choirs from Örebro: the girls' choirs from Örebro Culture School, Risbergska Gymnasium and from Karl-Johan Music Classes. Close to 200 girls will perform at Örebro Concert Hall at 19.30.

Wednesday Oct 20th

The 40 voices of the **World Youth Chamber Choir**, together with the **Swedish Chamber Orchestra**, will perform a full Brahms program under the baton of Nikolai Znaider. Örebro Concert Hall 19.00

Thursday Oct 21st

The 40 voices of the **World Youth Chamber Choir** and the **Swedish Chamber Orchestra** will repeat the program from Wednesday evening. This concert will also include the official opening of SWICCO. Örebro Concert Hall 19.00

Friday Oct 22nd

The World Sings for You

After rehearsing for two days, the 200 singers of the big festival WYC will be ready for their first concert.

It will be a sparkling show with a "best of" program. Soloists, vocal groups, and ensembles will contribute with music from their own countries and traditions. It will be an international showcase where the audience can explore music from the whole world. Örebro Concert Hall 19.30.

Saturday Oct 23rd

World Youth Choir Gala Concert

To complete the event in Örebro, there will be a "choir concerts around the clock" program. Local choirs and the WYC will transform Örebro Concert Hall into a lively twelve-hour-

long choral venue. The program begins at 13.00 and will end at around midnight. The World Youth Choir Gala Concerts will be performed at 16.00 and 20.00. Different types of tickets will be available for this choir marathon.

Sunday Oct 24th

Eric Ericson Award in Berwaldhallen, Stockholm

On Sunday morning, the WYC will leave Örebro for Stockholm where the choir will offer a last performance at the final concert of the Eric Ericson Award ceremony. Berwaldhallen 15.00.

Other Programs during the Week of Celebration

SWICCO's the main focus will be on children and youth, with a multicultural program. We are happy to offer an **international conducting course for children's choir conductors**. This course is offered in conjunction with the University of Örebro and the national choir organisation for children and youth UNGiKÖR.

Zimfira Poloz, Canada, and **Anne Johansson**, Sweden, are the main lecturers, and the students will have children's choirs on to practise. The course starts on Wednesday 21 Oct and ends on Saturday 24 Oct with a special children's choir concert conducted by the students. The course will give 7 ETS points for active students and 4 ETS points for passive students. *See special advertisement for this course in this issue of the ICB.* Everything takes place at the newly built Music Department at the University of Örebro, one of the finest University Music Departments in Europe.

The IFCM invites its members to its **General Assembly (GA)** in Örebro. At the General Assembly in Copenhagen 2008 the decision was made to have an additional GA in between the assemblies connected to the World Symposiums. The IFCM is facing great

challenges and opportunities. Please come and make your contribution to the IFCM that will set us on the right course for the future. The GA takes place from Thursday 22 Oct to Saturday 24 Oct.

See special invitation in this issue of the ICB.

Conference: Music Classes in Sweden

The Music Classes Schools will have a conference for all music teachers working in those music schools in Sweden during the WYC's 20th Anniversary celebration week.

Red Cross Conference

Red Cross Sweden will have a conference during this week on the topic of integration into society, including multicultural events as a tool for bringing different cultures together.

For tickets and special packages:

www.orebrokompaniet.se

For concert programs:

www.orebrokonserterhus.se

For general information: www.swicco.se or www.ifcm.net

Note: Programs are subject to change.

I hope to see many choral friends from all over the world to come and share the pleasure of celebrating one of the finest birthday parties I can think of: the World Youth Choir's 20-years celebration in October 2009 in Örebro, Sweden.

Welcome!

Fred Sjöberg, Music Director of SWICCO (Swedish Choral Centre Örebro), Artistic Manager WYC 20th Anniversary, Vice-President IFCM, Vice-President Europa Cantat and chair of Europa Cantat Music Commission; Conductor of the French National Youth Choir and Secretary of the Eric Ericson Foundation.
E-mail: fred.sjoberg@telia.com
Website www.orebrokammarkor.se ●

The Eric Ericson Award

Per Ekedahl

Senior Manager, Concerts Sweden



Prestigious Choir Conducting Competition to Take Place for Third Time

October 2009 sees the third Eric Ericson Award (EEA), held on this occasion in the Swedish cities of Uppsala and Stockholm. The competition is international and held every third year. Its target group is young choir conductors aged between 20 and 32. The repertoire is a mixture of Swedish and international choral music, preferably music that has some connection with maestro Eric Ericson himself.* The prize amounts to 100,000 Swedish Crowns (approx. 10,000 €) provided by the Eric Ericson International Choral Centre. The winner will also be offered a concert production with the Swedish Radio Choir. The previous winners of the award were Martina Batič from Slovenia (2006) and Peter Dijkstra from The Netherlands (2003).

The competition will be held 19-25 October 2009. Over thirty young highly-talented applicants from 17 different countries (including Japan, Brazil, USA and some European countries) will participate this year. Twelve contestants (cf. list below) were selected for the competition week in Sweden, where they will conduct choirs such as Allmänna Sängen, Academy Chamber Choir of Uppsala, Gustaf Sjökvist Chamber Choir, and St. Jacobs Chamber Choir. Three finalists will then conduct the Swedish Radio Choir. All sessions during the competition are open to the public, with no entrance fees.

The twelve finalists:

Kjetil Almenning (Norway), Jeric Bukovec (Sweden / Slovenia), Maike Bühle (Germany), Adrija Vilma Cepaite (Austria / Lithuania), Wei-Ching Chen (Austria / Taiwan), Karen Cooksey (USA), Dominick DiOrio (USA), Maria Goundorina (Sweden, Russia), Florian Helgath (Germany), Janis Liepins (Latvia), Zofia Sokolowska (Poland), Stefan Vanselow (Germany).

A Twin-City Concept: Uppsala and Stockholm

The concept of the Eric Ericson Award was originally developed by Professor Stefan Parkman, a former student of Eric Ericson. This year, Prof. Parkman will hold the chair of a jury that includes Prof. Marguerite Brooks from Yale University, USA, the well-known conductor Kaspar Putnins from Latvia, the Norwegian conductor Grete Pederson, conductor Karmina Šilec from Slovenia and the singer Johan Pejler from the Swedish Radio Choir. The competition is produced by Concerts Sweden/Rikskonserter together with the Uppsala University Choral Centre and the Swedish Radio Music Department. Other collaborators in this project are the Barent International Centre for Choral Music, Europa Cantat and IFCM. Accordingly, the sessions will be shared between the two cities Uppsala and Stockholm (19, 20 and 21 and 22, 23 and 25 October respectively).

The World Youth Choir (WYC) Celebrates 20 Years' Existence

The 2009 Eric Ericson Award also witnesses a collaboration with SWICCO (Swedish International Choral Centre Örebro), which is organizing the 20th anniversary of the World Youth Choir in the city of Örebro at that time. The World Youth Choir, a Swedish initiative too, has for many years now been successfully run by IFCM, Europa Cantat, and Jeunesses Musicales International.

During this celebration of 20 years of the World Youth Choir, a chamber choir taken from this summer's line-up will perform. It is envisaged that many previous members will participate in the celebrations, together with eminent conductors, such as María Guinand (Venezuela), Sidumo Jacobs (South Africa), Nobuaki Tanaka (Japan), Fred Sjöberg (Sweden), and Steve Zegree (USA). The

Örebro event expects around 200 WYC alumni singers, who will also be able to assist in the finals of the EEA, held in Stockholm's Berwald Concert Hall on 25 October and give performances for the jury. The first winner of the EEA, Peter Dijkstra, is a former alumni singer and a previous conductor of the WYC, is now Principal Conductor of the Swedish Radio Choir.

The 90-Year-Old Maestro

The organizers of this competition are proud and happy to work for a competition with the name of Eric Ericson. He is considered to be the unsurpassed master in the field of choir conducting by a majority of choir conductors and many choral singers throughout the world. It was he who greatly enhanced the reputation of Sweden as a choral country. His entire career has been devoted to choral music. His own choirs, but many others too, have helped establish the status of Swedish choral music in the world. A legendary figure as Professor of Choral Conducting at the Royal College of Music in Stockholm, he has influenced several generations of both Swedish and international choir conductors. Over the years his international commitments grew steadily, as he continued to work with so many renowned groups as guest conductor and teacher. Mention must be made too of his master classes. In October 2008 he celebrated his 90th birthday. The Eric Ericson Award is a fitting tribute.

*More information about the award with complete repertoire can be found at www.ericericsonaward.se

Per Ekedahl is Senior Manager of Rikskonserter/Concerts Sweden, President of Jeunesses Musicales International, and a former singer in the Eric Ericson Chamber Choir.
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Culture for the Whole Human Being

Karin Oldgren
Senior Lecturer in Choir
Conducting



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Culture in all its Forms Makes Man Grow.

Culture is a healing power that helps us to communicate and unleashes our creativity. Through cultural activities we can achieve understanding of our history as well as of the age in which we are living. Culture is alive – and all that take part in cultural activities contribute to the development of culture, indeed to the development of society itself. Culture, and cultural activities, is essential for a good life and should therefore be a human right.

At Örebro University, culture is an important and valued element. Alongside traditional academics, a near-unique, wide range of cultural programmes exists within the university. Here you find the School of Music, Theatre and Art and, in Grythyttan, the School of Hospitality, and Culinary Arts & Meal Science. Moreover, Örebro University offers a vital and thriving campus with a rich and broad cultural life that includes art exhibitions, concerts, students' jokes, and so on.

Furthermore, the university cooperates with the cultural scene in Örebro, for example through the Swedish Chamber Orchestra and SWICCO.

A School of Music, Art and Theatre

The School of Music, Theatre and Art, Örebro University, offers music education with great variety. There are for instance performance programmes in jazz and rock music as well as in classical music; programmes within the field of music production and sound engineering; and master courses in composition, arranging and choir conducting.

Our building is new and provides spick-and-span and well-equipped facilities, such as 48 practice rooms, class rooms and conference rooms. The ceiling is high, both in a literal and figurative sense, and the abundance of light and space offers a very creative atmosphere, not least due to the fact

that there is an exhibition hall within the building. Our largest disciplinary domain is within the pedagogical field: teacher training in music, art and theatre; research within musicology and music education; and a large variety of self-contained courses.

Focusing on the future, we educate teachers that will bring to coming generations the opportunity to develop within different fields of art. At the School of Music, Theatre and Art, we emphasise the training of choir conductors. We offer two different courses; one for those who already have a degree from a music academy and one for those who do not. The course "Choir Conducting with a Pedagogical Focus" gives a broad knowledge base that covers all the different elements that a choir conductor needs to be able to control. In addition to choir conducting, students are taught, for example aural training, eurhythmics, voice and piano. Methodology and pedagogy are focused throughout the course. Students are offered practice opportunities both with a choir at the School of Music, Theatre and Art, and by visiting other choirs in the surrounding community.

With our choir conducting programmes we want to preserve and refine the Swedish choir tradition. The goal is to set free the students' creative thinking and creative power and to provide them with tools with which to manage traditional choir literature on the one hand, and to take the chance to try out new ways on the other. We welcome guest students from other countries wishing to attend our programmes and courses.

Choral Life on Örebro Campus

There are two choirs on the university campus; the Chamber Choir of the School of Music, Theatre and Art, and the university's Student Choir. The Chamber Choir is one of several ensembles, and it gives the students training in ensemble singing with a broad spectre in repertoire, genres and ways of expression. The Student Choir is a mixed choir consisting of both students and staff from all over the university. A number of concerts are given every year, both on campus and in Örebro.

Children's Right to their Voice

In October 2009, we will be focusing on the voices of children and practical pedagogical work with children's choirs as the School of Music, Theatre and Art organises an international course for children's choir directors. The course is the result of a collaboration between *UNGİKÖR*, The Church of Sweden Choral Association, SWICCO, and Örebro University. The course is open to children's choir directors from all over the world who want to be inspired and develop in their great and important mission. Teachers on the course will be Anne Johansson (Gothenburg, Sweden), Karin Bäckström (Stockholm, Sweden) and Zimfira Poloz (Toronto, Canada). There will be two children's choirs participating in the course; one from a special music class in Örebro and one from the church *Adolf Fredrik* in Stockholm – *Adolf Fredriks Diskantkör*. These choirs will function as practice choirs for the course participants, and they will also present choir music from different parts of the world.

The aim of the course is to offer new influences in pedagogical methods through practical supervision. Furthermore we want the course to be a meeting place for choir directors from all over the world, where

connections can be established and knowledge can be shared. Participants will also have the chance to experience the cultural scene of Örebro, which during this particular week will be boosted by the 20th anniversary celebrations of the World Youth Choir.

The Örebro Campus

Located only three kilometres from Örebro town centre, Campus Örebro provides an environment full of life, activities and interaction. The creation of settings for meetings and dialogue is an important factor when planning new buildings and their surroundings on campus. "A town within the town" is an increasingly accurate description of a campus in constant growth.

Örebro – A modern City Steeped in History

With a population of more than 127,000, the historic town of Örebro is the seventh largest in Sweden. The beautiful town centre, the magnificent fourteenth-century castle and the award-winning town park are only some of the features which make Örebro one of the most popular destinations for tourists in Sweden.

Karin Oldgren is a Senior Lecturer in Choral Conducting and Singing at the School of Music, Theatre and Arts, Örebro University.
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Welcome to the Örebro Region

Magnus Persson, Chief Executive Officer Örebro Regional Development Council

It is with great pleasure that the Örebro Regional Development Council supports and welcomes the World Youth Choir 20th anniversary to Örebro. The overall task of the Örebro Regional Development Council is to gather the county's resources in regional politics into an effective, democratically controlled organisation. The purpose and task of the organisation is to improve conditions for sustainable growth and to contribute to the best possible quality of life throughout the whole of Örebro County.

One of the most important ways to achieve our goals is to enhance the region's cultural diversity. A rich cultural life is also essential to attract visitors from other parts of Sweden and from abroad. The Development Council both supports the region's cultural activities financially and plays a strategic role in the shaping of a cultural infrastructure. We really look forward to see Örebro as an international meeting place for singers and we hope that the World Youth Choir's 20th anniversary will give long-lasting impressions both in our region and in the surrounding world. ●



O Holy Night

Swedish Outdoor Christmas Event Attracts 20,000

Richard Kenneth
Executive Producer, Soul Design



12 On the second Sunday of Advent for the last eight years an unusual phenomenon has occurred in the Swedish town of Örebro. As darkness falls (which it does early in December in Sweden), thousands of people gather on the large square in the middle of the town to sing popular Swedish Christmas carols.

The event, called *O, Helga Natt* (Oh, Holy Night), is now Sweden's largest Christmas concert and attracts an audience of over 20,000 every year. As Richard Kennett*, owner of the production company SOUL, and creator and producer of *O, Helga Natt* explains: "Swedes love 'allsång', which, roughly translated, means a 'sing-a-long'," adding: "It's not a completely accurate translation however, sing-a-long to me sounds more like a pub night".

Swedish 'allsång' is culturally-bound, nostalgic, and attracts audiences of all ages and backgrounds. A good 'allsång' programme contains songs Swedes love and learned whilst growing up. Quite often the songs are strongly related to seasonal high-points such as summer and winter, or to light, nature and so on. Or classics created by beloved Swedish folklore artists such as Bellman, Cornelius and Evert Taube form the content. *Oh, Holy Night's* 'allsång' programme consists naturally enough of Sweden's most beloved Christmas carols.

The stage used for *O, Helga Natt's* is built directly in front of the majestic Nicolai Church, which in turn faces Örebro's huge central square in the middle of town. The church provides a fantastic background that is integrated into the lighting and staging of the show. On stage is a ten-piece orchestra, a forty-piece chamber choir with conductor, a presenter and allsång leader, two national artists and a local artist.

"For me it's very important to have clearly defined roles on stage" says Richard, relating

how the. "two leading artists are often from different genres, one classical and one popular. That way they lead without competition. It also gives us a platform for great variation in the shows' repertoire." The choice of local artist is the result of a large talent competition, hosted by the regional channel of the Swedish National Radio. Vocalists between the ages of 15 to 35 are invited to apply. A jury selects 12 artists for audition, with four finalists selected from these. During the competition week, each finalist is allocated a day for radio interviews and performance. On the Friday, listeners vote for their favourite finalist, who receives the title of 'O, Helga Natt Local Artist of the Year.'

O, Helga Natt is a large-scale technical production that includes a 16 x 10 m stage, a top lighting design, a triple-module sound system (front, left/right and delay) and three jumbo screen broadcasts. Over the last few years the show has attracted more and more visitors from around Sweden and abroad. *O, Helga Natt* has become a trailblazing event in the region's marketing and PR activities. It is heavily and frequently reported in the local and regional media, and was broadcast on national television on Christmas Eve 2002. "Not bad for an idea that many considered

doomed", recalls Richard. "People warned me against it. It's cold in December, they said. So we heat the stage. It's dark, they said. So we make the lighting an attraction, which by definition needs darkness. And so on."

In 2010, *O, Helga Natt's* celebrates its 10th anniversary. So far, over 170,000 people have sung their favourite carols on the square, and over 1,3 million have seen the show on National TV. So, what's next? "Perhaps a tour. We have a few ideas up our sleeve", says Richard. "But whatever we do is done to keep the concept fresh and attractive. Every SOUL production should be the best so far. The audience should leave wanting more, and look forward to the next show." And with those closing words SOUL would like to invite you to *O, Helga Natt 2009*, on 6 December. As Richard mentioned before, it will be the best so far!

Note: for more information go to www.ohelganatt.se. The site is currently in Swedish, but will be available in English shortly.

*Richard Kenneth AB, Executive Producer, SOUL Design, an entertainment production company.
E-mail: richard@souldesign.se* ●





Inspiring advanced course for children choir conductors

21-24 OCTOBER 2009

SCHOOL OF MUSIC, THEATRE AND ART, ÖREBRO UNIVERSITY, SWEDEN

Do you want to increase your abilities within children's choirs and make the most of children's musical and artistic expression?

The international course for children choir conductors at Örebro University blends theory and practice with children's choirs – all led by renowned conductors.

THE MAIN CONTENTS OF THE COURSE

- Choir methodology and rehearsal techniques.
- Conducting. There are two children's choirs in residence
- Voice technique/intonation
- Repertoire

Working language: English.

EXAMINATION AND ECTS CREDITS

All participants on the course receive 4 ECTS credits. Moreover, should you take part in the practices with the children's choirs you receive an additional 3.5 ECTS credits (7,5 in total).

FURTHER INFORMATION

Download the curriculum and apply at www.oru.se/musik
If you have any questions contact Urban Tholén at the School of Music, Theatre and art, Örebro University, Sweden: urban.tholen@oru.se

TEACHERS

Anne Johansson started Brunnbo Musikklasser in 1985 and has won international acclaim for her work with choirs. Today she divides her time between the Brunnbo School and a post as lecturer in methodology at the Gothenburg College of Music.

Zimfira Poloz comes from Kazakhstan where she founded the Koktem school choir that has enjoyed major success throughout the world. Today she is a choirmaster and lecturer in children's choir at the University of Toronto, Canada. She is also artistic director of the Hamilton Children's Choir, one of the world's leading children's choirs.

Karin Bäckström is the organist and choirmaster of the Adolf Fredrik's congregation in Stockholm. Choirs under her direction have enjoyed considerable success in international competitions and in 2008 she was awarded the Rosenborg's/Gehrman's choir scholarship.



ÖREBRO UNIVERSITET
www.oru.se



UNGIKÖR
Swedish Association of
Children's and Youth Choirs

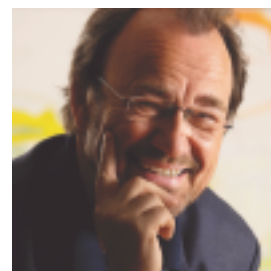


Swedish International Choir Center Sweden

Music in the Heart of Sweden

Sverker Gawell

CEO Länsmusik* in Örebro



14

Örebro is a region where music is important, not only to listen to and enjoy but also by actively participating in choirs or performing with various instrumental ensembles as an important part of peoples identity. Back in history (17th -18th century) almost all military drums came from this region.

The region now boasts some 400 choirs and numerous ensembles of different kinds as well as established and "to be" rock bands and dance orchestras.

You will also find musical education at every level in our area. Örebro University has its own Music College; high schools offer special aesthetic courses as well as the required music classes of the lower school system. Alongside all of this, Örebro also hosts one of Sweden's biggest community culture schools.

In a central role and place for the region we find the Örebro Concert Hall, housing Länsmusik and the Swedish Chamber Orchestra, a place where the professional performing arts find their expression at the highest international level.

The Swedish Chamber Orchestra is a leading participant in the region's ambition of musical excellence. Since it was founded in 1996 it has established itself as one of the leading international chamber orchestras, performing in major festivals such as those of the Lincoln Center in New York City, the BBC Proms in London, the Schleswig Holstein Festival and the Barbican Centre, London, and in the leading concert halls of Europe, the USA and Japan. Together with its musical director since 1997, Thomas Dausgaard, the orchestra has pursued a clear sense of style, developing its own take of both the classical and romantic catalogue. Andrew Manze and H. K. Gruber are "artists in residence" profiling the orchestra's commitment to the baroque and the present

day as well as to its core classical repertoire. Under the leadership of Thomas Dausgaard the orchestra has recorded Beethoven's complete orchestral works and Robert Schumann's symphonies to international acclaim as well as those of many other composers. Currently the orchestra is recording the complete symphonies of Schubert as well as individual works by Bruckner, Dvořák and Tchaikovsky. In all, over 45 CDs have been issued so far, also including many with music by contemporary composers such as H. K. Gruber, Peteris Vasks, Sally Beamish, Karin Rehnqvist and Brett Dean. They are sold all over the world.

Continually seeking to broaden its range of expression, the Swedish Chamber Orchestra initiated a new relationship with the violinist and conductor Nikolaj Znaider in 2009, in a newly created position as First Guest Conductor. Adding him to the orchestra's "family" is very exciting - during the first two seasons with Znaider one of the artistic red threads running through the programmes will be the orchestral music of Johannes Brahms. A highlight of this series will undoubtedly be the performance of some of Brahms' great choral works with the World Youth Choir. This concert with the

two rarely heard works "Nänie" and "Schicksalslied", in addition to the first piano concerto, will take place on 21 and 22 October 2009.

We now look forward to an unforgettable week in October with the choral community and the World Youth Choir jubilee; we welcome you all to Örebro, our beautiful city in the heart of Sweden, for extraordinary musical events. As chief executive officer (managing director and "länsmusikchef") I see the cooperation with IFCM as a uniquely stimulating and exciting process.

** In Sweden the state and the counties have set up regional organisations, called Länsmusik, to support a nationwide supply of high-quality professional music as well as inspire and actively stimulate all kinds of non-professional musical activities. The different regions have their own priorities; Länsmusiken in Örebro runs the Örebro Concert house, a venue with 700 seats built in 1932 in a beautiful location in the middle of the city. We now aim to add an International Choral Centre to the local, national and international success of the Swedish Chamber Orchestra.*

Website: www.orebrokonserthus.com

Welcome from the Mayor of Örebro

Lars O. Molin, Chairman of the City Council of Örebro

Greetings to you, all of you choir singers around the world. You are most welcome to join us in Örebro, which for a few days in October will be filled with joy and choir-singing! Örebro is a city with good traditions for choirs and it is here that the World Youth Choir has chosen to celebrate its 20th anniversary in October this year.

It is with great pleasure that I am therefore inviting all the choir singers of the world to our city.

Welcome to Örebro!



The Heart of Sweden

A warm summer evening. Perfect for a dip in the small lake. The forest surrounds you. Although it is almost ten, the evening is still light. And completely quiet.

You drink in the atmosphere. Far
from commonplace. Yet still close...

Close to breathtaking sights and fun activities. Alfred Nobel's last home. The mighty Örebro Castle. Museums and other historical monuments. Exquisite restaurants in venerable manor houses. Art and design, sometimes in the heart of the countryside.

Events, excellent shopping possibilities. Bathing in small mountain lakes, large leisure complexes and everything in between...

Discover us. Discover Örebro and
The Heart of Sweden.

**Enjoy the Örebro experience
and the World Youth Choir
20th Anniversary.**

Book a package with concert tickets and hotel accommodation in Örebro – 3 different offers.

Booking: www.visitorebro.se/EN



200 years of Male-Voice Choirs in Sweden

A Movement Gone Mixed

Carlhåkan Larsén
Music Critic and Author



Photo: Lena Larsén

16 Today Swedish choirs have a broad popular base. Each week Swedes in their thousands gather for choral practice.

The first Swedish choirs appeared at the country's universities in the early 1800s. Since at that time there were only male students, it was quite natural for choral activities to be confined to just one sex. It was only in the next century that mixed choirs came to dominate.

The first performance by a male-voice choir took place on 24 October 1808, at Uppsala University. It was a simple but forceful patriotic presentation of a song entitled *Under Svea banér* (Under the Svea Banner). This performance by the singing members of the student body was the first of what would become Sweden's first structured male-voice choir. Called *Allmänna Sången* it is still active, though since 1963 as a mixed choir. Today it is considered to be one of the best Swedish choirs.

Simple arrangements adapted to student capability were called for. In addition, the repertoire needed to be suitable for outdoor performances, as the opportunities for singing were linked to processions and similar events out in the open. Concerts where the primary ambition was aesthetic were not yet considered. The main purpose was to express political opinions, preferably in combination with royal honours.

After a few decades, the conservative nationalism praised by the student choirs was replaced by a new political movement, namely Scandinavism. The primary emphasis of this more liberal ideology was the common heritage of the Nordic peoples, including Swedes, Norwegians, Danes and Icelanders, whose cultural heritage was based on the Old Norse mythology and literature. At the time Sweden and Norway were joined in a personal union under the same king, as were Denmark and Iceland. Finland was a

grand duchy under Russian sovereignty.

The musical arrangers sought to create a new repertoire for the huge Nordic student meetings where Scandinavism flourished. These were moved from country to country. It was said that the Swedes sang best, the Danes spoke best and the Norwegians cheered best.

In the mid-1800s a shift in the repertoire could be observed, moving from agitational outdoor music to artistic, more acceptable lyrical songs, descriptions of nature and serenades. This was a time when male-voice choirs were being formed all around the country, thus becoming more of a civic interest in a development that would prove important in the future.



Orphei Drängar 2003

Photo: Steven Quigley (image)

A milestone for male-voice choirs and for Swedish choral life overall was passed in 1853 when the Uppsala choir *Orphei Drängar* (OD) was formed. The name was taken from a Michael Bellman song entitled 'Hear, O Servants of Orpheus'. It was not a student group, though its members were generally recruited from the city's academic community. Today OD is a superb instrument for advanced choral music and enjoys a splendid international reputation due largely to three brilliant conductors, Hugo Alfvén (1872-1960), Eric Ericson (b. 1918) and Robert Sund (b. 1942). All three worked to expand the artistic scope of male-voice choirs. Alfvén was one of the foremost Swedish composers of the era of national

romanticism, Eric Ericson is recognized world-wide for fostering choral organisations and Robert Sund has carried this heritage into the 21st century and enriched the repertoire with lighter arrangements that rapidly became irreplaceable.

This year these gentlemen have a new successor in Cecilia Rydinger-Alin (b. 1961), OD's first female conductor and Professor of Conducting at the Royal College of Music in Stockholm. However, she is hardly unique as choral conductor, since there are many groups with female leaders, including male choral groups.

Historically the century starting in 1808 was the developmental period for organized choirs. The next century began in 1909 with the formation of the Svenska Sångarförbundet, an association that gathered the male-voice choirs under one roof. By then the number of ensembles had exploded throughout the country, not least due to a shared national ideology mirrored in the association's motto: 'Raise yourself, oh Swedish song, on strong wings!'

Since national pride had calmed down, mixed choirs have enjoyed significant successes, both in quantity and quality. Their organisation, *Sveriges Körförbund* (the Swedish Choral Association), was founded in 1925, and in 1997 the two organisations joined to become a single national association. By then the mixed choirs had grown into a powerful factor in Swedish musical life, not least within the Church of Sweden. Starting in the 1930s, the presentation of larger oratorios and similar works was no longer a privilege reserved for the larger cities, but such repertoire could also be performed in the diocesan cities and other musical centres around the country. The position of the church choirs today is so far as great as the unbelievable spread of male-voice choirs once was in Sweden. A

number of secular choirs function alongside smaller, popular singing groups, primarily in the larger cities.

This 'choral singing' movement has affected the production of Swedish composers. Both Ingvar Lidholm and Sven-David Sandström have gladly contributed some ambitious new repertoire for advanced Swedish choirs.

Today Swedish male-voice choirs celebrate both 200 years from their first appearance in 1808 and a century from when their association was founded in 1909.

Together with the historic musical publisher Gehrmans Musikförlag, the Society is planning to publish a book about the history of male-voice choral music. The book will be presented at the large Göteborg Book Fair in September, where there also will be a seminar about male-voice choral music.

Carlhåkan Larsén is a choral singer, writer and music critic.

E-mail: carlars@bredband.net

(English translation by Sven H.E. Borei)

See also:

"The OD Choir: 150 years old and still going strong", by Josef Åmann,
"Subito! – The Orphai Drängar Library" by Gustaf Bergen, ICB Vol. XX, n° 2, January 2001, and
"Hear Man's Voices", by Ágnes C. Szalai, ICB XVIII, n° 2, Jan-Feb-Mar 2004




World Youth Choir

Raise Your Voices Celebrating 20 Years
21-25 October 2009 Örebro Sweden



SWEDISH CHAMBER ORCHESTRA
ÖREBRO



SWICCO
Swedish International Choral Center Örebro

Fantastic a Cappella Sounds from the North

A Brief Report from The Real A Cappella Festival

Peder Karlsson

Member of The Real Group



Vocalline, Cosmos, Kongero

Photo: Markko Pihjala

18 This was a five-day a cappella event with concerts, workshops, master-classes and seminars.

It was held in the Västerås Concert House, Sweden, in September 2008. Around 500 people from 22 countries participated in the activities (concert audiences not included).

The Artistic Vision

- To display the variety and high quality of contemporary a cappella groups.
- To spread The Real Group's original pedagogic ideas and aims.
- To provide a platform on which a cappella groups can meet to exchange experience.
- To explore the similarities between how to work with a smaller ensemble and how to work with a larger choir.

Festival Artists, Concerts

Thursday evening's concert was visionary, featuring three groups that explore new repertoire:

- **Pust** (Norway) incorporates influences mostly from Norwegian folk music, but also from pop, jazz and classical singing, thus transcending the boundaries between genres.
- **Kongero** (Sweden) sings Swedish contemporary folk music in its own arrangements; subtle, beautiful, and an effective contrast to the other two groups.
- The last set of the concert, featuring **Cosmos** (Latvia), triggered an enormously enthusiastic audience response. The group performs in a style uniquely its own, at a high musical level, and incorporating innovative costumes, choreography as well as a large video screen, into a single spectacular performance.

On Friday two groups performed in the evening concert:

- **Vocal Six** (Sweden) is a six-part all-male ensemble with a distinct focus on entertainment, whilst maintaining high musical standards.
- **Vocal Line** (Denmark) is a choir consisting of 30+ members, with groups of three to four singers around each microphone.

Trained by rhythmic choir master Jens Johansen, the ensemble has a sound uniquely its own, and builds upon the famous *Complete Vocal Technique* concept, as taught by Cathrine Sadolin.

The final festival concert on Saturday was shared by **The Real Group** (Sweden) and **Rajaton** (Finland), with special guest artist **Jake Moulton** (USA).

The long-term collaboration between The Real Group and Rajaton is based on mutual admiration and respect, which resulted in a concert programme with a shared repertoire. Rajaton might not yet be as well known as The Real Group, but the group is getting more and more attention all over the world; in Europe, North America and Asia. This was a long concert but perhaps the highlight of the entire festival.

Artists' Presentations

The Real Group, Rajaton and Vocal Line each held a two-hour presentation about their work.

This format allowed each of the groups to sing a few songs and talk about their rehearsal methods, to elaborate on their general attitude to music, and to answer questions from the auditorium.

Workshops, Master-Classes and Seminars

The festival provided a wide range of activities.

Nine select vocal ensembles were allocated to master-classes, so that these advanced groups could receive special attention.

These groups were given a series of workshops from Wednesday through Friday.

Master-class teachers: Members of The Real Group, members of Rajaton, plus Jens Johansen, Morten Kjaer and Mette Maagaard from Vocal Line.

Another 25 a cappella groups had a single 60-minute workshop session each, given by the master-class teachers, plus Matthias Becker (Germany) and teachers from Vocal Six, Pust and Kongero, and with Phil Mattson (USA) – a legendary vocal group teacher and arranger.

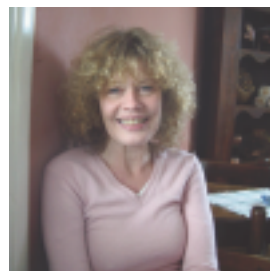
There was also a series of workshops called "Choir workshops" for choir members:

- Choir directors also took part in a workshop led by Jens Johansen, with Vivid Voices (Germany) as practise choir.
- Vocal percussion is an aspect of a cappella music that has recently become intensely popular.
- We had invited Jake Moulton (USA) to take care of a presentation and series of workshops on this topic. Jake is a singer/musician who has an ability to put the music in focus, rather than just displaying a spectacular set of sounds, while at the same time being an inspiring performer and teacher.
- Arranging is essential to the success of developing an a cappella group. We therefore held an arranging master-class with twelve selected students, all of whom had completed exercises in advance, plus a series of four arranging seminars led by Peder

KÖRSAM

Swedish Choral Association

Anna Skagersten
KÖRSAM President



Karlsson, Anders Edenroth, Jens Johansen, and Matthias Becker, respectively. Phil Mattson, a long-time friend of arranging genius Gene Puerling, also held a special seminar on Puerling arrangements, with Voices Iowa (USA) performing a selection of songs.

Open-Stage Concerts

All ensembles which participated in the workshops were given the opportunity to perform at one of the festival stages. Almost all groups took on this challenge, these performances being highly appreciated by all participants.

Conclusion

From The Real Group's point of view we were delighted about the collaboration with Västmanlandsmusiken and all the staff! Special thanks go to Jennie Wilhelmsson, Festival Assistant, and to Joakim Skog, Festival External Consultant.

The 2008 festival focused specifically on rhythmic music. Next time we will expand the content, and also invite ensembles from the field of classical music.

The Future

We are discussing the format of another a cappella festival in Västerås, possibly in 2011. In order to continue the festival spirit on a more regular basis, The Real Group will soon launch an internet project called *The Real Community*.

Artistic directors: The Real Group – A Swedish professional a cappella group, formed 25 years ago (www.realgroup.se)
Project Manager: Kella Naeshund, Västmanlandsmusiken (www.vmu.nu)
Festival web site: www.therealfestival.com



KÖRSAM is the national federation of Swedish choir associations. We are currently nine member organizations with a total of over 130000 singers in all, which makes KÖRSAM an important meeting place for Swedish choral music. KÖRSAM is also the representative of Sweden's choral music life for public authorities as well as institutions, be they music or non-music oriented.

KÖRSAM participates in and arranges various projects and conferences aimed at serving Swedish choral music life, and also creates meeting places for organizations and institutions involved in Swedish choral music in different ways.

KÖRSAM is also a part of an international network in the field of choral music, for example through its membership of IFCM (International Federation for Choral Music) and Europa Cantat.

Each year KÖRSAM recognizes one Swedish choral conductor for outstanding performances and work in the field of choral music. In 2008, the award went to Lone Larsen, conductor of Voces Nordicae.

The Nine Member Organizations Are:

- **Föreningen Sveriges Körledare (FSK)** (Swedish Choral Directors Association) The association gathers approximately 700 of Sweden's choral conductors and is the only association of its kind in Sweden. www.korledare.se
- **Sveriges Körförbund** (Swedish Choral Association) Choral organization with over 16000 singers in more than 500 choirs of all types. www.sverigeskorforbund.se

- **Svenska Baptisternas Sångarförbund, SBS** (The Baptist Union of Sweden) SBS was founded in 1912 and is the country's oldest choral association. www.baptist.se
- **UNGİKÖR** (Association for children's and youth choirs in Sweden with over 5000 member singers) www.ungikor.se
- **KFUK-KFUMS SÅNGARFÖRBUND** (The Song and Choir Alliance of YWCA-YMCA of SWEDEN) The Song and Choir Alliance includes women's, male-voice and mixed choirs. Youth choirs participate in the Triangle Association choir programme. www.KFUK-KFUM.se
- **SVENSKA ARBETARSÅNGAR FÖRBUNDET** (The Swedish Association of Labour Choirs) Connected with the Labour Movement and a member of IDOCO (Internationale des Organisations Culturelles Ouvrières) and NASOM, the Nordic Association of Labour Singers and Musicians. www.arbetersang.se
- **SVENSKA MISSIONSKYRKANS SÅNGARFÖRBUND (SMS)** (The Mission Covenant Church of Sweden) The Song Alliance of the Mission Covenant Church of Sweden with around 20000 members. www.missionskyrkan.se
- **SVERIGES KYRKOSÅNGSFÖRBUND (SKsf)** (The Church of Sweden Choral Association) Sweden's biggest choral association with around 80000 members. www.sjungikyrkan.nu
- **PUERI CANTORES SVERIGE** (formerly S:ta Cecilia's Akademi) (Pueri Cantores Sweden) National federation for Catholic Children's and Youth Choirs in Sweden. Member of the International Federation of Pueri Cantores (FIPC). www.puericantores.se

E-Mail: info@korsam.se

Website: www.korsam.se

Bodil Helldén
General Secretary



20 In Sweden, thousands of children and young people sing in a choir every week. Many are members of UNGİKÖR, one of the larger Swedish choir associations.

UNGİKÖR is a resource for children's and youth choirs of our country. Through subsidies and various activities, we provide our members with opportunities to realise projects that otherwise would have been impossible. As an independent association we wish to work for children's and youth choirs in Sweden and support their leaders with inspiration and education.

UNGİKÖR is funded through allocated grants from Ungdomsstyrelsen (Swedish National Board for Youth Affairs), a government authority. With 5000 members around the country, we represent church choirs, school choirs, song groups, music school and "cultural" school choirs, independent choirs, student choirs, male choirs, girls' choirs, ladies' choirs, youth choirs, and so on...

UNGİKÖR arranges activities for young singers around the country. Annual events include the national festivals for children's and youth choirs and, together with the other Nordic countries, the Norbusang Festival, which will take place next time in Sweden in the spring of 2010.

UNGİKÖR represents Sweden's children's and youth choirs in choir associations both in Sweden and abroad: KÖRSAM, SAMNAM, NORBUSAM and EUROPA CANTAT are some of the organisations we cooperate with.

In accordance with the aims for education we are one of the organizers of the international course for children's and youth choir conductors in Örebro in the autumn of 2009 together with the University of Örebro, the Church of Sweden Choral Association and the international choral centre of Örebro (SWICCO).

We are also one of the organizers in the yearly choral directors' convention together with FSK (Association of Swedish Choral Directors).

Every year, UNGİKÖR allocates an annual SEK 30000,- grant to the "Children's and Youth Choir Choral Director of the Year".

The organisation is divided into eight districts which lead the development and co-operation between choirs locally. All our members are part of one of these eight districts, which organize concerts, workshops, camps and other meetings (e.g. for choir directors) with subsidies from UNGİKÖR. We impart knowledge about choral life in Sweden and abroad. Four times a year, our members receive the national magazine *Körsång*, where UNGİKÖR is represented with its own page about the young choral movement in Sweden. We also produce our own membership magazine, *SJUNGİKÖR*.

UNGİKÖR has an agreement with STIM, the Swedish Performing Rights Society, paying the member choirs STIM-

fees. Furthermore we provide a 10 to 15% discount on sheet music from all publishers through Bo Ejeby Förlag.

We work for the rights of children's and youth development through choral singing. UNGİKÖR takes part in discussions and inquiries at a local as well as on a national, parliamentary level.

These Membership Options

For a member choir established as an association, UNGİKÖR may allocate a subsidy. There are three separate memberships to choose from. UNGİKÖR also provides help with setting up a Swedish choir association. There are step-by-step instructions, including a basic agenda, how to take minutes, etc.

Contact information:

UNGİKÖR, P.O. Box 310 36, SE- 400 32
Gothenburg, Sweden

Visiting address: Heurlins plats 1

Telephone and fax: +46 – (0)31- 711 54 02

E-mail: info@ungikor.se

Website: www.ungikor.se



Norbusang 2005

Swedish Regional Choral Centres



I. The Uppsala University Choral Centre

History and background

In the early 19th century, the first student choirs in Sweden were formed at Uppsala University, planting the seeds that would later blossom into the multifaceted and vigorous tradition of choral singing in the Nordic countries. There had long been thoughts of creating a centre for choral music at Uppsala, and several initiatives were taken in the mid 1990s. It was however only with the endowment of the Eric Ericson Chair in Choral Directing that these ideas finally came to fruition: the Uppsala University Choral Centre was inaugurated in April 2000.

Education, research, and collaboration

The Choral Centre arranges, on the one hand, internal courses in choir directing for students with college-level qualifications and, on the other hand, external continuing education courses for professionals.

Within the Erasmus Network – a broad collaboration project between universities and conservatories – the Choral Centre, in collaboration with the Department of Musicology, has initiated a programme of advanced choral conducting studies, initiating exchange of both students and teachers from all over Europe.

The Choral Centre also initiates and stimulates research on choral singing and related subjects. Work in educational development is carried out in collaboration with other institutions of higher education, both in Sweden and abroad. By actively participating in seminars and conferences throughout Sweden, the Choral Centre interacts with a myriad of Swedish choirs.

Sweet music

During academic semesters the Choral Centre arranges public seminars, audience

outreach events, and concerts. The Academy Chamber Choir of Uppsala, which is affiliated to the Centre, plays a key role: but many other choirs, ensembles, and musicians take part in concert activities.

The Uppsala University Choral Centre is a major player in stimulating newly composed Swedish choral music. The aim is to commission every semester a new choral work from a Swedish composer, the work to be premiered as part of the Centre's concert series. These pieces are also recorded for radio broadcast, and are published, thus becoming available to a large circle of choristers and listeners.

Contacts & personnel

Stefan Parkman, professor

Inger Wikström, public events manager

Gunnel Fagius, choral research

E-mail: korcentrum@musik.uu.se

Website: www.korcentrum.uu.se

II. The Eric Ericson International Choral Centre

The Eric Ericson International Choral Centre was established in 2006 to celebrate the great choir conductor, his strong visions, artistic ideals and invaluable contribution to world choral music for more than half a century.

On 16 May 2009, the Eric Ericson Hall was inaugurated as a new international choral and cultural centre located on the fair island of Skeppsholmen in central Stockholm. The hall is a place for performers to develop their music and culture in the same spirit evinced by Professor Eric Ericson, thus taking into account his vast heritage.

Among the activities of the centre is the Eric Ericson Award of 100,000 Swedish Crowns awarded every third year to a talented young international choir conductor. The Award Competition takes place again this year in October for three

days in Uppsala and Stockholm.

Founders of the Eric Ericson International Choral Centre contribute the lion's share of finances to the Swedish Choral Society, as does Professor Eric Ericson himself. Among the prominent supporters of the centre is Carpe Vitam, a non-profitable foundation whose remit is to improve social entrepreneurship and support projects within learning, education and cultural heritage.

The Chairman of Eric Ericson International Choral Centre is Mr Martin Martinsson and the Vice-Chairman is Ms Wera Körner; wera.korner@comhem.se.

III. The Southern Choral Centre

The Southern Choral Centre was founded in December of 2007 as an institution within Lund University. It is a cooperative effort among distinguished music and educational institutions that currently includes Lund University with its three music faculties (Malmö Academy of Music, Odeum and the Department of Musicology), Malmö University, Malmö Symphony Orchestra and Musik i Syd.

The common goal is to stimulate choral activities in the southernmost part of Sweden through education, research and concert activities. Networking with choruses in the surrounding communities is essential to the Southern Choral Centre.

Visit the website:

www.korcentrumsyd.se/om/kontakt for contact information. Chairwoman is Lotta Carlén and producer/coordinator Lena Ekman Frisk.

IV. Barents International Centre for Choral Music

cf: ICB, Vol. XXII, N° 3,
July/August/September 2003



International Federation for Choral Music

IFCM

Message from the IFCM President to the Members

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Social Integration through Music:

Ana Mercedes Botero leaves the Andean Development Corporation

Maria Guinand

Thank you to Jean-Marie Marchal

Jutta Tagger

A new ChoralNet

James D. Feiszli

Message from the IFCM President to the Members

Lupwishi Mbuyamba
President



Dear Colleagues,

It has been almost one year now since our last general assembly and the wonderful World Symposium in Copenhagen. I feel the need to share with you the news regarding our Federation.

I-Administration

1. Location and Secretariat

You will remember that the secretariat had to close its office in Louvigny, France, and to return to Namur, Belgium. This move happened a few weeks after Copenhagen, the IFCM secretariat now being hosted by the International Center for Choral Music, which itself had just recovered from some management problems.

Moreover, suddenly, three months later, in October 2008, the IFCM Secretary General resigned. The IFCM Executive Committee had to develop a strategy in the face of the new situation. In January 2009, the process for the recruitment of a new Secretary General was launched; a decision will be made next month on 23 July, with the Board's agreement.

Meanwhile, the Secretary General's position having been vacant since 31 March, the First Vice-President has been requested to take over this role for three months in cooperation with the secretariat in Belgium.

2. Finances

The precarious situation of the administration and the finances in the secretariat, in addition to individual personal family situations, attracted the attention of the Executive Committee who decided to negotiate with the two staff members and agree on a temporary *modus operandi*. The new Secretary General will be requested to reconsider the situation and make proposals according to the realities he/she will have to

take into account. Parallel to this, a fundraising committee has been established, comprising Philip Brunelle, Alejandro Garavano and Thomas Rabbow, in order to draw up a strategy to be submitted to the Board for the near future.

3. New statutes, General Assemblies

The new statutes adopted in Copenhagen call for the holding of intra-symposia general assemblies, the first of which will take place this year. Thanks to our colleague, Fred Sjöberg, the City and the Governor of Örebro (Sweden), this will happen in October 2009, within the framework of the World Youth Choir's 20th anniversary celebration. (Cf. agenda in this ICB).

4. Advisors

The Board meeting last March in Namur decided to review the list of advisors, in order to make this function more effective and operational. The full list will be published on the website, and the list of those who have already accepted is included in this ICB.

II-Programmes and projects

At this turning point, the IFCM has been continuing the implementation of its programmes as usual, with a few necessary adaptations.

1. ICB:

The magazine continues to be published and the replacement of its Managing Editor, Jutta Tagger, is being actively pursued.

2. Songbridge:

After the death of its founder, the late Erkki Pohjola, the Board decided that an agreement be examined with Shallaway, Newfoundland in Canada to maintain and reinforce the project- given its relevance- for

a trial period of two years. The draft agreement is under consideration.

3. Choral Conductors without Borders:

Workshops for the period 2009-2010 are planned in Congo Brazzaville, Tanzania, Togo, Indonesia, Turkey and Central America. Our colleague, Madame Dho, has decided to provide funding for the initial programme of this project in Arusha, Tanzania.

4. African Children Sing!(ACS!):

This project is on hold while the local partner, Winneba Youth Choir, is preparing a proposal for a new structure and a more relevant strategy.

5. "Voices" Conferences:

The first conference in Africa was held in March in South Africa with Marian Dolan, Annemarie Van der Walt and Rudolf de Beer in charge. The "Voices of the Mediterranean" is in preparation for 2010 near Barcelona and is followed by Theodora Pavlovitch.

6. World Day of Choral Singing:

Following the great success of last year (1 million of singers in 19 languages), the celebration strategies, motto etc. of the WCD are being reviewed in order to give it more prominence. Maria Catalina and Jeroen Schrijner are in charge of collating suggestions to the Board, and the new topic for 2009 will be announced during this July at the Executive Committee meeting held during the Europa Cantat Festival in Utrecht.

7. Aswatuna:

In spite of the lack of funding for this project, which was initiated in 2008, efforts will be pursued to build upon that first experience of organisations of choral music

...Message from the President

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in the Arab world working together: a meeting is planned for 2009.

8. Choral Conducting:

The Board has approved Michael Shani's proposal for the establishment of a forum for choral conductors' teachers: this is on the agenda of the Örebro general assembly.

9. World Symposium 9:

Puerto Madryn is actively preparing this symposium, and the deadline for choirs to register is 1 October 2009. CANTANDO EL MUNDO (Singing the World), the theme of the choral world gathering in Argentina in 2011, will be our slogan for the next two years.

III-Looking at the future

1. Follow-up of Copenhagen: audit, guidelines for regional centres, a Board manual, these main items discussed at the last general assembly are under discussion by the Board and the Executive Committee, and draft proposals will be submitted at the October meetings in Örebro.

2. An audit was started before the secretariat left its offices in France. The report is available. It will continue with the new secretary general in place: the overall management will have to be reviewed.

3. Regional centre guidelines:

The Board has examined the proposals submitted by Royce Saltzman on behalf of the working group. Additional amendments are needed before the document can be sent to the general assembly

4. Asia/Pacific Summit:

Leon Tong is working hard on the next summit planned for September 2009 in China. A dynamic cooperation has

developed between colleagues in the region, with Japan and Singapore contributing and Korea, Madame Dho in particular, supporting the event financially!

5. America Cantat:

Preparations are under way for the event in May 2010 in Brazil in Juiz de Fora (Brazil) and an interregional programme is planned. Sonja Greiner has followed the preparations and will report on the progress. Success is very important for the colleagues in the region, as this event precedes the first Choral World Symposium in Latin America.

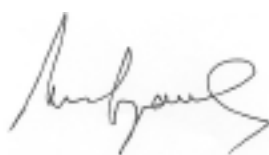
6. The World Symposium 10:

With four candidate cities, we have the evidence of IFCM's importance in the world. We need to sustain the momentum: together, we will succeed!

I am in Namur every 3 months, I was in Örebro recently, in Oklahoma City (ACDA convention) in March, and I will be in Juiz de Fora. I plan to go to Argentina, and China, and will be present in Brazzaville, Accra and Arusha.

The Executive Committee met in October 2008, and in January and March 2009. The Board met in March 2009 in Namur. Universal presence in the world: that is the destiny of choral music!

I thank you all for your confidence and your cooperation!



Lupwishi Mbuyamba
President ●

IFCM Board 2008 - 2011

I. Executive Committee

Lupwishi Mbuyamba (Mozambique),
President
Michael J. Anderson (USA), First Vice-President
Philip Brunelle (USA), Treasurer
Daniel Garavano (Argentina), Vice-President
Theodora Pavlovitch (Bulgaria), Vice-President
Leon Tong Shiu-wai (Hong Kong China), Vice-President
Fred Sjöberg (Sweden), Vice-President

II. IFCM Board Members

Young-Shim Dho (Korea)
Cristian Grases (Venezuela)
Saeko Hasegawa (Japan, representing founding member Japan Choral Association)
Martine Jacques (Belgium)
Susan Knight (Canada)
Victoria Liedbergius (Sweden, representing the Youth Network)
Noël Minet (Belgium, representing founding member A Coeur Joie International)
Thomas Rabbow (Germany)
Maria Catalina Prieto (Columbia, representing the Youth Network)
Aarne Saluveer (Estonia)
Maya Shavit (Israel)
Tim Sharp (USA, representing founding member American Choral Director's Association)
Jeroen Schrijner (representing founding member Europa Cantat)
Jennifer Tham (Singapore)
Annemarie Van der Walt (South Africa)
Håkan Wickström (Finland)

*(*One position remains open for appointment by the Board)*

III. IFCM Advisors

Anne Meier Baker (USA)
Rudolf de Beer (South Africa)
Robert Cooper (Canada)
Ricardo Denegri (Argentina)
María Guinand (Venezuela)
Simon Halsey (United Kingdom)
Enrico Miaroma (Italy)
Leonard Ratzlaff (Canada)
Andre de Quadros (USA, Middle East)
Jonathan Velasco (Philippines)

*(*Seven positions remain open for appointment by the Board) ●*



Peace Your Voice - Celebrating 20 Years
21-25 October 2009 Örebro - Sweden
UNESCO Artist for Peace

Celebrating
20
YEARS

Raise Your Voices

21-25 October 09 Örebro Sweden



A week of special events including a Gala Concert of the World Youth Choir Anniversary Ensemble with conductors Maria Guinand (Venezuela), Sidumo Jacobs (South Africa), Fred Sjöberg (Sweden), Nobuaki Tanaka (Japan) and Steve Zegree (USA)

World Youth Choir Alumni
Register Now!

www.worldyouthchoir.org
www.youtube.com/worldyouthchoir09





IFCM General Assembly 2009, Örebro, Sweden

October 23, 2009 (9:00-15:00) and October 24, 2009 (9:00-12:00)

In accordance with the IFCM statutes, 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 International Center for Choral Music in Örebro, Sweden on October 23rd and 24th, 2009 in the conference rooms of the Scandic Örebro Väst hotel. This is a unique opportunity to learn more about IFCM and help make a difference to all humanity by sharing the world's cultures.

Namur, 4 June, 2009

Duly signed,
Lupwishi Mbuyamba, President

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IFCM's General Assembly will take place with brand-new features and an exciting series of special events, which will include concerts, shows, workshops, and more!

GROWING IFCM: WE WANT TO HEAR FROM YOU!

Look closely at our current IFCM programs and bring us your transforming new ideas/directions for IFCM

Friday, 23 October, 9-12.00 - PART 1

Plenary meeting (see agenda below)

As a basis for discussion, a foundation will be laid through a presentation of the current IFCM programs, membership situation, and future visions.

Participant members then discuss and analyse the vision of the IFCM they would like to see in small groups on different topics

- Development of current and new projects
- Membership, finance and fundraising
- International relationships
- Youth involvement
- Regional centres
- Your ideas

Friday, 13-15.00 – PART 2

Continued discussions in working groups

Saturday, 24 October, 9-12.00 – PART 3

The session meets in plenary where the results of all groups will be reported to the plenary, and a Question and Answer session will follow.

The General Assembly will decide on actions to be taken regarding the result of the working sessions.



Come and help your organization

AGENDA (subject to change)

1. Verification of those present
2. Approval of minutes of the previous General Assembly
3. Approval of agenda
4. Report by the President

Administration

5. Update on Secretary-General search
6. Report of the secretariat, venue, staff, and budget
7. Information about fundraising
8. Follow up on General Assembly decisions in Copenhagen
9. Adoption of the guidelines for IFCM Regional Centers
10. Relationship with the choral world
International Center for Choral Music (ICCM), A Coeur Joie (ACJ), Europa Cantat (EC), Japan Choral Association (JCA), Norges Korforbund (NKF), American Choral Directors Association (ACDA), Schola Cantorum de Venezuela, Interkultur

Projects

11. Report and restructuring of the World Youth Choir
12. *Voices*, changes to administration; information and update on *Voices of South Africa 2009* and *Voices of Mediterranean 2010*
13. Update on the *Conductors without Borders*
14. Forum for choral conducting teachers
15. *Songbridge*, new administration
16. Preparations for the second *Youth Forum*
17. Report of the Asia Pacific Choral Summit

Business

18. Update on the *World Symposium 9*
19. Statements and perspectives for the future (ICB, ...)
20. Miscellaneous

Practical Information

Concerts

Cf. World Youth Choir Anniversary program

IFCM members are invited for the concerts on Friday and Saturday. Tickets for other concerts can be purchased. The Eric Ericson Award Ceremony in Stockholm is free.

Hotel accommodation

Scandic Örebro Väst Hotel, 80 Euro in double room including breakfast buffet and lunch

Address: Västgagatan 1B - 70346 Örebro, Sweden

Phone: +46-19-7674400 - Fax: +46-19-7674411

Web: www.scandichotels.com/Hotels/Countries/Sweden/Orebro/Hotels/Scandic-Orebro-Vast/

NB: Travel, board and lodging are on the attendees own expenses.

How to come to Örebro

International flights to Stockholm-Arlanda airport (train connection to Örebro about 2h) Low cost flights to Stockholm Skavsta (shuttle bus connection to Örebro in 1,5h)

Contact

IFCM Secretariat, Namur, Belgium

Phone: +32-81-711600 - Fax: +32-81-711609 - E-mail: mail@ifcm.net

ization move into the future!

Jutta Tagger

Managing Editor of the ICB



28 Congratulations!

• On the occasion of Helmuth Rilling's 75th anniversary, the International Bach Academy Stuttgart created the **Helmuth Rilling Award**. Endowed with 20,000 Euros it will be awarded every two years – for the first time in 2009. It honours a person with exceptional merit in the choral and symphonic music fields, in particular in conducting and teaching music, and is an international prize.

The jury composed of Tom Koopman, Dennis Russell Davies, Zubin Mehta, Helmuth Rilling and Christian Lorenz unanimously chose **María Guinand** as the first recipient ever to receive this award.

Explaining the decision, the jury stated: *"You combine many aspects of what was and is crucial for Helmuth's own work. You have quite a name in the international choral community. You represent a "young" continent and you opened many new horizons in choral music. You have built up your own network and artistic importance but have had your roots also for many years at the Internationale Bachakademie Stuttgart".*

• The **Hong Kong Treble Choirs' Association** (dir. Leon Tong) is the recipient of the "Award for Arts Promotion" (in Silver) given by the Hong Kong Arts Development Council in April of this year.

Mr. Tong was hired as guest professor by Tianjin University in May.

• **Frieder Bernius**, conductor of the Stuttgart Chamber Choir and Baroque Orchestra, is the recipient of this year's Leipzig "Bach Medal". In the past, he has conducted the World Youth Choir several times and has given several IFCM Masterclasses.

Musica International: First Workshop in Central Africa

Organized by the Congolese Federation for Choral Music (FCMC), a Musica

workshop took place in central Africa for the first time in April 2009. Its objective was to introduce Congolese repertoire into the Musica database and virtual choral library (www.musicanet.org).

Twenty composers and conductors from the Democratic Republic of Congo attended this session, benefiting from the facilities and the financial support of the "Université numérique francophone" (called "CEDESURK") and of the Centre Culturel Français. Jean Sturm, director of Musica International, directed this workshop and held several conferences on international choral repertoire, as well as a conducting course. A dedicated "Musica choir of the FCMC", formed by the participants and local singers studied a few of Musica's "favorite pieces of the month". These were performed at the end of the week during a meeting of six Congolese choirs that presented some pieces that were added to the database during the session. The Ambassador of France and Mme Gardiez, director of the Centre Culturel Français and the Halle de la Gombe, attended this performance.

During the session, it was decided to create the first publishing house for choral music in central Africa: "Editions FCMC". It will specialize in publishing choral music of central Africa in general (contact: Ambroise Kua Nzambi Toko, kuazambi@yahoo.fr).

The results from this workshop (bibliographic description of the works, image of the scores, audio pronunciation files in the local languages and translations of the texts) will appear in Musica as per July 2009.

Obituary: Nobuyoshi Yoshimura, Japan

It is with much regret that we inform you of the death of Mr. Nobuyoshi Yoshimura,

former President of the Japan Choral Association (JCA). He passed away in Kyoto on March 31, 2009.

Nobuyoshi Yoshimura was born in Kobe on March 3, 1933, and graduated from Kyoto University (Department of Economics). He became prominent as a choral conductor in Japan winning gold prizes at the national competition for 9 consecutive years. While he was a company executive by profession, he held many important posts since 1974 in JCA as a board member including Vice-President (concurrent Secretary-General), President and Honorary President. He was also chairperson of the executive committee for the 7th World Symposium on Choral Music in 2005 and contributed to its great success.

New ADICORA Board

At the Annual Assembly of ADICORA (Choral Directors Association of Argentina) in Tucumán (21/22 February) a new Board has been elected for 2009/2010:

- Hugo de la Vega – President (Córdoba - Capital)
- Cristina Gallo – Secretary General (Villa María – Córdoba)
- Vera Menichetti – Treasurer (Córdoba - Capital)
- Ángela Burgoa – Artistic affaire (Mendoza - Capital)
- Viviana Bognar – Internal Affairs (La Rioja - Capital)
- Maximiliano Mancuso – International Relations (Ciudad Autónoma de Buenos Aires)
- Gonzalo Villalba – Press and Public Relations (Maipú - Mendoza)
- Matías Saccone – Proxy (Córdoba - Capital)
- Leonel Policastro – Proxy (San José - Entre Ríos)
- Sonia Baliente – Proxy (Gaiman - Chubut)

Vokaliz Management

Voices of South Africa

(3 March - 4 April 2009) Report

Dr. Marian E. Dolan
Choral Conductor



30 Transformation

Choral music is transformational. We all know the power of singing together, of hearing or singing a score that reveals to us new understandings and insights. Add to that mix the cultural ingredients in the box below, sprinkled with a hunger for learning, and you have the makings of an extraordinarily unique and very *multi-cultural* choral conference – "Voices of South Africa" – a joint event between IFCM and the choral department of the University of Stellenbosch's Conservatory. For four days and five evenings, Archbishop Desmond Tutu's description of South Africa as a "rainbow nation" was embodied musically in an ethnic color-spectrum of scores, composers, choirs, singers, dancing, presenters, session topics, languages, and even the cultural representation of the attendees themselves. This gathering of singers and conductors feasted on sights and sounds, exploring a South African multi-cultural smorgasbord that affected a transformation on all of us. We left the "Voices" conference as different musicians – seeing with new eyes, hearing with new ears.

Our beautiful 'rainbow' *Voices* logo, designed by Gavin Saal, is a mirror of what was echoed in print on the conference bags we picked up at registration: "Stellenbosch University - where cultures meet". Both of these ideas, a 'rainbow of voices' and 'cultures meeting,' were embodied in what sounded from the Endler Hall stage at the opening concert: four South African choral ensembles, including a Malay women's choir, a colored church choir, a black university choir, and an Afrikaans youth choir. Our ears and eyes met the sounds and dances of traditional Malay "moppie" songs; Xhosa, Zulu and Sotho pieces; Afrikaans compositions; and even African-American



Louis Botha Technical High School Choir



The Malay tradition Kensington Chorale, Lizl Gaffley, conductor

scores. Each of the subsequent four nights brought a similar exploration of South African scores, ensembles, and culture (see Evening Concerts box). Both the conference booklet as well as concert programs and video links can be found on the *Voices* website (www.ifcmvoices.net).

Our home for "Voices of South Africa" was the historic campus of Stellenbosch University located in the famous wine region, about one hour east of Cape Town. Quaint guest-houses, with bountiful breakfast spreads, congenial hosts, and short walks to the campus provided both a friendly South African welcome and a welcome-home after a full day of music. One track of *Voices* was the "1st Stellenbosch University International Choral Conducting Symposium" featuring practical skill-sessions for beginning to advanced choral conductors, as well as a student conducting competition. Not only was this the first choral symposium for the University, it was one of the first such choral training and multi-cultural conferences in South Africa.

Voices ... Evening Concerts

- **Evening #1 – Opening Concert:** Kensington Chorale, United Reformed Church Choir Stellenbosch, Cape Peninsula Univ. of Technology Choir, East Rand Youth Choir
- **Evening #2 – Western Cape Choirs:** Tygerberg Children's Choir, Stellenbosch Madrigal Singers, Univ. of the Western Cape Choir, Pro Cantu Youth Choir
- **Evening #3 – Highlights from Messiah** Canticum Novum or an evening at Delheim Winery
- **Evening #4 – School & Youth Choirs:** Louis Botha Technical H.S. Choir, Con Spirito Choir from Florida H.S., Bloemhof H.S. Accelerando Girls Choir, Siyacula Youth Choir
- **Evening #5 – Final Concert:** Schola Cantorum Stellenbosch, Metrorail Choir Western Cape, Drakensberg Boys' Choir



Stellenbosch University Konservatorium, Voices host site

The IFCM track followed traditional IFCM Voices conference themes by exploring how South African choral music is shaped by its various ethnic and cultural traditions. The daily schedule began with both tracks joining together for a 30 minute "Morning Sing." The *South Africa Sings* collections printed by SAMRO served as our conference songbooks. Six daily sessions, 50 minutes

voices OF SOUTH AFRICA

31 MARCH - 4 APRIL 2009

Voices... by the numbers



- 1 Evening at a local winery
- 1 Young conductors competition
- 2 Conference 'tracks'
- 2 Conducting masterclasses
- 4 Morning Songs with 8 conductors
- 4 Cross-cultural choral coachings
- 4 So. African "Voices" composers
- 5 Evening concerts
- 8 Countries represented by attendees:
Argentina, Croatia, Latvia, Namibia,
Norway, South Africa, Sweden, USA
- 9 South African provinces
- 11 South African languages / ethnic groups
- 16 South African choirs
- 29 Presenters
- 39 Sessions/workshops
- 65 Attendees (42 SUICCS, 27 IFCM)

- 100% fun!

each, followed, alternating between combined and separate tracks. Topics included South African choral traditions (Xhosa, Malay, Afrikaans, English, Izitibili action songs, freedom/liberation song history), international choral music (Baltic, Scandinavian, African-American, Croatian), issues of programming, identifying the cultural context of a score, and the combining of old and new musical traditions.

A couple of choral colleagues who could not attend Voices recently asked, "What were the speakers passionate about? What made the performances moving? What do you think was the one profound thing that those who attended the conference took away with them? What sort of sessions and workshops made Voices unique from other conferences?" Good questions all. What follows are some reflections and observations by Voices attendees, presenters and conductors.



Kåre Hanken (NOR) coaching a masterclass student



Post-concert: singing and dancing in the plaza!

• An "eye-opener" for many international attendees was their encounter with the concept that "music in the black South African cultures is so much a part of daily life, much more than for westerners," as one South African conductor explained. "Music and singing is a part of our lives. It's not taught in a formal choral sense. It is something that's simply a part of the culture." Choral music is literally a national phenomenon, including mandatory nationwide public school choral competitions. One of the most astonishing moments for some *Voices* attendees occurred *after* the Youth Choirs concert. The last choir exited the stage into the lobby, continuing to exuberantly sing and dance ethnic pieces for a good fifteen minutes, cheered on by the ululations of the departing audience members who now gathered on the lobby staircase and upper floor balcony. Amazingly, as the singing and dancing continued, singers from a second youth choir joined in, thereby creating one enormously high-spirited choral celebration that soon poured out the front doors and onto the plaza in front of the Conservatory, magically drawing departing audience members outside for even more music. There was no cutoff. No conductor. The songs just flowed on as these young people, of many ethnicities and choirs, embraced the pure joy of singing together. They knew and shared each other's songs. And those who watched and listened, many with jaws still agog, began to understand the South African passion for life-as-song.

• Likewise, because of the unique national - international nature of this two-track conference, many South African conductors were both curious and surprised at the enthusiastic interest that international attendees / presenters had toward the extraordinary variety of South African choral

music. "We can so easily get used to all the music, the cultures, the mix, the diversity, the history, the African spice of it all," explained one South African attendee, "It's good to know what our music looks like through international eyes (and ears!) and how we should be offering and teaching it. We get a fresh look at and new energy for our music through this kind of conference!"

- Four "Cross-cultural Choral Coaching" sessions brought two South African youth choirs, whose singers were mostly Xhosa, into encounters with music from *outside* their tradition: Croatian, Anglican / British, Zulu and African-American scores. Each choir learned two works on their own and then was coached at the conference in open sessions by a conductor familiar with each tradition. The CCCC goal is to encourage conductors to take the risk of creating cross-cultural experiences with their own ensembles, thereby creating fresh understandings that "people's music is terribly important to them and needs to be treated respectfully" as one attendee said. The conference's multi-cultural vocal sessions also received enthusiastic praise: "The presenters put so succinctly into words the vocal differences between working with black vs white vs colored voices and languages – the vowels, certain consonances, half-tones (existing or not) – and how to respectfully deal with these cultural vocal issues. To 'westernize' everything is not correct. But some adjustments might be needed in any score to accommodate all of the voices in a given ensemble. We just need to do it with respect to both the singers' cultures and the culture of the score."

- Programming was also a topic in a number of Voices sessions. One conductor remarked, "What *Voices* did for me is affirm that inclusive programming is ok and is important; that you do it because you're



"Voices" workshop participants



Mzilikazi Khumalo coaching the Siyacula Choir



Kazi Mnukwana, Engelhardt Uareb, Rudolf deBeer, Marian Dolan

interested in it – that it's relevant and significant – and not because you *have* to just to be 'multi-cultural.' That we can musically live alongside one another and share the repertoire and learn cross-culturally, with no

hierarchy involved - this is exciting!" How applicable and encouraging a statement, not just to this conference's music and conductors, but also for many of us around the globe!

- A *Voices* highlight was the living South African composers who presented sessions, including Mizilikazi Khumalo, Theriso Tsambo and Peter-Louis van Dijk; Hans Huyssen also led us in a newly written Morning Sing score. The national embracing of choral singing leads many South African composers to write not only high-art scores, but also to address major



Voices composers-in-residence: Mzilikazi Khumalo and Theriso Tsambo

social issues via their music, including child abuse, violence and HIV/AIDS. As Theriso Tsambo said, "What inspires me to write is anything around me, whatever is happening in my community." Accessibility of South African scores to a wider national and international choral audience of singers and conductors remains a challenge. Some composers have marketed their own scores via personal websites, others simply circulate copies of manuscripts, or hope for wider circulation if a score is selected for inclusion in the mandatory national school choral competitions. Transcription of tonic sol-fa notation into staff notation will hopefully bring many scores into to a wider global choral audience of singers and conductors. As one international attendee stated, "I was

thrilled to receive a copy of the premiere edition of Volume 2 of SAMRO's *South Africa Sings*, as well as to receive music samples from other composers in attendance. I eagerly support SAMRO in their quest to notate the African traditional songs."

- "The relatively small size of *Voices* conferences is a big plus! It makes it possible to meet other conductors at sessions, during breaks and at mealtimes" explained one person. An international conductor commented further, "For me, the conference was a very stimulating event. After many years of dealing with the overwhelming



Cheers! ... at Delheim Winery

schedules of our national conventions, the *Voices* gathering struck just the right balance of activity and social time, and the latter is a very important aspect of making new relationships as well as cementing old ones." Another delegate remarked, "You felt that *your* being there was important. At any point, in a session or in the hallway, you could ask a question or make a comment." Networking abounded. Or as one Western Cape conductor said, "I knew her name and knew about her work, but for us to *meet* Lizl Gaffley, to be able to speak to her after her Malay lecture and to get to know her is gold!"

- As some of the choir's conductors explained, even the process of making new concert clothing was infused with cultural lessons. While some performing ensembles

sported traditional black and white concert garb, many of the student singers proudly displayed their new performance clothing: bright solid t-shirts for session coachings and brand new ethnically-informed attire for evening concerts. The traditional 'western' floor-length formal concert skirts originally envisioned for one choir were changed to calf-length. Why? Because in that choir's culture, unmarried females wear calf-length skirts whereas married females wear floor-length skirts. Accommodation in clothing was made for what was culturally appropriate.

- One conductor of a performing choir commented that her singers "loved being part of a *Voices* concert. They could immediately feel the 'buzz' of the larger something happening. And it was nice that they were accommodated in the hall to hear the half of the concert they did not sing. They often don't hear/see other ensembles perform, especially choirs that are very different in voicing and ethnicity." Another conductor said, that her singers "loved performing in Endler Hall because it is so well known and is a real venue of status. We rarely have the privilege to perform in such a fine venue."

- And finally there was that sense of "energy, excitement and *wonder*" which one conductor said "was such a vital element of *Voices*." The passion to learn, to inquire, to grow was palpable from attendees, singers and presenters alike.

Perhaps a multi-ethnic choral conference such as *Voices of South Africa* only begins to scratch the surface, to mold questions of inquiry rather than to determine fixed answers. We on the Artistic Committee believe deeply in the "ripple-effect" – that this *Voices of South Africa* conference was a stone cast onto a still pond, with musical ripples that will go out in all directions in

ways that we passionately believe will make a difference for South African choral music, choirs, conductors and composers. When something happens with you and your choir as a result of *Voices*, please let us know. Meanwhile, we'll be dreaming and planning for the next 'transformational' South African choral conference!

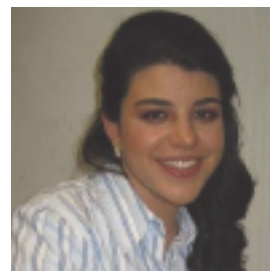
All who attended *Voices* would say a resounding "Thank you!" to Stellenbosch University and the Conservatory for a venue that enhanced all of the conference's offerings; to Celia Vos and all of the SU student assistants who facilitated so many conference details; to the singers of the resident choir Schola Cantorum who sang in workshops, master-classes and the conducting competition; and to the two resident youth choirs: Louis Botha Technical H.S. Choir and the Siyacula Youth Choir. The conference, a seven month internet-email-Skype-phone-fax collaboration, was planned by Annemarie van der Walt, IFCM board member (Bloemfontein, South Africa), Rudolf de Beer, head of choral conducting at Stellenbosch University (Stellenbosch, South Africa), and Marian Dolan, IFCM *Voices* director (Naples, Florida, USA), with advice from Philip Brunelle, IFCM executive board member (Minneapolis, Minnesota, USA).

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

E-mail: madolu7@gmail.com ●

World Choral Day 2009

Maria Catalina Prieto
Arts Manager



34 On 14 December last, the World Choral Day celebration took place all over the world under the slogan "one soul, one song". That year, we had several newcomers, such as the participation of several Asian countries and a bigger participation in Central and Western Europe. The biggest surprise was the participation of Russia with 9 choirs all over the country which means a lot for the international relationships with this country that has been absent from IFCM activities for a long while. Every year, more and more organizations show their commitment to this celebration that extols the values of unity through choral singing. Student events, radio programs, festivals, contests, masterclasses, workshops, and concerts were organized in Argentina, Armenia, Austria, Belgium,

Bolivia, Brazil, Bulgaria, Canada, Chile, China, Colombia, Congo, Costa Rica, Croatia, Cuba, Cyprus, Czech Republic, Ecuador, Estonia, France, Germany, Ghana, Greece, India, Indonesia, Israel, Italy, Lebanon, Malaysia, Mexico, New Zealand, Nigeria, Norway, Panama, Philippines, Portugal, Puerto Rico, Russia, Serbia, Singapore, Slovenia, South Africa, Spain, Sweden, Switzerland, Ukraine, Uruguay, USA and Venezuela. Every one of the organizers read the proclamation translated into their own native language.

Sweden, one of the countries with the biggest choral tradition in the world; therefore we are expecting a big manifestation from our Nordic friends. The IFCM Asia Pacific Secretariat in Busan, South Korea has also announced a big event for this day that will be in homage to IFCM former Secretary General Jean-Claude Wilkens. Be creative and create your own choral event for this day!

For more info contact cprieto@ifcm.net ●

Prepare your celebration for 2009!

As usual, the celebration for 2009 will take place the second Sunday of December; that will be 13 December 2009. This date coincides with the Santa Lucia celebration in

In Memoriam Erkki Pohjola Apologies to Maya Shavit

We are very sorry that the following paragraph was omitted by mistake in the English version of the ICB:

...1984 - The International Choral Kathaumixw, Powell River, Canada.

Erkki is a guest-of Honour. He works with 500 children, trying to get out of them a beautiful 'piano' for the beginning of Britten's 'Old Abram Brown'. It does not work.

At the end of the rehearsal a little girl asks: 'Mr. Pohjola, did you know old Abram Brown?' The answer is, of course, negative.

The next morning Erkki says to the children: "Yesterday I was asked if I knew Abram Brown and I said I didn't. Later, I thought that in every neighborhood there is one such an Old Abram Brown, so – next time you see him, be kind to him because one day you may not see him any more..."

I don't think I have ever heard as beautiful and sensitive pianissimo as the one, which came out of 500 moved and touched young hearts.

And now – we cannot see him any more.

We shall miss him. He was the Pillar-of-fire in front of us.

Maya Shavit, Israel ●



Marcel Hubeaux from Namur, Belgium, passed away on 25 February 2009

Marcel was the Treasurer of IFCM while serving as a member of the Board from 1985 – 2002. He was actively involved in

the creation of the International Centre for Choral Music in Namur in 1990; he also became a member of the standing committee for the World Youth Choir when its administration was transferred to the ICCM office in 1990.

Marcel was a professional accountant, tax advisor and a choral singer for many years. He also served as the accountant or secretary general for many local choirs and associations including À Coeur Joie Wallonie Bruxelles, À Coeur Joie International and for the Namur branch of Europa Cantat. He devoted himself to numerous projects related to choral singing in Namur including the Europa Cantat festivals in 1967 and 1982, Europa Cantat Junior 3 and Namur en Choeurs.

We shall always fondly remember Marcel Hubeaux's many fine qualities: his competence, loyalty, gentleness, generosity and openness.

Our deepest sympathy is extended to his wife, Bernadette. ●

Social Integration through Music

Ana Mercedes Botero Leaves the Andean Development Corporation

María Guinand
Conductor,
Former IFCM Vice-President



In the last eight years, the Andean Development Corporation (CAF) {which is a regional bank for Latin America} has accomplished an extraordinary project of social integration through music via its department of community aid under the direction of Ana Mercedes Botero. Through this choral project, called Choral Voices of the Andes, and the children's and youth orchestras, called Itinerant Conservatoire and String-Instrument Maker's Workshop of the Andes, networks and institutions have developed in the Andean countries (mostly in Bolivia, Colombia, Ecuador, and Peru, but also in Brazil, Argentina and Uruguay) and new groups have formed for the purpose of musical education and providing training courses for conductors, choral singers and instrument players. Their model was FESNOJIV (the State Foundation for Children's and Youth Orchestras of

Venezuela) and the Schola Cantorum of Venezuela Foundation. In this extraordinary adventure, the Berlin Philharmonic and the International Federation for Choral Music have been the major international patrons.

Thanks to Botero's vision, generosity, determination and her sure-handed management, the following results have been obtained:

- Thirty million children and young people from socially and economically disadvantaged backgrounds were trained in these programs
- 400 trained conductors replicated this model in their communities
- 130 instrumental, choral and instrument-building workshops took place in 36 cities in the region
- 45 institutions imitated the model throughout the seven Andean countries
- Cooperation with the Fé y Alegría (Faith and Joy) association made it possible that all children within their school network

received choral instruction

- The government of Peru has created a national network of children's and youth orchestras in all public (state) schools
- The CAF Symphonic Youth Orchestra of the Andean Countries and the Andean Youth Choir have presented important local and regional concerts of an excellent quality.

Ana Mercedes Botero and her extraordinary team of collaborators are now leaving CAF. We wish to express our gratitude and thank them for all the work they did and everything that they accomplished.

We hope that the program of social integration through music will continue to be a human development platform and multilateral experience, even without her leadership.

E-mail: maria_guinand@yahoo.com

Translated from the Spanish by Jutta Tagger, France ●

Thank you, Jean-Marie!

For many years **Jean-Marie Marchal** has written the "New CD Releases" column in this magazine. All *ICB* readers, including myself, have been inspired by this column since it afforded us the opportunity to learn about interesting interpretations, new choral repertoire, and about rising star choirs, conductors and composers that were not well known to many of us. This column also assisted us with making well-informed choices when searching for existing recorded choral music.

In a recent discussion about the future of the *ICB* and its contents, the IFCM Executive Committee decided to enlarge and diversify this column and to give responsibility for it to OpusChoral, a newly established online business for choral music downloads (info@opuschoral.com). The company will go "live" in the near future and will then be in a position to write about choral recordings, also in formats other than CDs, in the *ICB*.

Jean-Marie Marchal has been the director of the Namur Choral Center (Belgium) during the last seven years where he began working in 1991. He has been a singer (bass) in the internationally renowned Choeur de Chambre de Namur since 1987. He also teaches musicology at Lille University (France) and at the Liège Royal Conservatoire (Belgium). In addition to being a singer, he plays the trumpet and the organ and is a music critic and journalist.

Thank you so very much, Jean-Marie, for all your excellent work and faithful contributions to the *International Choral Bulletin*. It will never be forgotten.

Jutta Tagger
Managing Editor (*International Choral Bulletin*)

NB: For this issue it had been planned to have an article "My favourite choral CD" written by the IFCM Executive Committee. Unfortunately, due to the many tasks and obligations of the committee members, it has not been possible to complete this article. ●

A new ChoralNet

James D. Feiszli
President



36 The first months of 2009 have been historic for the online Center for Choral Music. At a series of meetings held during the national convention of the American Choral Directors Association in March, the ChoralNet board of directors approved the final alterations to the groundbreaking ChoralNet 2.0 and scheduled its release for April 15, 2009. In a message to Choralist and ChoralTalk subscribers on 15 March 2009, ChoralNet president and co-founder James D. Feiszli said, "We've all struggled with the amount of data available on the internet and how best to find what we need. ChoralNet 2.0 is the result of forward thinking about new trends in technology. It is designed to do things that were difficult or impossible before."

Founded in 1993 as Choralist, an email discussion list for choral directors, ChoralNet is now a non-profit corporation jointly sponsored by the International Federation for Choral Music, the American Choral Directors Association, Chorus America, and four commercial Partners – Small World Musicfolders, Rehearsal Arts, J.W. Pepper, and K.I. Travel. It is the global online forum for choral music.

The new ChoralNet represents a major overhaul of the organization's infrastructure and technology. After sixteen years, ChoralNet lists have disappeared. The services they provided are now part of the ChoralNet website. A forum structure has replaced Choralist and ChoralTalk, providing users with such features as formatted text entry - bold, italic, bulleted/numbered lists, and hyperlinks to web pages. Unlike the old system, email addresses are not exposed. Users contact each other by clicking on hyperlinked names. In a manner similar to such online entities as MySpace and Facebook, individual users of ChoralNet now may create member pages, where he or she may post professional and contact information, including links to individual or choir web sites, social networking profiles, and other professional information.

New Features available on ChoralNet

- **ChoralNet Daily** - A short daily email of everything that's new and interesting in choral music, complete with hyperlinks to follow up on those news items.
- **Subscription control** - Subscribe only to discussions and announcements of specific interest you or which pertain to a specific geographic area.
- **RSS feeds** – all submissions to ChoralNet are available via RSS feed. A user may select individual areas of interest (geographic- or topic-related) or all ChoralNet traffic. Threads selected will be delivered to that user's RSS reader.

Features to be implemented

- **Video and audio uploads.**
- **User-created Groups** - Create your own sidebar groups for discussion or exchange.
- **ChoralNet Mobile** - ChoralNet optimized for mobile users.
- **ChoralNet Presents** - A forum that features unpublished choral works.
- **Choir forums** – our vast Choir Directory, with links to over 6000 choirs worldwide, will be replaced with an area for individual choir forums where the members of an ensemble can meet online.

Current Statistics

- ChoralNet 2.0 has been in operation since 15 April 2009. As of 15 May, the following statistics are available:
- ChoralNet has 4,627 registered users. Visitors to the website do not need to register.
- The first month of ChoralNet 2.0 saw 1,113 messages posted —nearly twice the amount of monthly traffic on the former Choralist and ChoralTalk lists combined.
- The ChoralNet site welcomes an average of 2250 individual visitors daily.

ChoralNet Board

- James D. Feiszli, President – representing Partner IFCM
- Frank Albinder, Vice-President for Personnel – representing Partner Chorus America
- Philip Copeland, Vice-President for Web Services – representing Partner ACDA
- Thomas Tropp, Secretary – representing ChoralNet donors
- Dean Ekberg, Treasurer – representing ChoralNet patrons
- David Giardinieri – representing ChoralNet commercial Partners ●

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Choral World News

Armenian Choral Art
Tigran Hekekyan

School Voices in Utrecht
Claar Urbanus

Argentina: A New Choral Paradise?
Ricardo Denegri

In Memoriam Henry Klausner
Paul Wehrle

Armenian Choral Art

Tigran Hekekyan
Choral Conductor



I. History

Armenia is situated at the crossroads of the East and West, North and South. It is located in the Caucasus mountain range, which extends from Georgia into northern Iran. It occupies an area of 29,800 km² and has a population of about three million people. Its capital is Yerevan – a 2790 year-old city with one million inhabitants. Six million Armenians live abroad. Due to its historical fate, the country has ceased to be a mere homeland; it has acquired a sort of spiritual value which all Armenians bear in their hearts wherever they live.

Armenian music is as old as its history, about 3000 years. Christianity was adopted as the state religion in 301 A.D. This period can be considered as the beginning of the formative period of Armenian spiritual choral music. This is when hymnal music, called *sharakans* (from Armenian *sharel* – to line up, string together), began to develop. *Sharakans* are the primary genre of Armenian liturgical music. *Sharaknots* is the name of the codex in which *sharakans* are collected. It contains 1812 songs. The 1954 edition of Grove's *Dictionary of Music and Musicians* says: "Armenia possesses a school of church music which ranks among the most beautiful of all the known oriental styles: the music of the utmost expressiveness, and in wealth of invention, the only school, which can compare with it is the Byzantine, which in many ways it excels."

Armenian sacred music is rooted in ancient Armenian folk music. In order to meet the needs of the rituals of the Armenian Apostolic Church, beginning in the fifth century, Armenian authors, mostly clergymen, began writing original works. The works of these early Armenian authors

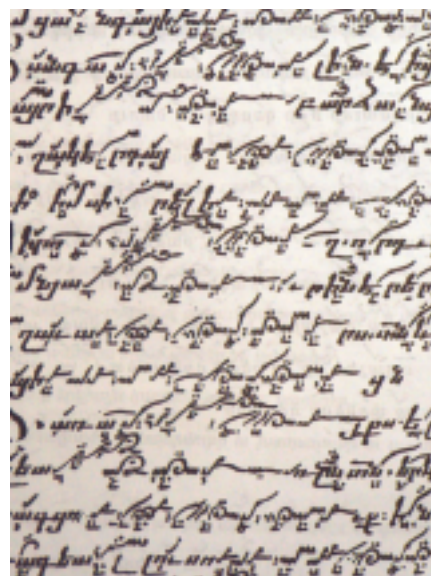
were canonized by the Armenian Apostolic Church in the Middle Ages and continue to be sung in the Armenian Church to this day. Armenian sacred vocal music, thus, forms one of the earliest strata of Eastern Christian culture.

The founders of Armenian sacred music are **Catholicos St. Sahak Partev** and **St. Mesrop Mashtots**, the creator of the Armenian alphabet (4th to 5th centuries). Armenian spiritual music continually evolved up to the fifteenth century. The period from the fifth to the fifteenth centuries produced a host of outstanding composers, including: **Movses Khorenatsi**, a disciple of St. Sahak Partev and St. Mesrop Mashtots and the father of Armenian history (5th century); **Sahak Dzoraporetsi**, **Stepanos Syunetsi** and **St. Hovhannes Odznetsi** (7th to 8th centuries); **St. Grigor Narekatsi** (10th century); **Nerses Shnorhali** (12th century); **Catholicos Hakob I Klayetsi** (13th century); **Arakel Syunetsi** (14th to 15th centuries).

During its formative period, Armenian sacred music grew into an autonomous musical system with its own schools, original composition styles, theoretical framework and writing system. In hundreds of sacred manuscripts from the ninth century onwards, a system of musical signs, known in Armenian as *khaz*, could be found. These signs are written above the text to mark the

pitch, nuance, rhythm and cadence of forms of recitative and plain songs and of hymns employed in the Armenian liturgy and in religious ceremonies.

The *khaz* system was in use until the eighteenth century. Nevertheless, by the middle of the sixteenth century, following the final loss of Armenian state independence when the country suffered both economically and culturally, the *khaz* system had already ceased to develop and gradually fell into oblivion, as it was not easily understood. At the beginning of the nineteenth century, however, a new Armenian system of notation was devised and put into use in Constantinople by the distinguished composer **H. Limonjian** (1768-1839). This simple and accessible modern Armenian notation was very useful for the transcription of medieval chants as well as the notation of folksongs.



In the 1870s and 1880s, Armenian composers **Sjuni**, **Kara-Murza**, **Yekmalian** and **Komitas** contributed greatly to the development of Armenian choral singing. Thanks to their efforts, hundreds of choral groups were formed; and, they were the first to polyphonically arrange a great number of folk and spiritual melodies.

Armenian sacred music found new expression in the works of the composers **Makar Yekmalian** (1856-1905) and **Komitas Vardapet** (1869-1935). Using medieval melodies, Yekmalian composed the first harmonized setting of the Armenian Divine Liturgy, which is still widely sung in Armenian churches and concert halls today.

Choral art, however, reached the peak of its success with **Komitas**, the great Armenian composer, ethnographer, musicologist, poet, publicist and choirmaster. Thanks to Komitas, Armenian music began to be performed in different countries.

Komitas is regarded as the founder of a national-classical and professional composers' school. The most significant part of his legacy is the hundreds of choral works and unique arrangements of folksongs, which sound modern even today. Komitas arranged nearly all of the multiple genres of Armenian folksong chorally. His sacred compositions, including the Armenian Divine Liturgy for male voices, set the artistic standard in the field.

In his short lifespan, Komitas alone accomplished a scope of work beyond the abilities of a whole array of researchers and ethnographers of that era. Traveling from one Western Armenian province to another, Komitas transcribed thousands of songs, which had been distorted by other cultural influences, thus giving them new life and new spirit. Unfortunately, a large part of his records have been lost and only around 2000 of them have reached us.

Komitas' role in the development of Armenian music is extraordinarily significant. Using theoretically irrefutable facts, he was the first to show the originality of Armenian music as being distinct from that of other cultures (similar to how the Armenian language is a distinct branch of the Indo-European languages). In addition, in 1909, Komitas wrote in one of his letters that he had deciphered the secrets of the basic *khaz* notation system.*

In 1915, however, being a witness to the Genocide of Armenians, when the cream of the Armenian intellectual class was destroyed and about 1.5 million people perished, Komitas' mental health was shattered. He never completed his study of the more complex *khaz* systems. During those disastrous times, a large part of his writings and arrangements of national folk music were lost forever.

The period from 1915 to 1921, was such an incredibly difficult time for Armenians in terms of their physical existence and political situation that there was no place for creative life.

In 1921, Soviet power was established in Armenia. During the next several decades, choral art was created under the influence of Soviet ideology. Years of stagnation, loss of traditions, as well as the iron curtain between Armenia and foreign countries caused choral art to develop in isolation.

In the middle of the 1960s, choral art in Armenia experienced a new revival, which manifested itself in the appearance of a great number of amateur and children's choirs. National and city competitions and festivals were regularly held promoting the development of choral art. In 1979, the Armenian Radio and TV Chamber Choir was founded which served as an impetus to the creation of new choral works. The annual reports of the composers union during this

period always revealed new composers. In the 1980s, the most outstanding choral composer was **E. Hovhanessyan** who revived and continued the traditions established by Komitas. In a short period of time, he produced arrangements of forty folksongs and composed a great number of original pieces for mixed choirs. Other distinguished composers of that time were **R. Petrosyan**, **Y. Yerkanyan**, **A. Voskanyan**, **T. Mansuryan**, **A. Aharonyan** and **D. Haladjian**.

After the collapse of the Soviet Union, the opportunity arose to return to spiritual music. Since that time, Armenian sacred music has developed in two major trends. The first is the adaptation and arrangement of medieval melodies to new works, which is the natural continuation of the work done by M. Yekmalian and Komitas Vardapet. The other trend is the creation of new works that are inspired by, but not directly based on, medieval Armenian themes. These original compositions include the choral works by **David Haladjian**, **Svetlana Alexanyan**, **Vahram Sargsyan**, **Tigran Mansuryan** and **Arzas Voskanyan**.

Throughout its history, Armenia has been very active on the choral scene with professional groups of high standard and well-organized music education.

II. Present

Armenian choral art substantially declined in the last twenty years. The number of children's choirs in both mainstream and music schools diminished. In the country's 1470 mainstream schools, only a few dozen choirs existed. And, in the 150 music schools throughout Armenia, there were only about 10 choirs, despite both junior and senior choirs being an obligatory part of the educational program of these schools. In the provinces, most children's choirs have been unison and most amateur

choirs have been of low quality. The amateur female and mixed choirs of high artistic singing quality have been few and concentrated in the capital city. During this short period, several professional choirs, including the Armenian Radio and TV Chamber Choir, were closed down leaving only one state choir financed by the government. Given the near absence of any sponsorship, only a very few choirs have had the opportunity to participate in international events. The lack of relations with international organizations and institutions has meant that Armenian choral art has been detached from international traditions, processes and information, and has thus been developing slowly and somewhat in isolation. Armenian choral art, however, has primarily suffered as a result of the political, economic and social realities of Armenia's past two decades.

Despite the drop in the number and quality of choirs, the Armenian music education system still stands. A good number of Komitas State Conservatory graduates work in the 150 music schools throughout Armenia (in a country of less than 3 million inhabitants). And, the Pedagogical University in Yerevan has a music department that prepares music teachers for elementary schools. Nevertheless, music education in elementary schools has not been at a satisfactory standard; it has consisted of "song lessons" rather than proper music appreciation, and many schools have failed to provide even this. Since recently joining the Bologna process, however, the situation is improving, as a new curriculum for music education is being developed and implemented in schools.

In regards to higher music education, its impact on the general level of choral singing in Armenian society is very small or

nonexistent. Komitas State Conservatory accepts about eight new students each year in its conducting program. The small number of children's and amateur choirs throughout Armenia, however, limits the practical education these students can receive as well as their employment opportunities. In addition to the small job market, conductors are also constrained by low wages. The economic reality in Armenia, where the average teacher earns about 80 US dollars per month, requires that working adults hold two to three jobs in order to make a living. This situation leaves little time that can be devoted to amateur arts. Furthermore, Armenian society generally views music as a professional field, where singers and conductors should be paid appropriately for their work. The notion of adults "singing for fun" or of volunteer work is not wide-spread.

Music in our society is presently advancing on two different levels. The focus on one side has remained on the venerable Armenian musical traditions, while the other side has been driven by the new energy and innovation of young musicians who search for jobs and are eager to shine at home and abroad.

Fortunately, Armenia's Ministry of Culture has turned particular attention to choral art in the last three years and has begun supporting talented choirs, young conductors and choral composers. A number of Armenian choral music collections have been published, and three additional mixed chamber choirs now receive financial support from the government and bear the title of "state choir". Furthermore, in 2006, with the aim of promoting the development of choral art and the formation of new choirs, the Armenian Little Singers International Association together with the Ministry of Culture restarted the national children's choir competition, *Singing Armenia*, which

was first held in 2001, and turned it into an annual event. This has served as a stimulus for increasing the quantity and quality of children's choirs in Armenia. Over the last three years, the number of participating choirs has grown from 68 to 103.

Participation in these competitions has spurred new interests among children. And, as the level of compulsory programs has been gradually raised, many conductors feel motivated to include difficult pieces in their repertoires, some of which are unaccompanied pieces. In addition, master classes have been held in the provinces to encourage the development of choral art throughout all of Armenia, not just in Yerevan.

All of these steps will hopefully have a positive impact on the development of children's, amateur and professional choral art in the future.

Armenian musical culture, despite its past difficulties, is still alive and attempts are being made to preserve this rich musical heritage, which is one of the oldest in Europe.

In the spring of 2008, on my initiative and with the support of Armenia's Ministry of Culture, the Secretary General of the IFCM, Jean-Claude Wilkens, and the Secretary General of Europa Cantat, Sonja Greiner, came to Armenia to discuss the country's inclusion in European and international choral institutions and to explore the possibility of holding significant international events here, e.g., *Komitas International Festival* (KIF) with unprecedented international participation. Unfortunately, due to the global financial crisis, this event cannot be brought to fruition now but may hopefully be realized in the future.

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**Artyur Shahnazaryan, an Armenian musicologist, found and published this work in 2001, in Yerevan, Armenia, in a book titled The Revelation of Komitas' Discovery of the Khaz System.*

Prof. Tigran Hekekyan is the founder, artistic director and principal conductor of the Little Singers of Armenia choir as well as the founder and president of the Armenian Little Singers International Association. He completed his post-graduate studies in conducting at the Komitas State Conservatory,

where he has been teaching since 1985. During his thirty years of creative activity Mr. Hekekyan has established and worked with a number of choirs at home and abroad, notably the children's choir at the Alexander Spendiarian School of Music, the female choir at the Committee of Youth Organization, the Armenian Radio and TV Chamber Choir and the Little Singers of Armenia. Tigran Hekekyan has participated in various international festivals and competitions and performed in Europe, North America and Asia, winning many prizes with his choirs.

He has been elected the Artistic Director of the "Golden Ferry" Children's and Youth International Festival organized by PABSEC (Parliamentary Assembly of the Black Sea Economic Cooperation), and has been nominated as the Artistic Director of the Aram Khachaturyan's Centenary Committee. For his contributions to Armenian culture, Tigran Hekekyan was honoured with the Mouses Khorenatsi medal by the President of Armenia.

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School Voices in Utrecht

Claar Urbanus

Communications Manager, ECXVII



Scene from School Voices, with the children singing and acting at the back



Photo: Ton Willemse

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The organizers of the festival EUROPA CANTAT in Utrecht, The Netherlands, not only organize a festival, but also some events in advance. One of these was an extensive singing project for school children in the age of ten and eleven years.

Claar Urbanus, communication manager of the festival, tells us about it.

Why was the initiative taken?

Because of the festival, 'singing' is now high on the agenda in Utrecht, and it seemed the right time and the right place to support teachers as they encourage their pupils to sing again. Singing in schools has diminished much in The Netherlands over the past decades, like in other countries. In most schools, singing is no longer a structural part of the lessons, but whether a class sings, depends on the enthusiasm of the teacher. We were inspired by the educators in Barcelona, who have been looking after this kind of project for some years now.

What did you do?

The Conservatoire held a competition for student composers. This was won by the young female student Carlijn Metselaar. Together with writer Nina Moelker she wrote a musical with many songs for children, who were accompanied by an instrumental ensemble of music students.

This project is multidisciplinary. What disciplines were involved?

We cooperated with the Utrecht Conservatoire and its departments of Music, Theatre and Art. The music students helped the teachers to rehearse with the children. The theatre students trained the children in stage presence and gestures, and the art students went to the schools to make accessories together with the children, like painted umbrellas, to be used in performances.

Why should a music educational institute become involved in this kind of project?

It was not only interesting for schools with young children, but also for students, who could put into practice what they had learned in their curriculum.

How did you reach the children of these schools?

We cooperated with two institutions in the city and region that coordinate performers and schools. Their network of schools helped reach the teachers and make them enthusiastic. It resulted in the participation of 24 schools. Some 900 children have sung in the musical!

What kind of backgrounds do the children have?

Some schools sing a lot. But in some, singing was absent. The teachers of these schools were sceptical at first but decided to participate, a brave decision in a way. They were astonished by the enthusiasm of their children.

What was the result?

The result was three nights at Utrecht's main concert venue, which was full with parents, brothers, sisters and grandparents. On stage, three groups of some 300 children, singing with their hearts. It was a success for everyone: for the children, who had a great time rehearsing and performing; for the parents, who were proud of their children; for the schools, which enjoyed a stimulating project; for the teachers, who found a new passion; for the concert hall, which welcomed many new guests; and for the festival, that found a way new to promote itself. There was much press and radio and television coverage too.

What is the next step?

We want to continue the success and find parties that want to support this project financially more structurally, in order to organise School Voices over the next years!

Argentina: A New Choral Paradise?

Ricardo Denegri
IFCM Advisor



44 During the last ten years, Argentina has seen an increased number of visits from European and American choirs on concert tours around the country. Choirs of varied styles, quality and size have arrived from Germany, Canada, Colombia, Spain, France, Puerto Rico and the Czech Republic among others, although most of them come from the United States and Venezuela.

These choirs are inspired to come on tour to Argentina by the high acoustic quality of the theatres, concert halls and churches. Undoubtedly, the most essential element are the enthusiastic local audiences all across the nation and the great variety of accommodation facilities. In addition, due to the current global economic situation, it is possible for Argentina to supplement any tour costs offered by European and other Latin-American countries.

Buenos Aires City, but also La Plata, Mendoza, Necochea, Trelew, Tandil, Tucumán, San Juan and Venado Tuerto, and other towns like Bariloche, Córdoba, Mar del Plata, Puerto Madryn, Rosario, Salta and Jujuy and even some cities in Brazil, Chile and Uruguay are chosen as concert locations by the touring choirs.

These cities are not chosen randomly but rather as the result of the constant work carried out by the local choral institutions and not-for-profit organizations which can count on their national and international prestige in the choral world. Concerts, festivals, encounters, contests, Cantats, and symposia for choir conductors and professional choir singers guarantee the most serious development possible. Cultural and social activities are organized by these associations through a network of regional, national and international cooperation.

During the 1996 International Choral Festival "America Cantat II" in Mar del Plata City, a *letter of intent* was signed with the



CIC Foundation Delegates

purpose of reaching an agreement between the Argentinean Choral Organizations. They all wished to promote the choral cooperation of all the nation's regions at a federal level, to favour exchange, to work for improvement and excellence in the choral field, to institute mechanisms of mutual support, incorporating all similar institutions without discrimination.

In 1997, in the city of San Rafael in the province of Mendoza, eight non-governmental choral entities finally came together to create the Argentinean Federal Organization of Choral Activities (OFADAC), a representative and federal association, which they were certain, would encourage enthusiastic and active participation in the country and in Latin America. Furthermore, it would be a valid interlocutor for public and private national authorities and international organizations.

Today, twelve years later, the following institutions are members of OFADAC:

- Society of Friends of the Coro Estable of

- Tandil, Buenos Aires Province (AMCET)
- Argentinean Association for Choral Music "America Cantat" - La Plata, Buenos Aires (AAMCANT)
- Civil Choral Association "Cunka Inti" of Venado Tuerto, Santa Fe Province (VENADO CORAL)
- Civil Association Coro Alta Mira of Necochea, Buenos Aires (CORALIADA)
- Chamber Choir Association Arturo Beruti of San Juan, San Juan Province (Coro de Cámara A. Beruti)
- Coro de la Universidad Católica de Cuyo of San Juan, San Juan (Coro de la U. C. de Cuyo)
- CIC Foundation (International Choir Contest) of Chubut Province (Fundación C.I.C.)
- COPPLA Foundation of Mendoza, Mendoza Province (CANTAPUEBLO)
- Argentinean Choral Network of Buenos Aires City, Buenos Aires;
- Society of Choral Encounters of La Plata, Buenos Aires Province (SEC).



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...Argentina: A New Choral Paradise?

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However two events are being planned there which, due to their importance, go beyond the usual choral activities in South America. They are directly related to two institutions and the support of some OFADAC members:

The first one is the International Choral Festival AMERICA CANTAT VI, to take place in Juiz de Fora, Brazil, from 7 to 15 May 2010 and organised by the National University (UFJF) of that city, with the support of the Presidency of the Pro Reitoria de Cultura, represented by Jose Alberto Pinho Neves (Pro Reitor), Paulo Soares, (UFJF Director of Communication), André Pires (UFJF Choir Conductor), and Ricardo Denegri (for OAC and AAMCANT), and sponsored by OFADAC, IFCM and Europa Cantat.



Concert at the Theatre of Independance

The Festival will be a great event in Latin-American choral music. The Artistic Committee, formed by Maestros André Pires, Eduardo Lakschewitz, Roberto Fabri, Sérgio Sansão and Oscar Escalada (for OAC and AAMCANT), has planned preparatory workshops (TPO) under the direction of musical conductors from all over the continent. A very important program of conferences will be carried out by outstanding maestros.

There will be opening and closing and other festival concerts, in which the especially invited choirs from all over the continent will perform together with the participating choirs and ensembles, in addition to the many social activities for the participants in order to strengthen links of knowledge and friendship.

The second one, and the most extraordinary undertaking of all, will be the IFCM World Symposium on Choral Music which is being prepared by the CIC Foundation (President: M^o Daniel Garavano) in the city of Puerto Madryn, in Argentinean Patagonia, on the Atlantic Ocean. This new Symposium will take place from 3 to 10 August 2011, and is sponsored by the Municipal Government of Puerto Madryn, OFADAC and ADICORA, with a great variety of Conferences and Master Classes led by the most esteemed maestros from all over the world and a program of concerts that will bring together choral ensembles of the highest quality.

The choirs invited to participate in the Symposium, will be able to plan several concerts across the country and also in Brazil, Chile and Uruguay aided by the member institutions of OFADAC.

In spite of the world's financial situation, a new choral paradise is developing in Argentina.

Ricardo Denegri is IFCM Advisor, and AAMCANT and OFADAC President
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In Memoriam Henry Klausner (24 December 1918 – 12 April 2009) •

A rather Personal Farewell

Paul Wehrle
Past President of IFCM



48 When starting to write this farewell address for my dear friend Henry, I immediately realized that it might inevitably result in a chronicle. Given the older age of the author of this article and the fact that very few of the younger and middle-aged readers are familiar with Mr. Klausner, this is a good opportunity to portray not only Henry Klausner's personality but also to also illustrate the era in which he lived.

Let's return to the year 1934 – one year after Adolf Hitler seized power in Germany. Henry Klausner is one of eleven Jewish high school students in Berlin-Kreuzberg. A member of the "Hitlerjugend" (Hitler Youth organisation) makes a highly anti-Semitic speech. When these eleven students try to escape, they are threatened by the other overly excited high school students. However, a group of courageous teachers form a barrier around the eleven and successfully lead them away and safely back to their respective homes.

Henry Klausner is immediately aware of the gravity of the situation. Together with his sister, he leaves Berlin as soon as possible. His sister goes to London and Henry departs for "Israel" – which, of course, does not exist yet – i.e. for the Territory under British Mandate (Palestine), given to England after the break-up of the Ottoman Empire. Henry and his sister are safe and survive the "Third Reich". Unfortunately their parents believed in Germany as a State of Law and paid the price: they were gassed in Auschwitz.

In "Israel", Henry Klausner works as a road worker. For seven years he lives in a tent (where his wife has their first child). During many evenings, Henry meets with his friends and other people who love to sing; he organizes "Open Singing" in the manner his teacher Fritz Jöde (translator's note: 1887-1970, musician, teacher, composer and arranger) did in Germany before Hitler took



power. This is why, ironically, Israeli choral music (which later on flourished well) has some roots in the German (!) youth movement in the spirit of Jöde.

By the way, Henry Klausner did not limit his activities to only road work and Open Singing; he was also active in the illegal Jewish underground movement.

In 1964, the EFYC (now Europa Cantat) organized its second festival in Nevers on the Loire River in France under the theme "Pacem in Terris" (Peace in the World); international participation was very high. This event paved the way for non-European choirs to participate in other European festivals and singing weeks; Israeli choirs often accepted these invitations. This was followed by invitations for choirs to visit Israel. Among the first German choirs that travelled to Israeli choral events were Arthur Gross with his chamber choir from Marktoberdorf (in 1977) and Helmuth Rilling with his "Gächinger Kantorei" (in 1976).

In 1978, AMJ (Arbeitskreis Musik in der Jugend, a German choral organization), which I directed at that time, organized "Festliche Tage" (Festive Days) in the city of Arnsberg. Several Israeli choirs were invited; two choirs arrived and with them was Henry Klausner. Now the door for cooperation between Germany and Israel was wide open. This had significant political importance, and the German Federal Government appreciated this development and assisted financially.

In the 1980s, Henry Klausner was awarded the Federal Cross of Merit (Bundesverdienstkreuz) which the President of the Federal Republic of Germany presented to him personally at the German Embassy in Tel Aviv.

When talking about Henry's many choral encounters with Europa Cantat, AMJ and IFCM, the important role of the Israeli choral festival Zimriya must also be mentioned. Under the original direction of Aaron Zvi Propes and eventually the

leadership of top diplomat Esther Herlitz, Zimriya is currently well-established at the University campus on Mount Scopus in Jerusalem. Esther has recently retired, but she also originally hailed from Berlin. After difficult beginnings, Zimriya has developed into one of the major choral music events in the world. Henry's influence was such that many people called him "Mr. Zimriya", and we fondly remember him in that role.

Henry Klausner had become an "institution" in the international choral world. He frequently conducted "Open Singing" abroad and often in Germany. His

birthdays were celebrated with annual choral music events in Israel; they were festive and highlighted that country's music scene with Henry the Patriarch!

In his Kibbutz Yakum, Henry worked for many years setting the tables in the big dining room while getting up every morning at 4 am.

Henry was a very positive influence and exemplary leader for Israeli choral music and lived his life serving as an excellent role model for others. He was highly regarded in Germany even during his elderly years. He received an invitation from the City of Berlin

to visit his high school which he left under such dramatic circumstances in 1934. He discovered that 75% of the students at his high school are now foreigners, mostly Turks.

In saying farewell to such a very special person, it is difficult to know whether to be sad because he is gone or to be happy because one was so lucky as to have known such a wonderful man.

Fare you well, dear Henry!

Translated from the German by Jutta Tagger, France ●



Henry Klausner

Honorary Artistic President
of INTERKULTUR

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INTERKULTUR grieves for Henry Klausner and takes a bow of thanks towards one of the great choral conductors and patrons of our time.

Günter Titsch
President INTERKULTUR

Composers' Corner



Composers' Corner

Hendrik Hofmeyr and Péter Louis van Dijk
Two Contemporary South African Composers
Cara Tasher

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

Please contact Cara S. Tasher, Editor

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Hendrik Hofmeyr and Péter Louis van Dijk

Two Contemporary South African Composers

Cara Tasher
Conductor



South Africa's eleven official languages and multitude of choral styles pose quite a challenge toward identifying and illuminating compositional trends. ICBXXVI, No.3 featured one of South Africa's most beloved composers, Mzilikazi Khumalo, written by Annemarie van der Walt, and ICBXXV, No.3 highlighted the Sowetan Nation-Building Massed Choir Festival (together with Richard Cock), and we look forward to future contributions following the recent IFCM "Voices of South Africa" conference. The current feature is on composers Hendrik Hofmeyr and Peter Louis van Dijk.



Hendrik Hofmeyr (b. Cape Town, 1957) is Associate Professor at the University of Cape Town, from which he obtained a Doctorate in Music in 1999, and is widely acknowledged as one of South Africa's leading composers. He studied in Italy during ten years of self-imposed exile as a conscientious objector. According to the composer, "Studying overseas was the only way in which I could avoid compulsory military service under the apartheid government. I decided to go abroad and stay there until the demise of apartheid - it took another ten years for that to happen..." There he focused on three disciplines: 1) piano at the Conservatorio Cherubini in Florence with Alessandro Specchi (1981-83), 2) conducting with Alessandro Pinzauti (1986-89), and 3) composition with Ivan

Vandor at the Conservatorio G.B. Martini in Bologna (1983-86).

Hofmeyr has received numerous prestigious international prizes for operas, short film scores, and solo and orchestra pieces and his output as composer includes works for solo voice, operas, instrumental settings, chamber music. He has completed over 40 commissions for internationally renowned choirs.

In his nearly 30 works for mixed voices, one finds Requiem settings, John Attey's *Sweet was the Song*, and arrangements of both Afrikaans and African traditional songs. I asked how he incorporated these languages and songs into his composition. "While I've made a number of arrangements of songs in both languages, I've never tried to incorporate them in a single work. Until now, that is - in the opera I am currently writing, based on the story of Saartjie Baartman, the "Hottentot Venus," the protagonist sings a song in Afrikaans and a prayer in Khoi, although I've had to invent the music for the latter, as only the text of the original, written down by a nineteenth-century ethnographer, survives. The language, like those of the Bushmen and the Xhosas, is particularly rich in click-sounds, which represent a marvelous resource and a special kind of challenge for the singer. I can vouch for that, having employed them in several choral works." He has composed for equal voice choirs as well as three works for multiple choirs that speak directly to the issue of peace and a shared humanity. For instance, the 11-minute motet *Tu pauperum refugium* for double choir and audience, written for the Songbridge concert in Vancouver in 2001, starts with a description of violence and conflict, employing some of the sounds associated with traditional South African music, such as click-sounds, clapping

and stamping, and ends with a prayer for peace ("Thou, Refuge of the Poor"). Hofmeyr shared: "I think choral singing itself is one of the greatest ways of promoting peace and understanding, and fortunately, it is very popular in South Africa in many different cultures. Other works composed with this intent are *Sinfonia Africana* (soprano, chorus and orchestra), poetry by three South African poets, a plea for the transcendence of nationalist sentiments and the embracing of a shared humanity against the backdrop of the South African War, and *The Healing Prayer* (choir, audience, string orchestra/organ), poetry by Elizabeth Peter-Ross, written in response to 9/11.

The emotions that Hendrik Hofmeyr's choral compositions evoke range from melancholic to exciting, intriguing to plaintive, and complex to tranquil, opening a range of possibilities for both choirs and audiences alike. His composition *Desert Sun* was performed at the WSCM 2008 in Copenhagen, Denmark, performed by Jauniesu Koris Kamer from Latvia. When I offered Hofmeyr several open-ended questions, he shared, "As a composer I celebrate my own cultural heritage and that of my fellow countrymen, but I also write music that strives to have a universal relevance and appeal, as I think that being a member of the human race is far more important than the colour of one's skin or one's nationality..." Regarding commissions, the composer shared with me: "I love writing for everything from solo instruments to orchestra, but vocal music, whether for solo voices or choir, has always been particularly close to my heart. I am fascinated by the magical chemistry that can result from the interaction between words and music, and I think the human voice is the supreme instrument...It is very exciting and inspiring to write for a specific medium with its own

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characteristics, limitations and challenges—it gives one a feeling of writing for a living body, of which you want to bring out the best qualities.” Several of Hofmeyr’s choral works, including *Tu pauperum refugium* and a Requiem, have been published by Boosey&Hawkes (New York), and *Uqongqothwane* (The Click Song) by earthsongs.

The introduction to **Péter Louis van Dijk** (b.



Rotterdam, Netherlands 1953, in Cape Town since 1959), composer, conductor, and part-time lecturer is most appropriate in his own words, as he is known for his loquacious elegance. Péter and Junita van Dijk were on tour at a University of North Florida stopover with the Nelson Mandela Metropolitan University Choir and we became fast friends.

“In some ways, we live in an age where people, especially ‘serious’ musicians are afraid of showing emotion, perhaps equated with showing ‘weakness’. If however, one tells a joke with a great punch line, the automatic reaction is to laugh. What is often forgotten is that the inventor of the joke laughed heartily and spontaneously at its funniness or incongruity! I am always touched reading about how Mozart wept during performances of Michael Haydn’s music—or how Puccini wept while writing Liu’s final aria from *Turandot*. (In creating a work, if the creator is not moved, neither is

the audience.) Laurens van der Post’s *Testament to the Bushman* series about how a Khoisan man was shot and killed on a farm in the Cape Colony for ‘stealing’. Upon inspecting the body at close range, people discovered that all the ‘thief’ had in his hands and his belt was an array of paints used to execute rock paintings inspired me to write *Horizons*. How moving I found this – especially when coupled with the San rock painting in a Western Cape cave of a ship arriving at the Cape.

Source: *Rock Painting Book*, publisher David Philip, Cape Town.

[My emotional response sparked the fire] for the *Horizons* text and music for the King’s Singers – coupled with research and reading of the then available translations of Khoisan poetry.

Horizons is essentially a straightforward



piece with emphasis on deliberate simplicity, hence the chorale-like quality of the “chorus.” One could argue that the “chorus” reflects the Western influence referred to later in the work, but I love the power of chorales (O Haupt voll Blut und Wunden from St. Matthew Passion). It also creates a clear contrast between the quasi-pentatonic feel (African) versus the more conventional western harmonies of the “chorus.”

The simple opening lullaby-figure has a basic pentatonic element and thus an ‘African’ feel, strongest in the “verse” sections. In my research of the Bushman culture I read much [translated] Bushman poetry - which style, imagery and use of typical words such as the opening Hnn- is reflected in my lyrics to create a sense of “authenticity.” The use of the despairing hai is similar, although in the Nguni language it

means “No” (a current colloquialism is “Hai, man!”, literally “No, man!”)

‘Sleep, my springbok baby...’ The reference to animals serves three purposes: 1) setting the African location (also, the springbok is highly prized), 2) documenting the San’s love and respect for animals and nature, and 3) the shamanic reference e.g. the rain cow is probably both an obvious, almost mythological reference as well as possibly appearing in shamanic trances (for example, the “rain dance”). Glissandi usage is typical of the San “throw-away” at phrase endings. The grace notes reference a typical manner of San singing—originally almost a yodel-effect—the upper note often being in falsetto, a typically Bushman effect mentioned in the book *Music of Africa* by Nketia J.H. Kwabena. Finally, the clapping is always gentle and intimate – representing the San’s respectful mentality and generally small, nomadic groups. My ethnically-inspired works intend to capture the spirit and honor those they refer to, and it is not my aim to be ethno-musicologically driven.

Since *Horizons*...I discovered that there are some superficial similarities between music of different cultures (e.g. African versus Native American in general i.e. drumming, use of pentatonic scales or similar scales, lead singers versus group, etc.) and this has affected my recent works, i.e. the Native American influence in the setting of Carl Sandburg’s poems—especially the poem, *Windy City* - the Finale of *Windy City Songs* (2007, for soloists, chorus and orchestra for the Chicago Children’s Choir’s 50th Anniversary).

Ultimately, whether by choice or by commission requirements, one strives to maintain the integrity and veracity governing the motives behind the selection of one’s ‘ethnic borrowings’ to be as purely as possible. We know the ‘story’ behind the

theme from the second movement of Dvořák's New World 'Going Home', but no one cares whether he stole, borrowed, or imitated it. It is good. And it is moving."

In addition to *Horizons*, Péter Louis van Dijk's choral works include *Bells* (for unaccompanied double choir SATB & SA, written for the Chicago Children's Choir). More recent choral works include *Magnificat* for the Nelson Mandela Metropolitan University Choir for SATB and string quintet (or string orchestra, premiered in the U.S. at the Ravinia Festival, Chicago),

Chariots (SSATB), *Let Your Words* (SSSAA and percussion), and the above-mentioned *Windy City Songs* (More at www.plvandijk.co.za). Dr. van Dijk currently assists his wife, Junita Lamprecht-Van Dijk teaching graduate choral conducting at the Nelson Mandela Metropolitan University. Van Dijk has over a dozen CDs to his credit and is published by Oxford University Press, Hal Leonard, Accolade Musikverlag, Prestige and under the Marco Polo label.

Contributions hail from Rudolf de Beer, compiler of Hofmeyr's biographical information, Marian Dolan, editorial consultant, and Hendrik Hofmeyr and Péter van Dijk's generous correspondence with Cara Tasher. For more information on commissions or works, please contact the composers directly via email at: hendrik.hofmeyr@uct.ac.za and plvandijk@iafrica.com, respectively. To contact the editor of this column, Cara Tasher, please email ctasher@gmail.com ●



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"Sing joyfully"

30 Years International Children's Choir Festival in Halle (Saale), Germany

Walter Vorwerk

"Sing joyfully"

30 Years International Children's Choir Festival in Halle (Saale), Germany - A Interview

Walter Vorwerk

Music Journalist



Photo: Sabine Vorwerk

Halle on the river Saale, in Sachsen-Anhalt, one of the federal states which up to 1989 were in Eastern, Communist Germany, once became rich through salt mining, but it became famous through one of the greatest musicians of the 18th century: here, on 23 February 1685, George Frederick Handel was born. For the people of Halle, Handel is, of course, a German, for the British he is English. Whatever – he was a European. And since 1979 children's choirs have been coming here to show how one makes music, European style. Every year they congregate here, from all parts of Europe, in the first week of May, and they also sing together at Handel's monument in the Hallmarkt square.

The founders, thus the "parents of the festival", are **Sabine Bauer** and **Manfred Wipler**, two music teachers from Halle, directors of the children's choir of the town of Halle who, more than 30 years ago, took their children's choir to the festival in the Czech town of Olomouc and returned, knowing: "We can do that ourselves". And thus the only annual international German children's choir festival was born, in the then German Democratic Republic.

Sabine and Manfred, you are the "parents" of what has by now become a 30-year-old. Do you remember its "birth"?

Sabine: Of course we still remember that. Really, then it wasn't a proper festival yet. It just happened that other children's choirs in the town were also hosting guest choirs from abroad – there were Hungarians and Czechs, and we also had a visiting children's choir from Katowice in Poland. And so we said, "Come along, let's do something together. International singing is such fun". This then was named International Children's Choir Festival. And so every year a meeting, which then grew, came about.

Manfred: Talking of that festival in Czech Olomouc – there we made mental notes of the best features, for example the "Promenade", which we call "The Singing Mile", or those concerts to which composers are invited, and also music teachers keen on new ideas.

The idea of building bridges to the east – the road west was blocked – supported this festival till the wall came down, then the world became a lot larger ...

Sabine: I think the children themselves were less preoccupied with the idea of building bridges and gaining insights and creating friendships – they just wanted to sing and have adventures and experience something new. It was rather the adults who harboured these thoughts, for they still had quite a lot left to work up after what had gone on before [politically, the Nazi regime – translator]. But above all we wanted to learn how to raise the standard of our choral work. And the festival contributed greatly to that, if I think of the training of the Bulgarian and Hungarian choirs, of the Kodály School. I remember the enormous emphasis on the naturalness of the children, that they in particular command a huge width of emotions, which has to be taken into account. One has to write for children as if they were adults – only better. That's what impressed us so much with the choirs from our eastern neighbours. And they also possessed excellent direct lines to the composers who wrote new pieces for them.

When the Arbeitskreis Musik in der Jugend [one of the major German musical umbrella organisations, which offers many residential courses and puts on numerous festivals – translator] instigated the project "Composers write for children's and youth choirs", they invited the two of you to a brainstorming

session in Wolfenbüttel, so that you could present your experiences and insights into the direct co-operation between choirs and composers at the time of the GDR.

Manfred: yes, there was quite a weird background to this. We had a method [slightly outside the usual legal channels – translator] for obtaining paper, which was in short supply in the GDR. So we promised the composers that the works they wrote for children's and youth choirs would really be printed. That was a great attraction, and the composers established immediate contact with the choirs.

The idea of the festival to award a "Gunther Erdman Prize" for the interpretation of really recent contemporary works, established in 1997, is meant to keep alive the memory of an inspired composer for children's and youth choirs, who had a large heart for the soul of the child, from the nursery school kiddie to the teenager. And you co-operated closely with him ...

Manfred: He really was one of the best ... Gunther would have been 70 this year, but he died at 57. His pieces are so very emotional and really singable – the children love him a great deal.

Sabine: Gunther really allowed the children to make music and act. Remember, he also had a group he called "Music and Movement", and he knew exactly what children need and what helps them develop – from the jolly "Rummelbummel" to the outstanding arrangements of melancholy Jewish songs in the collection "Tumbalalaika".

Today, on the occasion of the 30th anniversary of the International Children's Choir Festival in Halle, you can be very pleased with what you have achieved. However, it has to be said that the German

...“Sing joyfully”

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Photo: Walter Vorwerk

reunification did not only bring apple-pie and bliss, but an awful lot of the very things that served children were wound up. The International Children's Choir Festival, too, was on the hit-list. Even the motto “Sing joyfully” was attacked by some hard-liners, as if it hadn't be possible for children in the then GDR to be cheerful and sing ... how did you manage to keep the festival alive?

Sabine: We now had to enter the “High School of Diplomacy”, learn to approach politicians at local and federal state level and, time and again, get across to them the value of such a festival, and to ask for support. They had to be convinced of the deeper meaning of children's choral singing at international level, invite them to see what happened here. With many of them, our endeavours fell on fruitful soil. They joined us in the fight for the support and the continuation of the children's choir festival. Among these were, for example, the then Lord Mayor of Halle, Dr Klaus Rau, or the former Foreign Secretary Hans-Dietrich Genscher, who hails from Halle. And the Arbeitskreis für Musik in der Jugend (AMJ) really stuck out its neck in order to achieve the survival of this, the only annual International Children's Choir Festival in Germany. This organisation realized that the

experiences the children take home with them are of lasting value and cannot be measured in monetary terms.

Manfred: We ourselves had to change our way of thinking, too. In GDR times we did not need any sponsors – we didn't know that sort of system, for we always had been given the money we needed. Winning over sponsors and founding supporters' groups were things we had to learn only after the wall came down. In the end we did find our way out and can cope, even though the question of finances does have to be solved anew time and again. Alas, everything does always revolve around money. And that is depressing ...

Sabine: People simply have to take on board that what we are doing here brings results in the long term. Then the question “will this break even?” won't occur. Education and training need a long breath, and it cannot be achieved without emotionality, without creating experiences and successes, without enthusiasm for the cause.

The children who come to Halle with their choirs every year – this year there are more than 400 children from nine countries (Armenia, Bulgaria, Hungary, the Czech Republic, Poland, the Netherlands, Austria,

Byelorussia and Germany) take all that home with them, in particular the joy of making music together.

Sabine: Those emotions also spill over onto the citizens of Halle, for we have 300 foster parents who put up the children. The contacts thus established last for a long time. **Manfred:** And there's yet another additional aspect, namely, that a wonderful solidarity has developed within the choral community, which supports our festival. Many former choir-children are now parents themselves, send us their children and work actively for us as voluntary helpers, looking after the children and offering them hospitality. Some of them will travel considerable distances in order to do this.

I also have in mind that your work and this children's choir festival have brought you together (Sabine Bauer and Manfred Wipler got married ten years ago – that supplied a new impetus).

To end our conversation we should compile a brief summary. Numbers can often be very matter-of-fact, but a lot is concealed behind your figures ...

Manfred: In these 30 years more than 300 choirs have been here. We welcomed nearly

100 composers. With all the festival choirs put together, we've notched up around 40 first performances of new works. On the occasion of the jubilee some well-known people came to congratulate us, but also new faces – every year we meet new choirs, and they like our Handel-town.

Sabine: And the contacts are durable – we meet again at other festivals. It is great to meet friends and acquaintances all over Europe, people with whom one sings.

Manfred: Of course we were extremely pleased when we travelled to the first

children's choir festival in Portugal and recognized all the features of our Halle pattern of working.

Where do you envisage that "Sing joyfully" will go from here?

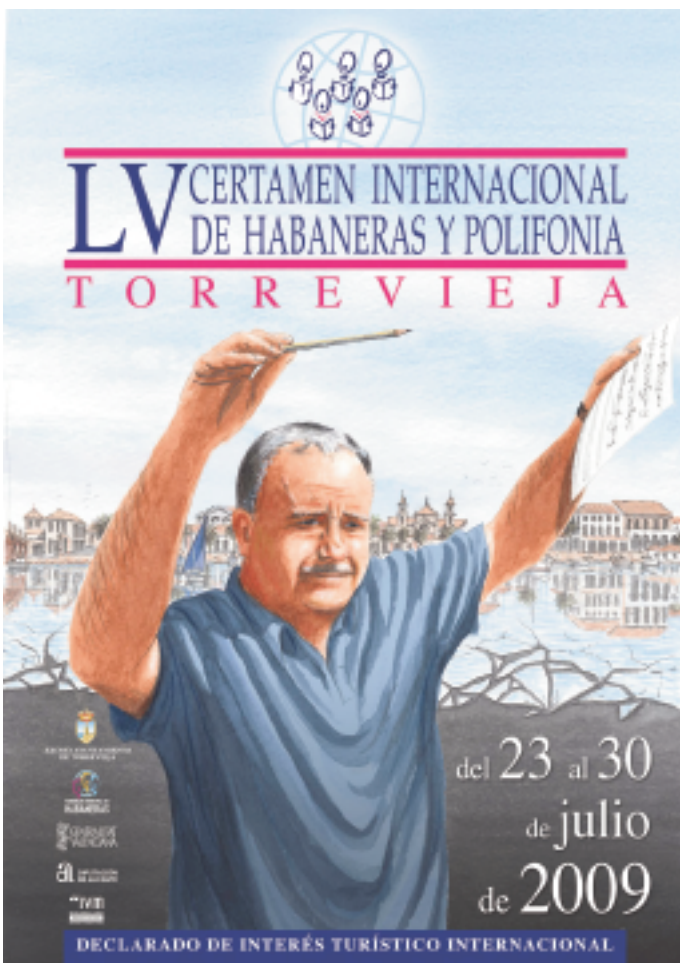
Manfred: Fortunately we never run out of ideas. We want to involve the schools into our festival, at last. By means of the festival, we hope to carry singing into the schools, not before time. We are looking forward to the day when the hall is full of music teachers. And the day will come when we

would like to pass on the baton, knowing things will go on the way we hope ...

One thing is certain: whoever eventually takes over can't have better tutors – Sabine Bauer and Manfred Wipler, who in 2001 were awarded the well-deserved honour of the Federal Cross of Merit.

E-mail: walter.vorwerk@gmx.de

Translated from the German by Irene Auerbach, U.K. ●



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Events



Events

Compiled by Nadine Robin

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

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

Please submit event information for publication to:

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

Conferences, Workshops & Masterclasses

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3rd International Singing Course Academy, Toulouse, France, 18-25 July 2009. Theme: "Vesper Opus 37" by Sergueï Rachmaninov. Contact: Eurochorus, Tel: +33-5-61537125, Email: eurochorus@eurochorus.org - Website: www.eurochorus.org

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: ara.reitan.jacobsen@korforbundet.no - Website: www.kor.no

International Course on Zarzuela, San Lorenzo de El Escorial, Madrid, Spain, 19-30 July 2009. For Soloists and choir. Subjects: vocal technique, musical repertoire, text, stage. Contact: Centro de Arte Matisse, Tel: +34-91-8901 1787, Email: info@cursozarzuelaescorial.com - Website: ww.cursozarzuelaescorial.com

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 unsern 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 Bronisława 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 Deutsches Requiem (A German Requiem), Op. 45 by Johannes Brahms. Master conductor: Jon Washburn. Choir in residence: Vancouver Chamber Choir. Workshop designed for singers who have had significant choral performance experience and who are looking for an opportunity to refine and recharge their skills through a short, focused, and rigorous rehearsal period. 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 JanJoost van Elburg. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

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

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

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

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

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

...Conferences, Workshops & Masterclasses

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World Youth Choir Summer Celebrates 20 Years, Örebrö, Sweden, 21-25 Oct 2009. In

collaboration with the Swedish International Center for Choral Music in Örebrö. "Best of" concert of the World Youth Choir Ensemble under the direction of Maria Guinand (Venezuela), Sidumo Jacobs (South Africa), Fred Sjöberg (Sweden), Nobuaki Tanaka (Japan), and Steve Zegree (USA). WYC performance during the ceremony of the Eric Ericson Award. Contact: International Center for Choral Music, Christina Kühlewein, Tel: +32-81-711600, Fax: +32-81-711609, Email: ckuehlewein@ifcm.net - Website: www.worldyouthchoir.net

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

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011.

Organized by the CIC Foundation in cooperation with ADICORA. Motto: "Singing in Nature". Contact: Tel. +54-2965-439232, Email: info@wscm9.org, - Website: www.wscm9.com



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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, mail: 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

Orientale 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 & Rio de Janeiro, Brazil, 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. 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 & Vienna and Salzburg, Austria, 23 July-3 Aug 2009. With guest conductor Ms. Joan Gregoryk. Performances in Vienna, Salzburg, and Prague, grand concert in Prague's Smetana Hall with a professional orchestra. Workshop, musical exchanges and sightseeing tours. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Neeta@ClassicalMovements.com - Website: www.ClassicalMovements.com

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

Taipei International Choral Festival, Taipei, Taiwan R.O.C., 26 July-2 Aug 2009. 6 to 8 invited choirs from around the world, 20 local choirs from Taiwan, world renowned choral conductors and scholars. Workshops for choral singers, 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@vmkveszprem.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

MusicFest 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

Association of British Choral Directors, ABCD 24th Annual Convention, Winchester University and Cathedral, United Kingdom, 28-30 Aug 2009. With Tone Bianca Dahl (N), Bruce Pullan (Can), Kaspars Putnins (Lv), and choirs from Canada and Latvia. Artistic Director Eve Halsey. Contact: Association of British Choral Directors, Rachel Greaves, Tel: +44-1935-389482, Fax: +44-870-1284085, Email: rachel.greaves@abcd.org.uk - Website: www.abcd.org.uk

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

Choral Festival of Belo Horizonte, Minas Gerais, Brazil, 18-27 Sep 2009. Contact: Festival de Corais de Belo Horizonte, Tel: +55-31-34255625, Email: lindomar@festivaldecorais.com.br - Website: www.festivaldecorais.com.br

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

Suwon International Choral Competition & Festival 2009, Suwon City, South Korea, 5-9 Oct 2009. For amateur choirs with 20 singers or more. Contact: Suwon City, Peace Cultural Foundation, - Website: www.sicc2009.com

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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

Suwon International Competition & Festival 2009, Suwon, Rep. of Korea, 5-9 Oct 2009. For amateur mixed, male & female choirs of 20 or more singers (over age 18). Apply before 24 July. Contact: Suwon International Choral Competition & Festival, Tel: +82-31-236 5533, Fax: +82-31-236 5523, Email: siccf2009@gmail.com - Website: www.sicc2009.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@interkultur.com - Website: www.interkultur.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

International Choral Competition, Rimini, Italy, 9-11 Oct 2009. For mixed, youth, male and female choirs, and vocal ensembles. Apply before: 11 July 2009. Contact: Andrea Angelini, Artistic Director of the Competition, Tel: +39-347-2573878, Fax: +39-02-700425984, Email: competition@riminichoral.it - Website: www.riminichoral.it

International Choral Competition, Rimini, Italy, 9-11 Oct 2009. For mixed, youth, male and female choirs, and vocal ensembles. Apply before: 15 Sep. Contact: Musical Association Musica Ficta, Tel: +39-0541-390155, Fax: +39-02-700425984, Email: info@riminichoral.it - Website: www.riminichoral.it

3rd Cantapueblo for Children Singing for Earth, Mendoza, Argentina, 14-17 Oct 2009. For children choirs from around the world. Exchange of cultural traditions through choral singing as a means to strengthen ties of brotherhood. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4255238, Fax: +54-261-4201135, Email: cantapueblo@coppla.org.ar - Website: www.coppla.org.ar

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 Statys 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

Miramar Canta 2009, Prov. de Buenos Aires, Argentina, 17-18 Oct & 7-8 Nov 2009. Non-competitive choral meeting for all kind of choirs. Contact: Miramar Canta, Tel: +54-11-47323983, Email: info@miramarcanta.com.ar or Miramarcanta2006@yahoo.com.ar - Website: www.miramarcanta.com.ar

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 Festival of Choirs Cantus Angeli, Salerno, Italy, 21-25 Oct 2009. Friendly meeting between groups of various musical and territorial origins. Contact: International Festival of Choirs Cantus Angeli, Tel: +39-3494295308, Fax: +39-089879917, Email: info@cantusangeli.com - Website: www.cantusangeli.com

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@interkultur.com - Website: www.interkultur.com

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

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

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

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

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

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

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

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

Cantus Salisburgensis International Choir and Orchestra Spring Festival, Salzburg, Austria, 18-22 Mar 2010. Kaleidoscope of Nations and cultures interacting in the city of W.A. Mozart's birth. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com

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

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

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

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

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

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

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

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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: aamcantp@ciudad.com.ar - Website: www.aamcant.org.ar

7th European Festival of Youth Choirs, Basel, Switzerland, 12-16 May 2010. 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, open singing. 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: MusikReisen-Faszination 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

"Sing Along" Turkey, Antalya, Turkey, 15-19 June 2010. Carl Orff's Carmina Burana in the frame of the 17th Aspendos Int'l Opera and Ballet Festival. Workshops for conductors and singers with Simon Halsey, possible individual concerts for choirs. Contact: Vokaliz Management, Tel: +90-312-4397535, Fax: +90-312-4397533, Email: contact@singalongturkey.com - Website: www.singalongturkey.com

13th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 22-28 June 2010. With Lynn Gackle and Peter Robb. Participating choirs present 3 performances & chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Apply now for 2010 and 2011 (with Bob Chilcott). Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

13th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 23-27 June 2010. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Tel: +39-06-53276119, Fax: +39-06-53276119, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

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

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

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

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

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

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

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

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

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

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

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

Cantus Salisburgensis International Choir and Orchestra Summer Festival, Salzburg, Austria, 8-11 July 2010. Kaleidoscope of Nations and cultures interacting in the city of W.A. Mozart's birth. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com

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

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KALEIDOSCOPE OF THE FESTIVALS

Summa Cum Laude Festival - Vienna Choir & Orchestra Competition
Golden Hall – Vienna
04.-08.07.2009, 03.-07.07.2010, 02.-06.07.2011
www.sclfestival.org

Cantus Salisburgensis - Kaleidoscope of Nations Choirs & Orchestra Festival
09.-13.07.2009, 08.-12.07.2010, 07.-11.07.2011

Rotonda con Esprit – Haydn Festival Choir & Orchestra Festival
25.-28.06.2009, 24.-27.06.2010

Magic Mozart Moment Festival Choirs & Individual Singers
08.-11.10.2009, 07.-10.10.2010, 13.-16.10.2011

Conditions of Participation

Registration fee:
The registration fee of Euro 65,- applies to all participants. By cancellation up to four weeks before the beginning of the festival, the registration fee will be returned minus a penalty fee of Euro 350,- for the group. Cancellation between 4 weeks and one week incurs a penalty of 50 %. Cancellation thereafter means a complete forfeiture of the registration fee.

The registration fee includes:
Ecumenical opening service, welcome buffet, Spring Festival Concert, individual concert, High Mass Salzburg Cathedral, music for compulsory pieces, participation certificate, memory foto, festival assistant.

Other details and terms and conditions:
www.cultours-europe.com

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

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

Rhapsody! Prague Children's Music Festival, Vienna and Salzburg, Austria & Prague, Czech Republic, 15-26 July 2010. With guest conductor Ms. Janet Galván. Performances in Vienna, Salzburg, and Prague, final concert in Prague's Smetana Hall with a professional orchestra. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: S@ClassicalMovements.com - Website: www.ClassicalMovements.com

Melodia! South American Music Festival, Buenos Aires, Argentina & Rio de Janeiro, Brazil, 21 July-2 Aug 2010. Guest conductor: Doreen Rao. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

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

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

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

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

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

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

Lago di Garda Music Festival, Italy, 14-18 Oct 2010. International festival of music for choirs and orchestras on Lake Garda. Contact: MusikReisenFaszination Chor- und Orchesterreisen, Email: info@lagodigarda-musicfestival.com - Website: www.lagodigarda-musicfestival.com

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

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

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

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 2-5 Dec 2010. Competition, workshop, concerts in churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

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

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

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

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

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 23-27 June 2011. Rollo Dilworth, guest conductor. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Contact: Young Voices of Colorado, Tel: +1-303-7977464, Fax: +1-303-7940784, Email: chrys@youngvoices.org - Website: www.singamilehigh.org

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 29 June-11 July 2011. In association with CHORISA, the Choral Institute of South Africa. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Concerts, individual and shared with top South African Choirs, Workshops, African drumming, dancing, and singing. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: www.ClassicalMovements.com

4th Musica Sacra a Roma, Italy, 1-6 July 2011. 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

Cantus Salisburgensis International Choir and Orchestra Summer Festival, Salzburg, Austria, 7-10 July 2011. Kaleidoscope of Nations and cultures interacting in the city of W.A. Mozart's birth. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com

Rhapsody! Prague Children's Music Festival, Prague, Czech Republic & Vienna and Salzburg, Austria, 14-25 July 2011. With Guest Conductor Joan Gregoryk. Performance at famous venues in Vienna, Salzburg, and Prague, highlighted by the Grand Concert in Prague's Smetana Hall with a professional orchestra. Workshop, musical exchanges and sightseeing tours. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: ZS@ClassicalMovements.com - Website: www.ClassicalMovements.com

Melodia! South American Music Festival, Rio de Janeiro, Brazil, 20 July-1 Aug 2011. Guest conductor: Francisco Nuñez. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

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

7th International Choral Festival "San Juan Coral 2011", Argentina, 11-16 Aug 2011. Non-competitive choral festival organized by the Universidad Católica de Cuyo's Choir for 8-10 selected non-professional, mixed, female, male and chamber choirs (16 voices or more). Concerts, conferences and workshops for choirs, singers and/or conductors. Please apply before: March 15th, 2011. 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

9th In... Canto Sul Garda, Riva del Garda, Italy, 13-17 oct 2011. 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, 13-16 Oct 2011. Voices from all over the world and the Salzburg Cathedral Choir & Orchestra. Singers are required to have sung the performed piece before. Contact: Cultours Europe, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com

4th International Choir Competition and Festival, Malta, 3-7 Nov 2011. 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

28th International Franz Schubert Choir Competition, Vienna, Austria, 16-20 Nov 2011. 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

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

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**Swedish International Choral Center Örebro*

Contemporary Choral Connections



Béla Bartók 24th International Choir Competition and Folklore Festival

28th July – 1st August 2010 Debrecen, Hungary

Aims and purposes of the Competition

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

Categories

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

Prizes of the Competition

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

Complementary events

World-premiers, church concerts, masterclass, workshops.

Entry fee for choirs

500 – 600 EUR

Applications

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

Further details: www.bbcc.hu

Deadline for entering: 31st October 2009



Suwon, which is the number-one choral city of Korea and has UNESCO world cultural heritage Hwaseong, holds Suwon international choral competition and festival 2009.

We cordially invite you to this choral competition and festival, where chorales around the world will gather together and be united, choosing the world best chorale.



Artistic Director
Sang-kil Lee

SUWON INTERNATIONAL CHORAL COMPETITION & FESTIVAL

2009. **10. 5**^{MON} - **9**^{FRI}

Gyeonggi Arts Center, Onnuri Art Hall

Preliminary Contest

Oct. 5, 2009 (Mon.) - Oct. 7 (Wed.) 10 a.m.

Gyeonggi Arts Center, Onnuri Art Hall

Final Selection

Oct. 8, 2009 (Thu.) 10 a.m. Grand Hall of Gyeonggi Arts Center

Prize Winners' Concert

Oct. 9, 2009 (Fri.) 8 p.m. Grand Hall of Gyeonggi Arts Center

Genre & Qualification

Genre: Free (Mixed or same gender)

Qualification: amateur chorale of 20 or more people (Over age 18)

Award

Grand prize 1 team, medal & testimonial, USD 30,000

Gold prize 1 team, medal & testimonial, USD 20,000

Silver prize 1 team, medal & testimonial, USD 10,000

Bronze prize 1 team, medal & testimonial, USD 5,000

Prize 2 teams, medal & testimonial, USD 1,000 (Tax inclusive)


Choral Assignment






Preliminary 1 song of Baroque music, classical music, or romantic music (more or less than 5min. each)




Final 1 song of Renaissance music and 1 song of modern music (creative song is possible) (more or less than 5min. each)

* Each chorale can use maximum five instruments.

Organizer  SUWON CITY

Supervisor  SUWON INTERNATIONAL CHORAL COMPETITION & FESTIVAL 2009 ORGANIZING COMMITTEE

Sponsorship:  SJCF |  KFCM |  KCDA |  KCMA |  GMA

 SMA |  KAU |  SAU

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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, Soweto & 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. Many groups also participate in workshops with famous choral conductors. Ihlombe! 2009 has 950 participants from 16 outstanding choirs, 12 workshops and the most varied and exciting concert venues bringing a mix of audiences and choirs rarely seen. 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. Also experience South American music workshops and a day of cultural outreach spent singing, dancing and drumming with Brazilian samba school students and many choir collaborations.



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. 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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