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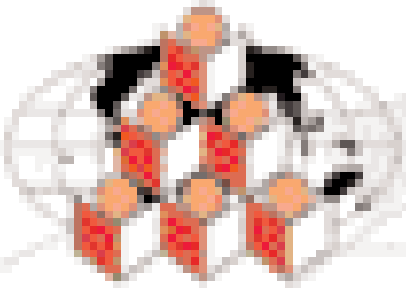
ICB

International Choral Bulletin

ICB

Dossier IFCM's Challenges of Tomorrow: Youth Involvement



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Integration of Arts into Choral Music

Dossier

IFCM's Challenges of Tomorrow Youth Involvement

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What They Said about the Forum

First International Forum – Voice, Youth and Arts Management

6-10 February 2008, Caen, France

H. Royce Saltzman
IFCM Past President

In October 2007 IFCM celebrated the 25th anniversary of its founding.
The ensuing years have seen remarkable growth in activities worldwide. The mission of the Federation…"to facilitate the communication and exchange between choral musicians and organizations throughout the world"…has been realized far beyond the dreams of its founders. Today projects and activities, to name only a few, include the World Youth Choir, World and Regional Symposia, World Choral Census, ChoralNet, Musica, and the International Choral Bulletin. And membership has expanded to 88 countries.

But what of the future? How will IFCM meet the challenges of a changing world? Where will its next generation of choral leaders be found and trained? And how will they be energized to actively participate? To address these questions **The First International Forum – Voice, Youth and Arts Management** was held in Caen, France, 6-10 February 2008. Sponsored by IFCM, Polyfollia, and the Region of Lower Normandy, the Forum was held in the handsome and historic facilities of the Conseil Régional de Basse-Normandie.

The city of Caen, capital of Lower Normandy, is located two hours from Paris and only minutes from the sea coast. Founded as the ducal city by William the Conqueror in the 11th century, Caen today is home to abbeys, a castle, universities, narrow streets with lively shops, and many parks and gardens. It was the ideal city to host the Forum's international guests.

The emphasis of the Forum was intercultural arts management and policies, with a focus on the organization of choral events and the impact of choral music on social and personal development. Invited lecturers were: Kjetil Aamann (Norway), Michael Anderson (USA), Jussi Chydenius (Finland), Camille Constans (France), Magiari Diaz (Venezuela}, Philippe Duron (France), Sonja Greiner (Germany), Reijo Kekkonen (Finland), Victoria Liedergius (Sweden), Lupwishi Mbuyamba (Mozambique/Democratic Republic of Congo), Emmanuel Noisette de Crauzat (France), Loïc Pierre (France), Jean-Marie Puissant (France), Dolf Rabus (Germany), Brigitte Riskowski (Germany), Royce Saltzman (USA), Dina Sensi (Italy), and Jacques Vanherle (France).

Sixty delegates from 38 countries…6 continents…were selected from 100 applications. The countries represented: Argentina, Australia, Austria, Belgium, Bulgaria, Canada, China (including Hong Kong), Colombia, Democratic Republic of Congo, Czech Republic, France, Gambia, Germany, Hungary, Indonesia, Ireland, Israel, Italy, Japan, Kenya, Malaysia, Moldavia, Namibia, Netherlands, Norway, Panama, Philippines, Romania, Russia, Seychelles, Slovakia, Slovenia, South Africa, Spain, Sweden, United Kingdom, USA, and Venezuela.

Christina Kühlewein, project coordinator, did a brilliant job of organizing and administering the project. The demanding schedule began each day at 09:00 am and concluded at 11:00 pm. Workshops, lectures, and round-tables with periods of question & answer, provided the delegates with ideas about organizing a cultural event, ways of presenting and marketing the choral art, fundraising, the development of training activities for arts managers, and an overview of IFCM's activities worldwide.

Two evenings concluded with choral performances. The University Choir of Caen, conducted by Didier Horry, presented a wide-range of repertoire from the Renaissance to the Beatles. And the Chamber Choir Mikrokosmos, comprised of 32 singers, ages 18 to 30, performed music by composers such as Schnittke, Villa Lobos, Matsushita, and Machuel. The conductor of the choir, Loïc Pierre, will bring Mikrokosmos to the World Symposium on Choral Music in Copenhagen.

Participants in the Forum expressed high praise and enthusiasm for its content and purpose. Especially important was the opportunity to learn from experienced arts administrators, establish friendships, and share ideas and concerns with colleagues from throughout the world. IFCM's objective – to introduce a new generation to choral activities and present ways to be active participants in planning and administering events – was achieved beyond expectation.

A 'Bright Light' now shines on the future of IFCM!

H. Royce Saltzman *is Professor Emeritus, University of Oregon, USA. He is co-founder, with Helmuth Rilling, of the Oregon Bach Festival and presently serves as Director Emeritus. He was IFCM President from 1988 to 1993 (and served again in 1998/99, as interim President). He was President of the American Choral Directors Association (ACDA) from 1979 to 1981. He is a member of the International Honorary Committee of the Zimriya Festival, a world assembly of choir in Israel; the Advisory Board of the Academia Bach de Venezuela, Caracas; and the Board of Trustees of the Internationale Bachakademie, Stuttgart, Germany.*

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The "Youth" Forum

A Platform for International Communication and networking

Christina Kühlewein
IFCM Program Coordinator

The first *International Forum – Voice, Youth and Management* (6-10 February 2008, Caen) provided a promising beginning for the active involvement of youth in the future of IFCM and in offering training opportunities for the next generation of arts managers in the field of choral music. Five days of intense discussions and dialogue between current IFCM leaders and the younger generation proved that there is an important need for programs to train managers of choirs and choral events; it also revealed the willingness of young people to learn from experienced managers.

The Forum also demonstrated the great motivation and eagerness of young singers and managers to actively participate in IFCM's activities, to develop new choral music projects, and to promote the Federation in their respective countries and regions.

The most important and most obvious outcomes of the Forum were **intercultural communication** and **international networking**. During the five days in which the younger participants and faculty members met together during conference sessions, common meals and concerts, friendships were born and ideas for new joint projects emerged. The Forum was very useful to the participants because it offered an opportunity to **exchange and share experiences** and information with peers possessing a similar background on an international level.

Through the various lectures and workshops, the younger participants gained **knowledge in arts (choir) management** and discovered and learned (not only from the IFCM leadership but also from the experience of their young peers) about ideas regarding the successful management of vocal ensembles and choral events in different regions of the world and internationally. The Forum emphasized choral music as a **social responsibility** and encouraged, motivated and inspired the participants to develop more choral projects in their regions. **International cooperation** was a key component in discussing the difficulties younger managers face in some parts of the world when creating and organizing international choral events in their geographical areas. There is a common desire to try to integrate the African continent in everyone's international choral life.

Photo: Dolf Rabus

Abbaye-aux-Dames, Caen, France

Currently, the success and survival of arts organizations depends largely on the use of the Internet and websites. Marketing and networking via the Internet is critical for these organizations to be competitive and exhibit professionalism. In today's information society, the **use of technology** for the successful management and marketing of choirs and choral events is essential. Arts managers must follow the example of successful business organizations. Choral organizations should utilize the opportunity of technology to facilitate **international information sharing**. Numerous young students all over the world have completed valuable research on the subject of choral music. We need to find a way to make this research easily accessible to the international choral community. The Federation should create a communication network to make this important information accessible to young people who cannot afford to pay IFCM membership fees.

Young members bring fresh ideas to an organization which will assist with improving the quality of many events. The Forum determined and showed the importance of youth participating in choirs and music organizations. **Youth representation** in the central body of an organization and **mentorship** through senior managers offer many opportunities for practical **on-the-job training**, and this is very much desired by young managers.

Participants agreed on the importance of organizing **specific training programs** for young managers. Those programs could include future forums and/or summer courses or degree programs which would educate young arts managers in the field of choral music and train them with the required skills for arts management and offer them support. According to the young managers, the concept of the Forum - to bring young arts managers from all over the world together with different backgrounds but with the same passion for choral music - is good and very necessary because this kind of activity is lacking in other countries.

Suggestions for future training activities

Participants expressed a desire for **more practical workshops** and case studies related to specific choral events. These workshops will encourage the creation of new choral music projects throughout the world. More **internship opportunities** are needed worldwide. A **study tour for managers** could be established to afford young managers an opportunity to visit various festivals throughout the world as observers and to learn from this exchange. The younger managers are highly interested in learning from their peers and sharing ideas of each other's innovative projects.

Due to the great differences of arts management expertise in various geographical areas of the world, the participants suggested creating regional teams or organizing **regional sessions** focused on the various topics utilized in organizing choral events in different cultural areas. The young managers are particularly interested in workshops on fundraising, public relations, marketing, legal issues and light/sound engineering.

New realities

In his final speech, IFCM President Lupwishi Mbuyamba emphasized the importance of **adapting to new realities** and needs. IFCM must be open to welcoming young members of the choral community and their new insights. Young people will bring new ideas, visions and ambitions that will help develop a modern and dynamic organization. IFCM should afford the younger generation an opportunity to learn about the experiences and achievements of past IFCM leaders and, by doing so, it will challenge and encourage youth to go beyond the organization's current expectations and expand the vision of IFCM with new goals and dreams.

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Photo: Dolf Rabus

Conference in the room "Guillaume", Abbaye-aux-Dames, Caen, France

Some figures...

Organization and staff

Altogether, 31 people from 5 different countries were involved in the preparations and running of the Forum. A steering committee consisting of 6 members from 5 different countries agreed on the general outline of the Forum and selected the participants. 1 full-time project manager spent approximatively 500 working hours on the project over a period of 9 months. In addition, 2 professional IFCM staff members, 1 press attaché, and 9 Polyfollia staff members dedicated part of their time to the organization of the Forum. 6 volunteers joined the team for the duration of the Forum. 6 directors and members of 5 different departments of the Regional Council of Lower Normandy facilitated the organization of the Forum at the venues of the Regional Council.

Participants and faculty

All in all, 105 candidates from 54 different countries applied to attend the Forum. The steering committee selected 64. Out of this group, 59 participants (32 girls/27 boys) from 38 countries on 6 continents attended the Forum. The average age was between 27 and 28. The faculty consisted of 18 lecturers from 9 countries on 4 continents.

Lectures, workshops and round tables

During 3 days, 4 lectures with a duration of between 1 and 3 hours, 8 workshops lasting from 45 minutes to 4 hours, and 2 three-hour-long round-tables took place.

IFCM Plans to Integrate Youth in its Decision-Making Process

Christina Kühlewein
IFCM Program Coordinator

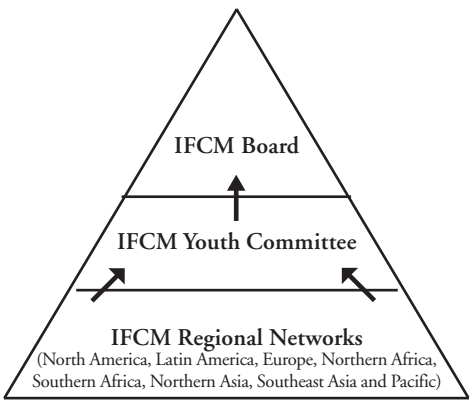
On the occasion of the Federation's 25th anniversary, the need for fresh ideas, younger staff, new members and a younger image emerged within the IFCM.

Concerned about the future of IFCM, Victoria Liedbergius (Sweden) and Catalina Prieto (Colombia) strongly believe that the Federation needs to be involved with innovative changes, new ideas and constant development in order to remain vital. At the beginning of the anniversary year, these two very energetic young students, both former *World Youth Choir* members and trainees at the *International Centre for Choral Music* (Namur, Belgium) took the initiative and developed a proposal for the formation of a Youth Committee within the IFCM structure.

After going through an advisory process from a task force composed of volunteer IFCM board members and youth representatives, the revised proposal was presented to more than 60 young arts managers who were present during the first *International Forum – Voice, Youth and Arts Management* (Caen, France, 6-10 February 2008) and was discussed at a roundtable specifically dedicated to this purpose.

The participants of the roundtable agreed that dialogue between youth and the older generation IFCM members is essential. They quickly realized that the needs and opportunities for young singers and managers differ greatly from one part of the world to another. For example, representatives from Latin America and Africa have a need for a better choral infrastructure, networking, national organizations and international umbrella organizations in their regions. Participants from the Asia-Pacific region desire a better awareness of choral music in general and especially as a tool for social development. They would like to see their region more connected to the rest of the world as well as more Asian music promoted abroad. The representatives from North America and Europe stressed the importance of promoting IFCM and utilizing existing choral networks to develop the Youth Committee.

Each region represented at the round table proposed candidates to continue the discussions after the Forum. Together with these regional volunteers, the ideas that came up during the roundtable were shaped and a revised proposal for youth involvement on three different levels was presented to the IFCM board in March 2008:



Seven regional networks (North America, Latin America, Europe, Southern Africa, Northern Africa, Northern Asia, Southeast Asia and Pacific) with an unlimited number of persons with no age limits would build the foundation of the "youth structure". The main goal of those networks would be to reach as many young people as possible in their geographical area. They would be in charge of identifying the specific needs and advantages and disadvantages for choral singing in their regions. Network members could volunteer in some work of the Federation such as assisting with translations for the ICB or helping out with the organization of IFCM events.

Each regional network will appoint one representative to the Youth Committee. The mission of the committee is to promote IFCM among its young members and to advise the IFCM board concerning matters about youth choral activities. Each member would be an ambassador for its region. The Youth Committee members would have a seat on the different committees and activities of IFCM's major projects to ensure that youth have input. The Youth Committee members would meet once a year at various gatherings, i.e., forums for young managers or specific regional choral events.

Two Youth Committee members under the age of 30 would be co-opted to the IFCM Board for a term of three years that is non-renewable. The two young board members would be in charge of leading and assisting the Youth Committee and sharing all the ideas, suggestions and input from the regional network with the Board. Furthermore, these two Youth Committee representatives would be invited to attend the meetings of the IFCM Executive Committee whenever it meets parallel to the IFCM board.The IFCM board will make a recommendation to the IFCM General Assembly in Copenhagen during the World Choral Symposium in July 2008 to officially approve the addition of a Youth Committee that will represent "younger members" within the IFCM structure. The board will also make a recommendation to the *Musica International* board as well as to the *World Youth Choir* committee that both organizations reserve one seat for a representative of the Youth Committee.

The regional volunteers are already working on finding suitable structures for youth to be involved according to their own respective cultural and geographical circumstances and for building a choral network for young people. They will select a list of possible candidates for the Youth Committee to be presented at the General Assembly in July 2008.

IFCM is very serious about its responsibility to offer training opportunities for young people that will focus on organization and management in the field of choral music. On the occasion of the Forum, a second roundtable was organized to discuss the possibility of creating summer courses or a master's degree program in international arts management with a specialization in amateur arts and choral music. The participants of this roundtable – representatives of the University of Caen, IFCM representatives and students of arts management – agreed on the need for developing such activities and discussed the possible content of this proposed course of study. These ideas will be discussed by the IFCM Secretariat and the IFCM board in the months to come.

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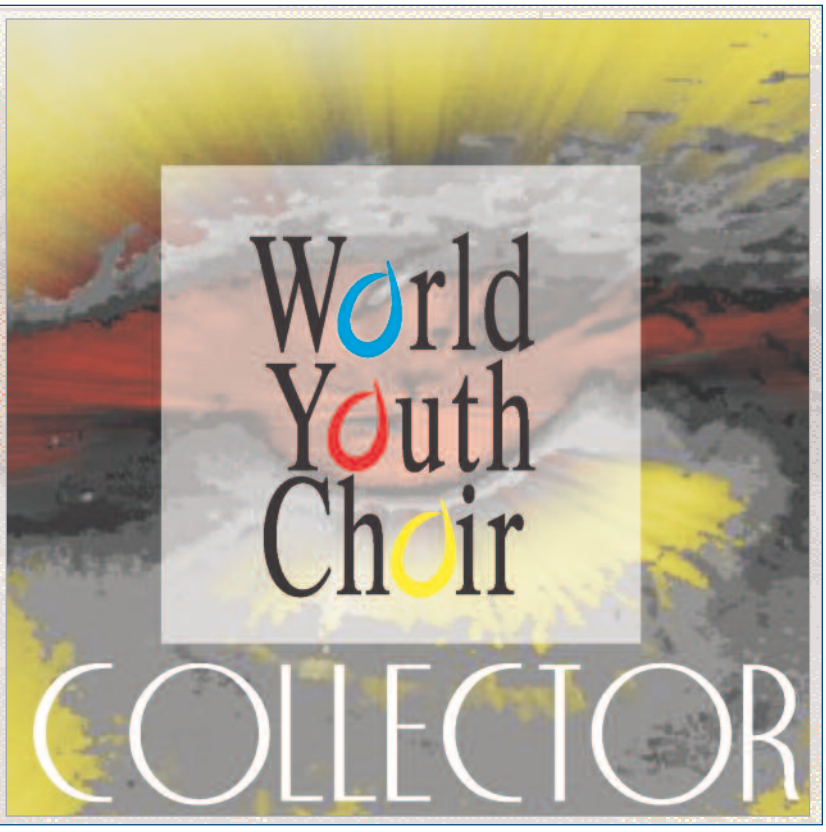

Reflections on the IFCM Youth Forum

Kiera Galway
Forum Participant

As an aspiring young choral conductor, I am becoming increasingly aware of the importance of integrating practical and artistic elements in a choral organization. Inspiring, fulfilling music-making must be coupled with innovative administration. How fortunate, then, that the IFCM has initiated several projects centred around youth choral arts management. Thanks to the sponsorship of the *Shallaway*, a Canadian choir of which I am a proud alumna, I recently had the privilege to attend the first IFCM International Forum in Voice, Youth and Arts Management in Caen, France.

The three-day conference comprised daily lectures and workshops with knowledgeable and approachable clinicians, several concerts given by local choirs offering diverse repertoire and an internship market with potential employers. The official proceedings of the conference provided stimulating ideas and information, but it may be that the unofficial proceedings will prove equally useful. It is a testament to the power of choral music to unite people that all in attendance formed such strong friendships over the course of just three days. Listening to my colleagues talk about their experiences in choral music in their country lent a deeper understanding than reading promotional material or listening to a CD could. As much as I learned from the workshop clinicians, I think the conversations at dinner and coffee break were, in a sense, as important as the scheduled sessions.

The conference represented an invaluable networking opportunity, and the relationships forged in Caen ensure that we will continue to develop our ideas and help one another both personally and professionally. This forum was unique in the connection between the facilitators and the delegates – being in such close contact with people like Sonja Greiner, Lupwishi Mbuyamba and Michael Anderson offered a rare opportunity to ask questions and learn from those with experience in many fields within choral music.

All the presentations at the conference were both interesting and engaging, but a few stood out to me as being particularly germane to my goals. Royce Saltzman began the conference with a talk on the specifics of organizing cultural events, focusing specifically on the United States, an address that had much resonance with Jussi Chydenius' lecture the next day. Chydenius offered a sort of case study, crystallizing for us the knowledge and experienced he has gained through the success of Rajaton, the professional choral ensemble he now directs. Both presentations were practical in tone, giving those of us just beginning our careers the benefit of their years of experience.

It is sometimes easy to assume that our work in music facilitates communication. While this may be true to some extent, intercultural contact is easily taken for granted. With this in mind, Dina Sensi presented a workshop on intercultural communication – a session that asked us to question our assumptions of other cultures, think deeply about how we defined our own identity and to perceive others in new ways. The experience gave us a fresh outlook on cross-cultural communication giving the participants a renewed appreciation for listening and understanding the ideas of others.

A theme that threaded many of the presentations together – one that seems to guide many of IFCM's programs and activities – was the idea of choral activity as social action. Learning about endeavours such as *Conductors Without Borders* and *African Children Sing!* underlined the ability of choral music to shape individual and cultural identity and to connect people within and across communities (of all sizes and types), while Magiari Diaz' presentation on the *Andean Voices* project suggested that choral music can bolster self-confidence and create leaders. Kjetil Aaman and Jean-Marie Puissant also gave demonstrations of their activities with children's choirs that serve to promote personal development. I think this outlook is significant – one can accomplish great things merely by having a reason to come together to sing.

The natural impulse following an experience like this is to assess the value of the experience – in the case of the Youth Forum, the value both for the participants and for IFCM is manifold. From my perspective, the content of the presentations (and those presenting) had several effects. They taught new approaches to starting and maintaining arts organizations, encouraging the participants to think creatively. Contact with so many new people and ideas helped reconfigure my thinking and bring the ideas presented in the conference to bear on my current activities. While all these new ideas are welcome, of equal importance was the articulation of approaches encountered previously, reaffirming that many organizations I have been fortunate to be involved with are on the right track.

A significant benefit to an international seminar like this one is the occasion to meet people from other countries, but equally rewarding are the relationships established within one's own area. Getting to know some of my colleagues in the United States provides a fresh perspective on choral music here in Canada and presents the opportunity to share resources, to create a base of support for one another. With the formation of the IFCM Youth Committee, we hope to establish more of these connections. The

Youth Committee will help us nurture an international youth network, capable of providing support to its members as we seek to sustain music education and develop the social value of choral music. The Youth Committee will not only serve as an advisory board for IFCM, but it can also disseminate the message of IFCM. This committee, in my opinion, is one of the most important outgrowths of the Forum. After coming together to discuss, share ideas and brainstorm, we return to our communities to allow these ideas to germinate and enrich our practice. Some of the ideas discussed at IFCM are already informing my work with choirs here in Canada, and I've had the opportunity to share what I've learned with other arts managers in my area, letting them know about not only the Youth Forum, but the organization's other goals and projects as well. As the Youth Committee develops, this type of communication will be even easier.

Attending a conference like this as I did, in the middle of a Masters degree in Musicology, helped me to realize the diverse opportunities available in the choral arts. Prior to my time in Caen, I had a rather narrow conception of employment possibilities. Now I realize there are many options available both home and abroad for young conductors and arts managers, and the people associated with IFCM are so eager to help us match our experience with a position - or encourage us to bring our vision to fruition with a new choral organization. The information provided in the sessions and the friendships made will serve to inform our work with choral organizations and festivals. I hope we can build on this first conference in Voice, Youth and Arts Management, becoming the voice of youth within the structure of IFCM and bringing the resources and support of the organization to our own countries and communities.

Kiera Galway *received her Bachelor's degree in bassoon performance at Memorial University of Newfoundland, Canada, before going on to complete a Masters in choral conducting. She is currently studying musicology at the University of Toronto, with research interests in gender politics and choral conducting. She has recently begun publishing, with articles in press for MLA Notes and Anacrusis. A proud alumnus of award-winning choirs such as Shallaway, Quintessential Vocal Ensemble, Lady Cove, the MUN Chamber Choirs and the National Youth Choir of Canada, Kiera is active in the Toronto community as a conductor, chamber music coach, bassoonist and choral singer*
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Victoria Liedbergius, Sweden

Royce Saltzman, IFCM Past President, USA

Jean-Marie Puissant, France

Ken Wakia, Kenya

Magiari Diaz, Venezuela

Sonja Greiner, Europa Cantat, Germany

All Photos: Dolf Rabus

ICB: A Useful Tool for Youth Communication?

Compiled by
Christina Kühlewein
IFCM Program Coordinator

The participants of the International Forum – Voice, Youth and Arts Management (6-10 February 2008, Caen) were asked about the content of the ICB, and if and how the ICB meets the needs of young singers and managers. The answers received are reproduced below. (The complete names of those who answered can be found at the end of this compilation).

1. Which subjects would you like to read about in the ICB?

K.K.A.: I would like to see more stuff on arts management, especially with regards to what arts managers do in their daily jobs. This should highlight differences between practices in different countries and include both for-profit and non-profit choirs and related organizations.

K.B.: Choral music from all over the world interests me. I enjoy reading about choral activities and festivals across the globe, particularly where there is opportunity for youth involvement in the Arts Management capacity. I would love to hear more about organizations that offer internships, both in Europe and across the world.

But I would love to read also about up-and-coming choral conductors, university degrees, particularly innovative degrees and exchange programs for choral conductors and singers, and articles around the sustainability of choral music and how individuals can play a part in promoting it!

D.W.: I would be interested in the following things/themes:

• Best practices of projects: clear presentation of successful projects, touching on issues as what was the purpose and why in the end it was successful (was it the preparation, the support of people, institutions or e.g. participants?)

• Overview of the major issues, problems, arguments and solutions within the IFCM, just to really share the processes the IFCM is involved in. This can really help to have a good context of the work of an individual in the choral world.

S.W.: I particularly like reading about developments in other countries (especially those whose choral organizations are developing) such as African countries, Asian countries, and Central and South America. I love the issues that deal with choral music and its role in supporting community development. I would love to read more about international repertoire, contemporary composers (the Conductors' Corner interviews were interesting and very enlightening).

B.P.: Articles about research on choral music throughout the world, choral conducting techniques, new approaches etc. Projects with youth choirs or/and inter-cultural exchange programs.

L.K.: I think the subjects covered in the ICB are pretty relevant as to what they cover today. I would say they are a bit IFCM- or Europe-centred in particular, but, I guess that comes from the lack of sources in other countries.

D.C.: I would like to read about other young people and their activities at local level - short articles presenting a person or organization and their experience in the field of choral music.

M.M.: Events calendar, events reports, biographies of composers, conductors and managers.

2. Is the ICB a useful tool for youth communication?

K.K.A.: I see the ICB in its current form as an ineffective tool for communication with youth. This is due to the fact that it is not available online for free. I see this as essential if it wants to have an impact in terms of news, but also as an arena for (or as a potential initiator of) debate. If I want to discuss an article in the ICB on Facebook I cannot link to a page which is only available to people who are willing to pay for it.

K.B.: Yes, however I think the youth audience is now becoming increasing reliant on the internet for communication. Also, I'm not sure necessarily those wanting to read the ICB would definitely be able to afford membership to IFCM. I think the type of youth also that could be targeted would not necessarily have to be singers, but could extend to instrumentalists etc. - and the articles in the ICB could be broadened to encompass this audience (in some, not all, articles!)

D.W.: Yes, in addition to other means of communication. It is useful as it can be a constant and frequent source and incentive with information and inspiration. I think the quality of the ICB should remain high. But for young people you should be aware that issues should not seem to be too far from their own situation. In addition to physical meetings and international choral activities, these are ways to bring the ICB closer to young people because it makes them feel connected to it.

S.W.: The ICB is invaluable for understanding choral music at an international level. However, to date, the ICB has not specifically targeted young people, so it has not been particularly beneficial in this respect. It doesn't mean it isn't useful – I only wish more young people would read it and write articles for it!

L.K.: It is definitely a useful tool of communication for all those interested in this field, be they professionals or youth.

D.C.: I would like to suggest to make a shorter online version – including not all the articles or shortening some – and send it by e-mail. That's the way the young generation is communicating.

M.M.: I think the ICB is a useful tool for youth communication, unfortunately, according to the discussions at the Youth Forum, one would understand that it is not reaching a wide spectrum of young people. If new systems of finance and better accessibility

could be created and maintained, I don't see why the ICB could not be the best international tool for youth communication in the choral sector.

3. How could the ICB be adapted to the needs of young singers and managers?

K.B.: Perhaps (without trivializing the magazine) there could be some articles around complaints choirs and innovative choirs - this could appeal to the choral world (I know for a fact the Complaints Choirs (initiated in 2005, invites people to sing their everyday-complaints chorally – cf. also www.complaintschoir.org; editor's note) were discussed at IFCM with some interest, some are very clever!). Also, some of the 'poppy' choirs have quite a following - and some high profile interviews would capture the young audience.

D.W.: Keep articles/content clear and with a strong message, without using too many words, or offer summaries with bullets to attract people to read the larger articles and if they don't read it they at least got the message.

S.W.: It would be great to have young managers, singers, and conductors writing for the ICB. It would be illuminating to see the philosophies, projects, repertoire and agendas being undertaken by young people around the world.

B.P.: Reports of projects, new ideas and co-operation between youth choirs should be a main part of it. Also the idea of networking should be an important tool within the whole concept.

There are hundreds of networking platforms in the Internet, but which one is really a useful tool for choral musicians? If there were some, then this would be a good article to get more info about them...

C.C.: At least the festival & competition section should be accessed without password. More articles about new ideas in organizing festival/marketing tactics should be released.

L.K.: There is a great need to make it a bit more 'international' than it is now. Introducing new choirs/festivals/events in different countries and the current trends in choral music for those who maybe don't have a chance to learn about it otherwise.

Another point is that for the youth it is all about opportunities: to see and to be seen (or better to hear and be heard). Therefore, there should be more information on how they can get involved:

• internships
• grants
• funding programmes from various organisations

The third issue is distribution: copies of it should be available in various languages for various groups of people. That means maybe sending several copies to several libraries in the places where one will probably not be able to access it online. Besides, it is sometimes very difficult to find something if you don't know exactly what you are looking for.

D.C.: Online questionnaires are the best way to collect information and opinions from young people all around the world. A questionnaire should be sent to the network of young singers and managers at least twice a year to update the list of their needs and expectations from a choral bulletin.

M.M.: There is only one way that the ICB would be adapted to the needs of young people. It is through the involvement of young people from all walks of life. In my experience of working with young people, I have noted that they feel open and ready to take the challenge when they are somehow involved or attached or related to it. It would mean encouraging them to send in articles, allocating at least 25-30 % of the contents to youth-related matters, encouraging them to spread the mission of IFCM (and ICB) to their fellow young people and occasionally requesting their opinions about the publication, progress, reaching out, etc. I believe the only group that is capable of building the growth of ICB is YOUNG PEOPLE!!!

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Bachelor of Communication at Griffith University (Gold Coast, Australia), Programmer/ Broadcaster at a classic music radio station (kellieannebates@gmail.com)
D.W.: Daphne Wassink, Netherlands
Master student of Science and Innovation Management at the University of Utrecht (mail@daphnewassink.nl)
S.W.: Shekela Wanyama, USA
Candidate for Master of Music in Choral Conducting at Temple University, Philadelphia (swanyama@gmail.com)
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D.C.: Darina Chakarova, Bulgaria
Major in Choral Conducting at National Academy of Music "Pancho Vladigerov", Sofia, HR. Assistant at CREDO Human Resourcing (darych@gmail.com)
M.M.: Mothomoni Mapela, South Africa
Certificate in Project Management at Damelin Business School, Choir Conductor of the Itumeleng Youth Choir (mothomonih@yahoo.com)

International Organizations - Adapting to New Ways of Communication

Kjetil Aamann
Choral Conductor and
Music Consultant

I just finished a 40 minute meeting with Andrey. He is a consultant for a cultural organisation in St. Petersburg, Russia, and I work for a national music organisation in Norway. Our meeting took place with the help of two computers running the instant messenger application Skype. Andrey is in Copenhagen today, and I am in Amsterdam airport. This was the first meeting between our two organisations. The scheduling of the meeting was done by email this morning. Andrey and I have never met face to face. Maybe we never will. But we have already scheduled another meeting in a virtual world.

Organisations can of course adapt to modern communications, but in many cases, they are reluctant to do so. We, who have been working in our organisations for many years, want to continue producing newsletters, magazines and brochures. We love printed material, and we love our websites. In general, we prefer to use the same communication tools that we used 10 years ago. For some reason we avoid highly effective communication tools that cost virtually nothing to use, while we insist on continuing communicating through less secure and much more expensive channels. We spend large amounts of money on transport, accommodation and food, so that we can sit together at a meeting table and complain about our organisations' financial situation.

It is March 2008. Here is some news from the past few weeks.

- IBM believes our ways of communicating will change dramatically within the next five years. According to IBM, mobile units will take over from desktop computers and telephones. They also say that direct messages and real time tools will become standard. And last, but not least, they believe that the concept of meetings will change, that face to face meetings will be based on ad hoc needs. Virtual gatherings will be more popular than face to face meetings.
- A study shows that 98% of Norwegians aged 17-19 are active users of instant messengers. I guess that is more than the percentage of Norwegians aged 17-19 who know the name of our prime minister.
- Opera Software says they will make browser applications for everything that has a screen.

In most urban areas it is now possible to find a wireless network everywhere. If you have a modern mobile telephone, a portable PlayStation, a modern media player such as iPod touch, a PDA or a laptop computer you can sit down in a café or restaurant or in a public park if the weather is nice and communicate with people from all over the world. Such mobile units are already in common use today. But new tools for communication also mean new ways of communication.

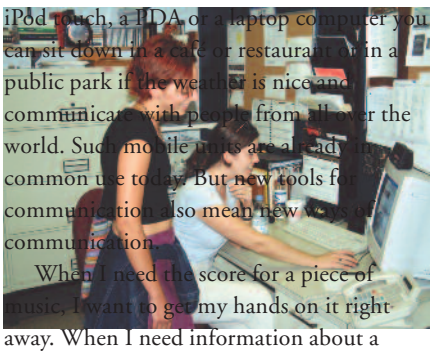

Photo: Michael Anderson

When I need the score for a piece of music, I want to get my hands on it right away. When I need information about a music festival, I want it immediately. So, it should be easy to find.

My advice is to make your information as available as possible. Don't place it on password-protected areas on your website. Give it away. In many cases, people can find the same information free of charge anyway if they spend a few minutes searching for it through other channels. The success of Wikipedia, Google, Skype etc. is probably connected to the fact that the use of these tools costs nothing.

Instant messengers became very popular in the late 1990s. Today they are among the most popular communication tools. There are many instant messengers in use, ICQ, MSN, Skype, QQ, iChat and many others. One challenge for international organizations is that the popularity of different instant messengers varies from region to region. If you want to communicate with Scandinavians, you must run MSN. To stay in touch with people in China, you should have QQ up and running and so forth. However, things are changing rapidly, and my guess is that more and more instant messengers will be able to communicate with each other using a common protocol. As so many people use them anyway, why shouldn't they also use them to communicate with an international organisation?

The cost and logistics connected to travelling make it difficult for international organisations to bring people together for face-to-face meetings which have to be planned well in advance. For a number of years, it has been popular to make decisions by email. But that can take a frustratingly long time, several days in many cases. Direct messages with real-time response are far more effective.

International organisations can invest in mobile communication units for every person that has an elected position (board members, committee members) as well as the staff members, and make sure that they all know how to use these tools. This comes with a price tag, but the annual cost of having the complete organisation online at all times will be much lower than one face-to-face meeting.

For the moment (March 2008) I believe that a system for distributing short messages

to mobile units is a better investment than a printed membership magazine. How much did it cost to print this single copy of ICB and deliver it into your hands? If this is your personal copy, whatever the cost is, it is the cost of transporting information from one sender, in this case an international organisation (IFCM) to one recipient (you). If the same amount of money can transport the same information to four recipients, or maybe ten recipients, though with other information tools than paper and print, should the sender use those tools? It is much cheaper to send a message to your mobile phone and invite you to download this article to your telephone, your computer or other gadget (if it has a screen, Opera Software will be happy to make a browser for it) than to print it on paper and send it by mail to you. Still, in most organisations the answer to the question above will be "Yes, but..."

I strongly believe that youth empowerment is a key to adapting to new ways of communication. Most old people, including myself, do not like to give away our power. But if we want to communicate with young people, we also need young people at the steering wheels of our organisations.

I've said a lot about mobile electronic gadgets. But sometimes paper and print have special advantages. When you have finished reading this copy of ICB, leave it in the waiting room of a dentist or doctor. Hopefully, someone will pick it up and learn more about choral music. And if you happen to have found this magazine in a waiting room, have you ever considered singing in a choir?

Kjetil Aamann *has been national music consultant of NOBU, the Norwegian Federation for Young Choirs, since 1994. He is also a member of the Europa Cantat Board. He has worked as artistic director and producer of several Norwegian festivals, such as the Cantaqua and the Ultima Contemporary Music Festival. He currently conducts three choirs: Abildsø Bygdekor, Kor-i-Kor and Prinsdal Sangeri. He is very active in the social/musical project called Hearts-in-Harmony.*

E-mail: kjetil@nobu.no

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Youth Empowerment? Yes! But … how?

Three Examples of How to Involve the Future of our Music

Daphne Wassink
Participant of the IFCM Youth Forum

Photo: Isabelle Metrope

New impressions from all over the world enter our living rooms with one single mouse click. Not in three dimensions and in real life, but in two dimensions within the scope of our own local society. New impressions come and go fast. The worldwide web is just one part of our innovative and fast-changing society: new ways of entertaining, new rules for exchanging information and the different (cultural) contexts in which people should function. Young people, young musicians grow up and get acquainted quickly with these fast changes around us. They struggle and learn to live with the challenges and chances their current society offers. Moreover they are a major part of the future, and with that a major part of the future of our music. It appears that people agree on the necessity of involving this young generation in their daily organisational work, too. But then, a new challenge rises: How….?

Among all the other new and attractive ways of spending time, there are interesting possibilities to involve this young generation in the current work for music, now and in the future. This involvement is mainly based on trust, sharing and support. In this article three different examples of youth participation are illustrated: an international, a national and a local example, each with its own focus and corresponding character.

Jeunesses Musicales International

Trust: Youth in decision-making bodies

Jeunesses Musicales International (JMI) is world's largest youth and music network and strives to 'enable young people to develop through music across all boundaries'. Part of this development is the opportunity for young people to contribute to this large organisation at all levels, including in the decision-making bodies. It is written into the JMI statutes that among all board members, three persons should be aged under 30 years and one of these is to be chosen as a vice-president of the executive board. It is a major recognition of the importance of youth empowerment. This investment appears to be fruitful: more young delegates visit the annual meetings and conferences and feel connected to the work of JMI.

NOBU-voices (Norway)

Sharing: Learning from the experienced

NOBU, the Norwegian Children and Youth Choir association, aims to create the opportunity for all children to participate in all kind of choral activities, regardless of their background. NOBU-voices, is a group of young (aged under 20) and active choir singers in connection with NOBU. Young potential members are introduced by the board and become a so-called 'NOBU-voice' for a period of two years. In these two years the members learn about the work of the organisation and about the great diversity in the choral music scene by observing meetings, supporting events, following courses on basic organisational matters and by talking with people with national and international experience. Together with NOBU-board members they reflect on those activities. It is a combination of sharing knowledge and experiences with a really young and curious generation and thus involving their 'voice' for the development of future events and policy regarding vocal music for the next generation.

Februari Muziekmaand Enschede (The Netherlands)

Support: young independent initiatives

The third and last example is the support of a 'young' independent organisation. The foundation Februari Muziekmaand is a local music festival initiated by a group of university students. Within four years it grew from four concerts in the month of February on the university campus to a festival with over 100 concerts throughout the city. The festival grew thanks to the support of the local government and some professional music organizations in the city. Next to sufficient financial means, this support consists mainly of providing relevant information and contacts and being available for questions and discussion. Without focus on a special style or genre but with special attention for amateur arts and

Photos: Rico van Houten for Februari Muziekmaand

using mottos like 'more than sum of parts' and 'let the music speak', the festival and its organisation created a dynamic event and started the debate about the role of amateur arts within the local music scene and the role of music in the city: a debate that is to be continued in the future.

Trust, share and support are the main abstract ingredients for involving this next generation today. The cases above offered concrete examples of the use of these ingredients for youth participation: You have the chance to create the next example!

***Daphne Wassink**, Participant of IFCM's Youth Forum, member of the Youth Committee of Europa Cantat and the Working Group Youth of the European Music Council. She studied Science and Innovation Management and won the 'Schuijer Campus Culture Award 2002' for combining high level achievements in both academic (electrical engineering) and cultural (choir music) work.*
E-mail: mail@daphnewassink.nl

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What They Said about the Forum

"It really was inspirational and very motivating to share thoughts, impressions and visions with such a diverse group of young people. The distinguished speakers were also most helpful and showed such an interest in the future of choral music globally. It was truly inspiring!"

Clare Stewart (United Kingdom)

"It is not often I feel that I am part of a historical event, but this was one such occasion."

Kjetil Aamann (Norway)

"As you could tell from my comments...and emotion...in the closing session, being a part of the Forum was very meaningful to me. I am grateful to have had the opportunity to participate in this new IFCM project."

H. Royce Saltzman (USA)

"First of all, I think it is a very good idea to open this Forum to young people other than the 'usual suspects' who – speaking without prejudice – are often the products of the federations in their own countries. I think that this mix allows the exchange of various perceptions that one might have of the choral world and its evolution. As an "outsider" to this network, even if I know the work of the federations from my family background, I think that this will be a wonderful opportunity to start a process of exchange and opening up. …And I think it is a wonderful initiative of the IFCM to create a new international network of current or future managers."

Anne-Lise Blin (France)

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Joseph Haydn

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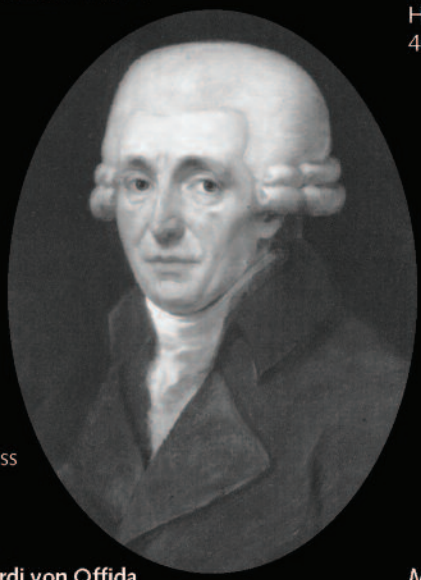

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IFCM News

International Federation for Choral Music

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

African Children Sing!
A Glorious Beginning: First Rehearsal Camp in Winneba/Ghanaand Tour in Korea
Denise Eisoldt

In Brief

From the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens
IFCM Secretary General

Photo: Jutta Tagger

Training for Young Arts Managers in 2009

Study Tour for Arts Managers

International Chamber Choir Competition
Marktoberdorf 28 May–3 June 2009
Direction: Jean-Claude Wilkens

A selected group of international young arts managers will visit together the world-renowned International Chamber Choir Competition. As observers they will get to know different ways of festival management and learn from and exchange ideas with other managers. The study tour will be directed by the Secretary General of the IFCM.

Contact: International Chamber Choir Competition Marktoberdorf, Tel: +49-8342-8964033, E-mail: *office@modfestivals.org*

Training for Young Choral Managers

EUROPA CANTAT XVII Utrecht July 2009

In collaboration with IFCM, the festival EUROPA CANTAT offers a 2-week training course for young (choral) arts managers. The course includes practical training on the job during the festival, lectures, and workshops on international arts and event management (production of concerts, fundraising, setting up budgets, communication and promotion, etc). Participants will be chosen on the basis of a written application.

Contact: Festival EUROPA CANTAT XVII Utrecht 2009, E-mail: *info@ecu2009.nl*

European Music Council Annual Conference

The EMC Annual Conference "Access to Music: **New Perspectives in Distribution, Education and Politics**" took place in Brno, Czech Republic, from 17–20 April 2008. The **EMC BOARD** elected during the Annual Meeting now consist of:

- Timo Klemettinen (Secretary General of the Finnish Music Council): Chairman
- Christian Höppner (Secretary General of the German Music Council): Vice-Chairman
- Stef Coninx (Secretary of the International Association of Music Information Centres): Treasurer
- Erling Aksdal (Head of the Jazz Department, Faculty of Arts at the Norwegian University of Science and Technology, Trondheim, Norway)
- Harald Huber (President of the Austrian Music Council)
- Petra Mohorcic (President of Jeunesses Musicales Slovenia)
- Ugis Praulins (Chairman of the Latvian Composers' Union)
- Daphne Wassink: appointed member (in her capacity of chair person of the working group Youth)

New Artistic Director at the "Festival des Choeurs Lauréats" of Vaison-la-Romaine, France

Florilège Vocal de Tours' Competitions Director for 16 years, **Christian Balandras** has been appointed to the position of Artistic Director of the "Festival des Choeurs Lauréats" (a festival with choirs having won first prize in a European competition in the preceding year) in Vaison-la-Romaine, France. E-mail: *ch2bal@free.fr*

Obituaries

Gene Puerling (1929-2008)

Gene Puerling, vocal jazz performer and arranger, founded and led the innovative vocal groups "*The Hi-Lo's*" and "*The Singers Unlimited*".

In 1982, he obtained a Grammy Award for his arrangements which are highly valued throughout the vocal jazz world.

"*…. Words cannot express the loss and sadness that I am sure we are all feeling … not only Gene's wonderful sense of humour, but also his monumental contributions to the world of choral music and vocal jazz…. his music has impacted and influenced all of us, and I am at a loss as to what to do… except perhaps to find solace in listening to recordings of The Hi-Lo's and The Singers Unlimited, and feeling grateful that he will always hold an exalted place in my musical life.*" Dr. Stephen Zegree, co-conductor of the World Youth Choir 2008

Germain Kanuty

Germain Kanuty, composer and choir director from La Martinique (French West Indies), died on 24 April 2008. He was the author of more than 150 choral songs, a Christmas cantata (*Noël des Alizés*), a Passion opera (*Lè Bondié mò*) and the "*Opéra des Mornes*" (Prix Spécial de la SACEM 2001), a

dramatic epos combining the historic development of the island – its original inhabitants, its colonisation, the slaves etc. – with its music, and ending with a hopeful note about its present multicultural identity. He was also active within the IFCM and one of the co-founders of the Choral Federation of the Caribbean and Central America. He is survived by his wife and son.

Lynn Whitten

Dr. Lynn Whitten (b. 1932) passed away peacefully at his home on 23 April 2008. Lynn fought a long battle with injuries resulting from a tragic fall in November 1999, breaking his back.

He was the Professor and Head of the Choral Music Department at the University of Colorado and subsequently Assistant Dean at the College of Music. Lynn's musical accolades locally, nationally and internationally were numerous. He served as member, officer and president of the Colorado Music Educators Association and the American Choral Directors Association.

He was instrumental in the creation of international music choral resources and recently the newest music-based addition to the Library of Congress. He represented the American Choral Directors Association at the IFCM Board from 1996 to 1998.

He influenced the lives of hundreds of music educators throughout the world. This influence will be greatly missed, but will be carried on by all those he touched.

Photo: Jutta Tagger

New Music Director for Orphei Dränger

The new music director of the all-male choir Orphei Drängar is **Cecilia Rydinger Alin**. She was formally appointed by decision of the choir members at their spring meeting in May of this year, with effect as of 1 September. She is only the ninth music director in the choir's 154-year history. She succeeds Robert Sund who led OD for more than twenty years (www.od.se). ●

World Youth Choir Summer Session 2008

Thanks to the **Hong Kong Treble Choirs' Association**, the World Youth Choir summer session 2008 will be held from July 14th till August 11th in Hong Kong (China).

Singers will be coming from 32 countries : Argentina, Austria, Belgium, Bulgaria, Canada, China (including Hong Kong), Croatia, Ecuador, Estonia, Germany, Ghana, Indonesia, Israel, Italy, Japan, Kenya, Latvia, Malaysia, the Netherlands, the Philippines, Serbia, Slovenia, South Africa, South Korea, Spain, Sweden, Switzerland, Taiwan, the United Kingdom, Uruguay, the USA and Venezuela.

The World Youth Choir will be welcomed at the Chinese University of Hong Kong for two weeks of rehearsal under the baton of **Steve Zegree**, USA and **Hak Won Yoon**, South Korea. Concerts will be given in Hong Kong, Guangzhou and Macao. Repertoire will be for the first part a mix of Korean, Japanese and Chinese songs and for the second part vocal jazz with a trio band (piano, drums and bass).

First Part: Hak Wan Yoon

1. Gloria (Korea) Hyo-Won Woo
2. Yeamac Arari (Korea) Tae-Kyun Ham
3. A Ri Rang (Korea), Traditional, Arr. Jong-Chan Oh
4. Kyung Bok Gung Taryung (Korea), Traditional, Arr. Hee-Jo Kim
5. Sakura (Japan), Traditional, Arr. Toru Takemitsu
6. Moo Li Hwa (China), Traditional, Arr. Hyo-Won Woo
7. Praise for those famous eight steeds (Eight chestnut horses), China)

Second Part: Steve Zegree

1. Blue Skies, Irving Berlin, Arr. Steve Zegree
2. In my Life, Lennon/Mc Cartney, Arr. Steve Zegree
3. Let's Jam, Gary Fry
4. A Night Abroad, Victor Chan/Du Fu
5. Always, Nate Adams
6. Bridge over Troubled Waters
7. Lady be Good, G. Gershwin
8. Alright, okay, you win, Wyche/Watts, Arr. Steve Zegree

African Children Sing!

A Glorious Beginning: First Rehearsal Camp in Winneba/Ghana and Tour in Korea

Denise Eisoldt
IFCM Project Assistant

"Will you be able to bring Africa to Korea?" The African Children Sing! (*ACS!*) team was asked this question prior to the start of the ACS! rehearsal camp in Ghana and the concert tour to South Korea in April and May this year. Despite being sure that we would be able to present a good sample of African culture, we were not aware of how enthusiastically we and our programme would be welcomed by our Korean hosts.

But how did everything start? During the audition process in January and February 2008, 27 children, 8 – 14 years old, from Ghana, Nigeria, South Africa and Togo had been selected to participate in this ACS! pilot project. The 10-day rehearsal camp took place in Winneba (Ghana), the home town of this year's host of the project, the Winneba Youth Choir, from 17-27 May. It proceeded under the artistic direction of **Baaba Lindsay**, assisted by **Francis Baffoe** as choral conductor. The children met for the very first time upon arrival in Winneba, and got to know each other during the following camp days, with spare time activities like a visit to Cape Coast, and of course during intense rehearsals. On 22 May, the *ACS!* group got the opportunity to perform for the first time during the UNCTAD XII Creative Africa concert at the National Theatre in Accra (Ghana). This concert was followed by rehearsals and a concert in Winneba before the group left for Korea on 27 May. Thanks to the great hospitality and organisation of the National Theatre of Korea (NTOK) and the UNWTO ST-EP Foundation, our hosts in Korea, the children had a wonderful time in Seoul. During the Opening Ceremony of the 2nd Youth Performing Arts Festival in Seoul on 30 April and two additional concerts on 1 and 2 May, the *ACS!* children performed together with two other Korean artistic groups. After these delightful concerts in Seoul, the group continued to Busan upon invitation by the Korea Choral Institute and the Asia Pacific Regional Secretariat of IFCM and performed at the Guemjung Culture Centre on 4 May. One day later, the ACS! choir returned to Seoul for a live MBC TV show during the Korean Children's Day before flying back to Accra in the evening of the same day.

The artistic concept that formed the basis for the success of the whole programme was to bring Africa to Korea. The programme positioned African music, drumming, and dancing within the context of the daily life of the African from birth to death. The songs depicted the use of music during birth, coming of age, courtship and marriage, occupation, and festivals etc. Our Korean audience listened to songs that are traditionally sung by Ghanaian Kente weavers (the traditional Ghanaian cloth), rowing songs from different countries as well as a South African wedding song, just to name a few. During the *Grand Durbur*, the colourful finale of the programme, every child had the chance to introduce their traditional costumes and dances to the Korean public. To also reflect modern African life, the choir crossed over from this traditional African music to sing some more modern English, French and Korean songs."

Looking back at the *ACS!* pilot project in Ghana and Korea, we are proud of seven wonderful concerts and about all the small moments that made the project so special and important: Children from all over Africa met in Ghana to make music together and share it with Koreans. The *ACS!* choir did not only perform in Korea, but also sang Korean songs together with the local children. After the performance in Busan (Korea) a local primary school teacher asked us for bamboo flutes that were used during the *ACS!* performance to integrate them into his music lessons. Focusing on Africa, we announced the foundation of a regional choir in Koudougou (Burkina Faso) that resulted from the auditions held in Burkina Faso. Apart from that, we have established the first roots of a network that has the potential to be developed into an African, or maybe West African, choral network – which is among the main goals set for the *ACS!* project. One of the greatest outcomes of the *ACS!* pilot project was to see how quickly children bond, no matter where they come from or which language they speak. Making music together built the base for mutual understanding – and friendships.

Photos: Christina Kühlewein

***Denise Eisoldt**, a passionate choir singer herself, worked as a project assistant during the ACS! project and is currently finishing her Masters degree in Culture and Management in Dresden, Germany.*
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Choral World News

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Let Our Voices Be Our Tools*

Exploring Community Issues Through Song: The Alchemy Project

Shekela M. Wanyama
Alchemy Project staff member

Photo: Stephen Spinelli

Around the world, choral singing is often used to support community development and movements for social change. Each instance of choral singing in the context of social change is unique to its place and time. In the United States, two arts organizations based in Minneapolis, Minnesota, are attempting to make connections between choirs and the important issues facing the community around them. The Minnesota Chorale's *Bridges* program and The Alchemy Project demonstrate how choirs can play a role in raising awareness of critical issues in society and challenge the notion that choral singing exists independently of community life.

The Minnesota Chorale is a symphonic chorus of 270 singers. Under the artistic direction of Kathy Saltzman Romey, the Chorale serves as the primary chorus of the Minnesota Orchestra and has performed with the Saint Paul Chamber Orchestra. Over the course of its 36-year history, the Chorale has sung with conductors Osmo Vänskä, Edo de Waart, Sir Roger Norrington, Bobby McFerrin, Helmuth Rilling, and Robert Shaw, among others. In 1994, the Chorale launched *Bridges*, an initiative that would expand the Chorale's profile beyond orchestral work and establish the organization as a national leader in choral community outreach.

For the past 14 years, the *Bridges* program has linked Chorale singers with groups representative of Minnesota's ethnic diversity, as well as social service agencies, visual artists, dancers, local museums, and musicians from as far away as Venezuela. A recent concert, ***Sing Me a Home***, embodies the spirit and innovation of the Bridges program.

In May 2007, the Minnesota Chorale partnered with Twin Cities Habitat for Humanity to present *Sing Me a Home*, a concert program designed to share the stories of Habitat for Humanity homeowners and raise awareness of affordable housing. Along with a Habitat for Humanity volunteer, Kathy Saltzman Romey interviewed five Habitat families about their reflections on the process of helping to build and, subsequently, own their own homes. The transcripts of these interviews were given to high school students to set as poetry and prose. These texts were then given to local composers to set to music. The new pieces were performed in concert by the Minnesota Chorale with four high school choirs, and were accompanied by projected photographs of the families and their homes. The texts and scores of the commissioned pieces are available online at www.mnchorale.org/past_bridges.htm. Scores of the commissioned pieces can be downloaded from the website for performance by choral ensembles and community groups.

The May 2008 *Bridges* program, entitled ***African Voices***, was a collaboration with local African church choirs and the Minneapolis Youth Chorus. In October 2008, the Chorale will present *Ashes into Light*, a partnership with Gaia Philharmonic Choir

Photo: the Minnesota Chorale and the Alchemy Project

…Choral Singing as a Tool for Integration

from Tokyo and local musicians. The program will include the world premiere of Robert Kyr's *Ah Nagasaki* as part of a performance dedicated to promoting international reconciliation in the midst of continuing global conflict.

Using the *Bridges* program as a model, Emilie Sweet founded **The Alchemy Project** in 2007. With the aim of promoting "community engagement through high-quality, interdisciplinary arts programming," The Alchemy Project places community engagement at the center of the organization's activities and applies the *Bridges* model to an academic setting. Each season, Alchemy develops concert themes in partnership with a humanitarian organization, coordinates community conversations related to the theme, and presents two benefit concerts featuring University of Minnesota students. Proceeds from the concerts go directly to the chosen organization.

The Alchemy Project's inaugural program in February 2008, *Fusing with Intenser Fire*, was a partnership with Suicide Awareness Voices for Education (S.A.V.E.), a Minnesota-based suicide prevention organization. Over a period of six months, Alchemy hosted community conversations examining the issue of mental health from a variety of perspectives, including the history of mental illness, mental illness in society, and mental illness and the arts. A sixth conversation event was a panel discussion with four of the composers whose pieces were on the concert program. Performers included the University of Minnesota Chamber Singers, The Alchemy Ensemble (a

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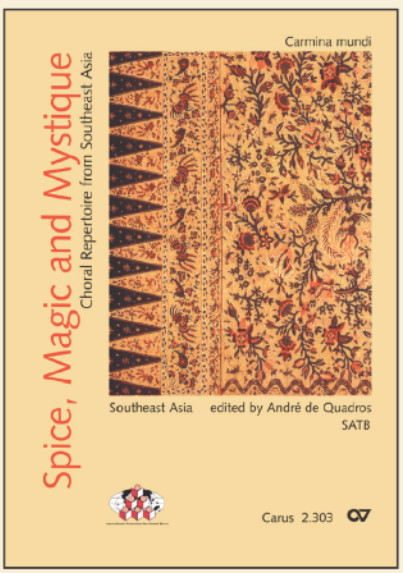

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chorus comprised of professional singers from around the United States), and the Minnesota-based Cantiamo String Quartet. The program featured works that brought to life the stories and experiences of those who have struggled with mental illness. Over $1,700 was raised for S.A.VE. through these concerts.

Particularly unique to *Fusing with Intenser Fire* was the collaboration between University of Minnesota choral students and professional musicians in the exploration of a non-musical issue. Emilie Sweet applied the innovative programming model of Bridges to the academic setting as her final doctoral project, resulting in a uniquely stimulating rehearsal and performance process for University students and the broader community. In 2009, The Alchemy Project will continue to examine the relationship between the arts and health through partnerships with a local composer, dancers, visual artists, University students, and medical professionals. Through conversation and performance, The Alchemy Project will shed light on the connection between health, healing, and the creative spirit. More about The Alchemy Project can be found online at www.alchemyproject.org.

The Minnesota Chorale's *Bridges* program and The Alchemy Project are just two examples of interdisciplinary and intergenerational experiences that challenge audience members and performers alike to consider the unifying power of choral singing, and to use that power to call attention to critical issues. Through creative programming and innovative partnerships, choirs can illuminate the shared experiences of their communities and stand as examples of reconciliation and solidarity.

Shekela Wanyama *is a candidate for the Masters degree in choral conducting at Temple University in Philadelphia, Pennsylvania. She studied with Kathy Saltzman Romey at the University of Minnesota and is on the staff of The Alchemy Project. She maintains an active interest in choirs, community development, and social change, and invites you to email your experiences in this area to her at swanyama@gmail.com.*

*From *Highly Vocal: Newsletter of the Minnesota Chorale,* Fall 2006, pg. 1.

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Using Music Research to Enhance Concert Programming

Christopher D. Haygood
University of Miami

With the evolution of digitally downloaded entertainment, fast-paced societies, and shared media websites, drawing regular audiences primed for live musical performance continues to be an ever-growing dilemma. Comforts and conveniences have surpassed the allure of experiences gained through live performance. Consequently, performers face the challenge of reconnecting with the audience in ways that encourage continued patronage of the performing arts. Researchers continue to seek cognitive, behavioral, and physiological answers to questions exploring the nature of music and humanity. Among these explorations, the relationships between musical affect, emotional response, and music preference continue to produce a flood of information beneficial to the problem of audience involvement. When analyzed, this collection of data is useful to performers by illuminating the internal functions of music in relation to humanity, thus allowing audience exposure to memorable musical experiences.

The connection between affect and the arts has stirred dialogues for centuries. Goldberg, Rozin, and Rozin (2004) attempt to determine how moment-to-moment relationships influence memory of the overall affect of the musical experience. Their work confirms the importance of intensity in the climax and final moments of a musical work in positively influencing memory. With the achievement of positive memories, listeners are more apt to desire the repetition of the stimulus. Interestingly, the authors note their own experience with a favored string quartet and their mental lapse through most of the work with the exception of their mental perception of the climax. This effect converges with the Optimal-Complexity Model of Smith and Cuddy (as cited in Radocy & Boyle, 2003) suggesting repetition of a stimulus over time loses the quality of uncertainty and interest wanes. Performers and conductors attempt to create memorable musical moments through interpretation, but the issue in tandem exposed by Goldberg et al. is that listeners require the effects presented through performance to trigger an intensely positive memory. Also, as shown through the Optimal-Complexity Model performers must challenge listeners in ways that continually manifest the unexpected. It is the element of surprise and moment-to-moment atmospheric stimuli that live performance possesses over recordings.

Programs that contrast repertoire of varying dynamics, tempi and range create experiences capable of maintaining complexity and interest for the listener. Thus, familiarizing the listener with multiple styles and genres enables greater accessibility for the audiences. Musical affect is often a byproduct of emotional response to tempi or unexpected changes (Goldberg et al. 2004). In an effort to further understand the affective properties of music, Ilie and Thompson (2006) analyzed musical and speech stimuli by manipulating intensity, pitch height, and rate. Each of these domains produced test results in terms of valence, energy, and tension arousal. Musical stimuli rated higher in valence and energy arousal. Not surprisingly, music with a faster tempo and louder dynamic were perceived as having more energy; lower pitched music emerged as more pleasant than high-pitched. The authors deem affective connotation as the reason for affective response. Similarly, Goldberg et al. (2004) suggest that musical familiarity directly influences affective response, so for performance this assertion has implications for universal music preference. Programming a concert based on works that avoid high extremes produces redundancy and boredom, so it is important to integrate compositions that exploit contrasting dynamics, tempi, and textures.

Program notes supplemented with commentary explaining more than mere text and history of events could potentially narrow the information gap for listeners of varying preferences. For each listener there exists a preference for specific styles of music that both influences and informs the listener. Hortaçsu and Tekman (2002) reveal interesting findings concerning stylistic knowledge, preference, and musical function. Results indicate individuals with stylistic knowledge have more facility to affectively categorize music into smaller groups within a genre. This finding parallels those of both Thompson and Goldberg et al. with the importance of familiarity. Their work reveals how familiarity determines the degree to which a listener can process and categorize stimuli in relation to prior information. While a difficult task, performers should seek to bridge the information gap for audience members who may be unfamiliar with a genre or style of composition.

Hortaçsu and Tekman also address functional listening (2002) with results showing the identification of four dimensions: background for movement, relaxation and arousal, reinforce social identity, and appreciation. The participants indicated that listening to music for the function of appreciation is appropriate based on the quality of musical style, rating classical music highest in this dimension (not to be confused with preference). Interestingly, the participants in this study were non-music majors at a university in Turkey. Considering the sample is comprised of non-music related students,

one might not expect the categorization of classical music into the level of high quality over rock or pop music. From this it is plausible to consider the effects of education on preference. It appears that while the students did not rank classical music the highest in preference, it still maintains a respectable position due to perceived quality. Maintaining or improving a positive position of preference again suggests contingency on education and familiarization of general audiences. In response, performers must be proactive in reaching young and less educated audiences.

Performers should not become entangled with whether their programming is emotionally pleasant or even well-liked, rather they should consider the degree of elicited arousal. Using the findings of the Optimal-Complexity Model, or Classical Model of Aesthetic Preference (Smith & Cuddy 1986), perhaps a focus on an arousal continuum of information would produce a more satisfying and memorable musical experience emotionally and aesthetically. A study using undergraduate student participants explores emotional perception of musical examples while also comparing the dimensions of pleasantness and liking based on an adapted version of the circumplex theory of emotion (Rickard & Ritossa, 2004). While expanding descriptors to include both pleasantness and liking, Rickard and Ritossa (2004) also consider the variable of familiarity with emotional response. First, they sought to determine the differences between the dimensions of pleasantness and liking as well as to test the other descriptors of the circumplex theory. Secondly, they attempted to explore familiarity and its influence as a predictor of emotional response. While their data does not indicate consistency from liking or pleasantness as descriptors, it does provide information that arousal is a primary predictor of emotion. One infers from the data that pleasantness and liking are inconsistent descriptors, nor are they synonymous because one can like unpleasant music or dislike pleasant music. Also, low arousal was found to be predictive of relaxing, peaceful, boring, and unstimulating emotion, while high arousal elicited exciting, festive, unsettling, and disconcerting emotions (Rickard & Ritossa, 2004, p. 16).

The Rickard and Ritossa (2004) study also has strong indication that familiarity is at the very least a high influence on pleasantness, liking, arousal, and appreciation. This parallels the previously mentioned studies and continues to create the problem for performers who seek to introduce new repertoire to their audiences. Drawing on information theory we know that the mind can organize new information in terms of previously organized structures. Through this means, performers could enable their audiences to process new music more successfully by bridging familiarity via program organization evolving organically through compounding information.

In contrast to Rickard's (2004) study not totally conclusive regarding the physiological reaction to chills, Grewe, Nagel, Kopiez, and Altenmüller (2007) researched the frequency of chill responses, what features of music elicit chill responses, and the nature of chill responses. Results indicate that chills manifest as rare events and often occur in individuals less likely to seek thrills and adventure. Also, chill responses are most often associated with participants reporting a higher familiarity with classical music and who rank music as integral in daily life. Structurally, chill responses usually coincide with a change in texture or harmonic structure but not with any reoccurring acoustical pattern. Data also indicates familiarity and liking are correlated with chill responses.

Understanding the data available describing emotional and physiological responses to music is critical to understanding behavioral attributes of audiences. Understanding in turn informs musicians of ways to construct programs eliciting higher audience response. While chill responses seem somewhat unreliable as emotional or arousal indicators, the fundamental issue is achieving a memorable emotional or cognitive response for the listener. Gleaning from studies facts that structural and harmonic changes elicit responses serves to better inform selection of literature and also impedes redundancy. Familiarity emerged from each study as an indicator of preference and emotional response. Organizing performances in a manner in which information compounds and flows will maximize familiarity for audiences, thus success of live performance relies on much more than merely selecting favored literature. Performers must seek to inform their selection and prime their audiences by supplementing their decisions with the guidance of sound research literature.

Research-based Elements to Consider when Programming

1. Select literature with varying types of climax
2. Plan ahead when introducing a work of new extremes by programming a preparation work on the preceding concert
3. Program works that challenge both the mind and emotions
4. Juxtapose works of contrasting dynamics, tempi, and range on the same program

…Using Music Research to Enhance Concert Programming

5. Expose listeners to something unfamiliar on each concert
6. Incorporate selections that allow for emotional connection
7. Stay current with research literature to fine tune your programming

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Music and Inter-Religious Dialogue

Continuity within the Festival Musica Sacra International, Marktoberdorf, 2008

Walter Vorwerk
Music Journalist

Photo: Sabine Vorwerk

Anybody travelling to Marktoberdorf in the most westerly section of the German Alps will have difficulty concentrating on the road traffic, because increasingly, his or her gaze will be directed at the bizarre, snow-covered summits of the Allgäu Alps. Every two years since 1992, artists, in particular musicians and dancers from all over the world, have travelled to this impressive landscape in order to enter into an inter-religious dialogue by means of music. And thus the festival Musica Sacra International understands itself as a bridge for coming to know one another and to view one another in tolerance, between Christians, Buddhists, Jews, Muslims and Hindus. It is a musical festival that feels like a utopian island.

It was for the ninth time already that, during the Whitsun weekend, this international festival took place in Marktoberdorf and the surrounding area. The opinions and decisions of those who, in rather a grand way, claim God for themselves, have produced – among the local population and with many a church servant – only shaking heads and puzzled regrets, but not succeeded in stopping the inter-religious dialogue which especially the Christian authorities do a great line in preaching suavely. And thus the musicians took their interesting programmes to places where they were accepted in openness and tolerance. Ten ensembles had come – from Argentina, Estonia, Germany, Israel, Japan, Russia, Sweden, Tanzania and Turkey. They gave fifteen concerts and took part in six church services and, over and above this, seven papers were read.

Particularly revealing among these was the first one, read by the Dean of the Theological Faculty at the University of Basel (Switzerland), **Prof Dr Reinhold Bernhardt**, on the subject of "Truth in Openness". His core thoughts: "*At the true centre of all religions there is a movement that actually points away from religion, a transcendental movement aimed at God's greater existence. If the religions were to follow this impulse, they would be unable to make themselves absolute. Then they would not be able to emphasize the differences against other religions so much that they result in inter-religious conflicts. This insight ought to lead to inter-religious dialogue. The festival Musica Sacra is a pathway and result of such endeavours, but it is an exceptional event. For, alas, the tendency to regress, to cultivate one's self, to claim one's unique identity and the sole ownership of the right to represent God, is increasing. But it is especially in the fight against these tendencies that such festivals are important. They are a kind of beacon, an impulse that retains the concept of dialogue and puts it into practice.*"

The young women from the chamber choir **Sirenot** from Raanana in Israel were thrilled by this. **Shoshana Lagil**, its director, and the two alto singers Oshrat and Na'ama welcomed Musica Sacra wholeheartedly: "*Music envelops more than the word, stands above the religions, above things. Music awakens in us the preparedness to communicate with people who love music – without any problems, without barriers, without differences. And that is the point of our music, too, our religious Jewish music. And the particularly interesting feature of this festival lies in the very fact that we can reach those who have different religious roots. Politics, wars and violence don't matter, nor do we try missionizing anybody else. We have encountered ensembles which, in their way, demonstrated to us their culture and expressed their own definition of religious music. That is simply wonderful. We need God as an example for ourselves. And in that, neither language nor musical style matter. Music gives us an inner strength for our hearts and our reasoning.*"

Many people have come across the tall, energetic Massai in films. A mixed chamber choir from Arusha, Tanzania, **Kwaya ya Uinjilisti**, came to Marktoberdorf. Wherever the dancing singers performed, there was an enthusiastic response. **Hezron Mashauri**, the director of the ensemble, waxed lyrical about the harmonious atmosphere of the festival: "*We brought along our traditional dances. Now we are transferring them into Christianity, because meanwhile many Massai have become Christians. We are very happy when we are allowed to sing in our native Massai language, which is very enthusiastic. In the Arusha area, where I am a music director, there are more than 800 choirs. It is something very special for me, that these people express their situations in choral singing, just as is demonstrated here by the tone colours of the Indian, Japanese and Turkish flutes or the choirs from Sweden, Argentina and Africa. The colour of our skins, our bodies, the costumes, the music, our dances delight everybody who encounters us. And that is, of course, a great thrill for us, when we appear abroad.*"

The **Calmus Ensemble** from Leipzig comes from a totally different tradition. Three of its members once sang in the choir of St Thomas's [the famous ancient boys' choir that numbers J S Bach amongst its former directors – translator's note], one of them in the Dresden Kreuzchor [another boys' cathedral choir with an illustrious history behind it], and since 2001 the soprano Anja Lipfert has been, so to speak, the "icing on the cake" of the sound of the quintet, which by now has acquired quite some reputation within and outside Germany. In Marktoberdorf they shone particularly with Bach and Heinrich Schütz. The festival Musica Sacra offered impressions which the artists will not forget

Photo: Dolf Rabus

Shiri Shashank

in a hurry. They know that Musica Sacra seems to be a utopian island on which everything happens in a harmonious and loving manner, but unfortunately, the reality outside the festival appears to be quite different, as Anja Lipfert and Ludwig Böhme from the Calmus Ensemble noted:
"*Unfortunately, here, too, there are many churches which don't want us to enter together with Buddhists or Hindus, which boycott Musica Sacra. This saddens us greatly, because we cannot follow the mindset leading to such an attitude, that one should be unwilling to encounter other cultures. If everybody returned to the common denominators in the religions, namely love and tolerance, there would be no conflicts.*"

The musicians of the world religions experienced encouragement and hope during a little excursion to Austria [very close to Marktoberdorf – translator]. Just the other side of the border, enclosed by mountains, lies the village of Breitenwang. The priest of St Peter's and St Paul's, Dean **Franz Neuner**, had opened this house of God to artists from Estonia and India, to Christians and Hindus. Welcoming them, he said:
"*Within the dialogue of religious experiences, we will always be enriched if we can bow in reverence before the genuine religiosity of other faiths, and learn from this for one's own spiritual journey. How can there be peace in this world if we do not seek dialogue with each other in openness, respect and admiration!*"

And it was in this spirit that Master **Shashank**'s meditative flute playing and the graceful dance movements of this wife **Shiri** were accepted.
"*Yes, of course, it is a wonderful feeling to dance here. It really is something quite special to demonstrate through our art what relationships we possess, for example, with the Hindu gods. And we show that through our different emotions, vivid facial expressions and in dance movements. And I do hope that the audience feels what I am trying to show in these. For me it is a marvellous feeling and very revealing, to perform here at Musica Sacra among so many different, wonderful artists.*"

And her husband, master of the south Indian classical bamboo flute, adds:
"*Marktoberdorf is a fine example for the way in which it is possible to bring people together. For musicians do not want conflicts – not anywhere in the world. They respect each other, no matter which religion they adhere to, be they Muslims, Hindus, Buddhists, Jews or Christians. I have musical friends everywhere who belong to different religions, and we have no problems with each other, no conflicts, no fear of contact. Other people may have such problems, musicians don't. This festival in Marktoberdorf proves that it is possible to create an atmosphere in which many people from different backgrounds get on well with each other. And many people should follow this example.*"

Musica Sacra is not merely a platform for dialogue among the groups that came to visit, but also for many people with an interest in the matter like choir conductors or representatives from ecumenical institutions, like Archimandrite **Irenäus Totzke** from the Ecumenical Institute, Niederaltaich: for him, Marktoberdorf is the right place to be, for the Archimandrite is not only concerned with the "little ecumenical movement" among the different Christian denominations, but increasingly with the "major ecumenical movement" among the world religions:
"*We start with the assumption that everybody is initially rooted in his or her tradition, but not in the way of shutting oneself off, not in a ghetto-like existence which has no windows, but in the sense that firstly, we do have windows, secondly, we open these wide and thirdly, we engage in conversation with one another in order to discover what we have in common. We all can only learn from each other. In this, music is an aid, a collection of tools to help us gain access to the others' world.*"

An ensemble made the journey from Ivanovo which not only gave us some inkling of the "Russian soul" through its costumes and its musical instruments, but which was particularly warmly received for its incisive voices and the type of vocal literature it

…Report on Musica Sacra 2008 in Marktoberdorf

performed. Its artistic director **Dmitrij Garkavi** supplied further detail:
"*Our ensemble "**Svetilen**" cultivates the tradition of Russian religious folk music. That is a very special genre which grew out of folk music a very long time ago. There are two pillars: there is the religious one, and then that based on the folk music tradition. And it is this symbiosis that produced the effective genre of religious folk music. Our ensemble cultivates the repertoire as well as the instruments used by the medieval minstrels.*"

"Svetilen" is the short prayer uttered while lighting a sacred candle. And what happens inside Dmitrij during such a musical ceremony?
"*It all comes down to the fact that basically art is the attempt of human beings to be closer to heaven, to God. Life is a gift, and war is not what all those marvellous national folkloristic singing traditions are about. Wherever there is this great art, there is no room for hostility and conflict.*"

Choral directress **Lyubov Shagalova** sums it up:
"*Where there is no love, there are no songs. Without a link to God we would not exist. Therefore our participation in this festival is part of our faith and of love.*"

There is no doubt that the inter-religious dialogue with the Muslim world is of especial importance – it is particularly here that so many misunderstandings arise from lack of knowledge. In 1987, in Istanbul, Sheik **Hassan Dede** founded the Ensemble "**Contemporary Lovers of Mevlana**". It is not only the meditative dance of the dervishes that is unique, but also their falling back on absolutely ancient Islamic traditions, in which men and women are accorded equal roles. Through dance, which leads up to a state of trance, the dancer establishes a connection to God.

The attitude of the manager of the "Dancing Dervishes" from Istanbul, Carole Douglas, is supported by an admirable vision:
"*I do not see any real difference between the religions – basically all prayers are addressed to the same God. Wherever you pray – it goes in the same direction. Our patron Mevlana Rumi says: Whatever you do, there must be no discrimination and no violence, nor must differences in the way God is praised be emphasized. And he continues: Where there is love and friendliness, there is no space for war and strife. And it is especially in this aspect that the organizers of this festival have outdone themselves. I have never witnessed anything like it. At the start, much seemed to be strange, but when we return home, we will take a piece of the Marktoberdorf atmosphere with us.*"

That the motto of this year's festival Musica Sacra was "breath" became particularly apparent during the performance of one of Japan's most famous flautists.

Tadashi Tajima is a master of the Zen-Buddhist shakuhachi, the Japanese bamboo flute, which monks from the Asian mainland brought to the islands of Japan in the eighth century. Breath plays a very special part in Buddhist meditation – it brings calm and balance. What enticed Tadashi Tajima to come to Marktoberdorf?
"*I occupy myself with religion a lot, with doubts, too, and therefore it was very important for me to come here. Religion is very important to people, but it also brings much suffering into this world, and that saddens me greatly. Festivals like this offer the opportunity for peaceful encounters, for exchanges of thoughts, for coming to know one another. Music makes that easy. I came here with this wish, and I am happy that it has been fulfilled.*"

For the guiding spirit of Musica Sacra International, **Dolf Rabus**, the festival is indeed a utopian island, for – as he says –
"*We need utopias, and we are on the way towards a utopia, a utopia where nobody will hurt anybody else and all live together peacefully. Of course that is utopian, because it is never going to happen in that way. But there is a path in that direction, a path towards that which is better. And I believe that, with our nine festivals to date, we have made a small contribution to this.*"

As long as there are people, believers and priests who are enthused by Musica Sacra, who are curious to experience other religions and cultures, Dolf Rabus, too, will remain faithful to his idea.

This year he started the project "**Tolerance is catching**" with the aim of introducing children and young people to other religions as early as possible, in order to get rid of prejudices. Here films are shown, groups introduce themselves and their religions with music, and answer the young people's questions. The project was a great success.

In two years' time, thus in 2010, the tenth festival Musica Sacra International will take place. What shape is this little jubilee expected to take? Dolf Rabus: "*We have already applied to participate in the Ecumenical Church Congress in Munich, so that we will have a slightly longer festival, starting in Munich and ending in our area of the Alps. It would be marvellous if we were allowed to be involved for, after all, that is our subject.*"
Note: for the first time the festival dared venture beyond the borders of Bavaria and the neighbouring region of Vorarlberg in Austria, with concerts in Worms, in and around Chimay Abbey in Belgium and the German Roman Catholic Congress in Osnabrück.
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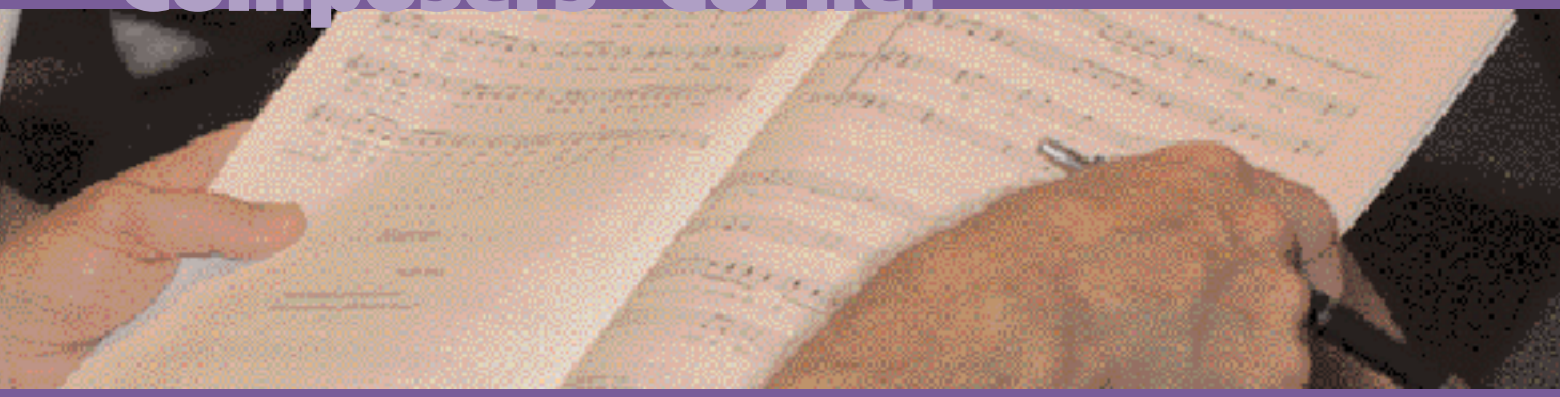
Composers' Corner

A Conversation with Eric Whitacre
Conducted by Cara S. Tasher

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Email: cara.tasher@unf.edu

A Conversation with Eric Whitacre

April 2008

Cara S. Tasher
Choral Conductor

photo: Sharon Gutowski

Cara Tasher (CT): *This July at WSCM, you will be representing American composers. Would you say that your music is specifically American?*
Eric Whitacre (EW): This week I was part of a choral fest with Morten Lauridsen and Alice Parker and they were saying that we were these pillars of American choral music and the truth is, I never thought of myself as an American composer and don't even know what that might mean. I guess I am an American composer since I was born here.

CT: *What do you consider "the American style"?*
EW: Copland and beyond, maybe Barber? But is their sound American only because they're Americans? I don't hear that much in common between the two. And for instance, John Adams doesn't sound anything like the two of them, but he's American…This interviewer with the BBC recently said about the opening of *I thank you god*, "only an American could write that." Perhaps it's the wide-eyed optimism about it, or the freedom, and that is definitely characteristic of Americans and maybe comes through in the music…?
CT: *So who are your influences?*
EW: Early on, I was influenced by everything I heard. Morten Lauridsen was certainly an influence when I first started writing, mainly because our choir was performing his music. Debussy's *Trois Chansons* have influenced me as much or greater, we also sang Mozart *Requiem*, Bach, etc. in that choir…I didn't know anything at all about classical music or even read music until I got to college.

CT: *So the conductor who exposed you to this repertoire and inspired you is the person somewhat responsible for the Eric Whitacre we know today…*
EW: His name is David B. Weiller at University of Nevada at Las Vegas. That's where I got my master's degree over the course of 7 years…

CT: *So why compose?*
EW: I could honestly say that the pain of not composing is greater than the pain of composing. Composing is an excruciating process for me, really wrenching the pieces

photo: Simon Perry

into existence. That being said, when I'm not composing for awhile, I become overwhelmed by the longing for the creative process. There's a huge sense of catharsis and personal growth. For instance, we just premiered this piece with the King Singers and National Youth Chorus of Great Britain and I really struggled writing the thing. It really took a lot out of me. Yet, the experience was magical and I came home a different person than when I left. The personal growth and catharsis are singular for me—that's the pain that I feel— the longing for growth and catharsis. And this text... *The Stolen Child*, poetry of Yeats….
CT: *Who chose the text?*
EW: I always choose my texts. That's in the contract...I'm not like Schubert who could set a laundry list to music beautifully. For me the quality of the poetry is everything. If the poem doesn't hit me directly in the heart from the beginning, it is going to be a long ugly process.

CT: *Do you feel any responsibility for the future of choral music when you compose?*
EW: If I thought that, I would be in trouble. I just want to write good music. But you're never going to write that piece that everyone was expecting or hoping for. Sometimes one will be extremely well received and become a big hit, and all the better! However, if you're trying to do that, that's when you get into trouble because everyone has such different ideas. My compass has always been "If it moves me, it goes on the page." And then I hope I have some sense of style and that the things I like aren't stupid.

CT: *How do you balance your travel schedule with composing and having a family?*
EW: I go through intense periods of travel and clinicing activity and then I disappear for months at a time. At times, the only professional contact I have with anybody is my manager, so I can at least compose…I've got a studio in my backyard separate from the house. My best ideas come at night, but I have to work in the daytime because my son wakes up at 6 a.m., so I have become a morning person.
CT: *Where do you get your best musical ideas?*
EW: Anywhere. Truly. I can be driving, walking…A lot of the good solutions come in the shower. I sing in the shower and as I'm singing I'm working it out.

Composers' Corner

...Interview with Eric Whitaker

CT: *How many commissions do you take a year?*
EW: I don't take that many commissions. For awhile, I'd write the piece and then get it commissioned. But the truth is, the only thing that makes me finish a piece is a deadline. I'll take commissions to force myself to finish a piece. Now I'm working on a 70-minute piece for Craig Hella Johnson and we're in conversation with Björk to get permission to use her lyrics. I've picked out 14 of the texts already. Right after that I've got a piece for chorus and symphony orchestra (which I'm scoring the same as Bartok *Music for Strings, Percussion, and Celeste*).

CT: *You must be aware that many young people admire you. What advice do you give to aspiring young composers?*
EW: To keep writing as much as possible for as many different groups as possible. Each time I work with a new group of people, I learn new possibilities. For instance, the youth chorus in Great Britain. They're extraordinary musicians. We didn't even use a piano in rehearsals. You say "measure 16", and then 4-5 people in the choir with perfect pitch hum the pitches for you. That experience further heightened my level for what I thought was possible. I tend to try to be as forgiving as possible in that the vocal lines are very singable and very easily approached. More and more I'm beginning to think I can push those boundaries. I'm learning through all these new groups that many more things are possible than I ever dreamed, so the approach can be completely different.

CT: *Which of your works do you think brought you to the next level?*
EW: They all did to a greater or lesser degree. *Water Night* I wrote 13 years ago and now when I hear it/conduct it, it feels almost like I didn't write it, so I'm sure I have grown since then. In recent history, the piece I connect with most is called *A Boy and a Girl*. I think it was the first time I was ever able to elegantly and efficiently say everything that I wanted to say with the setting of a poem.
CT: *So are these landmarks?*
EW: *When David Heard* was a huge landmark. It was the first time I wrote a piece knowing I was probably going to lose half the audience. Usually when I'm writing I'm constantly thinking of the experience that the audience is going to have and I remember thinking that there are going to be a lot of people who are not going to go on this journey, and I still wrote it. Then *Leonardo Dreams* was an opportunity to really flex my craft muscles, which I hadn't done before—to see if I could write in the style of, in my opinion, the greatest composers who ever lived, you know Monteverdi, Palestrina…

CT: *What will we be hearing in the future from you? Is your compositional style moving into any new directions?*
EW: Every piece I write is an evolution from the last piece and I'm constantly trying to push my own boundaries. It doesn't seem like a dramatic evolution to me, with each new piece I'll try this or that…this latest piece I wrote with a lot of counterpoint which the text was just really crying out for to me. That's something I don't often do, so I really pushed myself in that way. The poem is very Romantic and I was trying to conjure the music of Wolf, Brahms, or Mahler a bit, so that naturally calls for all these interweaving lines…

CT: *What doesn't the global choral community know about you?*
EW: Maybe people don't know about the different kinds of music that I write. Sometimes I'll hear "it is just the same kinds of pieces over and over," but unfortunately I think many of the recordings out there only highlight the slow and luscious stuff. For instance, people wouldn't associate me generally with counterpoint… *Leonardo, Little Birds, Little Tree*, all of these pieces have some serious counterpoint.

CT: *Do you have any unusual scoring dreams?*
EW: I have in my mind a piece that is with orchestra and singers and electronics. Something even different than *Paradise Lost*. Something along the lines of Björk or Sigur Ros, another Icelandic mystic band that uses pop with art music. There is something to be done there. There's something new and I feel it and hear it, but I'm just waiting…
CT: *But doing new and revolutionary music can be threatening to many in the choral community, don't you think?*
EW: As much as I am encouraged to go in any crazy direction I please for one of my current commissions, the commissioned piece must be able to have a life outside of a first performance. However, when using electronics and more theatrical elements, the dramatic presentation can be very threatening. It doesn't have to be staged. I was thinking at a recent NEA (Editor's Note: US National Education Association) concert that it is astonishing to me at the beginning of a concert you just turn on the lights and then leave them that same way for every piece. I'm interested in an approach to the art form that changes it from the core, the presentation itself.

*An accomplished composer, conductor and lecturer, **Eric Whitacre** has quickly become one of the most popular and performed composers of his generation. The Los Angeles Times has praised his compositions as "works of unearthly beauty and imagination, (with) electric, chilling harmonies"; while the BBC raves that "what hits you straight between the eyes is the honesty, optimism and sheer belief that passes any pretension. This is music that can actually make you smile." (www.ericwhitacre.com)*

*University of North Florida Director of Choral Activities/Assistant Professor of Voice **Cara S. Tasher** holds degrees from the University of Cincinnati College-Conservatory of Music, the University of Texas at Austin, La Sorbonne, and Northwestern University, and received the prestigious Presser Music Award for research at the Bibliothèque Nationale de Paris. In addition to adjudicating and conducting festivals, including the annual Vocalizze Festival in Portugal, Dr. Tasher is thrilled to volunteer for the ICB, serve as Director of Culture of the Jacksonville Sister Cities Association and serve as Florida's R&S Chair for College Choirs of the American Choral Director's Association.*

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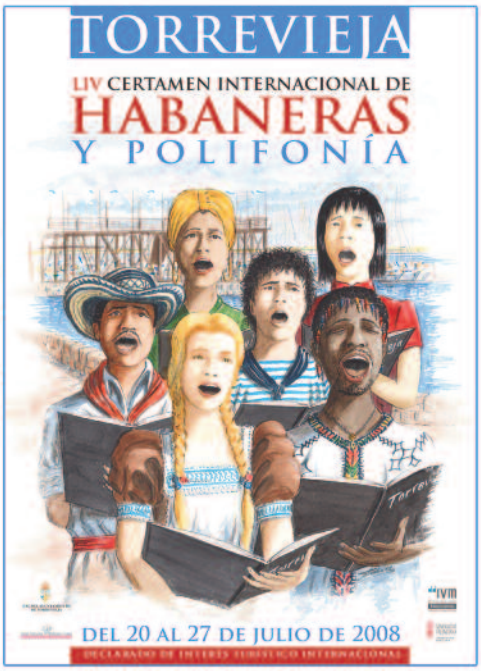

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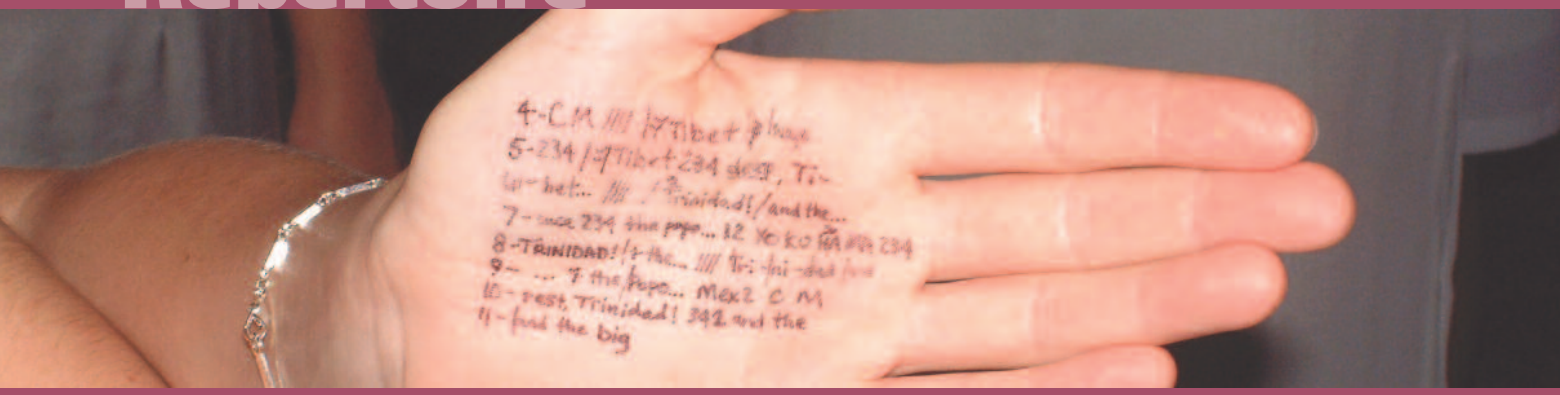

Repertoire

E-scores: Composers Go Digital
Dr. Marian E. Dolan

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Please contact Marian Dolan, Editor

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E-scores: Composers Go Digital

Dr. Marian E. Dolan
Choral Conductor

Choral music is going digital. We now listen on our iPods and mp3 players as much or more than our home stereo systems. Yes, we buy cds, but we also purchase audio soundtracks quickly and inexpensively on the internet from iTunes, Naxos, Amazon, and hundreds of other music websites. We can even watch online videos of wonderful choral performances and events such as the Marktoberdorf International Chamber Choir Competition (www.youtube.com/user/DolfRabus).

But what about the music itself...? What about the scores? When will sheet music become as quickly accessible as mp3 files or YouTube choral performance videos? And when will it be easy to find, see, and hear scores by choral composers from around the world, no less within one's own country?

Are we moving into digital, and thereby perhaps more global access of digital choral scores? Yes, I believe we are. A few publishers are beginning to offer some of their scores as downloadable PDF's purchased directly from their websites. And I also believe that we, the conductors – who choose, teach, and create concert programs – have an extraordinary opportunity to shape the future of 'score access' by connecting directly with composers of choral music. Many choral composers are beginning to offer their scores directly to us from their own websites. So in this article, I'd like to explore this direct-from-composer digital score access, and, in doing so, also invite you to send me (*mdolan@aya.yale.edu*) examples of other fine choral composers websites with scores for a follow-up ICB article.

Before we move into a discussion of composers and digital scores, however, here is a quick lesson on how these scores get online. Computerized music notation programs such as the commercial programs Finale (www.finalemusic.com) and Sibelius (www.sibelius.com) or the free 'open source' program LilyPond (http://lilypond.org) are available for both Mac and PC computers. With one of these softwares, a 'digital' score can be created by a composer/arranger. This score can then be digitally 'translated' into an Adobe PDF document that can be read on any computer. This PDF score can be posted on the internet by the composer, bought and downloaded by a conductor, printed and brought to a choral rehearsal that same day. As with email or a webpage, geography does not matter: the composer can be in Argentina and the conductor in Japan. Digital access of scores transcends geographical boundaries. I remember well the first time I received a commissioned score, not by postal mail but as an email attachment – all the way from composer Jaakko Mäntyjärvi in Helsinki, Finland to me in Atlanta, Georgia, USA. Best of all, I could immediately print the score and bring it to rehearsal that evening! Thanks to digital music engraving and the magic of PDF's, nine or ten conductors from around the globe 'digitally' review IFCM's Cantemus choral series. When I've spoken to IFCM colleagues about access to downloadable digital scores, all agree that such access would be wonderful. So what about *you* and *your* access to composers and their digital scores? Have you explored this yet? Here are some examples of composers whose websites provide digital (PDF) scores for review and purchase.

Anders Edenroth / The Real Group

In the idiom of vocal jazz, few ensembles have had the international impact of The Real Group and their composer/arranger Anders Edenroth. Visit their newly designed homepage (www.therealgroup.net) and you can watch a video of Eric Ericson conducting them in Åhlén's "En vänlig grönska / The Earth Adorned" and Alfvén's "Och jungfrun går I ringen / A Maiden in a Ring." These two scores, as well as many other Real Group scores, are commercially available from Walton (www.waltonmusic.com), and Gehrmans (www.gehrmans.se). In addition to these traditional print scores, other Edenroth arrangements are now available as "digital downloads." Thanks to the magic of digital engraving, the Sibelius software company has set up a large internet space for composers and arrangers to make their Sibelius-engraved scores available for online download (www.sibeliusmusic.com). Within the Sibelius website, The Real Group now has their own page of "downloadable" scores. How do you find it? On the The Real Group's website (www.therealgroup.net) look for the link "Shop" and then select "Scores – Download." The Real Group's SibeliusMusic web page appears with 25+ downloadable scores. Click on any title, "I Sing, You Sing" for example, and you will go directly to that score. From there you can view and listen to the *entire* score! With a credit-card, you can quickly and easily set up an account to purchase/print these scores. And you'll not only be able to print the score on any size paper, Edenroth says "You can also transpose the score before printing to better fit the range of your ensemble."

To read these scores, you will need to download a free 'plug-in' called Scorch for your Mac or PC. Don't worry, you do not have to learn a new software! This small file simply helps your browser 'read' Sibelius scores. Go to www.sibelius.com/scorch and follow the directions for downloading this little file. The directions are available in English, German and French. When this 'plug-in' is installed, your web browser will then be able to view and play the scores on the

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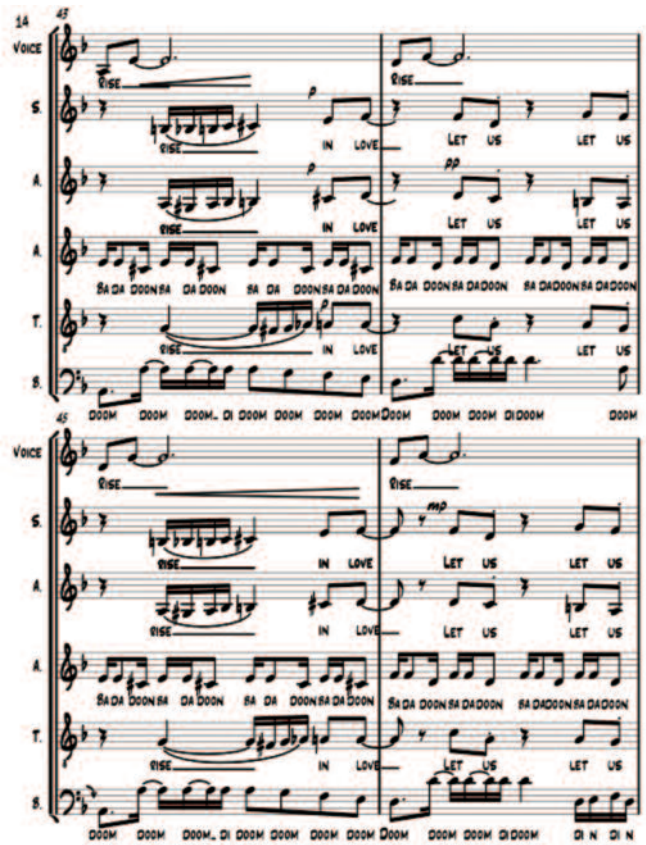
Sibelius site. The main SibeliusMusic website (www.sibeliusmusic.com) has many other scores, choral and instrumental, paid and free. Enjoy browsing them.

Ysaye Barnwell

Also represented on the SibeliusMusic website is Dr. Ysaye M. Barnwell, arranger to and member of the famed African-American female vocal ensemble Sweet Honey in the Rock (http://members.sibeliusmusic.com/ymbarnwell). If you are not yet familiar with her unique scores, you are in for a wonderful surprise. Her downloadable arrangements on Sibelius include works for women ("Music for Your Eyes to See," "Processional Prayers," "Go Down Moses"), children ("Discovered"), and mixed voice ensembles (selections from "Urban scenes … Creole Dreams," "Let Us Rise in Love"). For conductors not yet familiar with her style of writing, hearing and seeing the score on this Sibelius site is very helpful. Purchase of SibeliusMusic digital scores are the same as with THE REAL GROUP scores cited above. Information regarding Dr. Barnwell's printed choral scores is listed at Barnwell's Notes Publishing (www.ymbarnwell.com/catalog.htm) and her MySpace site (www.myspace.com/ysayembarnwell).

Let Us Rise in Love



Paul Ayres

No stranger to choral conductors, composer Paul Ayres' scores are frequently heard at major festivals and concerts in both Europe and North America. An Oxford graduate, Paul works regularly with a number of choral ensembles in the London area including the London College of Music Chamber Choir and is the Assistant Director of Music at St. George's Church Hanover Square ("Handel's Church" in central London). His website (www.paulayres.co.uk/catalogue) is one of the best composer's sites I've found on the internet. It is extremely clear and well-organized, easy to use, filled with information, and could be a great model for other composers' sites. Click on a title and you will go to a page with PDF sample pages, a link to request free Finale or PDF perusal files, audio mp3's, text, timings, voicing, and information about

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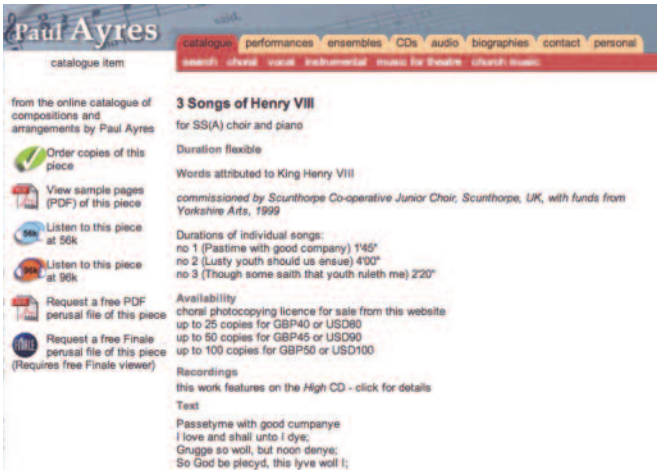
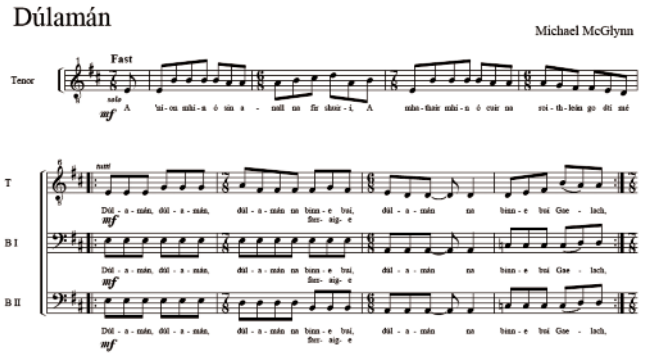
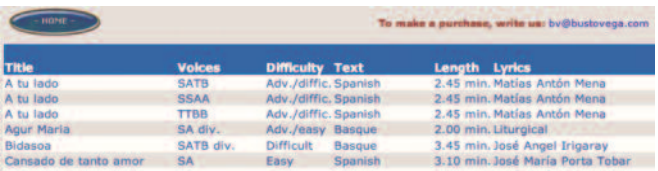


Michael McGlynn

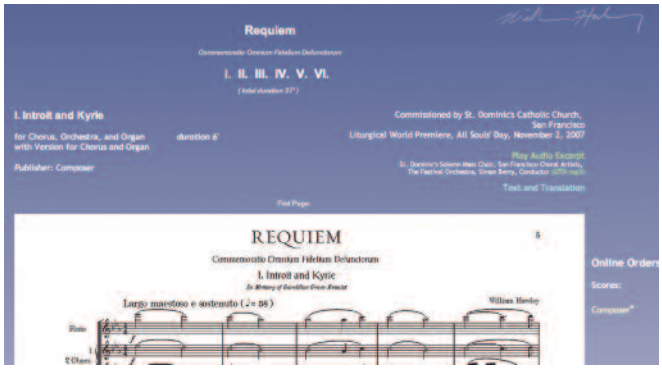
Known for his work with the Irish/Celtic ensemble Anúna, Michael McGlynn's arrangements and compositions are available as E-scores including his famed "Dúlamán" arrangement made famous by Anúna and Chanticleer. The front page of the score website gives all of the important information for how to order (www.anuna.ie/MichaelSales.html). At the bottom of this page is a link that takes a conductor to the full listing of scores, including all types, styles and voicings: Irish, Latin and English-texted works, mixed and equal voices, his Celtic Mass, and Christmas music. Click the turquoise links under the voicings column; a new window will open where you can click to see a PDF and/or listen to an mp3 clip. (Note: sometimes the PDF and mp3 do *not* synchronize.) From this page you can add 'x' copies of this score to your 'shopping cart.' All scores are sent as E-scores. Payment is via credit-card. Included in your order is a license/certificate for printing the number of scores indicated in the order. You will also receive an mp3 pronunciation file for any scores in Irish or Middle English. Many of the scores have videos on the main Anúna webpage and/or on YouTube (www.youtube.com).

Javier Busto

Many choral conductors who have performed the rich music of famed Basque composer Javier Busto do so via print scores from his own print-music company, Bustovega (www.bustovega.com) or a mainstream publisher (Carus, Gehrmans, Coeur Joie, Ferrimontana). However, his website does have a section dedicated only to digital (PDF) scores and audio samples, including works reflecting Basque culture and language. To see this list of scores, go to www.bustovega.com and look for the "PDF Catalogue / Catálogo en PDF" link on the left side of the homepage. These scores are *only* distributed in PDF format; the regular "Catalogue / Catálogo" link takes you to the *printed* scores. From the PDF Catalogue list, you can click on a title to view a page of that score. To the right of the title/voicing is a link to an audio sample. To purchase a score (PDF), use the email link at the top of the PDF score page. Once an order is made, the conductor receives a "license to copy" based on the number of scores needed. Payment is by Visa or Mastercard.



...E-scores: Composers Go Digital

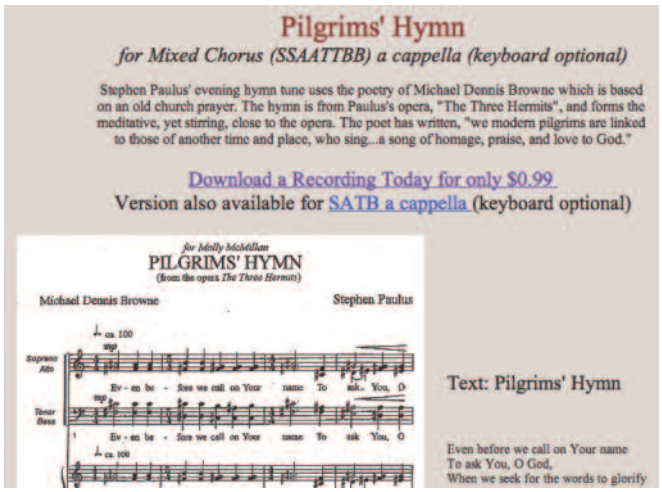
William Hawley

From Asia to Europe to North America and his hometown New York City, composer William Hawley has received performances of his music by many of today's leading choral ensembles including Chanticleer, Singer Pur, VocalEssence, the Dale Warland Singers, and the New London Singers. His website (www.williamhawley.net) and the link "works" are a joy to explore. Click on the title of a piece and you go to a webpage with a sample score page, all of the information about the score, an audio file, and publication information. For composer-published works, you click a link to make an online order directly with the composer. All of the self-published scores are available as PDF's for a low flat fee (ca. $30 for a short work). This entitles conductors to copy scores as needed for use with their own ensembles.

Abbie Betinis and J. David Moore

Two composers from Minnesota, USA – Abbie Betinis (www.abbiebetinis.com) and J. David Moore (www.jdavidmoore.net) – represent the technological vision of their musical generation: easy-to-explore websites with audio files, information about their scores, and sample PDF's complete with licensing information. Abbie's commissions include the Dale Warland Singers, The Singers - Minnesota Choral Artists, Cantus, The Rose Ensemble, and the Esoterics. She also creates a new "Christmas card carol" each year, continuing this unique and creative Burt family tradition that dates back to the 1920's. David's scores embrace styles from a Brazilian street samba ("Brasil não Seremos Jamais") and a "Navajo Blessing" (American Indian) to a Te Deum for SATB, organ, bells and brass.

Stephen Paulus

One of the most prolific and respected composers in the United States is Stephen Paulus. His choral works have been performed and recorded by some of the most distinguished choruses in the U.S. including professional, community, church and college choirs. He is one of the most frequently recorded contemporary U.S. composers with his music being represented on over fifty recordings. Some of his works were published with traditional companies (Schott, European American Music, Carl Fischer, Hinshaw, etc.). However, he formed his own publishing company (Paulus Publications) and, in doing so, created one of the earliest composer websites on the internet (www.stephenpaulus.com). The site lists most of his choral scores currently available via Paulus Publications. Click on "Choral" (left side of homepage), then "all choral works," then choose a letter of the alphabet to start your search by title. Clicking on a score's title usually gives two pages of a score, but no audio or contextual information. The whole website needs technological updating (the navigation links are especially cumbersome, and not all choral works are available as e-scores). However, despite these online limitations, many of the listed scores on Paulus' website are available as e-scores, and payment with Visa or Mastercard is accepted.



As with any internet purchase, a few words of caution also apply to online score orders. When ordering scores from *any* internet site – composer's web or a music company – always check the 'security' of a potential internet purchase. Look for the small lock icon or other similar security assurance on the 'order' page before submitting your credit card number. And always check your monthly credit-card receipt and/or PayPal, Google-Checkout or other service's email receipt for accuracy of payment.

As composers move into the digital field, they provide us choral conductors the bold opportunity to explore their music directly with them via the web. We, in turn, have the joy not only of accessing good music quickly but also of doing so globally directly with the composers themselves! I hope you will enjoy your digital "journey" as much as I have, and please remember to send me a 'postcard' (email) from any new digital destinations (composer websites) for a follow-up article. Happy exploring!

Marian E. Dolan *is a member of the IFCM Multicultural Commission, 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.*

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Collector's Corner

New CD Releases

Jean-Marie Marchal

If you would like a CD to be considered for review

Please contact Jean-Marie Marchal, Editor

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Belgium

Email: jm.marchal@cccwb.com

New CD Releases

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

Photo: Lino Bennardo

Giuseppe Maletto's excellent Cantica Symphonia ensemble continues its recording the complete motets of **Guillaume Dufay**, on Glossa. The fourteen works featured on this second volume are exemplary, setting new standards for their high-quality production, their subtle harmonies between voice and instruments, and their constant attentiveness to expressing texts carefully. Recommended. (Guillaume Dufay – Supremum est mortalibus bonum – *Cantica* Symphonia Ensemble – Glossa **GCD P31904**).

Lovers of ancient music were long unaware of **Nicholas Ludford**, until several years ago when recordings by The Cardinall's Musick (on ASV Gaudeamus) brought to light his quite finely crafted music and raised its author out of anonymity. We see Ludford here as an excellent contrapuntist and a typical master of the English school in the first half of the 16th century, skilled at developing a supple and melodic language on an original, at times even audacious, harmonic fabric. No true discoveries, strictly speaking, on this recording, as Ludford's entire oeuvre has already been recorded, but a solid program (two long antiphons, a sumptuous mass) and a different color: that of children's voices. Indeed, it is the Oxford trebles who impart to this recording its transparency and glowing spontaneity, as well as its limitations – occasional stiffness and a sound quality that at times is lacking in subtlety. The men's voices, on the other hand, are beyond reproach (Nicholas Ludford – *Missa Benedicta* votive antiphons – Choir of New College, Oxford – dir. Edward Higginbottom – **K617206**).

We remain in Renaissance England of the Tudors, with its well-known 16th century denominational uproars. For composers of that time, this highly uncomfortable situation presented a real challenge: How to respond as effectively as possible to shifting theological and aesthetic considerations, with their two extremes -- on the one hand, the splendid and impressive Latin masses from early in the century, representative of triumphant Catholicism, and on the other, the sober anthems typical of Edward VI's reign. A certain ambiguity continued even into the reign of Elizabeth, during which the tradition of sacred Latin music persisted, primarily at court and within Oxford and Cambridge universities, on the grounds that Latin should at least be known there. Thus this new recording turns back to the treasures of Latin sacred music from the

Tudor era, but at a distance from those "blue chip" composers Tallis and Byrd in favor of less well-known masters, all of whom alternately served the Anglican and Catholic churches. This is a dream opportunity to perfect our knowledge of English sacred music in the company of talented performers who regularly cover this repertoire and know how to convey both its splendid sound and its extreme subtlety. Enthusiasts will be completely satisfied (Treasures of Tudor England: **Robert Parsons**: *Ave Maria – O bone Jesu*, **Robert White**: *Lamentations a5 – Christe qui lux es et dies VI*, **Christopher Tye**: *Agnus Dei from the Missa Euge bone – Peccavimus cum patribus nostris* / The Sixteen, dir.: Harry Christophers – **CORO 16056**).

Tallis and **Byrd** are absent from the preceding anthology but featured in another recital, by the Stile Antico ensemble, that illustrates two complementary aspects of that era's sacred repertoire: The simple and serene polyphony of Tallis, composing for the Anglican Psalter, and in contrast, the more ornate, dramatic style of Byrd's Latin motets. Simultaneously conveying the full expressive potential of both the knowledgeable architectures and the miraculous transparency of the intimate settings, Stile Antico commands attention as an inspired performer of Renaissance sacred music (Thomas Tallis: *9 Psalm Tunes for Archbishop Parker's Psalter* – William Byrd: *Motets* taken from the *Cantiones Sacrae* and the *Gradualia* – **Harmonia mundi HMU 807463**).

Quite a different story with the next one! The suggestive liner notes immediately bring us up to speed: Traveling back through the centuries, we observe here all the delicious and penetrating ambiguity in the texts of the famous *Canticle of Canticles*, the Biblical chapter that establishes an unprecedented bridge between profane and sacred love

...New CD Releases

through a multitude of sensual, even erotic images. Unquestionably the subject is likely to titillate the imagination of musicians, who cleverly propose their own exegesis of the texts, which of course have been analyzed and construed by all theologians as a metaphor of God's love for his creatures, on the principle that, "If these things are not understood spiritually, are they not unworthy of Him?" The anthology offered here by Les Voix Baroques turns its attention primarily to the 16th and 17th centuries, with some leaps into the 20th, in a selection of pieces with texts taken from or directly inspired by the *Canticle of Canticles*, and whose general theme is most often connected to Marian devotion (like the antiphon *Pulchra est*, composed by **Charpentier** for the *Vespers for the Assumption*) or to marriage celebrations (from the *Dialogo della cantica* by **Mazzocchi** to the motet *Set me as a seal upon thine heart* by **Walton**). Singers can find it difficult to undertake such a repertoire, which features very different esthetics in succession and requires performers to strike a fine balance between each voice's individual expressive presence and the delicate madrigal work demanded by these polyphonic works. Matthew White and his acolytes skillfully take up the challenge, well supported by a distinguished continuo performed masterfully by Stephen Stubbs. The CD makes for a pleasant hour considering the opposing, or rather, reconciled virtues of sacred and profane love. (*Canticum Canticorum* – works by Lassus, Palestrina, Schütz, Mazzochi Wilan, Walton, Tomkins, Charpentier, Marais, Dunstable and Purcell – **ATMA ACD22503**).

To conclude this Baroque chapter, let us mention first three new releases exploring the inexhaustible cycle of **Bach** cantatas. First, a two-volume set by John Eliot Gardiner and his tremendous Monteverdi Choir, always expertly directed, despite occasionally lukewarm performances by certain soloists, altos in particular (Volume 3 / Cantatas BWV 24, 71, 88, 93, 131, 177, 185 – **SDG 141** + Volume 27 / Cantatas BWV 129, 165, 175, 176, 184, 194 – **SDG 138**). We also have Phillipe Herreweghe and his no less excellent Collegium Vocale, revisiting their beloved Bach with as much competence as always, but also with a hint of coolness and indifference that may betray a bit of routine? (Cantates BWV 27, 84, 95, 161 – **Harmonia Mundi HMC 901969**).

Moreover, I would call your attention to the release of two "live" performance CDs that offer some interesting, previously unrecorded works, although the performances are certainly not beyond reproach. First, a disc devoted to several 17th century Polish composers (**Szarzynski**, **Lilius**, **Pekiel**, **Mielczewski**, **Zielenski** – William Byrd Ensemble – Ventosum Ensemble – dir.: Graham O'Reilly – **Ambronay AMY010**). Second, a recording

that brings together a *Mass for Large Choir and Symphony* by **Antoine Denoyé**, written in 1758 in a style closely resembling Rameau, and Michel Corette's grand motet *Laudate Dominum*, composed in 1766, based on Vivaldi's famous *Spring* (Le Parlement de Musique – Maîtrise de Bretagne – Martin Gester – **Ambronay AMY014**). These discoveries will enthrall lovers of the unfamiliar, despite some clear performance weaknesses.

Lovers of choral music, especially of the sacred repertoire, will no doubt already be familiar with the Scottish composer James MacMillan, whose intentionally consensual and relatively archaizing style draws its inspiration in turn from Renaissance polyphony, Britten, and Poulenc. His is a refined music, with everything in the

shading, that is wedded naturally to the text so as to express the entire substance in subtle harmonies and sumptuous melismas that illustrate a perfect mastery of choral music, with all its refinements and particular demands. The music is in no way experimental, then, but it does require of its performers a knowledgeable mix of clinical precision and a mastery of an extended sound palette ranging from the deepest introspection to the most expansive broad serenity. From this point of view, its success is unquestionable. MacMillan has indeed found in Alan Taverner's Capella Nova the

ideal performance group, from whom this style of music clearly withholds no secrets (James MacMillan: *Strathclyde Motets* – *Missa Brevis* – *Tenebrae Responsories* – Capella

Nova, dir.: Alan Tavener – **LINN CKD 301**).

We end with four anthologies. The first takes a close look at choral works from the "Young France" movement: **Daniel-Lesur** (*Canticle of Canticles*), **Messiaen** (*Five Rechants*), and **Jolivet** (*Epithalame*). Here is an opportunity to (re)discover these essential works of the 20th century choral repertoire in a performance full of freshness, enthusiasm and fervor by Catherine Simonpietri and the Sequenza 9.3 ensemble (**Alpha 112**). The second features French music written between 1870 and 1940 for female voices (works by **Lili Boulanger**, **Claude Debussy**, **Paul Le Flem**, **Louis Aubert**, **Gabriel Fauré**, **Alfred Bruneau**, **Claude Arrieu**, **Ernest Chausson**, **Mel Bonis** and **André Caplet**). The Calliope de Régine Théodoresco Choir shows its skill at delivering a rich and varied palette of colors and emotions (*Un flot d'astres frissone* – **Calliope 9374**). Under the title *Lux Aeterna*, Carus has published an anthology of choral works, both a cappella and with organ accompaniment by **Hans Schanderl**, a young German composer born in 1960. The Polish Chamber Choir (dir. Jan Lukaszewski) ably performs this generous and genuine music, admirably written for voices, that quite freely explores various sound universes, from medieval to world music (**Carus 83.416**). And last, from the United States, we have another anthology performed by the Saint Mary's College Women's Choir directed by Nancy Menk. Here too, quite a varied selection of pieces exploring a broad palette of colors and moods from diverse 19th and 20th century American, French, English, German and Scandinavian composers. It's pleasant spending time in the company of these performers, who fall a bit short of perfection in places but are unquestionably warm and sincere (works by **Holst**, **Torke**, **Sitton**, **Debussy**, **Hawley**, **Schubert**, **Lange**, **Ferko**, **Siskind**, **Mäntyjärvi**, **Carey**, **Walker**… – **Pro organo CD 7215**).

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Compiled by Nadine Robin

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

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

Please submit event information for publication to:

IFCM International Office
Attn. Nadine Robin
Z.A. Le Mesnil
Chemin des Carreaux
F-14111 Louvigny, France
Email: nrobin@ifcm.net

Conferences, Workshops & Masterclasses

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

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

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

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

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

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

1st International Convention for Conductors & Composers, Ghent, Belgium, 29-31 Aug 2008. Reading sessions, workshops, concerts. Contact: Erik Demarbaix, Tel: +32-3-2379643 – Email: erik.demarbaix@koorenstem.be – Websites: www.koorenstem.be – www.agec.eu

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

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

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

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

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

...Conferences, Workshops & Masterclasses

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

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

Corsham Consort Workshop, Corsham, Wiltshire, United Kingdom, 24-29 Aug 2008. For serious amateur and student professional singers who are interested in developing their musicianship in solo-voice unaccompanied vocal consorts. Repertoire focusing on the Renaissance. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@cantax.freeserve.co.uk - Website: www.lacock.org/html/corsham.html

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

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

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

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

English Weekend, Doesburg, Netherlands, 13-14 Oct 2007. Choral evensong in the east of the Netherlands: Byrd, Stanford, Macpherson, Smith with Jeremy Jackman. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@cantax.freeserve.co.uk - Website: www.lacock.org

Vocal Jazz with Bertrand Gröger, Bad Kissingen, Germany, 24-26 Oct 2008. Conducting, feeling, rhythm, timing, arrangements. With B. Gröger, conductor of the Freiburger Jazzchor. Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

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

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

Selection of participating choirs: update as of April 2008

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USA: Brooklyn Youth Chorus · Land of Lakes Choirboys · Mansfield University Choir · Singers Marin–les Étoiles · Sros serbian ensamble · The Young People's Chorus of New York City Venezuela: Cantoria José Antonio Anzoátegui · Cantus Firmus Voces Oscuras · Niños Cantores de la Orquesta Sinfónica Juvenil · Rapsodia Coro de Cámara Vietnam: Hợp Xướng Trẻ Em Việt Nam

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Festivals & Competitions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

International Singing Week, Zrenjanin, Serbia, 18-26 Aug 2008. For choirs, vocal groups, singers, conductors. Ateliers: "Song from the Danube", "Balkan sounds", "Movement and music are inseparable", "Music for children's choirs", Vocal Pop/Jazz…, "Choir to choir" concerts. Contact: International Music Center, Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

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

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

Festivals & Competitions

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

14th EUROTREFF, Wolfenbüttel, Germany, 9 -13 Sep 2009. European Folksong in modern style. Workshops and concerts, non-competitive festivalContact: Arbeitskreis Musik in der Jugend (AMJ), Adersheimer Straße 60 D-38304 Wolfenbüttel, Germany. Tel +49-(0)5331-4 60 16 Fax +49-(0)5331-4 37 23. Email: AMJMusikinderJugend@t-online.de Website: www.amj-musik.de

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

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

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

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

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

Venezia in Musica 2008, Venice, Italy, 1-5 Oct 2008. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: interkultur@musica-mundi.com - Website: www.musica-mundi.com

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

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

Festival Magic Mozart Moments, Salzburg, Austria, 9-12 Oct 2008. Voices from all over the world and the Salzburg Cathedral Choir & Orchestra, cond. Prof. János Czifra performing together Mozart's Great Mass in c-minor KV 427 at Salzburg Cathedral. Singers are required to have sung that piece before. Contact: Cultours Europe, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.magicmozartmoments.at or www.cultours-europe.com

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

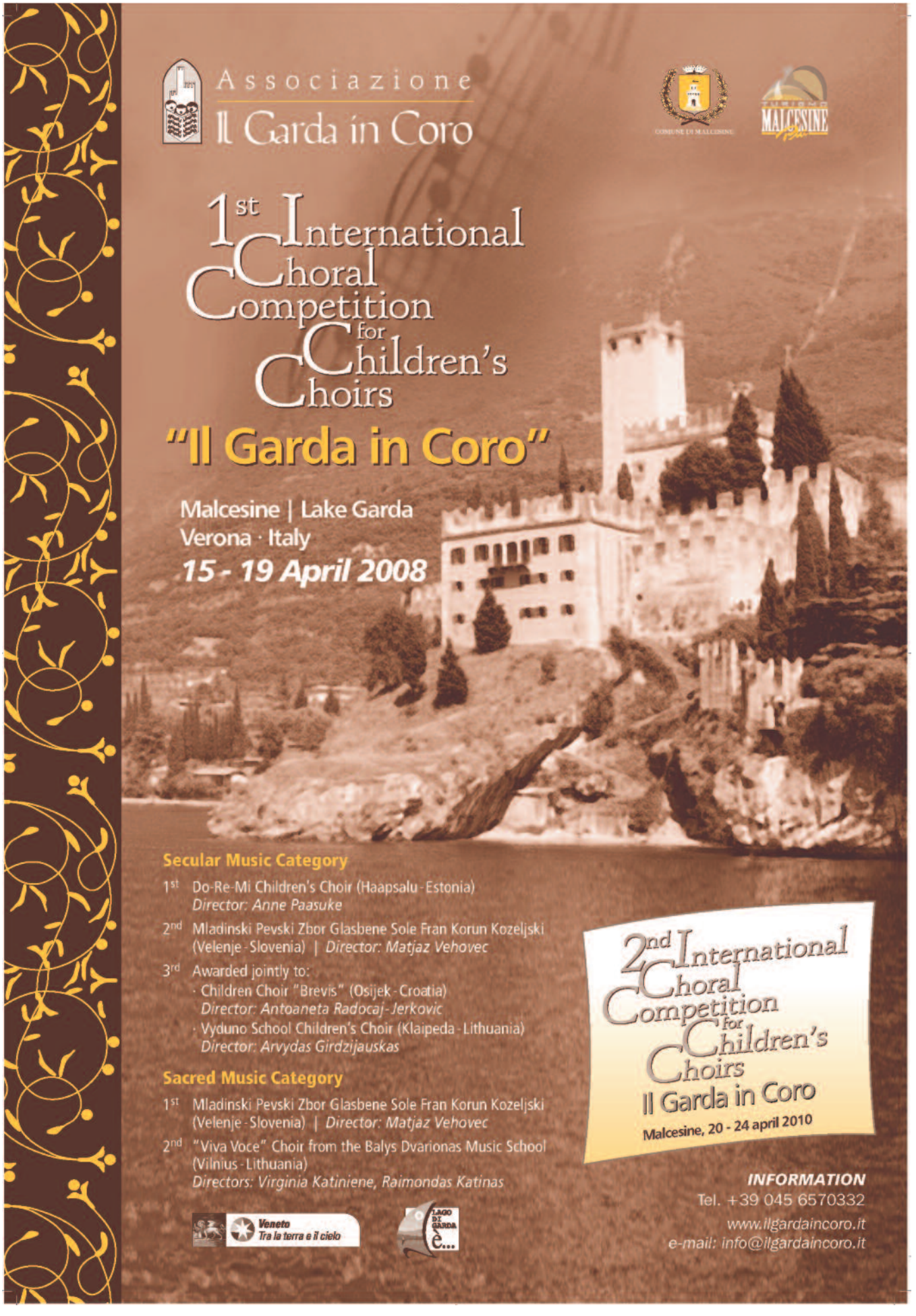
Lago di Garda Music Festival, Italy, 16-19 Oct 2008. International festival of music for choirs and orchestras on Lake Garda. Artistic director: Mag. Peter Laskowski. Contact: MusikReisenFaszination Chor- und Orchesterreisen, Email: info@lagodigarda-musicfestival.com - Website: www.lagodigarda-musicfestival.com

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

20th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 28 Oct-2 Nov 2008. Tribute to Latin American choral music. Master Class, conferences, concerts, tango dance. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4255238, Fax: +54-261-4201135, Email: cantapueblo@coppla.org.ar - Website: www.coppla.org.ar

3rd International Showcase for Choir Singing Polyfollia 2008, La Manche, Normandy, France, 29 Oct-2 Nov 2008. A reference meeting point between the best amateur choirs and promoters and organizers of festivals, music seasons, etc.... Plus a "choral festive party" open to all choirs. Contact: Polyfollia, Jacques Vanherle, Tel: +33-2-31736919, Fax: +33-2-31051590, Email: contact@polyfollia.org - Website: www.polyfollia.org

Cantapueblo Brasil 2008 - Vocal Tribute to Brazilian Music, Rio de Janeiro, Brasil, 4-9 Nov 2008. Non-competitive festival open to choirs and vocal groups. Performances, workshops socialization, cultural exchange, tourism and leisure. Contact: Cantapueblo Brasil, Tel: +55-21-38526877, Fax: +54-261-4201135, Email: contact@cantapueblobrasil.com.br - Website: www.cantapueblobrasil.com.br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TURISMO MALCESINE
1st International Choral Competition for Children's Choirs
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15 - 19 April 2008
Secular Music Category
1st Do-Re-Mi Children's Choir (Haapsalu - Estonia)
Director: Anne Paasuke
2nd Mladinski Pevski Zbor Glasbene Sole Fran Korun Kozeljski (Velenje - Slovenia) | Director: Matjaz Vehovec
3rd Awarded jointly to:
· Children Choir "Brevis" (Osijek - Croatia)
Director: Antoaneta Radocaj - Jerkovic
· Vyduno School Children's Choir (Klaipeda - Lithuania)
Director: Arvydas Girdzijauskas
Sacred Music Category
1st Mladinski Pevski Zbor Glasbene Sole Fran Korun Kozeljski (Velenje - Slovenia) | Director: Matjaz Vehovec
2nd "Viva Voce" Choir from the Balys Dvarionas Music School (Vilnius - Lithuania)
Directors: Virginia Katiniene, Raimondas Katinas
Veneto
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Festivals & Competitions

20th Cantapueblo - La Fiesta Coral de América, Guarenas, Venezuela, 11-16 Nov 2008. Tribute to Venezuelan choral music. Master Class, conferences, concerts, tango dance. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4255238, Fax: +54-261-4201135, Email: cantapueblo@coppla.org.ar - Website: www.coppla.org.ar

The Busan Choral Festival & Competition, Busan, South Korea, 12-15 Nov 2008. 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

25th International Franz Schubert Choir Competition, Vienna, Austria, 12-16 Nov 2008. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: interkultur@musica-mundi.com - Website: www.musica-mundi.com

7th International Festival "Coros en el Bosque", Pinamar, Argentina, 14-16 Nov 2008. 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: 7mo 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

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 4-7 Dec 2008. Competition, workshop, concerts in churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

8th International Festival of Sacred Music Silver Bells, Daugavpils, Latvia, 9-11 Jan 2009. For children's, male, female, mixed choirs, vocal ensembles and pop-music soloists. Contact: Silver Bells, Tel: +371-5476798, Fax: +371-5423601, Email: kultura@daugavpils.lv or sb2@inbox.lv - Website: www.silverbells.narod.ru

Festival of African & African American Music FESAAM 2009, Saint Louis, USA, 12-15 Feb 2009. Tribute to great African composers with the Winneba Youth Choir (Ghana), the Boys Choir of Kenya (Kenya), St. Louis Children's Choirs, the University City High School Choir (St. Louis), etc. Contact: St. Louis African Chorus, Tel: +1-314-6526800, Email: icmad@africanchorus.org - Website: http://africanchorus.org/ICMAD/FESAAM09.html

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

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

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

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

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

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

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

Tampere Vocal Music Festival, Tampere, Finland, 4-6 June 2009. Chorus review, contest, workshops, concerts. Contact: Tampere Music Festival, Tullikamarinaukio 2, FI-33100 Tampere, Finland. Tel: +358-(0)3-56566172, Fax: +358-(0)3-2230121? Email: music@tampere.fi – website: www.tampere.fi/vocal

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

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

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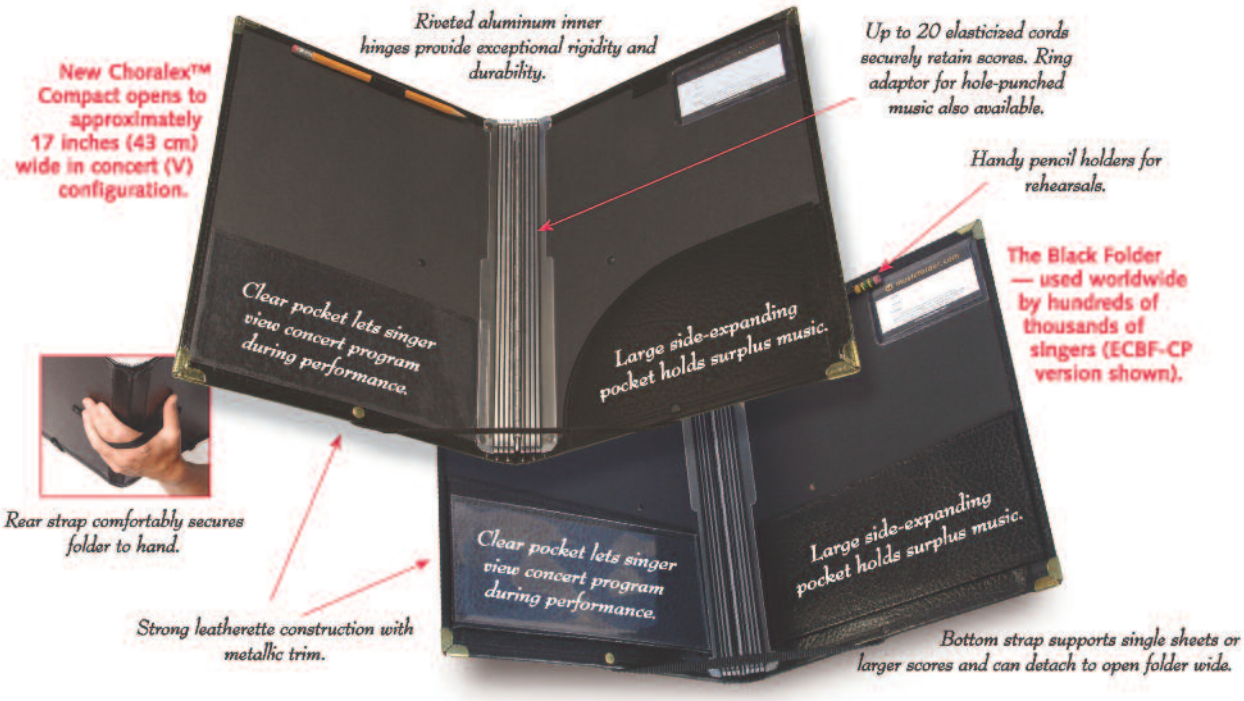

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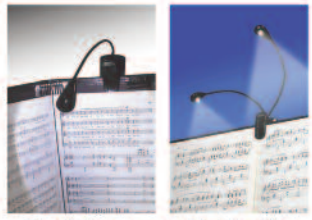
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...Festivals & Competitions

12th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 24-30 June 2009. Sandra Snow guest conductor and Peter Robb artistic director. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Applications now accepted for PICCFEST 2009 and PICCFEST 2010 (with guest conductor Lynn Gackle). Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

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

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

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

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

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

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

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

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

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

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

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

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

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

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

27th International Choir Festival of Preveza - 15th international Choir Competition of Sacred Music, Preveza, Greece, 9-12 July 2009. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertoire must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Tel: +30-26820-24915 / 29852, Fax: +30-26820-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia4/

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

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

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

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...Festivals & Competitions

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

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

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

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

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

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

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

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

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

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

8th In... Canto Sul Garda, Riva del Garda, Italy, 15-19 Oct 2009. Competition in different categories and difficulties. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: interkultur@musica-mundi.com - Website: www.musica-mundi.com

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

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

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

6th America Cantat Festival, Juiz de Fora, Brazil, 1-9 Apr 2010. Renowned choirs of local and international prestige engaged in artistic and academic activities. Email: andreluisdiaspires@terra.com.br

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

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

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

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

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

13th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 23-29 June 2010. Lynn Gackle guest conductor and Peter Robb artistic director. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Applications now accepted for PICCFEST 2010 and PICCFEST 2011 (with guest conductor Bob Chilcott). Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

...Festivals & Competitions

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.at

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

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

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

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

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

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

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

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

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 night's hosted festival package. Festival including 24 choral directors, 16 workshops, 12 concerts, 1000 participants, and 2 new commissions each year. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: www.ClassicalMovements.com

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

7th 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

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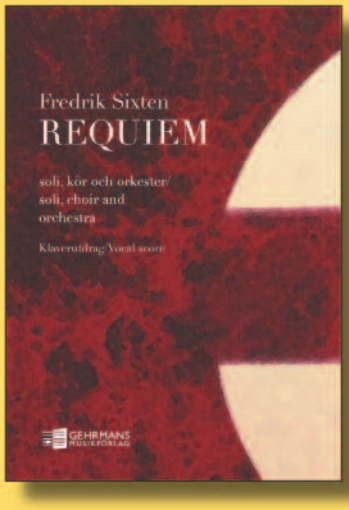

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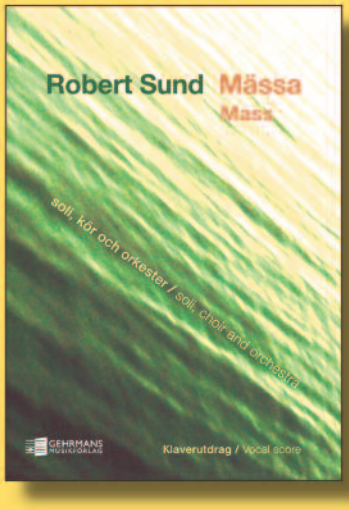

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