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ICB

International Choral Bulletin

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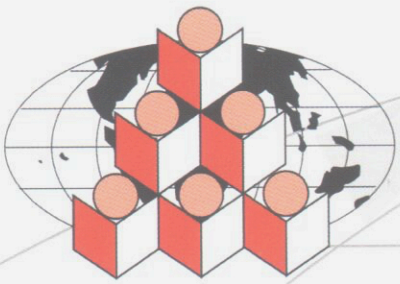
Dossier Four Chinese Composers



International Federation for Choral Music

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Dossier

Four Chinese Composers

Guest Editor: Leon Shiu-wai Tong

Four Chinese Composers

Leon Shiu-wai Tong
IFCM Board Member

Encompassing a long history spanning thousands of years, Chinese music has evolved and developed its unique spirit, traditions and a rich cultural identity. As the door of the country becomes more open, its music is also becoming more and more well-known in the international choral world. More recently, many Chinese works have gained extensive recognition possibly due to their absorption of other international styles. More Chinese scores are being chosen as repertoire in choral competitions, thus pointing towards a huge demand for Chinese music in the future. Let me now introduce four Chinese composers to you!

Mr. Guang-ping Cao is good at composing *a cappella* works and has written many compositions for numerous famous choirs. His folklore songs have won prizes in many competitions. Mr. Ru-bu Rong and Uncle Byer are renowned Mongolian composers whose unique singing style has gained the popularity in Chinese choral world. Ms. Xi-xian Ju is an experienced and famous Chinese composer. Despite of her specialization in mixed choirs, she has always been concerned with music education, both for children as well as adult singers. Her works *My Mother Recalls Those Days* and *Pasture* are part of the most popular repertoire in China. Mr. Yi-da Zhang is an outstanding composer and arranger who grew up in a children's choir. He developed his passion for children's choirs by founding the Do-Re-Me Choir. His works *Guessing Song* and *Mountain Kids Suite* are very well-known in China.

Guang-ping Cao 曹光平

Guang-ping Cao is currently a professor of the Xinghai Conservatory of Music in Guangzhou, a board member of the Chinese Music Association, a Vice-Chairman of the Shanghai Conservatory Alumni Association, the Director of the Chinese Electronic Music Society and the Chinese Music Dissemination Society. He was the head of Division of Music and Sound Direction of Xinghai Conservatory of Music from 2002 to 2006, and was rewarded by the State Council for his "Outstanding Contribution" to China.

Since graduating from Shanghai Conservatory in 1965, he has written numerous compositions, in a great variety of styles. Nearly 30 of his works have been awarded prizes in national and international music competitions.

Cao's main works include 11 symphonies, piano music, a string concerto poem, chamber music, choral works, film music and contemporary music. They are oriental, modern and poetic. His works *Namucuo Lake of Heaven* and *Dawo Zhuoma* were chosen for the World Olympics Choral Festival. They fuse the Tibetan music style and the new music style, exhibiting the mystery of Tibet. His works written from 1987 to 2001 are published in the collection *Avant-Garde • Milieu-Garde • Derriere-Garde.*

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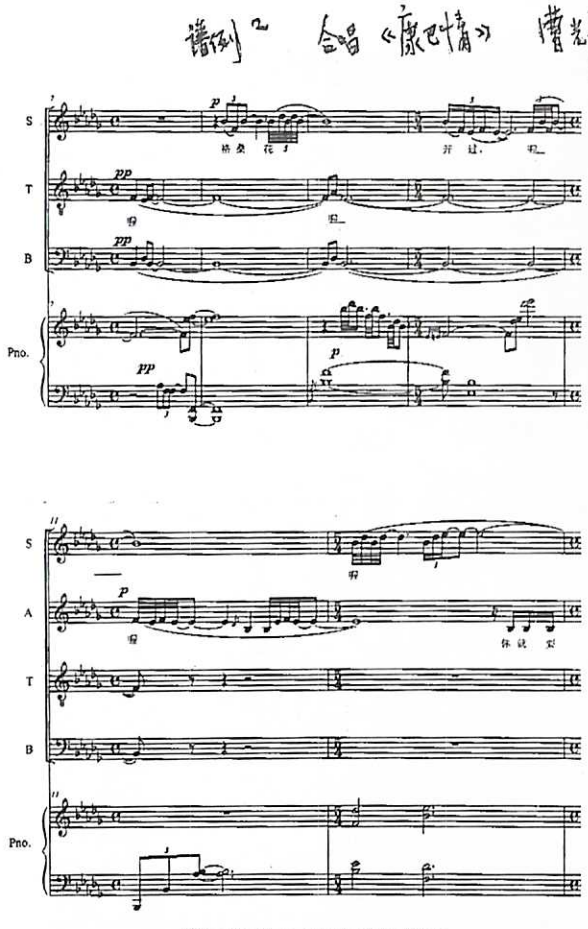

***Kangbaqing* - Guangping Cao**

...Four Chinese Composers

Ru-bu Rong 永儒布

Rong was born in Mongolia in 1933. He is a famous composer and a highly regarded conductor in China. Rong is also a member of the committee of the China Music Association, the Honorary President of the Inner Mongolia Music Association, Permanent Music Director of the Inner Mongolia Broadcast Choir, Professor of Department of Arts in Inner Mongolia University, Music Director of Inner Mongolia Arts Theatre, President of the Inner Mongolia Philharmonic Society and Conductor of the Inner Mongolia Youth Choir.

He studied violin with many renowned performers at the Beijing Central Conservatory of Music. Since 1978, he has been the Conductor of the Inner Mongolia Broadcast TV Arts Ensemble, and was elected as the President of the Mongolia Music Association in 1996.

Over five decades, Rong has composed a great number of pieces including 20 orchestral works, hundreds of *a cappella* choral scores, 30 songs for films, 10 pieces of theater music and thousands of vocal works. The most popular choral works include *Lonely Little Camel, Four Seasons, Four Seas,* and the large orchestral choral work *Grassland.*

A "Ru-bu Rong's Orchestral Works Concert" was successfully held in Beijing Concert Hall in 1989. The 3rd Mongolia Arts Festival was presented to great acclaim in 2006 and will occur again in 2008.

Email: yongrubu@163.com

Photo: Wang Ji Yan

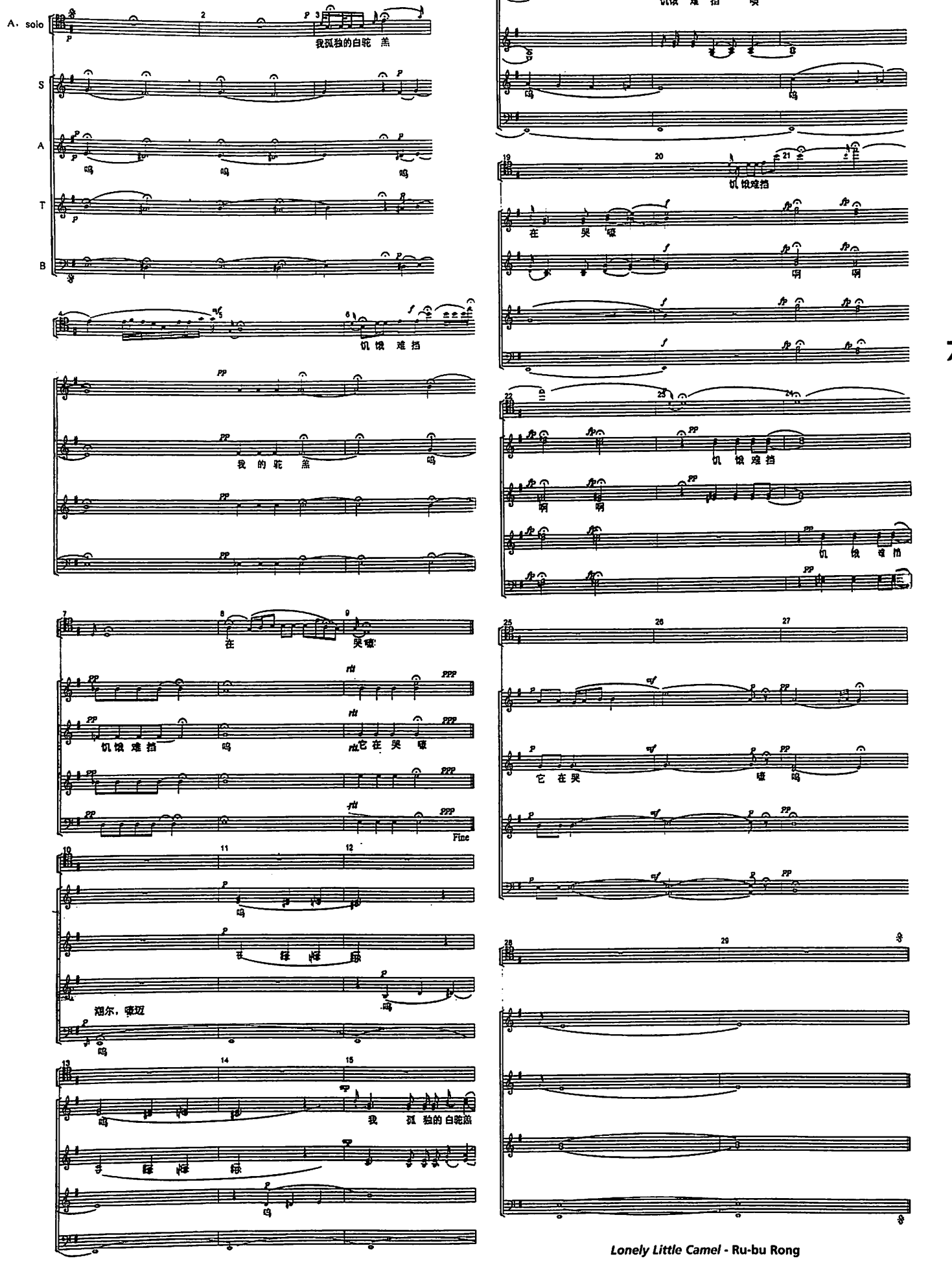
孤独的白驼羔

混声四部无伴奏合唱，女中音领唱

Adagi 自由地，孤愤地

（蒙汉文）

蒙古族民歌
永倩布改编



...Four Chinese Composers

Xi-xian Ju 瞿希賢

Xi-xian Ju is a female composer who was born in 1919 in Shanghai, China. She studied piano since she was in high school, yet could not fully develop her passion in music because of World War II. She entered the Piano Department at the University of Music and Performing Arts in Chongqing,

China in 1940. Coming back to Shanghai in the following year, she studied piano, voice and counterpoint with Wei-ning Li, Zhong-si Ma, Lang-ke Fu and Xiao-lin Tan at St. John's University in Shanghai. After Ju graduated from University of Music and Performing Arts in Shanghai in 1948, she taught at the Music Department at the Academy of Arts. She was the composer of the Central Academy of Music, Central Ensemble of Song and Dance and Central Orchestra. She was twice elected to the Committee of the China Music Association, in 1953 and 1979, and became its Vice-President in 1985.

Her first composition *Cultivation in Spring* was published in 1938, followed by numerous works over ten years. She is good at composing bright and lively melodies which can be best exhibited by *My Mother Recalls Those Days*. Ju has been exploring many possibilities in the choral field. In 1954, she arranged the *a cappella* piece *Pasture* based on the Mongolian folklore which became a popular repertoire chosen by many Chinese and international choirs. Ju is also good at expressing the innermost heart of the characters in the background music of numerous films.

Ju has hundreds of compositions to her name. Those written from the year 1938 to 1984 are collected in *Ju Xixian's Solo Singing Collection* and *Ju Xixian's Song Album*.

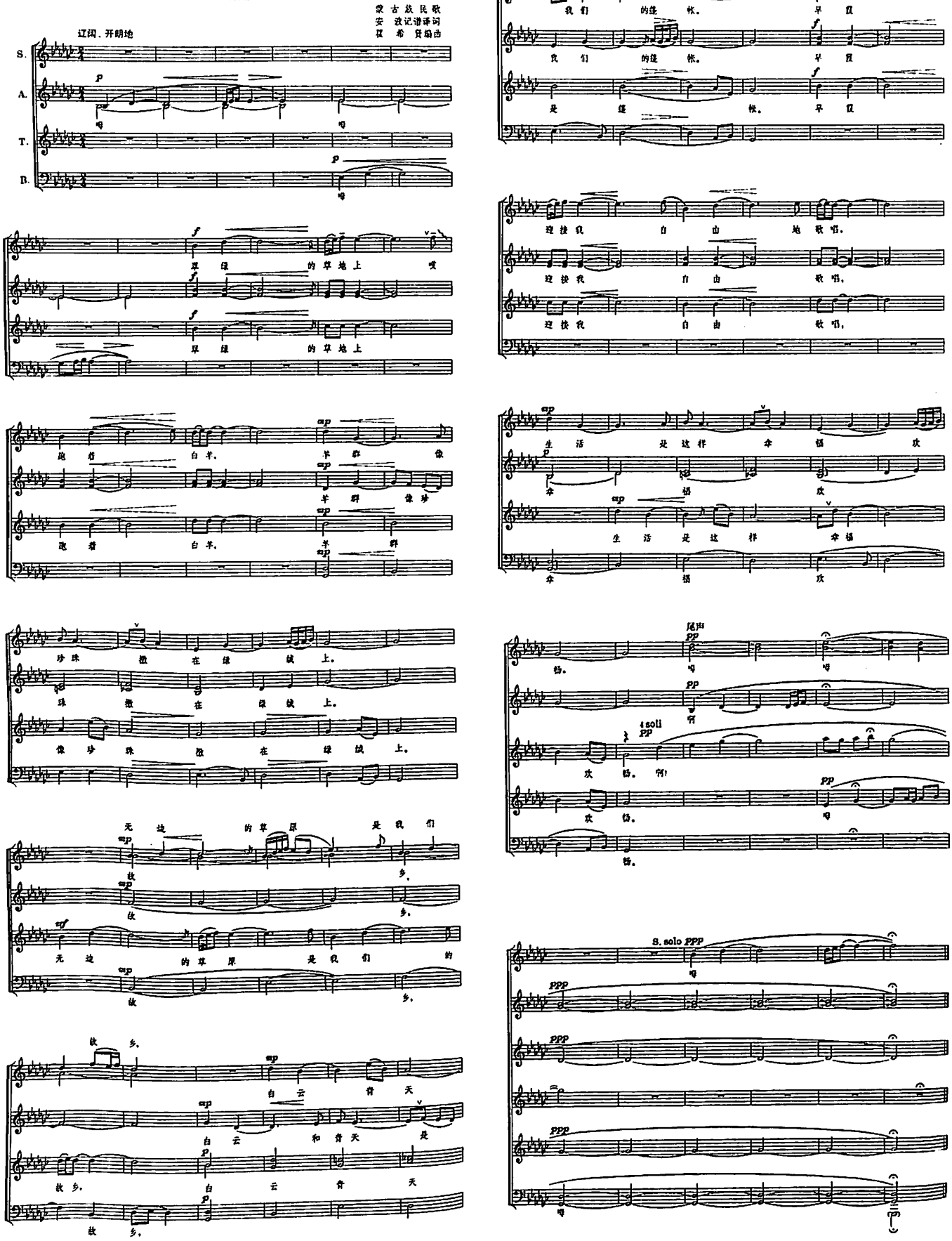
Email: cca135@sina.com (China Chorus Association)

Photo: Thomas Lemaire

牧　歌

混声无伴奏合唱

蒙古族民歌
安　汝记谱译词
莫　希　贤编曲

辽阔、开朗地

...Four Chinese Composers

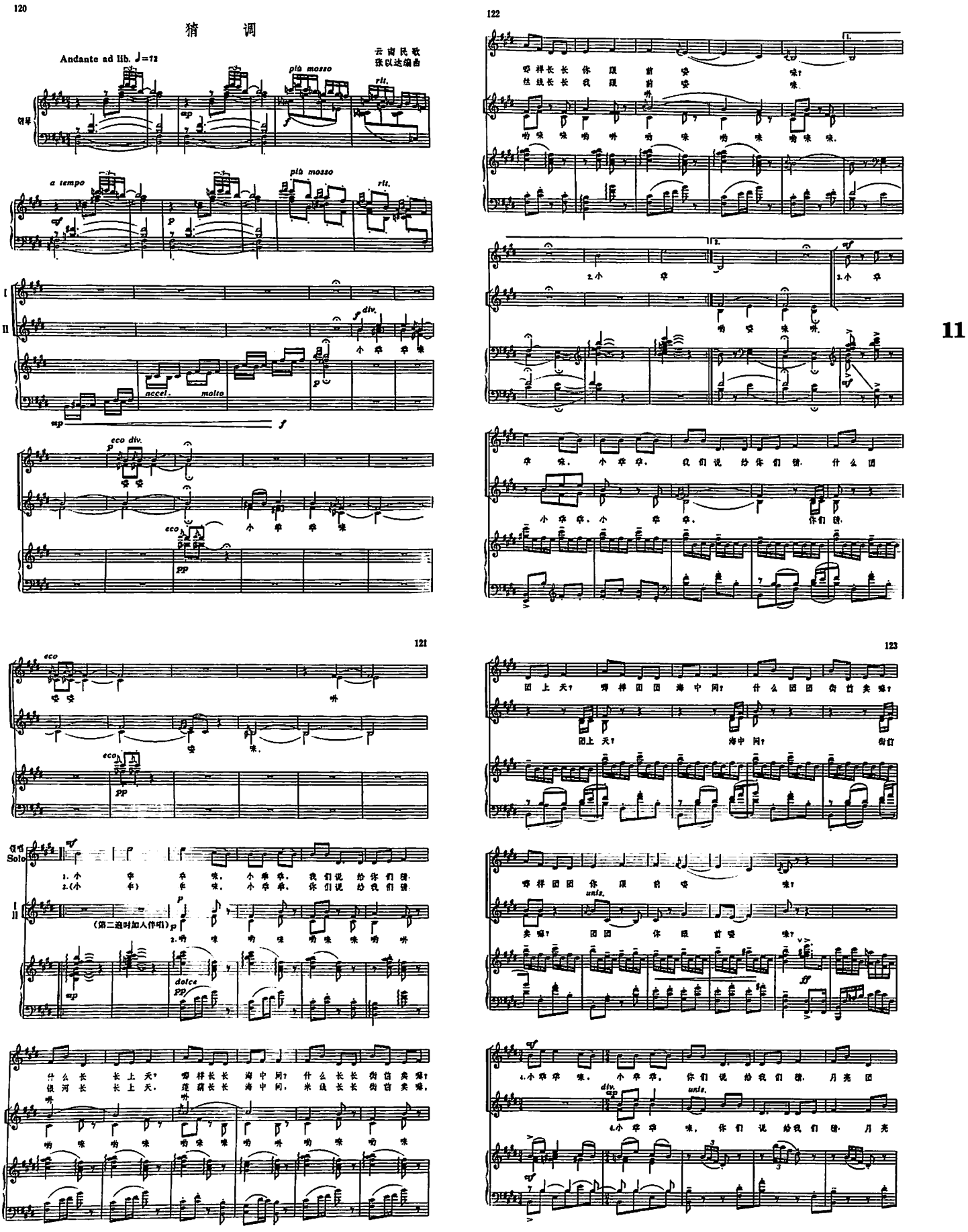
Yi-da Zhang 張以達

Zhang graduated from the Central Conservatory of Music, Department of Composition, in 1963. He has been serving in Beijing Central Conservatory of Music, Pingding Shan Performing Ensemble in Henan, and the Air Force Politics Ensemble. He is currently on the Committee of the China Chorus Association, an Assistant Director of the Children's Choral Association, the conductor of Do-Re-Mi, a subsidiary of the Philharmonic Choir of the State Library Concert Hall, and he is Artistic Director of the Arts Ensemble Yinhe of the Central Television.

For decades Zhang has devoted himself to the choral field. He has arranged numerous works. In particular, his arrangement of the *Guessing Song* won the "The Best-Arranged Folklore" award from the Hungarian International Music Association in 1989 and "The Best Choral Work since the Establishment of the People's Republic of China" by the China Cultural Department. Recently, the song *Mountain Kids Suite* has become a part of the repertoire of many outstanding and award-winning choirs in various choral festivals. His work *Polyphonic Aural Training* has gained extensive appreciation.

Email: yida-zhang@163.com

You may contact the composers directly or through either the Hong Kong Treble Choirs' Association or the China Chorus Association:
China Chorus Association
cca135@sina.com
Hong Kong Treble Choirs' Association
info@hktreblechoir.com

Photo: World Symposium 7 in Kyoto - Japan Choral Association

Guessing Song - Yi-da Zhang

International Federation for Choral Music

IFCM

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Jean-Claude Wilkens

Namur en Choeurs
IFCM's 25th Anniversary Celebration
Jean-Marc Poncelet

In Brief

Extracts from the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens
IFCM Secretary General

Photo: Jutta Tagger

News from the European Music Council

From 19 to 21 April 2007, the EMC Annual Conference "Changes: Chances and Challenges. Music and the Future" took place in Barcelona.

From 9 to 10 May, the EMC hosted the first "Round Table on Cultural Policy" with European music experts. Clear action points for the coming months were defined. Please find a first wrap-up of ideas and to-dos on our website.

From 11 to 16 October, the General Assembly of the **International Music Council (IMC)** will take place in Beijing, China.

The European Union has launched a call for proposals for the 2008 "**Year of Intercultural Dialogue**". Deadline for application is 31 July 2007. Further information can be downloaded from the website: *http://ec.europa.eu/culture/eac/dialogue/calls_en.html*

The European Union has launched its "Communication on a European agenda for culture in a globalizing world", giving a picture of a possible European Cultural Agenda of the EU Commission. You may read the full text here: *http://ec.europa.eu/culture/eac/communication/comm_en.html*

Looking for a new manager of the International Day of Choral Singing

The IFCM is looking for a volunteer - person or organization - to assume the responsibility of manager of the "**International Day of Choral Singing**," created in 1990, and previously managed by the Fundación Schola Cantorum de Venezuela in Caracas.

This day takes place every year on the second Sunday of December, and is intended to promote peace and solidarity through choral singing.

Typically, many choirs from around the world take part in the event. Tasks would include promoting the event and collecting information about who participated, what activity took place, etc.

This is an opportunity to get directly involved in IFCM's stated mission.

Inquiries should be sent to *jcwilkens@ifcm.net* before the end of August 2007

World Chamber Choir to sing in the opera house in Caen

The Theatre in Caen has contracted the World Chamber Choir to perform on stage in the **Freischütz**, by Carl Maria von Weber, in November 2008. This will be an excellent opportunity for the young singers of the World Chamber Choir to participate in a complete opera performance. The conductor will be Patrick Davin, Belgium, and the stage manager Olivier Pi.

Dale Warland awarded at ACDA convention

North Central ACDA is proud to recognize **Dale Warland** as the recipient of the 2007 Robert Shaw Award in Choral Music. This award is given biannually by the American Choral Directors Association at its national convention to honour an individual for lifetime achievement in the choral art. Congratulations to Dale Warland!

Change of address for Musica International

Musica International's office has moved. The new address is:

Musica International, c/o La Fabrique de Théâtre, 10 rue du Hohwald, F-67000 Strasbourg. Telephone and fax numbers are unchanged.

IFCM website in Chinese

Thanks to the excellent collaboration of Mr. Tong's staff with our webmaster Thomas Lemaire, IFCM is proud to offer the information of the website in Chinese. As applies for the French, German and Spanish versions, the news, the agenda and the databases will remain in English only to avoid frequent, debilitating translation updates.

A new staff member at IFCM headquarters, France

IFCM has the pleasure to present a new staff member in the area of project management: **Christina Kühlewein**, M.A. in Intercultural Communication from Freiburg, Germany.

She will mainly be in charge of the coordination of new IFCM projects such as the "Youth Forum", "African Children Sing" and "Conductors Without Borders". You can contact her at *ckuehlewein@ifcm.net*

Christina Kühlewein

Laurence Equilbey has been appointed as Chevalier of the Legion of Honor

Laurence Equilbey has been appointed as Chevalier of the Legion of Honour; this is the highest honorary award in France.

Laurence Equilbey founded the chamber choir Accentus in 1991 with the objective of promoting a cappella repertoire from the 19th and 20th centuries and also of encouraging the creation of a contemporary repertoire for chamber choirs. She is also experienced in operatic repertoire.

The musical world, and particularly the choral one, is highly appreciative of such a recognition and award. Congratulations to Mme Equilbey!

IFCM 25th Anniversary in Namur, Belgium

A festival is organized in Namur, Belgium from October 26th till 30th. This festival called "**Namur en Choeurs**" will be dedicated to the IFCM 's 25th anniversary and will include an IFCM Celebration Day (27th) ending with a gala concert at the Royal Theatre. Among the invited choirs, you will hear Voces 8 (United Kingdom), the Real Group (Sweden), La Grâce de Kinshasa (Congo), and Voces Nordicae (Sweden).

Come and join us in Namur to celebrate 25 years of ***Bringing the World Closer Through Choral Music*** (cf ad on opposite page)

Chantage is crowned Best Amateur Choir in the UK

Chantage, a 38-strong mixed voice choir from London, won BBC Radio 3 Choir of the Year 2006 at the competition's Grand Final held at the Wales Millennium Centre, Cardiff, 10 December 2006. Chantage, under their Director James Davey, also won the audience vote - a new initiative for the competition.

The win also secures the choir a commission for a new choral work by a composer of the choir's choice, sponsored by BBC Radio 3.

Famous Basque Composer Javier Busto gives up Choir

Javier Busto, b. 1949 is retiring as director of his choir, *Kanta Cantemus Korua*. The all-female choir will give its last concert on 17 June.

Javier will continue composing and engaging in selective activities. This summer he will be conducting a workshop about his music at the French choral festival "Choralies".

For more recent news, please consult www.ifcm.net

Score Donations

During the closing ceremony of the **Florilège de Tours festival**, which took place at the Theatre of Tours on 27 May 2007, the organizers of this international festival made a donation of scores to Mr. Lupwishi Mbuyamba, in the presence of the Mayor of the City and the Deputy Mayor of Culture.

Those scores come from the competition's library and will be available to choral associations of developing countries in need of written music material.

Earlier this year, the Polyphonic Art Center of Alsace made a similar donation by offering their unsold stock to the IFCM.

We hope that those two examples will be followed by many others, in order to help newly created choral associations as much as possible.

The closing ceremony of the Festival Florilege de Tours

Photo: Florilège de Tours

Namur en Chœurs

International Biennial Choral art Festival Namur-Belgium
26-30 October 2007

A new non-competitive festival in a city that loves choral music !
A five-day celebration to choral music in all its diversity.

CONCERTS

Friday 26

VOCES 8 (UK)
Ishango chamber choir (B)

Saturday 27
25th IFCM anniversary gala concert

THE REAL GROUP
(Sweden)
Witloof Bay (B)

Sunday 28

CONSONO (Germany)
Polyphonia (B)

Monday 29

LA GRÂCE (Congo)
Terpsichore (B)

Tuesday 30

VOCES NORDICAE
(Sweden)
Ottavina (B)

WORKSHOPS
for individuals, groups or choirs

Saturday 27 : **Voces 8**
Sunday 28 : **The Real Group + Consono**
Monday 29 : **La Grâce**
Tuesday 30 : **Voces Nordicae**

OPEN STAGE

A mixture of choirs and vocal ensembles that will perform 25 minutes each.

A great way to introduce themselves to the audience. Slots still available !

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Choral World News

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Kunio Imai

Choral Singing in a Changing World

21st Century Imperatives

Doreen Rao, Ph.D.
University of Toronto

Introduction

This essay is intended to offer readers an opportunity to ponder the imperatives of choral singing in relation to the initiatives of peace education; to contemplate the broader meanings of choral singing as a form of mindfulness and to consider the psycho-spiritual dimensions of choral singing in the music education of young choirs today.

Understanding the value of choral singing in the 21st century requires a commitment more essentially suited for the social and cultural conditions of the world today! Historically, the values of singing in a choir have been most closely linked with values of uniformity rather than diversity, exclusivity rather than inclusion, and perfection over self-reflection - contrasting values of human experience largely influenced by European history and culture.

Alternative Considerations

In contrast with the values of uniformity, exclusivity and perfection, let us consider choral singing as a human practice inspired by diversity, choral singing as a healing practice rooted in ancient history and choral singing as a mindfulness practice in time for a troubled 21st century.

Contemplated in these ways, the experience of singing in a choir can inspire the kind of personal understanding that extends beyond the language of 'perfection' at any price or winning first place in a competition, toward the kinds of human values central to the missions of relationship-making, ethical discernment and social consciousness - imperatives for sustainability in the world today.

Perhaps the value of choral singing for our choirs today should extend beyond the traditional goals of aesthetic perfection and artistic uniformity to include the social and political imperatives of healing and peacemaking, goals that reflect the values of diversity, inclusion and the ability to reflect on and listen to what extends beyond the score.

Perhaps these considerations might encourage the kind of thoughtful contemplation necessary to inspire socially innovative programming, interactive and joyful rehearsals, or new ways of bringing the public into the musical experience from the performer's perspective. Perhaps these considerations might encourage a closer link between the standards of vocal performance and the goals of peace education.

Perhaps these considerations might provoke new ways of thinking about the potential of choral singing to empower the social conscience, self-identity and happiness of all young singers and their audiences.

Cross-Cultural Perspectives

In his writings on Mahatma Gandhi, Thomas Merton[1] tells us that neither the ancient wisdoms nor the modern sciences are complete in themselves. They do not stand alone: They call for one another. From the land of modern singing practices inherited from 19th century euro-classical traditions, I call on the ancient wisdoms of Canada's indigenous People of the Pacific Northwest. Found on a rattle fragment, this vision song was sung to a woman when she was sick. She then used it to heal others.

In your throat is a living song
A living spirit song
Her name is Long-Life Maker

Yes I'm here to heal
With the healing ways
Of the Magic-of-the-Ground
The Magic-of-the-Earth

So go on poor friend
And sing with the healing spirit
With the Magic-of-the-Ground
The Magic-of-the-Earth

And you will spring to life
Through the power of the words
Through the Magic-of-the-Ground
The Magic-of-the-Earth

Amongst indigenous cultures I have known, including the Sámi of Scandinavia, the Aborigines of Australia, and the First Nations of the Americas, singing is used therapeutically as a form of medicine and healing to remedy emotional and physical illness. Holy men and women, sound healers and indigenous leaders throughout the world practice singing to affect human consciousness and improve health. For indigenous healers or shamans, the concept of tonal aesthetics and artistic perfection does not exist. Sustaining life is what counts.

Cross-cultural descriptions of singing from a variety of different traditions provide us with a rich palette of contrasting perspectives.

From these diverse human traditions and practices we can examine choral singing for music education as these relate to today's experiences of everyday life and good health in a changing world.

Alternative Perspectives

What is the value of vocal performance in the world today? Is the value of singing aesthetic experience, social identity, physical health, psychological well being, or spiritual enlightenment? Is choral singing a demonstration of musicianship, the formation of consciousness, or a manifestation of the soul? As performers, teachers, and health care professionals continue to investigate the power of singing

in relation to the wholeness of the body, mind, and spirit, these questions can guide us toward a future of alternative theories and practices associated with choral singing for the 21st century.

Most often found outside the realm of what we consider common practice, there are bold alternatives to the traditional performance and pedagogical techniques considered as mainstream choral singing experiences -- alternatives that treat choral singing as a point of access to a dimension of human experience that is both uniquely personal and profoundly transformative for our individual and collective lives.

There could be no better description of singing as uniquely personal and profoundly transformative than the one reported in 1921 by Danish explorer Knud Rasmussen who transcribed the words of Orpingalik, a leader of the Netsilik, the People of the Seal. As Rasmussen[2] explains, "He was always singing when he had nothing else to do, and he called his songs 'comrades in solitude', or he would say that his songs were his breath, so necessary were they to him, to such an extent were they part and parcel of himself."

As Rasmussen accounts, from the well of his being Orpingalik could draw up a song to meet every need, to lighten every burden. The great Inuit leader said, "How many songs I have I cannot tell you. I keep no count of such things. There are so many occasions in one's life when a joy or a sorrow is felt in such a way that the desire comes to sing; and so I only know that I have many songs. All my being is a song, and I sing as I draw breath." How do choral teachers get from the traditional constructs that have defined our practices historically to Orpingalik's Inuit vision of singing as being song?

"I sing as I draw breath" translates into a bold alternative construct that no longer separates the psycho-spiritual dimensions of choral singing from its artistic and educational values. Such a multidimensional construct contemplates the implicit integration of mind, body and spirit through choral singing. This integrated human practice serves the social and political imperatives of healing and peacemaking, a critically explicit mission central to contemporary life.

Developing Mindfulness, Deep Listening and Well-Being

What do the social and political imperatives of healing and peacemaking have to do with singing in a choir? From my perspective, just about everything.

Understood as a form of mindfulness, choral singing encourages the skilful means of being fully present in the here and the now. As a singer follows the breath in and out, an awareness of herself and others continually deepens. Mindfulness encourages ethical discernment, sensitivity to doing the right thing at the right time.

In the context of ensemble, singers learn to bear witness to themselves and to others.

Choral singing encourages the skills of deep listening, a skill basic to the choral art and to the development of moral responsibility. The ability to listen to others, to the ensemble, to hear one's own parts in relation to others and to make adjustments in pitch, tone quality, or dynamic levels requires deep listening ability. The ability to listen from a contemplative perspective is closely related to being free of fear and anxiety, being at ease, and being in calm and concentration. Learning to listen to the self is the first step in learning to listen to others.

Choral singing is the practice of well-being. In a world where violence and injustice surrounds us, it is not enough for our singers to simply produce beautiful tone for its own sake. Well-being comes from the quality of our connection with others and from a sense of shared humanity that comes from singing for the benefit of all beings.

Conclusion

Choral singing in a changing world can be encouraged through the systematic development of mindfulness and deep listening in rehearsals and concerts. A young singer who recognizes herself as an important part of the choir, who respects the multiple differences and the rights of her fellow singers, and who demonstrates her service through the joy and pleasure of vocal performance counts in every way as an artist and peacemaker.

In a world of borders and boundaries, terrorism and injustice, conductors are morally bound to consider the social and psycho-spiritual potential of choral singing as a cross-cultural, transforming, and inclusive musical practice - a human practice inspired by diversity, a healing practice rooted in ancient history and a mindfulness practice for living in the 21st century.

[1]Thomas Merton. Gandhi on Non-Violence. New York: New Directions Book, 1964.

[2]Robert Colombo. Poems of the Inuit (Ottawa: Oberon Press, 1981, p. 13)

***Doreen Rao** holds the endowed Elmer Iseler Chair in Conducting at the University of Toronto Faculty of Music. As Director of Choral Programs Rao conducts the MacMillan Singers and the Bach Festival Singers in frequent collaborations with the Toronto Symphony Orchestra. Doreen is Artistic Director of the International Bach Festival Toronto with Helmuth Rilling and the Founder/Director of the CME Institute for Choral Teacher Education, an on-going professional development in performance teaching. (E-Mail: d.rao@utoronto.ca)*

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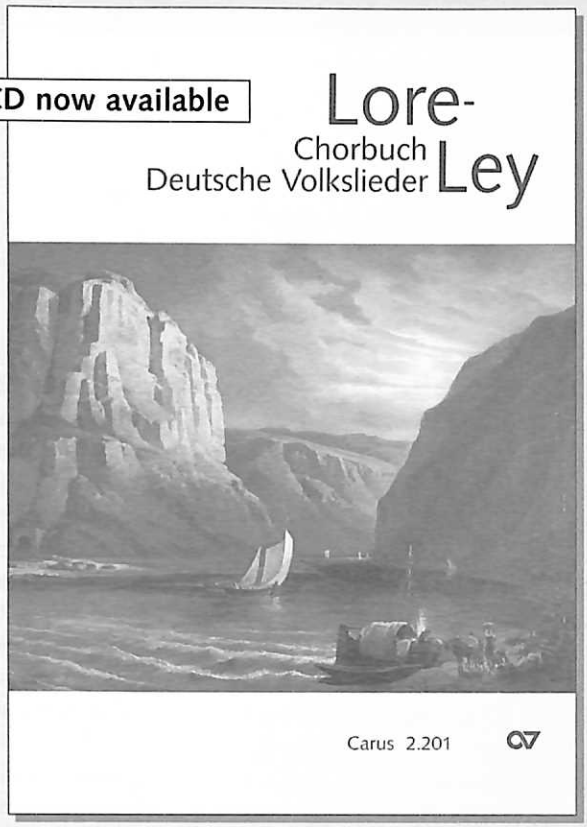

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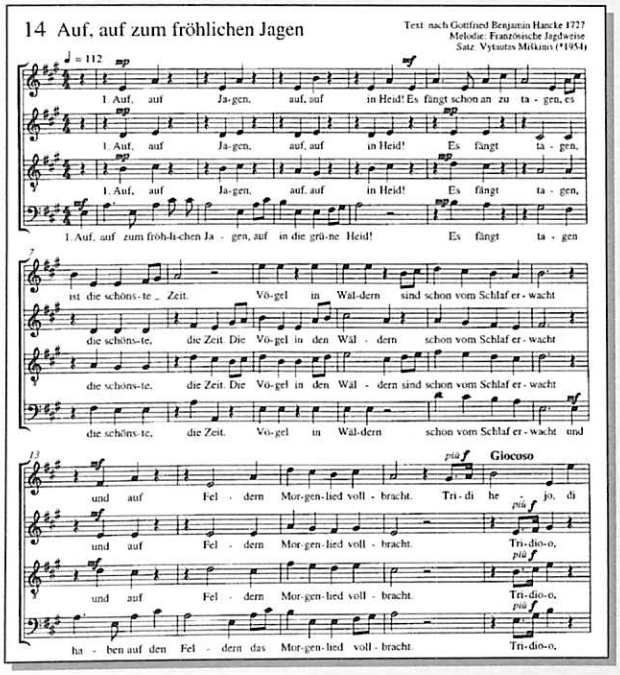
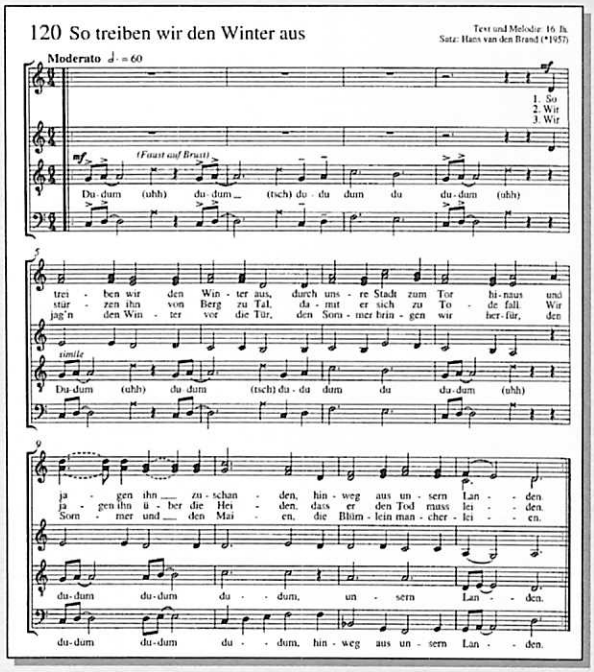
Since the goal was to achieve stylistic variety [...], without exception, here every choir will find something suited to its taste. Thus choirs will be attracted to the folk song.

This collection, with well-known and lesser-known songs dealing with varied themes, is versatile, with many uses. For a cappella concerts you can build an entire segment of a choral program from these settings. The edition is also a treasure trove for amusing or moving encores.





Sing for Water

Helen Chadwick
Conductor

Photo WaterAid/Alex Macro

Sing for Water started with a small idea: a weekend festival with four singing workshops and a concert to raise £1000. Six years later it has raised over £210,000, and this could be just the beginning.

So far the money raised has gone to *WaterAid* projects in India, Ghana, Burkina Faso and East Timor. WaterAid's mission is to overcome poverty by enabling the world's poorest people to gain access to safe water, sanitation and hygiene education. Unlike a traditional charity model, WaterAid has developed and implemented a unique approach to building relationships within seventeen countries across Africa and Asia. In Ghana, WaterAid's local partners who run one of the projects we support are doing inspirational work. They are delighted to be supported by singers. They use theatre, song and participatory exercises in their health education programme, as well as building bore holes and training villagers to maintain their pumps and run the hygiene and sanitation education. Need for their work is endless. Guinea worm is carried by dirty water and brings great hardship and suffering. The lives of those who now have safe clean water have been massively changed for the better. But many more people need help. Many children die each year from water born illnesses.

The Thames Festival invites choirs to come to London for *Sing for Water* every September from all over the UK, from France, from Belgium, from wherever they are willing to travel, to the banks of the Thames to perform together. Each choir leader gets sent the scores for six songs and a teaching CD with all the parts. The singers arrive for one rehearsal together on the final day. Most of the money is raised by each singer filling out a sponsorship form. Further monies are raised by a bucket collection at the concert and during "Marasong", where choirs sing their

Photo WaterAid/Alex Macro

own material along the Thames in small busking style concerts. The first year we had about 250 singers, and each year numbers have grown, now to about 600. Perhaps the most joyful thing about it all is the fact that the participants enjoy themselves so much, experience singing in a mass concert, learn some great songs, meet colleagues and new singing collaborators, whilst knowing that what they raise is of the greatest value.

As well as the London event, choirs who cannot come to London, or do not have time to learn the mass concert repertoire, are invited to do their own *Sing for Water* concert locally. Many choirs around the UK and abroad have taken up the challenge and their own events contribute an important part of the overall annual sum raised. Choirs do this in a variety of ways. One choir leader, Rowena Whitehead in Cambridge, invented a wonderful annual event called Sing and *Swim for Water* where they rent the local outdoor pool and have bands and choirs singing whilst people swim. Festivals such as Voice Campo run a bucket collection throughout their festival.

Along side the European events, Catherine Reiser, who was instrumental in getting the whole thing going at Thames Festival, relocated to Australia and set up *Sing for Water Australia*. Concerts have taken place at the *Riverfest* in Brisbane and in Melbourne as part of the Commonwealth Games, and Catherine is working with people in Sydney to support one there.

Dreams for *Sing for Water* include projects within other choirs like choral societies and church choirs, professional singers in concert, a big stadium concert including top singing stars, and a TV Sing for Water, If you know people who work in these fields who would be interested to be part of a Sing for Water do let us know. There are also future plans for one in South Africa.

The Thames Festival mass concert this year is on Sunday 16th September on the South Bank at the Scoop between Tower Bridge and London Bridge. *Children Sing for Water* is at 1pm with the adult concert at 2pm. About 600 singers will be coming, including professional soloists.

We are now broadening the project to include all those who sing whatever the genre, both amateur and professional. *Sing for Water* is a simple idea, infinitely adaptable. People are making it happen in their own way. Everyone can be part of it. If you would like to do your own *Sing for Water* event, do contact us for advice, sponsorship forms, or information about the WaterAid projects we are supporting.

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Sounds and Flavors of Happiness in the Caribbean

5th America Cantat, Havana, Cuba, April 1-9, 2007

Daniel Garavano
IFCM Board Member

When we pack our bags to go to a choral festival, our mind is imagining and dreaming about everything that awaits us and that we are going to enjoy in the next few days. Will we meet old friends? What music will the choirs sing that we always dream of hearing? What new faces will we meet? How much will we learn from the Masters that will direct us?

Photo: Dolf Rabus

Final Workshop Concert "Tangos y Habaneras" conducted by Ricardo Barrera

Everything we dreamed of for this Fifth America Cantat Festival was accomplished thanks to the organizer's effort. The team of the Cuban Institute of Music, led by Digna Guerra and Orlando Vistel, communicated us their joy of sharing their music, their lives and their country. They were helped with determination by members of the continent that included Ricardo Denegri, María Guinand, and Oscar Escalada.

The workshops fulfilled the objective of connecting us directly with the musical score and music made under the most outstanding choral conductors from Cuba and the rest of the continent. One beautiful example was when Alina Orraca demonstrated the difference between singing the bolero "Juramento" accompanied by the clave rhythm of the son or the clave rhythm of the danzon, and then incited us to dance with Cuban grace and rhythm while we sang "El Almuercero." In another field, the "Orfeón Santiago" choir took us on a choral trip through the Caribbean, and the presentation of Teresa Paz allowed us to rediscover the early music of the continent. We also vibrated with the rhythms of Venezuela, the contemporary expressiveness of Brazil, the strength of the North American styles, the sentiment of the tango and of the habaneras, and the strong stories told in the popular music of Chile and Argentina.

More than 800 participants from America and Europe, half of them children and youth, enjoyed the evening concerts, which maintained a high musical level, and a marvelous new evening of the "Songbridge" project, premiering works, spreading new music, and recreating beautiful compositions. What a luxury to have composers like Guido López Gavilán, Roberto Valera, Electo Silva, or Jorge Córdoba in the afternoon sessions or walking and singing next to us, and to be able to applaud them at the concerts!

We were impressed by the magnificent venues like the "Amadeo Roldán" Auditorium with excellent acoustics, and the Karl Marx Theater (where we listened to a marvelous concert presented by the Cuba's Vocal Sampling choir and the Amanda choir from Sweden); we marveled at the upbeat effort of the UNEG children's choir, led by Larrys Salinas, the choral project that integrates children with various social backgrounds in Venezuela; the cultural integration through choral singing reached a summit when the "Grex Vocalis" choir from Norway sang Cuban music directed by Digna Guerra.

Each of the evening concerts allowed us to travel to beautiful places of Old Havana and listen to participating choirs presenting their repertoire and their best interpretative abilities in small concert halls with excellent acoustics.

The big surprise of the festival was the concert of Cuban music on Wednesday evening, when world famous pianist "Chucho" Valdez, with his group and the singer Omara Portuondo, went up to the stage, amazing us with their musical talent and bringing us to tears.

We took part in a very positive meeting of the organization America Cantat, in which Cuba was incorporated as a permanent member. It was proposed - and accepted - that Brazil be the host of the Cantat in the year 2010, and the possibility of Chile to host us in the year 2013 was greeted enthusiastically. All this is a result of the visionary decision to convene an America

Cantat for the first time in 1992 in Mar del Plata, Argentina.

The International Federation for Choral Music was represented by our President Lupwishi Mbuyamba and by our treasurer (and tireless photographer) Dolf Rabus. Also present was María Guinand, Vice-president for Latin America, and Daniel Garavano, coordinator of the Choir Directors Commission. The Europa Cantat organization also sent representatives, in this way joining these festivals that drive choral singing on both coasts of the Atlantic Ocean.

Time flew by in an instant. Suddenly, we were already in the final workshop concerts that surely beat all records of duration, lasting more than five hours. The next morning we enjoyed the closing recital, listening to magnificent choirs and the speech of Ricardo Denegri, who said: "We feel the happiness of the completed task."

The lights turned off and we departed to the hotel to pack our suitcases again, arranging musical scores and memories, in silence, thinking of the new friendships that we made, the encounter with friends, the teachings of the masters, and the promises of meeting again in Juiz de Fora, Brazil, in the year 2010.

We brought back home the sounds and the flavors of the farewell party, but also the embraces of our Cuban friends. They gave us all: their strength, their warmth, their music, and especially their happiness!

E-mail: aledangara@yahoo.com.ar

Translated from the Spanish by Hugo Teruel, USA

Digna Guerra, President of America Cantat Cuba with Maria Guinand and Lupwishi Mbuyamba

André Pires, organizer of the next America Cantat festival in Juiz de Fora Brazil, conducting his Atelier "Música contemporánea de Brasil"

Photos: Dolf Rabus

The Japan Choral Association is Sixty

Kunio Imai
JCA Vice-President

Photo: STAFF TES

The 60th Anniversary of the Japan Choral Association, which was honored by the presence of the International Federation for Choral Music president Lupwishi Mbuyamba and the IFCM Executive Committee and Board, was celebrated on the 19th of May. The IFCM commemorates its 25th anniversary this summer also. IFCM leaders came to Tokyo to discuss the growth of every aspect of world choral music and the many new challenges faced by the international choral world amid an ever-changing environment, as well as to join in the commemoration of the JCA anniversary.

Prof. Michael J. Anderson, IFCM Vice-President, presented a special lecture about the origins of the IFCM and a few of its many achievements. He made mention of the extraordinary twenty-five years of the IFCM and how the JCA, as an IFCM founding member, has been involved in almost every aspect of its growth and development. Among the new challenges being taken up by the IFCM are the need to focus more on its efforts regarding youth, Africa, the Middle East, new events in Asia, and projects in South America including the planning and formation of the American Cantats. JCA is expected to continue its long partnership with IFCM and to have a special role in helping to bring continued focus to Asia through its work with the Asia Pacific Summits (which is unifying choral musicians from Asia)and by planning forward-looking projects that will benefit all choirs.

Prof. Lupwishi Mbuyamba, IFCM President, gave a sonorous speech at the ceremony. Through JCA's activities and achievements in promoting choral music as a major art in the country, facilitating a truly regional collaboration in Asia and organizing a magnificent World Choral Symposium, he hopes that JCA will examine the new environment and new challenges faced by the international choral world and consider its involvement in major new programs such as Conductors Without Frontiers and the establishment of regional resource centers. He emphasized that special attention should be paid to young people and to children to guarantee the continuity of our work. Professor Mbuyamba stressed that, above all, greater focus should be given to international artistic cooperation for facilitating exchange programs which afford learning from each other's repertoires and styles, and joint programming and joint implementation, thereby increasing understanding and leading to mutual and sincere respect.

The speech of Mr Keiichi Asai, JCA President, was a very special one about personal memories from his early childhood and left a deep impression on the audience.

This is a quote from his speech.
"... This may not be suitable as a speech for a celebration, but there is a memory I would

Photo: STAFF TES

Prof. Michael J. Anderson, IFCM Vice-President

Photo: STAFF TES

The Presidents, Keiichi Asai and Lupwishi Mbuyamba

like to speak about. The Japan Choral Association was founded in 1948, three years after the War, when the country was still devastated.

I was 9 years old at the time. During the War, from the time I was 2-7 years old, I lived in Manchuria (now Jirin) in China. This was because my father was in charge of boarding quarters for ground officers of the Japanese Army at the time. When I was 4 or 5 years old, I witnessed many Chinese people being killed by Japanese soldiers almost every day. And after the War, while many Japanese were killed and many unable to return to Japan, we were miraculously able to repatriate. Then atomic bombs were dropped on Hiroshima and Nagasaki and I was told our relatives in Hiroshima had perished there.

So, no matter what, we must never start another war. We are joined together by choral music. Although singing has no binding power, it is truly kind, gentle, and also powerful. … 60 years is a long time, and yet it has only been 60 years. From today, we start anew to look to the future. Together with our friends all over the world, we shall move forward in the hope that one day there will be no war on this earth, and that the world will join together with us and be full of singing. We would like ask for your continued support. Thank you."

In spite of President Mbuyamba and Vice-President Anderson's warm praise and encouragement for the JCA to fulfill a leading role in the Asian region, JCA still has much to do regarding its activities, i.e., leading Asian summits and planning forward-thinking projects that benefit all choirs of the world. JCA will have to work hard to keep up with the times.

However, JCA's international achievements, including its role as a founding member of the IFCM, the production of an Asia Cantat (in 1984), the hosting of the World Youth Choir (in 1997), its cooperation in issuing the International Choral Bulletin and the wonderful experience of organizing the 7th World Choral Symposium in Kyoto, have borne a most luscious fruit and brought us an unbelievable joy of singing. We, the JCA, will continue to examine the changing environment of the international choral world and try to meet the challenges of the future.

Kunio Imai is the conductor of Green Wood Harmony the community choir, named "Best choir" of 2005 and 2006 by the All Japan Chorus Competition. He is also a composer.

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Repertoire

The Adolescent Male Singer
The "Changing Voice" and Repertoire
Janet Galván

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The Adolescent Male Singer

The "Changing Voice" and Repertoire

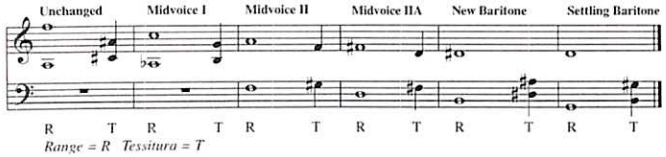
Janet Galván
Professor of Choral Music at
Ithaca College

Photo: Gary Hodges

During the IFCM Board retreat in February 2006, a number of conductors asked that ideas regarding resources and repertoire for the young adolescent, particularly the "changing voice" be included in this column. I therefore invited Dr. Janet Galvan (Ithaca College, New York, USA), an experienced conductor of "changing voice" singers, to write about this voice and its repertoire.
- M. Dolan

Many young men, ages 11-14, lose interest in singing during the time when their voice is changing from that of a child to that of an adult. Various ideas have evolved about what actually happens during that "change" and how the choral director can deal with young male voices during that time.

The "Changing Voice"

Vocal experts in many countries have completed studies on the "changing voice." My own understanding of this voice type is based on research as well as on conducting and teaching experience. Discovering the actual vocal range of these young males can be challenging, and this determination is often complicated by the lack of choral training for many boys aged 11-14. My conclusions about this voice type are supported by the research of American vocal expert John Cooksey[1] and his important work on the "changing voice." Cooksey concludes that boys go through five stages during vocal mutation. He labels these stages Unchanged, Midvoice I, Midvoice II-IIA, New Baritone, and Settling Baritone.

Cooksey states that *range* is the most important factor for classifying adolescent male voices. The whole notes in the graph above represent the average vocal ranges of boys in each stage. By range we mean all notes that the boys can sing. The quarter notes represent the tessitura of each stage – the notes which can be sung comfortably for long periods of time.
Tessitura, voice quality, and register development are useful in describing each of the five stages. Cooksey's description of the speaking and singing voices in each stage of "change" is as follows:

1. **Unchanged**: The speaking voice of an Unchanged singer has a average pitch of about 'c1' or 'b'. The singing voice is full and rich and there are no apparent lift points. A "lift point" is the exact place in the vocal range where a change in vocal quality is apparent. The singing voice is flexible and agile.
2. **Midvoice I**: The speaking voice is lower than that of the Unchanged voice. The average pitch is 'a' or 'b'. The timbre of the speaking voice is rougher and darker but still light. In the singing voice there is a loss of high tones and increasing breathiness and strain above 'c2'. The lower part of the range has little body or resonance, and there is less capability for loudness. The Midvoice I is prevalent when boys are approximately 12 years old. Many conductors miss this stage especially if the boys are not using their upper ranges on a regular basis.
3. **Midvoice II & IIA**: The speaking voice becomes husky and lower in pitch. The average speaking pitch is 'a' or 'g'. The singing voice is less agile. Singers who are in the Midvoice II-A stage demonstrate a baritone quality in the lower part of their range while the Midvoice II quality remains in the range of 'c1' to 'f#1'. Midvoice II-A is prevalent when boys are approximately 13-14 years old. It is a transitional stage and sometimes lasts for only a few weeks. However, for all stages, the amount of time in the stage is an average. There will be exceptions to these averages.
4. **New Baritone**: The average pitch of the New Baritone speaking voice is 'd' or 'e', although the adult sound is not yet fully apparent nor is the voice very agile. The singing voice has a definite register lift point at 'c1' or 'd1' and the voice is strained in and above this area. New Baritones are in the majority with boys who are 14 years old.
5. **Settling Baritone**: The speaking voice of the Settling Baritone sounds like an adult voice. The body and resonance of the singing voice increases as does the agility and power.

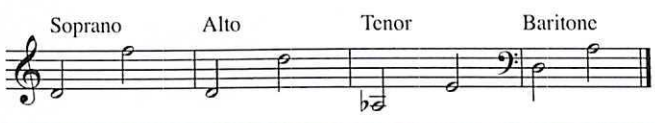
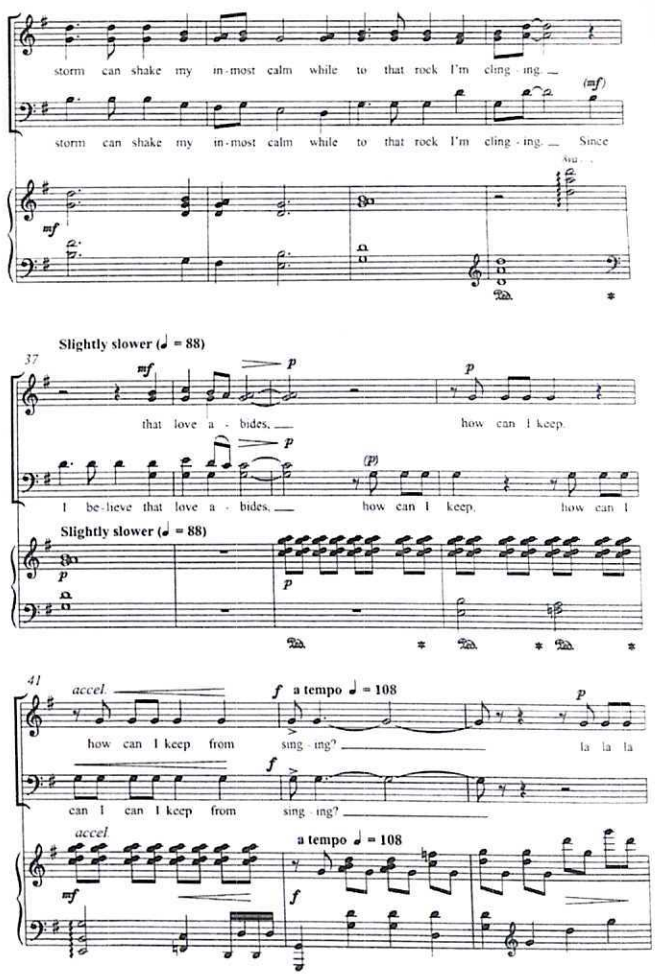
According to Cooksey, the amount of time boys remain in these stages varies:

- Midvoice I stage - three to nine months
- Midvoice II stage - three to 12 weeks
- Midvoice IIA stage - usually lasts only a few weeks
- New Baritone stage - from one to two years.

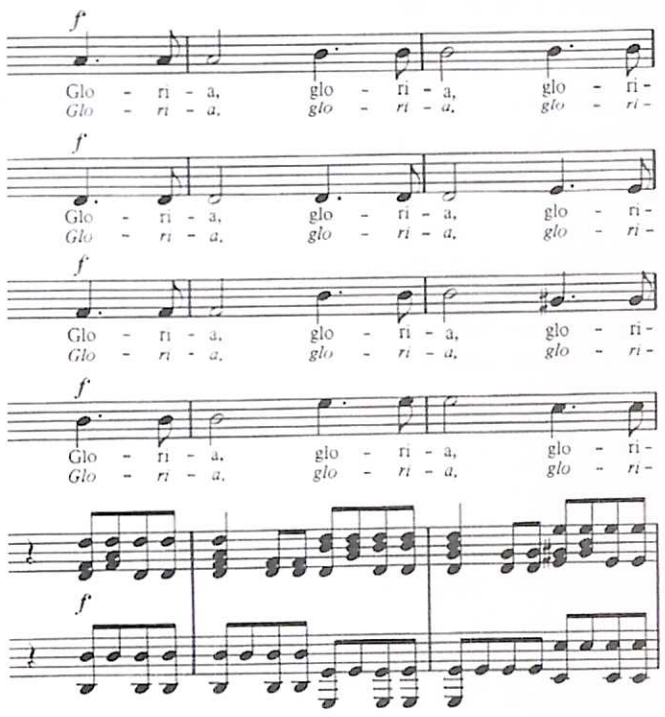
Once each voice has been identified as a specific stage, the conductor needs to put each boy in a vocal section, "tenor" or "baritone." I find Cooksey's stages to be accurate, however, I do not use his category names in rehearsal. Usually I have Midvoice I boys sing alto. Even though the boys in the Midvoice II stage are not

really tenors, I call them tenors. It makes them feel more mature. They know they are not tenors and I know they are not tenors – it is a more appealing and convenient name than "Mid-voice II"! Likewise, the baritones are not true baritones either – they are young baritones. Their tone is lighter, and their range is more limited. However, I call them baritones. For the remainder of this article, those in the Midvoice I, II and IIA stages will be referred to as tenors. Also, note that Midvoice I voices can sing either alto or tenor, depending on their specific ranges.

A conductor is encouraged to avoid having the 'changing voice' boys singing only in unison. The tessitura guidelines cited above show that the categories with extremely limited ranges have very few notes in common. Therefore, unison singing is not really a viable option for long musical passages. I am convinced that one of the main reasons we in the United States lose boys to choral singing when they are 11 to 14 years of age is that they are not given a part to sing that fits their voice. When SAB music is used, it is invariably too high for the New Baritones to produce the best tone, and too low for those in the Midvoice change to sing a good tone, let alone any tone at all! Even the best young baritones tend to strain a bit when they sing b below middle c and higher for any length of time. They can sing a note or two but extended time in that range, even under the direction of an excellent conductor, tends to produce vocal strain. In an ideal situation, the boys could sing in a separate ensemble from the girls. This format would allow more time to help a boy negotiate his new voice and learn how to use it for singing.

Choosing appropriate repertoire for a mixed choir with "changing voice" singers is challenging. In choosing such repertoire, it is helpful for a conductor to remember the following guide: *range* is all the notes a person can sing; *tessitura* is the smaller group of notes that can be sung comfortably for a period of time. A conductor can use the template below to review a mixed choir score for possible use by a choir with "changing voice" tenors and basses. This chart indicates comfortable tessituras for all four voices parts. A score fitting these tessituras would allow the majority of singers, particularly young tenors and basses, to have a comfortable singing experience with that score. [Ranges can be wider; these are tessituras only. For example, one can go down to an 'A' below the baritone low tessitura 'd'. Some boys won't have the low 'A', but if a few do, the part is covered.]

Sometimes a composition lies well but contains a few notes that the 'changing voice' men simply cannot sing. Rather than discarding the piece, the conductor can add or substitute a note in that particular chord - perhaps from the piano part - which the boys are able to sing comfortably. This is more satisfying than to have the boys stop singing completely for those few beats. For example, in m35-37 of Gwyneth Walker's "How Can I Keep from Singing" (below), the baritone part lies at 'd1' for several beats. In m36, on the second half of beat one, the conductor can allow the baritones to move to the 'a' above the 'g'. In measure 37, a 'g' from the piano part can be added to the baritone line. I asked Walker if this would be acceptable. Her reply was "by all means, make whatever suggestions you feel are appropriate regarding the range for young singers." Such

changes must be added carefully, however, so as not to compromise the integrity of the composition. If the conductor wants to keep the unison intact, the part could be sung by the tenors only or by the tenors and some, or all, of the altos.

"Changing Voice" Repertoire

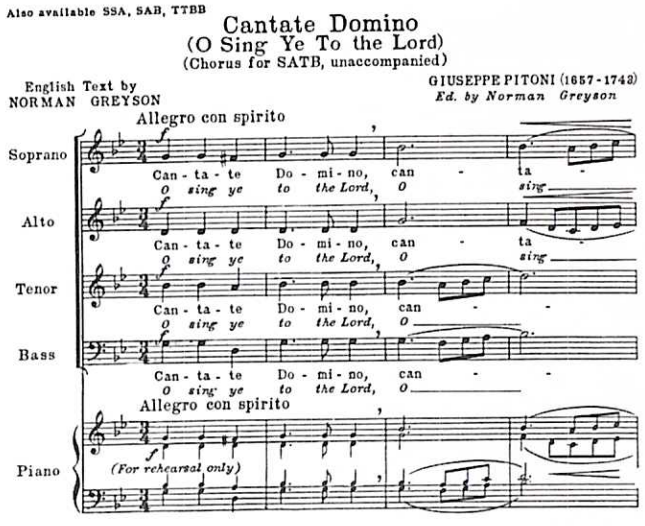
The scores cited below meet the needs of the limited range "changing voice" singer. The first group of pieces includes standard SATB compositions with limited ranges for the tenor and bass parts. The second group contains SATB scores which have occasional tenor and bass parts in unison on the pitches that these two 'changing voices' have in common. If an ensemble contains unchanged male voices, those boys can sing the soprano or alto part, whichever is more appropriate for them. Note that some of these compositions are listed as SATB; others, such as "We're the Men," are listed as SAB. The third list of scores includes 2-part works with very limited ranges: the tenors double the soprano an octave lower, and the baritones double the altos an octave lower. These 2-pt scores are very helpful at the beginning of the year when the choir might have only a few young baritones or when the choir does not yet have experience singing in multiple parts. The final group of scores includes multi-voice pieces in which parts can be assigned randomly; there is no specific SATB orientation.

Gloria in Excelsis Deo from *Gloria* – Antonio Vivaldi

1. SATB Scores

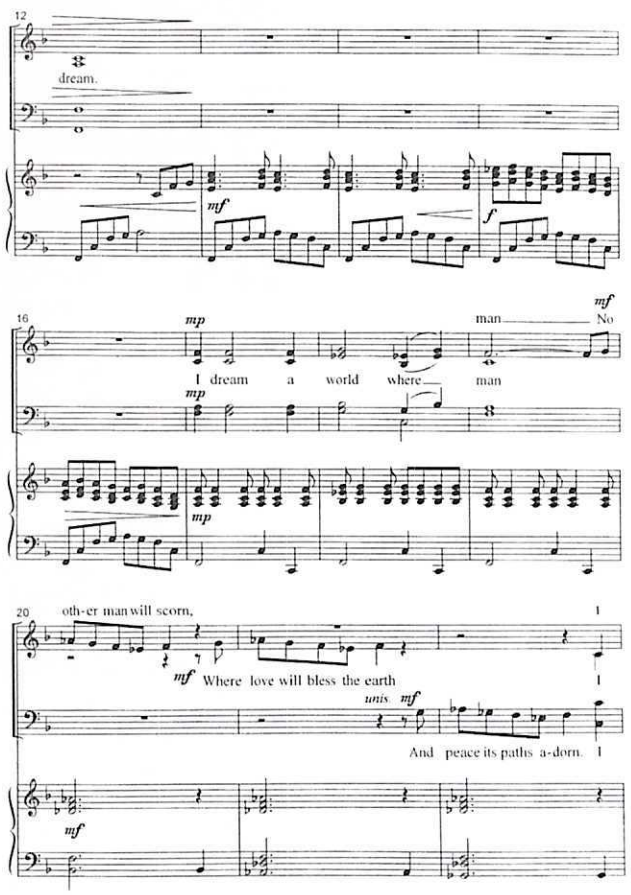
- **"Gloria in Excelsis Deo" from *Gloria* – Antonio Vivaldi**

There are many editions of the *Gloria*. Roger Dean, however, publishes a good edition of this single movement [Lorenz / Roger Dean HRD183]. In general, this score lies within the recommended tessituras and certainly within the recommended ranges. Unlike other baroque works, this piece does not need a great deal of vocal agility, so it is good for this age group. The tessitura is from 'a' to 'e1' however, as one can see from the example, the tenor part goes down to an f. Here, the boys who do not have the 'f' could sing the alto 'd1'. The baritone part lies well within the recommended tessitura.

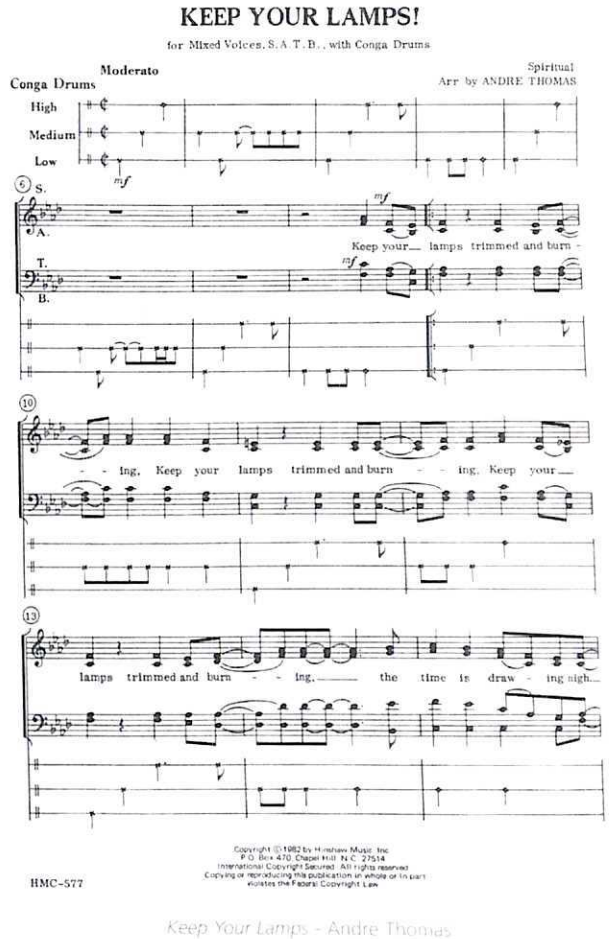
- ***Cantate Domino* – Giuseppe Pitoni, ed. Norman Greyson [Bourne Music #018716]**

As can be seen in the example, the tenor tessitura is well within the recommended 'a' to 'e1'. The bass part does go up to a b flat, but it can be sung very well by young baritones if they are coached not to push or strain on this note.

Cantate Domino – Giuseppe Pitoni

• *I Dream A World* – André Thomas
[Lorenz / Heritage Music #15/1752H]

This is an ideal piece for adolescent singers. This score's vocal ranges fall well within the recommended tessitura, allowing the young men to sing in the strongest parts of their ranges with vocal ease. If there are any unchanged voices in the group, they can sing the soprano or alto part, whichever is appropriate. This composition has a beautiful message as well as a lovely melody. The text is by the African-American poet Langston Hughes, who wrote many of his works during the Harlem Renaissance of the early 20th century. The composer, André Thomas, also African-American, is Professor of Choral Music at Florida State University.

I Dream A World - André Thomas

• *Keep Your Lamps* – André Thomas
[Hinshaw Music #HMC-577]

This score is a setting of a spiritual with added percussion. The composer's knowledge of the history and style of spirituals is evident in this score, which brings the weight of the spiritual's history into the vocal sound. The ranges and tessituras fall within the recommended 'changing voice' guidelines. Because the tessituras are so singable, young singers will be able to produce the rich, dark tone appropriate for this style.

KEEP YOUR LAMPS!

for Mixed Voices, S.A.T.B., with Conga Drums

Moderato

Spiritual
Arr by ANDRE THOMAS

Conga Drums
High
Medium
Low
mf

S.
A.
T.
B.
mf
Keep your lamps trimmed and burn -

ing, Keep your lamps trimmed and burn - ing. Keep your

lamps trimmed and burn - ing, the time is draw - ing nigh

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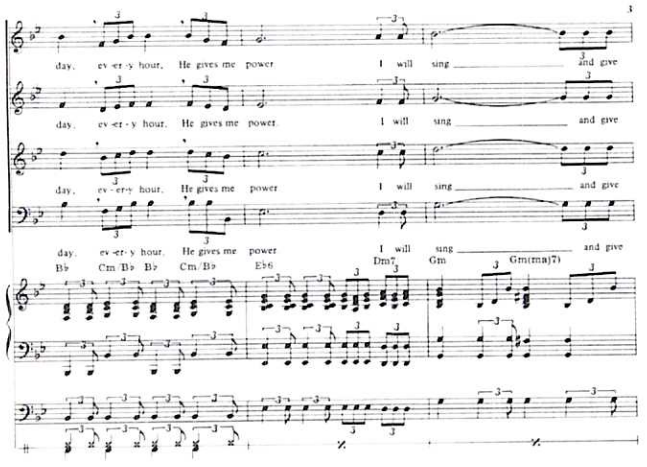
HMC-577

Keep Your Lamps - Andre Thomas

• *He Never Failed Me Yet* – Robert Ray
[Hal Leonard #44708014-H]

African-American Gospel music, a genre distinct from spirituals, is usually accompanied by piano, electric bass, and drums. It often involves improvisation. Originally, most Gospel choirs learned the music by rote. Currently, many composers and arrangers who know the style notate what experienced Gospel players and singers would do by ear. "He Never Failed Me Yet" is a great example of this notational trend from aural to written. As can be seen in the musical example, the tessitura of this piece is perfect for middle school voices. When performing Gospel music for the first time, a conductor is encouraged to listen to recordings by authentic Gospel choirs. There

He Never Failed Me Yet - Robert Ray

are some wonderful resources available. For more information, please contact the author. Dr. Robert Ray is a leading African-American composer and professor who has also served as accompanist to Bobby McFerrin and the late William Warfield.

Other recommended SATB compositions:

- *Veniki* – Feodosiy Rubtsov [Musica Russica #FS-002]
- *My God Is an Awesome God* – Keith Hampton [Augsburg Fortress #9780800659172]
- "Rhythm of Life" from the Broadway show, *Sweet Charity* – Cy Coleman, arr. Richard Barnes [Shawnee Press #A-1316]
- *Sanctus in d minor*, BWV 239 – J.S. Bach, ed. Hunt [Alliance Music #AMP-0361P]
  Instrumentation: Violin I, Violin II, Viola and Continuo
- *Give Us Hope* – Jim Papoulis, arr. Nunez [Boosey & Hawkes #48005176-H][2]
- *The Storm is Passing Over* – Charles Tindley, arr. Barbara Baker [Boosey & Hawkes #48004683]
- *Zigeunerlieder / Gypsy Songs*, op.103 – Johannes Brahms [various editions].
  5. Brauner Bursche, 7. Kommt mir manchmal in den Sinn

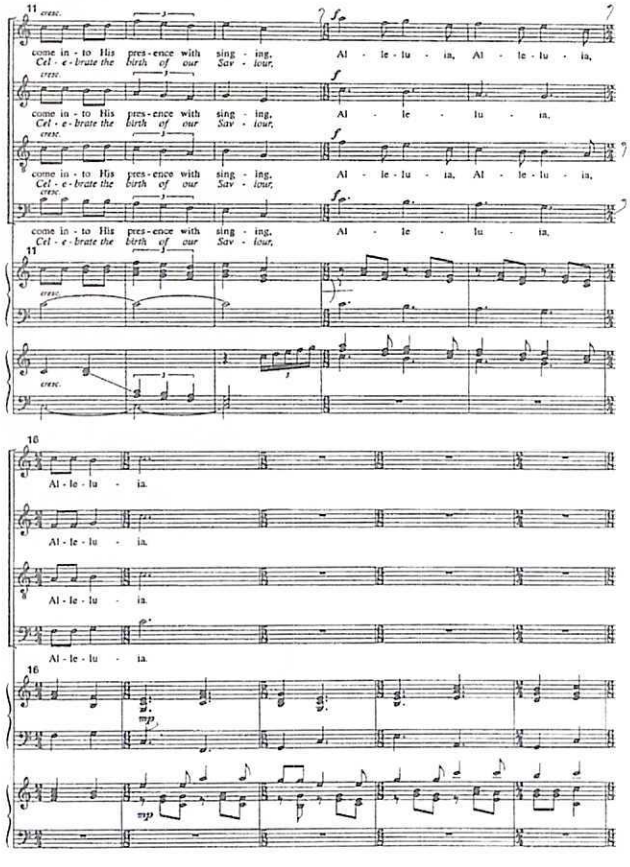
A performance of these pieces with young voices will sound different from an adult choir's performance, but I have used these with a number of middle school choirs. Young people sing them well and they love them.

2. SATB Scores with Occasional Unison Men's Parts

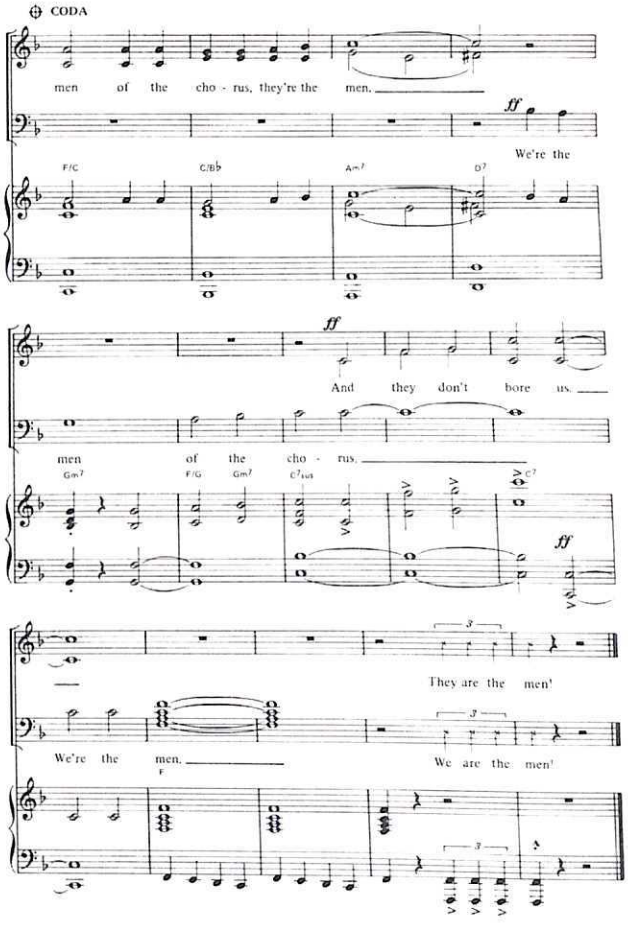
• *How Can I Keep From Singing* – Gwyneth Walker [ECS Publishing #5100]

This score is an example of a work that is mostly SATB but includes some unison notes for the tenors and baritones. As illustrated above, when some of the unison notes are too high for the young baritones and too low for tenors, harmonically appropriate alternate notes can be added. Gwyneth Walker, a graduate of Brown University and the Hartt School of Music, has a successful career as a full-time composer.

• *Psalm 100* – **René Clausen, arr. Drew Collins [Shawnee Press / Mark Foster #MF5002]**

Originally an SSA piece, Collins has arranged this very well for SATB. In general, the voice parts of this score fall nicely within the recommended tessituras. In a very few places, where the entire choir is in unison, a note or two may be out of the ranges of tenors and baritones. The mixed meter follows the word stress quite well and provides a joyous expression of the text. This piece can be performed with two pianos as indicated in the score, or with instrumental parts available from the publisher (piano, flute, oboe, bassoon, marimba, high/low drums).

Psalm 100 - René Clausen, arr. Drew Collins

• *We're the Men* – **Jay Althouse [Shawnee Press, #D-303]**

This is a novelty piece that is both entertaining and light. The composer gives the text to the young men and the ladies sing mostly "oo" and "ah" harmony parts. The text makes fun of composers who "ignore" the men by giving them only harmony parts and "oo/ah" vowels. The piece ends with a surprise: a 4-part chord sung by the young men! The score is entertaining and fun, while creating a spotlight for the young men's voices. Hearing themselves sing the 4-part chord is both exciting and rewarding for the young male singers

We're the Men - Jay Althouse

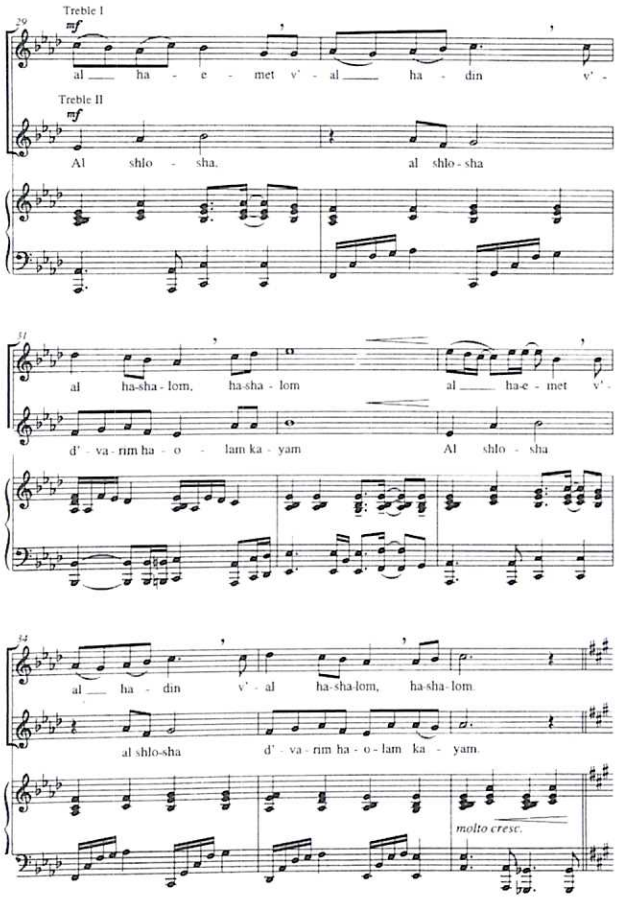
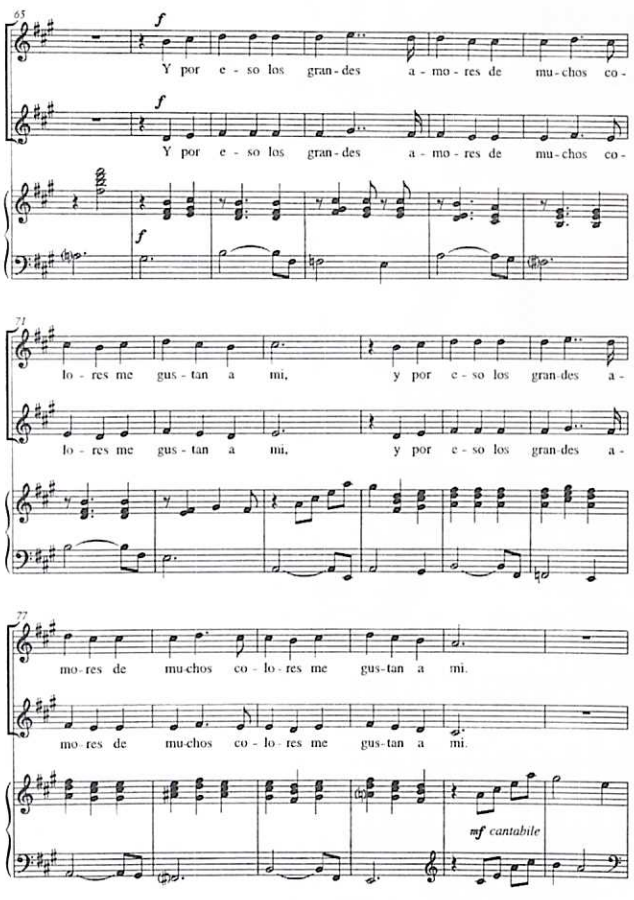
3. Two-part Scores

These scores can be sung doubled between male and female (or unchanged male) singers: tenors double sopranos, baritones double altos. They can also be performed by the men alone if they are strong enough to carry the parts.

• *Al Shlosha* – **Allan E. Naplan [Boosey & Hawkes #48004534]**

This is a good composition to sing at the beginning of a choral season. As can be seen in the musical example below, the two melodies fit the recommended tessituras quite well. The melodies are quite beautiful, simple, and do not require a great deal of agility. Despite a few rhythmic challenges, the score is easy to learn and immediately gets the adolescents singing. In a small choir, the changing male voices can double the treble voices for security, and the overall effect is still artistically pleasing. The text translation is: "The world is established upon three things: truth, law, and peace." American composer Allan Naplan's choral scores combine his Jewish roots with a modern compositional style blending classical, folk, and popular idioms.

• *De Colores* – **Francisco Núñez [Boosey & Hawkes, #M-051-47144-7]**

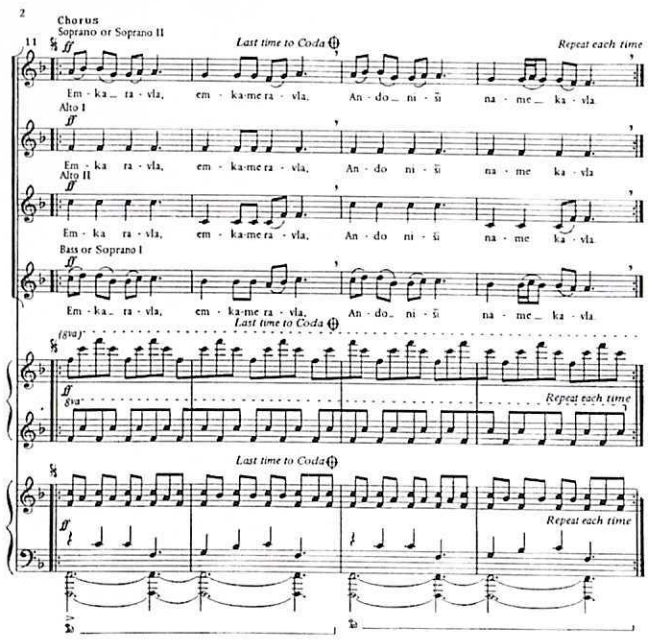
Originally written for treble voices, this popular Spanish song about love of colors also can be sung with the tenors doubling the sopranos and the baritones doubling the altos. The ranges fall within the recommended guidelines. Francisco Núñez, American composer and conductor, is of Dominican descent and has many compositions and arrangements in Spanish.

Al Shlosha - Allan E. Naplan

De Colores - Francisco Núñez

• *Ave Verum, op. 65, no. 1* – **Gabriel Fauré [various editions]**

This beautiful composition originally for voices and organ can be performed with the same doublings as suggested on the previous two compositions.

4. Multiple Voicing Scores

• *Niska Banja* – **Nick Page [Boosey & Hawkes #48004287, chorus and piano 4 hands]**

Multiple-voicing compositions are a good choice for groups that have only a few boys with changing voices. The boys can double the treble voices at the octave, or they can sing a part that fits their tessitura. This wonderfully energetic composition by renowned American song-leader Nick Page can be used as a variable-voicing piece: the voice part is chosen to match the tessitura of the singer; octaves can be interchanged. I have used this piece with choirs of all ages, including 'changing voices.' It is quite accessible. The lively 2 + 2 + 2 + 3 rhythm challenges singers to internalize the rhythm through movement. It is also a great way to focus that adolescent energy! This piece is about the waters of Niska Banja, a locale situated in southeastern Serbia with two warm-water springs. The score is a fusion of styles. Nick Page learned this piece in the former Yugoslavia and wrote the vocal parts directly from what he was taught. The piano part is his compositional addition.

Niska Banja - Nick Page

• *Da Pacem Domine* – **Melchior Franck, ed. Mary Goetze [Boosey & Hawkes #48004007]**

This beautiful canon is excellent to use at the beginning of a choir's season. There are a number of ways to voice this score: A) mixing sopranos and tenors together on parts 1 and 3 and the altos and baritones on parts 2 and 4, or B) singing it as an SATB arrangement with sopranos on part I, altos on part II, tenors on part III, and baritones on part IV. However, mixing unchanged and changing voices on the same part (at the octave) is especially nice if there are small numbers of boys whose voices are changing at the beginning of the year. It gives them one composition in which larger numbers support them.

Finding music to fit the specific limited ranges of the "changing voice" is a challenge for a conductor. Young men likewise, need to be challenged musically and artistically before, during and after the vocal "change." Keeping young men interested in singing means finding scores with parts that allow young men to sing comfortably and musically. The conductor who finds appropriate repertoire to keep the boys singing during this turbulent time in their lives will inspire these young men to continue to sing into and throughout their adult years. Although their vocal range and agility are limited, the unlimited potential of young people combined with their enthusiasm for great music is a powerful combination indeed. In closing, I invite international colleagues who work with this age singer to share their thoughts and ideas about the "changing voice."

Edited: Marian Dolan

Books and articles

- Cooksey, John M. *Working with the Adolescent Voice*. Concordia Publishing House, St. Louis, MO, 1992. [ISBN: 0570013569]
- Cooksey, John "The Development of a Contemporary, Eclectic Theory for the Training and Cultivation of the Junior High Male Changing Voice," *Choral Journal*, vol. 18, nos. 2, 3, 4, and 5, 1978-79.
- Funderburk-Galvan, J. (1987). *Junior high school choral music teachers' philosophies of vocal mutation, choices of music, and teaching situations* (Doctoral dissertation: University of North Carolina, 1987).

[1]Faculty, University of Utah and *the VoiceCare Network*; books and articles listed on the previous page.

[2] Jim Papoulis donates his composer royalties to the Foundation For Small Voices, a non-profit organization dedicated to bringing awareness and funding to programs supporting the empowerment of children throughout the world by fostering their creativity through music and role models. The audio resource Boosey & Hawkes #48005864 is helpful for understanding and capturing the unique style of this score. Although listed as an accompaniment track, I do not recommend it for performance but as a guide for the instrumentalists' understanding of the style.

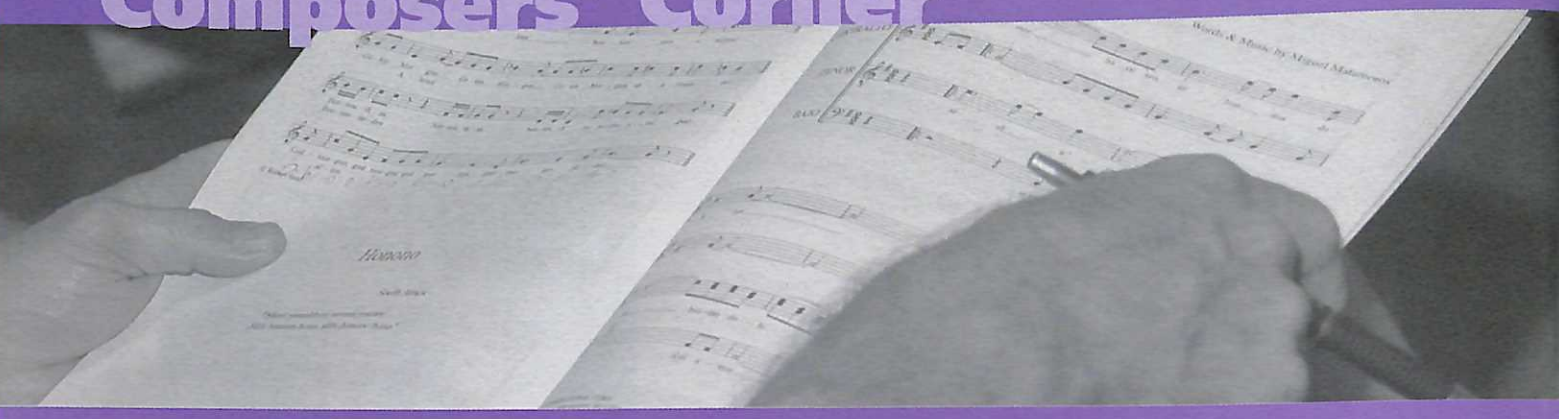
***Janet Galván**, Professor of Choral Music at Ithaca College, has conducted choral festivals throughout the United States and was a clinician for VII Curso Internacional de Regencia Coral in Brazil as well as a reading-session conductor for the 2002 World Symposium on Choral Music.*

Galván was one of the invited authors for GIA's second edition of Teaching Music through Performance in Choir, and she has two choral series with Roger Dean Publishing Company. She is also the series advisor to Latin Accents, a series with Boosey & Hawkes. Dr. Galván was a member of the Robert Shaw Festival Singers during Mr. Shaw's final years.

Galván can be contacted at: galvanj@ithaca.edu

Publishers' websites

- Alliance Music (www.alliancemusic.com)
- Augsburg-Fortress Press (www.augsburgfortress.org)
- Bourne Music (www.bournemusic.com)
- Boosey & Hawkes (www.boosey.com)
- Concordia Publishing House (www.cph.org)
- ECS Publishing (www.ecspublishing.com)
- Heritage – via Lorenz
- Hal Leonard (www.halleonard.com)
- Hinshaw (www.hinshawmusic.com)
- Lorenz (www.lorenz.com)
- Mark Foster – via Shawnee
- Musica Russica (www.musicarussica.com)
- Shawnee Press (www.shawneepress.com)



Composers' Corner

Mzilikazi Khumalo
A Choral Legend in his own Time
Annemarie van der Walt

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

Please contact Kathy Saltzman Romey, Editor

Email: romey001@umn.edu

Mzilikazi Khumalo

A Choral Legend in his own Time

Annemarie van der Walt
IFCM Board member

Extracts from a Radio Interview with Annemarie van der Walt, IFCM Board member

Annemarie van der Walt (AM): *It is my privilege to interview Professor Mzilikazi Khumalo who will be celebrating his 75th birthday in June this year. Professor Khumalo, what generated your interest in choral music and how did it come about that you started directing a choir and composing choir music?*

Mzilikazi Khumalo (MK): Well, I think it was really just from the time when I was a child, I grew up in Zululand in a town which was like a center of choral music. As a small child I started to sing in a choir. Most of the choirs in the town were formed for social events like weddings – a kind of a competition between the bride's choir and the groom's choir. That's how we got a real foundation in choral music – particularly indigenous choral music.

AM: *Did you sing in choirs when you were in school?*
MK: I did, because the choirs that I told you about, these choirs that were singing at weddings, were actually singing indigenous traditional music. The Western music I got to know when I attended the schools because all the schools I attended used mostly Western music. And even the African music was not very African, it was African mostly in lyrics and words because the style was Western style. Remember, at that time it was the church that was having the greatest influence on music. The church guided us in singing Western music in the church and they also ran schools so that in the schools the music that we sang there was mostly Western music. I remember that in the primary school I sang songs like "Hail Smilin' Morn'" and the Halleluja Chorus. Many of these good Western songs were sung in the schools – from the primary schools right up to the secondary schools. I had a good singing voice and so I got chosen in most of the schools to sing in the senior choirs and that's when I acquired the ability to read staff notation – remember, the music that we did in the schools were all in tonic solfa.

AM: *So you would say that the church had a big influence at that time?*
MK: Very, very great, in fact so great that the church, wishing to convert everybody, actually even gave the impression that our traditional music was pagan music! That's what they called it.

AM: *At some stage in your life you must have started to conduct a choir. How did that happen?*
MK: It was quite exciting. What happened was that my parents were ministers in the Salvation Army, so they were moving from one place to another as the church rotated them. When I was in Standard 6 (Grade 8) my father was transferred to Vendaland. I went to Johannesburg for my St 7 (Gr 9) so that from Standard 7 up to Matric, I was in Johannesburg. In Johannesburg, where there is SOWETO now, there was just Orlando and Pimville and there was a very big place which was bought by the church to train their ministers. It also functioned as a boarding school for children from Standard 7 up to Matric. I started Standard 7 there at a school called Fred Clarke Secondary School and there was a very good music teacher there, called Mr Ben Radebe. I sang in the choir but unfortunately Mr Radebe did not live in the boarding school, he lived outside of the boarding school. Sometimes when we had rehearsals he was not there and he asked me to take over the choir whenever he was not there. So then I was working with a choir, I would teach the choir the music, (because by then I did tonic solfa, I read it very fluently), and that's how I started with choirs.

AM: *What influenced you most in your compositions? Was it more the Western style or the African indigenous style?*
MK: You know, in the competitions we had all sorts of music. When I qualified as a high school teacher, when I passed my Matric at Fred Clarke, I trained for three years as a teacher at Vlakfontein Bantu Normal College (that is in Pretoria), a teacher training college for African people. Then I went out to Wallmansthal in Pretoria to teach and there we took part in all sorts of choir competitions. Our school choir competitions had music in English, music in Afrikaans and music in our native languages. The music that was in English of course was all Western and some of the African music was in not really African because most of the composers were using Western style of composing, even though they wrote African music. It was African only in lyrics, but by that time some people had also started looking at using indigenous music. For instance, when I started composing the first song I wrote, almost three quarters of it was in Western style. But I decided that a quarter of it or at least some section of it must be in indigenous style. After a while I changed and I used indigenous music for all my compositions.

...Mzilikazi Khumalo

AM: *Did you train to be a teacher in Music or in other subjects?*
MK: I did not train to be a teacher in Music, my favourite subjects were English, Zulu and History, so I mostly taught those three subjects when I started teaching.

AM: *You taught at the University of the Witwatersrand (Wits) in Johannesburg as a professor of languages?*
MK: Yes, that's how I got to the University. Because I majored in both English and Zulu and when I started furthering my education, I did the honours degree in Zulu. Then I got the job at Wits and I continued and got my Masters and I got my PhD – all in Phonetics and Phonology, Zulu and other African languages.

AM: *In the meantime you just kept the music going?*
MK: Yes, I actually could not let the music go. I had to live and that is why I had to teach but I think that God actually had meant me to be a musician (that is how I felt), because it was the one thing that I really loved doing. Even when I was teaching and even when I was a lecturer I was composing music. It was only when I retired in 1998 and 1999 onwards when I could do nothing else except music.

AM: *Can you tell us what was the result of your meeting and collaboration with Prof Themba Msimang of the University of South Africa?*
MK: You know, what happened is really quite amazing. My wife and I have four children. My youngest daughter once gave me a very good book written by Themba Msimang. I was overcome when I read this book because it was written in such beautiful poetic style that I decided that I wanted to meet this man. When I met him, I told him how impressed I was with the way he writes his poetry and then I asked if he could write me up some words which I could put into music and he did. It had something to do with uShaka. I wrote the song and that song became very popular. Then we decided to write an African epic in poetry and music on the life of uShaka, it was called uShaka KaSenzangakhona. When he gave me the lyrics they were very long and in fact I was not able to fill all up with music, but some of the very beautiful parts I included in the cantata and what I said would happen is that it would be recited so that most of the lyrics were going to be in music but some were going to be recited as they were and that is why we called it an epic in music and in poetry. We were very lucky because from the first day it was performed, it was he, prof Themba Msimang, who was the poet, so that all these beautiful words were actually recited by him.

AM: *Can you tell us a little bit more about some of your other big compositions?*
MK: Well actually I have only two major compositions, *uShaka* and then the other thing that I have is an opera, *Princess Magogo KaDinizulu*, a western style opera written in the Zulu language. For this opera we used the life story of a very wonderful woman, an unbelievable woman who grew up in very difficult circumstances. What was wonderful about her was the fact that she was a very good singer, she had a very good range – singing from top soprano notes to almost the beginning of the bass line and also she had a very great memory because she knew most of the songs that were traditional songs and some of them being songs sung during *uShaka*'s time. But she sang them and performed them very well. We as a people were very lucky that many musicians got to hear her, for instance David Rycroft, a musician at the University of London recorded quite a lot of her music. She wasn't able to write music, she could only sing it, it was in her memory and then it was used all over. Sibongile Khumalo asked me if I could write a song cycle for her about the songs of *Princess Magogo*. We asked SAMRO to commission the making and composition of that song cycle and when I worked on it, I got the recordings, looked for good songs and found eight good songs. I transcribed them, put them onto paper, and arranged them and after that Prof Peter Klatzow did the orchestration. Then I was asked by *Opera Africa* to write an opera on *Princess Magogo*. Themba Msimang again wrote the lyrics. What is exciting about it is that most of the songs in it are my compositions, but four of the songs are the compositions of *Princess Magogo* herself. There are also a few traditional songs and some dancing in the opera.

AM: *Can a choral composer make a difference in the present times?*
MK: I really think so. You know, this opera was performed in Cape Town as well as in SOWETO and I was very amazed because first of all when I looked at the audience, about 80% of the audience were youth, young people who were interested in this opera, and that struck me. What struck me even more, when the opera was over, most of the children and youth that were there, looked for me and they came to me and said that they were very happy that I had written this big "song" that showed them something about life. Although the children sing mostly Western music, when they hear indigenous African music, they are all for it, they love it, they stopped me and said: "Father Khumalo ,we really enjoy your music and love your music." I am happy about it.

AM: *Of course that is an inspiration for young composers to start composing?*
MK: Oh yes, and there are quite a number who has started and some of them comes to me and ask help, and I do the best that I can to help,

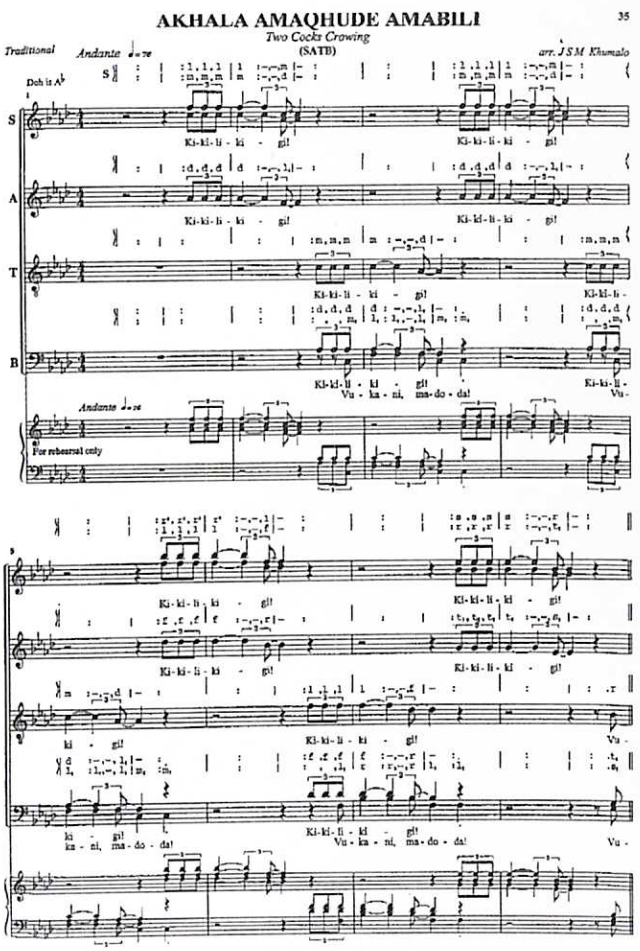
AM: *Is conducting choirs still keeping you busy?*
MK: Yes, it is, unfortunately. I have made up my mind that it is about time to stop, because I am trying to do preserve our traditional music, by writing it down and making arrangements. The traditional songs must be taken from the tribal fold and must be preserved. I would love to stop conducting and concentrate on the music but of course I will still be helping the choirs if any choir asks for help.

AM: *The music that you are talking about that you are also preserving for the nations to come, is it published and where could a person get hold of it?*
MK: Well, my own works are not yet fully published. In fact, what I am working on now, is to collect the songs that I have written from the beginning and to improve those that are not good enough yet, then put them together and then put them into dual notation, both tonic solfa and staff notation. I am trying to put together all my music and have it published.

AM: *Prof Khumalo, thank you so much for all that you have shared with us. You are an inspiration to us all and we wish you and your family the very best for the future. May God bless you!*
MK: It was a great pleasure, thank you very much.

***Prof Mzilikazi Khumalo** has a long and distinguished career in composing choral music and choral conducting. Three honorary Doctor's degrees were bestowed on him by UNISA, the University of KwaZulu-Natal and Stellenbosch University respectively for promoting African music extensively and to creating an awareness of the African idiom, not only nationally, but also internationally. He is acclaimed for his momentous contributions to music in South Africa as composer, arranger, choirmaster and chairman of the National Anthem Committee, whose work resulted in our present national anthem. The publication "South Africa Sings" (Vol 1), with Khumalo as editor, is a choir album in dual notation (tonic solfa and staff notation). He was the head of the Department of African Languages at the University of the Witwatersrand (Wits) and serves on the board of SAMRO as Vice-President.*

***Annemarie van der Walt** is a Board Member of the International Federation for Choral Music (IFCM), the President of the South African Choral Society (SACS) and the Editor of the Cantando Gaudeamus, the newsletter of SACS. She is a member of the Steering Committee tasked to establish a Choral Federation in South Africa. In 2003 Annemarie discussed South African Choral Music in a distance learning video-conference with Carnegie Hall, New York City and presented papers on African Choral Music in Sweden (Vocal Ethnic Conference, Jokkmokk), Namibia (Annual Bank Windhoek Arts Festival) and in Japan (World Choral Symposium 7, Kyoto). She often acts as a presenter at conferences in South Africa, talking about the global choral world.*
E-mail: sachoral@xsinet.co.za
(This interview was sponsored by Radio Veritas - www.radioveritas.co.za)



Collector's Corner

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New CD Releases

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

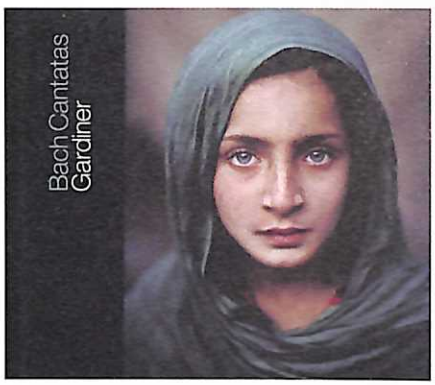
Photo: Lino Bennardo

For its very first recording on Harmonia mundi, the young British ensemble Stile Antico (composed of 13 singers working in perfect osmosis, without an appointed director) has chosen a demanding, but particularly fascinating program, namely, a selection of works by some of the best English composers of the 16th century written specifically for the office of Compline, the last of the canonical hours. Thus we have **Thomas Tallis**, **William Byrd**, **John Sheppard**, **Hugh Aston** and **Robert White** each offering their most inspired celebration of night prayer, with all its timeless beauty. The composers clearly intended to transcend the torments of a century filled with noise and madness by their serene and enveloping music, and in all its fullness, this interpretation does justice to that intent. The ensemble's seductive sound qualities and unflagging precision are superb, with aesthetic at times verging on "new age" -- smooth, harmonious, indeed somewhat impalpable. Without doubt a fine discovery (**Harmonia mundi HMU 907419**).

On a radically different note, the Nova Lux ensemble (made up of soloists from the Chamber Choir of Pamplona) devotes itself to the work of **Mateo Flecha the Younger**, and specifically to his *First Book of Madrigals*. The nineteen pages we have here are primarily based on texts by Petrarch and to a lesser extent on works by Pietro Bembo and [Ludovico] Ariosto. Totally in keeping with in the spirit of its age, the music is at pains to describe with eloquence the disorders of the soul, its raptures as well as its grief. Though the interpretation is perhaps lacking a hint of subtle atmospheric variety, the musicians give a fine performance under the direction of David Guindano Igaretta, conveying unity by virtue of their sincerity and force of conviction (**Arsis 4203**).

Heinrich Schütz would undoubtedly be happy about two quite remarkable new releases. First, a selection of pieces drawn primarily from his *Small Spiritual Concerts* of 1639 and the *Sacrae Symphoniae* of 1650, augmented by an apparently previously unrecorded work (*Herr, der du bist vormals genädig gewest* SWV 461) and by the famous *Uppsala Magnificat* SWV 468. The Rheinland Chapel Choir (dir. Benoît Haller) shows itself in its best light, conveying with remarkable clarity the penetrating beauty of Schütz' music, an admirable fusion of Lutheran spirituality and the voluptuousness of Italian Baroque pietism (K 617191). We also have a new recording of the famous "Swan Song", *Opus ultimum* by the same composer who, at past the age of 75, set himself the task of putting the 176 verses of *Psalm 119* to music. All told, eleven motets for double choir written as something of a last will and testament for eternity, to which Philippe Herreweghe and the Collegium Vocale add Psalm 110, *Jauchzet dem Herren, alle Welt* SWV 493 and the *Deutsches Magnificat* SWV 494. The musicians assembled for the occasion are all authentic specialists in this type of music; the director imparts to this self-assured dialog with death the quiet force of evidence and perfection. Indeed one can offer nothing but praise for the interpretation (**Harmonia mundi HMC 901895.96**).

Carus continues its rediscovery of the work of **Johann Ludwig Bach**, a musician-cousin of Johann Sebastian and one of the most highly esteemed in his day. Following a recently reissued disk of cantatas recorded by Hermann Max, this one features a selection of motets. The composer here shows himself a worthy heir of the age-old tradition of polyphonic motets, usually written for double choir. Rigorous yet flexible, the writing is solidly framed and carefully highlights the text, as befits the 17th century German sacred music tradition. Florian Heyerick directs these pieces with a master's hand, forcefully bringing out the line, taking care with contrasts, making clear the most eloquent details without ever losing the sense of line and phrasing. Quite a beautiful performance (Choeur Ex Tempore, Orpheon Consort – **Carus 83.187**).



Then we have John Eliot Gardiner, continuing publication of the complete **Bach** pilgrimage he recorded in 2000 with a volume devoted to six cantatas for the Easter season (BWV 4, 6, 31, 66, 134 and 145). Throughout this fine performance we witness the English director's fervor, the special attention he pays to painting with words and his solid instincts on the choice of tempos, as well as the way he highlights the rhythmic riches of the Cantor's writing, despite a few

...New CD Releases

somewhat overly obvious and theatrical affectations. The Monteverdi Choir remains true to form, living up to its flattering reputation (**SDG 128**).

All right, we admit that recordings of the works of **Johann Caspar Ferdinand Fischer** don't exactly overflow the shelves of our musical library. Originally from Bohemia, and surprisingly long-lived for his era (1656-1746), this composer enjoyed a respectable career as a choirmaster that led notably to his directing the chapel choir of the court of the Margrave of Bade, in Rastatt, from 1715 until his death. Interestingly, those works of Fischer's that were published during his lifetime all appeared between 1690 and 1715, that is, before he had obtained this important post. Among these we have a cycle of eight suites for orchestra and works for harpsichord "in the French style", plus several collections of sacred music from which several pieces recorded here are taken, namely an office of *Vespers* of relatively reduced proportions and thus usable for the daily liturgy, a cycle of eight *Lytaniae Lauretanae* (from which we have the *Litany for the Feast of the Visitation*), Marian antiphons (from which is taken a *Regina Coeli laetare*), and various free-standing works (from which there is a nicely festive *Concertus de Sancta Cruce* with brass highlights). Some later manuscripts of Fischer's have more recently been discovered, notably eight masses from which Jurgen Ochs has chosen a traditionally arranged *Missa Sancti Dominici* (4 voices – soloists and ripieni– with two violins and basso continuo). In sum, the German conductor and his ensemble, the Rasttatter Hofkapelle, competently and carefully construct for us a musical portrait of a relatively minor composer whose music betrays no weakness yet reveals few surprising or truly sublime moments. Save this one for those who love making discoveries and going off the beaten track (**Carus 83.172**).

The new "world premiere" releases devoted to the works of **Gottfried August Homilius** are more solid, coming along conveniently to round out our knowledge of this student of Bach whose entire career was in service to the Saxon capital of Dresden. The first is a *Cantata for the Passion* ("*Ein Lämmlein geht und trägt de Schuld*"), very nicely crafted, tastefully blending dramatic recitatives, melodically creative arias and the inevitable chorales, which are meditative in some places, more dramatic in others (Basler Madrigalisten, Neue Dusseldorfer Hofmusik, dir. Fritz Näf – **Carus 83.262**). Thus the

work, which remained in the repertoire for a good part of the 18th century and enjoyed the honor of a second edition in 1775, certainly deserved rediscovery. The second release is devoted to a *Passion According to St. John* that seems stylistically to be a work in transition between the late baroque and the emotional writing of the classical period. This aesthetic pluralism in no way harms the ensemble's expressive force, which is intensified by a concise interpretation, filled with contrasts and conviction (Dresdner Kreuzchor and Barockorchester, dir. Roderic Kreile – **Carus 83.261**).

Unfortunately, one cannot say as much for the new recording of the **Fauré** *Requiem* (in its 1893 version) or for the *Mass of the Villerville Fishermen* by Faure/Messager and three motets by Michel Corboz, at the help of the Vocal Ensemble of Lausanne and the Warsaw Symphony. Indeed, handicapped by an out-of-its-league choir and a dry and inexpressive orchestra, the director never succeeds in finding the right tone. A pity! (**Mirare 028**).

The new recording of one of **Frank Martin**'s masterpieces, *Le Vin Herbé* (*The Magic Potion*), is more successful, at once pure and full of sadness, austere and deeply lyrical yet not sentimental -- a true demonstration of the RIAS-Kammerchor's mastery of a demanding and constantly shifting score. Although the general impression is unfortunately a bit tarnished by the soloists' colorless performance, the presence of the concise, precise and warm German choir makes this one most definitely worth hearing (dir. Daniel Reuss – **Harmonia mundi HMC 901935.36**).

We continue with a discovery offered by the Carus label – a musical portrait of choral works by **Josef Swider**, a Polish composer born in 1930 and fairly prolific, judging from a catalog that includes 3 operas, 6 oratorios, 8 masses, several concertos, chamber music, music for organ and piano, as well as films scores. Among the more than 250 choral

works that apparently enjoy great popularity in Poland, we find recorded here for the first time 14 small sacred pieces, most of them a cappella, and a more wide-ranging *Te Deum* for soloists, choir, percussion and organ. The composer's writing shows evidence of a true mastery gained in the course of long association with this type of repertoire. Freely lyrical and at times demonstrating virtuosity, he confines himself to a tasteful neo-romanticism shot through with modal touches. Thanks to the excellent Polish Chamber Choir, one can listen to the ageless, at times sentimental nothingness of Josef Swider's music with pleasure but also without any great excitement (dir. Jan Lukaszewski – **Carus 83.176**).

It is our good fortune that the young girls of the Netherlands Youth Choir have connected up with Eric Ericson, that wise old man of immense experience and so well-deserving of respect. On the program, an anthology of a cappella works extending over nearly a century and a half of composition, from **Johannes Brahms** and **Max Reger** to **Ingvar Lidholm** and **Jan Åke Hillerud**, and including **Olsson**, **Caplet**, **Poulenc**, **Kuula**, **Rautavaara** and still others. An obvious osmosis between the prestigious director and his young pupils has developed nicely. Well-measured expressiveness, fitting color, cultivated tuning and subtle contrasts are all to be found in this generous and pleasant performance (**VTN – 20061** / *www.vocaaltalent.nl* / *www.rnpartner.nl*).

E-mail: jm.marchal@cccwb.com

Translated from the French by Anita Shaperd, USA

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Events

Compiled by Nadine Robin

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

We are pleased to provide these lists as a service to our members. They are based on the best information available to us. However, we advise you to check the details with the organizers of the indiviual event you may be interested in.

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

Lacock Summer School, Chippenham, United Kingdom, 22-27 July 2007. For singers and instrumentalists with Jeffrey Skidmore, Martin Lubenow and Steven Hollas. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@cantax.freeserve.co.uk - Website: www.lacock.org

Summer School for Conductors, Level 5, Hamar, Norway, 22-29 July 2007. 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 all together 8 different courses, both singers and conductors at all levels from Norway or abroad. Instructor at level 5: Mr.Paul Hillier. Contact: Norges Korforbund Tel: +47-22-396850, Fax: +47-22-396851, Email: havard.gravdal@korforbundet.no - Website: www.kor.no

Choral Conductors Retreat with Rod Eichenberger, Alexandria, Virginia, USA, 23-27 July 2007. A 5-day professional development workshop, designed for conductors of choirs at all levels, gives special emphasis to the important role non-verbal skills can play in rehearsal and performance. Held in the Historic Christ Church. Contact: Wanda Gereben, Executive Director, Choral Conductors Retreat, Tel: +1-808-5950233, Fax: +1-808-5955129, Email: Info@ChoralConductorsRetreat.com - Website: www.ChoralConductorsRetreat.com

Lacock Summer School, Chippenham, United Kingdom, 29 July-3 Aug 2007. For singers and instrumentalists: Monteverdi Vespers with JanJoost van Elburg, Martin Lubenow, Marco van de Klundert and Steven Hollas. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@cantax.freeserve.co.uk - Website: www.lacock.org

13th Latin-American Seminar on Musical Education, Lima, Peru, 31 July-4 Aug 2007. Opening and integration of the Latin-American musical education: inter-culture, autonomy and reality. Contact: Latin-American Forum of Musical Education, Email: flademperu@yahoo.com - Website: http://flademperu.iespana.es

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 4-12 Aug 2007. For full conductors, conducting auditors and singers. Sessions with Carrington, O'Connell and Falinska, consisting in the morning of vocal pedagogy using the Rohmert Method of Functional Voice Training, and clinics on developing a vital chamber choir, and in the afternoon, of conducting master classes with Simon Carrington. Contact: Sarteano Chamber Choral Conducting Workshop, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

Summer School for Singers and Conductors, Staffordshire, United Kingdom, 11-19 Aug 2007. Courses for singers and for advanced conducting singer/observer, and for foundation, intermediate 1, intermediate 2 and advanced conductors. Contact: Sing for Pleasure, Bolton Music Centre, Tel: +44-1204-333540, Fax: +44-1204-333540, Email: admin@singforpleasure.org.uk - Website: www.singforpleasure.org.uk

3rd International Seminar of Choral Conducting, São Lourenço, Minas Gerais, Brazil, 21-25 Aug 2007. Seminar organized in the frame of the Canta Brasil 2007 International Choir Festival. Contact: Alexander Albarrán, Email: matizvocal@cantv.net or albarran_alexander@hotmail.com

Rimini International Choral Workshop, Italy, 1-9 Sep 2007. With Peter Phillips, Ghislaine Morgan, Andrea Angelini and Walter Marzilli. Workshop on Renaissance choral music, its stylistic aspects and the right sonorities. Contact: Musica Ficta, Tel: +39-0541-390155, Fax: +39-02-700425984, Email: info@musicaficta.org - Website: www.musicaficta.org

European Academy for Young Choral Conductors, Fano, Italy, 2-9 Sep 2007. For (young) conductors from all over Europe. Selected singers for the choir-in-residence. Active and passive participation possible. Conductor: Filippo Maria Bressan. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

Masterclass for Choir Conductors, Varese, Italy, 3-8 Sep 2007. Lecturer: Gary Graden. For graduate choir conductors or with a solid musical training. Program: contemporary Italian and European compositions. Choir in residence: Varese Music School Chamber Choir. Apply before: 9 June. Contact: Civico Liceo Musicale, Fax: +39-0332-255038, Email: liceo.musicale@comune.varese.it - Website: www.comune.varese.it/liceomusicale/

Florence Early Music Workshop, Florence, Italy, 9-15 Sept 2007. For singers and instrumentalists: Ignazio Donati's Salmi boscarecci of 1623 with Andrew Parrott. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@cantax.freeserve.co.uk - Website: www.lacock.org

The Masterplayers International Music Festival, Lugano, Switzerland, 20-28 Sep 2007. Conductors competition in Venice and masterclasses in the superb Alps of Switzerland. Contact: The Masterplayers Int'l Music Academy Corporation, Tel: +41-91-6092277, Fax: +41-91-6092277, Email: masteracademy@bluewin.ch - Website: www.masterplayers.org

A Cappella Conducting Masterclass, Minneapolis, USA, 4-7 Oct 2007. In collaboration with VocalEssence and the Ensemble Singers as well as with the St. Olaf Choir. Contact: Chorus America, Jamie Roberts, Tel: +1-202-3317577, Fax: +1-202-3317599, Email: jamie@chorusamerica.org - Website: www.chorusamerica.org

Singing in Paradise, Savusavu, Fiji, 11-18 Nov 2007. A choral workshop with Rachel Hore (Australia), exploring Pacific singing. Contact: Daku Resort, Tel: +679-8850-046, Fax: +679-8850-334, Email: paradisecourses@iinet.net.au - Website: www.dakuresort.com

1st International Forum - Voice, Youth and Arts management, 1st quarter 2008, Caen, France. Organized by IFCM in cooperation with Polyfollia. Three-day forum for future managers in the field of choral music. Contact: International Federation for Choral Music, Christina Kühlewein, Louvigny, France. Tel: +33-2-31733881, Fax: +33-2-31735415, Email: ckuehlewein@ifcm.net - Website: www.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/

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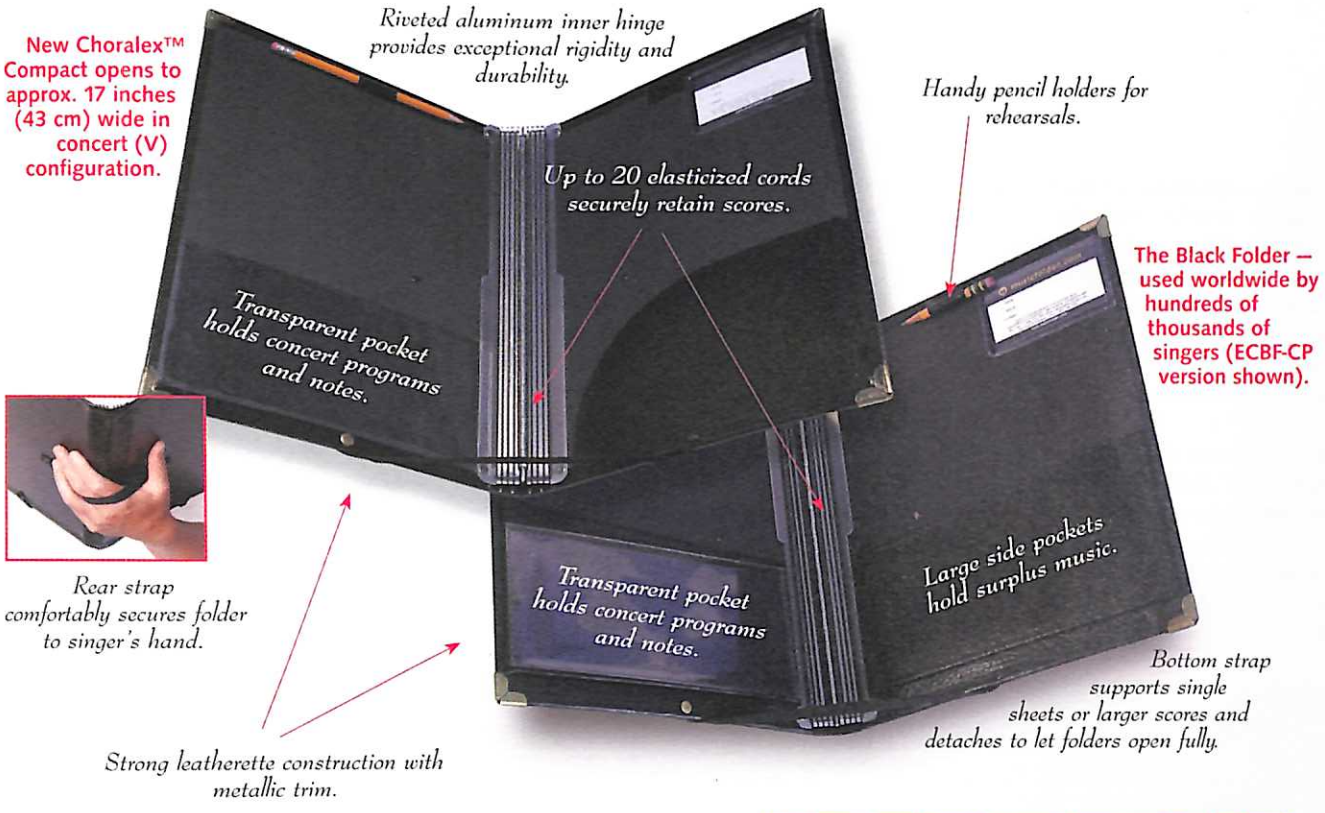

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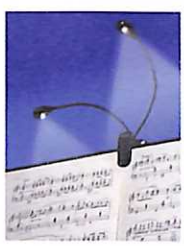
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4th International Choir Festival "Zahari Mednikarov", Dobrich/Albena, Bulgaria, 18-25 July 2007. Competetive and non-competetive parts;for children's and youth choirs only. Contact: Tsvetan Ivanov, President, Tel: +359-143-7655, Email: festival@mail.tascom.ru - Website: www.festival-bg.ru

International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 18-22 July 2007. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

32nd Oratorio Festival Musique en Morvan, Autun, Saône et Loire, France, 19-29 July 2007. For all singers. Requiem (Vauban) conducted by Pierre Cao. Contact: A Coeur Joie, Tel: +33-4-72198342, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: http://acj.musicanet.org/

International Youth Festival, Bavaria, Germany, 19-26 July 2007. Contact: Arts Bureau for the Continents, Lois Harper, Tel: +1-613-2343360, Fax: +1-613-2362636, Email: lois@abc.ca - Website: www.abc.ca

25th International Music Festival, Cantonigròs, Spain, 19-22 July 2007. Competition and exhibition of mixed choral music, female voices, children's choir and popular dances. Contact: Anna Jover & Joana Gonzal - FIMC 07, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

Europa Cantat International Singing Week, Nevers, France, 22-29 July 2007. Three workshops: Gloria (John Rutter) with Thierry Lequenne, Orthodox Music with Théodora Pavlovitch (Bulgaria), Psalm 136 (Guy Ropartz) with Montserrat Rios (Catalonia). Subscribe before: 8 April. Contact: A Coeur Joie France, Tel: +33-4-72198341, Email: acj.monique.verot@wanadoo.fr - Website: www.europa-cantat-nevers.com

53rd International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-30 July 2007. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2007. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

International Choral Festival in Provence, Val and Bouches-du-Rhônes, France, 23 July-1 Aug 2007. Contact: Ensembles Polyphoniques en Provence, Tel: +33-4-94786384, Fax: +33-4-94786576, Email: epepro@wanadoo.fr - Website: www.aicler-provence.com

1st International Choir Festival and competition Music Inspiration Landscape 2007, Riga and other towns, Latvia, 24-29 July 2007. Concerts, choir competition and forum, masterclasses and workshops, cultural tourism program, traditional dance evenings. Contact: Dace Rone or Agita Ikauniece, Tel: +371-67037593, Fax: +371-67037779, Email: mil2007@riga.lv - Website: www.musicinspirationlandscape.riga.lv

Rhapsody! Prague Children's Music Festival, Vienna, Salzburg and Prague, Austria and Czech Republic, 26 July-6 Aug 2007. With guest conductor Ms. Joan Gregoryk. Masses, individual concert & joint concerts at outstanding venues with professional orchestra and local choir in Vienna, Salzburg & Prague. Workshop, musical exchanges, tours, festival certificate & T shirt. Contact: Neeta Helms, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Neeta@ClassicalMovements.com - Website: www.ClassicalMovements.com

23rd Takarazuka International Chamber Chorus Contest, Takarazuka City, Hyogo, Japan, 28-29 July 2007. Contact: Takarazuka International Chamber Chorus Contest Committee - Takarazuka Foundation for Culture Promotion, Tel: +81-797-858844, Fax: +81-797-858873, Email: ticc@takarazuka-c.jp

Asia Pacific Cantat, Yilan and Taipei, Taiwan, 28 July-5 Aug 2007. Contact: Taiwan Choral Association, Mr. Chen, Tel: +886-930-763 317, Fax: +886-2-2691 8854, Email: info@apc2007.tw - Website: www.apc2007.tw

21st Zimriya World Assembly of Choirs, Mount Scopus, Jerusalem, Israel, 30 Jul-9 Aug 2007. Workshop conductors: Néstor Enrique Andrenacci (Argentina): Misa Criolla - Ariel Ramirez, Naomi Faran (Israel): Beauty and Harmony, Israeli Songs - Michael Gohl (Switzerland): International Choir - Volker Hempfling (Germany): Messa di Gloria, G. Puccini - Avner Itai (Israel): Eshet Chayil (Woman of Valor), Y. Braun - Andrew Parrott (UK): Israel in Egypt, G.F. Handel - Theodora Pavlovitch (Bulgaria): Bulgarian Folk Music for female voices - Fred Sjöberg (Sweden): Jazz-Pop workshop - Walter W. Whitman Jr (USA): Gospel music Chicago style. Contact: ZIMRIYA, Tel: +972-3-5280233, Fax: +972-3-6299524, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

Nordklang 13, Uppsala, Sweden, 31 July-5 Aug 2007. North Choir Festival. Contact: Sveriges Körförbund - The Swedish Choral Association, Tel: +46-8-4071770, Fax: +46-8-4071772, Email: info@nordklang.se - Website: www.nordklang.org

19th Choralies of Vaison-la-Romaine, France, 1-10 Aug 2007. Large non-competitive choir meeting in the beautiful Roman town of Vaison. Workshops, open singing, concerts. Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: www.choralies2007.com

5th International Girls and Children's Choir Festival, Riga, Latvia, 1-6 Aug 2007. Movement and vocal techniques. Contact: Gunta Malevica, Artistic Director, Tel: +371-2989-3250, Email: choriga@lanet.lv - Website: www.music.lv/choirfest

Aberdeen International Festival, Scotland, United Kingdom, 1-11 Aug 2007. Contact: Arts Bureau for the Continents, Lois Harper, Tel: +1-613-2343360, Fax: +1-613-2362636, Email: abc@abc.ca - Website: www.abc.ca

5th International Festival of Choral Art - The Singing World, St. Petersburg, Russia, 3-8 Aug 2007. For mixed, men's, women's and children's choirs, and chamber vocal ensembles (min. 3 singers) from all over the world, professional and amateur. One-day competition within the festival: 7 Aug. Contact: International Festival of Choral Art - The Singing World, Mrs Elena Bizina, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: choirfest@inbox.ru - Website: www.Singingworld.spb.ru

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Festival Vancouver 2007, Canada, 5-19 Aug 2007. Annual festival including classical, jazz and world music presentations. Concert venues throughout Vancouver featuring some of the most talented artists in the world. Contact: Festival Vancouver, Tel: +1-604-6881152, Fax: +1-604-6888441 - Website: www.festivalvancouver.ca

2nd International Choral Festival "Let's sing Together to the World", Lima, Peru, 6-10 Aug 2007. For all types of choirs. Artistic Director: Werner Pfaff. Contact: Peruvian Chinese Association, Email: rubenwongg@yahoo.com - Website: www.apchcoro.com

Showchoir Camps Europe 2007, Biezenmortel, Netherlands, 12-18 Aug 2007. International singing and dancing vacation for 200 kids from 12-18 years old from all over Europe. Contact: Showchoir Camps Europe, Tel: +31-30-8007293, Email: showchoircamp@vpjd.nl - Website: www.showchoircamp.nl

Europa Cantat International Singing Week, Ljubljana, Slovenia, 12-19 Aug 2007. For mixed choirs, vocal groups and individual singers. An EC study tour is organized in parallel. Contact: Mihela Jagodic, Tel: +386-1-2410500, Fax: +386-1-2410510, Email: info@jskd.si - Website: www.jskd.si

Europa Cantat Singing Week, Nyíregyháza, Hungary, 13-20 Aug 2007. A EC study tour is organized in parallel. Contact: Cantemus International Choral Festival, Email: cantemus@mail.datanet.hu

12th Children's and Youth International Meeting, Monte Caseros, Argentina, 17-20 Aug 2007. Meeting of children's choirs of Argentina, Brazil and Uruguay. Contact: Municipalidad de Monte Caseros, Fax: +54-3775-422750, Email: paulaeber@caserosdigital.com.ar or vocesjuveniles_mc@yahoo.com or mitapurahei@gmail.com

Festivalensemble Stuttgart 2007, Stuttgart, Germany, 17-Aug-16 Sep 2007. Open to all choral singers worldwide aged between 18 and 30. Auditions will take place in Europe, Canada, the US and Russia during March 13th and March 27th 2007 (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

International Singing Week, Zrenjanin, Serbia, Yugoslavia, 18-26 Aug 2007. 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... Workshops. "choir to choir" concerts. Intact Nature. Contact: International Music Center, Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

Canta Brasil 2007 International Choir Festival, São Lourenço, Minas Gerais, Brazil, 21-26 Aug 2007. Contact: José Enrique Martins, Email: henriqueculturamg@hotmail.com

55th "Guido d'Arezzo" International Polyphonic Competition, Arezzo, Italy, 22-26 Aug 2007. 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

11th International Competition of Contemporary Chamber Music, Cracow, Poland, 29 Aug-2 Sep 2007. Open to soloists and groups of different instruments, as well as vocalists. Contact: Institute of Art, Tel: +48-12-4127540, Fax: +48-12-4127540, Email: biuro@instytutsztuki.pl - Website: www.instytutsztuki.pl

Europa Cantat Int'l Singing Week "Alpe Adria Cantat", Lido di Jesolo, Venice, Italy, 2-9 Sep 2007. For children's choirs; conductors' course (M. Giorgi); contemporary music (P.P. Scattolin), Spirituals & Gospels (I. Spaulding), vocal ensembles (A. Grandini), Romantic music (J. Hiemetsberger), Vocal Pop Jazz (M. Becher), folk songs: tradition and innovation (M. dal Bianco), famous musicals. EC study tour for conductors in parallel, with Alessandro Cadario. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: feniarco@tin.it - Website: www.feniarco.it

13th Eurotreff Festival, Wolfenbüttel, Germany, 5-9 Sept 2007. Concerts, 8 workshops. For children's and youth choirs. Possibility of regional program with a German choir before or after the festival. Apply before: 15 Feb. 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

Grieg International Choir Festival, Bergen, Norway, 6-9 Sept 2007. Open to amateur choirs in all choral categories and difficulties. No compulsory piece. Apply before: 15 March 2007. Contact: Annlaug Hus, Tel: +47 55 56 38 65, Fax: +47 55 56 38 66, Email: post@griegfestival.no - Website: www.griegfestival.no

8th International Choral Competition, Trelew, Patagonia, Argentina, 16-22 Sep 2007. Competitive and not competitive categories: vocal groups, mixed, female and male choirs (with previous selection). Optional concerts in connection with other South American regions. Contact: Fundación C.I.C., Alejandro Daniel Garavano, Tel: +54-2965-491353, Fax: +54-2965-491353, Email: cictrelew@yahoo.com.ar

Venezia in Musica 2007, Venice, Jesolo, Italy, 18-23 Sep 2007. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

Europäisches Musikfest Stuttgart 2007, Stuttgart, Germany, 26 Aug-9 Sep 2007. With the Israel Philharmonic Orchestra (Zubin Mehta), the Festivalensemble Stuttgart (Helmuth Rilling), the Tallis Scholars, Gächinger Kantorei Stuttgart, etc... and choirs from Germany and abroad. Contact: Internationale Bachakademie Stuttgart, Tel: +49-711-619210, Fax: +49-711-6192123, Email: office@bachakademie.de - Website: www.bachakademie.de

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...Festivals & Competitions

International Choir Contest of Flanders, Maasmechelen, Belgium, 28 Sept-1 Oct 2007. Limited to ensembles from 12 to 45 voices: equal voices and mixed choirs. Contact: International Choir Contest of Flanders, Gert Vanderlee, Tel: +32-89-769668, Fax: +32-89-769672, Email: evenementen@maasmechelen.be - Website: www.ikvlaanderen.be

Coraliada 2007 International Choral Meeting, Necochea, Argentina, 28-30 Sep 2007. For any kind of Choirs. Contact: Asociación Civil Coro Alta Mira, Tel: +54-02262-423415, Fax: +54-02262-450916, Email: coraliada@coroaltamira.com.ar - Website: www.coroaltamira.com.ar

4th International Choir Competition, Sofia, Bulgaria, 3-6 Oct 2007. 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: +3592-964 11 11, Fax: +3592-964 11 10, Email: fcmf@abv.bg - Website: www.fcmf.visa.bg

1st international Children's Choir Festival, Valparaíso, Chile, 3-9 Oct 2007. Multicultural meeting and international competition for children's choir. Apply before: 30 Aug 2007. Contact: CalvoArte Producciones, Tel: +56-32-332636, Email: festvalpo@gmail.com or acalvogaete@yahoo.es

1st Cantapueblo for Children, Malargüe, Argentina, 4-7 Oct 2007. Conference by Juana Mauro (Niños Cantores de Mendoza) and Ana Gloria Ortega (therapist specialized in children's singing). Final concert featuring a work by Marcelo Fernández y Pedro Zalazar: Paihuen Mapu. Concert theme: Children and Nature. Contact: Fundacion COPPLA, Cantapueblo, Tel: +54-261-4255238, Fax: +54-261-4201135, Email: cantapuebloninos@coppla.org.ar - Website: www.coppla.org.ar

Taiwan International Choral Ensemble Festival, Taipei, Taiwan (China), 5-12 Oct 2007. International competition: 7 Oct. (age above 18, all kinds of choirs). Master workshop: 9-12 Oct. (conducting and vocal Jazz master class). Tour arrangement 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

Mallorca International Choral Festival, Palma, Calvià, Spain, 6-14 Oct 2007. Choir meeting and competition in the following categories: mixed, female, male choirs and mixed chamber choirs. Contact: Mallorca International Choral Festival, Tel: +34-902-102180, Fax: +34-971-606926, Email: info@mallorcafestival.com - Website: www.mallorcafestival.com

8th International Choral Meeting Paysandú 2007, Uruguay, 7 Oct 2007. Non competitive event open to adults and youth choirs, female, male and mixed, national or international. Contact: Analía Gerfauo Baccaro, Email: anager@adinet.com.uy

4th International Competition for Choir Conductors "Mariele Ventre", Bologna, Italy, 9-13 Oct 2007. Open to choir conductors of both genders who by 30.06.2007 must not have reached his/her 40th year of age. Contact: Fondation Mariele Ventre, Tel: +39-051-4299009, Fax: +39-051-4294083, Email: fondazione@marieleventre.it - Website: www.marieleventre.it

2nd International Music Council World Forum, Beijing, China, 11-14 Oct 2007. Forum on Music focusing on four areas which IMC considers being of crucial importance to the world of music: Music in Development and Development in Music, ManyMusics – Fostering Musical Diversity, Intellectual Property Rights, Music Delivery in the Future. In addition, the Chinese Musicians' Association will organize a fascinating array of performances of Chinese music. Contact: Conseil International de la Musique, Tel: +33-1-45684850, Fax: +33-1-43068798 Email: forum.imc@unesco.org - Website: www.unesco.org/imc

Festival Magic Mozart Moments, Salzburg, Austria, 11-14 Oct 2007. Voices from all over the world and the Salzburg Cathedral Choir & Orchester conducted by Prof. János Czifra performing together Mozart's Great Mass c-minor KV 427 at the Salzburg Cathedral. Contact: Cultours Europe, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.magicmozartmoments.at or www.cultours-europe.com

5th Choral Competition "Venado Tuerto 2007", Argentina, 12-14 Oct 2007. Dedicated to Liliana Cangiano. Contact: Certamen Coral de Música Popular, Fax: +54-3462-433331, Email: nicolari@powervt.com.ar or rubenvidela@powervt.com.ar - Website: www.vol.com.ar/certamencoralvenadotuerto/

International Choral Competition, Rimini, Italy, 12-14 Oct 2007. For mixed, youth, male and female choirs, and vocal ensembles. Apply before: 15 Sep. Contact: Musical Association Musica Ficta, Tel: +39-347-2573878, Fax: +39-02-700425984, Email: competition@riminichoral.it - Website: www.riminichoral.it

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C	**CONTEMPORARY MUSIC** 29 AND UNDER	10 MIN
D	**FOLKLORE** 29 AND UNDER	10 MIN
E	**SOLO SINGING** 16 AND UNDER	8 MIN
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...Festivals & Competitions

International Festival of Choir Ensembles, Montevideo, Punta del Este, Colonia, Minas, San José, Salto and Paysandú, Uruguay, 13-21 Oct 2007. 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

7th In... Canto Sul Garda, Riva del Garda, Italy, 14-18 Oct 2007. Competition in different categories and difficulties. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

1st International Gregorian chant Festival, Bratislava, Slovak Republic, 18-21 Oct 2007. 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

15th S. imkus Choir Competition, Klaipeda, Lithuania, 18-21 Oct 2007. Open to mixed, female, male, chamber, youth, children's, folklore choirs and ensembles (Min. 26, max. 45 singers for choir, max. 16 singers for ensemble). Contact: Regional Choir Society Aukuras, Tel: +370-46-398714, Fax: +370-46-398766, Email: aukuras@ku.lt - Website: www.ssimkus.ku.lt

12th Colombian Choral Music Meeting, Guadalajara de Buga, Colombia, 19-22 oct 2007. Contact: Corpacoros, Tel: +57-2-2367211, Email: corpacoros@corpacoros.org - Website: www.corpacoros.org

International Choral Weekend Voices Unlimited, Veldhoven, Netherlands, 19-21 Oct 2007. For choirs with singers aged 15 to 40. Categories: classical, pop/musical/gospel/jazz or close harmony/a capella. Contact: Voices Unlimited, Tel: +31-40-2545220, Fax: +31-40-2785449, Email: info@voicesunlimited.eu - Website: www.voicesunlimited.eu

5th Choir Festival Music and History, Palaces and Cathedrals, Százhalombatta, Hungary, 22-27 Oct 2007. For all types of choirs. Apply before: 1 May 2007. Contact: Ars Musica, Tel: +36-70-9466113, Fax: +36-23-350233, Email: festival@ars-musica.info - Website: www.ars-musica.info

International Festival of Choirs Cantus Angeli, Campania Felix, Italy, 24-28 Oct 2007. Friendly meeting between groups of various musical and territorial origins. Contact: International Festival of Choirs Cantus Angeli, M° Dott. Aniello Napoli, Tel: +39-3494295308, Fax: +39-089879917, Email: info@cantusangeli.com - Website: www.cantusangeli.com

Namur en Choeurs, Namur, Belgium, 26-30 Oct 2007. Festival celebrating the IFCM 25th anniversary. Contact: International Center for Choral Music, Jean-Marc Poncelet, Tel: +32-81-711600, Fax: +32-81-711609, Email: iccm@ifcm.net - Website: www.ifcm.net

The Busan APEC Choral Festival & Competition, Busan, South Korea, 31 Oct-3 Nov 2007. Contest and festival featuring Asia Pacific choral culture. Contact: Korea Choral Institute, Tel: +82-51-6220534, Fax: +82-51-6320977, Email: visitkoreayear@lycos.co.kr - Website: www.koreachoral.or.kr

Asian Choir Games, Jakarta, Indonesia, 2-10 Nov 2007. Competitions for all amateur choirs from the Asia Pacific Region. Festival for all choirs in the world. Contact: Choir Olympics, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

11th Athens International Choir Festival, Athens, Greece, 8-11 Nov 2007. Open to Mixed, Male, Female, Chamber, Youth, Children's and Folklore Choirs, as well as, Lyric Soloists. Contact: Polifonia Atheaneum, Tel: +30210-6080119, Fax: +30210-6918841, Email: info@inter-fest.com - Website: www.interfest.basis-site.net

19th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 12-18 Nov 2007. Tribute to Latin American choral music. Master Class, conferences, concerts, tango dance. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4255238, Fax: +54-261-420113[illegible] Email: cantapueblo@coppla.org.ar - Website: www.coppla.org.ar

International Franz-Schubert Choir Competition, Vienna, Austria, 14-18 Nov 2007. For international choirs and ensembles of all religions and cultures. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

6th International Festival "Coros en el Bosque", Pinamar, Argentina, 16-18 Nov 2007. 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: 6th edition "Coros en el Bosque" - Pinamar 2007, Martín Lettieri - Diego García Picasso, Tel: +54-114-7712316, Email: info@corosenelbosque.com.ar - Website: www.corosenelbosque.com.ar

8th International Choir Festival, Santiago de Cuba, Cuba, 20-27 Nov 2007. Competition and concerts in the most important concert halls of the City, workshops and seminars with Cuban directors. Contact: Instituto Cubano de la Musica, Tel: +53-22-641867, Fax: +53-7-333716, Email: cnmc@cubarte.cult.cu

4th International Composition Competition "Prof. Ivan Spassov", Plovdiv, Bulgaria, 23-25 Nov 2007. For symphonic compositions and vocal works. Apply before: 31 Oct. Contact: Prof. Vassika Spassova, President, Tel: +359-32-628311, Fax: +359-32-631668, Email: spassov@mail.com - Website: www.ivanspassov.hit.bg

21st ACAL Meeting, Lisboa, Portugal, 24-25 Nov 2007. Final concert: etno-mass for peace. Contact: Associação de Coros da Àrea de Lisboa, Tel: +351-21-2765408, Fax: +351-21-2746480, Email: coroslis@netcabo.pt or coroslis@sapo.pt - Website: http://pwp.netcabo.pt/coroslis/

17th International Festival of Advent and Christmas Music, Prague, Czech Republic, 30 Nov-2 Dec 2007. Competition, concerts, workshops. Contact: NIPOS, Tel: +420-221-507961 or +420-224-814458, Fax: +420-224-812612, Email: I.Hovorkova@orfea.cz or dankova@nipos-mk.cz - Website: www.nipos-mk.cz

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...Festivals & Competitions

1st International Children's Choir Competition Coralis, Barcelona, Spain, 1-2 Dec 2007. Competition aiming to promote the education and the development of young people through choral music. Contact: Marfa Foundation, Tel: +34-93-2401480, Fax: +34-93-2007676, Email: fundaciomarfa@fundaciomarfa.org - Website: www.fundaciomarfa.org

2nd International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 6-9 Dec 2007. 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

Toronto International Choral Festival, Canada, 27-30 March 2008. Massed rehearsals and concerts, choristers interaction, sightseeing. Guest Conductor: Nick Page. Contact: Toronto International Choral Festival, Arts Bureau for the Continents, Tel: +1-613-2343360, Fax: +1-613-2362636, Email: abc@abc.ca - Website: http://www.abc.ca

1st International Choral Competition for Children's Choir "Il Garda in Coro", Malcesine, Italy, 15-19 Apr 2008. Open to children's choir. Children must be born after Jan. 1st, 1992. Two categories: Secular and sacred music. Apply before: 31 Dec. Contact: Associazione Il Garda In Coro, Renata Peroni, Tel: +39-045-6570332, Fax: +39-0464-508647, Email: info@ilgardaincoro.it - Website: www.ilgardaincoro.it

9th International Choral Competition Maribor 2008, Slovenia, 18-20 Apr 2008. For up to 12 selected choirs: female, male and mixed with 16 - 48 singers (free accomodation and meals). Folk songs (non-competitive) and three competing programs (compulsory, free and Grand Prix). Deadline for applications: 23. 10. 2007 Contact: Mihela Jagodic, JSKD,, Tel: +386-1-2410525, Fax: +386-1-2410510, Email: mihela.jagodic@jskd.si - Website: www.jskd.si

12th International J. Villarroel Choir Festival, Isla de Margarita, Venezuela, 29 Apr-3 May 2008. Non competitive Festival. Concerts, workshops and conferences by famous conductors from Venezuela and abroad. Contact: Casa de la Cultura Mons. Nicolás Eugenio Navarrese, Tel: +58-416-6955740, Fax: +58-295-2625048, Email: xfestivaljv@cantv.net or festivaljuliovillarroel@hotmail.com - Website: www.festivaljuliovillarroel.com

54th Cork International Choral Festival, Ireland, 30 Apr - 4 May 2008. Opportunity to compete in the prestigious Fleischmann International Trophy Competition. Open to any choir of international standing (except specifically children's choirs). Apply before 1 Nov 2007. Contact: Cork International Choral Festival, Tel: +353-21-4223535, Fax: 353-21-4223536, Email: chorfest@iol.ie - Website: www.corkchoral.ie

3rd International Choir Competition "Walther von der Vogelweide", Innsbruck, Austria, 1-4 May 2008. Contact: Chorverband Österreich, Tel: +43-1-5869494, Fax: +43-1-58694944, Email: info@chorverband.at - Website: www.chorverband.at

Musica Sacra International Festival, Marktoberdorf, Germany, 9-14 May 2008. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

Podium 2008 - Choral Waves, Sackville, New Brunswick, Canada, 15-18 May 2008. Contact: New Brunswick Choral Federation, Tel: +1-506-4533731, Fax: +1-506-4574880, Email: podium2008@mta.ca - Website: www.mta.ca/podium2008

Ottawa Music Festival, Canada, 16-19 May 2008. Contact: Ottawa Music Festival - Arts Bureau for the Continents, Tel: +1-613-2343360, Fax: +1-613-2362636, Email: lois@abc.ca - Website: www.abc.ca

3rd International Sacred Music Festival, Bratislava, Slovak Republic, 22-25 May 2008. 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 Pärnu International Choir Festival, Estonia, 29 May-1 June 2008. Festival, concerts and folk song competition for amateur choirs of all categories. Contact: Pärnu Choir Festival NPO, Tel: +372-55-634407, Fax: +372-627-3125, Email: ave.sopp@kul.ee - Website: www.kooriyhing.ee or www.prkf.ee

37th International Competition "Florilège Vocal de Tours", France, 30 May-1 June 2008. Limited to ensembles from 12 to 40 choristers. Qualification round (a cappella), final round (including one piece with piano). Four categories: mixed choirs, male or female voice choirs, mixed vocal ensembles, free program / and a special Children's Choir International Competition. Special "Renaissance" Prize. 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

Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 6-8 June 2008. Contact: AAMCANT, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

10th International Festival D'Canto 2007, Isla de Margarita, Venezuela, 22 June 2008. Gala concerts, international competition in various categories, workshops, conferences by international conductors, open singing, etc.... Contact: Fundacion D'Canto, Angel Marino Ramírez, Executive Coordinator, Email: festivaldcanto@hotmail.com - Website: http://festivaldcanto.tripod.com

3th International Children's and Youth Choir Festival "Touch the future", Rheinland-Pfalz, Germany, 20-29 June 2008. For children and youth from around the world. An upper voice choir festival with choir theater and show choir elements. Guest Choreograph John Jacobson and artistic director Judith Janzen direct the children to a wonderful experience of song and dance. Many opportunities for choirs to present the music of their country and meet new friends. Contact: Juventus Vocalis, Judith Janzen, Tel: +49-6235-3230, Fax: +49-6235-4910246, Email: judith.janzen@t-online.de - Website: www.touch-the-future.com

11th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 25 June-1 July 2008. Bob Chilcott 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. Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

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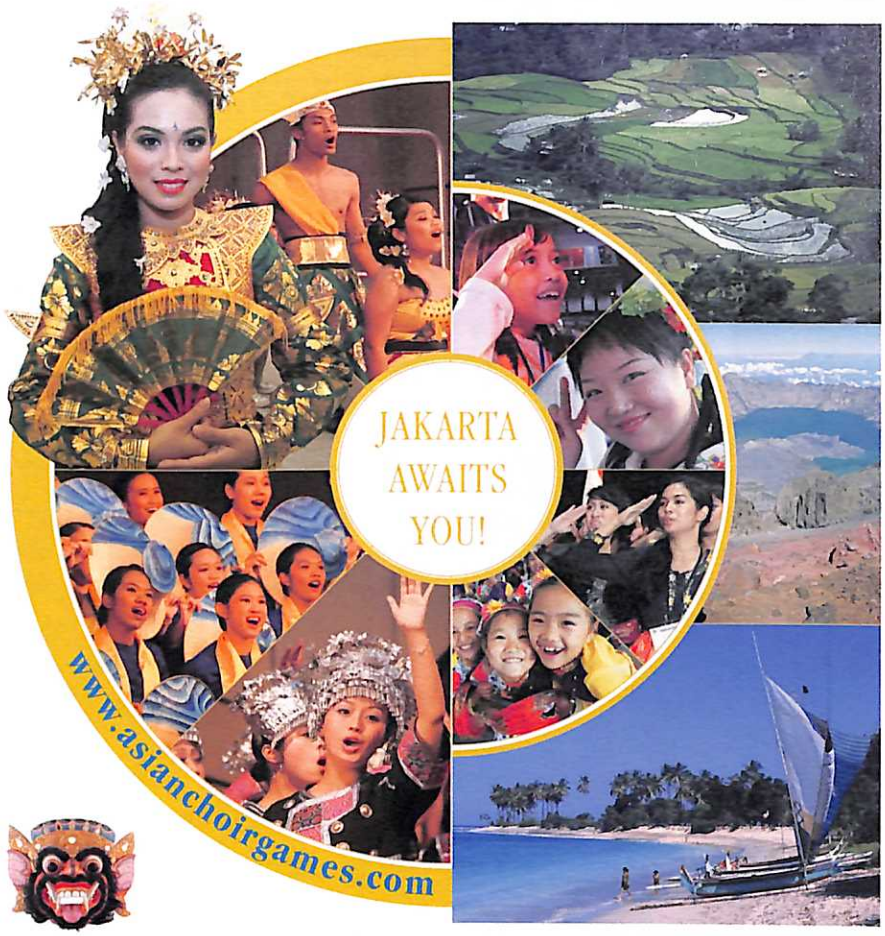
phone +49-6403-956525 · fax +49-6403-956529
mail@asianchoirgames.com · www.asianchoirgames.com



Advertisement

...Festivals & Competitions

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 26-30 June 2008. 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

International Festival of Sacred Music, Vienna, Austria, 27-30 Jun 2008. 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

Melodia! South American Music Festival, Rio de Janeiro and Buenos Aires, Brazil and Argentina, 2-14 July 2008. Open to treble and mixed voice choirs from all over the world; guest conductor Doreen Rao conducts combined choir performances with orchestra; festival also includes individual choir concerts, a South American music workshop, outreach and cultural exchanges, outstanding venues, enthusiastic audiences. Contact: LeAnn Binford, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: LeAnn@ClassicalMovements.com - Website: www.ClassicalMovements.com

Llangollen International Musical Eisteddfod, United Kingdom, 8-13 July 2008. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Contact: Llangollen International Musical Eisteddfod, Tel: +44-1978-862000, Fax: +44-1978-862005, Email: info@international-eisteddfod.co.uk - Website: www.international-eisteddfod.co.uk

5th World Choir Games, Graz, Austria, 9-19 July 2008. For all kinds of choirs from all around the world. Contact: Choir Olympics, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

13th Niagara International Music Festival, Niagara region, Canada, 9-13 July 2008. Concerts in St. Catharines, Niagara Falls and Grimsby. Contact: Niagara International Music Festival, Arts Bureau for the Continents, Tel: +1-613-2343360, Fax: +1-613-2362636, Email: lois@abc.ca - Website: www.abc.ca

Rhapsody! Prague Children's Music Festival, Vienna, Salzburg and Prague, Austria and Czech Republic, 10-21 July 2008. With guest conductor Ms. Joan Gregoryk. Masses, individual concert & joint concerts at outstanding venues with professional orchestra and local choir in Vienna, Salzburg & Prague. Workshop, musical exchanges, tours, festival certificate & T shirt. Contact: Neeta Helms, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Neeta@ClassicalMovements.com - Website: www.ClassicalMovements.com

37th International Festival & Competition "Youth & Music in Vienna", Vienna, Austria, 12-15 July 2008. For youth choirs, bands and orchestras! The Festival program includes competitions under an international jury in the categories: bands, choirs 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 its surroundings, (Upper age limit for participants is 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

2008 Hong Kong International Youth and Children's Choir Festival, Hong Kong, China, 14-17 July 2008. Choral and solo competitions, concerts and workshops. Four categories for group competition: Children (16 or under), Youth Choir (29 or under), Contemporary music and folklore (29 or under). Two categories for solo competition: vocal class I (16 or under), vocal class II (17 - 29). Contact: Hong Kong Treble Choirs' Association, Tel: +852-2381 9262, Fax: +852-2380 7302, Email: info@hktreblechoir.com - Website: www.hktreblechoir.com

Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 15-23 July 2008. 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

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

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

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: October 31st, 2007. Contact: Fonix Events Organizer NPO, Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

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

6th International Choral Festival "San Juan Coral 2008", Argentina, 14-19 Aug 2008. 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 2008. 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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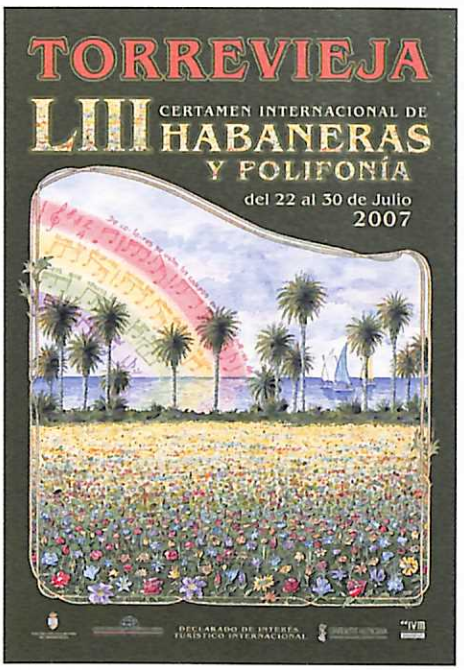

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...Festivals & Competitions

International Singing Week, Zrenjanin, Serbia, Yugoslavia, 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... Workshops. Concerts "choir to choir". Intact nature. Contact: International Music Center, Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

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 or vranken@caiw.nl - Website: www.tonen2000.nl

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 & 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

3rd 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

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

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 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

38th International Festival & Competition "Youth & Music in Vienna", Vienna, Austria, 11-14 July 2009. For youth choirs, bands and orchestras! The Festival program includes competitions under an international jury in the categories: bands, choirs 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 its surroundings, (Upper age limit for participants is 29 years). Contact: Association for International Cultural Exchange, Michael Haring, Tel: +43-664-1800905, Fax: +43-1-3175460 Email: michael.haring@chello.at - Website: www.austrianfestivals.at

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Rhapsody! Prague Children's Music Festival, Vienna, Salzburg and Prague, Austria and Czech Republic, 23 July- 3 Aug 2009. With guest conductor Ms. Joan Gregoryk. Masses, individual concert & joint concerts at outstanding venues with professional orchestra and local choir in Vienna, Salzburg & Prague. Workshop, musical exchanges, tours, festival certificate & T shirt. Contact: Neeta Helms, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Neeta@ClassicalMovements.com - Website: www.ClassicalMovements.com

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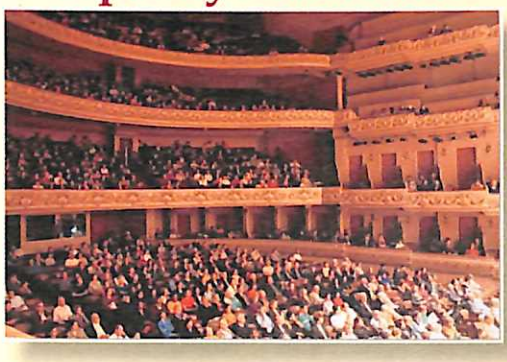

Yale Alumni Chorus audience at Teatro, Municipal, Rio de Janeriro, Brazil

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2010 • Janet Galván

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...Festivals & Competitions

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

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 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

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

Choral Conductors without Borders

A new program is being established and formulated. We need your assistance and input.

Please contact us if you are interested in assisting with this project and have any of the following qualifications:

- If you are a conducting teacher and have some time for training students in a developing country
- If you live in a region with no opportunity to study choral conducting
- If you want to assist with the training of choral conductors and the improvement of choral singing in developing countries/regions

IFCM International Secretariat
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F-14111 Louvigny, France
Tél.: +33-2-31733881
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Email: jcwilkens@ifcm.net

A new IFCM initiative

International Federation for Choral Music

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Advertisement

1st International Forum – Voice, Youth and Arts Management
1st quarter 2008 – Caen, France

Interested in choral music?
Future arts manager?

Participate in the forum, meet key arts people, get in touch with others and start your career!

The 1st International Forum – Voice, Youth and Arts Management, organized by IFCM in cooperation with Polyfollia, will take place at the Regional Council in Caen, Normandy at the beginning of 2008.

During the three-day forum, 50 to 60 young people from all over the world who are interested in arts management and, particularly in the organization of international choral events and associations, will have the unique opportunity to meet managers of major choral projects, senior executives of principal international arts institutions and local political personalities. Candidates must apply in advance to attend the forum. Accommodation, food and conferences are free, but travel costs are not included.

Invited guests will present lectures on: intercultural arts management; choral organizations and events; and cultural policies and the impact of choral music on social and personal development. Additionally, participants are invited to join workshops on various aspects of international arts management and to discuss topics and issues concerning management and choral music with the lecturers during an open dialogue session. All sessions presented during the forum will be in English. In addition, two concerts are planned featuring the French choral ensemble Mikrokosmos which was selected for the 2008 World Symposium on Choral Music to be held in Copenhagen.

Future managers in the field of choral music
Special training programs which prepare young people for serving as managers of choral arts organizations or as organizers of international choral music events do not exist today. Many arts organizations, choral federations and choir managers are looking to support young people interested in becoming the future generation of arts managers in the choral world by giving them on-the-job training while serving as an assistant or intern for an arts organization or choral music event.

IFCM wishes to invite young people to participate in the federation's activities and to initiate (with this forum) a first-class worldwide training system for young managers in the field of choral music. This forum should facilitate the development of a network of exchange and, hopefully, develop post-graduate internships within choir federations/organizations and educational institutions in the world of choral singing at regional, national and international levels.

If you have already worked on the staff of a choral music event and/or are experienced in arts management, and if you are interested in participating in this forum to increase your knowledge and share your expertise, please contact IFCM!

Choral conductors, music teachers, and arts managers are encouraged to recommend potential participants to IFCM or encourage them to contact IFCM directly.

Voice, Youth and Arts Management

Contact:

International Federation for Choral Music
Christina Kühlewein, program coordinator
Z.A. Le Mesnil, Chemin des Carreaux 2A
14111 Louvigny, France
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Fax: +33-2-31735415
Email: ckuehlewein@ifcm.net

Région Basse-Normandie