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Dossier IFCM's 25th Anniversary

International Federation for Choral Music

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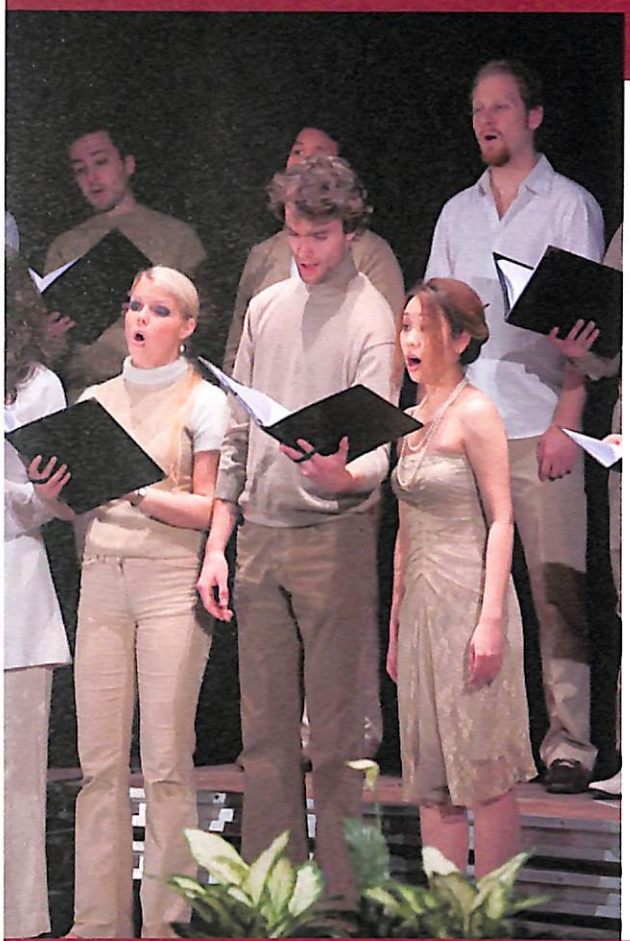
Four Chinese Composers

Namur en Chœurs

International Biennial Choral Art Festival Namur-Belgium 26-30 October



Namur en Chœurs is a non-competitive biennial festival to celebrate choral music in all its diversity.
A festival where any choral music lover from Belgium and abroad will feel at home.
For five days, concerts, workshops, open-stage, seminars, meetings will make the heart of the city a unique area totally devoted to choral music.

Namur is a city and a province with a long tradition of support to choral music. The International Federation for Choral Music was created in Namur 25 years ago.
Special IFCM 25th anniversary gala concert will take place on Saturday 27 October in the prestigious Royal Theater of Namur.

Featuring

- **The Real Group**
- **Voces 8**
- **La Grâce de Kinshasa**
- **Voces Nordicae**

More info :
www.namurenchoeurs.be (to be open June 15th)
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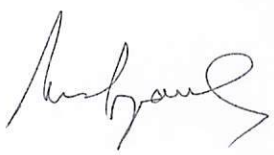
Tel + 32 81 711 600 Fax +32 81 711 609
Namur en Chœurs
Av. Jean Ier, 2
B 5000 Namur

IFCM's 25th Anniversary
The President's Message

1. The celebration of an anniversary is an excellent occasion to take stock, to assess one's achievements and to compare these to the initial vision and objectives. Unlike the celebration of the 10th or 20th anniversary, the 25th anniversary has a particular meaning. It is a jubilee – the Silver Jubilee – which deserves special consideration.
2. It is more than an occasion to take stock; it may indeed be one for review; for comparing the road taken with the way the world went; a questioning of the foundations and the strategies; a determination to take on new challenges including the necessity of a rejuvenating cure, a call coming from far-away ages and horizons.
3. In this spirit, a retreat had already been organised in the austere Chimay monastery in Belgium in February 2006. It was open to all and offered the opportunity to think about the mission and basic orientations of the International Federation for Choral Music, about its composition and its presence in choral singing in the world; the opportunity to think about the programme, the results obtained so far, the strategies employed in order to pursue these results, the human and logistical input as well as the appraisal of new issues arising for the Federation at the beginning of a new century, a new millennium. Isn't the splendour of the World Choral Symposia the mirror of the misery of the Regional Symposia, which have trouble taking off, if they can take place at all. Also, the brilliant organisation and success of many a competition cannot offset the lethargy of the working commissions we have established.
4. The conclusions of that session are presently in the hands of a working group charged with the task of refining them and to make recommendations and suggestions for reform. The only objective is to reinforce the initiatives taken by its founders 25 years ago, the relevance of which is greater than ever as we can see from the answers to a questionnaire by young people of all horizons involved in choral life to which they have answered freely and incisively.
5. The young members of the International Federation for Choral Music want their organisation to be more present in the world. They want it to be more visible. They want it better adapted to the needs of the young which are: training for singing, conducting, educating. They also want several strings to their bow in order to be able to get along on their own. They want to be trusted, in creation as in interpretation. They want to share with young people of other countries, other cultures. In short, they want to live in their time.
6. Everybody's artistic contribution: the inherited art of singing, the way of organising a choir and its traditions are not just there to furnish the house but to serve as the source of inspiration and creativity. Therefore, the absence of entire parts of the world's great cultures cannot set our minds at rest. Let us discover choral singing in the Arab-Muslim world: it exists! Let the secret of choral song in India be revealed, and our claim to be universal will be deserved.
7. The creativity of the human being is tributary to the constraint of the search for constant enrichment. It is part of achieving one's personality and includes both constant effort, aesthetic pleasure and the intimate feeling of advancing in the right direction. We must refute the natural tendency to stick with our habits, to levelling and standardisation: the search for originality is at the heart of artistic activity.

Maputo, 11 March 2007



Translated from the French by Jutta Tagger, France ●

IFCM's 25th Anniversary

How do young people see IFCM and what do they expect? A summary of answers to a questionnaire sent out and edited by
Jean-Claude Wilkens

List of 25th Anniversary Events

Young European Singers: Expectations of the New Generation
Sonja Greiner and and Victoria Liedbergius

IFCM's 25th Anniversary

How do young people see IFCM and what do they expect?

A summary of answers to a questionnaire
sent out and edited by
Jean-Claude Wilkens
IFCM Secretary General

1. *How did you get to know about IFCM? Did you participate in one of the programs? If yes, can you tell us what it brought to you and/or what were your expectations and if they were achieved?*

Mark Anthony Carpio, Philippines
(note4mac@hotmail.com)
- Current choirmaster of The Philippine Madrigal Singers and two other choirs in Manila.
- Organizer of the Kilyawan (Golden Oriole) Boys Choir since 1994.
- Faculty member of the Conducting Department of the University of the Philippines College of Music.

Mark Anthony Carpio (MAC): I met Jean-Claude Wilkens in 1994 during a trip of the Philippine Madrigal Singers to Belgium in 1994. He introduced us to IFCM, and many of us immediately applied to become members. Since then I have been subscribing to the *International Choral Bulletin*. Two years after this trip I was in Sydney together with several friends and associates for the World Choral Symposium. I got to participate in many activities there and saw and heard many concerts as well. In 1997 I was lucky enough to be included in the World Youth Choir in Hamamatsu, Japan. That experience occupies one of the highest positions on my list of unforgettable experiences.

Séverine Delforge (SD): My first contact with the IFCM was my audition to join the World Youth Choir in 1998. That audition took me to Taiwan and to the threshold of the choral world that I have not left since. I participated in the World Youth Choir four times. I also participated in the Rotterdam Symposium. I think that the praise of the World Youth Choir has been sung many times, and I cannot help but reinforce this opinion. This experience influenced me ENORMOUSLY.

First of all, I learned not only much choral repertoire but also about a way of working, listening, and singing that were an immediate bonus for a young singer and being a choir director. (My choristers asked me if I had eaten some lions when I returned to Belgium.) Finally, one had the unbelievable impression that the world belongs to you because some of your dearest friends come from Taipei, Nairobi, Tokyo, and Ljubljana, etc..

The Rotterdam Symposium was also a very beautiful opportunity to meet the choral world and to get to know it better. I especially discovered some of the best choirs of the times, and I experienced two absolutely unforgettable moments: the spectacle of Amanda (when they climbed over the audience), and the first Songbridge which overflowed with emotion. Once again, I came home with huge additional baggage and was full of new contacts. Most important were some Swiss and German directors whom I met that, later on, gave me precious instruction in choral conducting.

Maria Catalina Prieto (MCP): In 2003 I became part of the Andean Youth Choir. I met María Guinand and Alberto Grau who introduced me to IFCM. In 2005, I auditioned for the World Youth Choir (WYC), and I have been part of it since then. I am also a member of the pool of translators of the ICB.

I can tell you that the WYC is the best experience of my life. I can't really imagine my life without this project. It changed me session after session and day after day. Before I went to Israel in 2005, I had met some Venezuelan former members of the WYC who told me it was an awesome experience, but they could not really explain it. They were right – it is really hard to explain the dimensions of this experience. So I arrived in Israel in the middle of a very difficult political situation of the country and started meeting people from day one. I felt as if I was home; even though many people knew each other they introduced themselves so that I would feel comfortable. This session in Israel taught me that even though the world is going crazy, there is still a hope of peace; we had Palestinians, Jews and Germans in the choir who could get along really well as we shared the common purpose of singing. And I have had the chance to change the image my country has abroad through music, and now I also care about news from all over the world

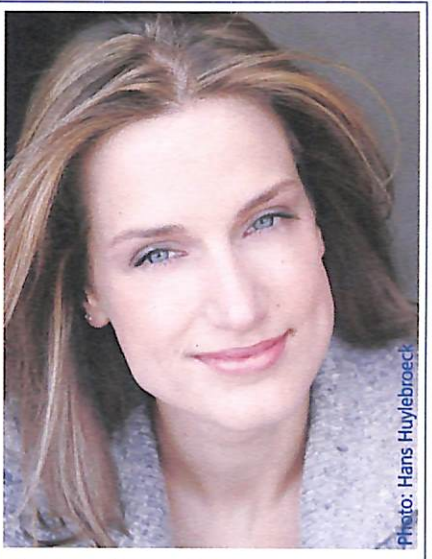
Johannes D. Schendel (JDS): In 1995 I auditioned for the WYC through the Jeunesses Musicales in Weikersheim, Germany. Since 1995, I've taken part in all WYC sessions until the winter of 2000-2001. In 2004, I was invited to assist and take part in the WYC summer session in Korea as a section leader and vocal coach. That was my 10th time of participating in this fabulous experience that completely

changed my life.

Before I went to Canada in 1995 I didn't really have expectations though the name of the choir gave some impression: "World Youth Choir". "World" at that time meant "big" to me. I am from the countryside of southern Bavaria, and the world there is small; somehow I thought there might be some strange reason why the WYC was always trying to get so many different people from so many countries with so many cultural backgrounds doing something together, especially because they are the "Youth". Finally, I was just feeling small and hoping to do my "job" as a responsible singer and to be as good as possible without causing trouble, and maybe I would make some friends.

Now I know that nothing of what I could have imagined or expected had a chance to come to reality. On the first and the last evening in Montreal during 1995, Jean-Claude Wilkens said to the choir with a knowing, sharky smile that the four weeks there would change our lives. Some singers would be changed more and some less. I didn't understand it then and didn't really listen to him; but now, 11 ? years later, I do. Jean-Claude couldn't even imagine how profound this truth would become for some of us.

I met my Taiwanese wife in that summer session in 1995; we are now about to become a growing family spanning the continents with our first baby due in May 2007. I also met my most important friends in the WYC who live in Italy, Holland, Belgium, USA and Canada. We tried to create projects outside the WYC to make music together and become professional while influencing our job's life. Somehow everything started to be connected with everything, inspired by the flame that was ignited in the WYC. And even while I am singing Schubert's "Winterreise", I use mental pictures, experiences and emotions connected to moments that I had during or because of WYC sessions.



Séverine Delforge, Belgium (severine.delforge@swing.be - http://users.skynet.be/sb248981/severine_delforge.html)

- First of all a lyric singer. But if she says "first of all," it's because there are other great passions in her life like choral conducting and communicating her enthusiasm to young people.
- Administrator and musical advisor for Europa Cantat; she is the person in charge of the "15-30 year olds" branch of the Wallony-Brussels A Coeur Joie, and she serves as the artistic director for the French community of Belgium of the trans-national Robert Schumann Youth Choir.
- Teacher in an Upper Level Music School.

Tina Thielen-Gaffey (TTG): I was first introduced to IFCM through touring with the Gold Company vocal jazz ensemble in Belgium. I have been to one World Choral Symposium (2002) and as a member of American Choral Directors Association of Minnesota, I was involved in the facilitation of that event. The World Choral Symposium in Minneapolis was a spectacular event, and I am proud to have been part of the state that hosted it. The international choral music represented was beyond my expectations, and I plan to attend many more of these events in the future.

Junko Tsuyuki (JT): I participated in the World Youth Choir in Japan in 1997 as a member of the local staff. Through it, I gained two wonderful things.

First, I gained a REAL friend in Ms Satomi Endo. She joined this event as a staff member of Hamamatsu City. During those days, she and I shared a varied treasury of experiences (sweet and bitter!). Now after ten years and in spite of her busy career and duties as a good mother to two lovely children, Satomi still keeps in contact with me and continues to be an inspiration to me in both my personal life and in my work. Second, I experienced beautiful music – in particular, an unforgettable performance of "Sakura." This song is composed by Toru Takemitsu (1930-1996), one of the most eminent Japanese composers. Of the many performances I have ever heard, I proudly profess that the WYC '97's "Sakura" is the best performance and recording of this piece. If you have not heard this recording, you should hear it soon.

2. *How do you see the IFCM on the map of choral music, in your country? In the world?*

MAC: It is unfortunate that in the Philippines, still very few people know of IFCM. Or perhaps they are aware of it but don't realize its significance. Moreover, there's the financial factor that affects many of our decisions. Although the number of

choral enthusiasts in the Philippines has constantly been increasing in recent times, we still try to convince ourselves that there are ways to attend concerts or workshops without having to spend so much. It just doesn't belong to the top priorities when it comes to spending money.

SD: My situation is special because the IFCM was located next door to my house; it is also in Namur that the administrative center of the World Youth Choir is located. Personally, it is very easy for me to keep up with the activities of the IFCM. I think that the larger public knows about the Choral Singing Center of the region. However, I am fairly sure that most of the less-informed people do not understand the distinction between the various choral associations that are based in Namur. On the world level, I am always happy to meet IFCM administrators at different events; I always find it very affirming to see that they are not necessarily the organizers but rather partners or supporters. I find that reassuring and constructive; I see them as a link among all that is happening in the world. Finally, there are many places in the world where I know that the IFCM works well without being able to see them with my own eyes.
I sincerely encourage all the IFCM initiatives whatever they are and wherever they are.

MCP: I think IFCM is pretty well established in central Europe and is trying to find its place in other continents such as Asia and Latin America. The job IFCM is doing through its projects is very well done although it could be more known. In Colombia, for example, people don't really know about IFCM. They started knowing about it through some local organizations which were involved with some IFCM projects; so now they see the IFCM logo on posters and start wondering. Despite that, I really think it is a matter of time and, of course, of budget for IFCM to arrive from across the sea to make it better known throughout my part of the world.

Maria Catalina Prieto, Colombia (mcprieto@gmail.com)
- Music student at Universidad de los Andes in Bogotá, Colombia.
- Assistant conductor of the Andean Youth Choir in Colombia and a current member of the World Youth Choir.
- Also works with Corporación Coral Colombiana as manager of several projects such as Bogotá's Choir Festival among others.

JDS: I agree an organization like the IFCM always needs to fight for acknowledgement and presence. It can never be enough. It is always difficult to bring a functioning system from one part of the world to another with all the cultural differences. What about choral music in the Arabic world, Central Africa or China? Choirs in those places are a different idea if they exist at all.

TTG: I feel that IFCM is an important organization which helps facilitate the love of the choral art throughout the world.
I would like to encourage more people to share their interests in world music as performed by a variety of cultures.

JT: In Japan many singers and conductors have heard the name of the IFCM; unfortunately, not very many people know about the IFCM's actual activities.
From a global viewpoint, the IFCM is a cooperative organization, where a fresh breeze of different countries and regional choral music is always blowing. Although it's invisible, it does indeed exist, changing in shapes, moving, involving many things of the places it passes through, and carrying seeds of copious crops. In Asia, people living and bound up in a monsoon see a great smile of it well.

3. *As a young musician, if you were to propose priorities in the IFCM program for the next 10 years, what would be your choices?*

MAC: One of the projects of the Philippine Madrigal Singers (initiated by our founder, Prof. Andrea Veneracion) involves going to other cities and helping out in training the local choirs and their conductors. This has been going on for some years now. But still we, the trainers and conductors, believe that our knowledge and experience could still be expanded, and we would love to receive more help from conductors from other countries as well. I believe that there are conductors out there who would love to share their knowledge and experience with the people from this part of the world (Philippines, Indonesia, Thailand, etc.). It would really be great if IFCM would give priority to such projects.

SD: I think that it must certainly continue and solidify all that is already good and beautiful, and this is not necessarily easy. The world is changing and one can never rest on one's laurels because nothing is guaranteed for eternity. All the world's associations must constantly adapt in order

to function efficiently in order to survive. But if the IFCM can do that and one can dream beyond, then I would dream of a North – South – East – West cooperation, as is already the case, but even greater. After all, the federated choral movement in not very old, even in our Western countries; I think that we can help implant this movement everywhere and under many different forms, because in the final analysis, one does not need a huge logistical or financial investment to sing together. You need a director (and therefore training), a repertory, (and therefore communication), and a good deal of enthusiasm. I think that the strength of a federation is certainly the ability to offer a great diversity of projects at all levels; if this happens, then the quality and the excellence will be perpetuated and also the pleasure of singing will be accessible to anyone. More and more we can reinforce the social aspect of choral activity, because the world has an increasing need for humanity and person-to-person, i.e. non-virtual communication.

MCP: I would say that there have been two top priorities. Number one: kids and young people. They should keep on stimulating kids and young people to love choir singing; if they do so, these kids and young people will study and train themselves and the people around them; even though they won't become musicians, they will become influential people, (i.e., politicians, etc.) who love choral music and who will give funding to choral activities. Within ten years, the choral movement around the world will grow 10 times faster. Number two: keep on doing the current projects: WYC, Choral Symposiums, ChoralNet, etc. Tradition is a very important facet of big organizations: people like to be part of a tradition and make it stronger.

Johannes D. Schendel, Germany (schendeljoe@yahoo.com)

- Professional solo singer who freelances as a "concert baritone" based in Frankfurt, Germany. His main occupation is presenting Oratorio Concerts and Liederabend (solo recitals with a focus on lied repertoire)
- Teacher of singing and freelances with German Radio Choirs.
- Will be moving to Berlin in August, 2007, to start a full-time engagement with the RIAS Chamber Choir.

JDS: Bring up the quality. If the central bodies and projects show good quality, the circle of effects will become bigger. I think that all the activities related to developing countries are one of the most important objectives that an international organization like the IFCM can have. But nevertheless, the core organization, core projects and core representation are the roots and trunk of the tree which must be at all times kept healthy, and perfectly functioning and in good shape. I think that during the next ten years the growth the IFCM has to be focused very carefully with a lot of attention to not lose the goals for existing structures and projects.

TTG: Continue with the World Youth Choir and (in the USA) partner with the American Choral Directors Association to help ACDA members become more aware of the variety of IFCM offerings. As a director, I would love to see an international choir of active directors. We rarely get to participate as singers, and it would be a fascinating way to experience what IFCM has to offer.

JT: Most young singers and conductors have high expectations for the IFCM. However, non-performers do not always feel this. In order to touch a chord with many young people, the IFCM should open its gates widely.

I have some suggestions:

a. "IFCM Concert Passport": In this program, the IFCM along with schools or institutions of higher education would create an agreement for free or discount passports to concerts or musical events presented or supported by the IFCM, with special sponsorship money. Young people would then have more chances to experience live performances and be inspired by them to stimulate their imagination which could lead to ideas for planned research and for more expression and creativity.

In the age of information technology, we need to nurture the young talents and encourage them to reshape the flood of information into something beautiful and useful to society as a whole. More geniuses, like Leonardo da Vinci, could evolve with an amalgamation of art and technology. I believe that music can be a powerful tool in achieving this goal.

b. "IFCM Working Holidays": The idea is that the IFCM employs young persons as an assistant or support staff during events presented by IFCM; these young people could learn much through the

experience of helping with these events and have a chance to be mentored by the executive directors.

c. Commission challenging, original and creative choral works or performances. For example, the Glyndebourne (UK), a representative opera festival in the world, is a good model. They boldly create an original production every year. In the educational programme 2006, they played "Schools 4 Lovers ", which is a hip-hop opera based on Mozart's "Cosi fan tutte." This year, they will present "St. Matthew Passion." A large audience is looking forward to experiencing this Bach's masterpiece as an opera. The pursuit of developing an artist mode and the expansion of repertoires by commissioning original works will attract new singers and new audiences.

4. *The society is moving fast. Do you feel that IFCM is attractive to young people? If not, what should be done?*

MAC: I can't say that IFCM is attractive to young people, but I believe it could be. The best place to look for these young people, who are the future leaders and influential people of the country, would be the universities. There are a lot of university choirs in the Philippines. Some of them have created a name for themselves by winning in international choral competitions. Once in a while some of these choirs join together in local festivals and even competitions. It is good to note that many of the singers from these choirs eventually end up as conductors of other choirs. To organize activities for them will certainly create channels that would reach a lot more people.

SD: I think that the IFCM's only calling card for youth is the World Youth Choir. This project, although magnificent, is aimed at only a small number of young people. If there are other projects I do not know of them, and they are not visible enough. Of course, young people have undoubtedly already participated in events without knowing that the IFCM was a partner. I must also admit that without the support of my national federation I would have never been able to take part in the Rotterdam Symposium; that is the only symposium that I have participated in because of the financial barrier. Perhaps the IFCM could promote the creation of a youth assembly that would allow young people to participate at a lower cost in the large gatherings of the choral world. We need to think together about all these complicated questions concerning the future of choral singing and its appeal to the young. Are we speaking of the young people who are already in the choral world as directors and already backed by their federation, or are we speaking of all young people? Much work has yet to be done to fight against the outdated image of choral singing.

MCP: I cannot say the IFCM is not attractive to young people. I consider myself young and, for many of my WYC friends and me, the IFCM is a very attractive idea; as a matter of fact, many of us are planning to work for IFCM now or in the future. The problem is that young people don't usually get to know IFCM – that is why they are not attracted to it. What can be done? Everyday there are more and more music students all over the world; I think that the best way for young people to know about IFCM is through music schools, music faculties and conservatories.

JDS: Referring to the previous question and the point of quality, I would add that it is important to pay attention to the right way of attracting young people, which involves communication. The media is an important factor in attracting young people (Internet, TV, radio), but education is unfortunately neglected in IFCM's tactics. In Germany where I live, there are an abundance of school choirs that are even at quite high performance levels, but the IFCM is widely unknown there.

Tina Thielen-Gaffey, USA
(tthielen@d.umn.edu)
- Assistant Professor of Music at the University of Minnesota-Duluth. She teaches choir, vocal jazz, music education, voice, and graduate courses which include choral conducting and chamber literature.
- Recently completed her doctoral coursework in choral conducting at the University of Iowa.

TTG: I think that the IFCM is attractive to those who are active in the choral arts and those who are already aware of the opportunities the IFCM has to offer. I believe that young conductors are wary of international expansion as it pertains to what

they have to offer in the choral field. If there was a better way for IFCM to be more regionally oriented, it might encourage more young people to participate.

Junko Tsuyuki, Japan (j-tsuyuki@jcanet.or.jp or jcmc@jcanet.or.jp)

- Holds a BA in musicology from Kunitachi College of Music, Tokyo (1989). Started her career at the PR division of Yamaha Corp.
- Acquired qualifications as a librarian and subsequently enriched her experience as a librarian at the National Theater, Tokyo.
- Moved to the Japan Choral Association in 1996 where she works as librarian of the Japan Choral Music Centre and Library (JCMC), and organizer of the Music Library Association of Japan.

JT: Yes, the IFCM should explore more educational programs which would involve even "the people off stage", who are not singing or conducting. Presently, the Japan Choral Music Centre & Library (JCMC) is planning new activities for teenagers. Its theme is "life". We are focusing on varied persons who have careers that are related to choral music, such as: producers, stage directors, secretariat staff, accountants, designers, music publishers, scholars or musicologists, and, of course, music librarians! They do not sing; however, they live happily enough, and are warmly embraced by the goddess of music. Today in Japan one of the most serious social problems is "IJIME" which refers to personal abuse in schools and families and especially affects young people 8-18 years old. Many teenage suicides are due to "IJIME." JCMC wants young people to have hope. We would much appreciate IFCM's suggestions and cooperation in our struggle.

Translation of Séverine Delforge's (French) comments by Dr. Marvin Ward, USA ●

List of 25th Anniversary Events

• America Cantat Festival in La Havana, Cuba (www.americacantatv.cu)
31 March at 9:00 PM: Gala concert at the Amadeo Roldán Theatre by the Chamber Choir Entrevoces of Cuba and the National Choir of Cuba conducted by Digna Guerra.

• 60th Anniversary of the Japan Choral Association (www.jcanet.or.jp)
19 May: Anniversary concert, address, ceremony and reception at the Dai-ichi Seimei Hall, Tokyo.

• International Chamber Choir Competition in Marktoberdorf, Germany (www.modfestivals.org)
29 May at 8:30 PM: Concert "SchlussaCHORd". All the participating choirs sing joyful songs to IFCM's 25th anniversary!

• Estonian Choral Society and Europa Cantat International Singing Week, Tartu and Tallinn, Estonia (www.kooriyhing.ee)
28 June at 3:00 PM: Concert in Tartu University Concert Hall by atelier choir (conductors Aarne Saluveer, Maarja Soone, John Hoybye)
28 June at 6:00 PM: Concert in Tartu Jaani Church by atelier choir (conductors Andre Thomas, Aivar Lestsinski)

• National Educational Music Camp in Guangzhou, China
13 – 19 July: For national choral conductors and directors. Presented by the IFCM, the Guangzhou Children's Palace Choir and the Hong Kong Treble Choirs' Association.

• Voices of the Baltics in Tallinn, Estonia (www.ifcmvoices.net)
1 – 4 July: 3rd IFCM Multicultural Choral Conference

• International Choir Festival The Caribbean and Central America Sing (www.fic.eccc.com)
14 July at 7:30 PM: Closing gala concert dedicated to IFCM.

• Asia Pacific Cantat in Yilan and Taipei, Taiwan (www.apc2007.tw)
27 July: IFCM Board meeting

• Choralies 2007 in Vaison la Romaine, France (www.choralies2007.com)
2 August: Concert by Salt Lake Choral Artists, conducted by Brady R. Allred and dedicated to IFCM.

• "Namur en Choeur", Belgium (www.ifcm.net)
26 – 30 October: Entire festival dedicated to IFCM 25th anniversary including, on the 27th at the Royal Theatre, a special gala concert by the Real Group from Sweden.

• 40th Anniversary of the Schola Cantorum of Caracas (www.fscholacc.com)
3 – 11 November 2007: Festival combining both anniversaries' celebrations.

• Voice of Origin Conference in Nairobi, Kenya (www.ifcm.net)
14 – 18 November 2007: 4th IFCM Multicultural Choral Conference

Non-exhaustive list

Young European Singers

Expectations of the New Generation

Sonja Greiner
Secretary General of
Europa Cantat

Victoria Liedbergius
Chair of the Europa Cantat
Youth Committee,
World Youth Choir Singer

Many European countries are undergoing a demographic change: in the future there will be more old people and less young people. However, children and young people are our future and our organisations will die if we do not manage to involve them.

Renewal is only possible if you regularly bring in new people with fresh ideas, if you never take anything for granted but question everything, if you re-invent yourselves from time to time, if you regularly check your aims, and if you are prepared to take risks by trying out new ideas.

Bearing this in mind, when we realized some years ago, that the members of our Boards and Commissions were gradually getting older (as in most European Music organisations the majority were between 40 and 59 years old) and that we were not attracting as many young people to our activities as were hoping to. So we decided to introduce a number of changes.

First of all, we decided that an organisation such as ours cannot only work for young people, organising projects for children's and youth choirs, but that we have to work with young people, involving them in the decision-making process of our organisation on all levels. Inspired by the "European Parliament of Young Musicians" which started in Hungary in 1996, a Europa Cantat Youth Committee was created and youth representatives were co-opted into the different Boards and Commissions of our federation.

These youth representatives brought in new ideas and encouraged us to adapt the programmes of our activities to the interests of young people, introducing flexible models of participation and offering workshops with vocal pop, vocal jazz, interesting contemporary music, show choirs and famous musicals as well as workshops for vocal groups or rappers, just to give some examples. They also suggested to introduce a "musical kindergarten" which would make it easier for young families to participate in our activities.

Experience has shown that many young European singers

- are interested in good quality
- prefer singing in smaller groups rather than big choirs
- enjoy singing a good mix of repertoire from Gregorian chant to contemporary music, from classical music to vocal pop
- are interested in multidisciplinary projects, combining singing with dance, movement or theatre
- are interested in experimental projects, in presenting vocal music in new ways – as the European Parliament of Young Musicians put it, they want to "be courageous, spectacular, crazy!"

If organisations such as ours keep this in mind, it will be easier to attract new generations.

But now, in the spirit of youth participation, let us pass the word to the young people themselves, asking them what are their expectations of a choral organisation in the 21st century and what may make it attractive to them.

A new Youth Committee for Europa Cantat has been formed recently and we feel very lucky to have such a supportive federation behind us who sees the importance of cooperating with young people. I find it a great example for other choral organisations to follow since the youth committees are links to the young voices of today.

The members of our committee have all taken part in EC activities that have made a great impression on us; they are what inspires us to work for a larger choral life for young people today. Our wish is that all young singers could take part in these events and also stay in touch afterwards. But for this we need a way to reach them.

Our goal is to create a strong and widely known internet-based network for all young people interested in choral music. This network would be a place for young singers and youth committees on all levels to meet and stay up-to-date with choral life; a place for singers to meet other choirs, for conductors to find new singers, for composers to spread their music, for organizers to publish their information etc. The possibilities are endless.

What we would like to see is more interaction between the young people amongst themselves - and with the great invention of our time, the internet, this can come true. Further international cooperation would be encouraged, something that is becoming increasingly important to young people. To travel around the world, experience different cultures and learn other languages are just as important for the young today as the theoretical part of education. Through this network new contacts will be made, new ideas will be born and most importantly it will increase the understanding for each others cultures and music.

Finally, this is what it all boils down to: common projects of IFCM and Europa Cantat such as the World Youth Choir, as well as other cross-border choirs and projects are good examples of the aim to reach both inner and outer peace with choral singing. Whether the coming choral generation can achieve this or not, I cannot say. I do believe though, that it is not a generation afraid of challenges. The Youth Committee of Europa Cantat certainly is not.

E-Mails: info@europacantat.org – victoria@liedbergius.se

IFCM News

International Federation for Choral Music

IFCM

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Jean-Claude Wilkens

In Brief

Extracts from the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens
IFCM Secretary General

Photo: Jutta Tagger

Suntory Music Prize 2007 for The Tokyo Philharmonic Chorus

The Suntory Music Prize is the most important and valuable award in Japan. Until now it has only been given to composers, soloists and orchestras. It is the very first time that this prize has been offered to a choir. Congratulations!

New Board at MUSICA INTERNATIONAL

During its General Assembly on 14 March 2007, MUSICA INTERNATIONAL elected a new Board. The officers are Dolf Rabus (President), Claude Delley (Vice-President), Barbara Bieri (Secretary), Dominique Lecheval (Treasurer). The members are Jean-Marc Poncelet, Philip Brunelle, Stefan Schuck and Guillaume Deslandres.

ADICORA (Argentina) has a new Board of Directors

ADICORA (Argentina) elected its new Board of Directors in Cordoba on 25 February 2007: Guillermo Fichera Ituzaingó (President), Oscar Llobet (Secretary General), Ricardo Barrera Adrogué (Artistic Matters), Eduardo Correa Olavarría (Internal Affairs), Bernardo Moroder (International Relations), María Emilia Puebla (Public Relations), Edelmira Lobato (Treasurer). Bernardo Moroder, replacing Daniel Garavano, expressed the wish to maintain contacts with IFCM and is at the organization's disposal for any future collaboration.

Professional Orchestra and Choir Stop Activity in Manila

The San Miguel Corporation (Philippines) has decided to close down their Philharmonic Orchestra and the San Miguel Chorale.

You may remember that the San Miguel Chorale was one of the choirs present at the 7th World Choral Symposium in Kyoto in 2005.

IFCM Website in Four Languages

Thanks to the translations of Jutta Tagger (German), Nadine Robin (French) and Ariel Vertzman (Spanish), IFCM is proud to offer the information of the website in four languages. Particular thanks to webmaster Thomas Lemaire who, with his technical knowledge and good will, put the different versions on the internet (www.ifcm.net).

The news, the calendar of events and the databases (accessible by members only) will remain in English only (with the exception of the ICB archives), since their regular update is not compatible with the huge translation work it would require.

Very soon, we hope to be able to offer a Chinese version of the website.

BBC Executive to Succeed Royce Saltzman

Dr. John Evans, who rose through the ranks from a producer to head of music for the British Broadcasting Corporation's culturally renowned Radio 3, has been named Executive Director of the Oregon Bach Festival.

Evans, a native of Wales and vice-president of the Welsh Music Guild, succeeds H. Royce Saltzman, who co-founded the Oregon Bach Festival with Helmuth Rilling in 1970. Saltzman, IFCM Past President, plans to continue with the Festival in fund-raising efforts to complete its $10 million endowment.

"John Evans brings a wealth of experience to the position of executive director," Saltzman said. "I have no doubt that there are exciting days ahead for the festival under John's leadership, and I am pleased that he has accepted the position."

Evans was named after a six-month search chaired by Dean Brad Foley of the UO School of Music. Currently residing in London and editing Benjamin Britten's private diaries, Evans is is expected to join the Festival in June, 2007.

New Officers at the Congolese Federation for Choral Music

During its last General Assembly on January 20th, The CFMC (Congolese Federation for Choral Music) amended the statutes and elected 8 officers to form the new Board: Aimé Kingombe (re-elected), Justin Ntumba (re-elected), Bisei Harly (F) (new), Mozart Mpungi (re-elected), Jean-Sébastien Masiala (new), Daniel Makasi (new), Marie Ngitukulu (re-elected), Ambroise Kua Nzambi Toko (re-elected).

The Board elected its president, Ambroise Kua Nzambi Toko, for a second mandate, during its first meeting on January 22nd.

New Europa Cantat Music Commission

The Europa Cantat Board has appointed the members of the new Music Commission which will be active until the General Assembly in 2009. The Commission will start working on the programme for the festival as well as on the general musical programme of the federation in the coming years. Members of the Music Commission are: Fred Sjöberg, Sweden (chair) / Harold Lenselink, the Netherlands (representative of the host country of EUROPA CANTAT XVII in 2009) / Kari Ala-Pöllänen,Finland / Xavier Baulies, Catalonia, Spain / Séverine Delforge, Belgium (youth representative) / Éva Kollár, Hungary / Andrew Parrot,

United Kingdom / Aleksander Vacek, Ukraine.

The Europa Cantat Board also appointed a new **Youth Committee** with young musicians from 7 European countries: Maja Backlund (SE), Alessandro Cadario (IT), Daniel Kunz (DE), Victoria Liedbergius (SE/BE), Linda Magnussen (NO), Vesselin Pavlov (BG), Jan Schumacher (DE) and Daphne Wassink (NL).

Meeting of Choir Experts from the Mediterranean Area

The new Europa Cantat regional Centre for the Mediterranean region, supported by the Moviment Coral Català, organised a meeting of choir experts in Barcelona from November 10th to 12th 2006.

Experts were invited from Cyprus, France, Greece, Israel, Italy, Lebanon, Malta, Morocco, Portugal and Turkey, as well as representatives from the different regions in Spain.

The aims of the meeting were to get a sense of the situation of choral singing in these countries and to strengthen the network in the region, as well as to discuss ideas for future joint events showing the different types of choral music in the different cultures of the Mediterranean area.

For further information please see *www.EuropaCantat.org/mediterranean*

For more recent news, please consult 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

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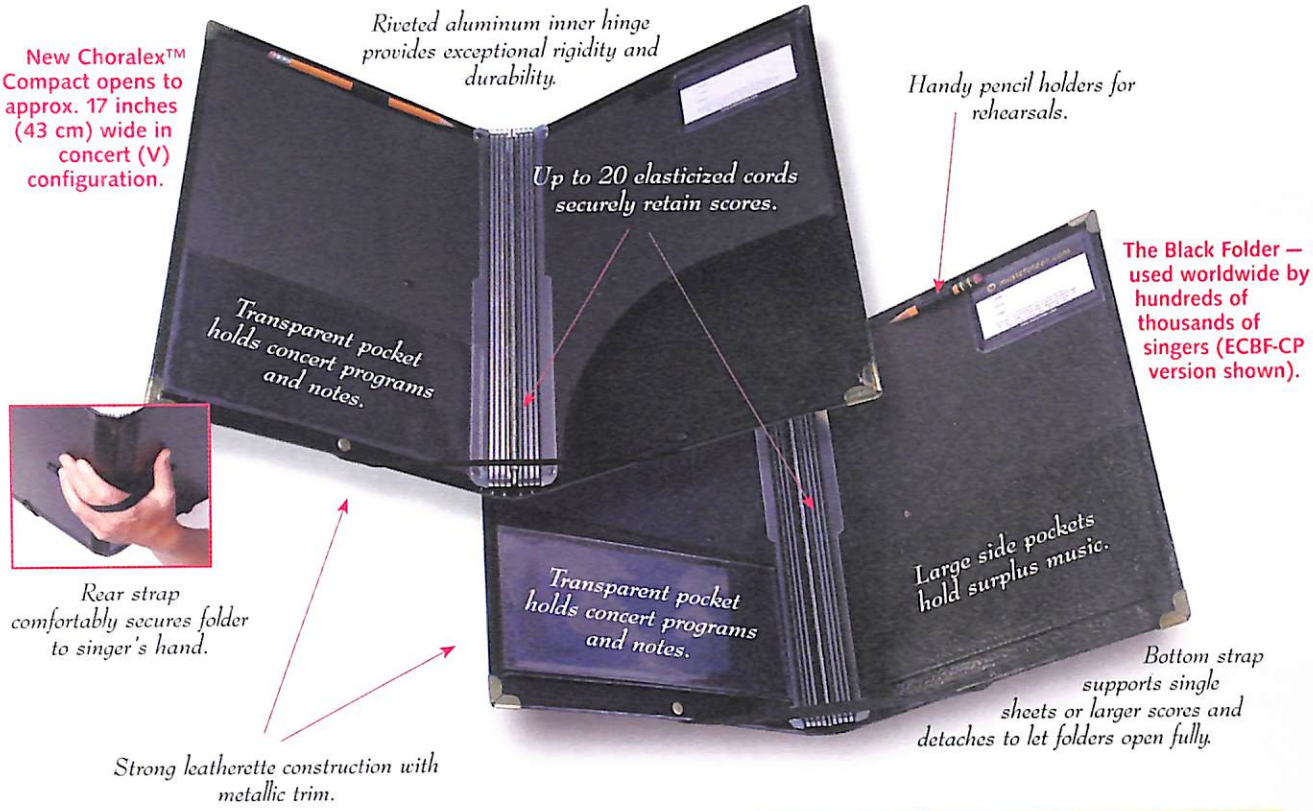
A new IFCM initiative

International Federation for Choral Music

LIKE ALL GOOD SINGERS, WE'VE EXPANDED OUR RANGE.



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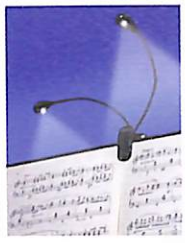
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Notes from ChoralNet

Dr. James D. Feiszli
President

Photo: Jean Sturm

CHORALNET
THE INTERNET CENTER FOR CHORAL MUSIC

Things are growing and moving in ChoralNet. A rotating Board has brought fresh ideas and perspectives to an already hard-working team of webmaster and moderators. Two commercial partners, Rehearsal Arts, and Small World (musicfolder.com), joined our founding Partners: the American Choral Directors Association, Chorus America, and the International Federation for Choral Music.

The past year was a blend of consolidation and innovation as we saw several projects completed and several new projects initiated.

For over two years the Choralist lists - Choralist, ChoralAcademe, and ChoralTalk - as well as the many ChoralNet online forums and bulletin boards - ranging from ItaliaCorale to jobs postings - were analyzed and discussed with the intention of making them more relevant and useful to the global online choral community. Changes were instituted in large part because as the online community grew, the smaller and more unified community of networked choral musicians that had existed in the beginnings of Choralist was lost in the vast sea of online users. Now e-mail messages sent to Choralist are now classified into over a dozen different topic areas, allowing subscribers to choose only those topics which are of interest to them and in that way control how much of Choralist "email traffic" they receive. While no changes were made to ChoralTalk, which remains the same discussion list it has always been, ChoralAcademe, created in 1996 with the intent to provide choral musicians in higher education an exchange forum, became the "musicology" topic on Choralist. Messages from all of the topic areas are available on the ChoralNet website in a unified archive.

It took months of hard work by many dedicated volunteers, who between them maintain the quality of postings to Choralist and ChoralTalk. Since the founding of Choralist in 1993, many bulletin boards, forums, and lists have come and gone. Choralist remains as one of the oldest and largest distribution lists on the Internet - largely due to the fact that it still serves a constituency through its quality management. To that we owe these moderators great thanks.

Other efforts in 2006 include:

• **Choral Podcasts**.A working taskforce was created and empowered to tackle the difficult job of creating a quality choral music podcast to be hosted by ChoralNet. That group is currently addressing solutions to the copyright issues inherent in all published and recorded music in the hopes that in the 2007 calendar year it can launch ChoralNet Podcasts. The group, headed by Dean Ekberg has already recruited broadcast production teams and is already beginning to assemble broadcasts that meet legal guidelines.

• **InterChoral**. In its continuing efforts to reach out to serve the increasingly-networked world, ChoralNet has begun plans to create InterChoral, an e-mail list that is both multilingual and international. At this time ChoralNet has explored cooperative partnerships with various regional and national choral associations to jointly provide non-English lists, but nothing has been finalized. During 2007 ChoralNet hopes to launch a new list that allows subscribers to choose to receive list messages from a variety of languages, creating a wider sense of global community. The current language-specific forums that exist on the ChoralNet website - EuroChoralTalk, ItaliaCorale, and Foro de Musica Coral Latinoamericana will probably be the genesis for this international list.

• **Website**. The addition of blogs in 2005 began a period of change for the Choralnet website. We have begun revisions to determine which features are used and which might be no longer essential because they are easily found elsewhere. ChoralNet's prime directive has always been one of non-duplication: If something is already being done or can be done better elsewhere, then ChoralNet should simply direct users to that entity. Our webmaster's persistent efforts at improvement will most likely result in changes to the ChoralNet site that will make it better for all of us.

The ChoralNet Board of Directors has concluded its 2006 business with the election of a new Board for 2007, drawn from a pool of contributors to ChoralNet from the current calendar year. Founding Partners (IFCM, ACDA, Chorus America) are guaranteed a Board representative if they so desire. In January the new Officers were elected.

The 2007 ChoralNet Directors are:

- Frank Albinder, representing ChoralNet Partner Chorus America; (Vice-President)
- Bill Brett, representing ChoralNet Partner Rehearsal Arts

- Ian Bullen, representing ChoralNet Partner Musicfolders
- Brigid Coult, representing ChoralNet Patrons; (Secretary)
- Dean Ekberg, representing ChoralNet Patrons; (Treasurer)
- James D. Feiszli, representing ChoralNet Partner IFCM; (President)
- Cindy Pribble, At-Large Director
- Michael Shasberger, At-Large Director
- Thomas Tropp, representing ChoralNet Donors

Thank you all for being part of the ChoralNet community. Our profession is made stronger by our collective network. Hope to "see" you online,

Dr. James D. Feiszli,
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8th World Symposium on Choral Music

Copenhagen, 19-26 July 2008: Workshops

Steen Lindholm
Head of the World Symposium

We - the members of the Artistic Committee for WSCM8 - have done our job so far: the workshops and choirs for Copenhagen 2008 have now been selected, and in this and the following edition of the ICB I am going to make a presentation of what you are going to find on the symposium program. This article will be about the workshops and master classes, and what do you think of **Body Percussion, Vocal Percussion and Singing** with international specialists like Keith Terry (USA) or Freddy Lafont (Cuba)? **Vocal Rhythmic Music - Three Different Approaches** is the title of another workshop with three Danish vocal groups. Four workshops under the title **Rhythms of the Earth** will take you to Latin America, Africa, Asia and Europe (the Balkans.

Artistic Committee of the 8th World Symposium on Choral Music

in the next ICB I shall reveal, which choirs you are going to listen to during your stay in the Danish capital next summer.

Under the motto **Choral Music Meets Its Audience** we have tried to create a series of workshops, offering above all *interaction*, and we hope it will give you inspiration and ideas to take home to your own choirs. One of the themes is *Rhythm*. Thus, the famous British conductor and composer Bob Chilcott will lead a workshop with the title **Finding Performance Energy through Rhythm**. Or

Do you know how to interpret **Negro spirituals**? Well, Anton Armstrong (USA) knows! He is perhaps the world's most prominent interpreter of this special art, and he is going to show us, how to do.

Another theme is **Voice and Sound**. Susanne Rosenberg (Sweden) will present **Exploring Different Vocal Sounds and Production**; Sigrid Johnson (USA) stands for **Improving Choral Blend**, whereas Harald Jers (Germany) will demonstrate how to use the actual room and situation in a workshop called **The Acoustic Phenomenon of Choral Singing**. Wilma ten Wolde (Netherlands) is going to show **Oral and Vocal Training with Children and how To make a Total Performance**, and together with Doctor of Medicine Svend Prytz (Denmark) we shall attend a Voice *Clinique* and take a look down into the throats of young boys.

How can we use the possibilities of our time and the place where we are? You may find inspiration by visiting the workshop **Choirs and New Technology, Light and Sound**. Or what about **Stage Manner, How to use Theatrical Elements**? Ana Yepes (Spain) will show **Choral Movement in Renaissance and Baroque Dances**, and Norwegian Tone Bianca Dahl will demonstrate the **Communication between Choir and Conductor**.

You will have the possibility to meet the participating choirs in a series of workshops, simply called **Meet the Choirs**. And, in a similar way, **Meet the Composers**, presenting the composers of the symposium and - not at least - their works!

As you are going to stay in a Nordic country, we suppose many of you would like to use the opportunity of learning more about choral life and traditions in our corner of the world, Scandinavia and the Nordic Region. So, every day you will find some Nordic themes in the program or have the possibility to meet choirs or personalities from the Nordic countries. Just look for **The Nordic Track**!

Every morning we shall sing together, but not as a traditional Open Singing. This time the emphasis will be on reading - or better: - singing-sessions, knowing to learn new repertoire from different parts of the world. We call it **Morning Sing**.

We shall also offer a number of Round Tables on subjects which may interest many of you. Let me just mention a couple of

them: **The Business of Choral Singing** (Moderator: Philip Brunelle, USA) and **How to use Choir Music as a Tool of Social Integration** (Moderator: María Guinand, Venezuela).

Last, but not least, I will like to mention the four **Master Classes** of the 8th World Symposium, led by international top conductors and pedagogues of choral conducting. As children are also going to be an important part of the Copenhagen world symposium, we are going to offer two master classes for young conductors of children's choirs, one led by Zimfira Polos (Canada), and the other by Bo Johansson (Sweden). Young conductors of adult choirs may apply to take part in one of the master classes conducting adult choirs, led by Simon Halsey (United Kingdom) and Erwin Ortner (Austria). As a specialist of the Vienna tradition, Professor Ortner will work with repertoire from Haydn to Webern, while the emphasis of the Halsey master class will be on contemporary music.

Registrations for WSCM8 in Copenhagen 19th-26th July 2008 will start in the summer of 2007. We shall advise you to make your registration via our homepage *www.choraldenmark.org*, which is already now containing the possibility to order the printed program sent to your home address. We shall indeed be looking forward to seeing you in Copenhagen! ●

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CHORAL DENMARK

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World Youth Choir European Session 2006/2007

Joe Beutel
World Youth Choir Singer

The World Youth Choir is a powerful experience to affect singers, conductors and audience members alike. During the course of one year there are two projects for this choir: One which meets during the summer for four weeks and one in the winter which meets for three weeks. The summer session is the larger of the two with 80 singers on average. The winter session is more intimate with a chamber choir composed of roughly 32 singers. There are normally two conductors for each summer session and one for each winter. Each project has its unique signature depending on the location of the session, the singers, the conductors and the repertory, etc… This winter session was held in Belgium, Germany, and France. Traditionally, in the winter, rehearsals take place in Belgium and then the concert tour will go to other neighboring countries and sometimes even further away, for instance, when the choir toured South Africa in the year 2000.

If someone from the outside were to view the World Youth Choir for the first time, they might get lost in the process. It is impossible to describe accurately in words the atmosphere that this person might encounter. There is a strong tradition found within the hearts of the singers that has been passed down from former members in the earliest years of the project in the 1990's. With each new generation these traditions grow stronger, and they are expanded upon with a new vitality even adding new traditions on the way. There are a plethora of inside jokes and stories, some of which have become legendary in the choir. Each session brings new surprises and keeps the singers coming back for more. This is why one might see some of the same singers from year to year, and why the singers, in turn, become such good friends. There is a great feeling of ownership present and the singers do their part to take care of the choir.

Bob Chilcott, an amazing talent in both singing and conducting, was the nominated conductor for this winter's session. The program, entitled "Sing we and chant it", was composed mainly of music from England spanning the centuries. Other pieces included some from New Zealand, Australia, Canada and Scotland. Also in the program were two pieces by Chilcott himself: 'The Making of the Drum', and an arrangement of the 'Tallis Canon'. Working with Chilcott, singers had the opportunity to hear from someone who had worked a long time in small ensemble singing. Chilcott's wisdom about ensemble left many singers with a new perspective on the matter, ready to go back to their own ensembles and apply it there also. The singers arrived on December 27th of 2006. All the singers leave their holidays at home early to join the winter session. Rehearsals this year went from December 28th through January 5th. There is always a large New Years celebration attached to an event called All-Stars Evening. This is when the singers get together to perform for each other something that may be unique to their specific cultures. This year's event was not a disappointment. There were many talents expressed, and the concert was perfectly timed to end 10 minutes before midnight and the start of the New Year celebration.

The first concert was in Rochefort, Belgium where the rehearsals were held. To follow were concerts in Nentershausen in Germany, Namur and Gent in Belgium, and Pont-à-Mousson and Epinal in France. There was also a recording session in Charleroi. Each concert provided a new acoustic allowing singers to sing in various sound environments. Some concerts were in concert halls and others in churches. The concert tour in general was a great success.

Of course, this choir is about getting individuals together from all over the world in order to make music on a high level. The most important message is, however, that these individuals can come together and cooperate in a mini-world through music. As tour manager, Vladimir Opacic, has said, "Music is the universal language," and it is up to musicians as a whole to use that language to communicate over borders and boundaries. UNESCO has named this project, the World Youth Choir, "Artists for Peace," for a reason. If you ask the singers if they know about the title deemed the choir, they would tell you that they know. The beauty is in experiencing it first hand. These singers and everyone involved has already taken this message to a higher level of understanding. At the end of the session, like at the end of every session, it was hard for the singers to say good-bye. The next time that they might be able to meet would be this summer 2007 in South Africa, but until then they would not hesitate to stay in contact.

(E-mail: j.beutel@gmail.com)

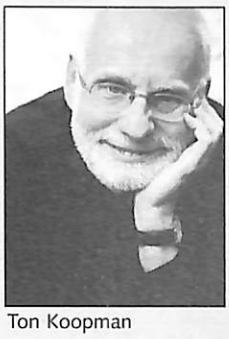
Carus-Verlag Stuttgart

Dieterich Buxtehude (1637–1707)
New editions in honor of the Buxtehude commemorative year 2007

Das Jüngste Gericht. Oratorium
Wacht! Euch zum Streit gefasset macht
BuxWV Anh. 3 (G)
Soli SSSATB, Coro SSATB, 2 Vl, 2 Va, Bc
ed. Ton Koopman, Minke Hylarides / 140 min
Carus 36.019
Performance material available

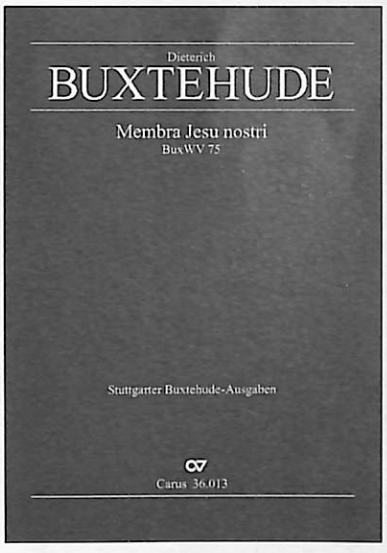
CD recording with the Amsterdam Baroque Orchestra and Choir. Conductor: Ton Koopman
Carus 36.019/99

For the first time this full-length work, with its richly contrasting style and dramatic action, is made accessible for performance in its original form. Ton Koopman reconstructed the parts which were missing from the source.


Ton Koopman

Membra Jesu nostri BuxWV 75 (L)
Soli SSATB, Coro SSATB, 2 Vl, Vne (Vc), 5 Vga, Bc
ed. Thomas Schlage / 60 min
Carus 36.013
Performance material available

For Passion in 1680 Dieterich Buxtehude composed his largest work in the style of an oratorio, the cantata cycle Membra Jesu nostri. In each of the seven separate cantatas the feet, knees, hands, side, hest, heart and face of the crucified Christ are interpreted allegorically.



In addition to the two substantial publications Carus released five shorter cantatas and the *Missa brevis* in critical new editions in honor of the Buxtehude commemorative year 2007 and more then 20 additional cantatas are already available from Carus!

CDs in preparation

Membra Jesu nostri. Wär Gott nicht mit uns diese Zeit; Walts Gott, mein Werk ich lasse
with world premiere recordings
Dresdner Kammerchor, Hans-Christoph Rademann
Carus 83.234

Den edles Herz der Liebe Thron – Cantatas
world premiere recordings
Capella Angelica, Lautten Compagney Berlin, Wolfgang Katschner
Carus 83.193

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The IFCM in West Africa

An exploratory trip, 15-26 January 2007

Jean-Claude Wilkens
IFCM Secretary General

Photo: Jutta Tagger

Between 15 and 26 January of this year, Lupwishi Mbuyamba, IFCM President, Noël Minet, President of A Coeur Joie International (ACJI), and Jean-Claude Wilkens, IFCM Secretary General, toured four African countries in the western and central part of the continent. This ten-day mission had a number of objectives:

- To identify the situation of choral singing in the countries visited
- To identify the key persons in the choral fields
- To explore possibilities of creating structures for a partnership with IFCM and ACJI
- To explore potential partnerships for the development of the IFCM African Children's Choir
- To identify the needs in terms of cooperation
- To explore possibilities of international activities in the countries visited.

The trip was very successful and many contacts have been made in each of the countries in order to start cooperation programs as well as to establish partnerships.

In Senegal:

Thanks to the contacts made by Emmanuel Noisette who lived there for three years, as well as with the help of UNESCO, we met with Abdoul Aziz Dieng, Association des Métiers de la Musique, who presented the situation of music in Senegal and explained the government project in association with the World Bank to develop the Cultural Industry. The first steps have been taken, and the government must now adapt the law in order to have the program start in the field.

In the area of choral music, there are thousands of singers in Senegal, but hardly anybody knows about them. Most choirs are linked to Christian churches. The Muslim part of the population doesn't sing in choirs (with few exceptions). As regards music education, there is almost none in general schools, only a little in a few private schools. There is a «Conservatoire», with very poor standards and a very conservative and bookish approach. It has a traditional music section, again with very poor standards; there is no choral conducting class.

Cooperation could be established:

- With the foundation *Plan International* and the private partner *Accents multiples* in Senegal who are working on a project for the Children's Right to Education through Music and are active in Senegal, Mali, Burkina Faso, Guinea Bissau, Guinea Conakry, Niger, Cameroon, Togo, Benin, Ghana and Sierra Leone.
- With the Centre Culturel Français which presented the project to restore a building on the island of Gorée, in order to have a high-level cultural centre like the *Villa Medicis*. The possibility of putting on a major event like a singing week at the *Légion* school on Gorée was also mentioned.
- With the choral association ACHORD (Association des choeurs de la région de Dakar), created on the basis of the work of Emmanuel Noisette who lived in Dakar for three years. Ten choirs are now members and similar associations have been created in different regions of the country (Thies, Kaolac, St Louis etc.). Discussions and suggestions were made on how to build a national organization based on ACHORD as a starting point. Several events have taken place in the past years such as training with Catherine Bolzinger (F), visit and planned training with Jacques Barbier (F). The conductors express a big need for training in multiple specialties. Some of them could be carried out with local resources, others would need international cooperation.
- With the Centre Wallonie Bruxelles, through bilateral agreements between the Communauté française de Belgique and Senegal, Burkina Faso or Benin.

In Togo:

The new *Fédération Togolaise pour la Musique Chorale* (FTMC) was established after a contact through internet with Ambroise Kwa Nzambi, Congo. It adopted statutes similar to those of the Congolese federation. At present, there are only seven members, but there are over 500 choirs in Lomé, all of them linked to - mostly Protestant - churches. Plans are already under way to ask the other choirs to join, in Lomé and in the countryside.

Photo: Jean-Claude Wilkens

Noël Minet, Jean-Claude Wilkens, Lupwishi Mbuyamba and Jean Lolonyo Dogbe (FTMC)

As regards music education, there are music lessons in primary and middle schools, but not at university level. There is no school for arts or music. Conductors explained their problems, mainly the lack of opportunities for learning conducting, singing technique, and the lack of access to repertoire and all kinds of materials.

Cooperation could start immediately mainly around the *Festival international de*

chant choral francophone where seven countries will be represented: Benin, Burkina Faso, Côte d'Ivoire, Congo Brazzaville, Ghana, Senegal and Togo. M. Dieudonné Ahiakpor, President of the *Alliance pour la promotion du chant choral* (APCC) is also the organizer of the *Journées chorales du Togo* and the *Togo Chant Choral Awards*. The objective of the APCC is to take choral music outside the churches and to include it in other types of activities such as concerts and festivals.

Dr Georges Oulégoh Keyewa, Directeur de cabinet of the Ministry of Culture, welcomed us warmly; he was in favour of the new FTMC and proposed to help it create visibility «outside» their church duties and to assist in writing and submitting projects within the framework of the bilateral agreements with France and Belgium. Finally he accepted to support the African Children's Choir.

In Ghana:

The musical situation is quite different from the other countries visited. English traditions and education have lead to established musical structures and schools. There are faculties of music in universities, etc…

Thanks to the Winneba Youth Choir and Edusei Derkyi, its President, as well as to Elizabeth Moundo, Director of the UNESCO office, we were able to meet many personalities of Ghana's musical life, as well as representatives of various institutions.

On day 2, we travelled to Winneba where we met with the King of Winneba. The traditional role of kings is important in Ghana's society. They solve all kinds of problems with regard to people's relationships and grant the right to manage the land. The King approved our African Children's Choir project and will support our efforts.

In terms of cooperation, the Winneba Youth Choir would be ready to enter into an agreement with IFCM for taking responsibility with a session of the African Children's Choir in Ghana. Dates will have to be decided according to fund-raising results.

In Douala, Cameroon:

Our visit was organized by Michael Ndoh, who is a music producer and organizes the *Fêtes de la Musique* in Douala. A long radio interview (Radio Veritas) interested the journalists and brought a large audience of conductors to the afternoon meeting.

About 50 directors attended in a small room (temperature close to 35°C!). They represented different affiliations. Douala is quite well organized as far as church choral associations are concerned. There are several church commissions for choral music. They organize the work according to languages and communities. There are about 200 different ethnic groups in Cameroon, and as many languages!

After rounds of talks it was decided to form a working group with the aim of creating a regional … and possibly a national choral organization. One of the difficulties is to establish contact between Yaoundé and Douala.

In Yaoundé, Cameroon:

The visit in Yaoundé was organized at short notice; the UNESCO office was not able to help since all their staff was out of town. The telephone worked amazingly fast in order for us to work and meet with some of the main choral actors in town.

A meeting took place with M. Abbé Jean-Marie Bodo – M. René Esso (Chorale Le Madrigal) - M. Ambroise Mbia, Directeur of RETIC - Père Philippe Dubin, Advisor at the Université Catholique de l'Afrique Centrale – Mme Agnès Cécile Ndzenglle, Cathedral Choir, and M. Jean-Claude Mekongo, Dean of Collège Stoll of Akono, and many aspects of the various plans were discussed.

M. Esso described the history of choral music in Cameroon. Several activities have taken place such as major gatherings of singers, training with locals and foreigners, performances such as *Carmen*, conducted by Pierre Cao (2006) in cooperation with the Cathedral and the *Centre Culturel Français*. The format of an association was discussed and the contact with Douala given.

M. Mekongo presented the work done in Akono, in the Collège Stoll (created by the *Frères maristes*). Music is included in the curriculum in the college, with bands, instruments and singing. M. Mekongo is promoting a festival called *Choralies d'Akono*, planned for 2004 but cancelled. The initiative could take place in December 2007. The Collège also organizes cultural camps in cooperation with the Association for Cultural Promotion in Akono. It was suggested to start cooperation with the Choralies in France, by sending conductors to a choral conducting training program and maybe to one for workshop leaders. Finally, M. Mekongo is also interested in the recruitment for the African Children's Choir.

To conclude this report, we would like to thank all those who helped us in this first ever IFCM mission to Africa, and in particular we thank Emmanuel Noisette, the Togolese Federation for Choral Music (FTMC) in Lomé as well as the local Unesco offices in Dakar and Yaoundé.

Choral World News

A Coeur Joie International: A Brief History

André Dumont

A Coeur Joie International

A Brief History

André Dumont
Honorary President,
À Coeur Joie International and
À Coeur Joie Belgium

In 1953, a choir from Charleroi (Belgium) participated in the first Choralies at Vaison-la- Romaine and became an affiliate of the À Coeur Joie movement, the first group from outside France to do so. In the years that followed, choirs from Canada, Morocco and Switzerland followed its example, with affiliates in these countries becoming so numerous that national and regional federations were created in order to gain recognition from local governments.

In 1960, the European Federation of Young Choirs (FEJC) was founded in Geneva, with À Coeur Joie France and À Coeur Joie Belgium among the founding members. It later adopted the name Europa Cantat.

The participation of François Provencher's choir in the 1962 Choralies marked the beginning of a relationship between choirs in Europe and Canada, specifically Quebec. In 1967, the Canadian Choral Alliance presented the first Canadian Choralies at Three Rivers. Since that time, these have been held every three years, in Quebec, Edmonton, Sherbrook, Moncton and Winnipeg successively.

On June 27, 1969, the "**International Council of the À Coeur Joie Choral Movement**" was created at the General Assembly of À Coeur Joie France, in Lille. César Geoffray was elected president. The document establishing the organization was signed by the five French-speaking countries with national or regional organizations, the latter being linked by a common language and culture. Signing for those countries were:

- André Dumont for Belgium (Wallonia-Brussels);
- François Provencher for Canada (Quebec);
- Nicolas Ruffieux for Switzerland (French-speaking);
- Jacques Vérot for Morocco

The International Council immediately set itself the following tasks:

- To ensure consistency among members' workshop and instructor training policies
- To define the content of international events organized under the auspices of the À Coeur Joie movement

Since then, the International Council has met twice a year. Recognizing their importance for the movement, the Council was eager to spell out a fundamental mission and specific purposes consistent with the humanistic message of its founder, César Geoffray. These were published in statements dated September 6, 1987, and October 17, 1992.

Some major milestones

On September 8, 1973, in Paris, the International Council elected Marcel Corneloup president, following the death of César Geoffray.

In September 1977, "Sing for Pleasure" Federation directors James Wild and Pat Shaw approached the À Coeur Joie International leadership at its meeting in Wakefield, England. The two delegates were given observer status and allowed to participate in the Council meeting. "Sing for Pleasure" became an active member on September 12, 1980, at the Council's meeting in Lausanne (Switzerland).

On August 8, 1982, at the conclusion of the "Europa Cantat VIII" festival in Namur (Belgium), the À Coeur Joie International Council signed the document creating the International Federation for Choral Music (FIMC), and has remained a founding member since that date.

On September 9, 1984, acknowledging the reality of the international nature of the À Coeur Joie movement, the International Council took on a further legal status by adopting statutes that identified its activities, identity and goals:

- Education through participation in choral events
- Community-based learning
- Openness to all forms of artistic expression
- Openness to all singers (a grassroots initiative)

In 1986, the Federation of Franco-German Chorales gained representation on the International Council. That Federation has the distinction of being both bi-national and bi-cultural (French-German).

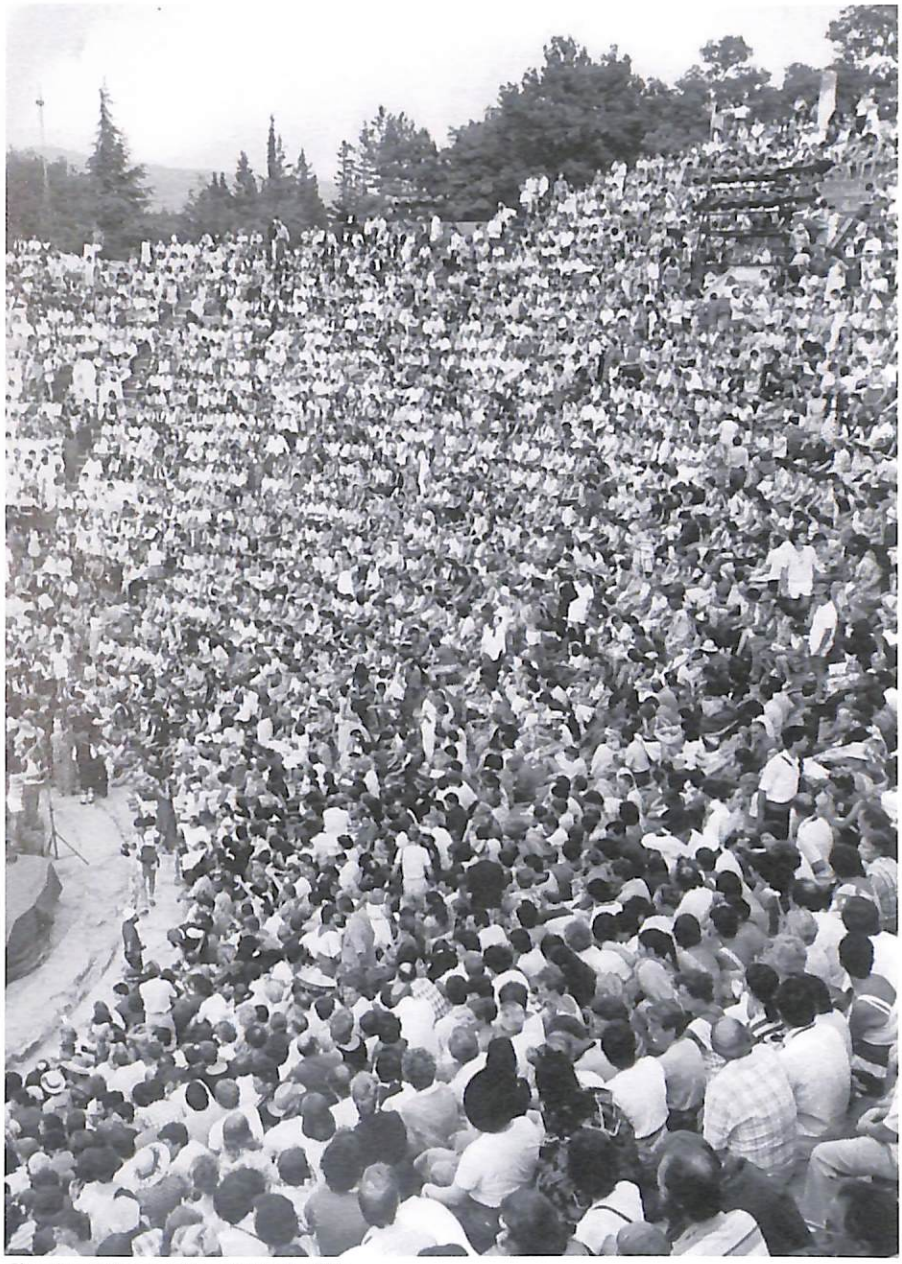
In 1989, Aline O'Brien created the Arcadiades in Saint-Antoine, New Brunswick (Canada). That same year, at the À Coeur Joie International meeting in Paris, Alain Lanctôt requested membership for the Alliance of Quebec Chorales (ACQ), as did Aline O'Brien for À Coeur Joie New Brunswick.

On September 21, 1996, at Chexbres (Switzerland), the International Council welcomed into membership the Romanian Association of Choral Music, represented by its president Ioan Oarcea, and À Coeur Joie Romania was born.

On October 11, 2003, at Saint-Léger-sous-Beuvray (France), Noël Minet, president of the Choral Federation of Wallonia-Brussels À Coeur Joie, succeeded Marcel Corneloup as president of the International Council.

In January 2005, at the invitation of the FIMC, Noël Minet went to Kinshasa (Democratic Republic of Congo) with his general secretary Thierry Thiebaut, Director of À Coeur Joie France, Jean-Claude Wilkens, Secretary General of the FIMC, and Jean Sturm, Director of Musica. Following a week of training for directors and a choral workshop in which some 300

...A Coeur Joie International



Choralies in Vaison-la-Romaine in the 80's

young singers participated, the Congolese Federation for Choral Music (FCMC) was created. Its request for admission to the International Council was approved in Lille (France) in March of 2005. ACJI was recognized as an international non-governmental organization by the Agence Intergouvernementale de la Francophonie (AIF – the francophone intergovernmental agency) in April 2005.

In January, 2007, the President visited the choral federations of Senegal, Togo and Cameroon, opening the door to yet another enlargement of the À Coeur Joie family. However, at the time of this writing, the result of these meetings was not yet known.

As of December 31, 2006, the ten members of the International Council À Coeur Joie were:

- À Coeur Joie France
- À Coeur Joie Morocco
- À Coeur Joie New Brunswick (Canada)
- À Coeur Joie Romania
- À Coeur Joie Switzerland
- Choral Alliance of Quebec (Canada)
- Choral Federation of Wallonia-Brussels (Belgium)
- À Coeur Joie Federation of Franco-German Chorales (France-Germany)
- Congolese Federation for Choral Music
- Sing for Pleasure (England)

Translated from the French by Anita Shaperd, USA

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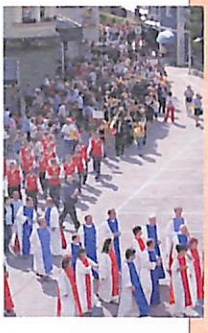

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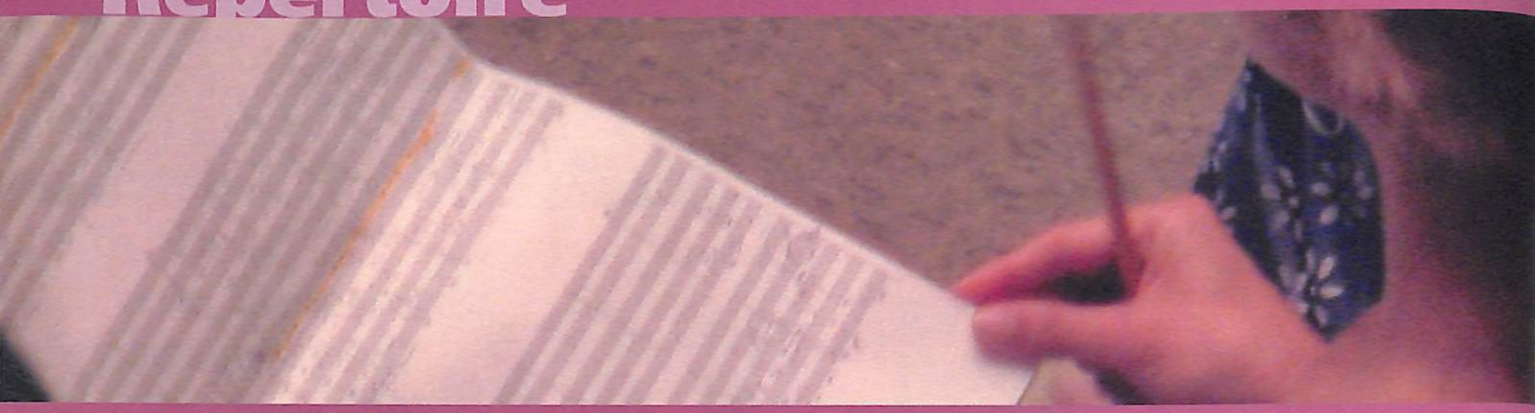


Repertoire

Canadian Repertoire via the Web
Elektra's "Thirty Top Picks" Choral Website
Marian E. Dolan

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

Please contact Marian Dolan, Editor

Email: mdolan@aya.yale.edu

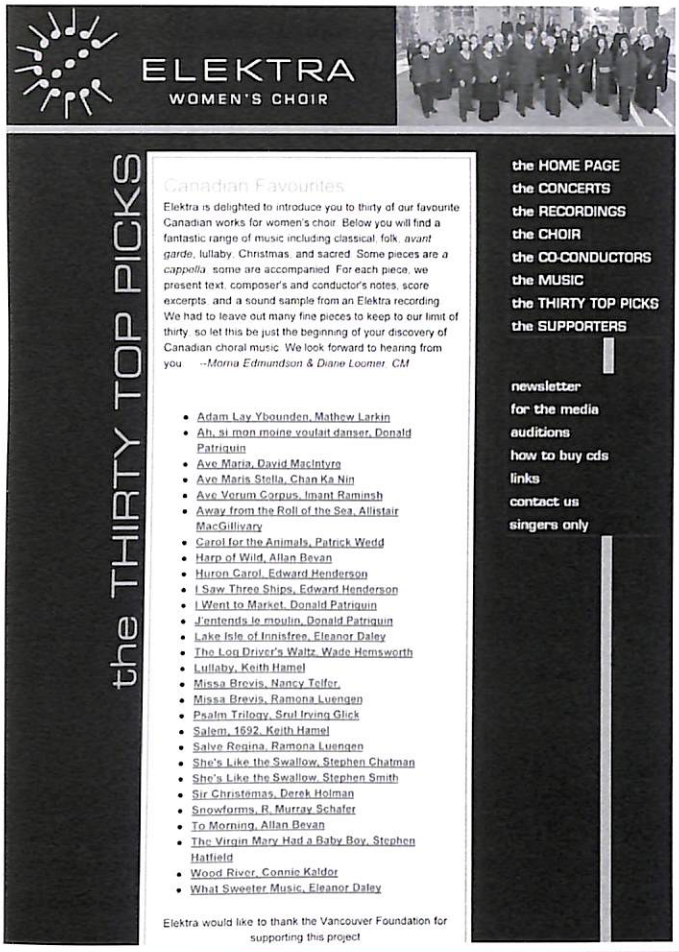
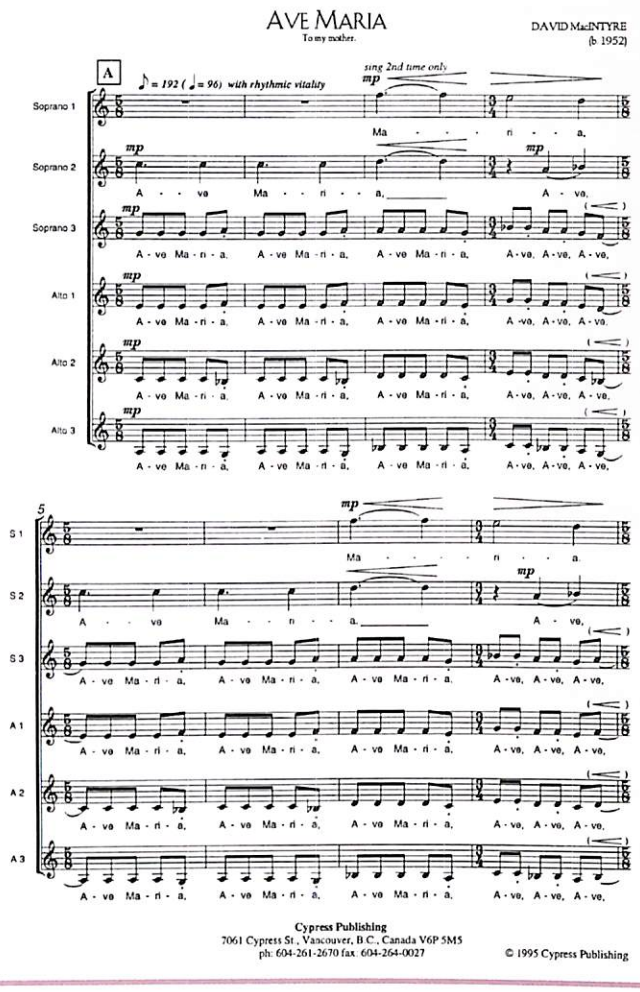
Canadian Repertoire via the Web

Elektra's "Thirty Top Picks" Choral Website

Marian E. Dolan
Member of the IFCM
Multicultural Commission,
Managing Editor of IFCM's
"Cantemus" Choral Series

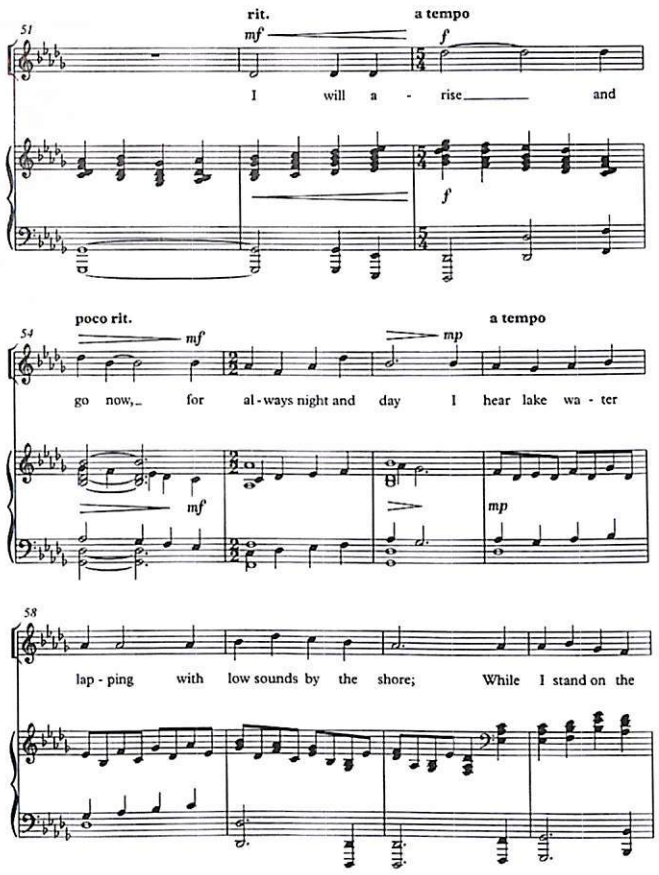
Interested in the choral music of a specific country, but don't know where to start or how to find scores? Wouldn't it be nice to have an internet resource that provides information about scores, including sound clips, score excerpts, links to the publishers, quotes from composers, and even interpretive impressions from conductors? The co-directors of Elektra, the famed Canadian women's choir, have blessed us with such a resource. Designed and written by Elektra's co-conductors Morna Edmundson and Diane Loomer, the website "Thirty Top Picks" (www.elektra.ca/thirtypicks.html) is a treasure of information and commentary on thirty Canadian pieces for women's voices. Each of the thirty pieces has its own webpage containing basic information (publisher, voicing, timing, text/language, translation in English) as well as comments from each composer, information from Elektra's co-conductors, score excerpts in pdf format, mp3 sound bites, and availability of full cd recordings. This present article can provide only excerpts of the musical 'gold' that this easily navigated website provides a choral conductor. Your own exploration of this website will definitely spark creative concert programming ideas! Here are six excerpts to tempt you to visit the site.

David MacIntyre's exuberant *Ave Maria** was commissioned in 1994 by the Canadian Music Centre in celebration of their 25th anniversary and written specifically for Elektra. The composer explains that the request "came at a time when I was deep in research for a new opera about paranormal spiritual events occurring in war-torn Bosnia-Herzegovina, particularly the daily visitations of the Virgin Mary to a small group of children and adults who live there. During my research, I was struck by the celebratory nature of these

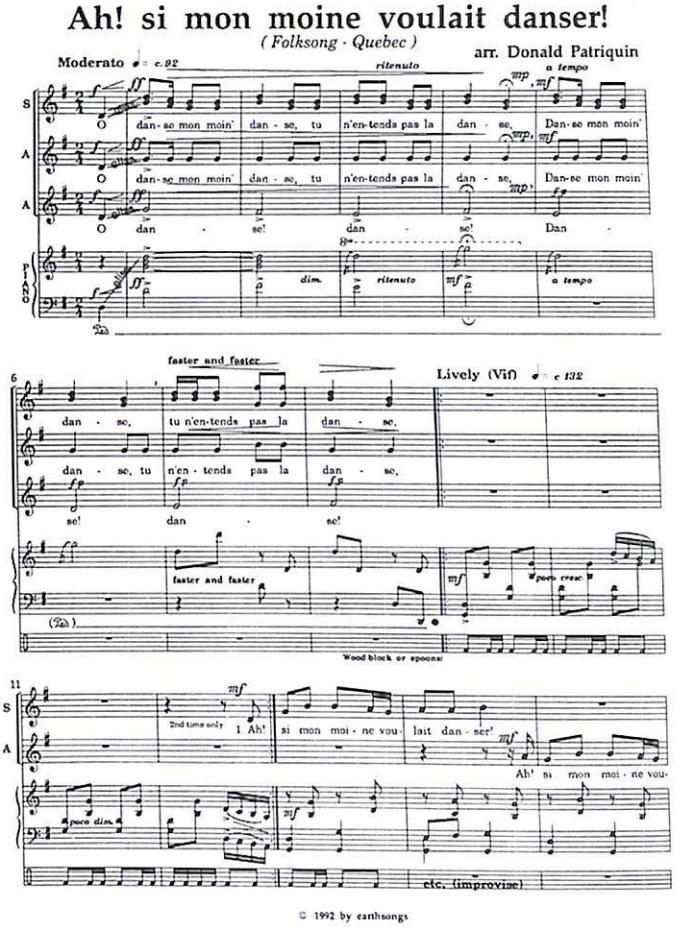


...Canadian Repertoire via the Web

visitations." Conductor Diane Loomer explains, "He doesn't use the traditional 'Ave Maria' text because the piece is not really about the text but rather the anticipation of the vision and connection with the divine. He simply used the words 'Ave Maria' as the repeated chant or mantra of the children ...In performing this work, I have been impressed with how much this piece affects and moves our audiences. Compositionally, his carefully placed rests or open spaces in the music give a wonderful sense of expectation, waiting, hope - in that the vision will appear."

A professional accompanist and composer, Eleanor Daley has "swept to the top of the choral charts in Canada owing to her unfailing ability to write something that choral singers really want to sing and audiences really want to hear" writes Elektra co-director Morna Edmundson. "She brings her understanding of tone colour, tessitura, choral phrasing and piano writing into all of her works."

Lake Isle of Innisfree, Eleanor Daley

No surprise that two of her scores appear in this "Thirty Top Picks" list. Daley sets Yeats' recollection of his home, *Lake Isle of Innisfree*, which he called "my first lyric with anything in its rhythm of my own music." Commissioned by St. Mary's Children's Choir for their 30th anniversary, *Lake Isle* is also a work beloved by the singers in Elektra. In simplicity of the score both singer and listener find a "gift of exquisite beauty." Daley's setting of Herrick's Christmas text *What Sweeter Music* invites accompaniment by either piano or harp. In addition to being a lovely seasonal selection, Edmundson explains that this score also provides the singers, be they children or adult women, with "a very healthy and rejuvenating singing experience."

French-Canadian composer Donald Patriquin occupies a special place in Canadian choral music with his extraordinary folk song arrangements, particularly those of the French-Canadian Québecois tradition. *Ah, si mon moine* is from the suite of folksong

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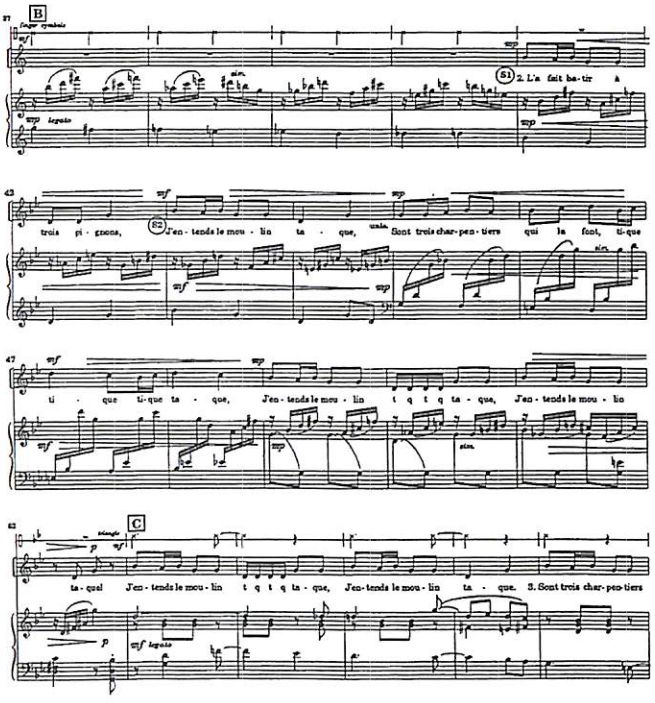
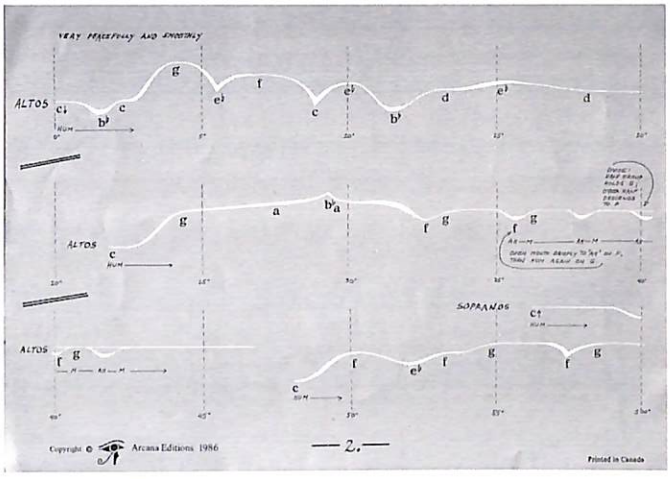
arrangements entitled "Six Songs of Early Canada" for which Patriquin says he "attempted to give the accompaniment and the choral part equal prominence … to really challenge a good pianist". Edmundson cites this score as one of French-speaking Canada's best-known folk songs, explaining how it "takes a humorous situation and embellishes it through verse after verse to a hilarious conclusion. In this case, a girl is trying to convince a monk to dance with her. She offers him various articles of clothing (a hooded robe, a braided belt…), claiming at the end that she would give him much more if only he hadn't made a vow of poverty [sic!]." A school board in Montreal commissioned the arrangement of *J'entends le Moulin*. In preparation for the arrangement, Patriquin held an exploratory workshop with the school's choir and, as the composer explains, "I spent a day working with the students, having them improvise with both melodic and percussive elements of this piece, and then set about creating the arrangement. The text, which concerns itself in part with the 'tique tique taque' sound of a mill, is essentially nonsense, but nonetheless is both interesting and evocative. As it is repetitive it is not only quite easily performed by non-francophones, but also readily learned by heart." Conductor Loomer explains of the two-part score, "The French text appears at times to be totally

J'entends le Moulin, Donald Patriquin

illogical and nonsensical due to its 'game of rhymes' in which the final syllables of each line all have to rhyme with the *-tends of J'entends*. With a teasing sense of call and answer in the arrangement, sopranos often send out a phrase inviting and/or teasing the altos to answer." It is indeed a "brilliant showstopper" of a score that needs a very "fearless" pianist!

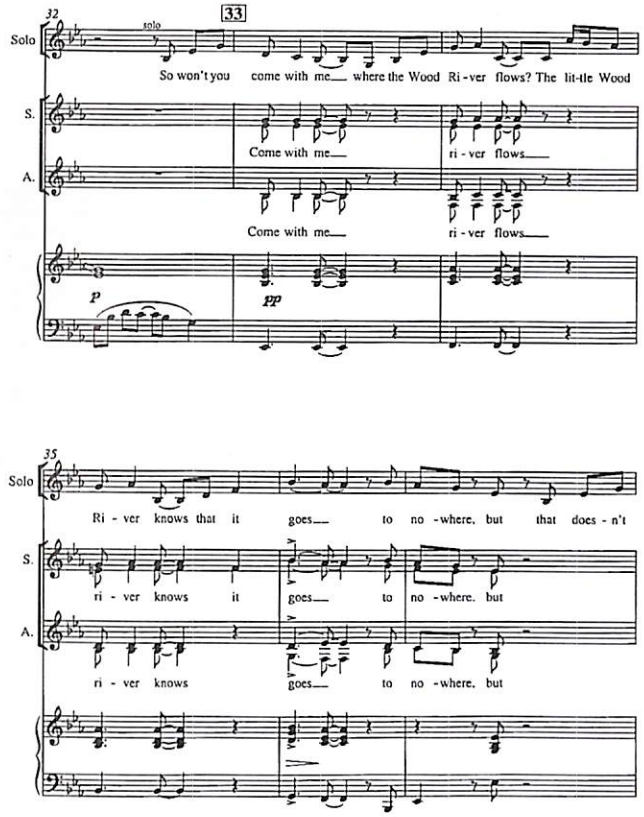
Ontario composer R. Murray Schafer describes the creative spark for his *Snowforms* score as emanating not from nostalgia but from "a very real part of my life." *Snowforms* began "as a series of sketches of snowdrifts, seen out the window of my Monteagle Valley farmhouse". Yes, literal artistic sketches. *Snowforms*' highly graphic musical score literally looks like white snowdrifts on a page of bright turquoise sky. Schafer often asks children to sight-sing drawings of the distant horizon. So, in *Snowforms*, the singers are literally asked to sing



Snowforms, R. Murray Schafer

horizontal 'shapes' or 'drawings' - the voices softly "slide from note to note just like the falling or drifting snow." The text consists of various words for snow in the language of the indigenous Inuit native peoples of the Arctic region: *apingaut*, first snowfall; *mauyk*, soft snow; *akelrorak*, drifting snow; *pokaktok*, snow like salt. Of her experience leading this score, conductor Loomer writes: "*Snowforms* encourages collaboration and exchange of ideas between conductors and singers. It encourages performers to create music beyond the bounds of a traditional score with very satisfying results."

...Canadian Repertoire via the Web

Wood River is an original folk song by Saskatchewan folk singer/songwriter Connie Kaldor, arranged as a choral ballad by Vancouver musician Willi Zwozdesky. Originally commissioned by the Vancouver Men's Chorus, the score's popularity demanded treble and mixed voice versions. The prairie farmland of central Canada is clearly imaged in the "timeless lyrics and gently lilting melody." The relaxed popular style of this piece is especially beloved by altos who carry much of the beautiful low and flowing melody.

Wood River, Connie Kaldor

The renowned Toronto Children's Chorus commissioned Srul Irving Glick's *Psalm Trilogy*, which he dedicated to his mother who emigrated from Bessarabia (now Moldovia) to Canada. Glick was highly regarded across Canada for his hundreds of vocal works for the synagogue, "many with a strong message of peace". *Psalm Trilogy* is based on psalms of David (92, 47 and 23), and uses both Hebrew and English texts. The pieces can be programmed separately or as a set. The opening movement can be used as a processional. "It opens with 7 sopranos (who symbolize the seven days of creation) on a slow, fairly high unison line, answered by the rest of the choir, repeated as many times as necessary to move the sopranos to the front of the performing space. From there, the piece is in unison and 2-part writing in a comfortable range," explains conductor Edmundson. The second score, Ps. 47, is in 7/8 and marked "Joyous, with rhythmic vitality." The final score, a setting of Ps. 23, is sung entirely in English. A string orchestra accompaniment of the set is also available.

I would be remiss to cite only these six excerpts, for this website gives us much more than Canadian choral score information. Elektra's "Thirty Top Picks" website provides us with a fresh 21st century model for *how* a choral ensemble can provide practical information on choral repertoire for the wider choral community. Let me cite three significant elements of their site. We choral conductors get much of our information about scores from publishers, occasionally from hearing a performance, but less often from the conductors/singers who explore a specific repertoire, let alone from the composers themselves. "Thirty Top Picks" gives us information based on the *joint experience of Elektra's conductors' and singers' exploration of their own national repertoire* for women's choir, including a broad spectrum of commissions, premieres and composer conversations. We learn the performer's perspective on why these thirty scores are Canadian choral treasures.

Second, by choosing to 'publish' information digitally on the internet rather than in-print-on-paper, Elektra's conductors provide the global choral community with *easily-accessed* information for any choral conductor in any country who has basic internet service. We all know the challenge of trying to find practical information about scores from our own country, no less scores from composers and countries half a world away. Here we can access good information from any computer. Additionally, digital internet publishing also allows *for a more complete 'picture'* of a score: written information combined with visuals (photos of the composer and pdf images of the score), and, when available, audio mp3 samples. Via the written-visual-audio combination, each "Top Picks" webpage gives the visiting conductor a clear basic understanding of the score. Finally, the basic format of Elektra's webpages is clear, well conceived, and easily navigated.

Thirdly, "Thirty Top Picks" provides a model for the *kind of information* needed on such a repertoire website. In addition to the basic information about a score, they also provide us with "contextual information": wonderful comments directly from the composer about the creation of the score, ethnic and cultural influences, insight

on the artistic and pedagogic challenges provided by the piece, unusual elements in the score, and even listener's response to the score.

Your personal exploration of "Thirty Top Picks" will encourage you to explore these scores with your choir. And, perhaps, *you* may also be inspired to think of "top 6 … or 12 … or 30" scores from *your* country or national tradition and maybe even write a similar website. We will happily announce your repertoire website here, or, if you are so inclined, send me your list and I will include it in a future ink-on-paper column.

* Complete publication information is available on the "Thirty Top Pics" website.

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

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World of Children's and Youth Choirs

What Does it Mean to Conduct a Children's Choir?

Kari Ala-Pöllänen

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

Please contact Cristian Grases, Editor

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What Does it Mean to Conduct a Children's Choir

Kari Ala-Pöllänen
Choir Director

Photo: Tapiola Choir

What is the conductor needed for?

Generally, the conductor is needed for:

- rehearsing
- showing/keeping the tempo
- showing the nuances, accents, stresses
- controlling voice and sound production
- controlling the pronunciation of the text
- creating a proper atmosphere, mood
- helping the singers to find the right expression or look

As Archie Jones commented,"Sometimes a choir can perform well in spite of the conductor, not due to him/her". But, in the end, *the conductor makes the choir.*

If we compare conducting a children's choir with an adult choir we always are faced with one basic matter: appreciation. The following conversation may be familiar to a children's choir conductor – this actually happened to me at a party:

"What are you doing for work?"
"I work in the field of music."
"That sounds interesting. Are you a singer or an instrumentalist?" (quite surprised ...)
"I am a conductor."
"Really? For which orchestra?" (a response of high appreciation ...)
"It's not an orchestra, it's a choir." (the interest cools down)
"Oh... a chamber choir? male-? female-?" (slight disappointment, still some hopefulness ...)
"A children's choir."
"Oh ... I see ... " (The level of the interest cools near to zero.)

I sometimes wonder how firmly we adults are fixed in certain attitudes. This situation has, of course, many historical backgrounds and we cannot change the history. But we can question it and do what we can to change this prejudice.

Conducting an adult choir

When the conductor of a chamber choir lifts his hands he is faced with people who have their own outlook on life. They have their own way of thinking and their emotional life is more or less mature. They are able to understand the many complicated expressions found in the texts of songs. Thus they are not solely dependant on the conductor's explanations.

The conductor's task is primarily guiding the singers musically and stimulating the development of their singing. Ideally they agree with conductor's suggestions and carry them out. However, the singers usually filter more or less critically the directions and advice given to them by the conductor. He/she may not have any influence on the singers' life outside music, and this is even less true with older singers.

Conducting a children's choir

The facts written above about adults also hold true with children's choirs but in the opposite way. The younger the singers are the more they are influenced by the conductor. The years spent singing in a children's choir are a relatively short part of one's life. However, these years are a crucial stage in the development of a young person. It is during these early years that a young person adapts to many learning styles and builds maturity in the areas of knowledge, skills, emotions and social life.

People working in the field of education have long been aware of the importance of excellent primary school teachers and the impact they have on a child's intellectual and social abilities. If we leave out the basic knowledge and skills, the importance of the school society and the teacher's impact is particularly noticeable in a child's social and emotional development.

Compared to the time spent in the school, the weekly choir practice takes up very little time. Nevertheless, the choir can be notably effective as a social environment for a child because of the greater homogeneity in attitudes, abilities and motivation. A competent school teacher conducting a children's choir can combine two roles –that of being an educator and a musical leader at the same time.

The music offers the conductor a special key to the inner heart of a musical child. A young person is often absolute in his/her way of thinking. It is difficult to win a child's confidence; however, it is very easy to lose it. If the conductor is able to create a special relationship with the young singer, the door can be opened for influencing that singer on many levels. These levels may be conscious or unconscious.

In addition to having a musical influence, the conductor of a children's choir transfers to the young singers, intentionally or unintentionally, many ways of thinking or behaving outside music. A children's choir truly reflects its conductor in a unique way that you do not have with an adult choir.

Like a mirror

If you watch children's choirs performing at festivals, it is sometimes amusing to see how much they resemble their conductors. An experienced observer may, while listening to and watching the performance, witness many personal qualities of the conductor in addition to the musical ones.

We can compare a children's choir to a mirror. The choir reflects the exact picture of the conductor to the audience – sometimes with painful clarity. The younger the singers are the clearer that reflection is. When the singers grow older, the mirror gradually loses its "reflection" accuracy.

I sometimes feel that we conductors are

...What Does it Mean to Conduct a Children's Choir

standing too close to be able to see the whole picture. We may be too fixed or too focused on other details. Many conductors do not realize that they are watching their reflections. To be honest, if they did, it would give rise to some questions. Is my musical picture 'beautiful' enough? Does it show features that I would rather hide? Have I the right to ask the audience to pay money for coming to a concert to see my 'picture'?

And the questions have no end: Are my ideas and educational methods really helping the young singers at this crucial stage of their development? Do I perhaps transfer my own deep-rooted prejudices or my limited musical thinking to these singers who believe in me...?

Every conductor should address questions like this to themselves at some point during his/her career. Especially for those conductors working with children, it is also important to find proper answers to them. You have to be conscious of the responsibility of this work.

The younger the singers are the greater the responsibility a conductor has.

Conductor – an errand boy

In a children's choir, the conductor frequently encounters situations which evolve from the mode of operation for this type of choir. In adult choirs the members are usually organized enough to take care of matters concerning the choir, such as organizing rehearsals, concerts, performances, choir camps, tours, finances, etc.

The children's choir conductor is usually the primary leader for all the activities related to the choir; he/she is often the one who also carries out these activities. A conductor is every thing from a director to an errand boy. In my experience there have only been a few parent associations who are organized and successful enough to allow the conductor to concentrate on the music. Unfortunately many parents are too busy doing other things to support the choral singing of their child.

Photo: Tapiola Choir

Those who have had the opportunity to watch the work of a children's choir conductor think that such a conductor is very unique to be willing and able to work in this field. They are right. The moral and ethical responsibility is huge; in addition, the judicial and practical matters always play a bigger role when dealing with children. Maybe children's choir conductors are peculiar people; but, let me say, we are proud of it! A children's choir is an incomparable instrument for promoting education and the arts.

A children's choir as an artistic instrument

The known fact that a children's choir can be a challenging and effective instrument is not well known – and this fact is still not recognized in all parts of the music world. Yet we have many convincing proofs of successful children's choirs in many countries.

Although splendid examples of good children's choir repertoire can be found in traditional music, finding good contemporary choral music for children can offer special challenges and opportunities for a music educator. For composers, writing music for children is still new territory. If a composer is able to present new ideas in a musically and intellectually attractive form, young singers can respond in a miraculous way. Unfortunately, there are still countries where composers believe that they will damage their reputation if they compose for children. However, many well-known composers have already stepped down from their ivory towers and ventured to collaborate successfully with children's choirs.

Photo: Tapiola Choir

In Finland many of our most prominent composers and also composers from abroad have collaborated with our choir, thanks to the pioneering work of Professor Erkki Pohjola. This started in the early 1970s and is still continuing today. Some composers who have written for the Tapiola Choir are: Erik Bergman, Javier Busto, Joonas Kokkonen, Olli Kortekangas, Pekka Kostiainen, Magnus Lindberg, Norman Luboff, Michio Mamiya, Einojuhani Rautavaara, Kaija Saariaho, Aulis Sallinen, R. Murray Schafer, and Veljo Tormis.

How does one find the appropriate method to work with children? When Erkki Pohjola was asked about the difference between conducting an adult choir and children's choir, he replied: "*The only difference is that the adults are more childish*".

The collaboration with composers can be –and has been in our choir- a real tool of music education at the highest level. Throughout the history of music the development of composing and instruments has happened side by side: they have pushed each other forward. The composers have tested the limits of what an instrument can do; they have taken things to the edge. At its very best, the instrument can move the edge and thus widen its capacity. I have a strong feeling that this has happened several times in our choir – and in many other choirs.

In the Tapiola Choir the composition process normally starts with inviting the composer to come to a rehearsal, meeting the singers, getting to know the "instrument", and "sniffing" the atmosphere. She/he can test new ideas, "sell" them to the children and "buy" others from them. If the composer has the appropriate wave length, the children can prove to be a real source of musical ideas. Of course, to write a successful composition, it demands from the composer quite a lot of flexibility and freedom from prejudice.

The process continues with the composer visiting the choir from time to time. In the end the choir has a new composition to perform, which, in the best case, the singers feel is their own, identifying their "fingerprints" in it. Thus the choir's motivation for learning challenging contemporary music increases greatly. Let's bear in mind that "selling" a new sometimes quite complicated composition to the singers is not always the easiest part of the process.

This kind of activity can be rewarding to the choir as well as to the composer. But we have to remember while doing this work and planning new repertoire that the children must never be subordinated to a level for promoting the conductor's ambition. But that is already a theme for another story…

Kari Ala-Pöllänen, *the Tapiola Choir's conductor and music director, has worked with choirs, folk groups, jazz ensembles and symphony orchestras. He has acted as a music teacher, an author of school music text books and school music programmes at the Finnish Broadcasting Company, and as a writer for a musical encyclopedia.*
He has won international acclaim as a conductor of festivals and mass choirs, as a speaker and a leader of seminars and workshops, and as a member of juries for choral competitions.
He also works as the first conductor of Coro Nacional de Niños de Guatemala.
Under his direction the Tapiola Choir won, as the first representative from the field of music, the UNESCO Price for the Promotion of the Performing Arts in 1996 and has been nominated for the Youth Choir of the Year by the Finnish Broadcasting Company in 2005-06.
E-Mail: musicdirector@tapiolachoir.com

Collector's Corner

New CD Releases

Jean-Marie Marchal

If you would like a CD to be considered for review

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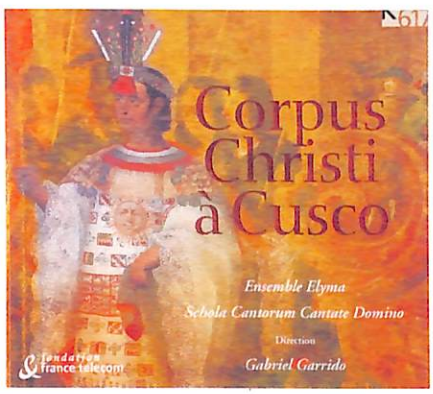
New CD Releases

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

Photo: Lino Bennardo

Andrew Carwood and The Cardinall's Musick ensemble, renowned specialists of **William Byrd**'s work, have now pressed Volume 10 of the composer's complete works, devoted to excerpts from two important collections, the *Cantiones Sacrae* (1591) and the *Gradualia* (1605). Certain recognizable qualities of these English musicians shine through in this type of repertoire: most notably, the perfect cohesiveness of the different instrumental sections and the never-failing appropriateness of the different principal players, all well-suited to the composer's sense of subtle balance and noble writing. One still gets the impression, however, that this music, which is given rather neutral treatment here, would be better served by a more varied ambiance, whether in a delicate Marian motet or in the denser textures of something like *Tribulatio proxima est* (**Hyperion CDA 67568**).

The K617 label, garnering plenty of notoriety for previous ventures into this territory, now treats us to newly unearthed treasures from its rigorously detailed and inspired exploration of **Latin-American Baroque** music in the form of *Corpus Christi à Cusco*. This outing sheds light on the musical repertoire specifically created for the Corpus Christi festival (then quite important to the Catholic Church in the New World)



as it might have been celebrated in the huge basilica in Cusco, Peru at the end of the 17th century. As usual, Gabriel Garrido, with consummate skill, brings alive this often rich polychoral repertoire (comprising pieces for twelve, fourteen, or even sixteen voices) that was then imported from the Old Continent and caringly preserved in colonial archives. The execution, both vocally and instrumentally, is magnificent, unleashing the music's colors and brilliance over an always spirited rhythmic foundation. A very lovely find, indeed… (Elyma Ensemble, Schola Cantorum Cantate Domino – Gabriel Garrido, cond. - **K617189**)

The Soli Deo Gloria label, for its part, continues its output of the series of recordings made in 2000 by John Eliot Gardiner, the English Baroque Soloists, and the Monteverdi Choir during their famous "**Bach** pilgrimage." Two new volumes have just appeared, selecting works according to the liturgical calendar. Consequently, one of the volumes is dedicated to Christmas cantatas (single CD – Cantatas BWV 57, 64, 133, and 151) while the other contains cantatas dedicated to the 14th Sunday after Trinity and to the Feast of Saint Michael and All Angels (2 CDs – Cantatas BWV 17, 19, 25, 50, 78, 130, 149). The English conductor shows that he is also still a master of the music he performs and imbues it each time with an ideal ambiance, both spiritual and dramatic at once, with the able assistance of an impeccable choir and orchestra. Only downsides: the (unavoidably) variable sound quality, and the less understandable quality in soloist assignments, alternating between good (Keith, Gilchrist, Harvey, etc.) and not-so-good (some very lackluster countertenors) – (**Soli Deo Gloria SDG 127 and 124**).

Frieder Bernius, for his part, offers us his vision of one of the absolute masterpieces of Baroque sacred music, the *Mass in B Minor*, also by **Johann Sebastian Bach**. This truly much-awaited rendezvous lives up to all of its promises: the German maestro actually manages to find in it just the right sound, created out of a subtle alchemy between his respect for the overriding architecture and his sense of detail, sensual sonorities and elegant musical lines, and accentuation of the vital rhythmic drive spanning across this work and the mystical depths transcending it. This masterful work, crafted with care, talent, and conviction, turns listening to this boxed set into a moment-to-moment joy, for one's heart as well as one's ears (M. Bach, D. Taylor, M. Ullman, R. Nolte, Kammerchor Stuttgart, Barockorchester Stuttgart – Frieder Bernius, cond. - **Carus 83.211**).

Gottfried Heinrich Stoelzel, who received training in Leipzig then in Italy, had a variety of callings, especially in Prague, before firmly settling down in the court of Saxe-Gotha, where his talents as a composer and pedagogue seem to have worked wonders. Like Telemann, he is a prolific composer with a number of oratorios to his name, as well as at least seven passions, eighteen operas, and nearly 1,200 cantatas(!).

...New CD Releases

This plethoric output would include no less than twelve Christmas oratorios, but only one has been clearly authenticated thus far: namely, the one whose cantatas 2, 4, and 6 are pressed here along with a *Te Deum* that was probably composed in the 1720s (its cantatas 1, 3, and 5 have already been recorded for the same label under the reference MDG 605 1232-2). These works are a testament to Stoelzel's career and show him to have been skillful in mixing traditional elements (the rigorous structure of different cantatas, in each case presenting an opening chorus, alternation between recitatives and airs, then a final chorale, but also the "inevitable" fugal writing) with a few newer touches of the *style gallant*, allowing the discourse to carry less weight and guaranteeing that it conveys a direct, pleasurable eloquence vis-à-vis the audience. This is a beautiful, lively, enthusiastic, and focused performance by artists under the direction of Rainer Johannes Homburg (with excellent trumpeters!). Only the choir comes up slightly lacking in precision, cohesiveness, or a fully convincing musical presence (Kammerchor der Marienkantorei Lemgo, Handel's Company - **MDG 905 1369-6**).

Anton Bruckner was engaged in regular output of sacred music throughout his entire career, over an estimated period of possibly almost fifty years. The composer developed a very distinctive sacred music style that attempts to revive purity of language befitting a religious message withstanding centuries of history, all while endowing it with truly Romantic substance, especially on the harmonic level. The selection of motets now offered by the MDG label (which includes some well-known works [*Ave Maria*, *Locus iste*, *Vexilla Regis*, etc.] as well as some more obscure ones [i.e. five versions of the hymn *Tantum ergo*]) is a fine account of this unique style. The performance by the Brno choir (choir master: Petr Fiala), in solid, rich form, is not lacking in good qualities, but the combination of a significantly sizeable choir with some rather echoing acoustics undeniably affects the reading of this timeless music, which draws a good part of its inspiration from the example of Renaissance polyphony, both clear and eloquent at the same time. A sincere, human interpretation, to be sure, but one that pales technically in comparison with performances by European choirs that are better with this type of repertoire, such as the indispensable RIAS Kammerchor or Stuttgart Kammerchor (**MDG 922 1422-6**).

Also worthy of note, while we're at it, is a fine, new recording of **Charles Ives**' four symphonies performed by Andrew Litton and the Dallas Symphony Orchestra. To a brilliant, nimble, and spirited reading of these essential scores of the 20th century symphonic repertoire, the Dallas Symphony Chorus makes a modest but talented contribution on the famous *4th Symphony*, to be sure, but also on the much more obscure arrangement of the melody *General William Booth Enters Into Heaven* for baritone, choir, and orchestra (**Hyperion SACD 67525 and 67540**).

From **Arvo Pärt**, his friend and biographer Paul Hillier, for his part, offers up an anthology of nine vocal pieces, either a capella or with organ accompaniment (*Da Pacem*, *Salve Regina*, *Psalms 117 and 131*, *Magnificat*, *An Zen Wassern zu Babel*, *Dopo la vittoria*, *Nunc dimittis*, *Littlemore Tractus*). The Estonian Philharmonic Chamber Choir once again shows itself to be a marvelous instrument under the baton of the English conductor: his expanded pallet of colors and dynamics does fine justice to Pärt's very distinctive music and fully translates the depths of Pärt's mysticism. Though not a major problem, a full listen to this disc

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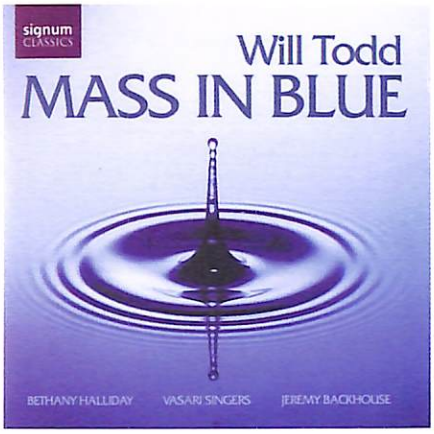
nevertheless becomes tedious, undoubtedly due to somewhat careful reading of the music combined with overly echoing sound quality (**Harmonia mundi HMU 807401**).

Overly careful reading is not an issue with



the Vasari Singers' recording (Jeremy Backhouse, cond.) of the young English composer **Will Todd**'s *Mass in Blue*. It is never an easy task to mix genres and, in the process, seek a language synthesizing learned Western musical tradition with jazz. Indeed, the issue here is finding new directions, a meeting ground between two styles that doesn't allow the contribution of one to get watered down by the other. Todd takes a chance and succeeds, offering us here a work that is spirited, classy, and rhythmic, to be sure, but also very sincere on a spiritual level. A true find (**Signum CD083**).

In another style altogether, Marcus Creed and the SWR Vokalensemble Stuttgart explore at length Clytus Gottwald's magnificent (and very demanding!) musical transcriptions. This very impressive anthology goes back over some very famous territory (e.g. Gustav **Mahler**'s *Ich bin der Welt abhanden gekommen*) but also offers a series of previously unrecorded works (**Caplet**, **Messiaen**, **Debussy**, **Berg**, **Ravel**, **Holliger**), each touching on a different and contrasting musical universe. This amazing musical voyage brings us home dazzled as much by the works' fine-quality

craftsmanship as by their excellent interpretation (**Carus 83.181**).

In conclusion, let's mention a few Christmas discs that arrived too late for review during the holiday season. Among all these releases, those meriting special attention are the very beautiful *Medieval Christmas* anthology performed by the Orlando Consort (**Harmonia mundi HMU 907418**), the no less excellent *A NEW JOY Orthodox Christmas* anthology of 19th and 20th century music (containing, in particular, some previously unrecorded music by Kastalsky and Izkevov) sung with talent and passion by the Estonian Philharmonic Chamber Choir (Paul Hillier, cond.) - (**Harmonia mundi HMU 807410**), an office of Christmas vespers that includes works by **Tallis**, **Victoria**, **Schütz**, and **Langlais** (*Christmas Vespers at Westminster Cathedral* – Martin Baker, cond. - **Hyperion CDA 67522**), and finally a very beautiful *Christmas at St. John's College Cambridge* (David Hill, cond.) that does a beautiful turn on Christmas Carols "revisited" by **Howells**, **Rutter**, **Holst**, **Pott**, **Warlock**, **Goldschmidt**, and others (**Hyperion CDA 67576**). Pick them up early for Christmas, 2007!

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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:

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Conferences, Workshops & Masterclasses

Masterclass in Early Music, Flawinne, Belgium, 28-29 Apr 2007. Singing class given by Isabelle Desrochers. Contact: Métamusique, Tel: +32-67-844667, Email: contact@metamusique.com - Website: www.metamusique.com

International Seminar for Choral Conductors, Marktoberdorf, Germany, 30 May-3 June 2007. With Prof. Volker Hempfling, (Germany) and Jonathan Velasco (Philippines) for all choral conductors who wish to improve their skills and knowledge at the highest level with outstanding teachers. Participants must have experience of choral conducting. To divide the group into different levels, a piece for examination on the first day will be sent out in advance. Contact: International Chamber Choir Competition, Tel: +49-8342-8964034, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

3rd Symposium on Church Choral Music, Bandung, Indonesia, 10-13 June 2007. This event will give increasing expression to Indonesian composers and to those who work towards integrating indigenous materials into worship and composition. Following the Symposium, there will be a Cantat from 14 to 16 June and a one-day festival on 17 June. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Tel: +66-22-5209724, Fax: +66-22-5209724, Email: bcs@bdg.centrin.net.id - Website: www.bcs.bcs.org

Spontaneous Inventions, Workshop with Bobby McFerrin, Rhinebeck, NY, USA, 17-22 June 2007. Exploration of vocalizations, musical styles, and improvisational technique. Group chant improvisations (circle songs) and other creative exercises. Open to singers, musicians, and artists of all levels of experience—as well as those who have never sung or performed before. Contact: Omega Institute, Tel: +1-800-944-1001, Email: registration@eomega.org - Website: www.eomega.org

Westminster Chamber Choir, Florence, Italy, 19 June-3 July 2007. Two-week professional level mixed choral ensemble that will bring together young choral and vocal artists to explore new works as well as music from the Italian Renaissance and Baroque with Joe Miller. Contact: Rider University, Tel: +1-609-8965000, Email: woce@rider.edu - Website: http://www.rider.edu/886_8974.htm

4th Eric Ericson Masterclass for Choral Conductors, Haarlem, Netherlands, 22-30 June 2007. Participating ensembles: Netherlands Chamber Choir & Netherlands Radio Choir. Faculty: Simon Halsey (GB) and Robert Sund (S). Pianist: Ben-Martin Weijand (Nl). Repertoire: ranging from Byrd to Anderson and Sandström. Age limit: active conductors should be no older than 38 at 22/6/2007. Apply before: 25 June 2006. Contact: Eric Ericson Masterclass Foundation, Email: info@ericericsonmasterclass.nl - Website: www.ericericsonmasterclass.nl

Voices of the Baltics, Tallinn, Estonia, 1-4 July 2007. 3rd Multicultural and Ethnic Choral Conference of the IFCM in collaboration with the Estonian Association. Main themes: old traditions and new concepts - preservation and innovation, traditions of the Baltics - their choral identity, conservation and communication. Contact: International Federation for Choral Music, Tel: +33-2-31733881, Fax: +33-2-31735415, Email: kooriyhing@kul.ee - Website: www.ifcmvoices.net

International Summer Academy of Choral Conducting and Music Education, Las Palmas, Gran Canaria, Spain, 2-13 July 2007. The program covers a wide range of repertoire, from the Renaissance to the 20th century, with a special emphasis on Spanish and Latin-American choral music. The theoretical and practical study of the works includes stylistic analysis and aspects of performance practice. Contact: Central European Academy of the Arts, Lilla Gábor, Director, Email: ceaa@t-online.hu - Website: www.ises.hu/ceaa/

Early Music Summer Workshop, Namur, Belgium, 6-15 July 2007. Singing class given by Gréta de Reyghere. Contact: Métamusique, Benoit Douchy, coordinator, Tel: +32-67-844667, Email: contact@metamusique.com - Website: www.metamusique.com

Kurt Thomas Cursus, Utrecht, Netherlands, 6-14 July 2007. Course for choral conductors with chamber choir or orchestra. Contact: Unisono, Tel: +31 30 23 35 600, Fax: +31 30 23 35 651, Email: kurtthomascursus@amateurmuziek.nl - Website: www.amateurmuziek.nl

Masterclass in Choir Conducting, Floreffe, Belgium, 7-14 July 2007. With Bernard Tétu (France). Contact: A Coeur Joie - Masterclass de Direction, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: www.acoeurjoie.com

World Youth Choir Summer Session 2007, Potchefstroom, South Africa, 7-20 July 2007. In collaboration with Jeunesses Musicales South Africa in conjunction with the North-West University (Potchefstroom Campus). Conductor: Peter Dijkstra (Netherlands) and Sidumo Nyamezele (South Africa). Contact: International Center for Choral Music, Jean-Marc Poncelet, Tel: +32-81-711600, Fax: +32-81-711609, Email: iccm@ifcm.net - Website: www.worldyouthchoir.net

Europa Cantat International Course for Choir Conductors, Gent, Belgium, 9-15 July 2007. With Frieder Bernius. Contact: Koor & Stem / Vlaamse Federatie van Jonge Koren, Tel: +32 9 223 61 61 , Fax: +32 9 220 24 85, Email: monique.lesenne@telenet.be or vfjk@skynet.be

European Summer Academy, Paris, France, 9-13 July 2007. Orally transmitted music for young musicians from European academies of music. Contact: Cité de la Musique - Académie d'été, Tel: +33-1-44844484, Fax: +33-1-44844643, Email: ac-europe@cite-musique.fr - Website: www.cite-musique.fr

4th International Summer Choir Academy 2007, Sarospatak, Tokaj, Hungary, 11-21 July 2007. Workshops for choir members with Zoltan Sandor. Programme including J. Haydn: Paukenmesse and F. Mendelssohn: Wie der Hirsch schreit, Psalm 42. Contact: Andras Farkas, Tel: +41-21-7284727, Fax: +41-21-7284763, Email: andrasfarkas@hotmail.com - Website: www.choiracademy.hu

7th International Academy, Metz, France, 14-21 July 2007. Wiith Nestor Zadoff and the National Youth Choir of Argentina! Musical program: Choral music from North and South America. 20 active participants in two levels. Contact: Institut Européen de Chant Choral (INECC Lorraine) Mission Voix en Lorraine, Tel: +33-3-87305207, Fax: +33-3-87308784, Email: inecc.lorraine@wanadoo.fr - Website: www.inecc-lorraine.com/

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: 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

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

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. With Andrew Parrott. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@cantax.freeserve.co.uk - Website: www.lacock.org

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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

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

IFCM Multicultural and Ethnic Conference, Nairobi, Kenya, 14-18 Nov 2007. Organised by the Multicultural and Ethnic Commission of the International Federation for Choral Music. Contact: IFCM Secretariat, Jean-Claude Wilkens, Email: jcwilkens@ifcm.net - Website: www.ifcm.net

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/

A regularly up-dated list of all events may be found on our website

Performance Tours, Bands, Choirs, Orchestras

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EXPERIENCE THE MUSIC

- Performances arranged in Great Britain, Ireland, Europe, North America, Australia, New Zealand & Asia
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Such as: Music and Choral Festivals, Vienna
March 8-9, June 21-22, July 7-10, 2007
February 28-29, May 22-23, July 12-15, 2008

Salzburg Music Festivals, Austria
June 12-16, June 28-July 1, July 12-16, 2007
June 28-July 1, July 10-14, 2008

Cuba Connection, Anytime except August

International Society for Music Education (ISME) Bologna, Italy (Choirs, bands & orchestras)
July 20 - 26, 2008

Ottawa International Music Festivals
(International Choirs, Marching Bands and Orchestras)
May 18-20/21, 2007 • May 16-18/19, 2008

Niagara International Music Festival
(Choirs, bands & orchestras) July 4-8, 2007 • July 9-13, 2008
2007 Conductor: **Dr. Z. Randall Stroope**

ABC Toronto International Choral Festival
March 27-30, 2008 • Conductor: **Stephen Hatfield**

International Youth Festival, Bavaria
July 19-26, 2007, mid July 2008

Llangollen International Music Eisteddfod, Wales
July 3-8, 2007, July 8-13, 2008

Aberdeen International Festival, Scotland
August 1-11, 2007

CONTACT
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350 Sparks Street - Suite 207
Ottawa, Ontario, Canada K1R 7S8
TF: 800-267-8526
Tel: 613-234-3360
Fax: 613-236-2636
E-mail: lois@abc.ca
Web: www.abc.ca

Festivals & Competitions

10th International Choir Festival "Tallinn 2007", Estonia, 19-22 Apr 2007. For mixed choirs and individual singers. Contact: Estonian Choral Society, Tel: +372-627-4451, Fax: +372-627-4450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

1st International Choir Festival, Lago Maggiore, Italy, 19-22 Apr 2007. Festival in the Verbania region for all kinds of non-professional choirs. Two non-competitive concerts (one with an Italian partner choir), possibility for an animation of a Holy Mass, sightseeing program. Contact: A. Borgmann-Reisen GmbH, Tel: +49-681-32159, Fax: +49-681-372231, Email: info@reise-borgmann.de - Website: www.borgmann-reisen.de

International Meeting of Children's Choirs, Var and Bouches-du-Rhône, France, 25-29 Apr 2007. Contact: Fédération Culturelle Aicler Provence, Tel: +33-4-94786384, Email: aicler@aicler-provence.com - Website: www.aicler-provence.com

55th European Music Festival for Young People, Neerpelt, Belgium, 27-29 Apr 2007. Competition for children's and youth choirs from all over Europe and beyond. Contact: Europees Muziekfestival voor de Jeugd, Tel: +32-11-662339, Fax: +32-11-665048, Email: info@emj.be - Website: www.emj.be

Torrevieja Habaneras Contest for Children's and Youth Choirs, Torrevieja (Alicante), Spain, 27-29 Apr 2007. Apply before 1 Feb 2007. Contact: Manuel Martinez, Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

Solevoci Composition Awards, Varese, Italy, 30 Apr 2007. For original compositions and arrangements of Pop & Jazz existing song. Jury president: Kirby Shaw (USA). Contact: Segreteria del Concorso, Tel: +39-332-260869, Fax: +39-332-260869, Email: info@solevoci.it - Website: www.solevoci.it

53rd Cork International Choral Festival, Cork, Ireland, 2-6 May 2007. 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 2006. Contact: Cork International Choral Festival, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: chorfest@iol.ie - Website: www.corkchoral.ie

28th Children's Choir Festival "Fröhlich sein und singen", Halle (Saale), Germany, 3-6 May 2007. Open to all children's choirs. Contact: Manfred Wipler, Kinderchorfestival, Tel: +49-345-7808000, Fax: +49-345-7757103, Email: info@kinderchorfestival-halle.org - Website: www.kinderchorfestival-halle.org/

2nd International Male Voice Choral Festival, Truro, Cornwall, United Kingdom, 3-7 May 2007. Festival gala concerts, competition, concerts, workshops, sightseeing. Apply before: 31 Oct 2006. Contact: Cornwall International Male Voice Festival Ltd., Mr. Peter Gould, Tel: +44-1872-864243, Fax: +44-1872-864243, Email: glyncrest@aol.com - Website: www.tacro.com/organisation.htm

3rd International Choirs' Festival Mundus Cantat Sopot 2006, Sopot, Poland, 9-13 May 2007. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Ba tycka Agencja Artystyczna BART, Tel: +48-58-5558458, Fax: +48-58-5558442, Email: munduscantat@sopot.pl - Website: www.munduscantat.sopot.pl

A cappella Festival of Vocal Music, Leipzig, Germany, 10-12 May 2007. Open to young talented vocal groups (3 to 8 singers) of all nationalities with a max. age of 28 years. All groups will compete in one category, with as well as without amplification. Contact: International A CAPPELLA Contest Leipzig, Tel: +49-341-91075575, Fax: +49-341-9102245, Email: rodewald@a-cappella-wettbewerb.de - Website: www.a-cappella-contest.com

English Week End, Dordrecht, The Netherlands, 12-13 May 2007. Choral evensong in historic Dutch church (Bach, Stanford, Howells, Rose) with Paul Spicer. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@cantax.freeserve.co.uk - Website: www.lacock.org

Annual Competition for Choral Composition POLYPHONOS, Seattle, USA, 15 May 2007. Dedicated to performing and perpetuating contemporary a cappella choral settings of poetry, philosophy, and spiritual writings from around the world. Apply before 15 May. Contact: The Esoterics POLYPHONOS, Tel: +1-206-9357779, Fax: +1-206-9357779, Email: polyphonos@TheEsoterics.org - Website: www.theesoterics.org/polyphonos/

14th International Festival of Choir Singing of Nancy, France, 16-20 May 2007. Contact: Festival International de Chant Choral de Nancy, Tel: +33-3-83275656, Fax: +33-3-83275566, Email: festival-choral@wanadoo.fr - Website: www.fest.chantchoral.free.fr/

15th Vaasa International Choir Festival, Finland, 16-20 May 2007. International large-scale choir-music happening with more than hundred concerts at churches, concert halls, schools, restaurants, etc. Contact: Vaasa Choir Festival, Tel: +358-6-3253755, Fax: +358-6-3253761, Email: erkki.mendelin@vaasa.fi - Website: www.vaasa.fi/choirfestival

6th European Festival of Youth Choirs, Basel, Switzerland, 16-20 May 2007. Triennial festival for 18 selected youth and children's choirs (age-limit 25) from European countries. No competition. Concerts in churches, concert halls and open air in Basel and surroundings. Workshop day for participating choirs and Symposium for choral conductors in cooperation with Music Academy Basel. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

29th International May Choir Competition "Prof. Georgi Dimitrov", Varna, Bulgaria, 16-19 May 2007. For mixed, men's and women's, children's and chamber choirs. Contact: International May Choir Competition, Gantcho Gantchev, Tel: +359-52-659159, Email: office@choircomp.org - Website: www.choircopm.org

Ottawa Music Festival, Canada, 18-21 May 2007. 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

Siyaiabula International Choral Festival, Cape Town, South Africa, 18-27 May 2007. Composer-in-Residence: Eric Whitacre. Commissioned work by: Niel van der Watt. Contact: Brian Sutton, Festival Director, Tel: +27 11 489 2324, Fax: +27 11 837 5135, Email: bambananii@yahoo.com - Website: www.8va.org.za

Montreal International Musical Competition Voice 2007, Montreal, Canada, 22 May-1 June 2007. Dedicated to lyrical art. Apply before: 15 Dec 2006. Contact: Montreal International Musical Competition, Tel: +1-514-8454108, Fax: +1-514-8458241, Email: info@jeunessesmusicales.com - Website: www.jeunessesmusicales.com

2nd International Sacred Music Festival, Bratislava, Slovak Republic, 23-27 May 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

Coral del Sur 2007, Rio Gallegos, Rio Turbio and El Calafate, Argentina, 23-27 May 2007. Choir meeting and sightseeing. Contact: Carlos M. Carosella, Tel: +54-2346-431947, Fax: +54-2346-15407435, Email: corosdelpais@hotmail.com or elviracarosella@speedy.com.ar

10th International Chamber Choir Competition, Marktoberdorf, Germany, 24-30 May 2007. Competition for mixed and male choirs. Choral workshops, choir studios, concerts and international meetings. Deadline for application: October 13, 2007. Contact: International Chamber Choir Competition, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

36th International Competition "Florilège Vocal de Tours", France, 25-27 May 2007. For 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 2008 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. Deadline for enrolments: November 15, 2006. The next Children's Choir competition will be held on 2008 (every two years). Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

Music at Monteconero, Ancona, Italy, 26 May-1 June 2007. In a mediaeval monastery near Ancona: the fourth generation of Flemish polyphonists - Gombert, Willaert and de Rore with Erik van Nevel. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@cantax.freeserve.co.uk - Website: www.lacock.org

Competition Festa Choralis, Bratislava, Slovak Republic, 30 May-3 June 2007. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Tampere Vocal Music Festival, Finland, 6-10 June 2007. Chorus review and ensemble singing contest. Concerts presenting international artists. Training courses for choir leaders and singers. Lectures and workshops by int'l experts. Apply before February 28, 2007. Contact: Tampere Sävel, Tampere Vocal Music Festival, Tel: +358-20-7166172, Fax: +358-3-2230121, Email: music@tampere.fi - Website: www.tampere.fi/vocal

1st International Choral Competition Anton Bruckner, Linz, Austria, 6-10 June 2007. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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...Festivals & Competitions

35th International Choir Festival of Songs 2007, Olomouc, Czech Republic, 6-10 June 2007. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Spirit of Israel, Tel Aviv and Jerusalem, Israel, 10-21 June 2007. Non-competitive festival open to all kinds of choirs. Contact: Spirit of Israel, Mrs. Edna Ziv, director, Tel: +972-3-6725131, Fax: +972-3-6728293, Email: zivedna@netvision.net.il

Mondial Choral Loto-Québec, Laval, Québec, Canada, 15 June-1 July 2007. With over 300 concerts, 10,000 singers, 500,000 spectators. Music and choirs of all styles. Contact: Corporation du Mondial Choral, Tel: +1-866-6802920, Fax: +1-866-6802929, Email: participants@mondialchoral.org - Website: www.mondialchoral.org

8th International Festival of Renaissance and Early Baroque Music, Pecka Castle, Czech Republic, 15-17 June 2007. Competition, workshops, concerts. Contact: NIPOS, Tel: +420-221-507961, Fax: +420-221-507955, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

5th International Competition of Choral Composition Trophy "C.A. Seghizzi" 2007, Gorizia, Italy, 17 June 2007. The Trophy is dedicated to choral compositions (both adult and young choirs) which can be a cappella or with the accompaniment of a small group of instrument, sung in Latin, Italian, English, German, French or Spanish, with a maximum duration of about four minutes, with the aim of being sung by the choirs participating in the 47th International Competition of Choral Music 2008. Contact: Associazione Corale Goriziana "CA Seghizzi", Tel: +39-0481-530288, Fax: +39-0481-536739, Email: info@seghizzi.it - Website: www.seghizzi.it

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

4th season of the Symphony & Opera Academy of the Pacific (SOAP), Powell River, Canada, 18-30 June 2007. SOAP is a unique festival where 80 – 90 advanced students and young professionals from around the world study and perform challenging repertoire. The 2007 repertoire is: Stravinsky, Rite of Spring; Mahler, Symphony No 4; Beethoven, Symphony No 5; Ravel, Ma mère l'oye; Britten, Serenade for Tenor, Horn & Strings and Verdi, Falstaff. Contact: Symphony & Opera Academy of the Pacific, Don James, Tel: +1-604-4859633, Fax: +1-604-4852055, Email: djames@soap-powellriver.ca - Website: www.soap-powellriver.ca

1st World Festival Grand Prix St. Petersburg 2007, Russia, 20-24 June 2007. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

International Festival of Sacred Music, Vienna, Austria, 22-25 Jun 2007. 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

Europa Cantat International Singing Week, Tartu and Tallinn, Estonia, 23 June-2 July 2007. For mixed choirs and individual singers. A EC study tour is organized in parallel. Contact: Estonian Choral Society, Tel: +372-6274451, Fax: +372-6274450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

10th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 27 June-2 July 2007. Sandra Snow guest conductor and Peter Robb artistic director lead 8 children's choirs from throughout the US and Taiwan as the 300 voice festival chorus. Repertoire includes the world premiere of Pilgrim, Paul Halley's new work for Treble Chorus and orchestra, commissioned to commemorate the 10th anniversary of PICCFEST. Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

9th International Choirs Competition "Hora Cantavi", Suwalki, Poland, 28-30 June 2007. Competition for mixed, male and female choirs from the Baltic Sea countries: Germany, Denmark, Sweden, Norway, Finland, Lithuania, Latvia, Estonia, Russia and Poland. Contact: Regionalny O rodek Kultury i Sztuki, Tel: +48-87-5664211, Fax: +48-87-5664934, Email: grzegorz.bogdan@wp.pl - Website: www.rokis.suwalki.pl/horacantavi.html

9th International Choir- and Orchestra Festival "CANTUS MM", Vienna, Austria, 28 Jun-1 Jul 2007. Performing festival in Salzburg surroundings. Performing festival in Vienna and surroundings. Contact: Chorus MM, Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 28 June-2 July 2007. 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

50th International Festival of Choral Art Jihlava and 9th International Composers' Competition "Jihlava 2007", Jihlava, Czech Republic, 29 June-1 July 2007. International composers' competition, concerts, workshops, meetings. Contact: NIPOS, Tel: +420-221-507961, Fax: +420-221-507955, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

www.bbcc.hu

Béla Bartók
23rd International Choir Competition and Folklore Festival

30th July – 3rd August 2008
Debrecen, Hungary

Aims and purposes of the Competition

- *to present contemporary choral music in an intelligible and convincing way;*
- *to popularize high-level collective singing and vocal folk music;*
- *to promote the meeting of composers and choral musicians of different nationalities; and to strengthen the relationship between contemporary music and the audience*

Categories

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

Prizes of the Competition

1000 EUR – 2000 EUR + special prizes

Complementary events

World-premiers, church concerts, master classes, evening serenades and social meetings

Entry fee for choirs

400 EUR – 600 EUR

Artistic committee

President: Péter Erdei
Members: Márta Aradi
Miklós Csemiczky
Máté Szabó Sipos
Ágnes Tóth

Information

József Balogh director of the Competition
Katalin Daróczi secretary of the Competition

Applications

Főnix Events Organising NPO
H-4026 Debrecen, Hunyadi u. 1-3.
Tel: +36-52-518-400 • Fax: +36-52-518-404
e-mail: bartokcomp@bbcc.hu
For further details see: http://www.bbcc.hu

5th International Bohuslav Martinù Festival and Choir Competition, Pardubice, Czech Republic, 29 June-1 July 2007. Open to all categories, "Bohuslav Martinù" cup, special awards, grand prix. Contact: Festival Secretariat, Tel: +420-466-501146, Fax: +420-466-500764, Email: info@fbm.cz - Website: www.fbm.cz

10th Youth Song and Dance Celebration "World Tree", Tallinn, Estonia, 29 Jun-1 Jul 2007. For toddler's choirs (age 6 to 10), children's choirs and boys' choirs (age 11 to 15), youth choirs (age 16 to 25) including mixed, male and female choirs, youth string orchestras, symphony orchestras, wind orchestras and folk instrumental ensembles. Contact: Eesti Laulu, Tel: +372-6-273 120, Fax: +372-6-273 125, Email: laulupidu@kul.ee - Website: www.laulupidu.ee

Coastal Sound International Choral Festival, Vancouver, Canada, 29 June - 3 July 2007. Biennial, non-competitive Choral Festival. Treble Children's Choir and SATB Youth Choirs will participate in five days of concerts, rehearsals, fun and friendship. Application deadline: 1 Nov 2006. Contact: Coastal Sound International Choral Festival, Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

Summer Festival Polyfollia 2007, La Manche, Normandy, France, 30 June-15 July 2007. With Singer Pur (Germany), Saint-Jacobs Choir (Sweden), Los Pequeños de los Andes (Andino countries), Song Company (Australia) and Gondwana (Australia). Contact: Polyfollia, Jacques Vanherle, Tel: +33-2-31736919, Fax: +33-2-31051590, Email: contact@polyfollia.org - Website: www.polyfollia.org

Varese Città Giardino Awards - Solevoci Competition 2007, Varese, Italy, 30 June-1 July 2007. For jazz and pop vocal groups. Jury president: Kirby Shaw (USA). Contact: Segreteria del Concorso, Tel: +39-332-260869, Fax: +39-332-260869, Email: info@solevoci.it - Website: www.solevoci.it

...Festivals & Competitions

Tuscany International Children's Chorus Festival, Florence, Italy, 1-10 July 2007. International children's choruses totaling 200-300 singers will join with guest conductor Henry Leck (USA) for daily rehearsals culminating in Gala Festival Concert with Orchestra in Florence. Individual ensemble concerts in Florence and Tuscany. Includes two-day post-festival extension to Rome and participation in Mass at St. Peter's Basilica Contact: Musica Mundi Concert Tours, Tel: +1-650-949-1991, Fax: +1-650-949-1626, Email: tours@musicamundi.com - Website: www.musicamundi.com

Festival 500 "Sharing the Voices", Newfoundland & Labrador, Canada, 1-8 July 2007. More than 75 concerts throughout North America's oldest city, St. John's. With Lyn William (Massed Youth Choir) and Celso Antunes (Massed Adult Choir. Contact: Festival 500 "Sharing the Voices", Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

42nd International Days of Choral Singing, Barcelona, Spain, 2-8 July 2007. Workshops: Masters of the School of Montserrat with Alfred Cañamero (Catalonia), Gregorian Chant with Ismael Fernández de la Cuesta (Spain), Music from Cuba with Freddy Lafont (Cuba), Music from Francis Poulenc with Erwin List (France). Apply before 28 Feb. Contact: Federació Catalana d'Entitats Corales, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.cat - Website: www.fcec.cat

Llangollen International Musical Eisteddfod, United Kingdom, 3-8 July 2007. 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

International Choral Festival, Lucerne, Switzerland, 3-7 July 2007. Festival artistic director: Eph Ehly. Contact: Music Celebrations International, LLC, Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/lucerne_choral_festival.html

46th International Competition of Choral Singing "C.A. Seghizzi", Gorizia, Italy, 4-9 July 2007. Categories: mixed, female and male choirs, vocal groups, folk music, light music and jazz. Apply before Feb 28. Contact: Associazione Corale Goriziana "CA Seghizzi", Tel: +39-0481-530288, Fax: +39-0481-536739, Email: info@seghizzi.it - Website: www.seghizzi.it

13th Niagara International Music Festival, Niagara region, Canada, 4-8 July 2007. Work together with guest conductor Dr. Z. Randall Stroope. 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

44th Choral Competition Schloss Porcia, Spittal an der Drau, Austria, 5-8 July 2007. For mixed choirs (art and folk song). Deadline for registration: 31 Jan 2007. Contact: Kulturamt der Stadt Spittal an der Drau, Tel: +43-4762-5650223, Fax: +43-4762-3237, Email: obernosterer@spittal-drau.at - Website: www.singkreis-porcia.com

25th Int'l Choir Festival of Preveza - 13th Int'l Choir Competition of Sacred Music, Preveza, Greece, 5-8 Jul 2007. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertoire must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Apply before: 28 Feb 2007. Contact: Choral Society "Armonia" of Preveza, Tel: +30-2682-24915, Fax: +30-2682-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia4/

Melodia! South American Music Festival, Rio de Janeiro and Buenos Aires, Brazil and Argentina, 5-17 July 2007. 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

Festival of Voices, Tasmania, Australia, 5-8 July 2007. Intensive workshop program and performance opportunities. Contact: Jaspa Wood, Festival Director, Tel: +61-3-62345441, Email: festivalofvoices@netspace.net.au - Website: www.festivalofvoices.com.au/

4th Panafrican Music Festival, Brazzaville, Congo, 7-14 July 2007. Organized in the frame of the FESPAM edition. Theme: liberation music and movement of freedom in Africa and the diaspora". Contact: FESPAM, Email: fespam.brazzaville@caramail.com or souindoula@voila.fr

36th International Festival & Competition "Youth & Music in Vienna", Vienna, Austria, 7-10 July 2007. 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

Summa Cum Laude International Youth Music Festival, Vienna, Austria, 7-11 July 2007. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: VIA Musica, Fax: +43-1-9685750, Email: office@viamusica.org - Website: www.viamusica.org

Leipzig International Choral Festival, Germany, 8-15 July 2007. For all kinds of choirs from all over the world. Concerts in prestigious venues, workshops in the world-renowned Gewandhaus with Artistic Director Jonathan Willcocks. Final festival gala in the Gewandhaus. Contact: Catherine Neale, Festival Project Manager, Casterbridge Tours, Tel: +44-1935-810830, Fax: +44-1935-815815, Email: catherine@casterbridge-tours.co.uk - Website: http://leipzig2007.com

Goteborg Choir Festival 2007, Sweden, 8-10 June 2007. Workshops and concerts. Contact: Göteborg & Co - Goteborg Choir Festival, Tel: +46-31-615242, Email: ulf.sollin@goteborg.com - Website: www.goteborgchoirfestival.com

4th International Choir Festival The Caribbean and Central America Sing, Panamá City, Panamá, 8-14 July 2007. Non-competitive festival for choirs, choristers, conductors, educators, choral music lovers. Workshops, seminars and daily performances. Contact: International Choral Festival of FCCC "El Caribe y Centroamérica Cantan", Tel: +507-292-2460, Fax: +507-292-2460, Email: info@fic-eccc.com - Website: www.fic.eccc.com

Asia Pacific Cantat, Taiwan 2007

Yilan & Taipei

28/7-5/8, 2007

Opening Concert

Prelude 27/7/2007

Beethoven's Symphony No.9 and Original Music from Taiwan

Ateliers with choral music from Asia Pacific, Europe and the USA, for different kinds of choirs on different levels of difficulty. Special concerts and concerts of the participating choirs

Ateliers in Yilan 28/7-3/8/2007

For children and young mixed choirs with their conductors

Atelier conductors:

Yu-Wen Pan (Taiwan), Leon Shiu-Wai Tong (Hong Kong), Dapeng Meng (China), Jing Ling-Tam (America), Benoit Giaux (Belgium), Saeko Hasegawa (Japan), Kari Ala-Pöllänen (Finland)

Ateliers in Taipei 30/7-05/8/2007

For youths and adults choirs, vocal groups and individual singers

Atelier conductors:

Chia-Feng Weng (Taiwan), Lingfen Wu (China), Shin-Hwa Park (South Korea), Jennifer Tham (Singapore), Karen Grylls ONZM (New Zealand), Werner Pfaff (German), Ko Matsushita (Japan), André Thomas (America), Yun-Hung Chen (Taiwan), Gary Graden (Sweden), Jonathan Velasco (Philippine), Kenji Otani (Japan), Éva Kollár (Hungary), Florian (Micael) Heyerick (Belgium)

Information and registration on www.apc2007.tw e-mail: info@apc2007.tw

Sponsored by International Federation for Choral Music

Organized by 台灣合唱推廣協會 Taiwan Choral Association

Advertisement

...Festivals & Competitions

Berkshire Choral Festival, Sheffield, MA, USA, July and August. Singing weeks with training classes, with various conductors and programme. Contact: Berkshire Choral Festival, Tel: +1-413-2298526, Fax: +1-413-2290109, Email: bcf@choralfest.org - Website: www.choralfest.org

Copenhagen International Children's Chorus Festival, Denmark, 9-16 July 2007. International children's choruses totaling 200-300 singers will join with guest conductor Judith Willoughby (USA) for daily rehearsals culminating in Gala Festival Concert with Orchestra in Tivoli Gardens Concert Hall. Individual ensemble concerts in Odense. Contact: Musica Mundi, Inc, Tel: +1-650-9491991, Fax: +1-650-9491626, Email: tours@musicamundi.com - Website: www.musicamundi.com

International Choral Festival, Beijing, China, 9-15 July 2007. Festival artistic directors: André J. Thomas and Kevin Fenton. Contact: Music Celebrations International, LLC, Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/beijing_choral_festival.html

International Youth Choral Festival, Wells Cathedral, United Kingdom, 9-13 July 2007. For Treble and SATB voices. Festival artistic director: Z. Randall Stroope. Festival conductor: Ronald Corp. Contact: Music Celebrations International, LLC, Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/youth_choral_wells_cathedral.html

Musica Sacra a Roma, Italy, 10-15 July 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

Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 10-18 July 2007. 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

A Voyage of Songs International Choral Festival, Pattaya, Thailand, 12-16 Jul 2007. To promote greater appreciation of choral music, through an exchange of music and culture between choristers from different countries and to strengthen the choral movement in the region and establish friendships between the participants. Contact: Victoria Choral Academy, Tel: +65-97303794, Email: info@vca.com.sg - Website: www.vca.com.sg

Berkshire Choral Festival, Canterbury, United Kingdom, 15-22 July 2007. Singing week and training classes with Brian Kay. Programme: Missa in Augustiis "Nelsonmesse" (Haydn) and Duruflé's Requiem. Contact: Berkshire Choral Festival, Tel: +1-413-2298526, Fax: +1-413-2290109, Email: bcf@choralfest.org - Website: www.choralfest.org

Berkshire Choral Festival, Vancouver, Canada, 17 June 2007. Singing week and training classes with Duain Wolfe. Programme: Verdi's Requiem. Contact: Berkshire Choral Festival, Tel: +1-413-2298526, Fax: +1-413-2290109, Email: bcf@choralfest.org - Website: www.choralfest.org

Canterbury International Choral Festival, U.K., 18-22 July 2007. Rehearsals, choral workshops, and conducting masterclasses. Guest Conductor: Jonathan Willcocks. Contact: Canterbury International Choral Festival, Arts Bureau for the Continents, Tel: +1-613-2343360, Fax: +1-613-2362636, Email: lois@abc.ca - Website: www.abc.ca

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 Theodora Pavlovitch (Bulgaria), Paslm 136 (Guy Ropartz) with Montserrat Rios (Catalonia). Subscribe before: 31 March. 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

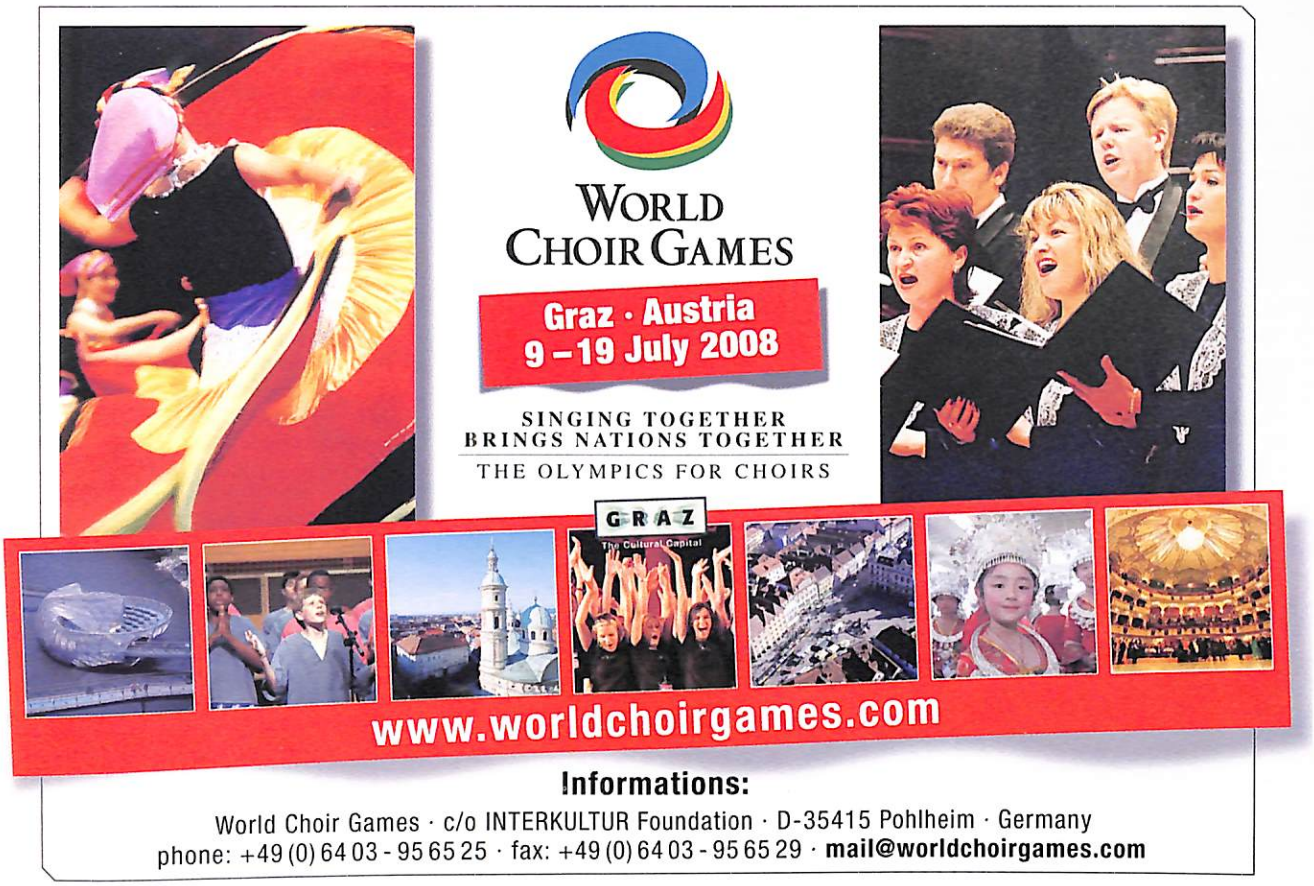
International Choral Festival in Provence, Val and Bouches-du-Rhônes, France, 23 July-1 Aug 2007. Contact: Ensembles Polyphoniques en Provence, Tel: +33-4-94786384, Fax: +33-4-94786576, Email: epepro@wanadoo.fr - Website: www.aicler-provence.com

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



...Festivals & Competitions

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

5th International Girls and Children's Choral Festival, Riga, Latvia, 1-6 Aug. 2007. Workshops for choirs and conductors: Movement and Vocal Technique. Contact: Gunta Malevica, Artistic Director, Tel: +371-2989-3250, Email: choriga@lanet.lv – www.music.lv/choirfest

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

Aberdeen International Festival, Scotland, United Kingdom, 01-11 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 of 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

Vivace International Choir Festival 2007, Veszprém, Hungary, 3-6 Aug 2007. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Müvelödési Központ, Tel: +36-88-429693, Fax: +36-88-429693, Email: vmk1@veszprem.hu - Website: www.vmk.veszprem.hu/en/index.php?p=2

2nd International Choral Festival, 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

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: Jose Henrique Martins, Email: brazilchoirfestival@zipmail.com.br - Website: www.brasilcoralfestival.com.br

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

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

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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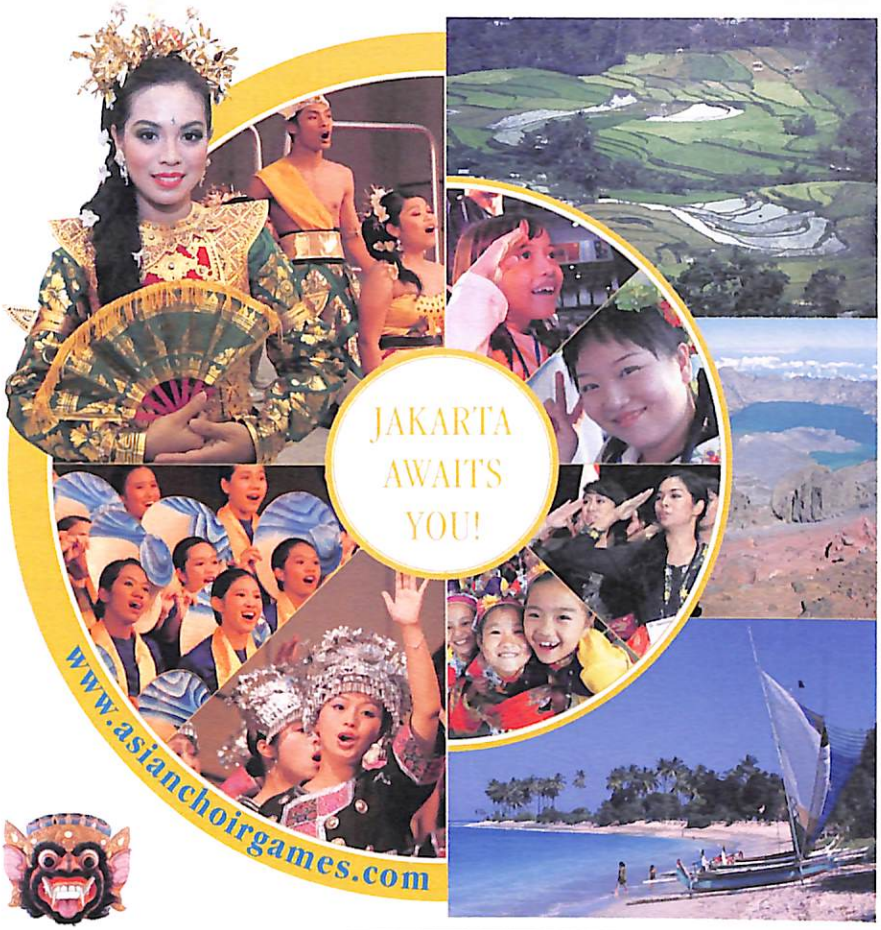

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...Festivals & Competitions

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

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

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 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

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

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

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. Simkus 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

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, 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: +54-261-4201135, 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

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

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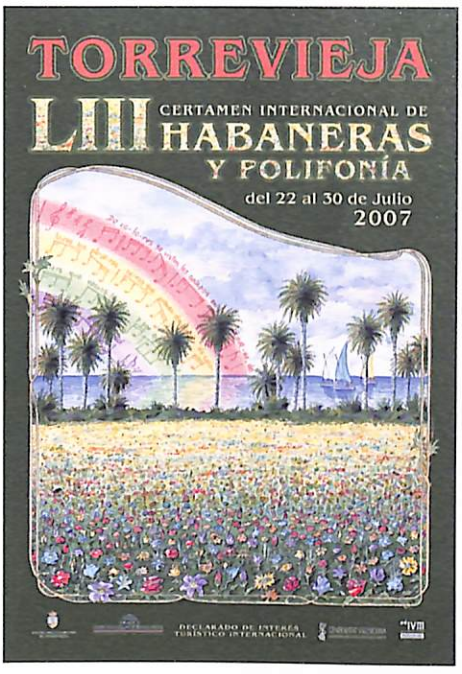

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...Festivals & Competitions

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

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: +386-1-2410532, 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

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 Jun 2008. Contact: AAMCANT, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

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

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

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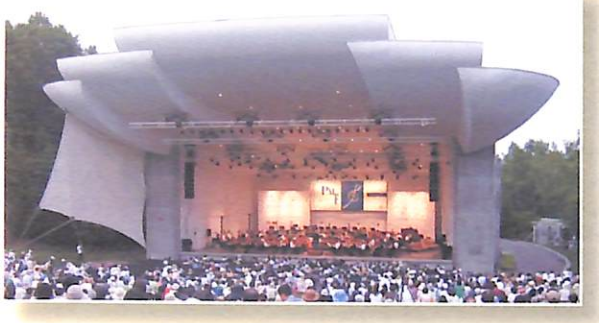
San Francisco Girls Chorus at Pacific Music Festival, Sapporo, Japan

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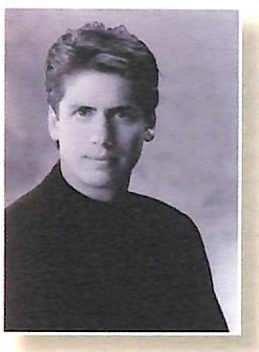

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...Festivals & Competitions

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

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

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

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

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

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

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

International Singing Week, Zrenjanin, Serbia, Yugoslavia, 18-26 Aug 2009. For choirs, vocal groups, singers, conductors. Ateliers: "Song from the Danube"; "Balkan sounds"; "Movement and music are inseparable"; "Music for children's choirs"; Vocal Pop/Jazz… 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

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

39th International Festival & Competition "Youth & Music in Vienna", Vienna, Austria, 10-13 July 2010. 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

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

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

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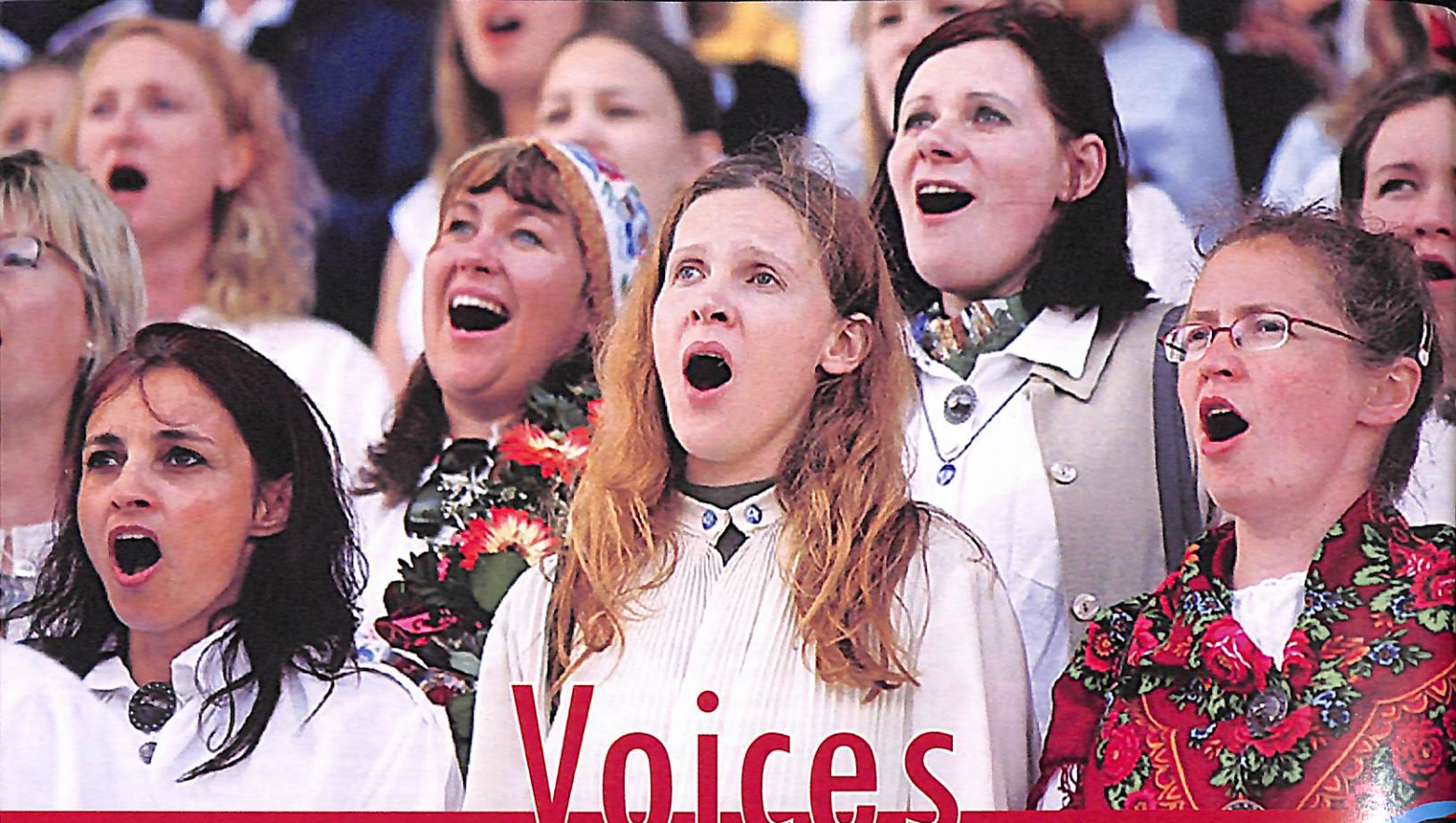
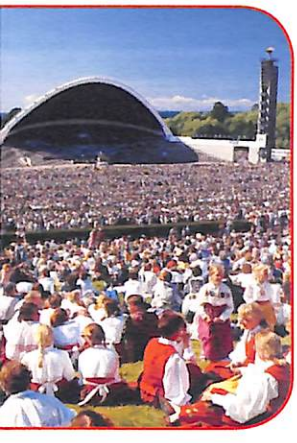


Voices of the Baltics

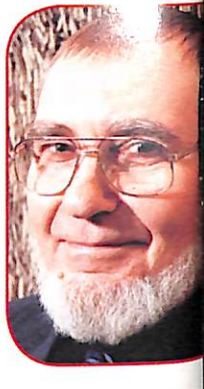
Tallinn, Estonia 1 – 4 July 2007



The 3rd Multicultural and Ethnic Choral Conference of the International Federation for Choral Music (IFCM) in collaboration with the Estonian Choral Association (Eesti Kooriühing)

"I was born singing, I grew up singing, I lived my life singing..."- Latvian folk song.
Singing together defines the Baltic countries. Estonia, Latvia, and Lithuania share a deep tradition of both folk and high-art choral music. From their ancient songs – *regilaul, daina, sutartines* – to the unique national Song Celebrations, cited by UNESCO as world cultural heritage events, the Baltic choral tradition is a treasure of culture-in-song. For four days, you are warmly invited to join with other conductors in exploring how choral music is shaped by ethnic and cultural traditions. Our home will be along the beautiful amber coast of Estonia in the medieval city of Tallinn.

- The **opening concert** of the "Voices of the Baltics" conference will be the Youth Song Celebration, *Ilmapuu*, with **20,000 singers** held at the historic Song Festival site.
- **Three days of workshops, presentations, singing, and choral concerts** based on the "Voices" conference themes, including concerts in the **Old Town**.
- Master composer **Veljo Tormis**, composer-in-residence.
- The conference size is limited to 50 participants to encourage high levels of interaction, participation, and dialogue. **Register early!**



Main "Voices" Conference Themes

Old Traditions & New Concepts - Preservation & Innovation
- How is a musical 'tradition' established?
- How does a cultural tradition influence choral composition and performance?

Traditions of the Baltics – Their Choral Identity
- What are the unique vocal traditions of the Baltic region?
- How have these traditions affected choral composition?
- What choral composers / compositions reflect this?

Conservation and Communication
- How is ethnically-influenced choral music taught and interpreted?
- How is music from one region taught and sung outside of that region?

Apply to present a workshop.
Apply to perform with your choral ensemble.
For more information on "Voices of the Baltics" including registration forms, applications to present or perform, and general conference information, go to:

www.ifcm.net
or contact: **kooriyhing@kul.ee**

ESTONIAN CHORAL ASSOCIATION