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ICB

International Choral Bulletin

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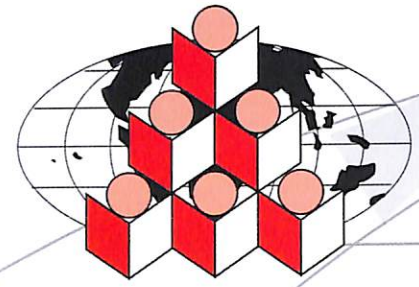
Dossier Working Conditions for Choral Conductors around the World:

Conclusions of the WACCA 2006 in Buenos Aires



International Federation for Choral Music

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25th anniversary of IFCM

Happy New Year!

Gutes Neues Jahr !

Bonne Année!

Próspero Año Nuevo!

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

INTERNATIONAL FEDERATION FOR CHORAL MUSIC

IFCM 2007 - 25 Years Bringing the World Closer Through Choral Music

Next summer (2007) will mark the 25th anniversary of the International Federation for Choral Music. What started several years earlier as the vision of such people as Paul Wehrle, Royce Saltzman, Claude Tagger, Walter Collins, Eskil Hemberg, and others, came to fruition at *Europa Cantat* in Namur, Belgium, August 8-10, 1982. Seven choral organizations from around the world agreed to the concept and proceeded to write up statutes, create the *International Choral Bulletin*, and plan projects that would fulfill IFCM's stated mission: . . . *to facilitate communication and cultural exchange through choral music.*

In some ways, twenty-five years seems like forever. Yet, twenty-five years of survival as an international arts organization, with all its countless challenges, is virtually unprecedented. As a choral conductor who has been active in IFCM for more than 20 years, I have witnessed some of the most astonishing and breathtaking accomplishments—choral experiences that I never imagined possible.

Consider a few of IFCM's many achievements:

- 8 World Symposia on Choral Music (next in Denmark 2008)
- 4 American Cantats (the 5th in Cuba 2007)
- 18 years of the World Youth Choir (next in South Africa 2007)
- 3 Asia Pacific Cantats (next in Taiwan 2007)
- 3 Centers around the world: IFCM Office (Caen, France), the International Center for Choral Music (Namur, Belgium), the Korean Choral Institute (Busan, South Korea)
- *International Choral Bulletin*, published four times each year (times 25 years!)
- Development of *ChoralNet*, *Musica International*, *Cantemus* repertoire publications, *Songbridges* around the world, two Regional Symposia, countless master classes, conductors commissions, ethnic and multicultural commissions, educational seminars, assistance in developing new choral organizations, and on and on . . .

It has been an extraordinary twenty-five years and we would like to invite you to celebrate with us. The logo above was developed at the International Center for Choral Music (ICCM)*. We would like to invite, and encourage, all IFCM members to publish this logo in materials such as programs and announcements (concerts, festivals, competitions), and national and international journals—wherever choral music enters lives and touches the cultural spirit of your country.

Please contact IFCM at *nrobin@ifcm.net* and ask for a copy, and help us celebrate *25 years of Bringing the World Closer Through Choral Music!*

Michael J. Anderson, Vice-President
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*Graphic was developed by a team at the ICCM and Lara Nizet.

Working Conditions for Choral Conductors around the World: Conclusions of the World Assembly of Choir Conductors' Associations 2006 in Buenos Aires

Guest Editor: Alejandro Daniel Garavano

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A Panorama of the Life of Choir Conductors in the World and its Institutions
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WACCA 2006

A Panorama of the Life of Choir Conductors in the World and its Institutions

Alejandro Daniel Garavano
IFCM Board Member

Argentina was the site of a significant choral event. The **World Assembly of the Choir Conductors' Associations (WACCA)** was developed under the organization of the Argentinean Association of Choir Conductors (ADICORA in Spanish) and with the sponsorship of the International Federation for Choral Music (IFCM), with two specific and well-defined parts.
On the following days, Monday the 21st, Tuesday the 22nd, and Wednesday the 23rd of August, representatives from the National Organization of Choir Conductors and related parties from Germany, Brazil, Sweden, Cuba, Canada, England, Hungary, Uruguay, France, Puerto Rico, Estonia, Colombia, Spain(Catalonia), Panama, Belgium, Croatia, Ecuador, Israel, Venezuela and Mexico, along with organizations like the: "A Coeur Joie International," French Institute for Choral Arts (IFAC) from France, AAMCANT and OFADAC from Argentina, met for three days in Buenos Aires, working fully with the members of the Executive Board, more than thirty associates of ADICORA, and other participants from Uruguay and Brazil.

Starting on Thursday the 24th of August, the vast majority of international maestros visited the ADICORA delegations to give lectures, advanced courses, master classes and choral interpretation workshops, in which participated more than a total of 1,200 singers, choir conductors, students and music teachers from at least 52 Argentinean cities.

The Assembly began on Monday the 21st at 12:00pm, with an act in the Hall of the Margarita Xirgu del Casal de Catalunya Theatre in Buenos Aires, with the opening accreditation and discussion given by IFCM Secretary General Jean-Claude Wilkens and ADICORA President Marcelo Valva. Then an excellent performance was given by the National Choir of the Blind conducted by Master Alberto Manzanelli.

The welcoming and conceptual framework was given by Marcel Valva (ADIOCORA) who said; "*...A choir is not only a group of people dedicated to singing but also a domain where feelings predominate, sometimes more, sometimes less, such as: friendship, solidarity, respect for others, tolerance, and habits of order, discipline and consistency.*

It is the choir director who has the responsibility to coordinate and manage these aspects, along with others that are unique to each one of their small universes that do not have anything to do with the field but rather with the insertion of the choir and its director into the community.

Indeed, the relations with his/her colleagues and public authorities, the professional and legal aspects of his/her work, the defense of his/her source of works, and the work to dignify his/her profession are questions that each director has to difficultly resolve on his/her own. And it is then that the gregarious feeling leads us to create, or integrate, the colligate bodies that help solve the problems that link the choir and director with society and state.

But to be healthy, these associations should reflect the same qualities that give encouragement to a choir group: tolerance, responsibility, contemplation, knowledge, consistency, dedication, collaboration, understanding, and above all, the supreme value of solidarity. This solidarity doesn't only manifest itself through concrete actions. It is our obligation as leaders to make each colleague feel that there exists an organization that accompanies him/her during each moment of happiness and frustration.

Invited maestros, officials, and colleagues, the response to this assembly, the number of delegates and the diversity of countries that you belong to is astonishing. It moves and honors us. It has vividly awoken our interest to understand what problems are present in each one of your countries..."

The interesting reports from the delegates where recorded and registered by the Secretary and will serve as a support for future work by the IFCM Choral Conductors' Commission. It is impossible to completely reproduce these reports, of which I will try to extract some relevant or representative points of varied situations that are experienced in the world. I apologize to the people whose reports are not cited in this report.

Other reports are presented separately, in a summarized form, with attention to the varied subjects that were discussed, such as: "Working Conditions," "Professional Studies," "Types of Associations," and "Fields of Cooperation between Associations of Choir Conductors and other Organizations."

KOTA was presented by Éva Rozgonyi. She described the professional development of choir conductors in **Hungary**. Eve Halsey attended in representation of the Association of **British** Choral Conductors (ABCD), a few days before their annual convention celebrating 20 years of existence! She described the working conditions of the conductors in her country. Roger Perea from **Panama** came in representation of Electra Castillo, the Director of the Polyphonic Choir of that country. Hans Lundgren, President of the **Swedish** Association of Choir Conductors, presented a clear panorama of Nordic music. Culminating on Tuesday, Naomi Faran from Israel presented a pacifist and international position, which was very much appreciated.

Vilson Gavaldão de Oliveira, President of ABRC (**Brazil**) explained; "*The Brazilian Association of Choir Conductors was founded in August 1999 and its basic goal is to promote the development of choral art in all of it's dimensions, principally through the artistic and musical development of those that are the binding force and catalysts of the process, the builders of opinions and education in the choral environment - the conductors. For the majority of the choir members, the practice environment may be the only learning experience in the vocal and musical area that they will ever receive in their lives. The ABRC understands that the choir conductor's role is predominantly to achieve the cultural development of the country, and work so that the actions of the members are continually more efficient. The ABRC is an eminent cultural and educational organization, without union or class emphasis, in accordance with its declared statutes.*"

Master César Santos Tejeda said, with respect to **Ecuador**; "*This is a theme that was discussed during the America Cantat III Festival in April of 2000, and it was the source for the article published in the International Choral Bulletin, Volume XX, Number 4 in July 2001. Comparing the conditions between that movement and the current situation we find significant advances and worrisome stagnation. The most visible progress is in the income level of the conductors, as we can now talk about a 400% increase in this value. On the other hand, there exists a serious shortage of professional training for conductors, as a permanent choir directing course at a good level has not been established at the conservatories or universities. A direct consequence of this reality is the absence of an advanced degree that guarantees the social recognition as a professional. For this reason, conductors' status and work conditions are affected...*"

Alejandro Guillermo of ACORDELUR (**Uruguay**) expounded; "*In the second half of the 20th century, there were three important federations in different regions of the country...Then in the 1970s, like in the majority of Latin-American countries, democratic life was interrupted, which had an influence on choral music. During these dark years it was very difficult to meet, and many choir conductors and singers had to emigrate to live overseas. Since 1980, there has been an attempt to return to normalcy but they have been unable to recuperate what they had once achieved...95% of choir conductors of Uruguay are self-taught. Another problem is has not been possible to develop a sustained choral activity within the education system. ACORDELUR was created in the mid '80s not only as an association of conductors but also of singers. The most important activities we developed were the annual COREARTE festivals, with the last one in 2003. Now we are in a type of "deadlock"...*"

Luis Olivieri of **Puerto Rico** told us; "*A sentimental note arose when I saw the bust of Pablo Casals there on the left, and it brought me memories of his presence in Puerto Rico from 1958 to 1974. It is an honor to be in this room and remember how much he did for choral music in Puerto Rico...The first choir in Puerto Rico was a sailor's choir that arrived in the Santa María with Christopher Columbus (laughter). When they saw Puerto Rico and the beauty of the island they were unable to sing anything less than "Salve Regina." This was the first choral piece sung in Puerto Rico on November 29th, 1493. Since then until 1930, choral music was basically sung in the main churches and cathedrals. In 1930, the universities took over choral singing, which initiated modern choral life in Puerto Rico. In 1960, the National Conservatory was founded. In 1978, another important push was given to the music of the country when the Puerto Rican Society of Choral Conductors was created, and in 2000, when the name was changed to the Puerto Rico Choral Association...*"

Immediately Aarne Saluveer of **Estonia** commented; "*...Maybe our choral activity isn't as old as the one Olivieri told us about, but we probably have songs much older then those that Veljo Tormis has translated into modern language. Choral conducting is very important because it guides the person in two aspects, the music and the words. And it is as important that the music unifies people just as we are working united here...In Estonia, choral music has twice guided social processes that carried us to independence, basically because choral music is about organization...In Estonia, the first association was founded in 1869. Today it is very difficult to live as a choral director; the student readies him/herself and then has to see how to make a living from the profession. In Estonia since 1990, three choirs have been created for television, and they demonstrate a fun and happy vision of singing choirs.*

The promise in Estonia is that each child should have a choir director and that the right to sing is a Human Right. The singing choir in every country is a cultural national treasure."

Carole Fernández represented Digna Guerra and gave an explanation about choral singing in **Cuba**; "*Choir singing in Cuba dates back to the beginnings of 16th century. It wasn't until 1931, with the foundation of The Havana Choral Society, that choral music gained strength. With the triumph of the Revolution, there was an upturn of choirs as a fundamental element to rescue the Cuban norms and values. It is very important to emphasize the role that culture occupies in the Cuban state, with salaries earmarked for professionals in the arts in general, and given the prominent position choirs occupy. Currently, a program from the Cuban Institute of Music for the development of choirs, lead by prominent conductors, musicians, and composers, is responsible for attending to the choirs from different providences, as well as advising the movements of fans of choirs and children's choirs.*"

Branko Stark from **Croatia** said; "*The Croatian people are very skillful at singing four-voice a cappella, and they generally do it very well. There is an abundant repertoire of folkloric music with traditional instruments, and a strong tradition of religious singing from the 9th century. These songs and singing style are still very much alive...We are in the process of creating a National Association of Choir Conductors, but it will take several years as there is not enough support from the State. Another negative fact, is the backward movement of music education in the schools where choir singing or music classes have been reduced to one hour a week...It is not possible to study to become a choir director, and singers' training has been reduced. The professional choirs take the best singers from the amateur ones, but they lack any formal academic education...*"

The choral movement in **Colombia** was described by Marietta Sáchica Forero. She described five experiences specific to choral activities with different financial support: the National Choir Plan of the Culture Ministry, the Andean Youth Choir, Music in the Temples, Children's Choirs, and Regional Experiences. A description and the main impact of these experiences were presented.

Gerardo Rábago Palafox from **México** said; "*The students that have the aspiration to become choir conductors in the Mexican capital are faced with an impossibility, as the musical institutions of higher education do not include this field in their curricula. Due to this, they are obliged to study and take courses privately or study in another country. Practicing conductors rely on their own accumulated experience and individual achievements. As a consequence of this individual and isolated preparation, professional musicians with a lot of merit face a dismantled choral life in relation to their colleagues...Faced with this situation, we consider it imperative to establish a national choir federation, whose objectives are broadly explained in an essential document, that according to plans, will be given legal status in this year's last quarter...*"

... WACCA 2006

During the WACCA, we enjoyed the beautiful gala concerts, and the public completely filled the San Juan Bautista Church. On Monday, the National Youth Choir, conducted by Néstor Zadoff, and the "Prohibita Musica" male choir, conducted by Pablo Banchi, performed. Tuesday night's concert had as its main characters two casts directed by Honorary Members of the Advisory Board of ADICORA: The San Juan Feminine Choir led by Roberto Saccente, celebrating fifty uninterrupted consecutive years, and the State Choir of Buenos Aires, under the masterful direction of Carlos López Puccio.

Due to the lack of available time, a detailed debate of the aforementioned topics was not possible and it was decided to make a commitment to call a Second Assembly in order to define in depth, the vital points that make up the activities of choir conductors. In this respect, a vote was taken on a final declaration –published in the previous volume of the International Choral Bulletin –that reflects the spirit of cooperation and of continuing in the immediate future the work done during these days in Buenos Aires.

It is necessary to give special thanks to the members of the ADICORA Steering Committee that coordinated the workshops; the translators Bernardo Moroder (Tandil) and his assistant Vivian Tabbush (Buenos Aires); the Assembly Secretary Andrea Maiztegui (La Plata) and her assistant Tristán Malbrán (Cordoba); and Florencia Garavano, who was always available to collaborate.

Finishing with words from the speaker Tulio Florentino, also responsible for the Choral Music List in Spanish; "*We said on the radio that it had been such a long time in Argentina since we have had the simultaneous presence of so many personalities that were so relevant in the international choral world, especially at the conductors' level, and that we didn't know how much time would pass before this would happen again, and if ADICOR hadn't been there, and if its current Conductors Commission hadn't worked with such insistence all these years, then certainly it would not have been possible to create something of this magnitude.*

Unfortunately, we were not able to be at the supplemental activities, but I have confidence, given the presence of important international maestros that came to impart on us their experience and knowledge, that they were an excellent opportunity for people from many venues.

In summary, we have lived a very special week in Argentinean choral life, and I hope that everyone: conductors, members, organizers, and even those of use in the humble position of press agents, were able to take advantage of these intense experiences so that we may enrich ourselves and the level of our choral singing reaches an even higher level."

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Translated from the Spanish by Maria Carlstrom, USA ●

Networks and Fields of Cooperation

Between Choirs, Directors' Associations and other Organizations

1. Summary Report by Ricardo Denegri

The most important and compelling task before the founders of any organization, without consideration of monetary gain, would be the definition of its field of activity.

This definition would support a purpose determined by: advancement, cohesiveness, professionalism, education, etc.; and these would be a magnet for those attracted to such purpose.

Actually, no institution can dedicate itself exclusively to one social objective. All will develop varying activities, generally labeled **complementary**—those peripheral activities that were never clearly defined upon the inception and founding of an organization. The specificity of the course of action is what will permit the complimentary union of distinctly different yet symbiotic fields of activity. An example of this would be pairing organizations of equal and varying levels (federations, sections, etc).

Promoting a significant network of complementation between various choral associations, galvanizing and supporting collective strengths with the objective of improving the choral vocation is something choral professionals need to engage.

Ricardo Denegri, President of AAMCANT, the Argentinean Association of Choral Music "America Cantat" and OFADAC – The Argentinean Confederation of Choral Activities
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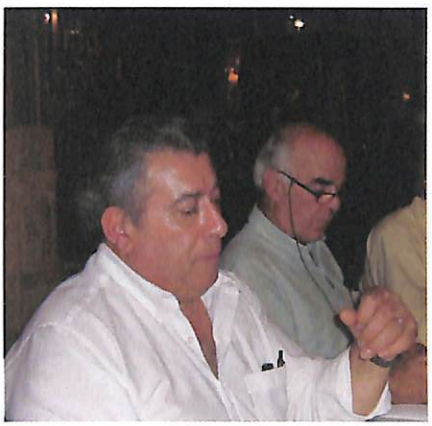
Translated by Charla Henry, USA



2. Summary Report by Dolf Rabus

The training and professional development of a conductor depend on his or her ability, experience, type of choir and position. If a country has no choral conductors' organization, the training and further education of a choral conductor has to be offered by the national choir federation or vice versa.

Because of these needs, strong national and international cooperation is necessary.

It is important that national choral conductor's organizations become active members in Musica International to share the music of their respective country and also to give their conductors the possibility

A Conductor needs: Help for the conductor to be offered by:

Conductor Needs	Conductor him/her self	Publisher	Conductor's Association	Nat. Music council	Musica	IFCM
Good singers	X					
Voice training and pedagogy	X		X			
New compositions/repertoire	X	X	X		X	
Good publishers		X		X	X	
Copyright help			X	X		
Texts and translations	X	X			X	
Preview of music scores		X			X	
Sound files/Recordings					X	(X)
Contact with other conductors	X		X			X
Information on styles			X		X	
Information on other countries			X	X		X
Information on new trends			X			X
Information on travel possibilities			X	X		X
Conducting seminars			X			X
Further education/training			X			X

of using the great resources collected in MUSICA (145,000 records with up to 100 fields, scanned scores of the music, sound files, texts, translations).

Choral Conductor's Associations are the ideal partners for national and international associations.

IFCM Statutes Article III - Purposes: The purposes of the I.F.C.M. shall be:

1. To strengthen cooperation between national and international organizations and individuals interested in all aspects of choral music.
2. To encourage the formation of choral organizations in countries and regions where none exists.
3. To foster and promote international exchange programs for choirs, conductors, composers, and students of choral music.
4. To promote, coordinate, and encourage choral festivals, seminars, competitions, and meetings organized by its members.
5. To facilitate the dissemination of choral repertoire, research, recordings, and other appropriate materials.
6. To encourage the inclusion of choral music in general education and to promote the exchange of information on pedagogy and training.
7. The organization shall operate on a non-profit basis.

The main force for cooperation is the commissions. The Conductors Commission and its Chairman Daniel Garavano could assist with offering conductors training and professional development opportunities. However other IFCM projects, especially the World Symposia on Choral Music (2005 in Kyoto, Japan; 2008 in Copenhagen, Denmark) and projects in cooperation with IFCM, like America Cantat (April 2007 in Cuba) as well as MUSICA INTERNATIONAL situated in Strasbourg, France (www.musicanet.org) can also assist with offering opportunities for conductors to improve their conducting skills and to access quality choral music repertoire.

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English revised by Leon Chisholm, USA

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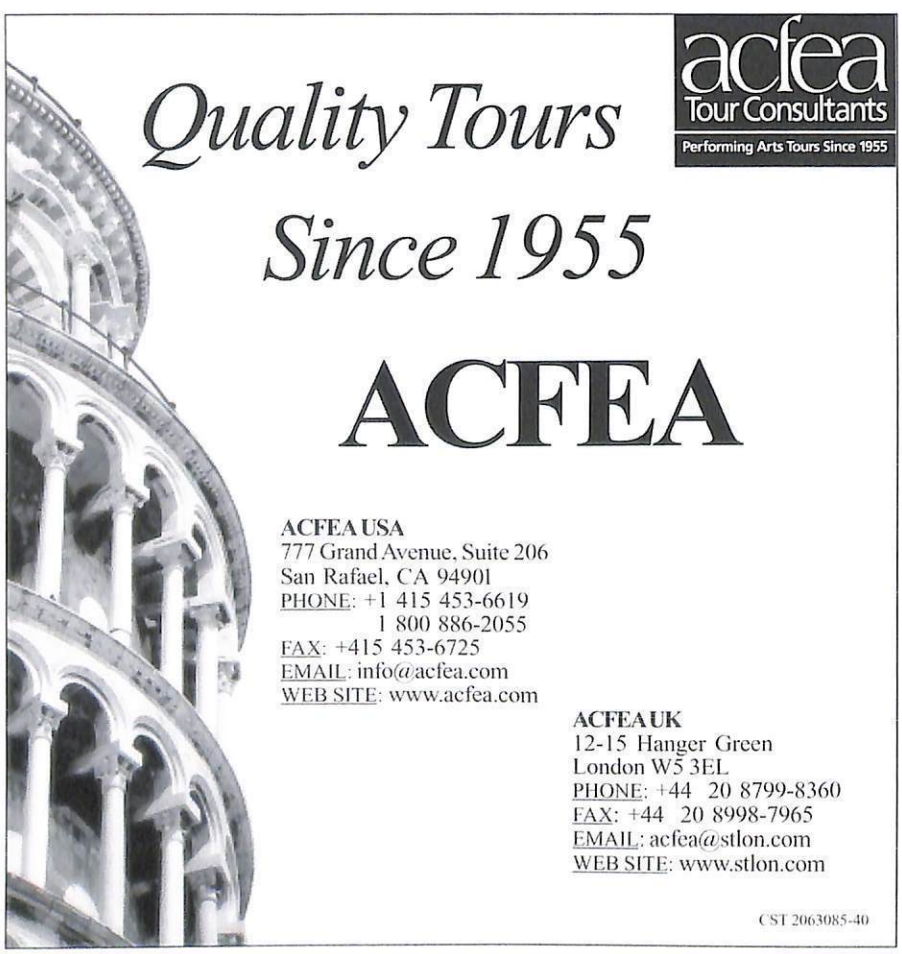

Conductors' Working Conditions

Examples from Three Countries

1. Venezuela

In Venezuela, unemployment is at 20%. In addition to this high figure, there are many part-time workers and many others are only employed in menial jobs. Because of these facts we can say that being a choral conductor is very fortunate as there is employment for practically everyone.

In general, all salaries are low; the minimum wage is not sufficient to cover the basic needs of a family. The choral director is not exempt from this situation; he or she is not well paid either.

Choral music activities have been developed by many institutions in Venezuela and offer the following possible venues for employment:

- Educational: colleges, universities
- Private enterprises: banks, companies, industries, factories, clinics
- Public institutions: ministries, libraries, services
- Private foundations, music school, theatres, clubs

In Venezuela, no specific legislation exists concerning choral directors or artists. The laws concerning workers' protection are the same for everyone including choral conductors who are covered by the institutions for which they work.

This special situation is worth mentioning with regard to the working conditions for choral conductors. Venezuela is home to a large choral music movement; its cultural life values choral music, and the country believes that it is necessary to have choral activities in companies, educational institutions, etc. Requests for the creation of choirs within the country's institutions or for choral events within the framework of other important events are frequent. This situation helps the choral conductor in requesting decent infrastructures and working conditions.

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Translated from the Spanish by Jutta Tagger, France
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2. France

Choirs in France have many characteristics that are defined by:

- Status : amateur, professional, semi-professional choirs, etc.
- Public: children, teenager, college/ university, adults, retired people …
- Activity-based: associations or federations, music schools, schools, homes for the elderly …
- Artistic and musical levels: choirs open to everyone or for auditioned singers
- Type of musical repertoire
- Goal-oriented: some choirs emphasize the social dimension and others the educational one; some are only dedicated to the production of concerts.

As a result, the function, status and conditions for a choir conductor are very diverse and different. Choir conducting in France is recognized as a viable music profession. It requires a big variety of competencies and the ability to adapt to many different situations.

To be accurate, one should speak of many types of training for choral conductors. Since the end of 2004, the IFAC, in collaboration with other partners, has been engaged in discussions and educational research.

The conditions of the choral conductors (amateurs and professionals) have changed considerably in the last twenty years. Prior to the 1980s, the conductor of a French amateur choir was usually a passionate volunteer, although he or she considered music their profession. Conductors often emerged from a choir in which they had sung because of their ability to lead a group and their musical competence. Conductors learned on the job or in workshops organized by their choral federation which became the driving force for choral music improvement. The only professional chorus conductors were those that directed the opera chorus and of the chorus of Radio France.

...Conductors' Working Conditions

Today, French amateur choirs are primarily conducted by people whose profession is related to music. More conductors are now paid because they have received training in choral conducting. Choral conducting is at present recognized as a profession in France. Numerous professional vocal groups have emerged, often they are project-oriented, and singers and conductors are able to live from their art.

This important development finds its roots in the passionate work of choral federations and educational movements. Since the end of World War II, generations have succeeded in bringing choral singing to a quality level which a rather sceptic society eventually recognized, thereby allowing the emergence of several highly competent choir conductors, who served as catalysts of the later development.

Florent Stroesser (Institut Français d'Art Choral or IFAC)
E-Mail: florent.stroesser@free.fr

English revised by Diana J. Leland, USA

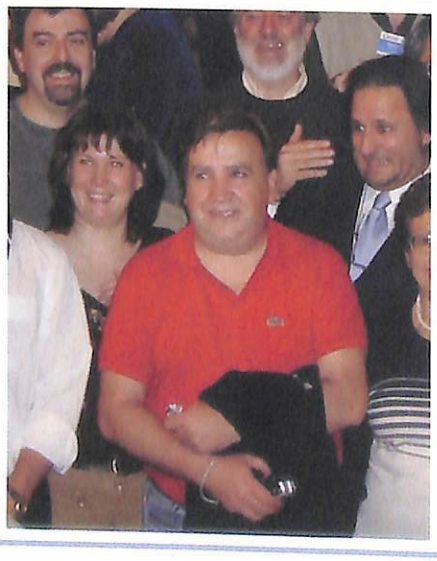
3. Canada

The working conditions of choral conductors in Canada are as varied as our population is diverse. Sixteen years ago, ACCC attempted to do a survey of its members to find out what choral conductors were earning and what types of social benefits they received for their work. The results ranged anywhere from 0 to approximately 50,000 Canadian dollars a year. The survey did show, however, that conductors who worked for educational institutions (elementary and high schools, colleges, universities) generally fared the best in terms of salaries and social benefits, although their jobs consisted of conducting and teaching. Salaries of church choir conductors varied depending on the size and location (urban or rural) of the congregation and on the number of other duties involved (playing the organ, conducting several choirs within the church, administrative work). Salaries for conductors of community choirs (independent organizations not linked to a church or educational institution) varied the most, with remuneration linked to such factors as the experience and reputation of the conductor, the size and location of the choir and its place within the community, the number of concerts performed in a year, and the amount of administration work was involved.

In 2006, we know that working conditions and salary ranges remain basically the same. We also know that ACCC members conduct an average of 2.3 and 99 choristers each, and that only a handful of choral in conductors can earn their living solely from choral conducting. The vast majority conduct several choirs in addition to teaching, performing as a singer or instrumentalist and/or doing administrative work.

Several years ago, the Royal Canadian College of Organists (RCCO) developed a grid on which to base salary expectations (based on training, number of hours worked, years of experience) and we often refer our members to it as the skills required and workload are very similar. This grid can be consulted by visiting the RCCO website at: www.rcco.ca

Patricia Abbott, Executive Director, Association of Canadian Choral Conductors
E-Mail: accc@ca.inter.net



All Dossier Photos by Dolf Rabus

Studies and Training for Choral Conductors

1. Summary Report by Montserrat Rios Hevia

To begin to speak on this topic, I believe it is fundamental to answer the question; who is the choral conductor? The answer seems simple; it is a person that directs choirs. However, here is where another question arises: what type of choir? Now I find myself with two words that create a difficult barrier to establish, professional choirs and non-professional choirs (amateurs). In the singing choir universe we find mixtures of these two elements with responsibilities toward each type, as much for the conductor as for the choir singer. From amateur choirs whose only objective is to enjoy singing without any type of professional "responsibility", to professional choirs who need to constantly illustrate their music-making knowledge, often times with works of art that are very difficult to interpret and that have passed through many amateur choirs with professional commitments.

What type of preparation should a choral conductor have?

In the first place, he/she should have a solid musical training, based fundamentally in musical language, harmony, and the techniques of singing and conducting. These elements will permit the study and understanding of a repertoire of choir works from diverse time periods and styles. The director has to "understand" the piece in order to make it work with the choir. This work, along with the correct choice of a repertoire, will determine the progress that a choir achieves.

Once the technical problems are resolved, the real work of interpretation begins: the search for the music and magic that exists in each piece.

He/she has to add a personality to this musical training, attributes for human contact, that will permit him/her to communicate and connect with a person, and even more complicated, with a group of people. He/she should be able to transmit enthusiasm and passion to the choir.
In addition, one expects that the choral conductor will know how to relate with the representatives from those institutions that he/she will be normally be connected with, which does not always turn out to be easy!

Montserrat Rios Hevia (Catalonia)
E-Mail: montserrat.rios@urv.cat

2. Summary Report by Ricardo Javier Mansilla

When we analyze choir activity and development, their level, repertoire, sound, and interpretation, we arrive at an almost obvious conclusion, the result of a choir is in direct relation to the capacity of the conductor. When I refer to the capacity, I am alluding to a series of characteristics and factors that characterizes the personality of the person that takes on the direction of the choir. This person, with his/her singular personality, culture and formation, will appropriately convert the individual plans of the group into a holism. Within the holism, where making music is a very complicated and refined game, they will intervene on an infinite amount of aspects that will gradually become joined until they approach an excellence of art; a place with emotions, esthetics, pleasure and spirit.

From the moment the choir decides to transform their product into an artistic expression, the task requires a very capable conductor. How the road is marked, what the guidelines will be, how the reefs are navigated, and in what manner the wills and affections are ordered will depend on his/her good judgment, taste, and adequate resources. The individual that occupies the conductor's role has before him/herself a great responsibility. He/she is a guide as well as a servant. He/she is a teacher whose purpose is to develop the potential of the people he directs and arrange a work of art. He/she is a common person who should be gifted with certain qualities while at the same time is a person faced with a difficult task. It is dependent on her/him to manage to articulate multiple variables to arrive at unique result. He/she will have to put into action years of study, where they have purified their knowledge, ability to gently guide a group, patience to wait for the result, sensibility, and passion to comprehend an idea, and then transform it into harmonious music.

The musical and cultural foundation of the conductor should be vast and deep, while at the same time, he/she should have the vocation and gift of interoperation, quality of conducting and communication, and the sensibility to be able to trap beauty with the delicacy to be able to transmit it.

The conductor puts into play his/her understanding: musical training rich with style, language, techniques and specific procedures. And his/her personality: the complete psychological structure of the individual, his/her characteristics and individual ways of thinking, being, feeling, and seeing the world, his/he attitudes and interests, with his/her personal history, culture, imagination, attributes and management ability.

Ricardo Javier Mansilla (Mendoza)
E-Mail: rjmansilla@lanet.com.ar

Translated from the Spanish by Maria Carlstrom, USA)

Farewell from the Forest (Abschied vom Walde)

Working Conditions for Choral Conductors in Argentina (Abridged version)

Diego Lenger
ADICORA General Secretary

Our country is very large. In the different regions you find different working conditions for choir conductors; in spite of these differences one constant characteristic is that our profession is not recognized by the Federal Administration. In the nomenclature of the Federal State that regulates the contributions of hundreds of occupations and professions the category "Choir Conductor" does not exist. This makes it very difficult to get an appointment at a State Institution: usually this conductor, in spite of having gotten the position by tender, will later be listed as a librarian, electrician (these are, in fact, actual cases), administrative clerk or music teacher (of course there are those that have both positions in the same institution). It is a profession practiced by hundreds of persons that does not exist for the State apparatus. Apart from the practical problems that this hole generates, there is the question of whether this really is a profession or not. I have no doubts that this is a job like any other, without taking into account that it excites us, stimulates and amuses. This of course happens to many people who work as surgeons, gardeners, journalists or lawyers. People are usually happy when they manage to make a living from what they like to do. We should not be surprised that for others our profession is nothing peculiar - I would like it to be so. However, because of a prejudice deeply implanted in our society, most of the time when they hear that someone is a choir conductor they will ask: are you making a living from this or do you have another job? This question is also asked in different ways by colleagues - something not surprising: prejudices are usually rooted in something real; in this case, that for our labor legislation we do not exist. Which Argentinean conductor has not been accused of trying to make a living from something that is really a pleasure? As this is a gratifying job, it is understandable that it is difficult to convince others of the necessity to receive fair pay, vacations and so on.

It happens that there are choir conductors who work without pay; we see this all over the country and at all skill levels. There are many examples, including excellent choirs that no doubt have an influence on their environment. As it happens, usually it is an independent artistic endeavour, not financed by a public or private institution, where it is impossible or unthinkable that the conductor should receive anything: the members of the choir are not disposed to pay monthly fees from their pockets, the conductor is not willing to receive any payments from his singers; maybe all are friends and one happens to be a choir conductor; etc. There are many reasons, always valid, to carry on with these choirs.

There are those who argue we should discourage the creation of more of this kind of choir because they lower the standard of our profession. This argument has some truth in it. But a reason, isolated at a theoretical level, is not as good when inserted in the Argentinean choral reality: if applied across the board this doctrine would require the closure of Estudio Coral, the Grupo Vocal de Difusión, the Grupo de Canto Coral. These choirs (and others) have been powerful mediums of dissemination for choral music and have functioned many times as unofficial schools for the training of conductors. What would be better for our profession?

There is another modality that exists in Argentinean choirs from long ago – one that has increased over the last few years: groups in which every singer pays a monthly sum to the conductor directly. This system is really a precarious labor source: the conductor has no contract, does not perceive pension benefits, any vacations, social insurance, etc., except if he bothers to issue receipts to his singers and pay his own social, etc. contributions directly. On the other hand this is a good earning proposition that allows conductors to practice their vocation with total autonomy: they recruit singers privately, through posters or advertising in their neighborhood or choral environment, they decide on a monthly sum they think just, they put together a program as they like. They give concerts when they feel like it, without exigencies from an institution which asks for this or that for a salary. Of course, this system also permits charismatic individuals with a minimal command of guitar, piano or voice to assemble a private choir: no need to compete, no need for a qualification or demonstration of aptitudes. In this way many music teachers or retired choir singers find a legal livelihood. But is this kind of choir elevating our profession? Is there anything we can do? These are really enormous dilemmas…

There is no way for now that ADICORA could act as a trade union or professional association: our poll showed a great disparity in working conditions. There is great diversity in training, in wages and in accounting modalities. Some are employed with all the labor benefits; others are paid in an irregular way. There are those who conduct one or two choirs and live comfortably and others that conduct six choirs and cannot make ends meet. Most Argentinean choir conductors do not live from their conducting; for many it is only an additional income. There is no uniformity in the income: it changes not only from region to region but also within the same city; similar institutions (for example, the different faculties at Buenos Aires University) pay alarmingly disparaging sums. There is not much we can do nowadays:

every attempt to fix a minimum wage will find insurmountable difficulties or result in injustices. The only thing we can do for now is to recommend our associates for a minimum to be honored. This will guarantee nothing: the tendency will always be related with the general economy and the need of the future conductor… Who will prohibit the choir conducting student to take a choir for 200 Argentinean pesos a month if with this money he can pay for his singing lessons?

It is difficult to embrace all the complex labor realities of the choir conductor in Argentina in such a short space. I know I raised many questions that have been left unanswered and it is possible that from this account our colleagues from other countries are left with more doubts than before, but this is what happens when we adventure into a forest. From the hill, the wood in the valley looks harmonious and calm with its tall trees and apparent silence. But when we enter this forest we see the shrubs, the roots and the twisted branches; the fungi, the flowers and the rotten fruits near the fresh ones; we hear the singing birds, the croak of the frogs and buzzing of the insects that feed one from the other. Well, the forest was not as quiet as we presumed from afar… But this is the real life and not as depicted in the postcard we take as a souvenir and is only a frozen image. I ask you to excuse me, then, for this brief visit to our jungle and for the confusion this may have caused you.

Editor's Note: If you would like to read the full-length version of the article, please write to the author at *dlenger@gmail.com*

Translation by the author; revised by Leon Chisholm, USA ●

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IFCM News

International Federation for Choral Music

IFCM

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

8th World Symposium on Choral Music:
A New Report from Copenhagen (November 2006)
Steen Lindholm

In Brief

Extracts from the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens
IFCM Secretary General

Photo: Jutta Tagger

First Pan-African Cultural Congress (PACC I) organized by the African Union (13-15 November 2006, Addis Ababa, Ethiopia)

The three-day Pan-African Cultural Congress, with the theme "Culture, Integration and African Renaissance" took place at the headquarters of the African Union in the Ethiopian capital Addis Ababa.

Professor Alpha Oumar Konare opened the congress with a call for Africa to promote its culture as the basis for development. "*Africa is facing an identity crisis because we are working without reference to our history. Africa should realize that the foundation for development ought to be based on culture*".

He lamented the lack of resources and political will to support cultural development and recalled the *Cultural Charter for the Renaissance of Africa*.

Expected outcomes of the Congress consist of a contribution to the renewal of African thought, identity and philosophy as well as to the process of African integration and renaissance; a common understanding and consensus for the creation, production and distribution, production, consumption, commercialization and protection in the areas of culture and arts; and the establishment and/or strengthening of professional networks.

The Congress was attended by over 250 stakeholders including cultural administrators, educators/ academicians, designers, creators, producers, critics, entrepreneurs, researchers, continental and international inter-governmental and non-governmental organizations, associations and networks, regional and international cultural organizations and development partners of the African Union.
www.africa-union.org/root/au/News/Press/2006/November/promote_culture.pdf

See also The Daily Monitor (Addis Ababa):
http://allafrica.com/stories/200611140723.html
Contact: *kassaK@africa-union.org* and *director@ocpanet.org*

Changing of the Guards: New President and New Honorary President of JMI

Blasko Smilevski from Macedonia was elected President of Jeunesses Musicales International (JMI), the world's largest youth and music network, at the JMI 61st General Assembly held in Beijing, China, 17-22 October 2006. He succeeds Canadian Pierre A. Goulet, who was appointed Honorary President of JMI after almost 40 years of dedication to the JMI network.

As a token of its deep gratitude for his persevering work for JMI on all levels, the 61st General Assembly in Beijing 2006 unanimously decided to appoint Mr. Goulet to the organization's highest title as Honorary President of JMI, which was previously bestowed only to Mr. Jordi Roch (Spain) and late Gilles Lefebvre of Canada.

The 36-year old Macedonian, Blasko Smilevski has been elected for a period of 3 years. He has been the JM Europe Chairman during the six past 6 years.
Blasko Smilevski has been working as a youth consultant for the Agency of Youth and Sports of Macedonia, implementing the Children and Youth Development Project funded by the World Bank. He is currently involved as a Youth Development Consultant for other World Bank youth programs in Kosovo and the Russian Federation. In JM Macedonia, Blasko Smilevski is in charge of the international cooperation projects and fundraising.
www.jmi.net

Changes in the Board of the International Music Council (IMC)

We announce the resignation of Margie Johnson Reese as co-opted member of the Board. She will be replaced by Ms **Mary Luehrsen**, Director of Public Affairs and Government Relations of the International Music Products Association (NAMM).
Ms **Beata Schanda** has been elected as Vice-President.

Winner of The Eric Ericson Award 2006

The winner of The Eric Ericson Award 2006 international competition is **Martina Batič**, who is 28 years old and from Slovenia. The other three finalists were Kaspars damsons, Latvia, Florian Helgath, Germany and Risto Joost, Estonia. Martina Batič conducted the Swedish Radio Choir singing Esa-Pekka Salonen's *Kyss min mun, Djupti rummet*; she also conducted the competition's required work *O Beautiful Images* which was composed by Kent Olofsson.

Martina Batič graduated from the Academy of Music in Ljublana in 2002 and continued her studies at Hochschule für Musik und Theater in Munich where she finished her postgraduate degree in choral conducting. She now works as the chorus master at the Slovene National Theatre Opera and Ballet and also as a piano accompanist for several children's choirs and soloists.

The Eric Ericson Award is an international prize for young choir conductors from ages 20 -32 which is awarded every third year. The repertoire concentrates on Western art music with emphasis on current Swedish choral music.

The Eric Ericson Award is a collaborative project including the following organizations:

...In Brief: Extracts from the IFCM Online News Billboard for Board and Members

- Barent International Centre for Choral Music
- Berwald Concert Hall
- Concerts Sweden
- The Eric Ericson Foundation
- Europa Cantat
- International Federation for Choral Music (IFCM)
- Swedish Radio, Music Department
- Uppsala University Choral Centre

www.ericericsonaward.rikskonserter.se

Maestro Waldo Aránguiz Thompson is celebrating his 80th Birthday

A special tribute was organized for his 80th birthday in recognition of his commitment to choral music in Chile and abroad. Named by the national press "the worker of culture, Maestro Waldo Aránguiz Thompson has served as a musician, a choir conductor and an organizer of numerous musical events in Chile and abroad. He has been very active among several national and international organizations including the National Choir Federation of Chile (FEDECOR), the Choral Singing Association of Latin America (ALACC), the National Music Council of Chile; he is one of the founding members of the IFCM, where he still serves as an advisor. Thank you very much, and happy birthday!

Bulgarian Choir' Union - 80 Years

The Bulgarian Choirs' Union celebrated its 80th Anniversary on 18 November 2006 with a round-table discussion on 21st-century challenges for Bulgarian choral music and with a concert. All BG choral conductors were invited.

Toward a new Choir Organization in South Africa

A very successful meeting took place on 5 November 2006 in Johannesburg with delegates from all over the country that represented at least 3000 choirs. The delegates signed a resolution for establishing an organization representing all choral associations, societies and choral activities in South Africa.

A steering committee (Richard Cock, Michael Dingaan, Sidumo Nyamezele and Annemarie van der Walt) has been mandated to take whatever steps may be necessary to establish this organization. Statutes will be adopted in August 2007, and the organization will be established early in 2008.

The initiative of this conference was taken by the Norwegian Choir Association and financed by the Norwegian Ministry of Foreign Affairs.

Arvo Pärt dedicates Music to slain Russian Reporter

Estonian classical composer Arvo Pärt is dedicating all performances of his music during the 2006-07 concert season to the memory of recently slain Russian journalist Anna Politkovskaya.

"*In my grief at such a tragic loss, I ... would like to make a memorial gesture,*" Pärt said. "*Anna Politkovskaya gave all her talent and energy, and eventually her life, so that people would know and be aware of the appalling crimes being committed in Russia.*"

Pärt asked all musicians performing his music to announce this dedication to their audiences.

Politkovskaya was shot on the staircase of her apartment building on October 7.

New Officers at the OFADAC, Argentina

OFADAC (Argentinean Federal Organization of Choral Activities) elected new officers during its annual General Assembly.

President: Ricardo Denegri (Argentinean Association for Choral Music America Cantat, La Plata); Vice-President: Alejandro Scarpetta (Foundation Coppla, Mendoza); Secretary general: Horacio Alfaro (Choral Meetings Society, La Plata); Assistant to the SG: Bernardo Moroder (Association of the Choir Estable's Friends (AAMCET), Tandil); Treasurer: Daniel Garavano (Foundation C.I.C., International Choir Competition of Trelew); Members: Jorge Villamarin (Choral Meetings Society), María Susana Colombo (Aamcant).

Officers have been elected for the next three years (2006-09)
Contact: *socencor@netverk.com.ar*

Europa Cantat re-elects President and presents its Program for 2007

Europa Cantat – European Federation of Young Choirs is happy to announce that on October 7th 2006 **Jeroen Schrijner**, who has been president since 2003, was re-elected at the federation's General Assembly which took place in Lund, Sweden, during the Lund International Choral Festival. He will be supported in his work by two newly elected vice-presidents **Thierry Thiébaut** (France) and **Fred Sjöberg** (Sweden), who will also be the chair of the Europa Cantat Music Commission, as well as by Barbara Bieri (Germany) who was re-elected as treasurer of the federation.

Together, with their fellow Board members, they will work on developing the federation's vision for the future, expanding the network, supporting the regional centres in Budapest and Barcelona, establishing further regional centres, researching the social effects and benefits of singing, increasing training opportunities for young conductors, and evaluating and expanding the federation's offering of future activities in

cooperation with its membership of over 40 European countries and with other partners in the field of music.

The Europa Cantat activities in 2007 will include International Singing Weeks in Tartu (Estonia), Nevers (France), Ljubljana (Slovenia), Nyíregyháza (Hungary) and Lignano (Italy). The 5th of EUROPA CANTAT junior will take place in Nevers, France, in 2008. Preparations have already begun for the festival EUROPA CANTAT XVII that will be held in Utrecht 2009; it will focus on young singers, the integration of cultural minorities and cross-cultural cooperation.

More information: Europa Cantat General Secretariat, Haus der Kultur, Weberstr. 59a, 53113 Bonn, Germany, Tel: +49 228 9125663, Fax: +49 228 9125658, *info@EuropaCantat.org*, www.EuropaCantat.org

Call for Papers & Presentations: Phenomenon of Singing International Symposium VI, June 28 - July 1, 2007

FESTIVAL 500 Sharing the Voices, in cooperation with Memorial University of Newfoundland, invites submission of papers and presentations for The Phenomenon of Singing International Symposium VI. The purpose of the Symposium is to gather international experts and provide a forum for interdisciplinary discourse and performance, the dissemination of research, and the generation of further knowledge related to the phenomenon of singing. The Symposium invites submissions relating to all aspects of singing and the voice. Submissions relating to the 2007 special focus area for FESTIVAL 500, Celtic musical traditions, are encouraged as well. Go to www.festival500.com/news.asp for Call for Papers and Presentations and Symposium Brochure

World Youth Choir 2007 Summer Session

The 2007 World Youth Choir (WYC) summer session will take place from 7 July - 20 July in South Africa thanks to the collaboration of Jeunesses Musicales South Africa in conjunction with the North-West University (Potchefstroom Campus).

South Africa is the site of the World Youth Choir session for the second time.

Peter Dijkstra, a former WYC singer, will share the conducting with an African conductor (still to be determined). A former WYC singer, Peter won the first prize at the 2003 Eric Ericson Competition in Stockholm which launched his international career.

In September 2005 he was appointed Artistic Director of the Choir of the Bavarian Radio in Munich.

Choral Conductors without Borders
A New IFCM Initiative

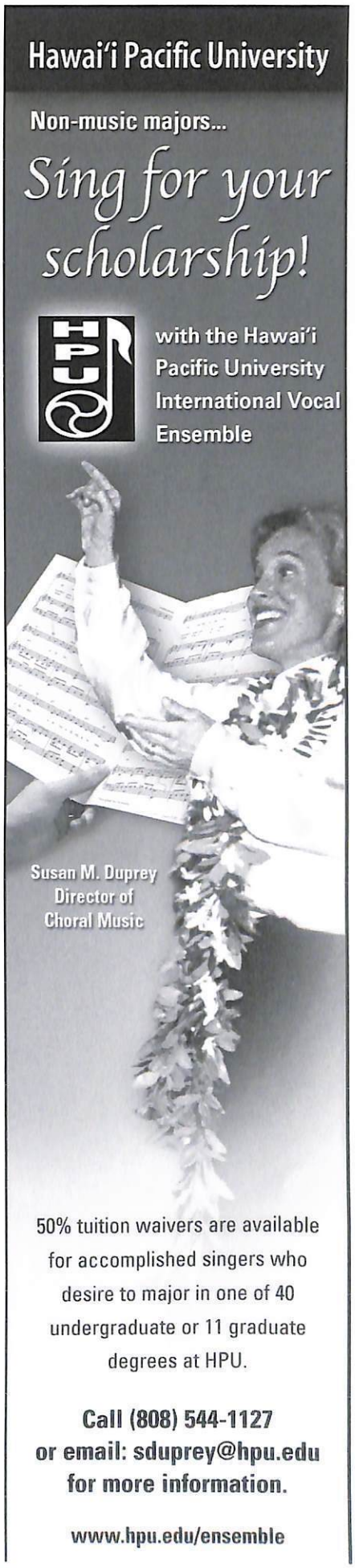
A new program is being established and formulated. We need your assistance and input.

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 or regions

Please contact the IFCM Secretariat

For more recent information, please go to www.ifcm.net (member log-in)



8th World Symposium on Choral Music

A New Report from Copenhagen (November 2006)

Steen Lindholm
Head of the World Symposium

While writing this article early in November, 2006, my office is filled with 150 applications from choirs who wish to participate in the Eighth World Symposium on Choral Music in Copenhagen during the summer of 2008. Have you forgotten the dates of the Symposium? It will be held from the 19th-26th July 2008!

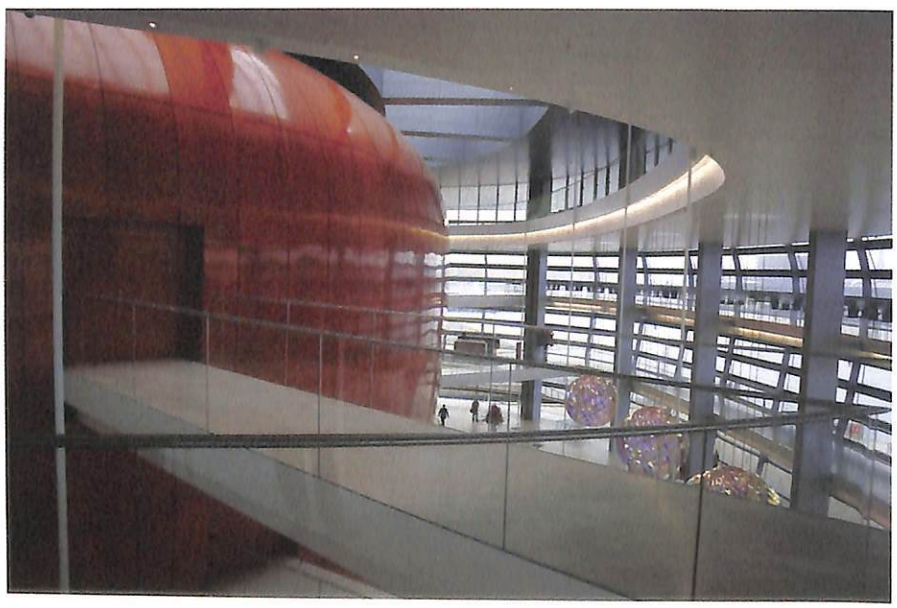
My office looks like a war zone: there are packages everywhere and delivery notices have been received from Federal Express, DHL and other mail companies. I am in the process of sorting all the applications and registering them in the symposium database. We have received applications from children's choirs, mixed choirs, male choirs, girls and women's choirs, chamber choirs, professional choirs, amateur choirs, university choirs, and community choirs. The North Pole and the South Pole are not represented; however, there are choral applications from all parts of the world including: South America, North America, Africa, the Pacific Rim, Asia, and Europe, - including Scandinavia and, of course, little Denmark. Welcome to all of you!

After all the applications are registered in the database, they will be sent on to the members of the Artistic Commission, who, during the next two months, will review every application carefully. Each application will be evaluated based on the following criteria: Does the choir's programming represent the goals and ideas of the 8th World Symposium? Is the tone quality of the choir excellent? What is the overall artistic quality of the choir's musicianship and final product? My office will then become normal again. I am looking forward to that!

In January, 2007, the members of the Artistic Committee will meet in Copenhagen with all applications and make the final selection of choirs, clinicians and workshop leaders for WSCM8. This will be a very exciting moment in the planning and preparation of the 2008 Symposium. Major decisions must be made, such as: If several excellent choirs from one country have applied and there is only a performance spot for one choir, which one shall we choose? The same question may be asked about the workshop clinicians. The final decision will not be an easy task. It is very difficult to inform a majority of the choral applicants that they were not chosen for the Symposium. Attention to many details is part of the selection criteria for selecting the very best choirs for WSCM8.

By the time that you are reading this article, the final decisions will have been made - including choosing the alternates. Every choir that submitted an application will receive a letter as to whether or not they have been selected. Choirs chosen will receive a contractual agreement. All details will be finalized by summer, 2007, when the final symposium brochure will be mailed, and the registration process for delegates and participants from all over the world will begin. Please mark your calendar for July, 2008. See you in Copenhagen!

www.choraldenmark.org



Danish Opera House
Photo: Dolf Rabus

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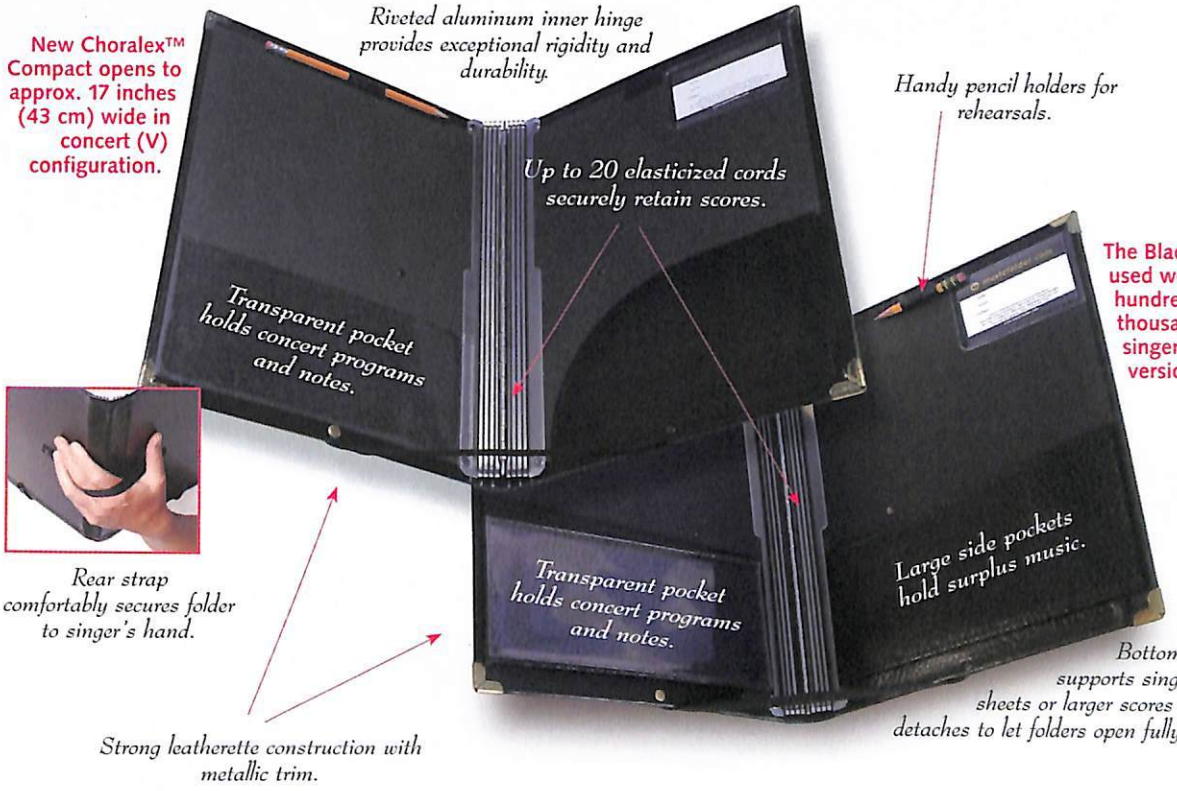

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Choral World News

Polyfollia 2006 or Turning a Trial Run into a Hit!
Guillaume Deslandres

… De Donde Crece la Palma
(From [the Land] where the Palm Trees grow…): America Cantat V
Oscar Escalada

Polyfollia 2006

Or Turning a Trial Run into a Hit!

Guillaume Deslandres
President of the French Institute
of Choral Art (IFAC)

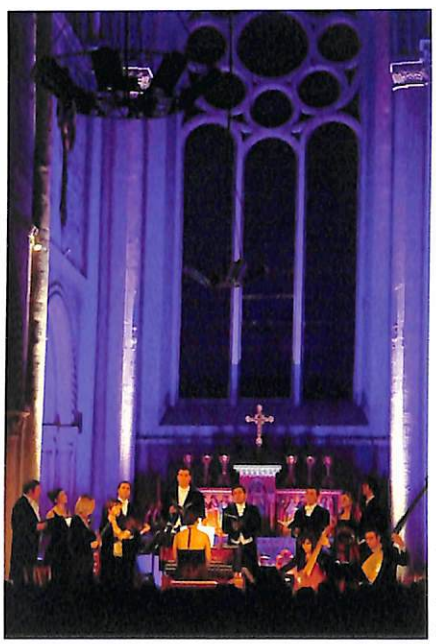
Photo: Guillaume Deslandres

Even before arriving, we had an idea of what awaited us at the second worldwide "Showcase and International Marketplace" for choral music: 13 choirs from 11 countries, four French favorites, 53 concerts in Saint-Lô and throughout the Lower Normandy region, 100 "mini-concerts" involving 58 French choirs, 37 workshops and talks, 43 rehearsals open to the public. What we didn't know, although the experience of 2004 gave us confidence on that score, was the size of the concert audience. Now we know: More than 12,500 people came to sample the tasty pleasures of the "cream" of international music (don't forget, Normandy is the land of *crème fraîche* and *camembert*, among other specialties). Clearly, choral music has found a special place of honor in Lower Normandy. That unique position was further strengthened last year when the FIMC headquarters office was established in Louvigny near Caen (Calavados).

Polyfollia is first and foremost a festival. It is an abundant feast that, like any good meal, offers a varied menu including appetizers, hearty dishes, and sorbets served between courses to refresh the pallet (!). The menu ranges from Gregorian chant to recent compositions, winding its way through early music, vocal jazz and folk music... It features children (Chinese this year), adolescents (a stunning girls choir from Estonian television), young adults (the astounding Finnish choir EMO) and of course, adults. Languages happily mix together, and getting to know people over a drink or meal – 5,600 meals were served at the Exhibition Hall – is no less important than the music. One has the impression of a large jigsaw puzzle that, when assembled, reveals a map of the world...

Polyfollia is also a group of behind-the-scenes "watchers" -- the worldwide choral music festival's artistic committee -- who pay close attention to choral music developments in their part of the world. It is their job to ferret out "emerging groups" that, side by side with already identified and proven successes, will be tomorrow's best sellers, thanks in no small part to Polyfollia's other dimension as a "marketplace".

For indeed, Polyfollia is also a market -- although that aspect is less obvious to the general public. Music programmers (around 50 this year, from 19 countries) and the international media come to "do their shopping" -- to scout out emerging groups and meet their choir directors or administrators. The clear goal, says festival Artistic Director Jacques Vanherle, is to help choral music leave behind the image of a "minor artistic form" which has plagued it for so long. This is all the more needed given the deepening disconnect in recent years between the art itself, which is on the upswing in France (quality of choirs and repertoire) and its image, which remains somewhat stuck in the past.



Vox Luminis

Photo: Sylvain Guichard

Polyfollia, then, is an extraordinary and admirable local powerhouse that marshalls the energy of a variety of powerful players: the Department of La Manche, the Lower Normandy Regional Council, the City and Region of Saint-Lô (the event's main funding sources), 15 additional municipalities that hosted concerts outside the Saint-Lô metropolitan area, and elected officials whose support and attendance were much appreciated. There were the Polyfollia employees themselves, unfailingly there when you needed them and helpful beyond measure, and 170 remarkable volunteers whose tact and competence gave invited guests and the general public the impression, "There's nothing to it!" It is worth noting that not only did this attitude put the public at ease, it put the team at the service of the choirs, the music, and the talent scouts. They were all eyes and ears; without them it would have been much more difficult to consider the business offers being made to us.

I would like to conclude by listing all my own favorites, but have run out of room... If I had to single out only one ensemble from this year's beautiful, rich Polyfollia experience, it would unquestionably be the EMO choir from Finland. Founded in 2000 by Pasi Hyökki and comprised of 36 young singers, its virtuosity, musicality and repertoire take your breath away. With talent like that, the future of choral music would seem assured: The Showcase and International Marketplace has indeed fulfilled its promise.

E-Mail: guillaume.deslandres@artchoral.org

Translated from the French by Anita Shaperd (USA)

... De Donde Crece la Palma*

America Cantat V - Havana, Cuba - 30 March-7 April 2007

Oscar Escalada
Argentinean Composer and Conductor

After spending several days in intensive meetings regarding the organization and final details for the America Cantat V festival, I read an article (the title of which I am using to begin this little note) while flying back to Argentina from Havana that was taken from one of the best-known poems by the Cuban National Poet José Martí. There are numerous reasons why a poet like Martí is capable of filling an entire nation with enthusiasm, but it is obvious that his poetry is his people's voice. When Martí wrote these verses – which have been immortalized in Guantanamera because he told the truth: "I am a truthful man..." True, indeed. Not only does Cuba offer an enviable musical panorama, heavenly surroundings and an organization perfectly conceived for this event, but also the incredible honesty of its people welcomes you with an open heart and a great smile. Cubans know what solidarity means, and they convey this to us with the dignity and simplicity of a people who know that they are heroic.

This festival will be a unique opportunity to strengthen this solidarity by listening to and learning from each of the respective musical offerings. Participating in this fifth America Cantat festival will really be worthwhile! You can discover what is possible through the mere force of spirit. Havana's Convention Center will be an ideal venue for workshops that will be offered under the leadership of the great masters of the Americas; you will also be able to become acquainted with one another and meet everyone during the breaks. The main hall will bring everyone together for the Open Singing where we join our voices fraternally. Later on we will listen to the afternoon concerts when we will hear the results of our own work and others; these concerts will take place in the Old City, which has been proclaimed by UNESCO as World Heritage of Humanity. In the evenings there will be gala concerts presented by some of the best choirs of the world. In the middle of the week, there will be a breakout day opportunity to enjoy the beautiful scenery of the "Big Green Lizard".

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** From [the land] where the palm trees grow...*

Translated from the Spanish by Jutta Tagger, France

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Apologies to Jacques Barbier

In the table of contents of the ICB, Vol XXV, Number 4, 2006, and also in the title of the article "The Florilège Vocal of the City of Tours" the author was named as Christian Barbey. His correct name - cited everywhere else - is **Jacques Barbier**.

Our most sincere apologies to Jacques for this error!

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Composers' Corner

Mi pa hae u trau.....I had a dream
An Interview with Composer Christopher Marshall
Kathy Saltzman Romey

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

Please contact Kathy Saltzman Romey, Editor

Email: romey001@umn.edu

Mi pa hae u trau.....I had a Dream

An Interview with Composer Christopher Marshall

Conducted by
Kathy Saltzman Romey

October 20, 2006 – University of Minnesota

Kathy Romey (KR): *Discuss your work as a composer. What generated such interest in the choral medium?*
Christopher Marshall (CM): Choral music was one of my earliest influences - I was a chorister in an Anglican church choir from the age of five… More than half of my output is choral. Choral writing is where I honed most of my skills. There is something about writing for choirs – the kind of austerity of the four voices (or maybe a few more) – the limited range coupled with the emotional power the human voice has. To some extent, all instruments are emulating the voice and striving for that expressivity – that close connection between thought, spirit, and sound. Those are the things that appeal – they are also the challenge.

KR: *What are some of your most significant choral works?*
CM: My first was the song cycle, ***To The Horizon***, which is a setting of twelve New Zealand poems. It still gets many performances… Recently, I completed the song cycle, ***O Fragile Human*** which was jointly commissioned by twenty-seven choirs, mainly in America but also in New Zealand and Austria. This is a very important work for me; spiritually, creatively and on a professional level… The Woodley Ensemble under Frank Albinder recently recorded it. It will be released on the Arsis label – later this year I think.

Minoi, Minoi from my ***Songs of Samoa*** would have to take the prize for my most performed work. Last time I looked it had sold nearly seventy-thousand copies. People say this little song is my signature tune!

KR: *Does the creative process change in setting vocal music versus instrumental music?*
CM: It does change, but it is also different with each choral piece. Often it is the rhythm of the words, or the pitch suggested by the intonation of the text when you read it out loud. There is also the spirit of the words, the mood of the text. Sometimes just the concept of textures – almost a picture that the words paint in my mind. In that case it is a matter of fitting the text into the picture. Sometimes there is a formal challenge, like something canonic, where the text becomes part of the process, not the be-all and end-all.

KR: *How would others describe your music?*
CM: Romantic – dramatic – expressive – well-written for the voice… One of the most wonderful things that has happened in my career, especially over the last fifteen or so years [is] the shift away from a dry, self-consciously experimental approach to new music. It was prevalent in academic circles from the 1950s. My basic style, while it has broadened and deepened, has not changed at all. Because of this shift I now have the chance to communicate with audiences; my music is appreciated on its own terms, its own strengths and challenges…

I think we are in a golden age; these days we have a broader definition of what constitutes beauty and truth in music… So music becomes relevant for a wider section of the community and composers begin to regain their audiences… My music is Romantic, but I would hate us to be entering a new "Romantic Age", where more academic or intricate or 'edgy' music is dismissed because it doesn't communicate straightaway… That's the main difference now from twenty, thirty years ago - a wide appreciation of many different styles. I hope it stays that way.

KR: *Let's discuss "U Trau" which the University of Minnesota Concert Choir and Symphonic Band just performed. This is a work for two bands and chorus. Tell us a little about the commission.*
CM: In England there are two Americans, Dick and Georgia Bassett, who thirty years ago founded an organization, AMIS - The Association for Music in International Schools. Every year they have a series of events where students from international schools get together to form bands and choirs. They asked me to write a piece for one such event in Holland in 2004. It was to be the finale – the only piece where the band and the choir would combine. A huge choir – a huge band. But when you get bands and choirs together, especially with young performers, you run the risk of the band blasting the choir to pieces. To get around this I decided to split the band in two and put the choir in the middle, with the two bands taking turns in the limelight.

Secondly, I asked for guidance on the text; they said, "Anything secular, preferably with an international flavor." A friend suggested, "Just choose an English text because English is the international language." That got me thinking, "Who chose English as the international language?" I started looking at the alternatives – like Esperanto. Then I discovered there is a whole "constructed" and "auxiliary" language world out there – thousands of people with competing claims for the new "World Language". None of the languages on offer captured my imagination so I started constructing my own, *Niuspi*. It uses the Indo-European language family as a basis because languages from that group - English, Spanish, Russian, Hindi etc - are spoken by more than half the world's population. And Niuspi is an "isolating" language like the Chinese languages… Final consonants are

...Mi pa hae u trau.....I had a Dream

the bane of a singer's existence – so, no final consonants! And because the choir had to project above the bands Niuspi had to have plenty of vowels...

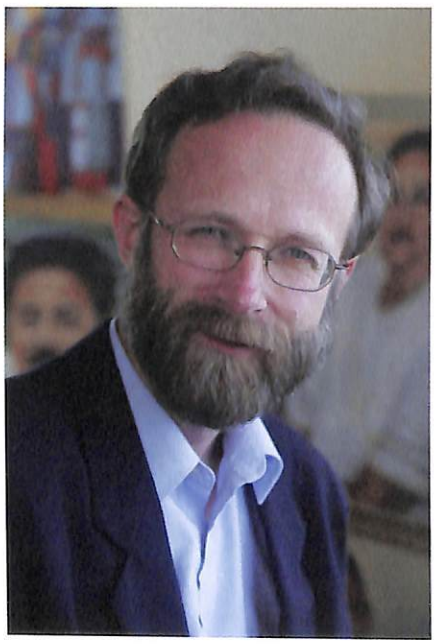
Over three months I constructed the language, wrote the text and set it to music, more or less simultaneously – quite a stressful process! But it all came together very well in Leiden, Holland under the same conductor, Jerry Luckhardt, who's just performed it here.

KR: *Would you discuss the construction and challenges of U Trau?*
CM: It is a kind of extendable chaconne, built on a five-note, chromatically descending bass, harmonized in two distinct ways... Every time the chaconne extends to a sixth, seventh or eighth note, you know something is going to happen, and these events are the pillars of the piece...

More than anything I have ever written I have a quite definite vision of how U Trau should be performed. This relates both to tempo and to the layout of the bands and choir.

KR: *So the chorus is placed in the middle of the two bands?*
CM: Yes. I was thrilled with the antiphonal aspects of this week's performance, to hear the melodies and the accompaniments passing and alternating – setting up this giant, sort of oscillating motion, which I had envisioned right from the start.

KR: *U Trau, Earthsong... What motivates or inspires you to compose such works?*
CM: With anything I write, the music comes first - the aim of producing something of beauty and power and integrity. Then communication through music; expressing yourself to others... As you point out, I do often use themes that are dear to my heart – human and environmental issues. That's because they make it much easier for me to compose. The passion you feel for something is bound to come through in your music... If it encourages people to think about [these issues] then I am thrilled...



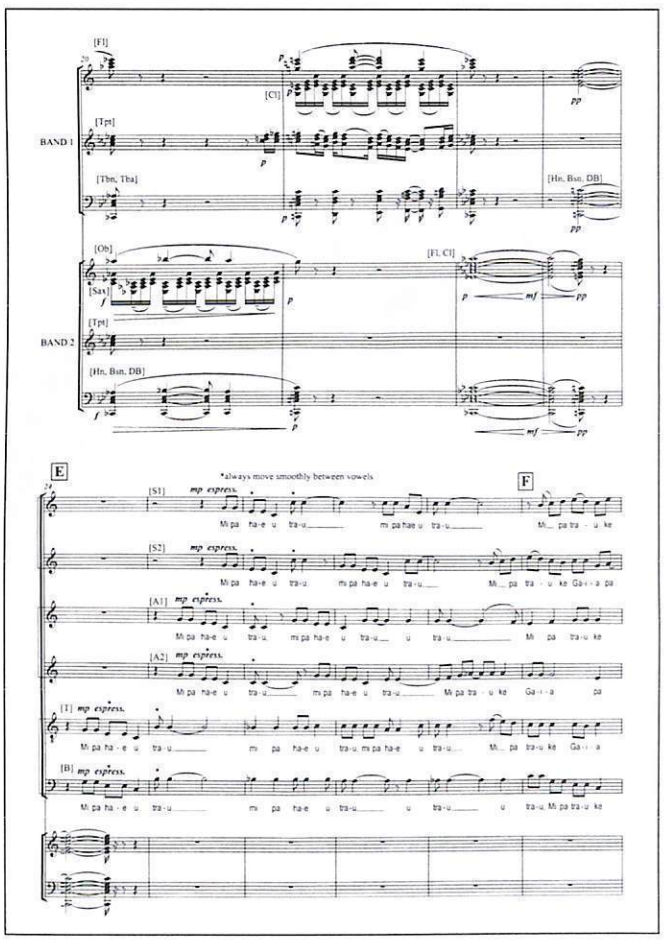
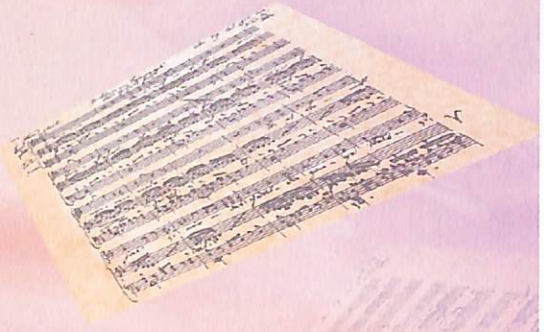
Many things inspire my music – beauty in nature – beauty or passion in poetry or the visual arts... Probably the prime motivation for composing anything is just that I have always needed to compose!

KR: *Do you have any words of advice for young composers?*
CM: Well, it's a cliché, but it's so important: know yourself, be true to yourself... Also, never choose composition as your main source of income unless you are really sure that is your vocation. My parents, when they discovered my career intentions, did their best to change my mind. Looking back, I am grateful they did that. They say to me now, "You have done well. If only we had encouraged you more." But in fact they drew my attention to how difficult a career as a composer would be – at that age I needed an injection of realism! Unless you are really, really lucky there are not big audiences out there clamoring for your musical offerings. It's always a fight to be heard...

Now when people really do want to perform and listen to my music, it's so wonderful. If I had had it easy at the start, perhaps by now I would be taking this all for granted!

***Christopher Marshall** is from Auckland in the North Island of New Zealand and currently serves as Composer in Residence at the University of Central Florida in Orlando. His music is notable for its lyricism, rhythmic ingenuity and structural integrity. Mr. Marshall has been the recipient of numerous international commissions, awards and fellowships, including a 1986 Fellowship in Composition from Trinity College, London (FTCL), a 1994 Mozart Fellowship at the University of Otago and 1996-1997 Fulbright Composer in Residence at the Eastman School of Music. For further information about his work and music, visit* www.vaiaata.com

***Kathy Saltzman Romey** is Director of Choral Activities at the University of Minnesota and Artistic Director of the Minnesota Chorale. She also serves as the principal chorus master for the Oregon Bach Festival and is a strong advocate for the work of living composers.*
E-Mail: romey001@umn.edu

U Trau	The Dream
Mi pa hae u trau....	I had a dream....
Mi pa trau ke Gaia pa bi u gja ple i zi au kla floa.	I dreamt that the earth was a garden full of flowers of every colour.
Mi pa trau ke Gaia pa bi mo nzio e u tou hua o le zi nziope.	I dreamt that the earth was one nation and all humanity its citizens.
Mi pa trau ke u hua pa bi u fmi, e au pe zi zbi; e ke zi ho e fe pa ge ksoi gua, smi duo flue o bvi.	I dreamt that humankind was a family, and all people brothers and sisters; and that men and women were seen as equal, like the two wings of a bird.
Mi pa trau o muo i ke au gue pa pa sto, i ke u pae pa flo smi rio.	I dreamt of a world where all wars had ceased, where peace flowed like a river.
Mi pa trau o muo i ke pa ge bi u nui pro ca fae pe, u hlai pro ca mau pe, u kfoa pro ca trie pe, au ge gi pro lau;	I dreamt of a world where there was food for the hungry, healing for the sick, comfort for the sad, all given out of love;
U muo i ke ca pe pa hae u do, i ke u rai pa ge cea, i ke ca hua bio pa bi u ge zreo bju.	A world where everybody had a home, where wealth was shared, where each human life was a jewel to be treasured.
Mi pa trau ke Gaia pa bi u hau e au biole o le zi haupe.	I dreamt that the Earth was a house and all living things its tenants.
Mi pa trau ke u tou hua pa zvea Gaia: o le klea kua, o le puo ea, o le no mbea beu, o le mzie.	I dreamt that all humanity cared for the earth, its clear water, its clean air, its incomparable beauty, its mystery.
Mi pa trau ke au griape pa crei u trea, au pcipe pa crei u mae; e ke u tou hua i ca lo pa po hea u kco o Gaia.	I dreamt that all farmers cherished the land, all fishermen cherished the sea; and that all humanity everywhere could hear the song of the earth.
E mi pa vgae, e mi pa vi, e mi pa di:	And I woke, and I saw, and I said:
A nu ski o Gaia nzie kco, Vai nu kri u niu kco pro hua, A nu kco pro beu fu tai, Pro zi sfia cie, zi mrea mae, Pro lau e joi e spie e pae, U fu tai ple i zi voe o zi kni, U fu tai ple i zi trau.	Let us learn the earth's ancient song, While we write a new song for humanity Let us sing for a beautiful future, For sapphire skies and emerald seas, For love and joy and wisdom and peace, A future full of the voices of children, A future full of dreams.
Nu hae u trau.....	We have a dream....

A VOYAGE OF SONGS

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World of Children's and Youth Choirs

Commissioning 21st Century Choral Music for Youth Choirs

Joy Hill

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

Please contact Cristian Grases, Editor

Email: cristiangrases@msn.com

Commissioning 21st Century Choral Music for Youth Choirs

Joy Hill
Conductor of the RCMJD
Chamber Choir

Photo: Chris Christodoulou

Commissioning choral music and performing the new music is surely one of the most energising parts of a conductor's role when working with youth choirs because of the fresh ideas and new challenges it brings. Also, performances of newly commissioned music are possibly less pressurised than performances of standard 'old' repertoire in that there are no previous performances to compare it against!

The process of commissioning new music seems to have impacted so positively on my own choirs' attitude towards choral performance, and their musical performance skills generally, that it has led me to consider more closely the value to the young choral singers themselves of commissioning choral music.

In the UK during the 20th century commissioned choral pieces tended to be generated for festivals and for choir 'set pieces' for competitive choral festivals. With the decline of the competitive choir festival, commissions of choral music tend now to be initiated by cathedral choirs, amateur choruses or by the professional BBC Singers. Music commissioned specifically for SATB youth choirs is not so common.

I recently commissioned a work by the acclaimed British composer, Gabriel Jackson, for my Chamber Choir at the Royal College of Music Junior Department (RCMJD) London, a mixed choir of 40 students aged 15-18 years. Students are selected on the basis of outstanding musical potential and government grants are available to support their studies. They travel from all parts of the UK to attend on Saturdays only. The choir forms merely an hour of their timetable in addition to tuition on their first and second instruments, composition classes, musicianship lessons and orchestral and ensemble training.

I do not work within a culture that particularly advocates the need to generate a huge amount of new music but I nevertheless consider it immensely important to maintain contact with, and perform works of several living composers in the UK, namely Judith Bingham, Bob Chilcott, Ronald Corp, and Gabriel Jackson, whose music I admire and, importantly, are composers who are passionate about choral music and the effect it can have on the lives of young musicians.

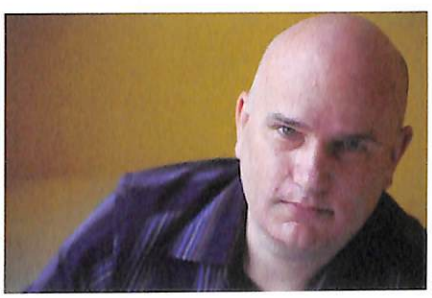


Photo: Katie Vandyck

Gabriel Jackson

Gabriel Jackson was a former member of the RCMJD, so we already had a particular personal connection with him. Those personal connections with the composers are what students acknowledge and value so much. Cathy Markall, Choral Music Specialist at Oxford University Press, in an interview with Gabriel recently asked him about the choirs he has worked with and what the relationships have meant to him as a composer:

"*I've been fortunate to work with a wide variety of choirs - professional groups, cathedral choirs and collegiate choirs, …It's always a pleasure to get together again with a choir I know really well, like Joy Hill's RCMJD Chamber Choir- I spent a week with them in Ljubljana two years ago. Those kinds of relationships are very special*".

It was this special relationship, which had grown from our performances of his music in the UK and in Slovenia, which fired the idea for the commission.

In Ljubljana we had worked on improvised performances with the choir, using instruments alongside the voice; I had a particularly outstanding oboist in the group and a fine cellist. The cellist actually convinced Gabriel that he should write something for these instruments and choir.

Back in London, it was decided to use the oboe and the cello to accompany the new piece and we began to search for a suitable text. Gabriel suggested we ask the students to create something. The following text was presented by a 16-year-old student in the Chamber Choir, Tanya Lake, and immediately struck us as a powerful and beautiful basis for the commission, which became entitled '**Not No Faceless Angel**'.

An extract from the text:
For you are here
Holding me just like a child
And in my dreams you are not no faceless angel

Let me sleep
For in dreams you're alive…..

…if I took the stars that shine in your eyes
And threw them to the skies
Then we'd all fall in love with night

Tanya said, "*When I was told that my poem was chosen I was very proud, but I was also nervous about how it was going to turn out. I had sung a piece by Gabriel the previous year and loved it, so that calmed me a bit. When I saw the final piece I was very touched. I am so grateful to have had the opportunity to work with Gabriel*".

The cellist, Theo Balkwill felt that "*the extraordinary experience of having a piece composed for me was breathtaking and*

...Commissioning 21st Century Choral Music for Youth Choirs

Photo: John Mitchell

Theo Balkwill, Estonian Choral Directors' Seminar, Vigala, Estonia, August 2006

something that does not happen to people of my age".

The students in the choir had obvious intimate ownership of the piece as they had personal contact not only with the composer but, importantly, with the writer of the text and the cellist and oboist who accompany the piece. The intrinsic value of owning a piece which had been written for them especially by a high profile composer and the feelings of self worth that resulted from this were obvious to all who attended the premier at Holy Trinity Church, Kensington, London in July 2005.

Suzie Thorn, the oboist admitted: "*...when I saw the music, I found it was perfectly written for the oboe. Gabriel's use of the oboe is brilliant and creates an amazing effect.* "

One of the students in the choir said of the commission, "*I had no idea how special it would become to all who sang it. I was immediately struck by the beauty of the words of the poem but the musical setting made me think of it in a whole new way... It was a truly inspirational experience to work with Gabriel Jackson and see a piece develop and taking it to the Baltic States is one I'll never forget!*"

Since the premier of this particular piece I have had numerous pieces written for the Chamber Choir by students. David Sutton-Anderson, Head of Musicianship and Composition RCMJD says that, "*The opportunity of working in close contact with a composer has been stimulating and exciting for the choir members and the positive spin-off is that several - including students not studying composition at JD - have been inspired to compose for the choir themselves having gained insight into the creative process first hand.*"

Photo: John Mitchell, Performance manager at RCM

Royal College of Music Junior Department Chamber Choir London

By performing 'Not No Faceless Angel', my students were able to perform music that had intimate meaning for them and so gave them a taste of performing choral music that matters personally. Also, I believe that the insight gained from performing music that had been especially written for the choir has helped them to appreciate what first performances of all the great choral repertoire of the past must have felt like.

Commissioning music by a high-profile composer is a privilege for any group of musicians. However, promoting the music of lesser composers is also important and in many ways more challenging and 'on the edge' in terms of risk–taking. It is this attitude and approach that ensures the promotion of a musical culture that gives new music a chance.

I would suggest to any conductor of a youth choir who is thinking of commissioning to try and do it in the near future. Sometimes, when working with young people with their great fresh energy and enthusiasm, things just have to happen, now, before the impetus is lost. Importantly too, is the need to be single-minded about the idea of a piece being for your choir alone and not be influenced by the possible pressures of music publishers and the composers' needs to market the music beyond your choir as a piece that, with certain suggested ingredients, 'might sell well'.

Commissions are costly but priceless when considered alongside their impact on young musicians, who have yet to decide where their musical futures might take them.

The idea of co-commissions with other

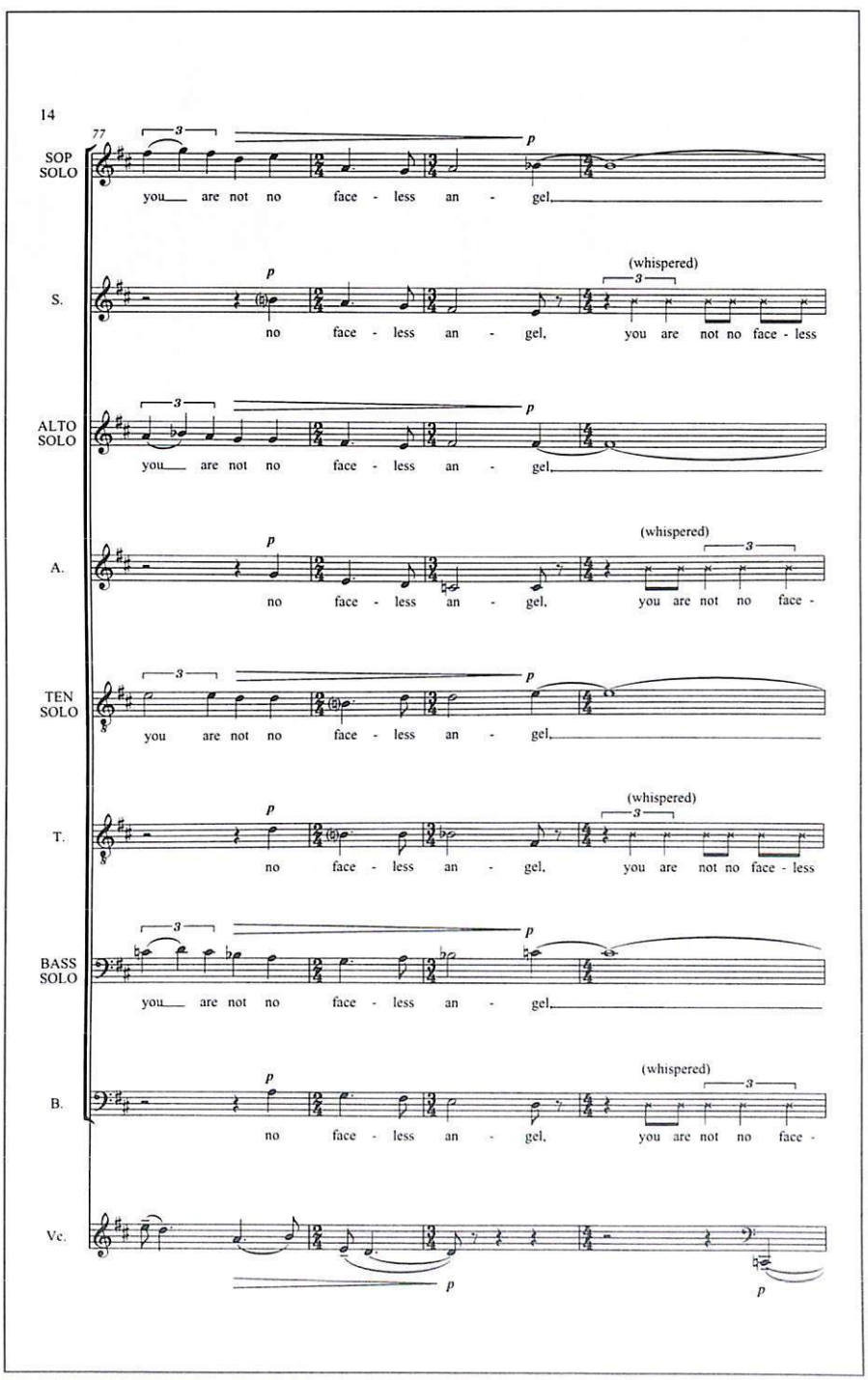
choirs is popular in the UK at the moment. This has led me to think of the possibility of cross-cultural commissioning with a choir in another country. The value of this in terms of sharing the cost, of opening up possibilities of learning about different performance practice and possible joint performances in the respective countries is surely desirable? Indeed, working collaboratively within the Arts often leads to stronger artistic statements and initiatives such as this could surely stimulate huge ideas in relation to creating inspiring choral music for youth choirs in the future that has special, poignant meaning for the singers.

Note: If you wish to inquire about the possibility of co-commissioning a choral piece by a British Composer, please contact **David Wordsworth,** Head of Promotion, Oxford University Press at *David.wordsworth@oup.com*

For information about **Gabriel Jackson's music**, visit www.oup.com/uk/music/choral or E-mail *music.enquiry.uk@oup.com*

Joy Hill: Conductor of the Chamber Choir and the Girls' Choir in the Junior Department at the Royal College of Music, London.
Joy is also a member of the Centre for the Study of Music Performance in the Senior College at the RCM and has published research related to the improvement of choral performance experience for young singers in the UK. She has worked extensively with young voices as a teacher, university lecturer and conductor. She currently teaches academic music and works with the choirs at the Purcell School, the internationally acclaimed specialist music school for outstanding young musicians.

E-mail: Joy.hill3@btinternet.com



Collector's Corner

New CD Releases
Jean-Marie Marchal

If you would like a CD to be considered for review

Please contact Jean-Marie Marchal, Editor

CIMC
Avenue Jean 1er, 2
B-5000 Namur
Belgium

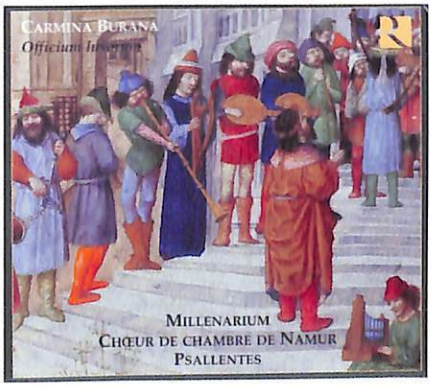
Email: jm.marchal@cccwb.com

New CD Releases

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

Photo: Lino Bernardo

Millenarium, Psallentes, and the Namur Chamber Choir (under the direction of Christophe Deslignes), tackle what constitutes the celebrity of the *Carmina Burana* compilation, namely, the poetry of the taverns and the celebration of the holy trinity of the Goliards: wine, women and song. L'*Office des joueurs* put forth here is one of the most valuable written examples of the history of the festival of fools – that medieval rite of topsy-turvy values and hierarchies which took place between Christmas and Epiphany. It is with the joy of a gourmand that the interpreters approach this very special repertoire, multiplying along the way the styles of arrangements and surprising and heartening anachronisms. A true moment of unbridled musical joy. (**Ricercar 247**)



With its evocative title, "Carnetz secretz" ("Secret Notebooks") Les Jardins de Courtoisie ensemble, under the direction of Anne Delafosse-Quentin, invites us to peruse the celebrated Chansonnier of Margaret of Austria, which contains the works of **Josquin Des Prés**, **Pierre de La Rue**, **Antoine Brumel**, **Loyset Compère**, **Alexandre Agricola**, and others. The works presented here all have a rather direct link to the life of Margaret, who was marked by tragic events and disappointed love. This is felt in the character of the music, which explores the inner life of such feelings, and the expression of a noble despair. But rest assured, listening to these works does not inflict neurasthenia! These artists, accustomed to this kind of repertoire, manage to set aside several beneficial ruptures in tone in which one discerns, like a ray of sunshine, a subtle consolation, even a touch of humour, translated by a combination of continually changing voices and instruments. The work of a goldsmith ! (**Ambronay AMY 007**)

Francisco Guerrero, along with Cristóbal de Moralès and Tomas Luis de Victoria, are the "Holy Trinity" of sacred Spanish polyphony. The image transmitted by the history of music is thus more of a serious composer—talented but fairly severe. If his sacred work is now (relatively) well known, it is not the case of his secular work, far from it! That is the primary significance of this excellent recording that truly shines light on another aspect of the composer's work, through a selection from *Villanescas* that he composed during various moments of his life. Of course, Guerrero remains essentially faithful to religious (or at least moralistic) texts and subjects. Equally certain, there are scarcely any references to or character of the vulgar here, but the writing remains refined, willingly imitative. If a reference is to be found in the Italian repertoire of the era, it can be found more easily among the most elegant spiritual madrigals rather than among the specialists of the villanelle or the moresque. We are in the presence of a composer who exposes himself to true affinities with an entire poetic universe and translates it with a remarkable readiness of mind. The interpretation by the Musica Ficta musicians and the Fontegara ensemble do complete justice to this music which is at the same time solid in its form and delicate in its content. A beautiful discovery. (Direction of Raúl Mallavibarrena – **Enchiriadis 2014**).

John-Eliot Gardiner and his always flawless Monteverdi Choir, pay homage to St James of Compostela, its pilgrims, and to the repertoire that is most strictly linked to this pilgrimage than to any other since the plainchant of the Codex Calixtinus to the grand motets of **Lassus**, **Victoria**, **Morales** and other **Palestrina**. It is a beautiful demonstration of know-how from this famous English choir, strengthened by a sincere fervour that touches the soul as much as the mind and spirit. (**Soli Deo Gloria 701**)

...New CD Releases

The recording of **Charpentier**'s famous *Te Deum* by Hervé Niquet had been rather disappointing. The French conductor who is a specialist of this composer and his époque, had made a mistake there, looking in vain for "another truth" Here is now a new interpretation, an eight-voice Te Deum, together with a Mass also written for eight voices. This time we are totally reassured. Niquet and his group really present themselves at their best in these two generous, opulent and - one could say - lavish pieces which were probably written at the request of the Jesuits for the St Louis church. This original and fascinating program shows us again Charpentier's skill in dealing with the voices and instruments with dramatic depth, and an amazing flexibility concerning even the slightest inflexions of the liturgical text. The interpreters do justice to this very well-written music: voices and

instruments display their most beautiful colours; they are well supported by a vivid and rich continuo. A real pleasure! (*Te Deum* et *Messe à huit voix* – Le Concert Spirituel, dir. Hervé Niquet – **Glossa** GCDSA 92 1611).

The next recording, from 1981, brings us the pleasure of listening again to some of the great baroque voices, at the top of their technical and expressive possibilities (Barbara Schlick), or the beginning of a promising career (Wilfried Jochens, Steven Varcoe). One can see here the eminent role of these great soloists as a medium of conveying the baroque spirit to great heights. Another merit is to bring to our knowledge the works – especially the cantatas – of the very talented **Johann Ludwig Bach**, a cousin of Johann Sebastian's. By the way, these three cantatas were performed by the cantor of Leipzig in St. Thomas in 1726, which shows in which esteem these pieces were held. Voices and instruments display a beautiful, yet restrained palette of colours (soloists and four-voice choir, strings and two oboes). Hermann Max is much inspired by this music and he skilfully deals with all its finesses. (Cantates "Mache dich auf werde licht", "Ja mir hast du Arbeit gemacht", "Die mit Tränen säen" - Das Kleine Konzert – **Carus 83.186**).

After a memorable version of Saul, René Jacob recorded a new version of the inevitable *Messiah* by **George Frideric Handel**, i.e. the 1750 version of this most famous oratorio, with two solo altos. This is an outstanding interpretation, with the excellent Clare College Choir of Cambridge, even though, at times, there is a certain preciousness in the choice of some of the tempos or a discourse which may not always have their place in this piece. Jacobs probably didn't want to render "another Messiah" among many, so he makes himself distant even abstract; he seems to try to discover a hidden spirit, or a mystic elevation, which maybe doesn't exist. Except for this reservation, this recording will no doubt find its amateurs among those with a love for big baroque frescoes, shown here from an unusual, innovating angle (**Harmonia Mundi HMC 801928.29**).

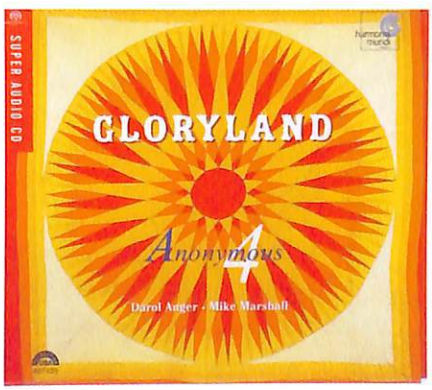
A priori, the reissuing of an old recording (1981) of **Joseph Haydn**'s *Nelson Mass* by Frieder Bernius doesn't seem indispensable. True, Bernius really knows this repertoire (how could it be otherwise?) but then he did not have all the cards in his hands in order to record this superb Mass in line with his intentions. Indeed, the orchestra lacks personality (the conductors has found better since), the choir is good, but has nothing to do with the fabulous "machine" which it has become since, the four soloists are ok, but without real emotion; this is especially true of the male parts. In short, Bernius doesn't have the means of his ambitions here. This CD certainly is not without merit, but it is not essential; one cannot help but wonder what the German maestro would have done today with the same piece... (Kammerchor Stuttgart – Württembergisches Kammerorchester Heilbronn – Hänssler PH006022).

Franz Schubert, everyone knows, left numerous works that for the most part belonged to the Lieder genre, all the while demonstrating a great variety of vocal dispositions in terms of the circumstances that presided over the organization of his famous "schubertiades" in which many of his friends hoped to participate. This new recording, with the title "*Ständchen: Works for a male choir*" offers a selection of works as

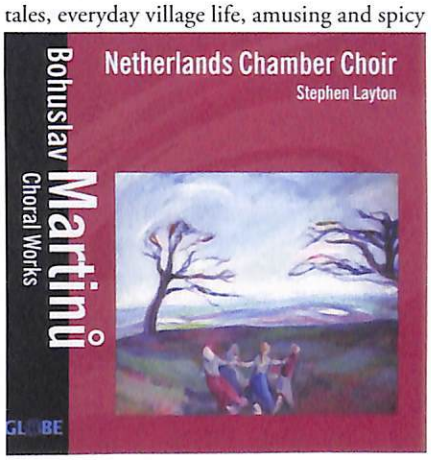
basic training... a quartet of male voices and a piano. Herein of course a number of great classics visited countless times such as *Mondenschein*, *Ständchen* or *Nachtgesang im Walde*. Its originality is not in its program, so what about the interpretation? Let us say that it calls for the "eternal" problem, that is, to make a choice between an ad hoc gathering of great soloist voices and polyphonic choirs specialising in this kind of repertoire. In this case, it is the former choice. Singers like Markus Schäfer (tenor) or Cornelius Hauptmann (bass) are obviously highly qualified artists. From this point of view their performance is consistent and sincere (e.g. *Drei Quartette* op. 64). But if compared to the interpretation by specialised ensembles like the Singphoniker, the latter have the advantage; there polyphonic experience is much greater and subtler (Schubert hoch vier – **Carus 83.189**).

Franz Lachner, a contemporary of Richard Wagner, led an honourable career as a choirmaster, mainly at the Royal Court of Bavaria in Munich. He left a variety of works (operas, chamber music, lieder, oratorios...) in a rather "academic" style. The classics, like Beethoven and Schubert, inspired him very much and he wrote in a neoclassical aesthetic style mixed with a delicately expressive chromatic lyricism. Nothing overwhelming, yet solid work and a sense of effect (the soloist alto in *Lacrimosa*, the mysterious timpani in *Agnus Dei* ...). Written in memory of Mozart, Lachner's *Requiem* refers to Mozart's but not ostentatiously. The composer tries to find his own way in a savant melange of somewhat solemn severity and affected lyricism. We would appreciate this work much better if the interpretation were more inspired, but this is not the case, in spite of the good soloists. Hermann Meyer's performance hardly goes beyond a certain conformism; it doesn't lack taste but dramatic verve in order to convince (Kammersolisten Augsburg – Carus 83.178).

Following a first memorable album (*American Angels*), the female group Anonymous4 has published a second one (*Gloryland*) devoted to the rediscovery of Anglo-American traditional music: folkloric songs, gospels and spirituals. The interpretation is delightful. This is a very pleasant way of returning to the essence of popular American music, the talented and likeable guides obviously enjoy the roads of the Old South and they communicate this joy to the listener (**Harmonia Mundi HMU 807400**).



Bohuslav Martinu was a world citizen. He had travelled widely and died in exile, but he always kept his Czech soul and his love for the popular music of his native country. His work for a cappella choir partly reflects this attachment to his roots and partly his other interests, e.g. Renaissance polyphony. His *Czech Madrigals* are an interesting and original fusion of counterpoint work and popular rusticity. All along in this program put together by Stephen Layton we find traditional fare such as love stories, fairy tales, everyday village life, amusing and spicy



anecdotes. These subjects are dealt with in an enjoyable, vivacious spirit, alternately humoristic and descriptive, sweet and dreamy, or more rugged and solemn. In this repertoire, The Netherlands Chamber Choir once again displays its fantastic qualities; a gracious liveliness conceals very high technical standards. Precision, justness, sense of colour and unfailing homogeneity characterize this performance which is simply irreproachable (*Czech Madrigals*, Four *Marian Songs*, *Madrigals for five voices*, *Brigands' Song*, *Dandelion Song* – **Globe 5208**)

E-Mail: jm.marchal@cccwb.com

Translated from the French by Jutta Tagger, France (not revised)

Events

Compiled by Nadine Robin

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

Please submit event information for publication to:

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

Conferences, Workshops & Masterclasses

27th Annual National Conductors' Symposium, Vancouver, Canada, 5-10 Feb 2007. Six applicants will be chosen from across Canada, the United States and overseas to participate as Conductors, receiving significant time with the Vancouver Chamber Choir in rehearsal and performance. As many as ten additional applicants will be selected as Observers and be involved in all aspects of the Symposium, including one opportunity to conduct. Contact: Jon Washburn, Manager, Production & Communications, Vancouver Chamber Choir, 1254 West 7th Avenue, Vancouver, BC V6H 1B6, Canada. Tel: +1-604-7386822, Fax: +1-604-7387832, Email: info@vancouverchamberchoir.com - Website: www.vancouverchamberchoir.com

26th Asian Composers League Festival and Conference, Wellington, New Zealand, 8-16 Feb 2007. Festival celebrating the music of Asia and the Asia-Pacific region and conference (February 9-12, 2007) on tradition/transformation, composition & ethnomusicology in Asia and the Pacific. Points of focus include: performance, recording, transcription, analysis, fusion, recomposition, and issues of copyright and ownership, transmission and notation, social control, popularity and ethics. Apply before: 1 Jun 2007. Contact: Asian Composer League, hosted by the New Zealand School of Music, PO Box: 2332, Wellington, New Zealand. Tel: 64-4-463-5222 - Website: www.canz.net.nz/acl2007conference.html

Stellenbosch International Singing Symposium, Stellenbosch, South Africa, 1-5 Apr 2007. The aim of this symposium is to present local and upcoming young singers and accompanists with the opportunity of receiving tuition from foremost international and national artists and voice specialists. Lectures, masterclasses, lunch hour and evening concerts by faculty members. Contact: Stellenbosch University Department of Music, Private Bag X1, Matieland, Stellenbosch 7602, South Africa. Tel: +27-21-808-2499, Fax: +27-21-8082340, Email: festival@sun.ac.za - Website: www.sun.ac.za/music

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, Kembar Tengah 14, Bandung - West Java - 40253, Indonesia. 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, 150 Lake Drive, Rhinebeck, USA. Tel: +1-800-944-1001, Email: registration@eomega.org - Website: www.eomega.org

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, Veilingweg 3, NL-2678 LN De Lier, The Netherlands, 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, or the Estonian Choral Association, , . Tel: +33-2-31733881, Fax: +33-2-31735415, Email: kooriyhing@kul.ee - Website: www.ifcmvoices.net

...Conferences, Workshops & Masterclasses

Kurt Thomas Cursus, Utrecht, Netherlands, 6-14 July 2007. Course for choral conductors with chamber choir or orchestra. Contact: Unisono, Plompetorengracht 3, NL-3512 CA Utrecht, Netherlands. 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 - Master-classe de Direction, BP 9261, F-69264 Lyon Cedex 09, France. Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: www.acoeurjoie.com

Europa Cantat International Course for Choir Conductors, Gent, Belgium, 9-15 July 2007. With Frieder Bernius. Contact: Koor & Stem / Vlaamse Federatie van Jonge Koren, J. Plateaustraat 19, B-9000 Gent, Belgium. Tel: +32 9 223 61 61 , Fax: +32 9 220 24 85, Email: vfjk@skynet.be or monique.lesenne@telenet.be

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, Chemin des Bouvreuils 12, CH-1009 Pully, Switzerland. Tel: +41-21-7284727, Fax: +41-21-7284763, Email: andrasfarkas@hotmail.com - Website: www.choiracademy.hu

Summer School for Conductors, Level 5, Hamar, Norway, 22-29 July 2007. For choir conductors with good practical and theoretical skills who want to work with choir at high levels. A qualified rehearsal-choir will be available. The summer school has all together 8 different courses, both singers and conductors at all levels from Norway or abroad. Instructor at level 5: Mr.Paul Hillier. Contact: Norges Korforbund, Tollbugt 28, 0157 Oslo, Norway. Tel: +47-22-396850, Fax: +47-22-396851, Email: havard.gravdal@korforbundet.no - Website: www.kor.no

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 Voicetraining, 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, 27 Patterson Road, Lexington, MA 02421, USA. Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

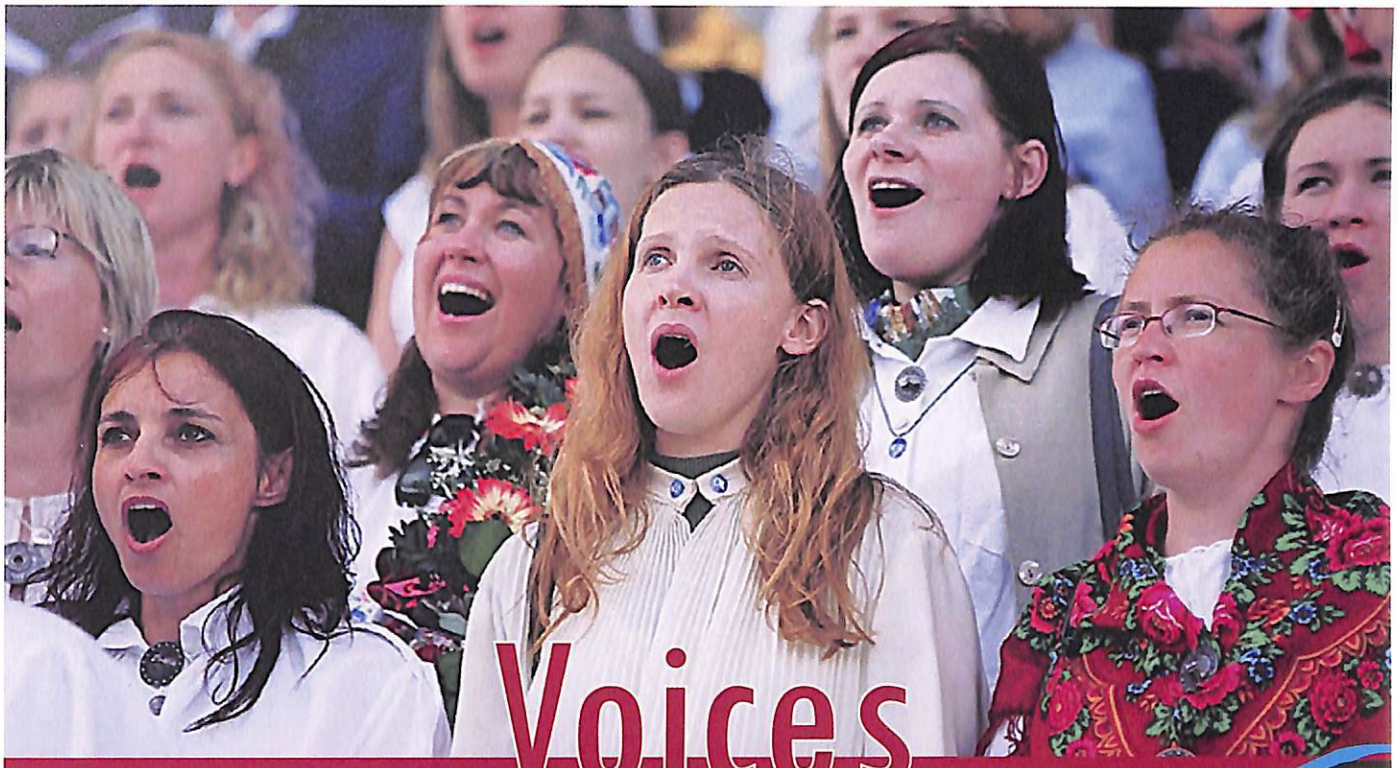
European Academy for Young Choral Conductors, Fano, Italy, 2-9 Sep 2007. For (young) conductors from all over Europe. Selected singers for the choir-in-residence. Active and passive participation possible. Conductor: Filippo Maria Bressan. Contact: FENIARCO, Via Altan 39, I-33078 San Vito al Tagliamento, Italy. Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

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, Casella Postale 6417, CH-6901 Lugano, Switzerland. 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, 1156 15th Street, N.W., #310, Washington, DC 20005 1704, USA. Tel: +1-202-3317577, Fax: +1-202-3317599, Email: jamie@chorusamerica.org - Website: www.chorusamerica.org

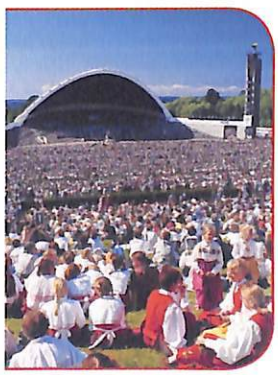
8th World Symposium on Choral Music, Copenhagen, Denmark, 19-26 Jul 2008. Contact: Choral Denmark, Steen Lindholm, Roennebaervej 82, DK-2840 Holte, Denmark, Email: info@choraldenmark.org - Website: www.choraldenmark.org

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



Voices of the Baltics

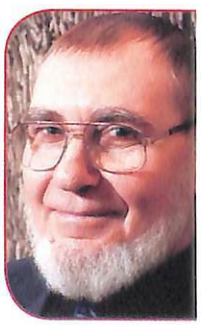
Tallinn, Estonia 1 – 4 July 2007



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

Festivals & Competitions

9th Pa'amon Festival for Children & Youth Choirs, Jordan Valley, Israel, 8-11 Feb 2007. Building bridges of music in the Jordan Valley. Children's and youth choirs (under 25 years) will work together on the common colourful repertoire with guest conductors from Europe and Israel. Contact: Tova Reshef, Artistic Director, Atzmon, 20170 Misgav D.N., Israel, Fax: +972-9909055, Email: reshefit@netvision.net.il

Wesley Choral Festival, USA, 15-19 Feb 2007. Festival artistic directors: Eph Ehly, James Ramsey and Timothy Koch. Contact: Music Celebrations International, LLC, 1440 S. Priest, Suite 102, Tempe, AZ 85281 6905, USA. Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com-/wesley_choral_festival.html

Happy Birthday Händel, Halle (Saale), Germany, 22-25 Feb 2007. International choir festival in honour of Georg Friedrich Händel in his home town Halle. Central to the choir programme is a joint performance of Messiah with up to 500 singers. Contact: Happy Birthday Händel, Schleiermacherstr. 1, DE-06114 Halle, Germany, Email: hbh@t-online.de - Website: www.happy-birthday-handel.de

9th Coleraine International Choral Festival, Coleraine, Ireland, 9-10 Mar 2007. Classes in Male Voice, Ladies, Youth, Mixed, Barbershop Quartet, Barbershop Chorus, Light Entertainment. Contact: Coleraine International Choral Festival, 66 Portstewart Road, Coleraine, Co Londonderry BT52 1EY, Ireland. Tel: +44-28-70347234, Fax: +44-28-70347239, Email: leisure@colerainebc.gov.uk - Website: www.colerainebc.gov.uk

34th International Composition Competition "Guido d'Arezzo", Arezzo, Italy, 15 March 2007. Written choral composition for choir "a cappella" (mixed, male, female or vocal ensemble up to a max. of 16 voices) or choir with instruments (choir as above, and free-chosen instruments from 1 up to max. 4 instruments by choice). Contact: Competition secretariat, c/o Fondazione Guido d' Arezzo, Corso Italia 102, I-52100 Arezzo, Italy. Tel: +39-0575-356203, Fax: +39-0575-324735, Email: fondguid@polifonico.org - Website: www.polifonico.org

5th Jubilee Easter Festival Musica Religiosa, Olomouc, Czech Republic, 27 Mar-1 Apr 2007. For choirs in all categories from all around the world. Contact: Festa Musicale, Slovenská 5, CZ-77900 Olomouc, Czech Republic. Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Young2007Prague, Czech Republic, 29 Mar-1 Apr 2007. For youth choirs and orchestras. Contact: young2007prague, , Prague, Czech Republic, Email: info@ifbbohemia.cz - Website: www.youngprague.cz

11th International Choir Competition, Budapest, Hungary, 1-5 Apr 2007. Competition in different categories and difficulties for all types of choirs. Contact: Förderverein Interkultur, Am Weingarten 3, Postfach 1255, D-35415 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

5th America Cantat Festival, La Habana, Cuba, 1-9 Apr 2007. Renowned choirs of local and international prestige engaged in artistic and academic activities. Contact: Instituto Cubano de la Música, Calzada. Esq. a D, Vedado, La Habana, Cuba. Tel: +537-832-4521/22 or +537-832-5553/5551/4835, Email: cnmc13@cubarte.cult.cu or internacionales@cubarte.cult.cu or coronac@cubarte.cult.cu

Toronto International Choral Festival, Canada, 11-15 Apr 2007. Massed rehearsals and concerts, choristers interaction, sightseeing. Guest Conductor: Nick Page. Contact: Toronto International Choral Festival, Arts Bureau for the Continents, 350 Sparks Street, Suite 207A, Ottawa, ON K1R 7S8, Canada. Tel: +1-613-2343360, Fax: +1-613-2362636, Email: abc@abc.ca - Website: http://www.abc.ca

27th International Youth Choir Festival, Celje, Slovenia, 11-15 April 2007. Competition for children's, youth and girls' choirs, open singing, concerts, workshops, roundtables, exhibitions, closing concert of combined choirs. Contact: Zavod Celeia Celje, Krekov trg 3, SI-3000 Celje, Slovenia. Tel: +386-3-4265150, Fax: +386-3-4265164, Email: glasba@zkp-celje.si - Website: www.zkp-celje.si

10th International Choir Festival "Tallinn 2007", Estonia, 19-22 Apr 2007. For mixed choirs and individual singers. Contact: Estonian Choral Society, Roosikrantsi 13, EE-10119 Tallinn, Estonia. Tel: +372-627-4451, Fax: +372-627-4450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

Slovakia Cantat 2007 International Festival Children's & Youth Choirs, Bratislava, Slovak Republic, 19-22 Apr 2007. For amateur choirs in all categories. Contact: Bratislava Choral Agency, Záhumenská 3, 841 06 Bratislava, Slovak Republic. Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

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, Betzenstr. 10, D-66111 Saarbrücken, Germany. Tel: +49-681-32159, Fax: +49-681-372231, Email: info@reise-borgmann.de - Website: www.borgmann-reisen.de

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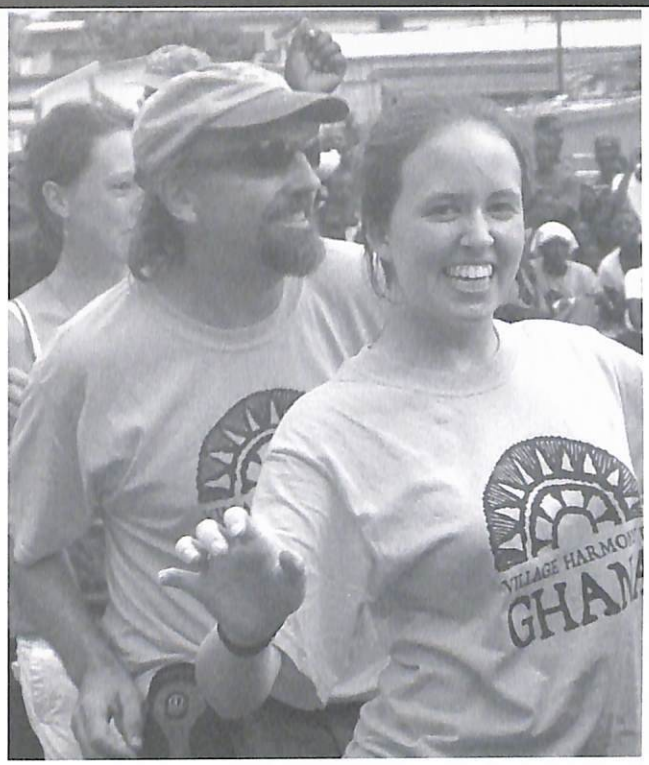

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...Festivals & Competitions

International Meeting of Children's Choirs, Var and Bouches-du-Rhône, France, 25-29 Apr 2007. Contact: Fédération Culturelle Aicler Provence, 43-45, rue Georges Clémenceau, F-83860 Nans les Pins, France. Tel: +33-4-94786384, Email: aicler@aicler-provence.com - Website: www.aicler-provence.com

Torrevieja Habaneras Contest for Children's and Youth Choirs, Torrevieja (Alicante), Spain, 27-29 Apr 2007. Apply before 1 Feb 2007. Contact: Manuel Martinez, C/ Patricio Perez, 10, 03180 Torrevieja - Valenciá, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

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, Civic Trust House, 50 Pope's Quay, Cork City, Ireland. 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, Silbertalerstr. 5, DE-06132 Halle (Saale), Germany. 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, Glyncrest, 34 St. Michael's Road, Ponsanooth, Truro, Cornwall TR3 7EE, United Kingdom. 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, ul.Ko ciuszki 61, 81-703 Sopot, Poland. Tel: +48-58-5558458, Fax: +48-58-5558442, Email: munduscantat@sopot.pl Website: www.munduscantat.sopot.pl

14th International Festival of Choir Singing of Nancy, France, 16-20 May 2007. Contact: Festival International de Chant Choral de Nancy, BP 3335, F-54000 Nancy, France. Tel: +33-3-83275656, Fax: +33-3-83275566, Email: festival-choral@wanadoo.fr - Website: www.fest.chantchoral.free.fr/

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, Auf der Wacht 6B, 4104 Oberwil, Switzerland. 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, Varna Municipality - Cultural and Art Dept., Osmi Primorski Polk Blvd. 43, BG-9000 Varna, Bulgaria. Tel/fax: +359-52-659159, Email: office@choircomp.org - Website: www.choircopm.org

17th International Sacred Music Choir Competition, Bratislava, Slovak Republic, 18-20 May 2007. Open to amateur choirs in all categories. Contact: Bratislava Choral Agency, Záhumenská 3, 841 06 Bratislava, Slovak Republic. Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

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, PO Box 91338, Auckland Park, 2006 Gauteng, South Africa. 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, 305 avenue du Mont-Royal Est, Montreal QC H2T 1P8, Canada. Tel: +1-514-8454108, Fax: +1-514-8458241, Email: info@jeunessesmusicales.com - Website: www.jeunessesmusicales.com

2nd International Sacred Music Choir Competition, Bratislava, Slovak Republic, 23-27 May 2007. Open to amateur choirs in all categories. Contact: Bratislava Choral Agency, Záhumenská 3, 841 06 Bratislava, Slovak Republic. Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

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, Arnauer Str. 14, D-87616 Marktoberdorf, Germany. Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

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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, B.P. 1452, F-37014 Tours CEDEX 1, France. Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

2nd International Festival Festa Choralis, Bratislava, Slovak Republic, 30 May-3 June 2007. For choirs in all categories from all around the world. Contact: Festa Musicale, Slovenská 5, CZ-77900 Olomouc, Czech Republic. 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, Tullikamarinaukio 2, FIN-33100 Tampere, Finland. 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, Am Weingarten 3, Postfach 1255, D-35415 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

...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, Slovenská 5, CZ-77900 Olomouc, Czech Republic. 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, 1 Arlozorov str, Ramat Gan, Israel. 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, 901 du Parc Avenue, Laval QC H7E 2T7, Canada. 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, Blanická 4, P.O.BOX 12, 120 21 Praha 2, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

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, Slovenská 5, CZ-77900 Olomouc, Czech Republic. 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, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. 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, Roosikrantsi 13, EE 10119 Tallinn, Estonia. Tel: +372-6274451, Fax: +372-6274450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

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, ul. Noniewicza 71, PL-16400 Suwalki, Poland. 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, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. 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, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. Tel: +381-2363-993, Fax: +381-2363-993, Email: imusiccenter@yahoo.com or festival_cantemus@yahoo.com

50th International Festival of Choral Art Jihlava and 9th International Composers' Competition "Jihlava 2008", Jihlava, Czech Republic, 29 June-1 July 2007. International composers' competition, concerts, workshops, meetings. Contact: NIPOS, Blanická 4, P.O.BOX 12, 120 21 Praha 2, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

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, Sukova toída 1260, CZ-530 02 Pardubice, Czech republic. 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, Suur-Karja 23, 10148 Tallinn, Estonia. 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, P.O. Box 64528, Coquitlam, British Columbia V3J 7V7 , Canada. Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

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, 101 First Street, Suite 454, Los Altos, CA 94022, USA. 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", P.O.Box 2333 - Stn. C, St. John's, NL , A1C 6E6, Canada. 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, Via Laietana 54, 2ndo, Despatx 213, E-08003 Barcelona, Spain. Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.cat - Website: www.fcec.cat

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- Festival for youth and adult choirs, vocal groups and individual singers in Taipei, 30/ 7- 5/8/07
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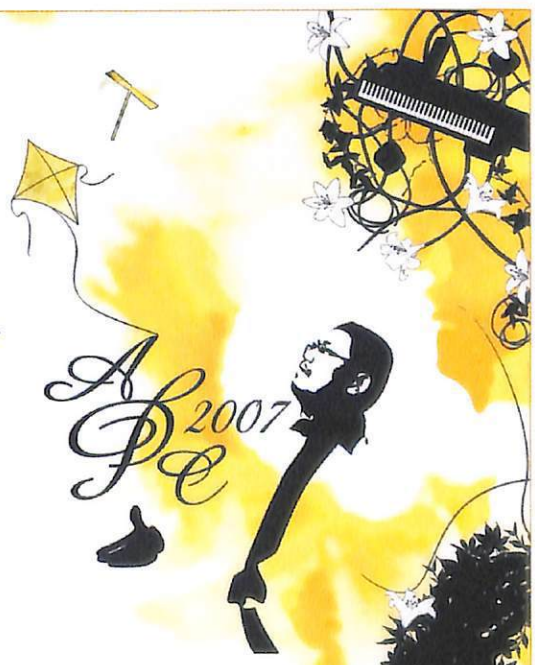

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The content of the Cantat will be proclaimed on the website:

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...Festivals & Competitions

International Choral Festival, Lucerne, Switzerland, 3-7 July 2007. Festival artistic director: Eph Ehly. Contact: Music Celebrations International, LLC, 1440 S. Priest, Suite 102, Tempe, AZ 85281 6905, USA. Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/-lucerne-_choral_festival.html

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, 350 Sparks Street, Suite 207A, Ottawa, ON K1R 7S8, Canada. Tel: +1-613-2343360, Fax: +1-613-2362636, Email: lois@abc.ca - Website: www.abc.ca

44th International 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: Stadtgemeinde Spittal an der Drau, Kulturamt, 9800 Spittal an der Drau, Austria. Tel: +43 4762 5650-223, Fax: +43 4762 3237. Email: obernoster@spittal-drau.at – Website: www.singkreis-porcia.com

25th Int'l Choir Festival - 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. Apply before: 28 Feb 2007. Contact: Choral Society "Armonia" of Preveza, P. O. Box 139, GR-48 100 Preveza, Greece. 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. Choir concerts, South American music workshop, cultural exchanges, etc. Contact: LeAnn Binford, Classical Movements, Inc., 319 Cameron Street, Alexandria, VA 22314, USA. Tel: +1-703-6836040, Fax: +1-703-6836045, Email: LeAnn@ClassicalMovements.com - Website: www.ClassicalMovements.com

36th International Festival & Competition "Youth & Music in Vienna", Vienna, Austria, 7-10 July 2007. For youth choirs, bands and orchestras! Festival program including competitions under an international jury in the categories: bands, choirs and orchestras. Also including band parades, mass concerts, individual concerts. (Upper age limit for participants is 29 years). Contact: Association for International Cultural Exchange, Michael Haring, c/o Wiener Symphoniker, Lehargasse 11/II, A-1060 Wien, Austria. Tel: +43-664-1800905, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at

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, Avenue Jean 1er 2, 5000 Namur, Belgium. Tel: +32-81-711600, Fax: +32-81-711609, Email: iccm@skynet.be - Website: www.worldyouthchoir.net

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, Salcombe House, Long Street, Sherborne, Dorset DT9 3BU, United Kingdom. Tel: +44-1935-810830, Fax: +44-1935-815815, Email: catherine@casterbridge-tours.co.uk - Website: http://leipzig2007.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", Coro Polifónico de Panamá, Apartado 0819-07268, Panamá, Panamá. Tel: +507-292-2460, Fax: +507-292-2460, Email: info@fic-eccc.com - Website: www.fic.eccc.com

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, 101 First Street, Suite 454, Los Altos, 94022, USA. 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, 1440 S. Priest, Suite 102, Tempe, AZ 85281 6905, USA. 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, 1440 S. Priest, Suite 102, Tempe, AZ 85281 6905, USA. 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, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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, 30 Eastwood Road #03-11, Singapore 486365, Singapore. Tel: +65-97303794, Email: info@vca.com.sg - Website: www.vca.com.sg

...Festivals & Competitions

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, 350 Sparks Street, Suite 207A, Ottawa, ON K1R 7S8, Canada. 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, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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, Mockba, Bulgaria. Tel: +359-143-7655, Email: festival@mail.tascom.ru - Website: www.festival-bg.ru

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, Les Passerelles, 24 avenue Joannés Masset - BP 9261, F-69337 Lyon Cedex 09, France. Tel: +33-4-72198342, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr Website: http://acj.musicanet.org/

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, C/València 435, 1r 1a, E-08013 Barcelona, Spain. Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

Europa Cantat International Singing Week, Nevers, France, 22-29 July 2007. Three workshops: Gloria (John Rutter) with Thierry Lequenne, Orthodox Music with Théodora Pavlovitch (Bulgaria), Paslm 136 (Guy Ropartz) with Montserrat Rios (Catalonia). Subscribe before: 31 March. Contact: A Coeur Joie France, Les Passerelles, 24, Avenue Joannès-Masset - BP 9261, F-69264 Lyon Cedex 09, 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, C/ Patricio Perez, 10, 03180 Torrevieja - Valenciá, Spain. 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, Les Ecureuils - Quartier Delvieux Sud, F-83860 Nans les Pins, France. Tel: +33-4-94786384, Fax: +33-4-94786576, Email: epepro@wanadoo.fr - Website: www.aicler-provence.com

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., 319 Cameron Street, Alexadnria, VA 22314, USA. 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, 2-1-1 Sakae-machi, Tkarazuka City, Hyogo 665-0845, Japan. Tel: +81-797-858844, Fax: +81-797-858873, Email: ticc@takarazuka-c.jp

Asia Pacific Cantat, Yilan and Taipei, Taiwan, 25 July-5 Aug 2007. Contact: Taiwan Choral Association, Mr. Chen, P.O. Box 1-117, Taipei, Taiwan. Tel: +886-930-763 317, Fax: +886-2-2691 8854, Email: n4634@ms28.hinet.net

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, 4 Rehov Aharonowitz, Tel Aviv 63566, Israel. Tel: +972-3-5280233, Fax: +972-3-6299524, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

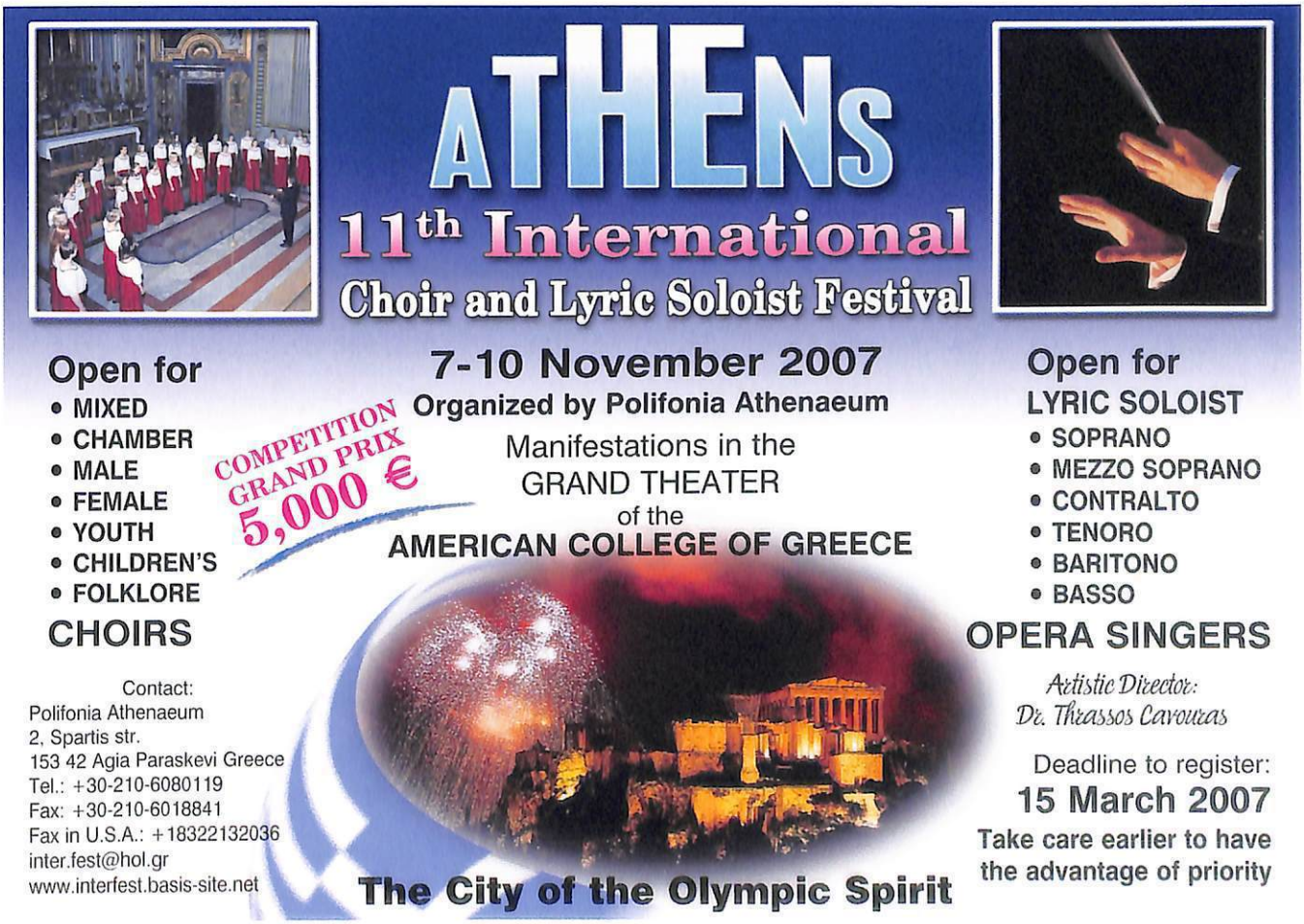
19th Choralies of Vaison-la-Romaine, France, 1-10 Aug 2007. Large non-competitive choir meeting in the beautiful Roman town of Vaison. Workshops, open singing, concerts. Contact: A Coeur Joie France, Les Passerelles, 24, Avenue Joannès-Masset - BP 9261, F-69064 Lyon Cedex 09, France. Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: www.choralies2007.com

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, State Theatre BENEFIS, Moyka 24, 191186 St. Petersburg, Russia. Tel: +7-812-3283921, Fax: +7-812-3283921, Email: choirfest@inbox.ru - Website: www.SingWorld.narod.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, Dózsa György u 2, H-8200 Veszprém, Hungary. 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, Augusto Angulo 130, San Antonio, Lima 18, Peru, Email: rubenwongg@yahoo.com - Website: www.apchcoro.com

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, JSKD, Stefanova 5, SI-1000 Ljubljana, Slovenia. Tel: +386-1-2410500, Fax: +386-1-2410510, Email: info@jskd.si - Website: www.jskd.si



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...Festivals & Competitions

Europa Cantat Singing Week, Nyíregyháza, Hungary, 13-20 Aug 2007. A EC study tour is organized in parallel. Contact: Cantemus International Choral Festival, Luther u. 7, H-4400 Nyíregyháza, Hungary, Email: cantemus@mail.datanet.hu

Festivalensemble Stuttgart 2007, Stuttgart, Germany, 17-Aug-16 Sep 2007. Open to all choral singers worldwide aged 18-30. Auditions in Europe, Canada, the US and Russia from 13th till 27th March 2007 (recorded auditions also possible). Contact: Tobias Ebel, Festivalensemble Stuttgart, Internationale Bachakademie, Johann-Sebastian-Bach-Platz, D-70178 Stuttgart, Germany. 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, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. Tel: +381-2363-993, Fax: +381-2363-993, Email: imusiccenter@yahoo.com or festival_cantemus@yahoo.com

Canta Brasil 2007 International Choir Festival, São Lourenço, Minas Gerais, Brazil, 21-26 Aug 2007. Contact: Jose Henrique Martins, Rua Cel. José Justino, 681, 37470-000 Sao Lourenço, Minais Gerais, Brazil, 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, c/o Fondazione Guido d' Arezzo, Corso Italia 102, I-52100 Arezzo, Italy. 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, Via Altan 39, I-33078 San Vito al Tagliamento, Italy. 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, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. 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, Komediebakken 9, N–5010 Bergen, Norway. 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, Am Weingarten 3, D-35412 Pohlheim, Germany. 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, Johann Sebastian Bach Platz, 70178 Stuttgart, Germany. Tel: +49-711-619210, Fax: +49-711-6192123, Email: office@bachakademie.de - Website: www.bachakademie.de

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, Heistraat 239, B-3630 Maasmechelen, Belgium. 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, 65, "Arsenalski" blvd, Office 1, 1421 Sofia, Bulgaria. Tel: +3592-964 11 11, Fax: +3592-964 11 10, Email: fcmf@abv.bg

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Tel: +47 22 39 68 57
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  - Early Music from South America with Néstor Zadoff (Argentina)
  - Contemporary Music from Brazil with André Pirez (Brazil)
  - Music from Venezuela with José Geraldo Arrieche (Venezuela)
  - Folk Music from South America with Gustavo Maldino (Argentina) & Víctor Alarcón (Chile)
  - Tangos and Habaneras with Ricardo Barrera (Argentina)
  - Gospel Music & Negro Spirituals with Robert Harris (USA)
  - Vocal Jazz with Michele Weir (USA)
  - Children's Choir with Mary Alice Stollack (USA)
  - School Choir with Dante Andreo (Argentina) & Laura González (Spain)
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E-Mail:
americacantatv@icm.cu - cnmc13@cubarte.cult.cu

Website:
www.americacantatv.cu

...Festivals & Competitions

Taiwan International Choral Ensemble Festival, Taipei, Taiwan (China), 5-12 Oct 2007. International competition: 7 Oct. (age above 18, all kinds of choirs). Master workshop: 9-12 Oct. (conducting and vocal Jazz master class). Tour arrangement upon inquiry. Contact: Taiwan Choral Music Center (TCMC), 7F-1, no. 162, sec. 4, Roosevelt Rd., Taipei, 100, Taiwan. Tel: +886-2-2369 2354, Fax: +886-2-2364 2515, Email: info@tcmc.org.tw - Website: www.tcmc.org.tw

7th In... Canto Sul Garda, Riva del Garda, Italy, 14-18 Oct 2007. Competition in different categories and difficulties. Contact: Interkultur e.V., P.O. Box 1255, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

15th S. imkus Choir Competition, Klaipeda, Lithuania, 18-21 Oct 2007. Open to mixed, female, male, chamber, youth, children's, folklore choirs and ensembles (Min. 26, max. 45 singers for choir, max. 16 singers for ensemble). Contact: Regional Choir Society Aukuras, K.Donelai io str.4, LT 92144 Klaipeda, Lithuania. 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, c/o Bree 60, NL-5505 JE Veldhoven, Netherlands. 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, Kelta köz 1., H-2440 Százhalombatta, Hungary. Tel: +36-70-9466113, Fax: +36-23-350233, Email: festival-en@ars-musica.info - Website: www.ars-musica.info

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, c/o Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. 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, 2, Spartis str., GR-153 42 Agia Paraskevi - Athens, Greece. 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, Fundación Coppla, Mitre 617 5º A, 5500 Mendoza, Argentina. 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, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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, 2, T. Samodumov Str., 4000 Plovdiv, Bulgaria. Tel: +359-32-628311, Fax: +359-32-631668, Email: spassov@mail.com - Website: www.ivanspassov.hit.bg

2nd International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 6-9 Dec 2007. Competition, workshop, concerts in churches. Contact: Bratislava Choral Agency, Záhumenská 3, 841 06 Bratislava, Slovak Republic. Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

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, Calle Fermín, La Asunción, 6311 Isla de Marguerita, Venezuela. 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, Festival House, 15 Grand Parade, Cork, Ireland. 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, Arnauer Str. 14, D-87616 Marktoberdorf, Germany. Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

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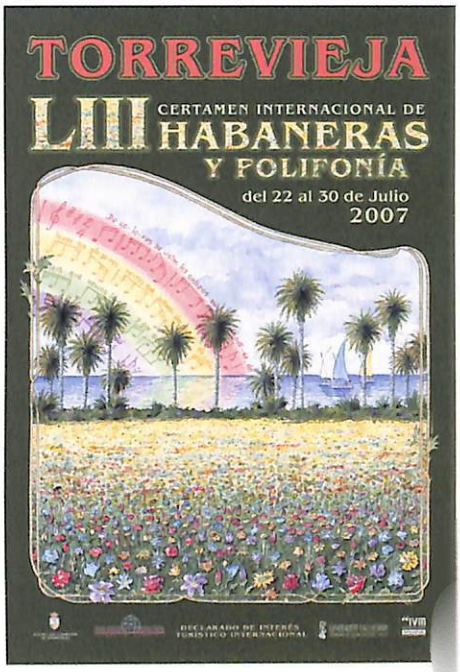

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...Festivals & Competitions

Podium 2008 - Choral Waves, Sackville, New Brunswick, Canada, 15-18 May 2008. Contact: New Brunswick Choral Federation, Old Soldiers Barracks, Box 6000, Fredericton, NB E3B 5H1, Canada. Tel: +1-506-4533731, Fax: +1-506-4574880, Email: podium2008@mta.ca - Website: www.mta.ca/podium2008

7th Pärnu International Choir Festival, Estonia, 29 May-1 June 2008. Festival, concerts and folk [illegible] competition for amateur choirs of all [illegible]ories. Contact: Pärnu Choir Festival NPO, [illegible]4, EE-80011 Pärnu, Estonia. Tel: +372-55-[illegible]407, Fax: +372-627-3125, [illegible]ail: ave.sopp@kul.ee - [illegible]ebsite: 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, B.P. 1452, F-37014 Tours CEDEX 1, France. Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 6-8 June 2008. Contact: AAMCANT, Calle 18 nº 381, 1900 La Plata, PBA, Argentina, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 26-30 June 2008. Non-competitive festival for choirs in all categories. Contact: International Music Center, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. Tel: +381-2363-993, Fax: +381-2363-993, Email: imusiccenter@yahoo.com or festival_cantemus@yahoo.com

International Festival of Sacred Music, Vienna, Austria, 27-30 Jun 2008. Performing festival in Vienna and surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

5th World Choir Games, Graz, Austria, 9-19 July 2008. For all kinds of choirs from all around the world. Contact: Choir Olympics, c/o Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

37th International Festival & Competition "Youth & Music in Vienna", Vienna, Austria, 12-15 July 2008. For youth choirs, bands and orchestras! The Festival program includes competitions under an international jury in the categories: bands, choirs and orchestras. Program including 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, c/o Wiener Symphoniker, Lehargasse 11/II, A-1060 Wien, Austria. 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, 704, Kornhill Metro Tower, 1 Kornhill Road, Quarry Bay, Hong Kong, Hong Kong. Tel: +852-2381 9262, Fax: +852-2380 7302, Email: info@hktreblechoir.com - Website: www.hktreblechoir.com

5th International Choir festival of Sacred Music, Rottenburg, Germany, 17-20 July 2008. Competition in different categories and difficulties. Contact: Domsingschule Rottenburg, Eberhardstrasse 42, D-72108 Rottenburg, Germany. 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, Roennebaervej 82, DK-2840 Holte, Denmark, 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, Hunyadi u. 1-3., H-4026 Debrecen, Hungary. Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

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, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

GREAT INTERNATIONAL FESTIVAL OF CHOIRS IN LIMA-PERU

from August 06 to August 10 2007

The **Peruvian Chinese Association**, **Music's National Conservatory** and the **Peruvian Chinese Cultural Center,** are organizing the Second International Festival of Choirs Lima-Peru: **"Cantando Unimos al Mundo"**, and have invited the worldwide choirs to participate in this festival.

Artistic Director:	Werner Pfaff
Lodging:	The lodging will be provided by the organizers.
Transport:	The organizers will provide the following transfers: • Transfers of the airport / lodging / airport • Round trip transfers from the lodging until the rehearsal points and presentations. The transfers will be in tourist bus until the last day of the Festival.
Tourist and recreational Activities:	The organizers have programmed free times along the schedule for delegations to enjoy a tourist visit to the city and a shopping day.

The unique cost of inscription previous selection is US $300.00 (Three hundred American Dollars).

For further information you can visit the web site. www.apchcoro.com

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Indonesia

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Information:

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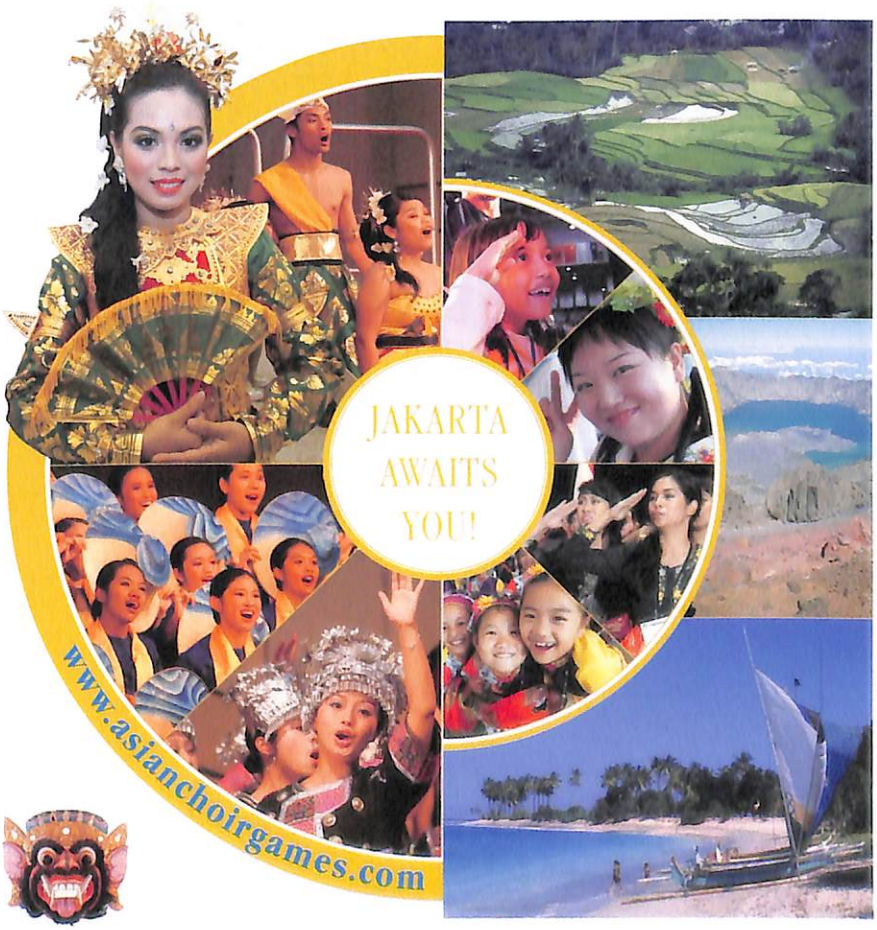
mail@asianchoirgames.com · www.asianchoirgames.com



...Festivals & Competitions

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, Irenestraat 1, NL-2685 BZ Poeldijk, Netherlands. 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 arrangement upon inquiry. Contact: Taiwan Choral Music Center (TCMC), 7F-1, no. 162, sec. 4, Roosevelt Rd., Taipei, 100, Taiwan. 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, 65, "Arsenalski" blvd, Office 1, 1421 Sofia, Bulgaria. Tel: +359-2-9641111, Fax: +359-2-9641110, Email: fcmf@abv.bg - Website: www.fcmf.visa.bg

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, B.P. 1452, F-37014 Tours CEDEX 1, France. 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, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. 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, c/o Wiener Symphoniker, Lehargasse 11/II, A-1060 Wien, Austria. Tel: +43-664-1800905, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at

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, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. 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, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. 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, c/o Wiener Symphoniker, Lehargasse 11/II, A-1060 Wien, Austria. Tel: +43-664-1800905, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at

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

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EXPERIENCE THE MUSIC

Performance Tours, Bands, Choirs, Orchestras

Such as: International Youth and Music 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 (Choirs & orchestras)
June 28 - July 1, 2007 & 2008 • July 12-16, 2007 • July 10-14, 2008

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**

Aberdeen International Festival, Scotland
August 1-11, 2007

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

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

CONTACT Lois Harper, BA, M.Ed, ARCT
Arts Bureau for the Continents
350 Sparks Street - Suite 207
Ottawa, Ontario, Canada K1R 7S8
Tel: 613-234-3360 E-mail: lois@abc.ca
Fax: 613-236-2636 Web: www.abc.ca

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"El Caribe y Centroamérica Cantan" is a non-competitive biennial festival addressed to anyone involved with or interested in choral music: choirs, choristers, conductors, educators, choral music lovers.

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Workshops and seminars will be conducted by prominent conductors and musicians.

Daily performances will occur at several venues within the city and nearby towns; the opening and closing concerts will occur at the majestic Teatro Nacional and at the Metropolitan Cathedral, respectively, in Casco Viejo (Old City).

For more information and registration, please visit our website:
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or write us to our e-mail:
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8 al 14 de julio de 2007 *(July 8-14, 2007)*
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E-mail: post@griegfestival.no

www.griegfestival.no

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- **ATELIER 2** Contemporary music
  director: Pier Paolo Scattolin (IT)
- **ATELIER 3** Spiritual and gospel
  director: Ira Spaulding (US-NL)
- **ATELIER 4** Vocal ensembles
  director: Alfredo Grandini (IT)
- **ATELIER 5** Romantic music
  director: Johannes Hiemetsberger (AT)
- **ATELIER 6** Vocal pop / jazz
  director: Matthias Becker (DE)
- **ATELIER 7** Folk songs: tradition and innovation
  director: Maria Dal Bianco (IT)
- **ATELIER 8** Andrew Lloyd Webber in concert
  director: Fred Sjöberg (SE)
- **INTERNATIONAL STUDY TOUR**
  director: Alessandro Cadario (IT)

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