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Dossier

Choral Music in Rumania and Moldavia

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Choral Music in Rumania and Moldavia

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Romanian Women's and Children's Choral Music of the 20th Century

An Overview

Prof. Dr. Maria Gyuris
Choral Conductor

I. Romanian Music in the First Half of the 20th Century

The role of music in the education of young people and children is mirrored in the composers' concern for creating choral repertoire intended for schools, which comprises specific musical pieces and a variety of themes in works easy to teach.

The following composers from the first decades of the 20th century illustrate these endeavours: Ion Vidu, Dimitrie Georgescu Kiriac, Timotei Popovici, Gheorghe Cucu; their predecessors had been more closely linked to romanticism (G. Musicescu, Gh. Dima, I. Mureşianu, E. Caudella, E. Mandicevski). The work of these more recent composers signifies a stylistic leap in terms of the expression of nationhood, a crystallization of an original language for our choral music.

Ion Vidu (1863–1931), composer and choir conductor, is known in the world of choral music for his works for mixed choir; however, he also wrote some pieces for equal voices, and most of his creations are religious. Ion Vidu made use of modes used in folk songs, but he did not know how to exploit them. In his harmonisations, modes often alternate with the classic type of functionalism, resulting in an unmistakeable personal style of choral composition. By discretely employing folkloric elements in his songs, Vidu was trying to give his audience, unused to modern idioms, easy access to contemporary music. In his religious works for equal voices Vidu maintains expressivity and follows a rich sonority, though the music is technically simpler: *La Liturghia Sf. Vasile*, choir for three equal voices (1901); *Axionul Rusaliilor*, choir for two equal voices (1914).

Dimitrie Georgescu Kiriac (1866–1928), a great personality, Romanian composer and folklorist, enriched choral composition through his thorough studies of harmony and the development of the possibilities which result from the use of the folk modes. Kiriac is the composer who most influenced the orientation of music education in schools through the Romanian folk song. A special place in this great maestro's work is occupied by the pieces for choirs of equal voices in which he sets the major key against its relative minor key and uses the contrapuntal approach of folk harmonization, its asymmetric rhythms, the alternation of time signatures, and unmuddied polyphony. In many cases the composer chooses the authentic folk melody, his arrangements being distinguished by melodic refinement and by the maintenance of the modal formulas, which makes them original. D.G. Kiriac composed pieces for unison choirs, in *Cântece şi coruri şcolare*, vol. I and II; two-part choirs in *Cântece şi coruri şcolare* (1930); three-part choirs in *Culegere de Cântece şi coruri pentru copii*. I would like to draw specific attention to some pieces from these volumes: *Zile frumoase*, unison choir (antiphonic dialogue group 1, 2); Revedere, two-part choir on words by Mihai Eminescu, *Secerişul*, two-part choir. Starting from Byzantine song, the composer found an equilibrium between the diatonic element and the chromatic one, through the removal from "the area of the chromatic modal of the excess of "Eastern" of certain formulas" and of the ornaments (1). I would also like to mention *Cântrile Liturghiei pentru copii şi popor* for unison choir, published at Târgu-Jiu, Institutul de arte grafice "N.D. Miloşescu", which was a work approved by the Holy Council and by the Ministry of Education.

Timotei Popovici (1870–1950) is known as an important composer and music teacher. His choral miniatures delighted many generations, and they made an impact through simple tunes which were easy to interpret and sometimes framed by the Western type of major-minor functionalism, and at other times by natural, folkloric harmonies. The rhythms and the expressive harmonic colours keep the attention of the audience because of their natural cohesiveness. The following pieces are particularly good examples: *Bourelul*, *Capra cu trei iezi*, *Mămăruţă*, *Cloşca* etc. (unison); *Înfloresc grădinile*, lyrics by Şt. O. Iosif, *Cântec de primăvară*, *Eu mă duc, codrul rămâne*, *Moara*, *S-a dus cucul* (choirs for two equal voices); *Cucule, peană galbenă*, *Doina*, words by M. Eminescu, *Hora*, words by I. V. Sorin, *La oglindă*, lyrics by G. Coşbuc (choirs for three equal voices). In 1902 he composed a sacred piece, *Cântări liturgice* for children's choir, in which the influences of Byzantine music are present. He also works an old folk song into the musical fabric, the *doina*, a link at this point to I. Vidu.

The oeuvre of Gheorghe Cucu (1882–1932) represents an important moment in the evolution of Romanian choral music. He composed a considerable number of songs for children's and women's choirs, miniatures, and choral poems, because he was preoccupied with the crystalline sound of the children's choir. He composed monodies and pieces for two or three equal voices tackling very diverse themes: his choral music is noted for its descriptiveness and for its obvious dramatic expression. He uses the modal and contrapuntal approaches of Romanian folk melodies. The great merit of this composer lies in "introducing the vast forms of chamber and symphonic music into our choral music." (2) From the secular and religious choral works for equal-voice choirs I would like to mention: *Floricică galbenă*, two equal voices; *Trandafir frumos*, three equal voices; *Dor de primăvară*, three equal

...Romanian Women's and Children's Choral Music of the 20th Century

voices; *Colindă olteneasc*ă, three equal voices; *Frunză verde, poamă neagr*ă, three equal voices; *Frunză verde de doi brazi*, two equal voices. A wonderful musical jewel, *Hai la rai*, a carol, is composed for choir in three equal voices, two other groups (melodic declamation) and bells, little bells, on folkloric words. It is a strong piece which is present in the repertoire of many choral groups, and always sung with verve and great joy. Excelling in the sphere of religious music, Gh. Cucu left us several remarkable works in which he creates "an original synthesis between the religious style, rigorous counterpoint and the folk song". (3) From among his religious output I would like to single out the following works: *Imn Fecioarei* (1915), for equal-voice choirs, words by V. Alecsandri; *Axion duminical*, for three equal voices, and *Cântările Sfintei Liturghii* - conceived in the style of psalms and harmonized for three equal voices (1933). No. 19 from the same volume is the famous work *Miluieşte-mă Dumnezeule*, for three equal voices, an excerpt from David's *Psalms*—the 50th, verses 1–3.

The generation after 1920 continues to introduce folk music to more genres.

Ioan D. Chirescu (1889–1980), a well-known composer and educator, composed numerous children's songs, "inspired works, written with the creative enthusiasm of a soul forever young and with the mastery of a mature artist".(4) In his choral compositions he used a series of archaic folk genres (carol, "star" songs) and made his mark in the domain of choral miniatures, characterized by melodic, harmonious and polyphonic simplicity, and by the sublimation of the inflexions sensed in folk songs.

Marţian Negrea (1893–1973) one of the most significant Romanian composers in the period between the wars and a subtle harmonist and advocate of polyphony,

Philharmonic Choir "George Enescu"

combines the elements of the French impressionist school and of German neo-romanticism with the elements specific to our folk music. He only wrote a small number of pieces for choir, among them *Album de cor* for children op. 11 for two equal voices (undated), which includes, among others: *Pui de raţă* for children's choir and piano, words by Nina Cassian; *Ursule* for children's choir and piano, words by Mar?ian Negrea; *Mărţişor* for children's choir and piano, words by Nina Cassian.

Sabin Drăgoi (1894–1968) is considered to be one of the greatest Romanian musicians and "an excellent folklorist of universal level together with Bartók, Brăiloiu, Kodály and others". (5) Being a refined master in using the finest and the most adequate means of expression with a remarkable feeling for modal harmony, Sabin Drăgoi exploited the psalms' traditional layers and the archaic essence of folklore. He particularly valued the folklore from the Banat region in all its varied forms and genres and raised Romanian choral music to a superior level. He wrote the following works for children's and women's choirs: *Trandafir de pe răzoare*, version for equal voices (1925); *Strigat-am către Domnul*, psalm for women's choir and piano or harp (1926); *11 coruri pentru copii*, Caietele I–II, on folk melodies (1935); *Acatistul Maicii Domnului* for 8-part children's choir (1936); *Colinde* for women's choir (1939).

Because of their significant work in the domain of choral art for children and women, these Romanian composers can be appreciated as top representatives of an original musical school, making a contribution to the general tableau of the first half of the 20th century, enabling Romanian talent to take its deserved place in the music of the world.

Romanian Radio Children's & Youth Choir

II. The Romanian Music in the Second Half of the 20th Century

The composer Ştefan Niculescu was the first musician to comment on Enescu's heterophony - "the fact that it leads to archetypal phenomena and determines the return to the origins stand out in the context of the Romanian music".(6) It is important to mention the substantial contribution of all Romanian composers to the design of the spectral musical trend, to the recovery of the natural resonance of sound, as well as to the appearance of morphogenetic music in Romania—linked to the name of Aurel Stroe even from the 60s. Against the background of these spiritual traditions, the innovations and discoveries of some fundamental artistic ways are outlined and the archetypal orientation is stated. "… The archetypal music appears as a Romanian answer to post-modernity, absorbing the tendencies, the successes and the fundamental, essential dimensions of the creative movements that precede it and anticipate it on the same ground of spiritual vocation". (7)

Some 20th-century composers were concerned about building their own language starting from its elementary component, within a personal musical system. "At the end of the century and of the millennium, in a confused and puzzled world, the creator aspires to universality, but he is profoundly influenced by the stylistic matrix of his place of birth on which he constructs a personal style taking into consideration his options and his sensitivity. In a Europe aiming at the disappearance of the borders, identity, personality, style become more and more important." (8)

The creation of choral music and the overwhelming importance of spirituality in Romania brought about the establishment of a school of composition in which the folkloric "tendency [was] more or less obviously making use of modal models offered by the native folk creation"(9), thus representing a remarkable synthesis. Numerous composers chose this genre, showing no interest in writing instrumental music, and other musicians approached diverse genres in their choral music interests.

The choral music genre was promoted after WW II, and supported persistently and sometimes aggressively by the communist authorities, in its *a cappella* or vocal-symphonic manifestations (oratorios, songs).

Church choirs continued an old tradition of un-tempered melodic singing of Greek origin (in areas off the beaten track, in convents) or influenced by the Russian style of harmonizing (tonal, modal) the Byzantine melody and harmonisations which belong to the European non-folk tradition (in ordinary churches).

A huge quantity of patriotic music was written by some composers in the romantic tradition of the patriotic song during the second half of the 20th century, for political reasons. Along with patriotic songs, composers were preoccupied with the choral genre, also in the line of the 19th-century tradition (C. Porumbescu, G. Musicescu, I. Vidu, Gh. Dima) and, later, in that of the first half of the 20th century, following the line of the composers D. G. Kiriac, Dumitru, M. Negrea, M. Jora, S. Drăgoi, who during the interwar period laid the foundation of modern Romanian choral composition.

The choral genre has "simple forms, stanzas, the folk or Byzantine melody, harmonized in diverse mixtures of tonalities and modes, all these diverse in a context which includes the march, the madrigal, the choral poem, the choral suite, the miniature (folk style, lyrical or dramatic) *a cappella* or

with accompaniment". (10)

Byzantine music is a valuable and important spiritual factor in Romania, and after 1990 some major steps were taken in order to recover this "original patrimony, archaic, specific to Romanian orthodoxy which travelled along the centuries in an undeserved anonymity". (11)

The existence of the exceptional choral ensemble "Madrigal" conducted by the remarkable musician, conductor and composer Marin Constantin, was a stimulant for many valuable Romanian composers who have written difficult music and great works while applying avant-garde techniques which received some outstanding interpretative performances by the group.

In addition to this prestigious group we also need to mention the choir "Antifonia" which constantly promoted Romanian contemporary choral music. It was a choral ensemble organized professionally by the conductor and composer Constantin Rîpă, "a whole assembly *trained* especially in the spirit of the significance of New Music, which grows stronger with each public appearance—on the Romanian scene or even abroad - acquiring artistic prestige". (12) From among the composers whose creations have been promoted by both groups I would like to mention Șt. Niculescu, Al. Pașcanu, L. Glodeanu, M. Moldovan, C. Cezar, D. Buciu, S. Păutza, M. Marbé, A. Vieru, T. Olah, L. Alexandra and D. Petrescu.

Along with the choral compositions for mixed ensembles there was a development in creativity for equal-voice choirs (children's choirs and women's groups) with rich and diverse themes. Romanian contemporary choral literature for equal-voice choirs aims to reach new interest levels and stylistic suitability. There are important characteristics connected to the stylization of modality and of heterophony and for developing harmonic and polyphonic features. A perfect integration of choral effects which enrich the sonority by means of speech inclusion, laughter, yawning, improvised moments, body percussion (palms, feet, palms-thighs etc.), and choral movement on stage is desirable. Choral compositions for equal voices also include pieces with percussion instruments - bell, bell board, little bells, drum etc. - or one or two wind instruments, complementary to the choral sound, and of course, pieces with piano or orchestra accompaniment. It is also important to emphasize the value of the words or of the literary texts which form the basis for choral works.

Singing the most relevant works of some of the most famous Romanian composers is essential for a choral ensemble in this country.

From among the numerous Romanian choral works both modern and contemporary for equal-voice groups, the following composers are particularly strongly represented in anthologies: Liviu Comes, Sigismund Toduță, Max Eisikovits, Dumitru Capoianu, Valentin Timaru, Dan Voiculescu, Anatol Vieru, Anton Zeman, Nicolae Ursu, Irina Odăgescu-Țuțuianu, Alexandru Pașcanu, Horațiu Rădulescu, Dan Buciu, Dumitru D. Stancu, Petru Stoianov, Remus Georgescu, Viorel Munteanu, Eduard Terényi.

There are also volumes which comprise compositions by many composers, such as: *Cântece și madrigale* (*Songs and Madrigals*), volume for equal-voice choirs by Romanian contemporary composers, Editura muzicală, București, 1966; *Cântece for pionieri și școlari*, Editura musicală a UCMR, București, 1972; *Culegere de cântece for clasele V–VIII*, Editura Didactică și pedagogică, București, 1982; seven volumes from the collection *Cântați cu noi*, songs and choir pieces for children, Editura musicală a UCMR (1979–1993).

In Romania, the importance of children is expressed in the choral creations of many composers. Liviu Comes (1918–2004) paid special attention to music education and wrote numerous pieces for children. Having a solid pedagogical background and a huge amount of information, the composer stipulated a simple and practical method of acquainting children with polyphony, using two and three voices. The method is based on the use of some elements of primary polyphony (antiphony, accompaniment, ostinato, imitation) in a tonal modal frame which represents the most natural and easy way to move from the unison song to two or three voice parts. Numerous examples of the practical application of these procedures can be found in the volumes *Primăvara și Ghicitori, jocuri musicale.*

Another composer who was trained in the vocal, intonational and rhythmical possibilities of children, Alexandru Pașcanu (1920–1989), wrote pieces for different age groups, from the limited voice range of pre-school children (unison with piano accompaniment), with a charming way of pronouncing and articulating sounds (*Să cântăm rintintinește, Șade rața pe butoi, De-a trenul*), to the quick and lively songs of the first graders (*Ah, ce bucurie, Din vacanțe neamintim*).

One of the tendencies in Romanian choral composition after WW II is the tradition that centres on folklore. This exploitation of the melody and rhythm of Romanian folk music can be seen in the works of composers such as Sigismund Toduță, Alexandru Pașcanu, Myriam Marbé, Dan Voiculescu, Dan Buciu, George Balint etc.

The work of the master Sigismund Toduță (1908–1991) *Hora în cimpoi* (*Dancing by the*

Example 1

Example 2

Bagpipe) is impressive because of its musical quality and refined composition. The composer combines the transparency of horizontal composition with instances of vertical composition and suggestions related to heterophony. *Dancing by the Bagpipe* consists of repertoire for equal-voice choral groups. The inspiration for these exceptional folk songs originated in different regions - Năsăud, Cluj, Banat. Their interpretation goes beyond the "harmonized quotation phase" and aims at a transfigured image of the folklore. *Hora în cimpoi* is part of the first cycle of Cinci *cântece de joc* and it was arranged by the composer, who used the existing material from the collection 132 *Cântece şi jocuri din Năsăud* by C. Zamfir, V. Donose şi E. Moldoveanu-Nestor, Editura muzicală, Bucureşti, 1958. The melodic material used is derived entirely from the melody of the folk song which is the basis for this piece. One will notice the alternation of the harmonic sections with sections of intense polyphony in a tripartite structure forming a whole.
(Example 1)

Paparuda, composed by Dan Voiculescu (b. 1940), is based on an archaic ritual of rain invocation and is composed to words by Marin Sorescu, "a fine ironist with a remarkable capacity for verbal invention". (13)

Written for two voices (at the end there are three voices) with a drum accompaniment, it is a dynamic piece with great impact on children.
(Example 2)

Ways of stylization and of reaching the essence of folklore can be found in the works of composer Mihai Moldovan (1937–1981), in his piece *Joc din Oaş* (*Oaş Dance*). He offers the song in its purest form, full of vitality. The piece is important because of its elegance and refinement in vocal writing. It includes delicate polyphony and charming rhythmic variation in which the transfigured Romanian folklore influence can be clearly heard. Designed as

Example 3

Example 4

a set of variations, it is based on a stylized folk tune, in a hexatonal mode on G (the acoustic 1 without the note B) with reminiscences of *lied* (because of the presence of the modal structure of the augmented fourth).
(Example 3)

Many Romanian composers were attracted to works of vast dimensions (not so easy to approach because of difficulties of interpretation, and therefore fewer in number) because of their interesting possibilities of expression. I would like to mention the following works:

Horă de șoareci (*Mice Dance*), by Paul Constantinescu (1909–1963) was written in 1962; the piece can be considered a synthesis of the composer's creativity on a superior, purified level. Written for children's choirs with piano accompaniment with words by Tudor Arghezi, the work is complex because of the construction of the unwinding sound based on three main concepts which are successive or overlapping: modality, hexatone scale and chromaticism.

The chamber cantata *Ca să faci portretul unei păsări* (*To Make the Portrait of a Bird*) for children's choir, piano, flute and percussion by Dumitru Capoianu (b. 1929), is another major work, composed in 1975. In underlining the multiple meanings of Prévert's poetry, the composer suggests the irreversible flow of time and its significance in the creative act. The instrumental group joining the children's choir consists of piano, celesta, piccolo flute, flute, alto flute (in G), percussion (bells, glockenspiel, xylophone, marimba, and vibraphone): "The refinement consists in alternating and not overlapping the timbres". (14)

The *Chamber Cantata* by Tiberiu Olah (1928–2002), composed in 1985 for children's choir and percussion, displays an expressive modality both in its harmonic and its polyphonic language with great variety of timbre.

În clocotul pieții by Dan Voiculescu (b. 1940), a setting of words by Marin Sorescu, was published in the volume *Prin timp* (1979). It is a polyphonic piece which unwinds on a pedal point. It contains an important measure of aleatory heterophony, contrasting timbres, and varied dynamics

and must be sung with great vigour and humour and vivacity in order to display the joy of playfulness.

Testament is a work by Cornel Ţăranu (b. 1934). It is for solo voice (contralto) and equal-voice choir, composed in 1988. The tension and unusual sound of the piece underlines the dramatic force of the text. It is a work in which the composer uses an original Byzantine melody.

Greierele (*The Cricket*) a piece by the composer Dan Buciu (b. 1943) is dedicated to the children's choir of the "Ion Vidu"music high school in Timişoara (1995) (15). The text by Tudor Arghezi is remarkable. The piece unfolds on a substantial temporal and spatial scale (132 bars); it is is conceived in bipartite form, for two groups of soloists and choir, and written in three equal voices . The modality comes as a result of the methods utilized both at a horizontal melodic level - a preference for a certain interval - as well as at a vertical level - by using certain types of chords or polyphonic and antiphonic elements. (Example 4)

Cantus Salisburgensis

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...Romanian Women's and Children's Choral Music of the 20th Century

The piece *Axion* by the composer Ştefan Niculescu (b. 1927) was written in 1992 for women's choir (ten sopranos, eight altos) and saxophone (soprano, alto and tenor) for the French choral song festival *A travers chant*, and premiered in Paris in the same year by the saxophonist Daniel Kientzy and the Benjamin Britten Choral Ensemble, conducted by Nicole Corti-Lyant. (16) In Romania the piece was premiered with SIMN in 1994 by the famous choral group "Antiphonia" which has already been mentioned, conducted by Constantin Rîpă. The composer uses the accompaniment, elements of polyphony and heterophony associated with monody, polyphony and homophony. It creates a Byzantine atmosphere; the saxophone plays most of the time. It is a type of music in which the sound segments (micro-cells repeated on a permutation basis) are de-synchronized with a slow diffusion and then re-grouped progressively until they reach a synchrony. This generates an expansion of time similar to music from the Orient.

"*Axion* is a hymn to the Virgin, found in *Oda a IX-a*, of the canon in the morning religious service—of the Resurrection sung at the Liturgy immediately after the *Blessing of the Gifts*" (17) which is the song from which the composer adapted "some melodic or rhythmical *archetypes*, to the dominant writing - heterophony - as well as to the non-octaviante scales. (18) "Except for the phonemes, only two words were used in *Axion*: MARANATHA, originating from the old Aramaic language, taken from the New Testament, and at the end of the work, the Latin AVE. Probably of liturgical origin, this text has two main significances: 1. Come Lord! for MARANA THA and 2. The Lord comes! for MARAN ATHA. *Axion* is a ritual song for an imaginary ceremony, an invocation, a supplication". (19)

Girls Choir of the Music High School „Ion Vidu" - Timişoara

After 1990, A.N.C.R., in cooperation with U.C.M.R., organized an annual choral competition for young composers. The works can be for all types of choir and therefore include choral ensembles with equal voices. These pieces are published with the support of the Ministry of Culture. Other works were published in a volume for mixed choirs. These volumes can be found in the U.C.M.R. library, in the library of the National Music University of Bucharest, or they exist in manuscript form (the latest appears in the notice of the U.C.M.R. card index).

Some of the composers who wrote pieces for equal-voice ensembles are: Sigismund Toduţă, Max Eisikovits, Paul Constantinescu, Liviu Comes, Alexandru Paşcanu, D.D. Stancu, Felicia Donceanu, Myriam Marbé, Anatol Vieru, Remus Georgescu, Carmen Petra-Basacopol, Constantin Arvinte, Dumitru Capoianu, Tiberiu Olah, Tudor Jarda, Doru Popovici, Vasile Spătărelu, Cornel Ţăranu, Viorel Munteanu, Dan Buciu, Irina Odăgescu, Dan Voiculescu, Doina Rotaru, Constantin Rîpă, Valentin Petculescu, Anton Dogaru, Valentin Timaru and others. The young generation is represented by Diana Vodă, George Balint, Grigore Cudalbu, Ana Szilaghyi, Eugen Sandu, Mircea Holiartoc, Emilian Marinescu and others.

These choral composers are already established in the repertoire of Romanian choirs.

(1) Clemansa Liliana Firca, *Modernitate şi avangardă în muzica ante- şi interbelică a secolului XX* (1900–1940), Editura Fundaţiei Culturale Române, Bucureşti, 2002, p. 108.
(2) Doru Popovici, *Muzica corală românească*, Editura Muzicală a UC din RSR, Bucureşti , 1966, p. 99.
(3) Octavian Lazăr Cosma, *Hronicul Muzicii Româneşti*, vol. VII, Editura Muzicală, Bucureşti, 1987, p. 307.
(4) *ibid.*, p. 133.
(5)Doru Popovici, *op. cit.*, p. 152.
(6) Valentina Sandu-Dediu, *Muzica românească între 1944-2000*, Editura Muzicală, Bucureşti, 2002, p. 64.
(7) Irinel Anghel, *O posibilă teorie a creaţiei arhetipale*, studiu, rev. Muzica, nr. 1, Bucureşti, 1997.
(8) Doina Rotaru, *Starea componisticii în România (I) anchetă de Carmen Stoianov*, rev. *Melos*, nr. 3, 1999, p. 9.
(9) Dan Buciu, *Muzica corală*, studiu, rev. Muzica, nr. 9, Bucureşti, 1984.
(10) Valentina Sandu-Dediu, *op. cit.*, p. 140.
(11) Titus Moisescu, *Creaţia corală religioasă*, rev. Muzica, nr, 2/1994, Bucureşti, p. 133.
(12) Loredana Baltazar, *Performanţe interpretative: corul „Antifonia"*, rev. Muzica, nr. 3/1996, Bucureşti, p. 142.
(13) Eugen Simion, *Scriitori români azi*, vol. I, Editura Cartea Românească, Bucureşti, 1978, p. 269.
(14) Luminiţa Vartolomei, Studiu *Cantata – Ca să faci portretul unei păsări* – Dumitru Capoianu, rev. Muzica, nr. 11/1972, Bucureşti.
(15) În prezent Colegiul Naţional de Artă „Ion Vidu".
(16) *** *Caiet program SIMN*, Bucureşti, 1994, p. 75.
(17) Sebastian Barbu-Bucur, *Lexicon pentru cursurile de Paleografie muzicală bizantină*, Muzică Psaltică Tipic Liturgică Imnografie, U.N.M.B., 1992.
(18) Ştefan Niculescu, prezentarea lucrării in partitura *Axion*, manuscris.
(19) Caiet program SIMN, Bucureşti 1994, p. 75.

(Excerpts from the PhD thesis *Stylistic Aspects of European Women's and Children's Choral Music of the Second Half of the 20th Century*. Scientific coordinator: PhD Dan Buciu, PhD student: Prof. Maria Gyuris).

Maria Gyuris *was born in 1960. She studied at the National Music University in Bucharest (former Music Conservatoire "Ciprian Porumbescu") where she received her Ph.D. She is a choir conductor and teacher (music theory-solfege and girls' choir conductor) at the "Ion Vidu" National College of Art Timisoara; she has presented concerts and tours in Romania, Germany, Slovenia, Hungary and France, where her choirs received national and international prizes.*

Recordings:
- *CD - Arthur Honegger—"Amphion", "Banatul" Philharmonic Orchestra and Choir of Timisoara and the Girls Choir of the "Ion Vidu" National College of Art Timisoara, conductor: Jean-François Antonioli, 1995*
- *Audio cassette "Christmas Carols" — Studio Recording, 1996*

E-mail: maria.gyuris@gmail.com, mariagyuris@yahoo.com

Translated from the Rumanian by Dana Magiaru, Rumania

Translation revised by Diana Leland (USA) and Irene Auerbach (U.K.)

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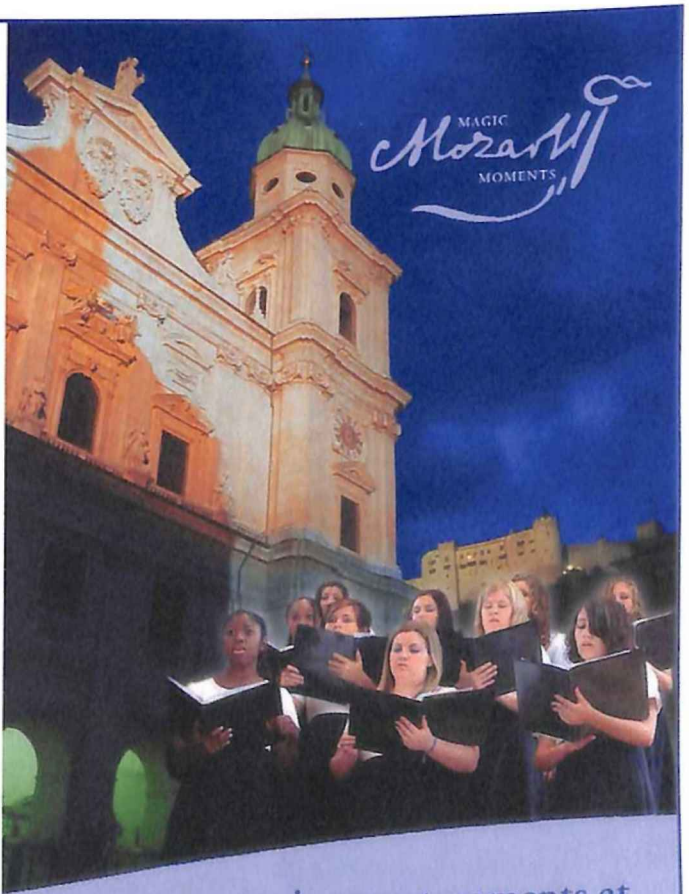

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...Choral Music in the Republic of Moldova

Dr. Luminita Gutanu
Teacher, Conductor and Lecturer

Before presenting information about the choral music in the Republic of Moldova, it is necessary to present a review of its beginnings.

The first choirs started within monasteries at the end of the 15th century and at the beginning of the 16th century. During religious services men sang Byzantine monodies.

The development of choral music was influenced, of course, by socio-historical factors and the existing cultural and artistic premises which were related to one other.

At the beginning of the 19th century, choral music was sung in churches and in theological and secondary schools. Toward the end of the 19th century, the choral movement in Bessarabia started to grow. During that period there were two high schools for boys, two theological high schools, three high schools for girls and a few county, town and private schools. At the same time the *Choir of the Metropolitan Cathedral in Chisinau*, conducted by composer M. Berezovschi, was active. The famous soprano Maria Cebotari was a member of this choir.

The first professional choir was created in 1930 and was called the *Doina* Choir which is the present-day Choir of the Chisinau State Philharmonic conducted by Veronica Garştea.

The following professional choirs are active today in the Republic of Moldova: the *Doina* Choir, the Choir of the Chisinau State Philharmonic, the *Moldova* Choir, the Chorus of the Moldovan Radio and Television under Valentin Budilevschi, the *Choir of the Organ Hall* conducted by Ilona Stepan, the *Credo* Choir under Valentina Boldurat, the *Choir of the Chisinau Opera and Ballet Theatre* led by Marin Balan, and the *Tiraspol State Choir* under Tatiana Tverdohleb. There are also several student choirs, such as the *Renaisance* Choir, which was founded by conductor Teodor Zgureanu and currently directed by Oxana Filip. Other student choirs include the all-male choir *G. Musicescu* conducted by Emilia Moraru, and the *Choir of the Department of Academic Choir Conducting* led by Ilona Stepan, as well as children's choirs: the *Lia-Ciocârlia* Choir directed by E. Mamot and the *Vocile Primăverii* Choir led by Şt. Andronic.

An important role in the development and promotion of choral music is assumed by choral and music schools which have their own choirs. Separate from the activity of these choirs is the organisation of festivals and competitions, such as the festival *Zilele muzicii noi*, the International choral music competition, the *Buburuza* youth choir festival, and the *Mărţişor* festival. All these festivals represent a model of cultural communication.

In terms of writing music many of the composers from Bessarabia have followed the example of their predecessors' traditional ideas: G. Musicescu, M. Berezovschi, etc. The following are the major choral music composers in the Republic of Moldova: Şt. Neaga, E. Coca, Al. Stârcea, V. Zagorschi, S. Lungu, Zl. Tcaci, Gh. Ciobanu, T. Chiriac, T. Zgureanu, N. Ciolac, Vl. Ciolac, and L. Gondiu.

The choral music from Bessarabia follows two stylistic paradigms which alternate constantly: *tradition* and *innovation*. Composers are driven by tradition and are well-trained in innovative composition techniques.

There are two types of models: the *Byzantine* model – focusing on oriental melodic patterns and folk music, and the *Russian* model – harmonic choral composition.

The modal types can be seen in the works of Gh. Ciobanu, T. Zgureanu, and L. Gondiu. Gh. Ciobanu uses the archetypes of Romanian religious music while approaching the archaic elements with an acute sense of modernism. T. Zgureanu uses mainly small seconds, sound aggregation and polymodality.

The main modal conception for the composers of the last decades has repercussions for the morphological and syntactic organisation of the musical discourse. Composers make a tangential connection with Romanian folk music reflected in a gradually stylized form. The Russian model is present in the works of N. Ciolac and Vl. Ciolac. Ciolac's compositions are also influenced by the French school.

The choral music of Bessarabia is mainly characterised by a heterogeneous stylistic range.

Luminita Gutanu *was born in Chisinau in the Republic of Moldova. In 2003 she received her Ph.D. in Musical Styles from the National University of Music in Bucharest, Romania. Her thesis was written about "20th-century Opera in Bessarabia". From 1995-97 Luminita Gutanu was the recipient of two scholarships: the Merit Scholarship of the "Maria Biesu" Foundation and the "George Enescu" Merit Scholarship.*

Since 1996, she has been involved with teaching, conducting and research as an Assistant-lecturer at the State University of Arts in Chisinau and as a University lecturer in Academic Choirs. In addition she conducts at the "Luceafarul" Academy of Arts in Bucharest. From 2001-2007 she has served as a member of the organizational team of the National Symposium of Choral Music-Sinaia in Romania which was organized by the Sound Cultural Foundation. Luminita Gutanu has published a significant number of articles in specialized magazines in Romania and the Republic of Moldova.

Voicu Popescu
Guest Editor

Presently, she is the conductor of the Romanian Patriarchy Choir "Nicolae Lungu", conductor and founder of the "Ad Libitum" Choral Group with which she has recorded 3 CDs of choral music, and she also sings in the renowned Preludiu Chamber Choir, conducted by Voicu Enachescu., She has participated in numerous choral festivals and competitions in Romania and abroad with these choral ensembles.

E-Mail: luminitagutanu@yahoo.es

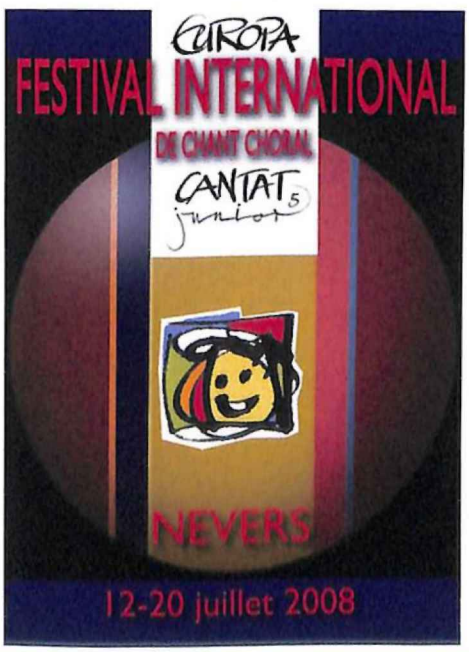
Translated from the Rumanian by Dorin-Mugur Popovici, Rumania ●

• Graduated from the National Music University in Bucharest in 1975, and was a member of the National Madrigal Choir led by Marin Constantin.
• Since 1988 he acted as conductor together with Eugenia Vacarescu, and since 2004 he has served as sole conductor of the Radio Children's Choir and has participated in the artistic and organizational preparations for all artistic events of the Choir, a task which includes recordings, vocal-symphonic and a cappella concerts, and artistic tours,

National Chamber Choir "Madrigal"

competitions and festivals in Europe, U.S.A., Canada and Japan.
• Founder of the SOUND Choir (1994) and the SOUND Cultural Foundation (1996) which has the purpose of organizing educational events and promoting Romanian choral art.
• Since 2001 has served as the organizer of the annual National Symposium of Choral Music in Sinaia and as the editor of the *A cappella Choral Journal.*
• From 1998 to 2006 taught courses for conductors of children's choirs in Turin, Italy.
• Will participate with his choir in the 8th World Symposium of Choral Music in July, 2008 in Copenhagen, Denmark.
• Serves as an advisor on the IFCM Board.

E-Mail: sound@pcnet.ro or voicu_popescu@yahoo.com



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IFCM News

International Federation for Choral Music

IFCM

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Vladimir Opacic

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In Brief

Extracts from the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens
IFCM Secretary General

Photo: Jutta Tagger

9th World Choral Symposium in Trelew, Argentina

The IFCM Board, at its meeting held on 27 July in Taipei, Taiwan, accepted Argentina's bid to hold the **9th World Choral Symposium in 2011** in Trelew and its surroundings. Trelew is a Welsh town in the province of Chubut, Patagonia, 1350 km south of Buenos Aires. It is well known to choral musicians throughout the world as a result of the International Choir Competition which is held every other year, and there are many other musical and artistic activities on a year-round basis.

The Municipality and the Province of Chubut have decided to build a cultural and convention center which will be ready in 2010. It also boasts many theatres and churches. The region is very interesting; tourists can enjoy the beautiful landscape of Patagonia, go whale-watching on Peninsula Valdez (about 60 km away) and see penguins among other things. The motto will be "Singing in Nature".

Brunelle Named 2007 Champion of New Music

The American Composers Forum (ACF) honours **Philip Brunelle** as the 2007 Champion of New Music. Philip Brunelle is the music director of the Minneapolis-based *VocalEssence* choral ensemble. The Award was initiated three years ago with the purpose to recognize artists who have made a significant local and national impact in their efforts to commission, perform, and promote new music by both American and international composers Congratulations !

New Board at the Carribean Choral Federation

The Federación Coral del Caribe y Centroamérica held its general assembly in Panama on 14 July 2007, during the 4th International Festival "El Caribe y Centroamérica Cantan". New members were admitted and a new Board was elected :

- President: Angela María Cordero (Costa Rica)
- Vice-President: Luis Olivieri (Puerto Rico)
- Executive Secretary: Jorge Córdova-Valencia (Mexico)
- Secretary for Culture & Education: Digna Guerra (Cuba)
- Administrative Secretary: Electra Castillo (Panama)
- Public Relations and Promotion (Caribbean): Evangeline Oliver (Puerto Rico)
- Public Relations and Promotion (Central America): José Santamaría- Lagos (El Salvador)

The next general assembly will take place in July 2009 In Costa Rica.

Obituary Zahari Mednikarov

We have received the sad news that Zahari Mednikarov - the famous conductor of the Children's Choir Tolbuhin/Dobrich and of the Dobrudjanski zvutsi choir, Dobrich, Bulgaria, passed away in April 2007. He and his choirs participated in many international events.

Sad News from youngchoirs

Our member organization in the UK (former British Federation of Young Choirs – BFYC) youngchoirs unfortunately had to cease operations on 17 July 2007 due to economic difficulties with decreasing arts funding. However, the staff is seeking ways to sustain the mission of youngchoir and have formed a new company – **SingUK** – we will keep you informed.

Join the Poverty Requiem Global Chain on World Poverty Day 2007

Poverty Requiem is a wonderful opportunity to make an artistic statement against world poverty.

It is a vocal piece, composed in the idiom of world music for several choirs with different experience levels, percussion and two soloists. Prior to 2015, which is the date for reaching the millennium goals that all world leaders agreed to in 2000, the organizers would like to have the Poverty Requiem performed as often as possible and hope to see combined choirs in many countries choosing to sing the Poverty Requiem to ensure that the world leaders keep their promises.

On October 17th, World Poverty Day, they are planning a global chain of performances in a sequence of countries all around the world. With a tidal wave of music rippling around the globe and creating a 24-hour performance, we are hopeful the event will receive media attention!

The Poverty requiem is supported by: Global Call to Action against Poverty www.whiteband.org, Oxfam Novib www.oxfamnovib.nl, International Federation for Choral Music www.ifcm.net, Education International www.ei-ie.org and Europa Cantat.
Central Co-ordination:
Tel: +31-6-22543767
Production@povertyrequiem.org
irheen.de.vries@oxfamnovib.nl
www.povertyrequiem.org

Results of the International Competition for Young Conductors

At the International Competition for Young Conductors in Budapest in March 2007, the following young talents were discovered:

- Mirga Grazinyte from Lithuania (first prize)
- Viacheslav Zaharov from Belarus (second prize)
- Marcis Imants from Latvia (third prize and special prize of AGEC for youngest finalist)
- Florian Helgath from Germany (special prize from Europa Cantat for conductorship at the festival EUROPA CANTAT XVII in Utrecht in 2009)

For further special prizes, please view the official press release on www.EuropaCantat.org/ecceed

We would like to encourage our readers to think about inviting these newly discovered talents as workshop conductors to singing weeks and other events in future. The Europa Cantat office will be happy to put you in contact with them.

Europa Cantat Funded by European Commission

Europa Cantat is happy to announce that the federation has been awarded an operational grant for 2007 as a network active at the European level in the field of culture. Altogether 24 European culture networks will be supported under this budget line under the new Culture Programme.

ACDA Names Dr. Jerry Warren as Interim Executive Director

On behalf of the Executive Committee of ACDA, I am delighted to announce the appointment of Dr. Jerry Warren as Interim Executive Director of ACDA. Dr. Warren is an accomplished musician and administrator whose skills will serve him well in this role as ACDA begins a national search for a permanent successor to Dr. Gene Brooks. You may contact Dr. Warren by calling the national office at +1-405-232-8161 or by emailing him. (*jwarren@acdaonline.org*).

Obituary: Gene Brooks, ACDA Executive Director († 21 July 2007)

On behalf of the Board of Directors of the International Federation for Choral Music (IFCM), the Executive Committee wishes to convey our sincere condolences to the family of Gene Brooks and his extended ACDA family.

Gene's contributions to choral music over the years made such a profound difference in the lives of so many musicians across the country. What is more, his presence at the founding of IFCM, and his assistance in its early years, helped set the stage for cultural exchange through choral music around the world. He shall be missed.

New Contact Details for the Cork International Choral Festival

Please note that the Cork International Choral Festival has recently changed their contact information. Old email addresses will no longer be in use.
E-mail: info@corkchoral.ie
Website: www.corkchoral.ie

A New Conductor for the Swedish Radio Choir: Peter Dijkstra

Peter Dijkstra, former World Youth Choir singer and conductor of the 2007 summer session of the World Youth Choir, has been appointed as the new chief conductor of the Swedish Radio Choir as of 1 September of this year. Former conductors of the Radio Choir were Eric Ericson, Tõnu Kaljuste and others.

Paul Wehrle Honoured

Past IFCM President Paul Wehrle, 84, has been awarded the Staufer Medal in Gold in recognition of his lifetime achievements in choral music. It is the highest award of the German land Baden Wurtemberg and is rarely given. Congratulations, Paul!

Musica International

The new coordination team has been appointed at Musica International office:

- Hervé Schalber, webmaster (*herve@musicanet.org*)
- Aurore Plisnier, coordinator/secretary (*office@musicanet.org*)

Welcome to them !

During the last workshop in Alteglofsheim (Germany), 3-9 Sept, the Musica database reached the magic number of **150,000 entries!**

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

A NEW INITIATIVE OF THE INTERNATIONAL FEDERATION FOR CHORAL MUSIC

AFRICAN CHILDREN SING!

- to facilitate communication between children
- to reduce poverty
- to encourage mutual understanding
- to generate new educational programs
- to offer a young performing showcase of Africa to the world
- to re-discover traditional repertoires
- to protect oral inheritage

AFRICAN CHILDREN SING!

Patronized by UNESCO, *African Children Sing!* (hereafter *ACS!*) is an initiative of the International Federation for Choral Music (IFCM). Our vision is to provide a pan-African children's music program with a special focus on choral music.

IFCM was created 25 years ago as a world organization affiliated with the International Music Council of UNESCO. IFCM's main mission is to promote the choral art and to facilitate international communication and cooperation through choral singing.

The idea of establishing a pan-African children's choir is rooted in our belief that choral music plays a major role in important issues such as supporting the efforts of those engaged in peace initiatives, encouraging communal dialogue, and seeking international solidarity for the reduction of global poverty.

The vision of *ACS!* is to establish a permanent pan-African choral program for children on the African continent. Such an enduring program can establish an ongoing choir that can then perform both inside and outside of Africa in major international choral events. We will invite participation of children from countries throughout Africa. The children will work together in rehearsal camps, then in concerts, and eventually in tours. This process will thereby establish a permanent pan-African children's choral program.

IMPACT ON CHORAL LIFE IN AFRICA

- *ACS!* will enhance the existing choral life in Africa and give exposure to African composers by finding, editing, and disseminating traditional repertoire from different regions of the continent.
- *ACS!* will help create national and pan-African networks of contacts for African choral musicians. They will also be a part of the larger IFCM international choral network.
- *ACS!* will help establish and maintain national choral organizations in the participating countries. The establishment of such guilds will lead to a more consistent policy on choral development in those countries and can facilitate development projects with existing local partners.

PEDAGOGY

Our main pedagogical goals are as follows:

- train the children to explore, learn, and perform multi-cultural African repertoire;
- educate the children in a spirit of tolerance, mutual understanding and global unity.

PERFORMANCE

Our main performance goals are as follows:

- providing superior leadership - directors, conductors, teachers, and staff - in order to establish and maintain standards of excellence in performance and in teaching;
- offering a creative interaction between song and dance, as well as between traditional and modern pan-African traditions, in order to present a comprehensive and inclusive performance.

ACS! SESSIONS

- **Rehearsal Camp and Concert Tour**

A rehearsal camp, of approximately 2 to 3 weeks duration, will be rotated among pan-African countries. Following the camp, the choir will tour the host country and also give concert performances in neighbouring countries. We will also consider opportunities for performances on other continents.

- **Artistic staff**

The *ACS!* staff will include an Artistic Director, experienced in international performance, who will work with other African colleagues: conductors, instrumentalists, and traditional choreographers.

- **Participants**

ACS! participants will include boys and girls, ages 8 to 14 years, from as many African countries as possible. The candidates will have to audition in both singing and dancing.

- **Host organizations**

Any organization, institution or committee wishing to host a rehearsal camp of *ACS!* may contact IFCM.

TOWARDS A GLOBAL PAN-AFRICAN CHILDREN'S CHOIR MOVEMENT

After the initial *ACS!* session, we expect that the program will generate children's choir initiatives in many pan-African countries. In order to meet this continental development, IFCM intends to assist its African partners to develop similar local and national projects. IFCM will support pedagogical events, including training sessions for local choral conductors.

Contact:
International Federation for Choral Music
Christina Kühlewein, program coordinator
Email: ckuehlewein@ifcm.net

UNESCO

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STEP

8th World Symposium on Choral Music

Copenhagen, 19-26 July 2008

Steen Lindholm
Head of the World Symposium

We are hopeful that you have already received the World Choral Symposium Registration Brochure which was sent with the last issue of ICB. If you did not receive the registration brochure, you may order a copy on the symposium home page www.choraldenmark.org

What is going on in Copenhagen right now? As you can imagine we have been working very hard for many months on the preparations for the symposium. We are happy to say that everything is on schedule: all choirs and workshop presenters have been engaged and the program has been sent to all IFCM members. Registrations for the symposium have already begun to arrive. Please do not wait too long to register!

You may register in one of the following ways:

1) Electronically by using the registration link on our symposium homepage; please fill out the form and submit it online to register, or
2) Download the registration form (in PDF format) on the symposium homepage and print it; you may then fill out the registration form and either **fax** (+45 7023 7888) or **mail** the form to the address listed on the form, or
3) You may use the registration form in the registration brochure and, after filling it out, **fax** or **mail** the form to the address listed on the form.

Some people have requested a map with the suggested hotels marked on it or asked which hotels are closest to the concert venues. **All hotels are within a convenient distance from the concert venues**. Unlike previous symposiums we will use many different venues for the evening concerts, so you will probably visit many different concert venues during the week. Please be aware that all these evening concerts are in the inner city of Copenhagen, and it is not more than a 5-10 minute walk between many of them. At maximum, it will be a 20 minute walk between the concert venues that are located the furthest from one another.

The daytime concerts will be in the Opera House on Holmen Island. There are no hotels on the island near the Opera House; the crossing time with the shuttle ferry from Nyhavn (which means *New Harbor*, but, in fact, is a very old and very charming place) is just 3-4 minutes. But there are also other harbor ferries (vaporettas!). You may also use alternative crossing possibilities to the Opera House if you choose a hotel a little further away from the harbor.

If you choose a hotel close to the shuttle ferry, you will only need a few minutes to reach the daytime concerts, but a little more time to walk to the evening concerts. However, if you choose a hotel in the inner city of Copenhagen, you will be close to the evening concert venues but you will have to walk a little longer in the morning to catch the shuttle ferry to the Opera House. No matter which hotel you choose, you will discover that all the concert venues will not be far from your hotel. Copenhagen IS our capital, but it is rather intimate, and it is very easy to walk or drive through, and everything is located close-by.

Please note: The hotels in the registration brochure are neither the business of IFCM nor of Choral Denmark. They are an additional offering from our very good and efficient congress bureau ICS. Using the hotel registration form is a very convenient way to reserve your hotel room, but please be aware that you may find less expensive hotels by using the Internet. Try using Google and

Canal Tours, Wonderful Copenhagen - Photo: Cees van Roeden

type "Copenhagen Hotels" and you will find a hotel either in the City Centre or in the district around the Royal Castle Amalienborg, - or at the Central Train Station, - it is not far away... (NB: On 1st October 2007, the value of 1 US $ was 5.24 Dkk, and 1 Euro about 7.46 Dkk).

By the time you are reading this article the Expo online registration should also be available. The Expo has its own home page: www.wscm8.com, and we welcome all exhibitors. Again, exhibit space is limited, so do not hesitate to reserve your booth - or your advertisement in the program book.

Daily Morning Sing

Every symposium has had a morning session where all participants meet and start the day together. In Copenhagen, it is going to be *slightly* different. Of course we shall sing together and start with some warm-up exercises. Every day at 8:45 the warm-ups will begin in the big auditorium with a new person each day leading the warm-up exercises. The exercises will lead everyone directly into the Morning Sing. Symposium participants will gather in the auditorium and sing together from the Symposium Songbook with one or two choirs on stage. Every day will have its own theme, and every morning you will meet new choirs and new conductors. One day we shall sing Danish repertoire, and on other days music from North America, from South America, from Asia - or from some of the other Nordic countries will be featured. The Morning Sing will also be like a reading session. We hope that you will get some good ideas of new choral repertoire for your own choir to take home with you from Copenhagen.

Welcome to Morning Sing! ●

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"Voices of the Baltics"

3rd IFCM Multicultural Choral Conference, 1-4 July 2007

Marian Dolan
IFCM Multicultural Commission and
Organizing member of
"Voices" Artistic Committee

Forty three delegates from 14 countries met in the beautiful medieval capital of Tallinn, Estonia for four days to study the ethnic influences on Baltic choral music. Our opening event on 1st July was the 10th Estonian Youth Song Celebration, the *Ilmapuu or World Tree*, with a stunning 18,500 young singers, age 6 – 26, participating. The following three days contained a full schedule of open sings, workshops, presentations, concerts, and discussions. All workshops and presentations were based on the three main Voices themes

1. Old traditions/New concepts,
2. Choral Traditions of the Hosting Region,
3. Tradition: Conservation and Communication). All presentations also included interactive participation and singing by the delegates.

Our first "Voices" composer-in-residence was **Veljo Tormis** (Estonia) who presented/taught "Singing the Estonian *Regilaul*," led a morning open sing with *regi* tunes, showed examples of how he framed this unique tradition in his own scores, and coached a non-Estonian choir in interpretation of his works in a session titled "Bridging Cultures: Singing in an Unfamiliar Tradition." His *regi*-based cycle "Eesti naiste alulud / Esonian Womens' Song" was presented one evening by Tõnu Kaljuste's new Nargen Opera on the island of Naissaar a brief boat/truck ride from Tallinn.

Other Baltic-area "Voices" workshop leaders included **Vytautas Miskinis** (composer, conductor, and artistic director of the Lithuanian national Song Festival) who taught us the Lithuanian *sutartines* tradition, **Kaspars Putnins** (conductor of the Latvian Radio Chamber Choir and Estonian National Male Choir) who spoke about the cultural context of Latvian choral scores, and **Karoliina Kantelinen** and the Finnish female ethnic vocal ensemble Ketsurat who presented and taught the Finnish folk tradition and its modern 'fusion' style. Other workshop presenters included: **Margit Siim** (Estonia), "Baltic Song Festivals and Their Recognition by UNESCO"; **Clayton Parr** (USA), "Eight Simple Rules for Singing Multicultural Music" including Georgian vocal music; a post-concert interview with Tõnu Kaljuste by Jean-Claude Wilkens; Jean Sturm (France), "Finding the Ethnic Score: A Survey of Baltic Scores in *Musica*"; Paul Hagu (Estonia), "The Ethnic Estonian *Setu* Choral Tradition"; a roundtable discussion on "The 'Ethnic' Score: Interpretation and Culture" which raised questions about the learning/teaching/conducting of ethnically-influenced scores from another culture. Joy Hill (UK) and Jennifer Tham (Singapore) commented and Marian Dolan moderated; a roundtable discussion on "The 'Ethnic' Score: From Pen to Print to e-Publish" which raised ethical issues regarding copyright, use of folk-melodies, composer royalties, composer's access to fair publication, and conductor's access to quality international choral scores. Maggie Hamilton (UK), Sven Peterson (Estonian publisher), and Monserrat Gual (Spain) commented and Marian Dolan moderated.

Concert performances included the national Youth Song Festival, Nargen Opera, and Ketsurat, all mentioned above, as well as: Ellerhein Girls Choir, The Estonian TV Girls Choir, University of Louisville Cardinal Singers (USA), The Boys' Choir of the Estonian National Opera, and both male and female Setu ensembles.

Administratively, this conference has set a solid foundation for future "Voices" conferences. We now have:

- a dedicated website (www.ifcmvoices.net) with downloadable presentation and registration documents, and the possibility for adding pre/post-conference media;
- a Voices Handbook, the updated version of which will soon be available for interested future host applicants;
- a good working budget outline for the Handbook; and
- templates for the "Voices" logo and publicity.

As the IFCM liaison for this Voices conference, I was privileged to work on the organizing/artistic committee with Kaie Tanner, (Secretary General of the Estonian Choral Society), Aarne Saluveer (President of the Estonian Choral Society), and Jean-Claude Wilkens (IFCM Secretary General). Aarne provided the conference's initial vision and its subsequent connection to the national Song Celebration. Jean-Claude advised on various administrative and artistic points. With regard to organizing the details – logistical and artistic – of the conference, Kaie was an exceptional colleague. Her skill in logistics, collaboration, and communication was matched only by her ability as musician, translator, and interpreter. We hope that our combined efforts offered the conference delegates a unique choral experience, and also provided future Voices conferences with a strong artistic and organizational foundation.

E-Mail: mdolan@aya.yale.edu

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Conductors Without Borders - CWB

Meeting in Caracas, 22-24 November 2007

Christina Kühlewein
IFCM Program Coordinator

Conductors without Borders (CWB) is a mutual assistance program whose goal is to give conductors in developing countries, mainly in Africa, Latin America, and Southeast Asia, the opportunity to work with experienced teachers in choral conducting.

Background

In August 2006, at the conclusion of the World Assembly of Choral Conductor's Associations (WACCA) in Buenos Aires, the need for a mutual assistance program for training choral conductors was clearly identified. The name "Conductors Without Borders" was born.

In January 2007, a first announcement was published in the ICB, with a call for interest in the CWB program. The multiple responses received testified to the great interest shown by conductors from all over the world. Approximately 40 conductors are willing to share their experience and to train choral conductors in developing countries. They will also help to identify existing bilateral cooperation agreements in the area of culture between their countries and other developing regions of the world. Collecting this information will help with creating a list of donors for potential funding which will guarantee the self-support of the program. We would like to thank all the conductors worldwide who have contacted us concerning the invitation we published in the ICB.

We are pleased to announce that Mr. **Alberto Grau** from Venezuela has agreed to be the Honorary Patron of the program, and Mr. **Wayne Abercrombie** from the United States has indicated his willingness in working with the committee as the Coordinator of the program.

Meeting in Caracas

In November 2007, a meeting will be held with delegates who are already involved in similar projects. These delegates will meet to finalize the implementation and details of this important program.

The following delegates have been invited to this preparatory meeting: Alberto Grau, Venezuela (organizer of the Andean program), María Guinand, Venezuela (organizer of the Andean program), Daniel Garavano, Argentina (organizer of the WACCA and chairman of IFCM's Conductors Commission), Wayne Abercrombie, USA (coordinator of CWB), Thiérry Thiébaut (ACJ programs in Africa and South America), Andre De Quadros, USA (chairman of IFCM's Multicultural and Ethnic Commission), Thomas Caplin, Norway (choral conductor), Vance George, USA (choral conductor), Naomi Faran, Israel (choral conductor) and Christina Kühlewein (IFCM program coordinator).

The 3-day-meeting will be held in Caracas, November 22-24. It is sponsored by the CAF (Andean Development Bank), who is the sponsor for the social development program of choral singing in the Andean countries.

The meeting will formulate the CWB's program and result in the appointment of a steering committee for its implementation. The meeting's objective is to clearly define a policy, strategy and an action plan for the program. The issues to be addressed include: the project's objectives, the recipient's eligibility, the specifics of pedagogy, the finances and the implementation. The meeting will also investigate the possibility of collaborating with existing conductor's training programs in the Andean countries and in several Africa countries.

First call for a mission of vocal training in Liberia

IFCM has received a call for an experienced choral conductor who is willing to volunteer with the United Nations Development Program (UNDP) on a one year mission in the field of vocal training activities in Liberia (fully funded).

The Obaa's Girls Educational Outreach (OGEO) is an organization based in Accra, Ghana, and Monrovia, Liberia, that assists children and especially girls from poverty households located in poor communities with educational opportunities and rehabilitation therapies. Established in 2003, OGEO seeks to make available to children in post-conflict areas educational, economical and medical opportunities to reach their highest goals.

OGEO's programs include extra-curricular activities such as sports and children's theater. There is much interest to start a vocal training program which will bring children together to develop their talents and love for music and singing and give them an opportunity to share their message with their peers through singing.

Volunteer for Vocal Training in Liberia

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

- If you are a choral conductor, fluent in English
- If you are experienced in working with children
- If you would like to volunteer for a one year mission in Liberia
- If you are interested in teaching music and developing a choir with the Obaas Girls, a group of young girls who are victims of the Liberian civil war.

Please contact:
Christina Kühlewein, Program Coordinator
IFCM - International Office
Email: ckuehlewein@ifcm.net

1st International Forum – Voice, Youth and Arts Management
6-10 February 2008 – Caen, France

Interested in choral music? Future arts manager?
Participate in the forum, meet key arts people, get in touch with others and start your career!

The 1st International Forum – Voice, Youth and Arts Management, organized by IFCM in cooperation with Polyfollia, will take place at the Regional Council in Caen (France) from February 6 to 10, 2008.

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

Lectures and workshops: the specifics of organizing cultural events in different regions of the world; the function of the main choral associations and events; the place of choral music within regional cultural policy; the impact of choral music on social and personal development; the management of choral associations, festivals, and vocal ensembles; marketing of choral events; fundraising, and intercultural teams.
Lecturers will be present for the entire forum and be available for discussion, questions, and dialogue. They include: Philippe Duron (president of the Region of Lower-Normandy, France), Royce Saltzman (Oregon Bach Festival, USA), Dolf Rabus and Brigitte Riskowski (International Chamber Choir Competition and Musica Sacra in Marktoberdorf, Germany), Michael Anderson (Performing Arts Department of the University of Illinois at Chicago, USA), Jacques Vanherle (Polyfollia, France), Sonja Greiner (Europa Cantat), Kjetil Aamann (NOBU, Norway), Jean-Marie Puissant (Academy of Versailles, France), and Jussy Chydenius (Rajaton, Finland).

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

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

If you have already worked on the staff of a choral music event and/or are experienced in arts management, and if you are interested in participating in this forum to increase your knowledge and share your expertise, please contact IFCM!
Choral conductors, music teachers, and arts managers are encouraged to recommend potential participants to IFCM or encourage them to contact IFCM directly.

Contact:
International Federation for Choral Music
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14111 Louvigny, France
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Région Basse-Normandie

The World Youth Choir Summer Session in South Africa

9 July – 4 August 2007

Vladimir Opacic
World Youth Choir session manager
and former WYC singer

Photo: Michael J. Anderson

*"There is something very wonderful in music. It speaks not to our thoughts as words do; it speaks straight to our hearts and spirits, to the very core and root of our souls. Music soothes, stirs us up; it puts noble feelings in us; it melts us to tears, we know not how – it is a language by itself! "– **Kingsley***

Reading my favorite quote, and thinking of the 18th World Youth Choir summer session 2007 in South Africa and Namibia, I realized I am blessed to live and to experience the true meaning of Kingsley's thoughts. If you have never attended a WYC summer or winter session you cannot really understand the true significance of these words. For me personally, these words describe everything that makes the WYC such a unique project in our present world which is full of turbulence around the globe; the unique message of a group of young choral singers from all over the world is: "This is the world as it should be!" This summer the World Youth Choir explained again in the language of music why UNESCO has named it "Artists for Peace".

The World Youth Choir summer session was organized and held in South Africa thanks to the collaboration of Jeunesses Musicales South Africa together with the North-West University Potchefstroom. It was the second time that the WYC sang in South Africa. The first time was in January 2001.

The rehearsal camp in Stellenbosch, supported by the University of Stellenbosch, welcomed 74 singers from 28 countries. More than half of them had never been to South Africa or to the African continent. Also, having the session in South Africa contributed to the general idea of true forgiveness among nations since it was held in the country after the apartheid. Singers had a chance to hear and see both sides of reality and recognized their unique role while presenting workshops, open concerts or advertising for students in schools or university, where finally everybody is equal, regardless of skin color, social position, etc. The singers spread the idea of the project every place they visited. There was no difference between new and old, past and present…all of them where World Youth Choir members with a mission.

As usual, there were two conductors for the summer project. Singers were proud to welcome and work under the baton of **Peter Dijkstra**, conductor of the first part of each concert. Peter Dijkstra was born in the Netherlands in 1978 and was a World Youth Choir singer from 1997-99. He now works on a regular basis with choirs such as the Netherlands Chamber Choir, RIAS Chamber Choir Berlin and the Netherlands Radio choir.

Peter Dijkstra, one of the youngest conductors in history of the project, gave a new, fresh approach in working with an ensemble of this kind. He shared all his knowledge and experience as a conductor and singer for the cause: to achieve the highest musical level, performing "*Fest- und Gedenksprüche*" by **Johannes Brahms** and "*The Marriage of Heaven and Hell*" by Danish composer **Bo Holten**, in the first part. The extraordinary piece for double choir by Brahms, the pure essence of the German end of 19th century music style, was hard work for the choir and conductor: Perfect pronunciation of the German language and understanding of the smallest musical details combined together with a great relationship between conductor and singers yielded a perfect result. In the double choir, you could almost hear the sound of an organ in the rich polyphonic structure of the piece. The clean musical phrasing and deep understanding of the text left no one in the choir and audience untouched: the WYC succeeded in communicating the thoughts of the great Brahms.

"*The Marriage of Heaven and Hell*" is an extremely demanding and outstanding piece in six movements written for triple choir. With elements of historical composition techniques extraordinarily well-connected with modern ways of harmonic thinking, especially in the triple-choir division, the listeners have a true impression of peace in Heaven and chaos in Hell. The piece leads us through six stories: *The Sick Rose, The Tiger, A Cradle Song* for three-part choir and solo soprano, *Spring, The Divine Image* and *Night*. Under Peter Dijkstra, the WYC achieved incredible choral sounds on the stage, constantly changing from a chamber choir to a large mixed choir, and then from a children's choir to an adult choir, developing constant sound and structural contrasts. With the sound impressions of Heaven on the one side and Hell on the other portrayed by alternating tonality and bitonality, rhythms and polyrhythmics, tonal and polytonal parts, (in contrast to the musical technique of the core part), the WYC realized a perfect rendition of the piece. The audience acknowledged this by great applause after each performance.

The second part of each concert which utilized easier music was also a true challenge for the singers and brought moments of enjoyable relaxation for the audience. Conducted by **Sidumo Jacobs**, the singers proved that singing repertoire based on African traditional music is possible not only in Africa but also in a choir with the word WORLD in it.

Born in Cradock, Eastern Cape, Sidumo Abraham Jacobs received his Diploma in Music Education and advanced Diploma in Choral Conducting from the University of Port Elizabeth. Sidumo became an assistant

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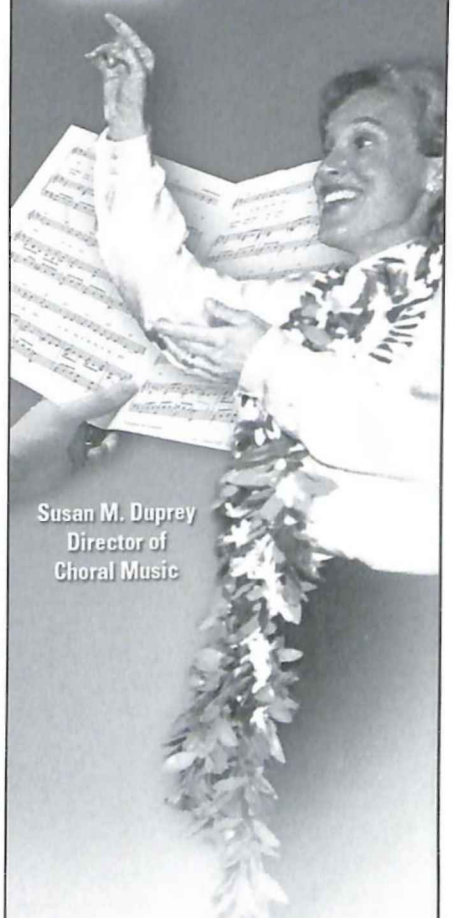

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conductor for the UPE Choir, under the direction of Junita Lamprecht. Sidumo has gained extensive exposure and experience by participating in various national and international festivals. He has been invited to Europe and Norway to teach summer school classes in choral conducting and to conduct workshops in African traditional music. Sidumo is currently a part-time conductor of African music at the University of Johannesburg's Kingsway Choir and a full-time music teacher at St John's College.

Sidumo Jacobs was also one of the youngest conductors in the choir's history. Raised in a traditional African family, Mr. Jacobs showed himself to be a true conductor and dancing teacher and, most of all, a great human being respecting different cultures and their different possibilities to absorb, learn and memorize music which they had never sung before in their lives. It was a challenge for Sidumo and the singers because in Africa choirs perform African music in their proper style, with very well-executed body movements. Try and imagine the reaction of the audience in a full hall! Sidumo`s way of working with the singers, teaching them everything by heart without written music, showing them all the movements, repeating everything many times, dancing in front of the choir and with the choir in the rehearsals and in the concerts made the experience unforgettable. The singers actually attended an open workshop everyday until they were ready to bring the music to the concert performance and to every person in the audience and especially to those who were dancing in the audience with the choir, yelling traditional sounds, while clapping and screaming all the time as a way of showing respect and admiration. The colorful repertoire of traditional African songs was very well chosen for this type of choir, making musical peace between different cultures in all Africa. The repertoire consisted of "*Wildsbok - Psalm 42*", Renette Bouwer (Afrikaans); "*Gebed*", Koos de Plessis - Arr. D. Hyman (Afrikaans); "*Chunchani Mindzhalo*" - SJ Khosa (Shangan), a song to welcome visitors or guest; "*Akhala Amaqhude Amabili*" - Arr. Mzilikazi Khumalo (Zulu); "*Askaz'ukuhamba, Umbombela, Shosholoza – Tshukhutshukhu*"(Xhosa), mine working songs (medley); "*Thula Sizwe*" (Zulu), be quiet, nation; "*Lebitso*" (Sotho), the name of the Lord is praised; "*Bawo Thixo Somandla*" (Xhosa), our Father, God of Power; "*Shiloyini*" Tsonga, a song about the German ship; "*Koloyi ena*" (Sotho), the car is so old and it does not have wheels; "*Isiponono*" (Xhosa, Zulu), I have a lover in Durban; "*Skhanda mayeza*" (Xhosa, Zulu), we are making or grinding the medicine; "*Thina ntozabantu*" (Xhosa), bragging song; "*Ndandihleli*" (Xhosa, Zulu), I was in the darkness, thinking of my lover.

The atmosphere of the second part was filled with the energy of the African conductor and "world" youth, and touched emotions of all those privileged to attend the concert. It showed how the "world" can become one in just nine days of rehearsals along with the strong desire to learn something new every day and to feel and experience the true and mystical Africa. In those moments all WYC members were "African" on stage. This only happens in the World Youth Choir! All of us can just say, "Thank you members of the WYC and thank you Sidumo".

After nine days of rehearsal camp, the WYC was ready for the very well-planned concert tour in Cape Town, Stellenbosch, George, Port Elizabeth, Bloemfontein, Potchefstroom, Rustenburg, Johannesburg, Soweto and Pretoria. Each concert was a unique experience for the singers, conductors and the audience. Traveling through

...The World Youth Choir Summer Session in South Africa

beautiful South Africa, visiting cultural places and game reserves, and having the chance to learn so many different things about the country and people was truly a unique experience. Churches or concert halls were always full to capacity.

The amazing summer session ended with a five-day tour in Windhoek, Namibia.

Three men in particular gave their passion, energy, time and strong will to make this project to happen. Jean-Marc Poncelet, Executive Director of the WYC contributed his ideas, logistics and fund-raising prior to the session; Peet Ryke, was the main organizer in South Africa, and his assistant was Braam Bredenkamp; without the two of them this session could not have happened. Thanks to all three of you!

Our respect and words of gratitude go to all people who contributed to the success of the tour: the host families in the ten cities which opened their homes, hearts and shared everything with us, making our stay unforgettable and giving us the feeling of being a welcome part of their families.

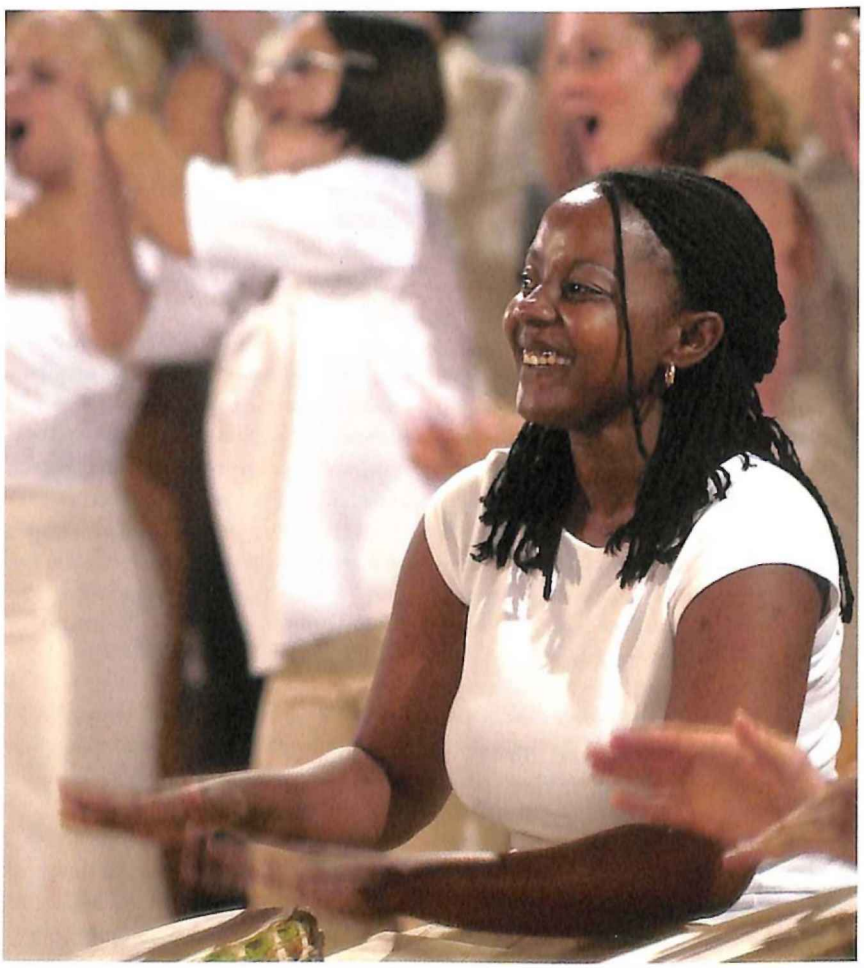
Special thanks go to all people who helped organize concerts: Annemarie van der Walt, Junita Lamprecht and all the others. Thank you for your commitment to the project and for giving us all those wonderful moments we spent together.

The session in Namibia was organized by Lydia Auala, former WYC singer, and her team. Their extraordinary work, their true passion for having the choir in Windhoek, and their commitment made all of us feel at home and truly enjoy all workshops, sightseeing and, most importantly, the two concerts at the end of the tour in the fully packed Windhoek Cathedral with its amazing acoustics. Great gratitude goes to Lydia and all the people in Namibia, and especially to the choir's host families.

Special thanks go to the city of Namur, and to Belgium's French community for their financial commitment.

To conclude, I would like to say: The World Youth Choir was, is, and will be, the unique project on this planet which brings choral music people from different cultures and nations together for an unforgettable and life changing moment. There is only one "WORLD" Youth Choir. The world needs this project as a global school of understanding, respect, and unity. The one language all of them understand is that of choral music and singing! For all of us who have sung in this choir, it has changed our lives forever. And the same thing happened to the 74 singers of this summer's World Youth Choir in South Africa and Namibia. Thanks to this project, at least 74 more people will try to make their world a better place. This is the "crown" of the project, with all its shining "jewels", which gives us hope. Let's believe and be optimistic.

E-Mail: vladaopacic@yahoo.com



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CHORALNET Developments

Press Release, September 2007

The ChoralNet Board of Directors met in person during the Chorus America June conference in Los Angeles and has since convened for an email meeting. The Board members continue to work on developments that we hope will be of interest to a broad range of choral musicians.

The website has gone through various changes, both in appearance and content, which are ongoing. Webmaster Allen Simon works to present a constant variety of news items, blogs, list-postings and photos, as well as maintaining a wealth of information through the resources section. We would recommend an exploration of this material by all choral directors – whether for programming, for beginning the new educational year, for those seeking new skills or other practical resources.

Cindy Pribble, Chair of Lists/Forums, continues to offer ChoralNet Cues as a service to subscribers to Choralist and ChoralTalk. Both lists continue to be active, with many listers offering freely of their experience and help to others. Subscribers can choose to subscribe only to postings on specific topics, or to a daily digest of postings; those wishing to post messages may do so through email or through the website. We would encourage musicians who have not yet subscribed to investigate the range of topics covered; the most recent postings appear on the ChoralNet website.

ChoralNet continues to be open to the needs of those whose language of choice is other than English; the current language-specific forums are EuroChoralTalk, ItaliaCorale, and Foro de Musica Coral Latinoamericana. We would like to incorporate non-English web pages, and are working to develop multi-lingual bloggers and web-page editors as well as translators.

Our most exciting current project is the upcoming web-publication of a set of madrigals by Alice Parker, on texts by Charles Wesley. Ms Parker first wrote these nearly 20 years ago, and they will shortly be available for downloading, together with mp3 recordings. It is fitting that in the Wesley anniversary year; these delightful pieces should be made available to choral musicians throughout the world.

Contact: Brigid Coult, Secretary;
brigid@choralnet.org -
http://www.choralnet.org

World Day of Choral Singing
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International Federation for Choral Music

Choral World News

A Choral Conductors' Seminar in China
Guangzhou, China, 15-17 July 2007
Leon Tong

Die Meistersinger von Marktoberdorf
The 10th International Chamber Choir Competition
Walter Vorwerk

e-tuner – The Story of an Invention

First Asia-Pacific Cantat Festival in Taiwan
Sonja Greiner

The Little Singers of the Andes have conquered their French Public

The 21st Zimriya
Jerusalem, 30 July – 9 August, 2007
Esther Herlitz

A Choral Conductors' Seminar in China

Guangzhou, China, 15-17 July 2007

Leon Tong
IFCM Vice-President

In celebration of IFCM's 25th Anniversary, the Hong Kong Treble Choir Association's 10th Anniversary and the Guangzhou Children's Palace's 55th Anniversary, the three organizations collaborated in presenting the "Choral Conductors Seminar & Concert 2007". Only two months after the announcement of the event, our presenter, LongStream Culture & Arts (Guangzhou) Ltd., had already received 200 applications from all over China including: Hong Kong, Beijing, Shanghai, Guangzhou, Shenyang, Dalian and Kunming. Most applications were from primary school and high school teachers and choir conductors.

Held at the Guangzhou 2nd Children's Palace, the three-day camp included teaching many classes plus choral demonstrations and seminars which covered a broad range of highly practical topics such as: Conductors Training, Choral Training Technique, Vocal Technique and Interpretation of Repertoire, Pitch Training, Sight-singing and Ear Training, Difficulties Encountered in Establishing a Children's Choir or Youth Choir, and Scandinavian Voice and Interpretation. Two world-renowned choral experts were invited as guest speakers; they were Mr. Kari Ala-Pöllänen, Conductor and Artistic Director of the Finnish Tapiola Choir and Mr. Cristian Grases from Venezuela. Together with guest speakers from mainland China and Hong Kong (who were Mr. Da-peng Meng, Professor Bao-ping Ren, Mr. Patrick Chiu and myself), we not only introduced European children's choir repertoire, Latin American and Jazz music, contemporary Chinese children's choir and mixed choir repertoire, but also allowed students to learn the pieces in class so that they can teach their own choirs and choral groups upon returning home. In spite of the intensive teaching program due to time limitations , the students were all very excited to learn the repertoire with joy as they were taught first-hand by world-class experts how to interprete the different kinds of music.

In order to encourage exchange among students, choirs, and guest speakers, the presenters invited four international award winning representative choirs from China to perform at the Finale Concert at Xinghai Concert Hall. They were: Tianjin University Peiyang Chorus (conducted by Professor Bao-ping Ren), Shenzhen Middle School Choir (conducted by Ms. Mei Liu), The Hong Kong Melody Makers and Guangzhou Children's Palace Choir (conducted by Ling Chen). Each of the four choirs showcased their own unique characteristics while performing songs from different parts of the world and in many languages and styles. The finale concert was a great success and was attended by a full house. Mr. Kari Ala-Pöllänen, Mr. Cristian Grases, Mr. Da-peng Meng and myself each conducted a number of choral pieces which were met by unanimous commendation from the audience. It was also considered a rare achievement for the Guangdong Province to have such excellent choirs!

Due to the enthusiasm in choral music among many of the teachers and general population in China, many regional choirs have been established; however, this has been accomplished despite the lack of choral materials and insufficient training. In view of these teachers' eagerness to learn and their hope to communicate with the choral music world, the IFCM should encourage more choral exchange activities and invite more international choral music experts to teach in China. The Hong Kong Treble Choir Association and the Guangzhou Children's Palace International Exchange Centre will continue to assume the role of leading the way to promote the art of choral music.

E-mail: info@hktreblechoir.com

All the performing choirs

Die Meistersinger von Marktoberdorf

The 10th International Chamber Choir Competition

Walter Vorwerk
Music Critic

Photo Sabine Vorwerk

From the large city of Nuremberg to the small town of Marktoberdorf in the eastern Allgäu is a distance of about 250 km. The cities have similarities: they are both located in Bavaria and are known for their "singing contests" or competitions, as we now say. As of yet, no one has written an opera about Marktoberdorf. Not in the Middle Ages, but every two years beginning in 1989, taking the stage are not soloists as in the famous Wagner opera, but chamber choirs. This year at the 10th International Chamber Choir Competition were mixed choirs and women's choirs. The standard at this competition has remained the same: to win a prize, a choir must sing splendidly, be creative and communicate the feeling that they stand behind what they sing. Groups that stray from this path have no chance of winning. A few numbers: this year at Whitsuntide, Marktoberdorf hosted 6 mixed choirs and 7 female choirs from 9 countries: Argentina, Armenia, Germany, Hungary, Japan, Norway, the Philippines, Russia, and Sweden – about 400 singers, who competed before a seven-member international jury. But the small county seat in the eastern Allgäu is not only a meeting place for choirs; here there was also an international exchange among choirs, choir directors, publishers, choral association officers and composers.

Seven world premieres made a new statement. In the end, all were winners, since the jury ranked every choir with the title 'very good" to "outstanding international level."

But there was much in Marktoberdorf that cannot be described in numbers.

For example, there was **Brady Allred**, Professor of Music at the University of Utah in Salt Lake City (USA), a member of the jury. He is no stranger to Marktoberdorf. He came first in 1993 as an observer. In 1995 he came with his young choir and went home without a prize. But two years later he returned with a bang, winning the first prize with a brilliant performance by his Duquesne University Chamber Singers from Pittsburgh. In 2002 he participated here with his choir in the International Musica Sacra Festival. Naturally, Allred says enthusiastically:

Oh, I love Marktoberdorf, it's always calling me back to participate in what's new here. Singing together is a way toward unity of hearts and thoughts. The singers feel the love and support that comes from this kind of music. That makes me happy – that's what a conductor must do, bring people together. And when singers from different countries, cultures, and languages are brought together, we feel like we're one, like we belong together.

This was also the feeling of the eight women and eleven men of the ensemble IMUSICAPELLA from the city of Imus in the Philippines. From a purely visual standpoint, they were a centre of attraction in the concert hall and on the grounds. Wherever they went, they made an impression. To reach the highest point, they still have some work to do, but one must remember they come from a variety of professions – electricians, receptionists, psychologists, teachers, economists, students – who make music in their spare time. They brought a musical passion that can serve as an object lesson to many here in Germany.

Their young director **Tristan Caliston Ignacio** knew what awaited him in Marktoberdorf:

Many of my friends said to me: "Oh, you're going to Marktoberdorf! You better be really prepared!" And when we got here, we could see this was true. But, at the first evening's welcome, competition leader Dolf Rabus said to all of us that this is not just a competition, but that Marktoberdorf offered a chance to learn about music and choirs from other countries. That is the most important thing for me. And when we're together for concerts in the evening, it's something really special. The homestays are a wonderful experience, creating very beautiful lasting memories.

One of those who have been on hand since the first competition in Marktoberdorf in 1989 is the Belgian **Jean-Claude Wilkens**, now General Secretary of IFCM. This umbrella organization encompasses about 30 million singers across the globe. Since the 10th International Chamber Choir Competition coincided with the 25th anniversary of IFCM, he felt an appreciation for the worldwide organization's work. Here the goals of IFCM are set into practice effectively. Naturally, there are many other competitions around the world, offered by national organizations and societies. Jean-Claude could constantly be on the road to new places, but he always comes back to Marktoberdorf – why?

When one considers the development of this competition, and one takes a look into the program book, with the names of all the jury members since 1989, and over 100 choirs that have participated here, one can see that most of the choirs that have made the strongest impression on the choral world and its development in the last 15 to 20 years have been here in Marktoberdorf. The competition has remained stable.

In my function as IFCM General Secretary I also serve on many other artistic committees: for the World Symposium, for the new "Asia-Pacific Cantat" festival and for the "Polyfollia" festival in France. So it is necessary for me to hear choirs here that I haven't yet heard, so I can make suggestions about their participation in these other festivals.

One such choir could be the "Tokyo Ladies Consort SAYAKA" from Japan, which won 1st prize in Marktoberdorf under the

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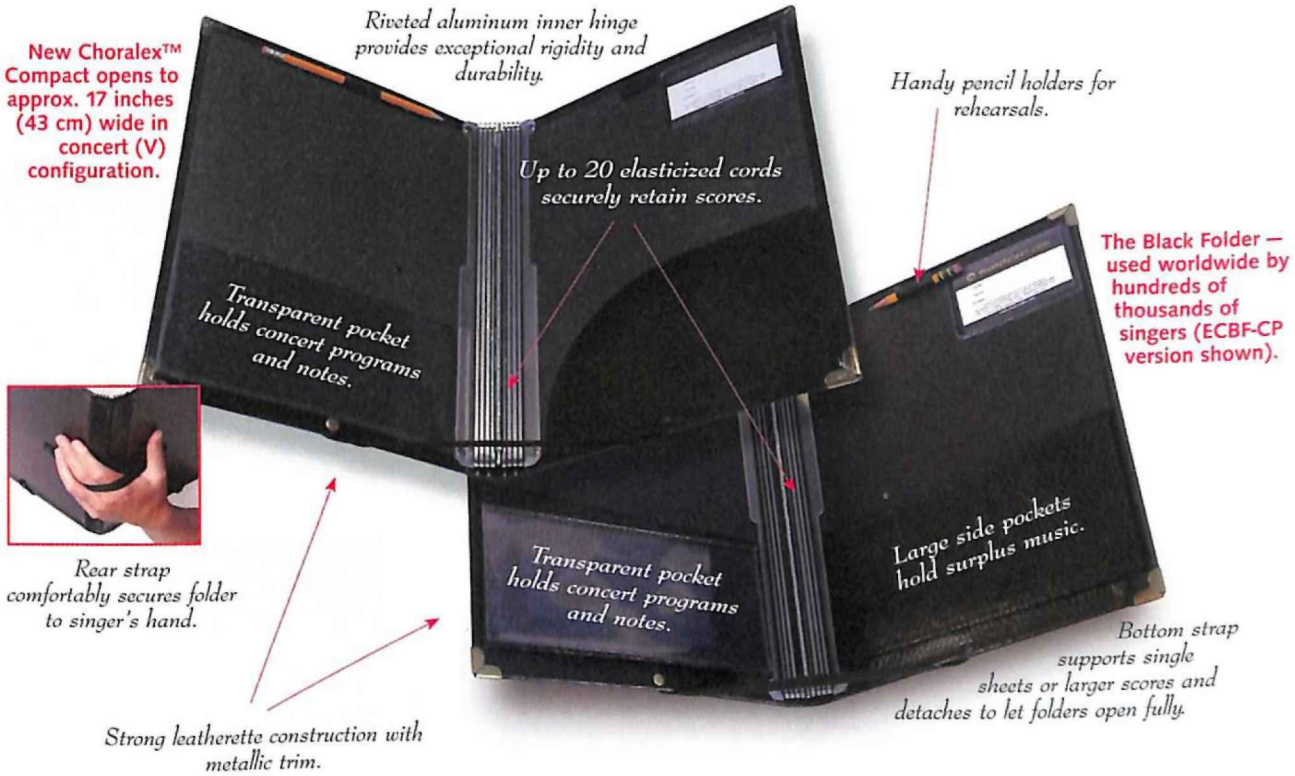

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...Die Meistersinger von Marktoberdorf

direction of the renowned composer/conductor Ko Matsushita. His impressions of the festival were as follows:

I can say the level at this festival is very high. The choirs that come here are practically professional. And we asked ourselves: can we hold our own here? But our choir prepared very laboriously for this competition. All the choirs and directors here say they have a good opportunity to learn from each other. I believe that in the past 18 years the Marktoberdorf competition has earned a good name and a high reputation. I have no concerns about its future.

Easily said, but in Germany the cultural milieu is a "problem child" with more limitations from the state than in other places. Competition leader **Dolf Rabus** speaks on this theme:

It's not easy to lead ten competitions on a consistent international level and organize them every two years. One has to allow for new ideas. We have to constantly adjust the categories. We let the men's choir category go, then put it back in the program, then dropped it again, because there weren't enough qualified men's choirs competing. We're focused more on youth choirs for the future. One has to react to new developments, and perhaps we'll also create some new developments of our own.

This year there were a few new developments, Rabus mentions the most striking:

Alongside the compulsory competition program we developed an elective program, in which every choir can demonstrate its specialized prowess. There we heard exciting works, most of which were previously unknown. Most of all, in comparison to earlier competitions, there were more world premieres. It's particularly exciting, and we're very curious to hear, for example, a new piece from Armenia or Japan. And that is the best thing about it, what we always want – the exchange of literature and the impetus toward something new.

A supporter of the International Chamber Choir Competition is the Partnership of German Choral Associations (ADC) with six member choral associations. Their current president is **Hans-Willi Hefekäuser** from Bonn. He comes to Marktoberdorf not only to represent the ADC but to develop awareness of the broader work of the ADC. He says:

I maintain the repertoire of choirs from abroad has been greatly expanded. In Germany we have a need to catch up. German choirs tend to be on the decline, very serious and rather heavy, not loose enough. I believe it would be good for our choirs – and this is one of my goals in ADC – to bring a bit more pep into their performances and broaden the repertoire toward this direction. It's worth repeating, that it's important, worthwhile and instructive to visit international competitions like this, and it has the same value for conductors and choristers.

Hefekäuser had examples of inspiration from the Filipinos and the Japanese, but also from mixed choir from Mendoza, Argentina, that won third prize. They are led by **Silvana Vallesi**, an ebullient young woman who has made a name for herself in the choral world with her interpretations of Latin American music. When one thinks of Argentina, one thinks first of tango, but what is hidden behind Argentine choral music, Silvava Vallesi?

It's not that easy to explain. Just like North America, Latin American culture has a hodgepodge of influences. That's particularly clear in music. And when it comes to choral

All photos: Dolf Rabus

music, in the 20th century an original style has been created that presents our identity, our mentality, through folk rhythms and sounds. As the only Latin American choir here in Marktoberdorf, we've selected not only music from Argentina but other compositions, such as "Cantate Domino" by Alberto Grau from Venezuela, because this work displays elements of new Latin American choral music. From Argentina is the Phaedrus fable setting of Roberto Caamaño. Here the composer works with the mentality of the Argentine people: fun, with a serious moral background.

Now we come to our German choirs. Two years ago, there were long faces when our choirs did not fare well in the competitions. In the mixed choir competition there were no German winners and in the men's choir only a third prize. This time things went better: two second prizes in mixed choirs (there was no first prize), and a second prize in women's choirs. **Cornelius Trantow**, director of Ensembles vocal Hamburg, describes this experience in Marktoberdorf:

We gained a new recognition here, that we can experience choirs from other countries with their various repertoire and different vocal approaches. Particularly striking is their different stage presence, since many choirs have brought visual elements into their performances. Today we know that for us, the time is past for classical concerts where choirs with starched shirts stand in two rows and sullenly look out or stare down into their scores. We must go a new way.

The seven-member international jury decided who was "Meistersinger von Marktoberdorf." Cornelius Trantow's words were reflected in the thoughts of Gudrun Schröfel, head of the competition jury and Professor at the Hochschule für Musik und Theater Hannover, in her final words of thanks to all: Today it is important not only to sing beautifully: one must also be able to radiate a presence that will sweep up the audience.

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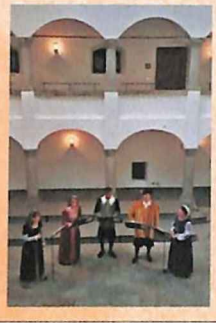

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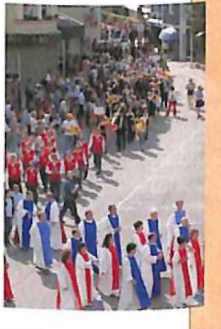

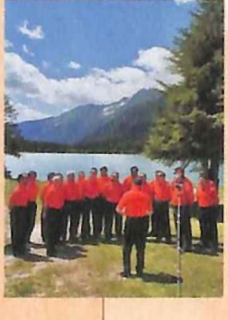

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Christoph Schönherr, Professor at the Hamburg Conservatory of Music, is a respected expert in the field of jazz and pop choirs and he is a much sought after choral composer. "My music depicts a strong woman, who rejoices in her happiness and also swings (many 6/8, 12/8 and swing passages), but on the other hand who in formulating her concept of God clearly stands up for the poor and needy. Here I use stylistic elements of rock and funk music."

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vocal score

e-tuner – The Story of an Invention

Laurence Equilbey
Founder and director of the
Accentus choir

Photo: Laure Vasconi

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Translated from the French by Anita Shaperd, USA

E-tuner

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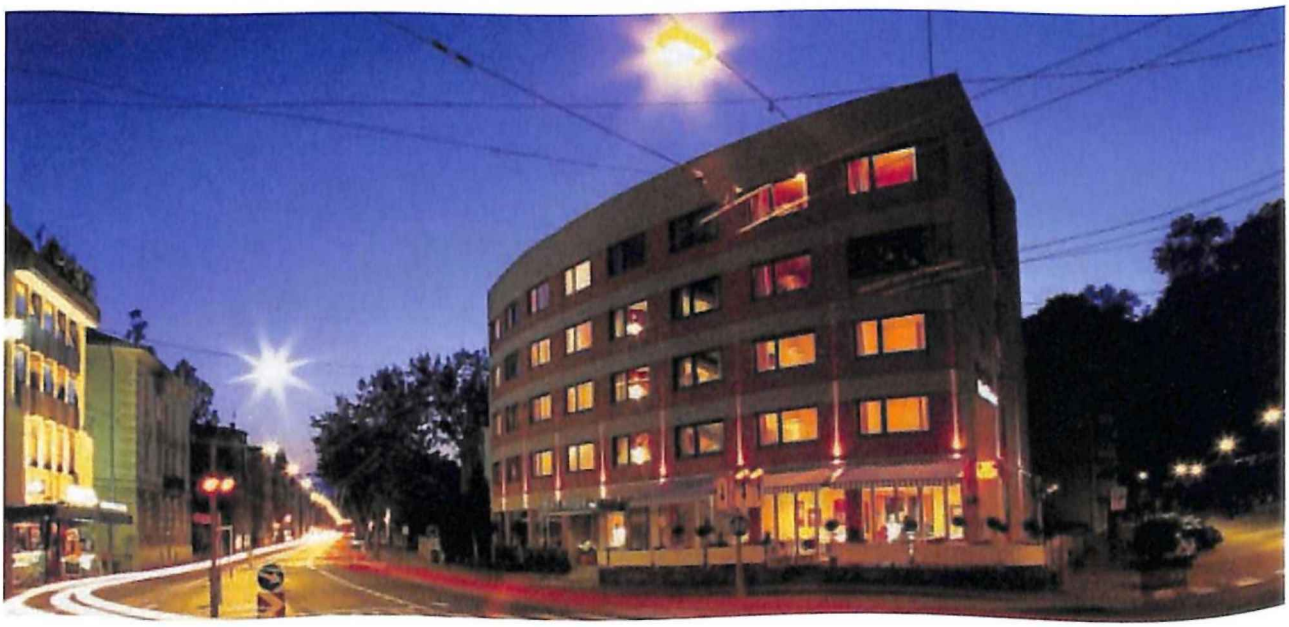

The hotel Neutor sees itself as venue for artists within easy reach of the city center (situated three minutes walk from the Getreidegasse and all event locations). This top location, an exceptional late breakfast service, an informal cultural ambience and numerous art eventsmake it unique. On the floors for the late risers absolute quiet and breakfast till 3.00 p.m. are guaranteed.

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First Asia-Pacific Cantat Festival in Taiwan

Sonja Greiner
Secretary General, Europa Cantat,
Advisor for the
Asia-Pacific Cantat festival

From July 28th to August 4th 2007 singers and conductors from Australia, Germany, Japan, Malaysia, Singapore, South Korea, Venezuela and different parts of Taiwan came together to participate in the 1st Asia-Pacific Cantat festival. The event was organized by the Taiwan Choral Association under the patronage of IFCM, with the support of Europa Cantat and local organizations in the cities of Yilan and Tainan, and also sponsored by the Rotary Club of Yilan and the Chimei Cultural Foundation.

Different workshops for equal voice children's choirs and mixed adult choirs were organized in the City of Yilan on the Northeast Coast of Taiwan where the National Centre for Traditional Arts offered an ideal venue for the participants to rehearse, have meals together, perform in the modern concert hall and discover local traditions and artefacts. During their daily rehearsals the singers sang music from Taiwan, Japan, Europe, Latin America and Africa with renowned conductors such as **Kari Ala-Pöllänen** (FIN), **Benoît Giaux** (BE), **Saeko Hasegawa** (Japan) and **Yu-Wen Pan** (Taiwan). Free time activities included a guided tour of Yilan and the surrounding region as well as a visit to the International Children's Folklore Festival in a water amusement park. For some of the younger singers (the youngest being nine-years old), it was their first experience in choral singing while several participating choirs also showcased their experience and skills in public performances.

Considering the big differences in vocal cultures and traditions among the countries and regions of the world, it was amazing to see how the singers of the workshops quickly learned to blend into one choir and to produce totally different sounds depending on what was required by each conductor for a specific song.

Events included an opening concert of Beethoven's Symphony #9 in D minor and other works for choir and orchestra presented in Taipei and Tainan (a city in southern Taiwan), concerts with participating choirs and guest choirs as well as workshop concerts in Yilan and a final workshop concert in Tainan. Among the guest choirs one of the highlights was the Tajimi Choir from Japan, conducted by Nobuaki Tanaka, who was also invited to present a workshop. The concert audience was also greatly impressed by Cantus Firmus, a young male choir from Venezuela participating in one of the workshops.

The participants of the Asia-Pacific Cantat have travelled home after learning new songs and meeting new friends from many different parts of the world. They also went home with memories of the beautiful Taiwanese landscapes and impressed by the wonderful hospitality of the Taiwanese people. A team of volunteers was always nearby and very eager to help participants find their way, and they also were available to translate and help participants to get what they needed. Thank you very much to these volunteers and to everyone who made this Asia-Pacific Cantat possible!

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Taipei Medical Choir open air

Photo: Sonja Greiner

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Choral World News

The Little Singers of the Andes have conquered their French Public

The French public was enchanted by the various performances of the **Little Singers of the Andes (Pequeños Cantores de los Andes)** – a project which is part of the social action program through music of the Andean Development Corporation (CAF) in collaboration with the Caracas Schola Cantorum Foundation and the International Federation for Choral Music. The concert tour ended on 13 July 2007 after a very successful participation of the choir in the Polyfollia 2007 festival. This festival takes place annually in Normandy (France) and brings together some of the world's finest choirs with the goal of promoting choral music at a high-level international standard.

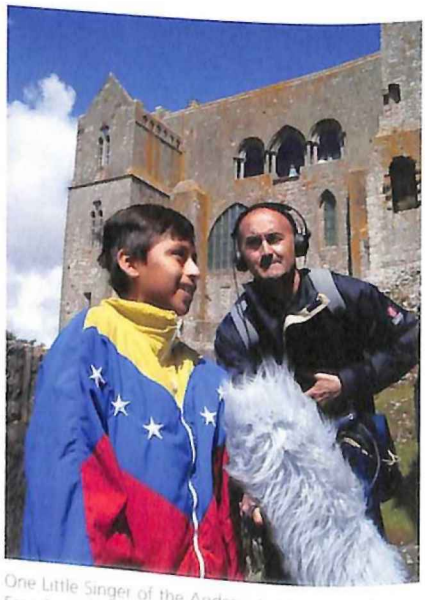
The Little Singers of the Andes are comprised of 41 singers which come from the most disadvantaged parts of major cities in Venezuela, Colombia, Peru, Ecuador and Bolivia. They were selected from 4,000 children all of whom participated in this project created four years ago. In this case, the conductors were **Ana María Raga** and **Luimar Arismendi**, and they were accompanied by adult singers **Isabel Palacios** and **Victor González**. The artistic director was **Alberto Grau**.

Before coming to France, they gave two concerts in Caracas -- one at the Simon Bolivar University and the other at the CAF Auditorium. In Normandy, they presented five concerts between 7 and 12 July (in Saint-Lô, Barneville-Carteret, Luc-sur-Mer, Halles de Dives-sur Mer and Cheviré le Rouge), all of which were sold out.

A total of 2,500 persons attended their concerts and were captivated by their stage presence. Both French television and press reported enthusiastically about the choir. The following appeared in the regional paper "La Presse de la Manche"

They had been announced as exceptional. They were exceptional! The public of about 400 was literally carried away by the concert of the Los Pequeños Cantores de los Andes and captured by their charm. A comment heard by one of those who assisted: "Splendid voices, in the choir as well as the solo parts… An opening to die for: the children started singing outside [the church] and walked [through the aisles] up

The Little Singers of the Andes at the Mont Saint-Michel, France



One Little Singer of the Andes interviewed by the French television

All Photos: Annie-Marie Charmillon-Belly

to the choir, singing. … Smiling faces, concentrating on the conductor. Clapping of hands, stamping of feet, body movements; expressive and rhythmic gestures accompanying the singing".

The French television was present during the festival and showcased the emotion produced by the performances. It had already reported about the importance of the Venezuelan choral movement in a half-hour documentary filmed in Caracas in March which showed the children's and youth choirs' activities patronized by CAF and Schola Cantorum. The documentary was shown on the FR3 television on 23rd June and can also be seen on the internet on the Polyfollia website (www.polyfollia.com).

Jacques Vanherle, festival organizer and director, also was enthusiastic about the children's performances: *I leave behind me the hustle of the festival in order to express the pleasure felt during the concerts of the Little Singers of the Andes. They sang, danced... in an extremely just manner. They showed an incredible musical excellence admired by all. The children did superb work. There was a lot of shared music and happiness, great emotion, and many tears in the eyes. Bravo!*

Translated from the Spanish by Jutta Tagger, France

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The 21st Zimriya

Jerusalem, 30 July – 9 August, 2007

Esther Herlitz
Chairperson

Among all the international choral festivals, the Zimriya is outstanding not only for its geographical setting but also for its warm spirit and refreshing musical program. This is what makes it so attractive for amateur choirs as well as for youth choirs and choirs with high quality expectations. The fact that all participants live and work for 10 days together on the superb university campus of Mount Scopus, enjoying excellent food and having the local infrastructure for feasting, singing and dancing into the late night, makes it possible for the participants to get to know each other very fast. The site of Mount Scopus is breathtaking; it overlooks the Temple Mountain of Old Jerusalem and, on the other side, the desert of Judea down to the Jordan Valley and the Dead Sea. This year the inspiring variety of workshops, the high quality of conductors and the friendships among them, the ideal mix in the ages of the choirs and their quality and cultural traditions, seemed to leave no one unhappy. The beautiful new concert hall on the campus, which hosted all the participants every evening, added to the fact that, at the end, all participants seem to leave the festival like a new family, deeply enriched by music and friendship. The Zimriya is a must for every choir once in its lifetime!
Michael Gohl,
in charge of Open Singing

Maestro Nestor Andrenacci (Argentina) workshop: Misa Criolla by Ariel Ramirez

Michael Gohl (Switzerland) & Shuli Nathan (Israel) with the International Youth Choir of the 21st Zimriya, singing Naomi Shemer's "Jerusalem of Gold"

Maestro Volker Hempfling (Germany), Workshop: Misa di Gloria by Puccini

Maestro Andrew Parrott (UK), Workshop: Israel in Egypt by Handel

All Photos: Vera Eizon, Photographer

The 21st Zimriya (World Assembly of Choirs) took place on the beautiful campus of Hebrew University on Mount Scopus, Jerusalem.

This was the first time that Ilana Barnea was the director of the Zimriya. Yuval Ben Ozer was the musical director of the festival.

Nestor Andrenacci (Argentina), Naomi Faran (Israel), Volker Hempfling (Germany), Andrew Parrott (U.K.), Fred Sjöberg (Sweden) and Walter Whitman (U.S.A.) led 700 choristers from 13 countries in workshops ranging from baroque to gospel and pop. Michael Gohl (Switzerland) led the Open Singing daily with the International Youth Choir. A special Israeli feature is the daily Choir to Choir singing which gives participating choirs a chance to perform for 20 minutes in front of their colleagues.

This Zimriya was dedicated to the memory of Teddy Kollek, Jerusalem's legendary mayor who passed away earlier this year. It was Kollek who, in 1952, gave the green light to hold the first Zimriya.

An announcement was made about the 25th Anniversary of IFCM.

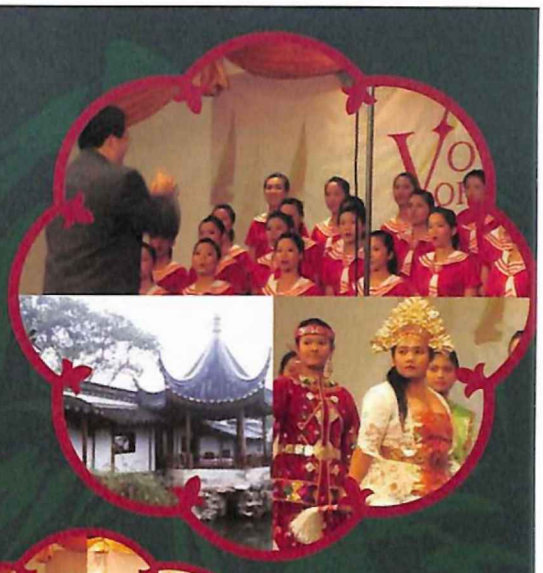
The final concert of the Zimriya was dedicated to the memory of Israeli conductor Gary Bertini who contributed greatly to Israel's musical life and to vocal music in particular.

All public concerts were completely sold out, and media coverage also contributed to highlighting the excellent choral music offered at Zimriya.

E-mail: harzimco@netvision.net.il
www.zimriya.org.il

Oriental Concentus

21st Century International Choral Festival



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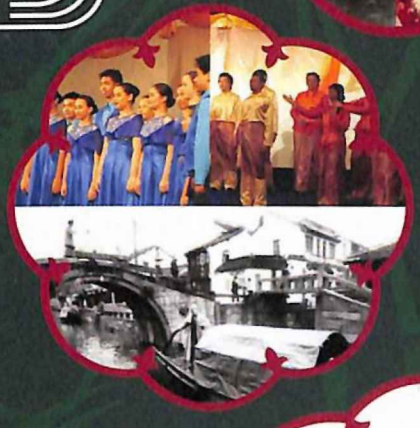

Festival and competition for Mixed Choirs, Male & Female Chorus, Youth & Children's Choirs and Folklore Choirs.

Su Zhou
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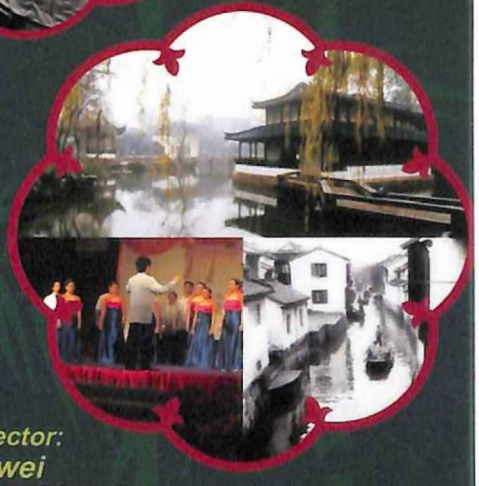

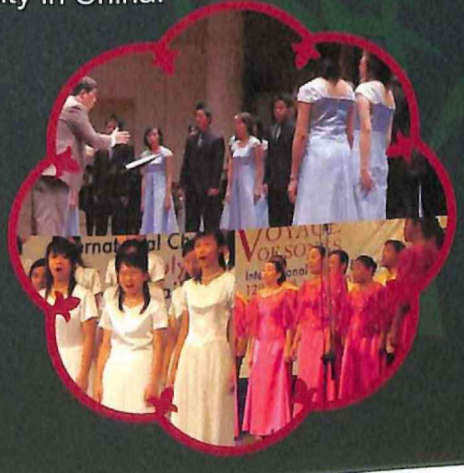

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World of Children's and Youth Choirs

Choral Music and International Understanding
The Importance of Choral Festivals in the Education of Young People

Cristian Grases

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

Choral Music and International Understanding

The Importance of Choral Festivals in the Education of Young People

Cristian Grases
conductor and composer

We all belong to the human race, but every individual has been shaped by characteristics which make him a unique human being: culture, education, experience, personal values, ideals and fears. When two individuals interact, the character of each of them leads to innumerable ways of association: sometimes they complement each other and sometimes they are contradictory. When more than two persons interact, the dynamics are even more complex. It is important to understand that all of us belong to one big entity and that we are not inhabitants of only one continent, one country, one state or one city. It is of utmost importance that we call ourselves citizens of the world. Once this idea is clear to us, we are able to understand the reasons and different ways of approaching one and the same topic. This vision is naturally one of respect and tolerance which, ultimately, makes it possible to live together.

One of the keys to populations being able to live together on this planet Earth is mutual understanding. To know the cultural background of the "other" helps us to put ourselves into the "other's" position. This background comprises culture, art, language, daily activities and ways of living, rites and ceremonies, history, politics, idiosyncrasy, geography, sense of humour, culinary art and many other aspects which define us as belonging socio-culturally to one part of the world or another. Understanding … to understand one another … to know the reasons for a certain attitude or a particular decision … to become familiar with another person's customs, ideals, clothing or ways of expression … all of this makes the difference between a world in conflict and a world in harmony. And most importantly, as in any relationship, to minimize what is negative and stress what is positive, enables us to see the best of both parts.

This summer, I had the privilege of working in different parts of the world. I had received invitations to conduct in two choral festivals in countries far away from each other. Let me share my impressions:

At the end of June, I went to Vancouver in Canada. I had the pleasure of taking part in the international choral festival "**Coastal Sound**" under Donna Otto and Morna Edmundson. It was my responsibility to teach and present repertoire by Latin-American composers. I worked with about 18 choirs from different parts of the world and of different ages – most of them between 13 and 18 years old. I shared this musical adventure with Bob Chilcott from England. In my experience, this event was successful in two fundamental ways. The first one was a success in communication, in the sense that almost all of the 250 singers involved were able to express together the ideas and sentiments contained in the musical repertoire, thereby overcoming social, religious, linguistic and cultural barriers. We all were part of humanity capable of working in a team in order to succeed together. This was possible because the individual singers who were part of this group decided to minimize any possible adversities and minor conflicts which occur naturally, especially when big groups of individuals from different backgrounds come together, and to maximize the many positive aspects of being together. All worked with dedication, force and determination, in order to improve the musical results. And the result was a group success.

This first result is most certainly due to the second key element of this festival: understanding. The event was organized so as to leave much space (physically and time-wise) which enabled the singers and conductors to mingle, to get to know each other, to exchange ideas, ideals, concepts, experiences, history, culture and many other things. This direct interaction made it possible for each singer to become aware of the extent of humanity, of the different ways of doing things; to understand that there are others with similar interests and talents (in this case, music and choral singing) who have a way of expressing themselves and thinking differently, given the circumstances in which they live are so different. These differences do not disqualify the other persons; they show us that different ways of doing things enrich our human heritage which we all share. This concept is of supreme importance, for it enables us to be more generous in our daily lives, and it provides us with a platform for respect and conviviality.

After that, I had the honour of travelling to China in order to participate in the "**First Choral Conductors' Seminar**" organized by LongStream Culture & Arts and headed by Leon Tong. There I worked with 180 choral conductors and with choirs from Guangzhou and Shenzen. I shared this adventure with Kari Alla-Pollänen from Finland. Again, various countries were assembled in one place in order to work together in search of a new musical and educational experience; in spite of the fact that there were less possibilities of interaction and that all participants spoke the same language, my observations were similar to those in Vancouver: all participating groups came together at the end to sing together, which enabled us to have a world vision enriched

by the presence of the others. The principles of communication and understanding were again manifest, with interesting results: neither Kari nor I spoke Chinese, yet we were able to teach the repertoire of our respective countries. This implied an important interconnection and collaboration. Of course we had interpreters, but still, most of the results obtained transcended the language barriers, and the human factor was essential.

These experiences are extremely inspiring for everybody involved - conductors, singers, organizers, parents and the community in general in front of whom we presented the final musical results. Without any doubt, the daily interaction during the rehearsals, meals and transport made it possible that the exchange was profound and sincere. This is of great importance for the younger generations, for two basic reasons: the first is the educational aspect, for it allows the young singer to develop his or her personality with distinct parameters and concepts of this world and its peoples. Of course, these parameters differ and are much wider and infinitely more formative than for those who have not been exposed to these interchanges. The second reason lies in the fact that these young people will be tomorrow's leaders; and if these leaders understand from an early age the importance of these principles of living together, such as *communication*, *understanding* and *respect* towards each other, the decisions to be taken by them will probably be beneficial for humanity.

Photo: Cristian Grases

Both these events are only examples of what international festivals of that kind can achieve each year and of what organizations such as IFCM and ACDA (just to name two of them) promote with a commitment multiplied by the number of their members. To expose our young people to events like those described above transcends the musical experience and become an educational necessity for a future world of harmony. For me – and I am sure that this is true of the majority of my choral colleagues – it is a pleasure to combine the marvellous opportunity of making music together with others, with the authentic honour of being able to contribute to the creation of a better world for future generations.

Cristian Grases *obtained a Master's degree in choral conducting with Alberto Grau and María Guinand in Caracas. He works as a composer, guest conductors, workshop leader, educator and jury member in North and South America, Europe and Asia. He is a member of the International SongBridge Committee. At the moment he is working on his doctoral degree (conducting and composition) at the University of Miami under Dr. Jo-Michael Scheibe.*

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Translated from the Spanish by Jutta Tagger, France ●

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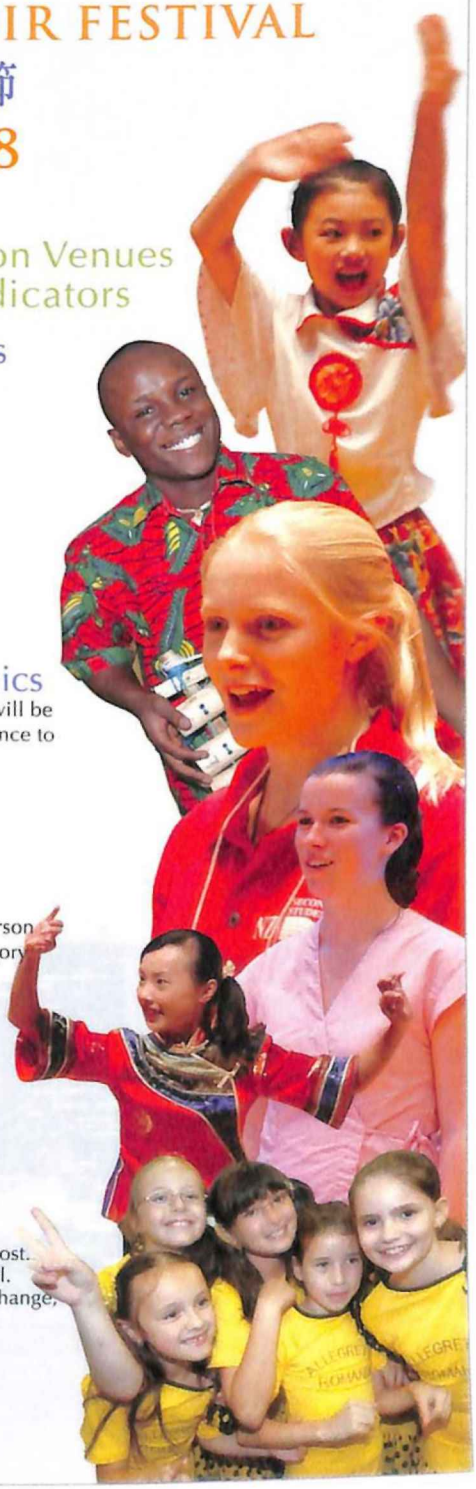

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New CD Releases

Jean-Marie Marchal

If you would like a CD to be considered for review

Please contact Jean-Marie Marchal, Editor

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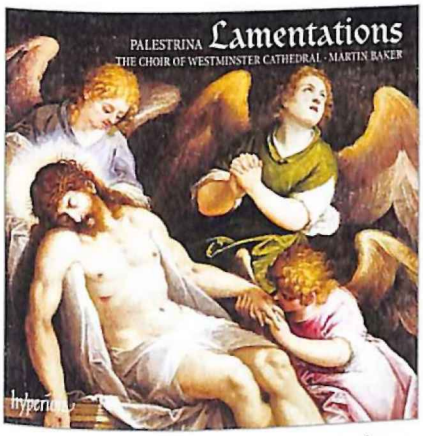
New CD Releases

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

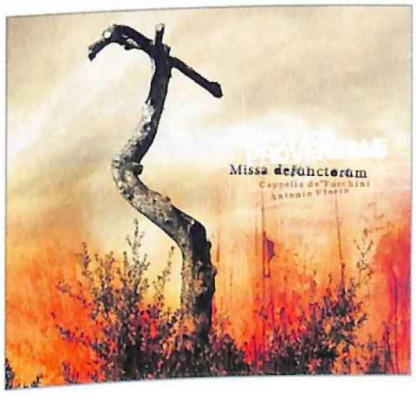
Photo: Lino Bernardo

Westminster Cathedral Choir, one of the best English choir schools, frequently performs the music of **Palestrina**. The



group's interpretations bear witness to the level of excellence attained through a long association with the music. The sound shaping of the ensemble is in fact remarkable, bringing out every expressive detail without ever losing sight of the whole and its intelligent construction. Here, technical proficiency serves the fervent discourse, without ostentation but rather with a quiet assurance. In truth, it is a brilliant demonstration, with only the occasional sin of slightly tense high notes. Perhaps it would have been necessary to resort to a few judicious transpositions to preserve the purity and transparency of these young treble voices from beginning to end... But this only briefly takes away the pleasure from listening to this timeless music, performed with talent and conviction. (G.P. Palestrina - Lamentations – dir. Martin Baker – **Hyperion CDA67610**)

Written about a dozen years after Monteverdi's *Orfeo*, the "pastoral tragicomedy" *La Morte d'Orfeo* by **Stefano Landi** explores the same myth, of course, but in an original manner, notably by mixing comedy and tragedy, and by focusing more on the end of the story (after Eurydice's "second death") while hanging on to the happy ending (Orpheus does, in fact, make it to Olympus). Less seductive at first than Monteverdi's work, especially since it is driven by *recitativo*, this *Morte d'Orfeo* contains some superbly expressive pages, as well as several colourful and rhythmic episodes in which numerous supporting characters and the choir (shepherds, satyrs, maenads, gods...). The performance given here by Françoise Lasserre and the Akademia ensemble is very musical, and aims for exactly the right tone in all the emotions, particularly in the more dramatic moments. (**Zig Zag Territories 070402**).



The work of **Francesco Provenzale** (c.1624-1704), considered to be the founder of the prestigious Neapolitan school, has been highlighted several times on CD by Antonio Florio and his Cappella de'Turchini. The Italian musicians are back again, this time with the composer's sacred repertoire, and in particular with a *Missa pro defunctorum*, which in its time was associated with numerous princely funeral ceremonies. Completing the program are two motets by the same Provenzale (*Laetatus sum*, *In convertendo*), and a *Dixit Dominus* by **Cristofaro Caresana** (c.1640-1709). It is a lovely interpretation, dense, contrasted and precise, by musicians who obviously want us to share the thrill of discovery. (**Eloquentia 0710**)

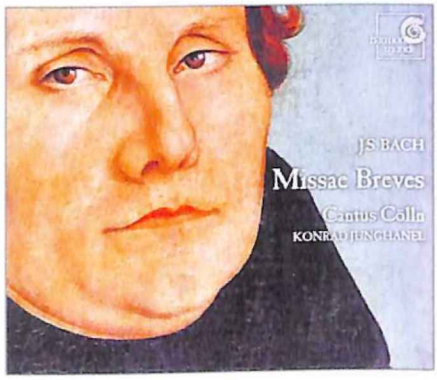
It is logical that this anniversary year for **Dietrich Buxtehude** (c.1637-1707) incites performers and publishers to do their duty by the composer. At the front of the line, we find the German label Carus, whose production these days can best be described as feverish. Just released one after the other are two complementary recordings. The program of the first is no doubt the least original since it features one of the rare sacred works by Buxtehude which has often been recorded. I speak here of the cycle of Latin cantatas entitled *Membra Jesu nostri*, without a doubt one of the expressive high points of German Baroque piety and sorrow. This new recording, while not particularly innovative, is nonetheless well made. One appreciates the supple and colourful vocal shaping of the Dresdner Kammerchor, from which naturally emerge soloists who do not have the reputation of the soloists you will find in other versions (e.g. René Jacobs), but they do carry the sacred text with a fine mix of fervor and humility. The icing on the cake is the inclusion of two previously unrecorded cantatas: *Wär Gott nicht mit uns diese Zeit* BuxWV 102 and *Wälts Gott, mein Werk ich lasse* BuxWV 103 (dir. Hans-Christoph Rademann – **Carus 83.234**). Other previously unrecorded works form the program of the label's second recording, which features a series of cantatas for three, four and five voices. The pleasure of discovering a whole series of little-known works is undeniable, even if some less appealing voices (the collective performance is better than the sum of the individual parts) and a certain stiffness of expression occasionally temper our enthusiasm. The technical precision of the instrumentalists

...New CD Releases

and the sincere fervor of the singers make it worth the detour, and help to finish off this Buxtehude anniversary year in beauty. (Previously unrecorded works: *Wo soll ich fliehen hin Bux*WV 112, *Dein edles Herz, der Lieben Thron Bux*WV 14, *Erhalt uns, Herr, bei deinem Wort Bux*WV 27 – Capella Angelica & Lautten Compagney, dir. Wolfgang Katschner – **Carus 83.193**).

Most likely composed between 1739 and 1743, that is not long after **Nicola Antonio Porpora**'s departure from London and his return to the continent (to Venice and then to Naples), the *Notturni per i defunti* come to us via one source which contains the Lessons and several fragments of the *Responses*. The first of these are presented according to the Neapolitan tradition as a succession of recitatives, ariosos and arias with uncontested expressive virtues, entrusted to the soloists. The second set must have been reconstituted specifically for this recording for SATB chorus and based on diverse individual parts which survived the ups and downs of history. As an interlude between the three nocturnes recorded here, Stefano Demicheli offers us another discovery in passing: two very attractive *Sinfonie* by a largely unknown Italian composer and contemporary of Porpora, **Nicola Fiorenza** (c.1726-1764). The solo voices, especially that of Romina Basso, dominate this recording by their commitment, their warm presence, and their theatrical sense. The ensembles conducted by Demicheli also show proof of uncontested qualities, but the instrumentalists seem a bit intimidated, and thus do not always reach the full potential of the pathos and dramatic effects contained in this music, which is in fact rich with dramatic pauses and contrasts. The bottom line is that this is only a very slight reservation, because the pleasure of discovering these superb hitherto unpublished works remains. And that is something! (Choir of La Stagione Armonica, Ensemble Dolce & Tempesta – **Fuga Libera 526**).

Bach's work continues to inspire the best of the early music specialists, as witnessed by two new impeccable releases. The first release features the funeral cantata (*Trauerode*) BWV 198, with the Mass BWV 234 and two organ works completing the program. Philippe Pierlot and the Ricercar Consort accompany with finesse the four remarkable soloists who sing both the solo and choral parts.



Intelligence, sensitivity and eloquence are the key words that describe this recording, which carries the sacred discourse of the cantor's music to an incandescent height. (**Mirare 030**) It is also a small group which performs on the second of these recordings, devoted to the four Lutheran Masses by Bach (BWV 233 to 236). Cantus Cölln presides on this CD, with consummate art when it comes to the reading, the polyphonic clarity and the expression which is closely tied to the most subtle nuance of the text. The collective work is, as ever, admirable for its precision, fully doing justice to the variety of expression and colours contained in Bach's music. (**Harmonia Mundi HMC 901939.40**)

A native of the Franconia region of Germany, trained by Jommelli in Stuttgart, and active in Paris where he devoted himself to sacred music, opera and teaching, **Joseph-Henri Rigel** (1741-1799) wrote four hierodramas (sacred dramas) for Parisian concert societies (Concert Spirituel, Concert de la Loge Olympique). Three of these works, all inspired by Old Testament stories (Exodus, the destruction of Jericho, and Jepthe — a fourth, on the Maccabees, is lost) have been recorded by Les Chantres of the Baroque Music Centre at Versailles and the Folies Françoises orchestra. Together with several soloists (including the ever-excellent Alain Buet), both ensembles are united under the direction of Olivier Schneebeli to give weight to these pages which, while perhaps not the most original, are nonetheless well-crafted according to the esthetic of their era, closely resembling the music of Gossec. Worth discovering. (**K617198**).

Pursuing its mandate to record the complete sacred works of **Felix Mendelssohn** (now in its 11th volume), Carus turns once again to undoubtedly one of the most

inspired interpreters of the German composer, Frieder Bernius, conducting both his very own Kammerchor Stuttgart and the Deutsche Kammerphilharmonie Bremen. For this new recording, we find one of the composer's two oratorios, *Paulus*. Listening

to this CD is very simply a great treat. It is all there: expressive melodic lines, a sense of the discourse, an overall comprehension of the work's construction, excellent technical production, sublime inspiration on the part of all concerned. One word suffices: bravo! (**Carus 83.214**) Finally, to complete this look at the latest choral releases, we look at two CDs featuring the young Flemish choral conductor and composer, **Kurt Bikkembergs** (born in 1963). First featured is the conductor on a CD of the essential sacred works of **Staf Nees** (1901-1965) and his son **Vic Nees** (born in 1936), two composers who while far from being avant-garde, have always written music that looks forward, is full of imagery and well-conceived for the voice. Heading up the choir of the Brussels' cathedral, he delivers a refined and eloquent reading of these works. (**CSSM & G 0601**) It is Bikkembergs the composer who is revealed in his *Missa Montis Caesaris* for two men's voices and organ, a simply constructed work, which explores modal colours and a meditative atmosphere. The performance of the Koristen van Keizersberg, recorded live in concert, is not without some imperfections but it does offer a sincere and fervent commitment to the singing. (**KVK005**)

E-mail: jm.marchal@cccwb

Translated from the French by Patricia Abbott, Canada ●

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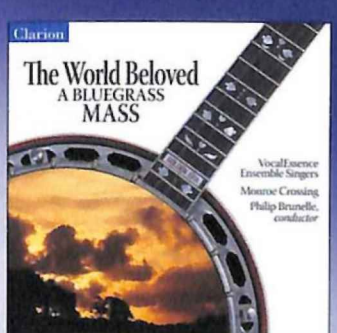

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We are pleased to provide these lists of international festivals, competitions, conferences, workshops and master classes to our members. They are based on the best information available to us. However, we advise you to check the specific details with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

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

Please submit event information for publication to:

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Email: nrobin@ifcm.net

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

28th Annual National Conductors' Symposium, Vancouver, Canada, 4-9 Feb 2008. 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, Tel: +1-604-7386822, Fax: +1-604-7387832, Email: info@vancouverchamberchoir.com - Website: www.vancouverchamberchoir.com

1st International Forum - Voice, Youth and Arts Management, Caen, France, 6-10 Feb 2008. Organized by IFCM in cooperation with Polyfollia. Three-day forum for future managers in the field of choral music. Contact: International Federation for Choral Music, Christina Kühlewein, Tel: +33-2-31733881, Fax: +33-2-31735415, Email: ckuehlewein@ifcm.net - Website: www.ifcm.net

Musica International Session, Luxembourg, Luxembourg, 17-22 Feb 2008. Join those who have become regular participants of such workshops, and experience an intense week of friendship, working together drowned in the international choral repertoire. Contact: Musica International, Tel: +33-3-88361754, Fax: +33-3-88365783, Email: office@MusicaNet.org - Website: www.musicanet.org/en/workshops.php

Kurt Thomas Cursus, Utrecht, Netherlands, 3-12 July 2008. Course for choral conductors with chamber choir or orchestra. Contact: Unisono, Tel: +31-30-2335600, Fax: +31-30-2335651, Email: kurtthomascursus@amateurmuziek.nl - Website: www.amateurmuziek.nl

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

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

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

Choral Conductors Retreat with Rod Eichenberger, Alexandria, Virginia, USA, 28 July-1 Aug 2008. A 5-day professional development workshop, designed for conductors of choirs at all levels, gives special emphasis to the important role non-verbal skills can play in rehearsal and performance. Contact: Wanda Gereben, Executive Director, Choral Conductors Retreat, Tel: +1-808-5950233, Fax: +1-808-5955129, Email: Info@ChoralConductorsRetreat.com Website: www.ChoralConductorsRetreat.com

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Festivals & Competitions

1st International Gregorian Chant Festival, Bratislava, Slovak Republic, 18-21 Oct 2007. Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

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

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

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

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

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

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

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

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

9h International Choir Festival Nordeste Cantat, Maceió and Aracajú, Brasil, 7-10 Nov 2007. Contact: Federação Alagoana de Coros, Tel: +82-3235-1800, Fax: +82-3033-5844, Email: nordestecantat@gmail.com

11th Athens International Choir Festival, Athens, Greece, 8-11 Nov 2007. Open to mixed, male, female, chamber, youth, children's and folklore choirs, as well as, lyric soloists. Contact: Polifonia Atheaneum, Tel: +30210-6080119, Fax: +30210-6918841, Email: info@inter-fest.com - Website: www.interfest.basis-site.net

19th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 12-18 Nov 2007. Tribute to Latin American choral music. Master Class, conferences, concerts, tango dance. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4255238, Fax: +54-261-4201135, Email: cantapueblo@coppla.org.ar - Website: www.coppla.org.ar

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

6th International Festival "Coros en el Bosque", Pinamar, Argentina, 16-18 Nov 2007. Workshops on Argentinian and Latin American folk music with Néstor Andrenacci and Ricardo Mansilla, for singers and/or conductors. Concerts by participating choirs, adults or youth choirs, mixed or equal voices. Contact: 6th edition "Coros en el Bosque" - Pinamar 2007, Martín Lettieri - Diego García Picasso, Tel: +54-114-7712316, Email: info@corosenelbosque.com.ar - Website: www.corosenelbosque.com.ar

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

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

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

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...Festivals & Competitions

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

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

Choral Days of Togo, Lome, Kpalime, Tsevie, Togo, 5-9 Dec 2007. Choral festival including workshops with Thierry Thiebaut, Issac Dogbo, Ambroise Kuanzambi Toko, Jean Paul Nenonene, Françoise Brunier, Ben Agudetse. Saturday 8th entirely dedicated to the 25th Anniversary of IFCM and including seminars, conferences and a final concert. Contact: Togolese Federation for Choral Music, Tel: +228-9435706, Fax: +228-2510464, Email: ftmchorale@yahoo.fr

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

6th Jubilee Easter Festival Musica Religiosa, Olomouc, Czech Republic, 12-16 Mar 2008. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

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

2nd Pan-Hellenic Congress on Children's Songs, Athens, Greece, Apr 2008. Contact: Pan-Hellenic Association of Conductors of Choral & Instrumental Ensembles, Tel: +30-210-2824894, Fax: +30-210-2844588, Email: mousic@otenet.gr

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

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

International Choir and Folksong Choir Festival, Bratislava, Slovak Republic, 24-27 Apr 2008. Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Torrevieja Habaneras Contest for Children's and Youth Choirs, Torrevieja (Alicante), Spain, 25-27 Apr 2008. Apply before 1 Feb 2007. Contact: Manuel Martinez, Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

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

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

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

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

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

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

3rd International Sacred Music Festival, Bratislava, Slovak Republic, 21-25 May 2008. Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

4th International Choir Festival Mundus Cantat Sopot 2008, Sopot, Poland, 21-25 May 2008. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Tel: +48-58-5558458, Fax: +48-58-5558442, Email: munduscantat@sopot.pl - Website: www.munduscantat.sopot.pl

3rd International Sacred Music Festival, Bratislava, Slovak Republic, 22-25 May 2008. Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

21st International Choir Festival, Vranov nad Toplou, Slovakia, 22-25 May 2008. Non-competitive festival for all kinds of choirs. Concerts, trips, seminar, workshop, discussion evening, meeting of choirs etc. Contact: Vilma Krauspeová, Tel: +421-57-4422849, Fax: +421-57-4422849, Email: vilma@krauspe.sk - Website: www.ozvena.sk

Competition Festa Choralis 2008, Bratislava, Slovak Republic, 28 May-1 June 2008. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

7th Pärnu International Choir Festival, Estonia, 29 May-1 June 2008. Festival, concerts and folk song competition for amateur choirs of all categories. Contact: Pärnu Choir Festival NPO, Tel: +372-55-634407, Fax: +372-627-3125, Email: ave.sopp@kul.ee - Website: www.kooriyhing.ee or www.prkf.ee

37th International Competition "Florilège Vocal de Tours", France, 30 May-1 June 2008. Limited to ensembles from 12 to 40 choristers. Qualification round (a cappella), final round (including one piece with piano). Four categories: mixed choirs, male or female voice choirs, mixed vocal ensembles, free program / and a special Children's Choir International Competition. Special "Renaissance" Prize. Prize for a First Production work. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

36th International Choir Festival of Songs 2008, Olomouc, Czech Republic, 4-8 June 2008. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

6th Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 6-8 June 2008. Performance of two compulsory pieces and others to be chosen freely from works by the Mercosur countries: Argentinia, Bolivia, Brazil, Chili, Colombia, Ecuador, Paraguay, Peru, Uruguay or Venezuela. Contact: AAMCANT, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

6th Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 6-8 June 2008. Open to worldwide amateur choirs interested in the music of this cultural region. Festival dedicated to the memory of Liliana Cangiano, one of the greatest Argentinean conductors and arrangers. Contact: Asociación Argentina para la Música Coral, Tel: +54-221-4258326, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

1st Mendoza Choralography Competition, Mendoza, Argentina, 17-22 June 2008. For all choirs around the world. Theme: choirs in movement. Contact: Fundación COPPLA, Cantapueblo, Tel: +54-261-4255238, Fax: +54-261-4201135, Email: fundacion@coppla.org.ar - Website: www.coppla.org.ar

2nd World Festival Grand Prix St. Petersburg 2008, Russia, 18-22 June 2008. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

10th International Festival D'Canto 2007, Isla de Margarita, Venezuela, 18-22 June 2008. Gala concerts, international competition in various categories, workshops, conferences by international conductors, open singing, etc.... Contact: Fundacion D'Canto, Angel Marino Ramírez, Executive Coordinator, Email: festivaldcanto@hotmail.com - Website: http://festivaldcanto.tripod.com

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

11th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 25 June-1 July 2008. Bob Chilcott guest conductor and Peter Robb artistic director. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@oregonfestivalchoirs.org - Website: www.piccfest.org

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

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...Festivals & Competitions

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

7th International Boys' & Men's Choral Festival, Prague & Hradec Kralove, Czech Republic, 30 June-7 July 2008. Non-competitive festival hosted by the Boni Pueri, (Czech Rep.), Amabile Boys & Men's Choirs (Canada) and Chor Leoni (Canada) for boys, male youth and men's choirs. Conductors: James Litton, Diane Loomer, Robert Sund. Jaroslav Krcek with guest Ensemble Amarcord. Rehearsals, concerts, masterclasses, and leadership program. Contact: The University of Western Ontario, Carol Beynon, Tel: +1-519-6612111 (ext. 84613), Email: beynon@uwo.ca - Website: www.internationalchoralfestival.org

International Choral Kathaumixw, Powell River, Canada, 1-5 July 2008. Join adult, youth and children's choirs from around the world in 20 concerts, competitions, common singing, seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest artists & international jury. Apply before 1 Nov, 2007. Contact: Powell River Academy of Music, Tel: +1-604-4859633, Fax: +1-604-4852055, Email: info@kathaumixw.org - Website: www.kathaumixw.org

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

26th International Choir Festival of Preveza - 14th international Choir Competition of Sacred Music, Preveza, Greece, 3-6 July 2008. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertoire must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Tel: +30-26820-24915 / 29852, Fax: +30-26820-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia4/

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

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

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

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

2nd International Male Choir Festival, Barcelona, Spain, 12-18 July 2008. Contact: Federació de Cors de Clavé, Tel: +34-93-3199777, Fax: +34-93-3197622, Email: info@menschoirs.net - Website: www.menschoirs.net

37th International Festival & Competition "Youth & Music in Vienna", Vienna, Austria, 12-15 July 2008. For youth choirs, bands and orchestras! The Festival program includes band parades through the Inner City of Vienna, mass concerts on St. Stephen's Square, individual concerts for all participating music ensembles in Vienna and surrounding, (Upper age limit: 29 years). Contact: Association for International Cultural Exchange, Michael Haring, Tel: +43-664-1800905, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at

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...Festivals & Competitions

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

International Choir Festival Se Oye un Canto desde México, Mexico, 15-21 July 2008. Contact: Producciones Creativas, Administration Director, Martha Leticia Alejo, Tel: +52-55-12513747, Fax: +52-55-12513750, Email: seoyeuncantodesdemexico@yahoo.com.mx

Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 15-23 July 2008. 9-day residential program designed to provide treble choirs an opportunity to experience the cultures of the Pacific Rim through their choral music repertoire in an interactive, non-competitive environment. Contact: Pacific Rim Music Resources, Wanda Gereben, Tel: +1-808-5950233, Fax: +1-808-5955129, Email: info@PacRimFestival.org - Website: www.PacRimFestival.org

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

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

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

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

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

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 is invited to the "Grand Prize of European Choral Music" competition held in Tours in 2009. Apply before: 31Oct 2007. Contact: Fonix Events Organizer NPO, Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

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

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

6th International Choral Festival "San Juan Coral 2008", Argentina, 14-19 Aug 2008. Concerts and workshops. Non-competitive choral festival, for 8-10 selected non-professional, mixed, female, male and chamber choirs. Selection on the basis of audition tapes. Deadline for application: 15 Mar 2008. Contact: María Elina Mayorga, Tel: +54-264-4234284, Fax: +54-264-4234284, Email: coro@uccuyo.edu.ar or mariaelinamayorga@gmail.com or elinamayorga@hotmail.com - Website: www.sanjuancoral.com.ar

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

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

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...Festivals & Competitions

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

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

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

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

20th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 28 Oct-2 Nov 2008 - Rio de Janeiro, Brasil, 4-9 Nov 2008 - Guarenas, Venezuela, 11-16 Nov 2008. Tribute to Latin American choral music. Master Class, conferences, concerts, tango dance. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4255238, Fax: +54-261-4201135, Email: cantapueblo@coppla.org.ar - Website: www.coppla.org.ar

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

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

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

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

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

IHLOMBE South African Choral Festival, South Africa, 8-20 July 2009. Individual choir concerts, South African music workshops, cultural outreach events, sightseeing. Contact: Neeta Helms, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Neeta@ClassicalMovements.com - Website: www.ClassicalMovements.com

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

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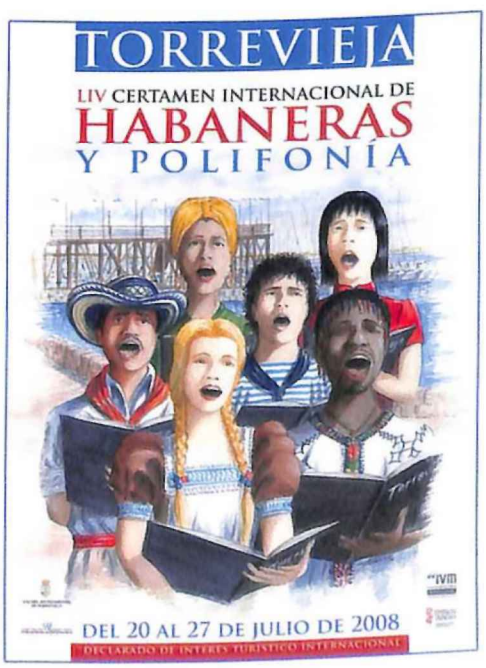

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...Festivals & Competitions

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

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

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

Melodia! South American Music Festival, Rio de Janeiro and Buenos Aires, Brazil and Argentina, 22 July-3 Aug 2009. Open to treble and mixed voice choirs from all over the world; guest conductor Doreen Rao conducts combined choir performances with orchestra; festival also includes individual choir concerts, a South American music workshop, outreach and cultural exchanges, outstanding venues, enthusiastic audiences. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

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

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..., "Choir to choir" concerts. Contact: International Music Center, Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

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

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

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

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

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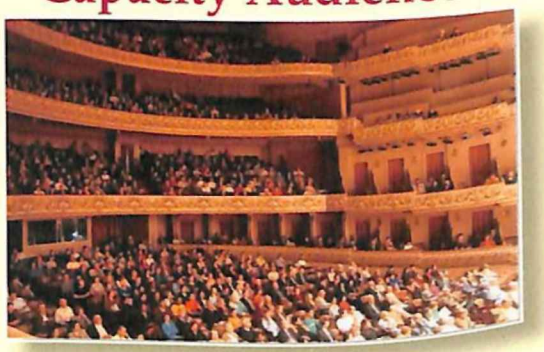
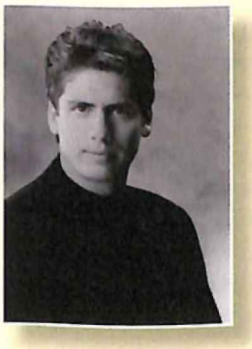


Yale Alumni Chorus audience at Teatro, Municipal, Rio de Janeriro, Brazil



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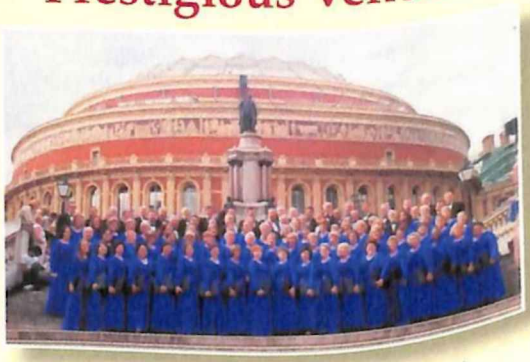

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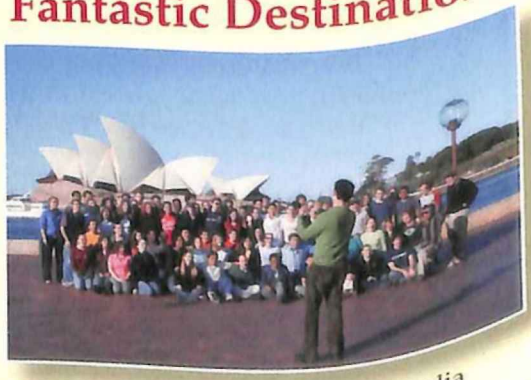

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...Festivals & Competitions

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

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Rhapsody! Prague Children's Music Festival, Vienna, Salzburg and Prague, Austria and Czech Republic, 15-26 July 2010. Masses, individual concert & joint concerts at outstanding venues with professional orchestra and local choir in Vienna, Salzburg & Prague. Workshop, musical exchanges, tours, festival certificate & T shirt. Contact: Neeta Helms, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Neeta@ClassicalMovements.com - Website: www.ClassicalMovements.com

Melodia! South American Music Festival, Rio de Janeiro and Buenos Aires, Brazil and Argentina, 21 July-2 Aug 2010. Open to treble and mixed voice choirs from all over the world; guest conductor Doreen Rao conducts combined choir performances with orchestra; festival also includes individual choir concerts, a South American music workshop, outreach and cultural exchanges, outstanding venues, enthusiastic audiences. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

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

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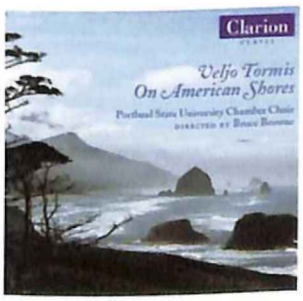

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Bruce Browne is emeritus Professor of Music and Choir of the Vocal and Choral area at Portland State University.

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- Jeffrey Douma, Musical Director, Yale Alumni Chorus;
Assistant Professor of Choral Music, Yale School of Music

SOUTH AFRICAN CHORAL FESTIVAL

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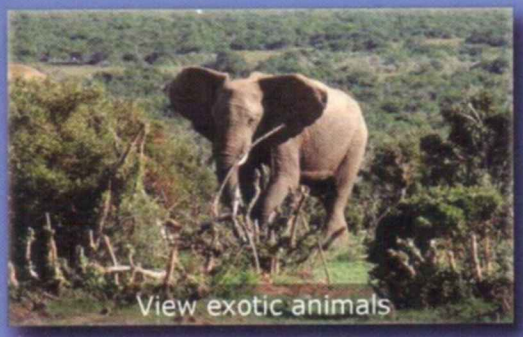

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