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Dossier Choral Music from Georgia

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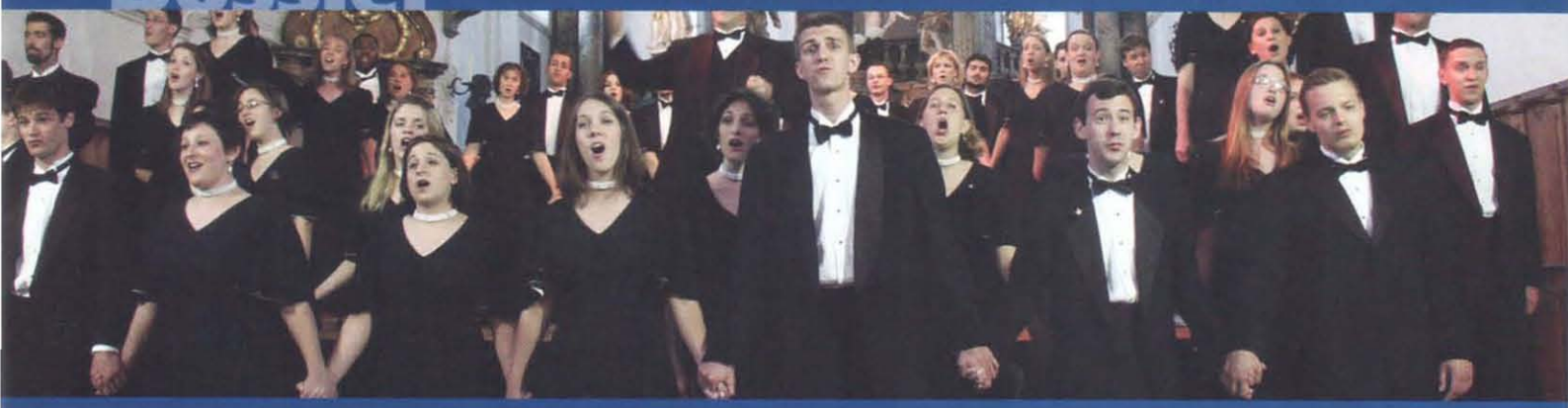

Choral Music in Georgia

Guest Editor: Clayton Parr

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Thou art the Vine: Ancient Roots and Fruitful Branches

Choral Music from the Republic of Georgia, an Introduction

Clayton Parr
Director of Choral Activities

შენ ხარ ვენახი

Shen khar venakhi (Thou art the Vine) is the name of one of Georgia's best-loved Orthodox hymns to the Virgin Mary. As a wine-growing country with an ancient tradition of choral singing, the grapevine is a powerful artistic metaphor for Georgians, and we've used it as the title for this issue of the ICB. Georgian choral conductors, scholars, composers and performers show great dedication and perseverance in working to infuse their ancient traditions with new vigor in the 21st century.

Georgian choral activity falls into three broad categories:

1. **Choral folk music** (which is polyphonic *a cappella* music in its original folk context);
2. **Georgian Orthodox chant** (also polyphonic, for three parts) and
3. What the Georgians call "**professional music**" or Western-influenced choral art music.

Articles on each of these topics, written by faculty at the Sarajishvili State Conservatoire in Tbilisi, appear in this issue.

Tamaz Gabisonia's article provides an overview of the vast array of vocal polyphony that makes up Georgian folk music. Much of the material in the article is taken from the textbook on folk music written for students at the Conservatoire and published with accompanying transcriptions and audio CDs in 2005. At this writing, an English translation of this book is being prepared for publication.

In the area of sacred music, Magda Sukhiashvili's article places this ancient art, with its musical roots in antiquity, into historical context, and we have added a description of Georgian chant's musical characteristics. Rusudan Tsurtsumia describes the important composers, ensembles and works of Georgian professional choral music from the 19th century to the present day. Also included is a discography and list of Web links for further investigation.

It is our hope that this issue will contribute to the further growth of worldwide interest in Georgian choral singing. As Georgians say at the feasting table, *Sakartvelos gaumarjos!* (Hail to Georgia!)

***Clayton Parr** is Director of Choral Activities and Associate Professor of Music at DePaul University, Chicago, USA. He was in residence at the Tbilisi State Conservatoire in 2005-2006 as a Fulbright scholar.*

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Discography

- **Gori Women's Choir**: Archaica - Modern Georgian Choir Music (Sony Classics CD SK 66924)
- **Anchiskhati Choir**: O Come Let Us Worship (Anchiskhati: www.anchiskhati.org)
- **Anchiskhati Choir**: Georgian Traditional Folk Songs (Anchiskhati: www.villageharmony.org)
- **Trio Kavkasia**: The Fox and the Lion (Traditional Crossroads CD 4331: www.traditionalcrossroads.com)
- **Trio Kavkasia**: O Morning Breeze (Naxos World 76014-2: www.villageharmony.org)
- **Mzetamze**: Women's Music from Georgia (Cross Currents Music: www.deepdownproductions.org)
- **Rustavi Choir**: An Oath at Khidistavi (Shanachie Records: www.shanachie.com)
- **Rustavi Choir**: Georgian Lyric Songs (Sony Classical: www.rustavi.org)
- **Basiani**: Chorus fo the Georgian Patriarchate - Folk Songs (Basiani: www.music-db.org/folk/140d9113.html)
- **Tsinandali**: Table Songs of Georgia (Sano Studio: www.cduniverse.com)
- **Zedashe**: The Raising of Lazare (Zedashe: www.villageharmony.org)
- **Archive**: Archival Recordings from 1952 field expedition in Kakheti (Tbilisi Conservatory: www.polyphony.ge)
- **Archive**: Drinking Horns and Gramophones (Traditional Crossroads)
- **Various**: Chven Mshvidoba: 26 Georgian Folk Songs (International Center for Georgian Folk Song: International Center for Georgian Folk Song)

Compiled by Patricia Cuyler and Clayton Parr

History of Georgian Hymnography

Magda Sukhiashvili
Faculty Member at E.T.T. State University of Culture and Arts

With the advent of Christianity in the early Georgian kingdoms of Colchis and Iberia, a strong new stream of religious music developed out of the existing folk music culture.

The building of churches, establishment of bishoprics, and the development of Christian cultural centers in Georgia began in the first centuries under the guidance of Apostle Andrew, Simon of Canaan, and Apostle Matthias. New Christian development began in the fourth century after Christianity became the state religion under the spiritual guidance of Saint Nino. From the fifth century, the Georgian church enjoyed the status of autocephaly among the ancient Christian community.

Hymnography was developed in monastic centers in Georgia, as well as in Georgian monastic communities abroad. According to documents of St Sava the Sanctified (d. 532), the Christian liturgy was being served by Georgian monks in Palestine from the early fifth century. By this time, service books of psalmodic type chanting were already in use.

Because of strong political pressure from Persia in the east and Byzantium in the west during the seventh and eighth centuries, monastic centers in Palestine such as Saaba Tsminda (St Sava) and Alavra Monastery continued Georgian hymnographic traditions. The oldest Georgian liturgical hymnographic collection, the *Iadgari* lectionary of Jerusalem (translated between the 6th-8th centuries), displays the preservation of several varieties of contemporary chant and includes a rich musical terminology. Georgian hymnographers of this period were not only directly translating Greek texts, but were immediately transforming them to fit Georgian liturgical practice.

The *Chiletreti Iadgari*, dating from the middle of the eighth century and probably compiled in Palestine, contains Greek hymns as well as original hymns, notably one dedicated to the Georgian saint, Abbo of Tbilisi.

From the seventh and eighth centuries, a basis of hymn modes already existed in Georgia. One of the most well known scholarly citations surviving is found in an eleventh century manuscript of Great Lent Chants, in which Giorgi the Athonite noted, "this mode has been well-known to Georgians for four hundred years, which is included in the eight tone system but is different from the Greek mode." [Citation: Chronix, Book 2, author Tedo Zhordania, Tbilisi, 1897, p380].

About AD 900, the bishopric of Abkhazia entered under the Catholic and Apostolic church of Kartli, thus the head of the Kartli Church was named 'Catholicos/Patriarch of All Georgia'. This event contributed significantly to the unification of the Georgian state, which until this time had been divided into smaller feudal principalities. In southwest Georgia, in a region called Tao-Klarjeti (now in Turkey), a center of spirituality and learning flourished during the ninth and tenth centuries due to relaxed Persian control of the area. Saint Gregory of Khandzta was a leader in the monastic movement in Tao-Klarjeti, himself a chanter, but also a teacher of chanting and author/collector of several collections of sacred hymns. Intensive work in literature and music flourished in Tao-Klarjeti and widespread contacts were developed inside Georgia and also to outside spiritual centers (Palestine, Mount Sinai, and Mount Athos). These contacts greatly increased the growth and development of Orthodox culture in Georgia.

From the tenth century, Byzantine codices were intensively copied and modified with the addition of many original hymns to Georgian saints such as St. Nino. The *Iadgari* was expanded quickly to accommodate this new material. Especially interesting are the collections with neumatic notation kept in archives on Mount Sinai.

During the first half of the tenth century, a unique and original notation existed, with neumes written both above and below the text. As the neumes appeared above or below different syllables, it is thought that these neumes marked movements for a single melodic voice. Simple and complex harmonizations are thought to have accompanied the canonical first voice melody. Two manuscript masterpieces, showing the highest level of Georgian hymnography with detailed neumatic notation, survive to the present; one is by Mikhael Modrekhili dating from 978-988, another is by author the monk Iordane.

In the Modrekhili *Iadgari* are collected and systematized the vast hymnographic inheritance existing in the tenth century, including many original Georgian hymns, some Byzantine hymns, and translated texts of contemporary and ancient origin. In addition to hymns bearing his own name, Modrekhili lists other authors of hymns, while some chants have anonymous authorship. Current scholarship on these manuscript sources reveals that Georgian authors were creating new *dzlispiri* (Georgian for *heirmi* or hymn templates) and new modes. Among Georgian authors, special recognition was given to Ioane Minchkhi due to his popularity at the time as a skilled hymnographer.

During the tenth and eleventh centuries, Georgian Christian art centers were very important, especially the monastery on Mount Athos. At this time, a reform in church practice occurred; up until this time the Palestinian Orthodox tradition had

existed in Georgia, but now Athonite monks translated from the Orthodox tradition as practiced in Constantinople. Giorgi the Athonite was not only an important translator, but a creator of new texts, music, and the head of the chanting school at the monastery on Mount Athos.

From the twelfth century forward, the strongest of the art centers existed at Gelati Monastery near Kutaisi. This monastery was constructed by King David 'the Builder' who reigned during an era of expansion, when the territories of Georgia extended beyond the Caucasus and into the Middle East. Gelati Monastery in Georgian manuscripts is mentioned like a second Jerusalem and a second Athens. It had a very active creative life in the spheres of literature, theology, and hymnography. Until the beginning of the twentieth century this monastery was an extraordinary center for Georgian hymnographic study and practice.

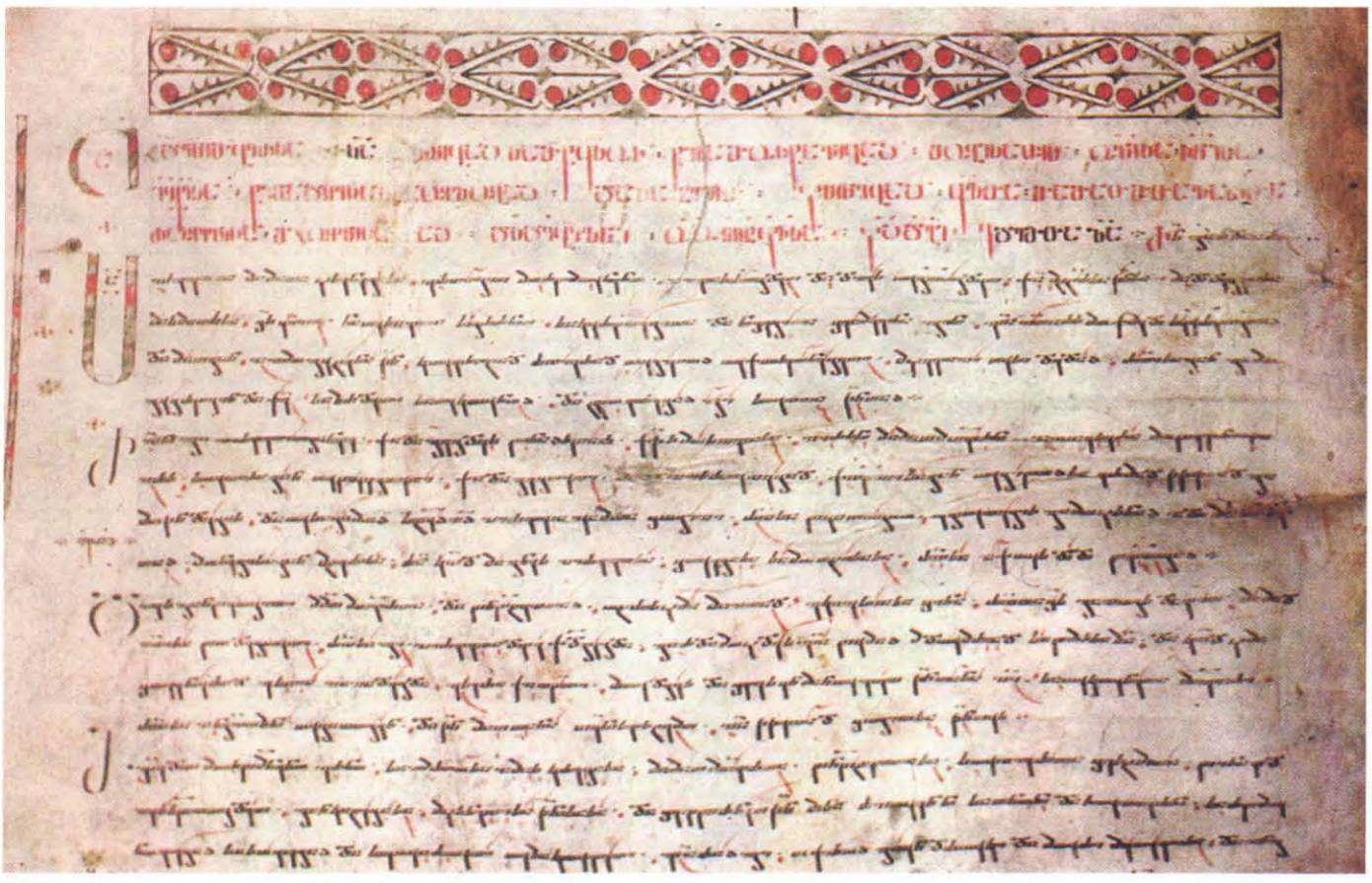
Working in Gelati Monastery in the twelfth century was the famous theologian-philosopher Ioane Petritsi to whom belongs the oldest reference to Georgian polyphonic music. He mentions the names of the three voices as they were called at that time:

1. *mzakhr*, meaning 'to call', first voice;
2. *zhir*, meaning 'second' (in Mingrelian dialect), second voice;
3. *bam*, ancestor to current bani, which means bass.

("ert*bam*ad" in Mingrelian dialect means to collect, to blend, to remain together).

Petritsi notes, "the harmony of the voices is from the Holy Spirit." As can be seen in both folk and sacred music, polyphony is the Georgian way of understanding music.

Between the fourteenth and sixteenth centuries, Georgia suffered heavy persecution under invading forces from Persia, Turkey, and Mongolia. Hymnographic development halted but faithfulness to the tradition was never lost. In monastic centers around



Manuscript by Mikheil Modrekhili, dating from between 978-988 AD

...History of Georgian Hymnography

Georgia, such as Gelati, Martvili, Shemokmedi, Davit Gareji, and Pitareti, Georgian service chanting continued through the centuries. Manuscripts from this time show a close connection to those dating from the tenth century, showing the continuity of traditional Georgian chant.

Knowledge of chanting was passed on as an oral tradition, and according to Davit Machabelits (d. 1873) "chanters were to be found not only in monasteries, churches, and the houses of nobles, but in the fields, forests, and on the footpaths of the shepherds."

In the nineteenth century, during the time of the Egzarkos (Russian bishops), the long history of the autocephaly of the Georgian church was uncanonically interrupted. Georgian chanting schools were closed, and thousands of chants were preserved through notation into Western five-line notation as a means to keep the tradition intact.

The effort of these dedicated men cannot be underestimated. Searching out the last of the great master chanters, many of whom had already passed away with their great knowledge, these young priests and scholars were able to save a one-thousand year old tradition from extinction by painstakingly copying the great hymnographic traditions of medieval Georgia. Truly a great art has been saved for the current revival in Georgian Orthodox worship.

Recorded in this effort were chants representing several of the monastic schools, each with slight harmonic variations of the canonical chant melodies. The canonical foundation for each chant remains intact, as represented by the first voice of each chant, which the nineteenth century chanters called *namdvili*, meaning the 'true-original' mode. Both simple and complicated 'colorful' modes were preserved in this effort.

In Georgian chants, like in all Orthodox spiritual music traditions, the compositional development of chant music strictly follows the liturgical text. Even in highly developed polyphonic chants, where the musical rhythms display a certain freedom, text and music are never in discord, an important tenet in the sacred music canon. Georgian compositional forms are based, like chants from Byzantium, Syria, Russia, and Serbia, on the eight-tone system of melodic archetypes and formulas. The task of precisely preserving the eight-tone mode system became the honorable duty of *srulimgalobeli* master chanters, who trained apprentices throughout the centuries to pass on the canonical chant.

To create new modes required a difficult process of canonization, and in general master chanters preferred protection and preservation over new creation. From this tradition, it is our professional opinion that chants sung in the nineteenth century were in fact similar to chants sung in the tenth through twelfth centuries.

The total number of chants from the Middle Ages is unknown, though a conservative estimate is twenty thousand chants. Thanks to our ancestors, both creators and preservationists of this magnificent heritage, eight thousand chants survive to the present day. Malkhaz Erkvanidze of the Anchiskhati Choir has edited three volumes of these chants for publication.

Continuing research in Georgian chant and folk music shows that these two musical art forms come from a common musical consciousness. Georgian sacred chants carry a particular spiritual purpose, however, and display an appropriately modest attitude and intonation, in contrast to the folk music sung so heartily in Georgian villages and cities. In contemporary Georgia, the revival of the ancient chant tradition plays an important role in the Georgian Orthodox Church.

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Translated from Georgian by Luarsab Togonidze, edited by John A. Graham ●

Web links for Georgian Music

- International Center for Research on Traditional Polyphony based at the Tbilisi Conservatoire
www.polyphony.ge/en/homepage/home.php
- Tbilisi State Conservatoire
www.conservatoire.edu.ge/
- Gori Women's Choir
www.archaica.org/index.php
- Georgian Harmony Association, UK
www.georgianharmony.org.uk/
- Deep Down Productions -- Canadian site for Georgian music information, CD sales
www.deepdownproductions.com/
- Village Harmony --- US site with Georgian information, as well as books, CDs
www.villageharmony.org/
- Georgian music information and links in French
http://213.11.4.131/SAMCHOBLO/Musique.htm
- Georgian music information and links in German
www.lile.de/archiv.htm

Basic Musical Characteristics of Georgian Orthodox Chant

Clayton Parr

In short, Georgian chant as developed over the centuries is art describing the spiritual, non-temporal world: the music is not for its own sake, not crafted to draw attention to itself, but is formed in service of the liturgy.

Georgian chants are always in three parts. Traditionally, as in Georgian folk songs, the top two voice parts are sung by soloists, with several singers often on the bass part. The function of each of the three voices is fairly consistent among the various schools of Georgian chant. The top voice is the leading voice, and its melodic structure is usually considered canonic, that is, it undergoes less variation when chants are ornamented.

Georgian chant can be *sada* (plain) or *gamshvenebuli* (ornamented), Plain mode is simpler and more syllabic, and can also be called *namdvili kilo* (simple mode). Ornamented chants, based on the simple modes, vary according to the regional chant schools, with the middle voice generally the most active. In most chants, the bass voice is the least active. Georgian chants do not employ the low bass sound of Russian sacred music, and the range of all parts is not extreme.

Melodic motion is generally conjunct, with no large leaps. Ornamented modes contain melismatic passages, particularly in the middle voice, but these are not extremely fast moving. Melodic modes make use of non-tempered tones, and chants can modulate from one mode to another. Modulation often creates cross-relations, partial signatures, and vertical sonorities that would be considered quite dissonant in Western music. Cadences are on unisons, octaves or fifths, with final cadences generally on unisons.

Because of its liturgical function, the text is always delivered clearly, i. e. the three parts say the syllables of text at the same time. Performance of chant is done without strong text accents, since the Georgian language lacks the strong syllabic stress of Russian or other languages. Rhythmic pulse is regular, but meter follows the text, generally without anything corresponding to duple or triple meter. There are some instances of arhythmic choral chanting of text in recitative-like style.

With material adapted from:

- *Meskhi, Tamar and Tamaz Gabisonia:* Kartuli kalkhuri musikaluri shemokmedeba *(Georgian Folk Music Forms). Tbilisi: Sarajishvili State Conservatoire, 2005.*
- *Erkvanidze, Malkhaz:* On Georgian Scale System. *Proceedings of the First International Symposium on Traditional Polyphony, Tbilisi, 2002, pp. 178-185.*
- *Shugliashvili, David:* Georgian Chanting Schools and Traditions. *Proceedings of the First International Symposium on Traditional Polyphony, Tbilisi, 2002, pp. 432-441*

Folk choir, Tbilisi, c. 1900

Georgian Choral Art Music

Rusudan Tsurtsumia
Professor of Music History

While Georgian choral art music - or as it is known in Georgia: professional choral music - is not considered a phenomenon of the same world scale and significance as Georgian traditional polyphonic singing, it is safe to say that Georgian choral composition is an extremely interesting development and that its best examples are of universal artistic value, capable of enriching modern world choral performance.

The origin of new Georgian choral music in the early 20th century is linked with the name of **Niko Sulkhanishvili** (1871-1919), a composer reared in a traditional environment and who, unlike his contemporaries, lacked a European-style systematic musical education. Yet, his artistic insights in such choral masterpieces as *Samshoblo khevsurisa* (Home of a Khevsur), *Mestviruli* (Piper's Song) and *Gutnuri* (Ploughman's Song), all from 1913, or *Ghmerto, ghmerto* (O God, God; 1919) are truly astonishing. These creations show the composer's brilliant intuition, reinforced by his musical and auditory experience, taking into account not only traditional musical characteristics but also the specificities of European music prevalent in the musical life of Tbilisi in his time. In his work, Georgian traditional male three-part singing was transformed to 4-part mixed choral singing, in which the movement of voices characteristic of folk polyphony is blended with European imitational development. Most interesting here is to know how Sulkhanishvili manages to give, e.g. in *Gutnuri*, such a temporal-spatial resolution of musical material. The verbal and musical layers in the choral score create precisely calculated musical-theatrical dramaturgy of the peasant's work process, in addition to improvisational and imitative transition of melody from one voice to another, which – no matter how paradoxically it may sound – evokes an association with Bach!

Gori Women's Chorus, Shalva Mosidze, dir, Bilbao, Spain 1998

Another artistic discovery in Sulkhanishvili's works is European tradition enriched with peculiarities of Georgian national modulation. This is not a mechanical joining of two styles, but an organic synthesis into an individual style, pointing to the composer's specific musical perception of the world. The juxtaposition of European-style choral writing and the soloists' Georgian "open" folk manner of singing creates a different degree of intonational tension, enriching European singing style with new colors. This peculiarity marked the beginning of the so-called "Georgian manner" of choral singing in the 1970s. Till then, however, Georgian professional choral music had to traverse a difficult path.

Along with Sulkhanishvili, mention should be made of **Zakaria Paliashvili** (1871-1933), considered the most significant Georgian composer of all time. The choral episodes of his operas *Abesalom* and *Eteri* and *Daisi* constitute the best pages of Georgian choral art music. Later, Paliashvili was one of those composers on whom the difficulties in Georgian choral music in the early Soviet period fell most acutely.

In 1921, after a very brief period of independence, Georgia once again fell victim to Russian annexation, this time Soviet. This altered not only the society's way of life, but it demanded the introduction of Soviet ideology, i.e. socialist realism, into Georgian music. This ideology was first implemented in genres connected with words – opera, song and choral music. The government demanded that music become a mouthpiece of its ideas, praising socialism while excluding other content. Works written under these conditions in the 1920s included *Glory to Zahes* (the first electric power plant in Georgia) written by **Meliton Balanchivadze** (father of the choreographer

George Balanchine) and **Paliashvili**'s *On the 10th Anniversary of the October Revolution.* Surely the composers found it very difficult to adhere to their own creative styles and Georgian tradition while working under these imposed strictures. In this way, the normal development of Georgian choral music was delayed for a long time. Most of the larger works of the 1920s-1950s come within this field of "wrecked thought," repeating Soviet stereotypes. Even the best of them are of contradictory nature – on the one hand, links with folk choral creativity are evident and on the other hand, we see "poster" character, sketchiness and adherence to the artistic values of socialist realism.

Two choral works –*Pshauri* by **Shalva Mshvelidze** (1904-1984) and *Doluri* by **Alexi Machavariani** (1913-1995) – are noteworthy exceptions from this period. These works are distinguished by their clear-cut individuality, in which the authors' musical identification of national ideals is most extraordinary. In *Pshauri*, the folk epic form, the stern color of East Georgian mountain folklore, and improvisational development of musical material skillfully adapted to imitative choral counterpoint, all are evident. In *Doluri* (from *doli* or "drum"), imitation of the drum with the syllables "dim-dam-dam," together with interesting harmonic and timbral colors, create a lively, humorous effect. In *Pshauri*, for ideological reasons, Mshvelidze was obliged to alter the folk text, changing the word *jvari* (cross) to *jari* (troops), changing the cult-ritual meaning of the original into a marching song to pass censorship and meet wartime "heroic" requirements.

In short, Georgian choral music of this period was deprived of the opportunity to become an expression of the composer's free will or a reflection of the anguish caused by political repression. Under these circumstances, composers tended to turn toward absolute music, with symphonic and chamber instrumental pieces becoming more important. Notwithstanding ideological pressure and rigid censorship, Georgian composers succeeded in creating impressive lyric and epic expressions with some folk influences.

Niko Sulkhanishvili

The political "thaw" in the Soviet Union in the late 1950s brought fundamental changes to the artistic climate throughout the USSR. Despite continued censorship, the stream of freedom "leaking" into music as a result of a lift in the Iron Curtain gave impetus to a new stage of development. Georgian musical culture gained access to French impressionism, Austro-German expressionism, American jazz and Polish sonorism, and experienced Stravinsky, Honegger, Hindemith, Bartók and others. Georgian works of this time brought new aesthetics, a novel perception of the world: large-scale musical ideas implemented with new technologies became accessible; lyrical-psychological and meditational principles acquired special importance. Georgian choral music felt the "thaw" as well: the first artistically valuable Georgian oratorio, On *Rustaveli's Path*, was created in 1964. Composer **Otar Taktakishvili** (1924-1989) and poet Irakli Abashidze were inspired by a fresco showing Shota Rustaveli, the 11th century author and father of secular Georgian literature. This fresco was discovered by a Georgian delegation in the Monastery of the Cross, near Jerusalem. Another major work by Taktakishvili, *Nikoloz Baratishvili*, is dedicated to a 19th century Georgian poet who died tragically abroad. In both works the composer appeals to timeless national values, bringing the spiritual world of the historical subjects to the fore along with his own conscience. The original choral texture stemming from the peculiarities of traditional polyphony imparts a special character to the music of the oratorios; however, this texture is often rarefied, which gives the score an archaic air.

The upsurge of Georgian choral music in the 1970s is linked to the name of **Ioseb Kechaqmadze** (b. 1939). Although he came into the arena in the 60s, his style, endowed with clear-cut individuality, first came to light in the excellent choral cycle *Pshauri idiliebi* (Pshavian Idylls) created on the poetry of the brilliant Ana Kalandadze. The next success was more sensational: *Dzveli Tbilisis simgherebi* (Songs of Old Tbilisi). These five paraphrases made an astounding effect on society. The Georgian musicologist Givi Orjonikidze wrote: "I would choose a single word to explain Kechaqmadze's success: talent." *Songs of Old Tbilisi* belong to the lucky specimens of art that gain the love of a broad audience from the first meeting, irrespective of whether this audience consists of professionals or music

...Georgian Choral Art Music

lovers. The musical folklore of old Tbilisi is a separate theme, but note that its charm lies in the special fragrance of Kechaqmadze's music, in its vivid imagery and colorfulness, in the astonishing blend of Oriental-influenced monophonic ornamental motifs and Tbilisi spirit. While listening to the paraphrases the inimitable characters of old Tbilisi come to life, stepping out of the photos, as it were. Incidentally, quite a few Georgian composers had earlier taken up the images of old Tbilisi; however, none in the choral music genre, for unlike peasant polyphony, the urban genre did not dispose them much to create a choral score. But Kechaqmadze was carried away precisely by the idea of modifying simple monophonic urban motifs, creating a complex choral dramaturgy broadly extended in time. Here everything is new for Georgian choral music – fleeting passages, sonorous layers, sound episodes, articulation techniques, imitation of different instruments, even stamping of feet and whistling . . .

The characteristic features of Kechaqmadze's early style took shape in these two cycles: boundless creativity, subordinated to the artistic task, and creative freedom. His choral masterpiece, *Exercise*, is distinguished for his special attitude to sound. This is a spatial composition exerting a stunning effect on the listener with its unique sonority. The reader is referred to the disc *Archaica* (see Discography) in which Exercise is recorded along with other examples of Georgian choral music. It should be said that Kechaqmadze was lucky in having such matchless performers of his choral scores as Shalva Mosidze and the Gori Women's Chorus, for whom Exercise was composed. Other important compositions from Kechaqmadze's early career include *Mtisai Barsa* (1978), based on Ana Kalandadze's poems; *From Davitani* (1980),

Zakarias Paliashvili (front, 4th from L) with opera cast, 1924

settings of the 19th century poet Davit Guramishvili; and *Adgilis Deda*, based on folk mythology.

1978 marked the beginning of the second period in Kechaqmadze's work, when the composer gives preference to simplicity. This was facilitated by cooperation with the Georgian Patriarchate – an unprecedented development in the Soviet period. At the request of the Georgia's Catholicos-Patriarch, Kechaqmadze turned to church music. At the same time he was drawn to the poetry of Ilia Chavchavadze, the eminent 19th century Georgian thinker. Kechaqmadze composed over 40 choral pieces on Chavchavadze's poems, renouncing external effect and focusing his attention entirely on the music's internal movement. The meditational stream of musical thought, colorfulness of mode and harmony, often creating the effect of unexpected illumination, are brought to the fore.

In Kechaqmadze's choral style there is much that brings him close to Niko Sulkhanishvili who flourished half a century earlier. He restricts his compositional activity to the choral idiom, even when writing for the cinema; this is how the excellent choral music for the film *Arsena* came into being. His music has a national character with a modern color, yet Kechaqmadze has essentially the same attitude to the basic categories of choral-polyphonic thought as evinced by Sulkhanishvili and Paliashvili. A national genesis is seen in the "musical matter" of these composers, the spirit of Georgian traditional polyphony is revived; hence their music expresses national identity, rather than the personality of the authors. Nor is it accidental that Georgia's new national anthem – Paliashvili's music, skillfully arranged by Kechaqmadze – expresses the country's dignity in a way that has been

hailed enthusiastically by the public.

Kechaqmadze's influence is seen not only in the younger generation of Georgian composers but in others of his own generation as well; this influence proved particularly fruitful in the work of Ioseb Bardanishvili (b. 1948), at present active in Israel. His choral music is distinguished for profound philosophical conceptualization of Biblical images. In his works, he demonstrates his gift for creating an organic unity of Georgian and Hebrew sources. Also interesting in this respect are **Giorgi Chlaidze**'s choral cycle *Mtsukhare simgherebi* (Sad Songs), and the works of **Roman Karukhnishvili, Lily Shaverzashvili, Jemal Beglarishvili, Rusudan Khorava, Merab Gagnidze**, and others.

Georgian professional choral music has always been closely linked with the performance activity of the Georgian Academic State Choir. It has been led by brilliant musicians of the past, including Taktakishvili, and its current conductor Givi Munjishvili. At present the choir is persevering despite difficult economic conditions in Georgia.

The Gori Women's Chorus, mentioned above, has been astonishing audiences for over 35 years with its masterly performance. The chorus was set up at the Gori music school by the then quite young conductor Shalva Mosidze, who turned this school choir into a world-renowned chorus. Its achievement is due to the quality of Mosidze's leadership. This astounding musician has a vivid sound ideal, toward which he strives relentlessly in rehearsal. His rehearsals resemble a micro-laboratory in which details are chiseled indefatigably and, at first sight, not much care is given to the whole. But on the stage, Mosidze succeeds in molding artistic images out of these details, imprinted with perfect beauty. Audiences around the world have responded enthusiastically to the choir's performance. This was the case at Debrecen, Hungary in 1986 and at Marktoberdorf, Germany in 1989, where they won the title of laureate in choral music. Since 1989 the Gori Women's Chorus has been a member of the Europa-Cantat association. International critics have acclaimed the group's expressiveness, precision and sonorous quality. Their manner of performance has been described as timbrally distinct from the European manner, particularly in the velvety low timbre of the altos, reminiscent of men's basses. The roots of this originality lie in the work of Niko Sulkhanishvili, and were developed by Mosidze, who turned them into a basis for interpretation of the works of Georgian composers. The city of Gori hosted several international choral festivals in the 1980s; this tradition was hampered in the 1990s due to economic hardships. Yet, the continuing viability of the Gori Women's Chorus and the rich traditions of professional choral art give hope that this sphere of Georgian music will overcome the crisis. In the 21st century, Georgian choral composers and conductors draw on this tradition as they work toward the future.

Dr. Rusudan Tsurtsumia *is Professor of Music History and Vice-Rector of the Tbilisi State Conservatoire, which she also serves as Director of Publications. She is also Director of the International Research Center for Traditional Polyphony*

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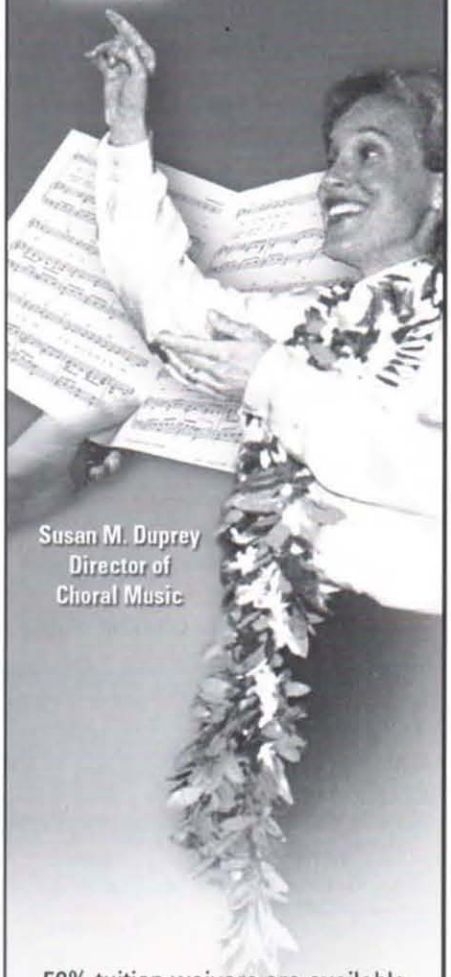

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Georgian Folk Choral Music

Tamaz Gabisonia
Teacher and researcher

"I am a musician, and have heard songs of many nations, but have never encountered such beauty [as in Georgian songs]. Happy is the country, and the people who live in it, who have such songs." - Romain Rolland, French author

In Georgia, the cultural spectrum of folk music has some of its most brilliant colors. The vocal branch of Georgian folk music is clearly much more developed than instrumental music. While the two branches have influenced each other, Georgian folk instrumental music is used primarily either to accompany singing, or as dance music.

The reasons for vocal music's prominence in the Georgian folk music spectrum can perhaps be traced to the country's long history. An Orthodox nation since the 4th century, Georgia has maintained its religion and culture despite centuries of foreign domination. With unaccompanied singing at the core of Georgian Orthodox ritual, it is natural that some of this emphasis on singing should carry over into folk music as well. As the Georgian saying goes, "it's difficult to dislike someone who is singing alongside you," and this feeling extends deeply into the communal experience of the Georgian people. Rarely in Georgian folk music do we have a situation in which one singer sings while others only listen. Solos sung over a drone bass, antiphonal singing, and other participatory forms have ancient roots in Georgia. Until recently, components of European choral music style have had little influence on Georgian folk choral music.

Principally, it is this original "flavor" which has attracted foreigners' interest in Georgian folk choral music. Ensembles dedicated to Georgian folk singing have now been established in many countries of the world.

Documentation of foreign interest in Georgian singing dates back to ancient times. In the 4th century BC, the Greek historian Xenophon wrote of tribesmen in what is now Georgia, celebrating victory in battle by singing "in an unusual manner." Xenophon described how one singer would begin the song, with others then joining in. There is some scholarly controversy over whether his description specifically implies polyphonic singing, but it is clear that Xenophon was particularly impressed by the distinctive nature of their singing, which has been passed down through the centuries as one of the defining features of Georgian national character. In the 11th century AD, the scholar Ioane Petritsi uses the three voice parts in Georgian polyphony as a metaphor for describing the mystery of the Trinity.

This three-part structure is the "golden mean," comprising the majority of Georgian secular folk songs, but there are also examples of two-part, unison, and four-part songs. In two-part songs, the top voice usually is of principal importance, while in four-voiced singing, the four voice parts are of roughly equal importance.

In three-part Georgian traditional singing, each voice part has its particular function, which may vary according to regional style but is always distinctive. The *bani*, or bass part, is sung by several singers at once, while the upper parts are traditionally sung by soloists. Hence, the bass part is usually less active than the upper parts, and less improvisatory in character. The upper voice parts have a large variety of names in Georgian, related to their various musical functions. The middle voice is often called *mtkmelad* (speaking) since it often starts the song with a solo phrase, and in these cases the top voice is known as *modzhakilad* or "responding." In west Georgia, particularly in Guria, there is a strong virtuoso solo trio folk singing tradition, in which the bass part is as improvisationally free as the upper two voices.

Antiphonal structure is common in Georgian folk song, using two alternating three-part choirs or a solo trio contrasting with a larger group, often singing the same musical material. This double-choir structure sometimes takes on a competitive nature, with soloists on each side improvising variants on the material.

In most cases, Georgian folk music is traditionally sung by either men's or women's groups, and men's and women's repertoire is often separated by topic. Examples of women's song genres include healing songs. Noteworthy among these are *Batonebi* songs, in which the disease of a child is personified by *batonebi* (literally, "sirs") to whom the singer addresses flattering words in order to coax the spirit of disease to leave the child. Other women's genres are lullabies, lyrical ballads, lamentations, weather rituals, work songs, and cultic praise songs. Unison and 2-part songs comprise a larger portion of women's repertoire than men's.

In men's repertoire, an important group is songs for the *supra*, the time-honored Georgian feasting tradition, when wine is offered in an elaborate series of toasts as part of a complex and nuanced social ritual. The toastmaster, or tamada, acts as master of ceremonies, and songs are offered at appropriate places in the evening. Important *supra* texts include *Mravalzhamieri* (literally "many years" – a wish that God may grant long life). *Supra* songs tend to be freer in meter than other songs. The *supra* tradition remains very strong in Georgia to this day, and other songs, originally songs for work, travel, war, ballads, or love songs, now are incorporated into the *supra*.

Iosef Ratil's folk choir, 1886

Work songs, another important song genre, appear to have developed from cultic or ritual songs. In Western Georgia, these are called *naduri* or *nadi*, sung when neighbors or larger groups were all in the fields on the same task. Some of these are 4-part, and many of them are antiphonal or call-and-response in form. In their original use, a song would last many hours; these songs have been arranged and adapted by folk singing groups for modern concert performance. In eastern Georgia, work songs are often 2-part or unison.

Lamentation song genres include *tirilebis* (crying songs) often sung by women, and *zari* or *zruni* sung by groups of men. There are also *mgzavroba* or traveling songs, *maqruli* or wedding processional songs, sung by groomsmen accompanying the couple from the house, and *lashkruli* or war songs.

Ritual songs have an important significance in Georgia, particularly in the mountain regions. There are many songs associated with holidays and other feast days, most notably *alilo* songs which are sung house-to-house at Christmas by strolling carolers. At Easter, a group of songs sung in the same manner are called *chona*. In the mountains, many songs survive which appear to be related to pre-Christian ritual traditions, and have been adapted to Christian themes. Particularly significant among these is *Lile*, the double-choir hymn from Svaneti. Some of these ritual songs have survived as round-dance songs, which are most prevalent in Svaneti and Racha in the west Georgian mountains.

Georgian folk music displays a wide variety of polyphonic types, creating a rich and diverse tonal palette. The five main types of Georgian folk polyphony are drone, ostinato, contrasting, synchronous-parallel, and free polyphony. In drone-bass polyphony, most prevalent in eastern Georgia, two highly ornamented upper voices move over a static bass part. In ostinato polyphony, the ostinato usually appears in the bass part, with one or two voices moving above it. Contrasting polyphony is antiphonal, for double choir, solo trio and choir, or solo voice and choir. Synchronous-parallel structures normally are homophonic, with some parallel melodic motion. In free polyphony, most characteristic of Western Georgian music, each voice part has a separate text and has a distinct melodic function. Many examples of Georgian folk music combine two or more of these polyphonic types within a piece.

Georgian music uses a wide variety of scales and modes, some of which correspond roughly to the modal system used in Western medieval church music, with others completely divergent from it. Georgian melodic modes frequently use tones and intervals that do not fit the Western tempered chromatic scale. These non-tempered tones usually occur on the 2nd, 3rd, 6th or 7th step of the scale. Of course, these same steps are the ones altered to create different modes in Western music – but in Georgian music, the use of non-tempered tones on these scale steps can create, for example, a "neutral" mode (something between a major and minor 3rd step, a 2nd step between minor and Phrygian, or a 7th step that is neither leading tone nor subtonic.)

Melodic movement in Georgian folk music is most often downward, toward a base tone or tonic. Melodies can be complex and throughcomposed, or based on a series of short motives which are connected, sometimes sequentially. Their essence is that a melodic scale consists of five- or four-note cycles, where outer steps coincide and create a distinctive chain. In this chain, notes one octave from each other become carriers of

...Georgian Folk Choral Music

divergent functions, and a phenomenon, considered as chromatic in European major-minor octave system, emerges at a definite distance (for example a tonic *b* and one octave lower *b flat*). Proceeding from this, unlike West-European classical music, where functions are duplicated at the octave and where the tonic remains the same in any register, in Georgian folk song we have only one modal center, or basal tone. This indicates that Georgian modal thinking is based on the principle of monocentralism, i.e. if one basal tone is the carrier of the tonic function, another tone located one octave up does not have the same function. Due to this, chord inversion is uncommon for the Georgian modal-harmonic system, since inversion requires the functional identity of notes an octave distant.

The harmonic characteristics of Georgian music are largely a consequence of linear, melodic musical construction. Triadic harmony most often appears when voices are moving in parallel polyphony. Other typical sonorities are the "4th-5th chord" (for example, G in the bass with a C and D above it) and the 5th-9th chord (C in the bass, with a G and D above.) Western-style tonic-dominant relationships are rare in Georgian folk music, with the subtonic or mediant often taking on a dominant function. Modulations are frequent, usually up by a step or a third. Final cadences in polyphonic music are very often unisons.

Scholars have identified at least 14 distinct regional musical dialects within Georgia, each with its own musical styles and repertoire. In general, music of Eastern Georgia tends to be more melodically ornamented, often over a drone bass, most remarkably from the Kakheti region. West Georgian music tends to have more complex, free polyphony, most remarkably from the region of Guria, with its elaborate trio music, four-part work songs, and use of *krimanchuli* (yodeling) creating a distinctive high-pitched ostinato. The music of Georgian mountain regions tends to reflect archaic musical and functional characteristics, with cult-ritual songs being particularly significant.

After Georgia became part of the Russian Empire in the 19th century, Western musical thinking began to influence Georgian folk music. During this time, the genre of urban music or "town songs" arose, with a combination of Georgian folk influence and Western harmony; these were particularly popular in the region of Imereti in west-central Georgia, around Kutaisi. During the early part of the 20th century, folk music attracted the interest of musicologists, who made many field recordings on wax cylinders which are valuable resources for contemporary ethnomusicologists (see discography). In the Soviet period, folk music drew the attention of the socialist state, with traditional village music being transported to the concert stage, performed by large choirs and instrumental ensembles, often with alterations to fit official ideology. In the 1950s and 1960s, Georgian ensembles of classically trained singers focusing on traditional repertoire became prominent, most notably the Rustavi Choir under its founder Anzor Erkomaishvili. In the 1980s, a new generation of ensembles, led by researcher/performers, further explored roots of Georgian traditional folk performance practice: among them are Mtiebi, founded by Edisher Garaqanidze; the women's ensemble Mzetamze, based at the Tbilisi Conservatoire; and the Anchiskhati Choir, led by sacred music scholar Malkhaz Erkvanidze.

Today, under the conditions of the worldwide multimedia boom, Georgian folk music art faces similar problems as musical folklore of any other people. The revitalization of village tradition greatly depends both on the village musicians and on the activities of folk ensembles and folk experts throughout Georgia, as well as the International Centre for Georgian Folk Song and other state folk centers. Its scholarly study depends on the work performed at the International Research Center for Traditional Polyphony at Tbilisi State Conservatoire. The Center has already held two international symposia (2002 and 2004). These forums were attended by world-renowned ethnomusicologists and by ensembles from many countries performing Georgian polyphonic music. These events give us hope that Georgian traditional folk song is not under the threat of disappearance - the world has recognized its artistic value, which is a brilliant means for self-expression for music-lovers of any race, nation or creed.

Tamaz Gabisonia *is teacher and researcher at the department of Georgian Folk Music at Tbilisi State Conservatoire. He chants at an Orthodox church in Tbilisi.*

Translated from Georgian by Clayton Parr and Manana Tabidze ●

Note: All Choral and historical photos are courtesy of the Museum of the V.Sarajishvili State Conservatoire, Tbilisi.

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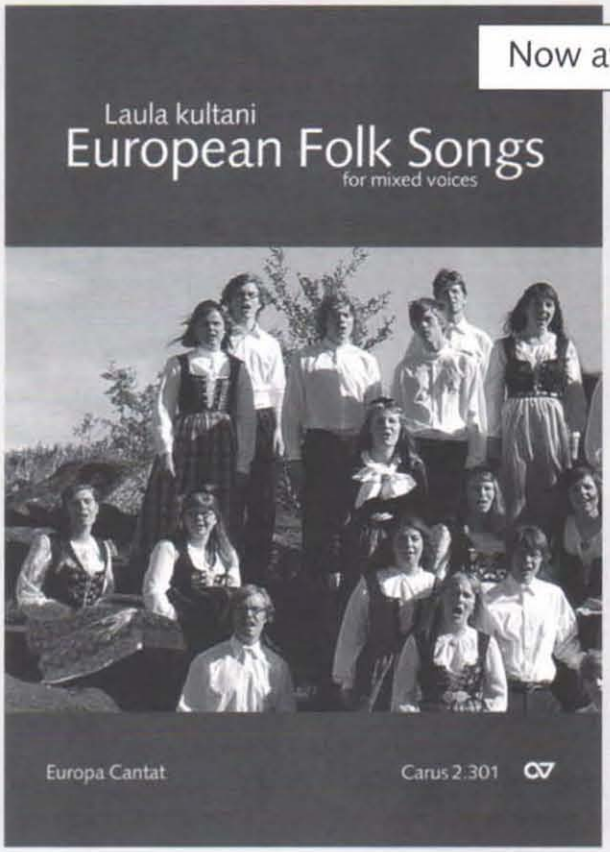

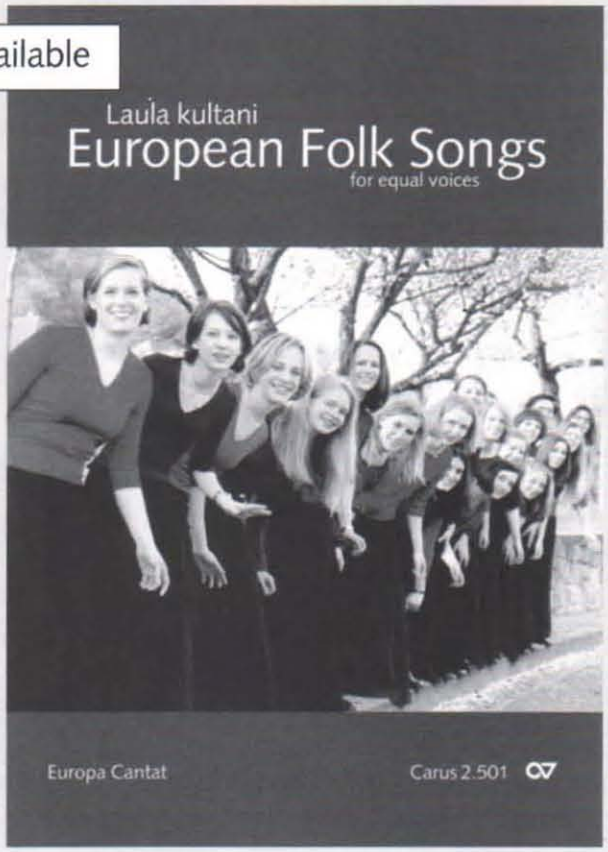

The new songbook **European Folk Songs** with 47 songs from 37 European countries (or 43 cultural regions) in the original language is published by Carus with the cooperation of Europa Cantat, AGEC and its members. This new collection of folk songs – "Laula kultani" (Finnish for "Sing, my sweetheart") – offers choirs attractive literature to expand their repertoires and to perform concerts for many different occasions. "Laula kultani" is a treasure trove of traditional folk songs and in a world continually growing together it is hoped that through the singing of these songs it will contribute to the understanding between lands and peoples both in neighboring and distant regions. The collection is available in two versions, for mixed and equal voices. CDs with the spoken texts and the music sung by choirs of the corresponding countries are also available.

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IFCM News

International Federation for Choral Music

IFCM

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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

The International Day of Choral Singing: a Much Needed Song for Peace

Since 1991, the International Federation for Choral Music, on the initiative of Venezuelan Maestro **Alberto Grau**, has been calling for the celebration of the International Day of Choral Singing. The guidelines for this day have been clearly stated since the beginning: to get together across the world in order to sing and clearly identify with the human values that common to all races, religions and creeds. Peace, solidarity and respect for the Earth are the essential driving forces of this struggle for peace. Fifteen years after the first celebration it has become even more necessary that those who can sing, do so with all their enthusiasm and strength, in order to tell those who believe in war as a means of solving conflicts, that only a united effort for peace will draw us closer to the human and ideal world we all dream of. This year the International Day of Choral Singing will be held on Sunday 10 December. You are welcome to join this remarkable celebration, so please let us know of your initiatives so that we can spread the word and strengthen our peace message. E-Mail: *fundascc@telcel.net.ve*

Ratification of the UNESCO Convention on the Diversity of Cultural Expressions

The mobilization campaign to ratify this Convention by the Member States is growing in momentum: To the five States that have already formally deposited their instruments of ratification with UNESCO (Canada, Mauritius, Mexico, Romania, Monaco), two other States have been added: Bolivia (August 4) and Djibouti (August 9). And it is possible to think that this number will increase during the next months to obtain the 23 ratifications remaining.

Based on available information (source: Diversity of Cultural Expressions News, August 21, 2006), ten other States have concluded their internal ratification processes and are expected to file their instruments with the Director General of UNESCO in short order: Togo, Peru, Senegal, Mali, Burkina Faso, Cambodia, Croatia, France, Finland and Austria.

Several other countries have their ratification processes well underway: Belgium, Moldavia, the Popular Republic of Congo, Norway, Spain, Brazil, Madagascar, Chile, among others.

For further information on this subject, you may consult the current edition of the Bulletin published by the Coalitions for Cultural Diversity: www.cdc-ccd.org/coalition_currents/Aout06/coalition_currents_en_august06.html

The Eric Ericson Award 2006

The international Eric Ericson Award, a competition for young choir conductors aged 20 to 32, will soon take place for the second time. The prize of 100 000 Swedish crowns was inaugurated to mark Eric Ericson's 85th birthday in 2003. Peter Dijkstra from Holland was the first happy winner; he is now the Artistic Director of the Bavarian Radio Choir in Munich and first guest conductor with the Swedish Radio Choir.

This year's competition will be held from 23 to 28 October in the cities of Uppsala and Stockholm. The finals will take place in Stockholm at the Berwald Concert Hall where the finalists will conduct the Swedish Radio Choir.

As in 2003, the repertoire has been selected from Western choral art music, with some emphasis on recent Swedish choral music.

From the 55 applications, 16 young conductors from 10 countries were chosen by a committee of Swedish choral experts.

The Eric Ericson Award is a project of: Barent International Centre for Choral Music, Berwald Concert Hall, Concerts Sweden, Eric Ericson Foundation, Europa Cantat, International Federation for Choral Music (IFCM), Swedish Radio, Music Department, Uppsala University Choral Centre

Further information: Cecilia Wessman, Concerts Sweden, phone +46 8 407 17 04 - Bo Nilsson, Concerts Sweden, phone +46 8 407 16 79
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European Funds for Choral Projects

The City of Mainz and several member organisations and partners of Europa Cantat are happy to announce that their **project CREATE (Choral Repertoire, Education And Training in Europe)**, a project for the sustainable promotion of the development of choral singing in Europe will be supported by the European Union under the 'Culture 2000' programme.

Partners are the City of Mainz (D), ICCM (B), FENIARCO (I), IN.E.C.C. Lorraine (F), Estonian Choral Association (EE) and the City of Lund (S) for the following projets: Festival EUROPA CANTAT, the Seminar for Young Composers in Aosta, the **World Youth Choir**, the European Academy for Young Choral Conductors, a group of Estonian choral conductors, the Lund International Choral Festival and the International

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

Competition for Young Conductors in Budapest (spring 2007).

The Festival EUROPA CANTAT XVI was a Great Success

More than 3,300 singers and conductors from almost 50 countries worldwide came to Mainz between 28 July and 6 August 2006. They participated in around 60 workshops (including 28 one-day workshops) and attended over 60 concerts and performances. More than 6,000 people gathered on 4 August for an Open-Air Sing-Along performance of *Carmina Burana*. The festival ended on 5 August, with a firework of interesting concerts culminating in a wonderful choral theatre and musical presentation with young singers. Detailed statistics, pictures, newspaper articles, the festival journal, a guestbook with comments from participants and much more on www.europacantat.org/conpresso/ and www.ec2006.de

Noël Minet Fund for Africa

During the IFCM Board meeting that took place in Mainz, Germany on August 4th, 2006, M. Mbuyamba announced that Mr. **Noël Minet** has offered a fund of 25.000 euros to IFCM to be used for training young people in Africa. The assembly congratulated and thanked M. Minet. The fund will be an opportunity to attract other donors.

Noël Minet in DR Congo in 2005
Photo: JC. Wilkens

IFCM 25th Anniversary in 2007

During the next Executive Committee meeting in November, the proposals made by the IFCM Board on 4 August will be discussed and finalised.

IFCM Board Appoints a Working Group on Strategy and Structures

The IFCM Board, during its meeting of 4 August in Mainz, Germany, decided to create a working group of 9 persons, with the mandate to work on the **vision, strategy and structure** of IFCM. The group will report to the Executive Committee before 15 May 2007 which will present the conclusions to the Board in Taiwan in July 2007 and if needed to the General Assembly in Copenhagen in 2008.

The working group will be chaired by Mr. Jacques Vanherle (Polyfollia).

Members of the Executive Committee and the Secretary General will be consulted by the group if needed.

New Position for Jacob Youngmok Chang

We are happy to inform you that **Jacob Youngmok Chang** has been elected President of the Daegu Arts University in Daegu, Korea. Congratulations to our board member!

World Youth Choir: a New Website

ICCM is pleased to announce that a totally new World Youth Choir web site is now online at www.worldyouthchoir.org or www.worldyouthchoir.net.

Several parts need to be completed but many details about the WYC and its and sessions are already available.

A European Contract for MUSICA INTERNATIONAL

Musica is to become a partner in the European project **DANOK**, within the framework of the Interreg III (DANOK = Datenbank und Archivierungs-Netzwerk Oberrheinischer Kulturträger - database and archive network for culture in the Upper Rhine region). Jean Sturm has been appointed scientific coordinator.

Together with the Union Sainte Cécile, owner of a unique library fund, Musica will digitalize the manuscripts of the "Maîtres de chapelle de la Cathédrale de Strasbourg" from the 16th to the 19th century. These documents will be available online. Many unpublished pieces from composers like Franz Xaver Richter, Stanislas F. X. Spindler and Joseph Wackenthaler will be available to the public.

Other participants in the project are Fraunhofer-IPM, Freiburg (inventors of the mp3), Marc Bloch University, Strasbourg, Radio-Bâle, Deutsches Volksliedarchiv, Freiburg.

Obituaries

We regret to announce the passing away of **Gustavo Gomez Ardila**, composer and conductor of several generations of Colombian conductors, and **Carlos Alberto Pinto Fonseca**, a well-known Brazilian

conductor and composer. IFCM presents its condolences to their families and choir communities.

Communiqué from CHORALNET

The International Board of ChoralNet, at its annual in-person meeting held this year in Washington D.C. USA on June 7 in conjunction with the convention of Chorus America, marked several important developments in its work to serve the worldwide choral community. ChoralNet is pleased to welcome its first international Partner organization, **Small World**, producer of improved versions of the famous 'BlackFolder', and new 'Choralex (tm) Compact' singer's folder, which joins our other commercial Partner Rehearsal Arts Inc. and the three founding organizational partners, ACDA, IFCM and Chorus America in supporting the work of ChoralNet.

This meeting also celebrated the presence of four new Directors participating in their first in-person meeting (most ChoralNet Board meetings are held online), **Brigid Coult** and **Carol Hague** from Canada, **Bill Brett**, CEO of partner corporation Rehearsal Arts, and Donor representative **Dean Ekberg**. Additionally, the Board welcomed the **Intercollegiate Men's Choruses Inc.**, as a Patron organization. The ChoralNet Board also recognized the long and distinguished service of Charles Fuller, representative on the Board for ACDA, who will be leaving the Board.

Two new initiatives are targeted at extending the services of ChoralNet. A task force was created to develop a podcast service on the ChoralNet website (www.choralnet.org). The intended start up date is fall of 2006.

ChoralNet's popular list and forum services, including the 3,000+ member ChoralList, will be thoroughly revised this summer. A major focus on the development of international e-mail lists will be undertaken with the addition of a French Language list which will be undertaken in partnership with A Coeur Joie France. This project is planned to expand into the multilingual InterChoralList project that will enable choral musicians to interact with colleagues throughout the world. Interested parties may subscribe to ChoralList by visiting
www.choralnet.org/lists/choralist.shtml
There is no charge for subscribing to any of the lists available.

The Board is also investigating the possibility of conducting a worldwide on-line choral composition contest in which composers would contribute scores in a pdf format to the ChoralNet website which could then be accessed by conductors worldwide for review and evaluation. Individuals interested in assisting the development or sponsorship of this competition are encouraged to e-mail ChoralNet secretary Michael Shasberger at *shasberger@westmont.edu*

ChoralNet, the world's major internet choral music internet portal, extends its thanks to its Donors, Patrons and Partners for assisting the corporation in raising over $10,000 in the spring fund drive.

AGEC has a New President, a New Board and a New Address

In May 2006 the General Assembly of AGEC (Arbeitsgemeinschaft Europäischer Chorverbände - Union des Fédérations Chorales Européennes - Union of European Choral Federations) elected a new President and a new Board. The office of AGEC moved from Germany to Antwerp (Flanders, Belgium) where it is hosted by the Flemish umbrella organization for choral music "Koor&Stem".

Board members for 2006-2009: **Michael Scheck** (B), President. Urbain Van Asch (B), Music Commission Chair. Anneliese Zeh (A) and Hans Hierck (NL), Vice-Presidents. Koenraad De Meulder (B), Treasurer. Contact address: AGEC, Zirkstraat 36, B-2000 Antwerp. Phone +32 3 2379643. E-mail: *mscheck@yucom.be*

Japan Choral Association has a New President

At its annual general assembly on 21 May 2006, the Japan Choral Association elected Mr. **Keiichi Asai** as its 8th President. He has been the music director of the Kyoto Echo Choir since 1963, and won the gold prize at the JCA National Choral Competition for 20 consecutive years. He worked for the 7th World Symposium on Choral Music in Kyoto as a Vice-Chairperson.

New on the IFCM Website

"Job offers" can now be found on the IFCM website (under "News"). The first one concerns the position of Executive Director of the Oregon Bach Festival. Please send your international offers to Nadine Robin at *nrobin@ifcm.net*

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

International Chamber Choir Competition Marktoberdorf & Musica Sacra International: New Address

Arnauer Str. 14, D - 87616 Marktoberdorf, Germany
Tel: +49-(0)8342- 8 96 40 33
Fax: +49-(0)8342- 4 03 70
E-Mail: *office@modfestivals.org*
Website: www.modfestivals.org

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

Revised by Ian Jones ●

Communiqué: Dissolution of the Tagger Foundation

On the 19th of June, 2006, the last meeting of the Board of Directors of the Claude Tagger Foundation was called in order to decide the immediate dissolution of the Foundation. After months-long intensive negotiations between the international and the regional/local Founding Members regarding the continuation of the Foundation, it was decided, in the end, by the regional and local partners to withdraw their institutional financial support of the Foundation in order to devote themselves exclusively to special projects to be negotiated case by case, thereby, in effect, removing the operational base of the Foundation. In particular the Municipality of Vigevano followed local political pressure to concentrate primarily on the numerous problems with their municipal cultural institutions (theatre, music school, etc.) instead of engaging in international cultural affairs.
Once the on-going liquidation procedure completed, we will give a detailed final report to our membership.

Thomas Rabbow, President

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Lyn Williams
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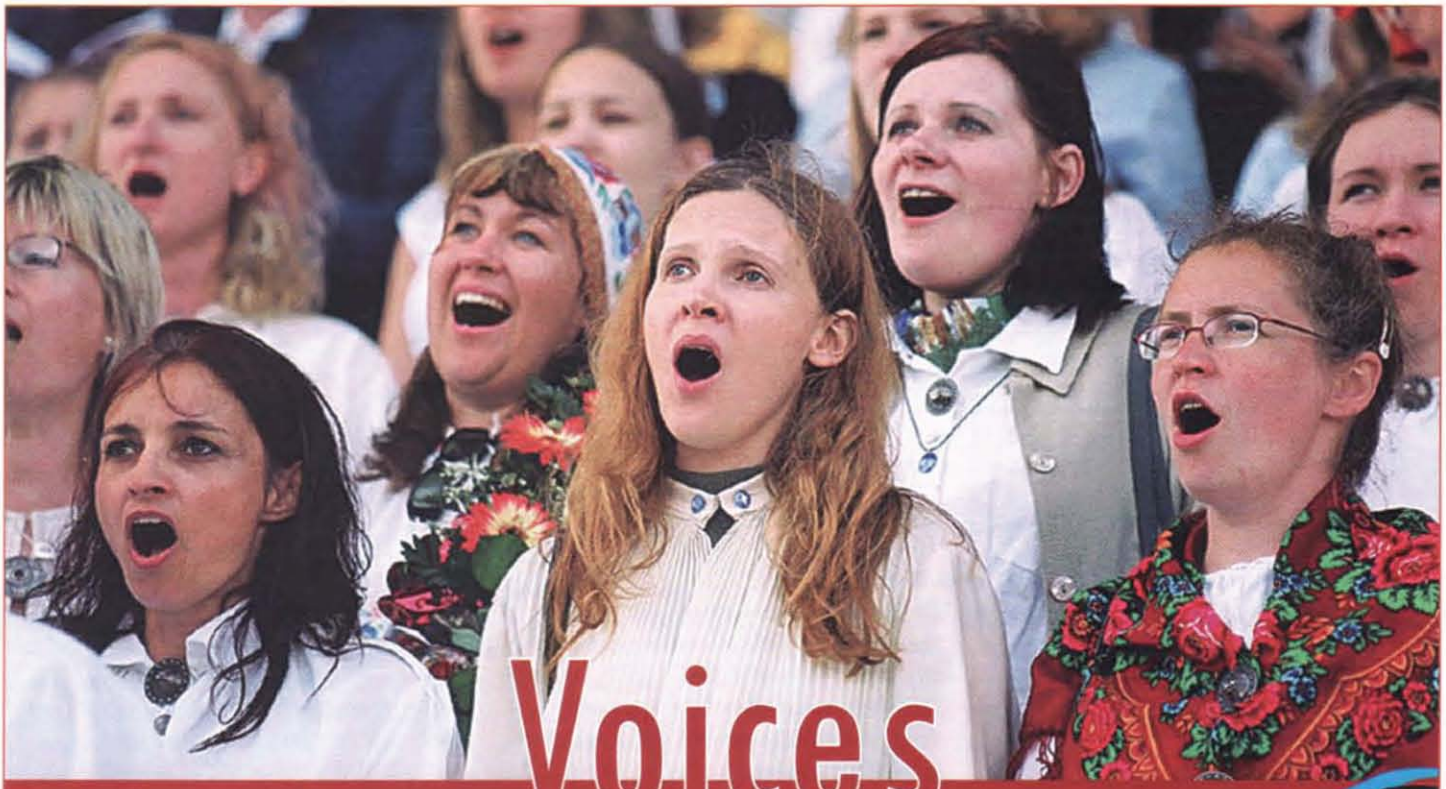

Voices of the Baltics

Tallinn, Estonia 1 – 4 July 2007

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

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

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

Main "Voices" Conference Themes

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

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

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

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

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

ESTONIAN CHORAL ASSOCIATION

8th World Symposium on Choral Music

Copenhagen, 19-26 July 2008: Updated Information

Steen Lindholm
Executive Director
Head of WSCM8

The preparations for the 8th World Symposium on Choral Music which will be held in Copenhagen, Denmark from 19-26 July 2008 have been progressing very positively. We are very pleased that the plans for this global choral music event are currently generating world-wide interest.

We have two important announcements:

- First, **His Royal Highness the Prince Consort of Denmark** has accepted our invitation to be the patron of the symposium, which lends significant recognition to our symposium project.
- Second, **The Ministry of Cultural Affairs** has promised support of 1 Million Danish Kroner (134,000 Euros or $172,000 US dollars) for the symposium project. This significant financial support is an extremely important component to fulfill Denmark's plans of creating a world-class choral symposium.

Plans for the 8th World Symposium include: Commissioned Works

The Artistic Committee has contacted many composers from Denmark, Scandinavia and the Baltic countries. We are very happy to report that our invitations to compose choral music for WSCM8 have been positively received by all those contacted.

All commissioned works will include the following guidelines:

- Incorporation of the visual aspect of a concert, using voice, human body and space
- Compositions will be less than 8 minutes, a cappella or with 1 or 2 instruments.
- Compositions will utilize a language and degree of difficulty which may easily be sung by many choirs from all over the world.
- Compositions should be finished no later than summer 2007.

Opening Event

The opening event will take place in the Danish Opera House on the evening of July 19, 2008. We have invited the very famous Danish theatre director Peter Langdal to design this event as a very festive, special and memorable evening.

The Artistic Committee

The Artistic Committee held a meeting in Mainz in August 2006, discussing themes and ideas for workshops, seminars and master classes. No final decisions will be made until February, 2007. The final selection of choirs that will be invited to participate in the symposium will be made prior to April 15, 2007. It was decided to have a new Songbridge festival in Copenhagen at WSCM8.

Danish Opera House

Final Concert

The final concert featuring Benjamin Britten's *War Requiem* will be presented in the beautiful new concert hall of The Danish Radio (DR) which will officially open in January 2008. The Danish Radio Symphony Orchestra will also collaborate in this event which will be sponsored by DR.

One day in the famous Tivoli Gardens

Tivoli Gardens represent for the Danish what Disneyland is for the Americans! We are making plans for the symposium to be held for one entire day in Tivoli Gardens with choirs and musical events everywhere! The Tivoli Concert Hall, which was restored in 2005-2006 and is one of Copenhagen's most important concert venues, will host the Songbridge festival during the symposium.

Applications

Applications from choirs to perform at the Danish symposium are already arriving. The deadline for submitting an application to perform is **1 November 2006**. The application guidelines and an application form may be found at: www.choraldenmark.org/

Symposium invitation

We intend to publish and distribute an official printed invitation for WSCM8 in August-September 2007. However, please reserve the dates of 19-26 July 2008 on your personal calendar now for a wonderful summer in Copenhagen! ●

8th World Symposium on Choral Music

Organizing a Symposium

Philip Brunelle
Founder and Artistic Director,
VocalEssence
President, 2002 Sixth World
Choral Symposium

Imagine having choral enthusiasts from more than 65 countries arrive in your city, not to mention 24 international choirs, more than 30 lecturers from all parts of the world - and a million questions! In 2002 the Sixth World Choral Symposium was held in the USA for the first time - in Minneapolis, Minnesota. As President of the organizing committee I can tell you that we assumed it would be a huge job...and we were right!

When you are working with people from many countries you are often dealing with preconceptions about what a Symposium will include...how to give directions to everyone...how to help visitors locate their friends...how to keep the English language clear to everyone. All of these obvious and important questions need answers and all of us in Minneapolis enjoyed the opportunity to meet and help so many people - that is one of the real joys of hosting a Symposium.

Of course, everyone has ideas for what kinds of lectures to be offered, so an important job is determining the range of topics to be covered during the week. Delegates are also interested in obtaining materials to take home: music, books, informational packets, and souvenirs of the host city; so it is very important to have a first-rate exhibition hall where these things can be found. And I must say that having these exhibits near some food and drink is not a bad idea either!

We began planning the Sixth World Choral Symposium four years in advance. It is SO important to have enough volunteers and a VERY organized structure. When you reach the final 18 months you must have people working full time on the Symposium - it cannot be done on a casual basis. By the time of the Symposium in 2002 we were involving more than 500 Minnesota choral directors as volunteers in many different capacities...it is that large an undertaking.

Each Symposium city must find ways to make their own city shine. Copenhagen has so much charm that it will be easy for them! No place else has the Tivoli Gardens - what a great attraction that will be for a day of strolling, relaxing and listening to many choirs. Copenhagen is also blessed with a compact downtown which makes it easy to get from one venue to another with wonderful restaurants and shops in between to entice you!

Copenhagen also has its magnificent new Danish Opera House (just as we in Minneapolis have our Orchestra Hall). The Danish Opera House is an architectural gem, a place that will amaze and inspire everyone with its beauty and its flexible spaces; a wonderful place to have as the center of Symposium activities.

You can see that hosting a Symposium is a great responsibility - there are so many tasks to be tended to. I have been in touch with the planning committee in Copenhagen and am delighted with the progress they are making. Under the leadership of Steen Lindholm I know that they will have a Symposium that you will not want to miss. My suggestion is that you make plans NOW to attend...it is going to be a most popular event!

E-Mail: pbrunelle@vocalessence.org

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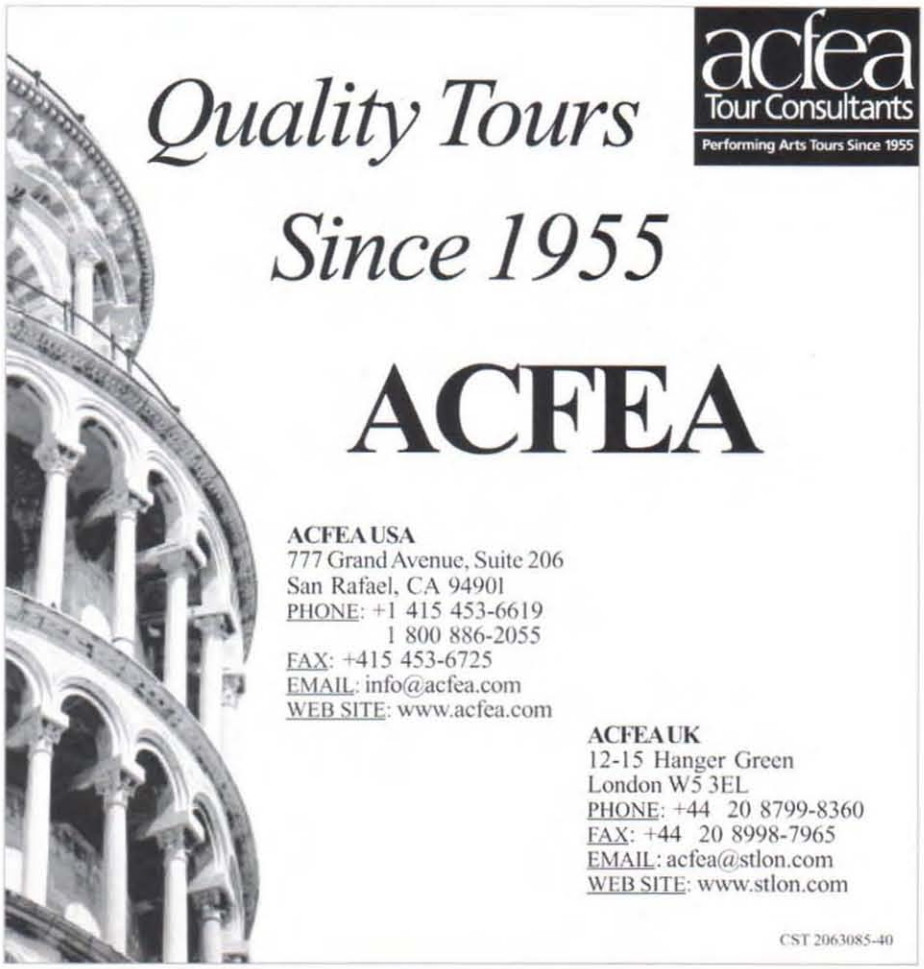

The World Youth Choir 2006 Summer Session

Vladimir Opacic
WYC Winter Session
Manager and former WYC
Singer

Photo: Michael J. Anderson

During its summer session from July 9-31, 2006, the members of the World Youth Choir sent a glorious message to the world.

Despite the fact that the Tagger Foundation in Vigevano, the organization which was supposed to organize the session in Italy, permanently closed several weeks prior to the beginning of the summer session, the event was held in the beautiful region of Lombardy. Due to the dedicated commitment of the FENIARCO, USCI LOMBARDIA and ICCM, Italy hosted 71 World Youth Choir singers from 30 countries and five continents.

For the first time nearly 70% of the choir members were new singers chosen by an international jury. Changing the basic structure and reorganizing the World Youth Choir project resulted in a very positive outcome at end of the three-week session.

All singers gathered in Lombardy, Italy, to make their professional, personal, social and cultural contribution to the project and to experience unforgettable musical and social events under the direction of two conductors: Peter Broadbent, from the United Kingdom, and Gunnar Eriksson, from Sweden.

The rehearsal camp was organized in Gazada at the well-known Villa Cagnola which is a beautiful Renaissance building surrounded by lovely countryside and the beautiful lake of Varese. This location helped make the rehearsal camp a perfect place for attaining high musical goals for this unique project.

While music is the foundation of the WYC, every session also has a wonderful social and cultural life which is such an important component of this project. Because of the special climate of social understanding, the WYC singers understood the meaning of the project from the very beginning. The traditional "All Star Evening" proved that: "THE WORLD" was one big stage and that "THE WORLD" was singing, acting and performing together in Italy. This kind of strong spirit resulted in a most successful 2006 summer session.

Each of the tour's nine concerts consisted of two parts that were different in its structure but at the same time so similar. Presenting two parts of each concert connected the spirit of the young singers and the spirit of the two conductors.

The first part of the concert was conducted by one of Britain's most respected choral conductors, Peter Broadbent, who is known for his awareness of style, great experience and commitment to contemporary music. Conducted by Mr. Broadbent, the WYC sang classical choral music:

- *O Padre Nostro* by **Giuseppe Verdi**;
- the sacred concerto *To the Birth-giver of God in never-slumbering Prayer* by **Sergei Rachmaninoff**;
- **William Walton**'s *Cantico del Sole*;
- **John Rutter**'s *Hymn to the Creator of Light*;
- *Gratias Tibi* by **Tarik O'Regan**
- and the most welcomed piece by the audience *Song for Athene* by **John Tavener.**

The deeply sacred first part of the concert presented an unforgettable experience of religious sounds from western (Catholic) and eastern (Orthodox) Christianity to each singer and audience member. Sung in three languages (Latin, Italian and Russian) those sacred sounds convinced the audience that differences of world religions should not cause differences between world nations. Each concert contributed to that fact! "Song for Athene" gloriously concluded the first part of each concert.

The second part of the concert conducted by Gunnar Eriksson from Sweden was a "staged act" with singing, playing and dancing. The audience "traveled" through folk songs sung by the WYC to Sweden, Norway, Egypt, Israel, Malaysia, Japan, the Balkans (south Serbia-Macedonia), and Albania. These folk songs when combined with the sounds of very well-known pop songs, including *I've Seen* and *Isn't She Lovely*, resulted in opening the minds and curiosity of each singer for each of the different genres they experienced. In the WYC's "musical world" there was no difference between sacred and secular music; it was all mixed together with the greatest respect and attention for both text and music. I believe that the structure and meaning of the WYC is the same, is it not?

The summer session concerts were really a "concert in a concert" which resulted in performances utilizing improvisation as a bridge between the different parts. Thanks to two soloists, My Engström Renman, solo singer, and Mats Eriksson, guitar player, the artistic quality reached an extremely high musical level.

The concert tour of Italy, Switzerland, France, Belgium and Germany took the choir to nine cities: Varese, Como, Lecco, Chiavena (Italy), Gossau (Switzerland), Nancy (France), Rochefort and Namur (Belgium), and Mainz (Germany). The concerts exhibited the very high musical and artistic professionalism of the World Youth Choir singers which was acknowledged and highly appreciated by audiences throughout the tour. This was most evident in two important concerts that were held in Namur, Belgium and at the Europa Cantat concert presented in Mainz, Germany. The final concert in a cathedral with 1,500 audience members present was the crown jewel of this summer's WYC tour.

I would like to express my special gratitude to the three section leaders:

Photos: andre dubusson © sabam belgium 2006

Bernadet Nagy (Hungary), Martin Nagashima-Toft (Denmark) and Joseph Beutel (USA). Their hard work and effort as section leaders, conductors, and music teachers while teaching everyone social skills made a very positive impact on the singers from both an artistic and social viewpoint. Without these three people the WYC session would not have been as successful as it was.

Much gratitude must also be expressed to Chiara Bartolozzi and Gabrielle Conti for their energy and courage to help organize the summer session in Italy. I would also like to thank: the Province of Namur, the Province of Varese and the city of Varese for their financial support, ICCM for the general management of the session, Alessandro Cortese for editing the recording session, and also Jean-Marc Poncelet, Véronique Bour, and Victoria Liedbergius plus all the other organizers prior to and during the summer session that helped make this project very successful.

In conclusion, I would like to emphasize that the 2006 summer session of the World Youth Choir was one of the best experiences that I have ever had since I joined the choir as a singer in 1999.

I would like to express my hope for continued financial support of this kind of project in the future because the message of the project and those of us who participated is: "The world can be a better place for all of us!"

For more information please visit www.worldyouthchoir.org

For summer session pictures please visit www.namurimage.be

E-Mail: vladaopacic@yahoo.com

Edited by Diana J. Leland, USA

Known as one of the world's leading choral ensembles for children, the mission of the Toronto Children's Chorus (TCC) is to provide life enhancing experiences for children through the study and performance of the choral art.
www.torontochildrenschorus.com
After 28 wonderful seasons inspired by the dedication of Jean Ashworth Bartle, the TCC is now seeking a new

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To indicate your interest, please submit your resume along with three notable musical references directly to:
Lynda Ducharme,
Ducharme Group Inc., Toronto, Canada,
Lynda@ducharmegroup.ca
416-481-7221.
Deadline is October 13, 2006.
We appreciate all interest and will respond directly to qualified candidates only.

Toronto Children's Chorus

Choral World News

WACCA - August 2006: Final Declaration of the World Assembly of Choral Conductors' Associations

Florilège de Tours: An Interview with Christian Barbey
Jean-Claude Wilkens

Musical Dialogue, An Aspect of Brotherly Love: Musica Sacra 2006
Walter Vorwerk

Final Declaration

On August 23rd, 2006, in the City of Buenos Aires. Argentine Republic, the representatives of the institutions present at the World Assembly of Choral Conductor Associations met by invitation of the Argentine National Association of Choral Conductors, ADICORA. This meeting took place under the patronage of the International Federation for Choral Music, as an activity of the IFCM Choral Conductors' Commission. As an outcome of three days of presentations and discussions the delegates agreed to sign the resulting document concerning the following matters:

a. Given that the practice of choral singing is a universal phenomenon which involves millions of people around the world;

b. Given that the combination of voluntary participation and teamwork within the artistic activity of choral singing has total validity today and brings benefits to society in general, free from ethnic, religious and ideological prejudice;

c. Given that the diversity, content and origins of the repertoire sung by choirs around the world makes choral singing a powerful cultural tool in the search for social peace through a universal language of good will and understanding between nations, crossing language borders and frontiers;

d. Given that the constitutions of organisations formed by choral conductors are of real importance, and the common goals of these Associations of Choral Directors make it possible to work together towards their ideals;

e. Given that the great opportunity of holding this meeting of representatives of Choral Directors' Associations from different regions of the world is a definitive reason to remain in touch in a permanent consultation network under the auspices of the International Federation for Choral Music;

f. Given that the relationship between Choral Directors' Associations and other similar organisations must be fluid and dynamic in the spirit of establishing effective exchange and cooperation leading towards a long-lasting common cultural policy:

g. The representatives of Federations and Associations agree to make every effort to be in active dynamic contact under the auspices of the International Federation for Choral Music (IFCM) and its Choral Conductors Commission.

h. They will also move ahead to promote the formation of an International Network to facilitate working together in specific fields in order to develop better working conditions, to coordinate professional development and to establish organisations especially for Choral Conductors all round the world. ●

A VOYAGE OF SONGS

International Choral Festival
12th - 16th July 2007 • Pattaya, Thailand

Victoria Choral Academy and Tradewinds Tours and Travel are proud to organise the 3rd A VOYAGE OF SONGS, an international choral festival, to be held on 12th – 16th July 2007 in Ambassador City Hotel, Pattaya, Thailand. This festival has been first held in Genting Highlands, Malaysia, 2003, and consecutively in Shah Alam, Malaysia, 2005. For both years, it took place successfully with more than 2000 participants.

The objective of its organisers is to promote greater appreciation of choral music, through an exchange of music and culture between choristers from different countries and the various judges. This would strengthen the choral movement in the region and establish friendships between the participants.

FESTIVAL HIGHLIGHTS

- Competition in 6 different categories
- Gala Opening & Closing Concert
- Friendship Concert
- Award Presentation
- Grand Prize Concert
- Master Class
- Conductors' Forum

ARTISTIC DIRECTOR: NELSON KWEI

Director, Victoria Choral Academy • Chairman, Choral Directors' Association (Singapore)

ABOUT PATTAYA

Pattaya, popularly known for its beach resorts, is located along the east coast of the Gulf of Thailand. It is one of the largest centers of tourism in Thailand, and attracts visitors from all over the world looking for an exotic vacation destination. Pattaya's main attraction comes from its beautiful beaches, such as Jomtiem beach, which is a popular spot for water-sports enthusiasts.

APPLICATION

DEADLINE OF APPLICATION: 28th FEB 2007

EARLY BIRD SPECIAL:
Choirs that submit their application forms by 30th November 2006 will enjoy 50% off registration fees for each competition category

Registration fee is waived for the first choir that registers from each country.

For more information on registration, logistics, and tour packages, kindly contact:

Tradewinds Tours and Travel
Email to: tradewinds_projects@singaporeair.com.sg
Mailing address:
Tradewinds Tours & Travel
77 Robinson Road #33-01
SIA Building
Singapore 068896
Tel: (65) 6419 2222

For queries pertaining to artistic direction, please contact:

Victoria Choral Academy
Email to: info@vca.com.sg
Mailing address:
30 Eastwood Road #03-11
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The Florilège Vocal of the City of Tours

An Interview with Christian Barbey

Jacques Barbier
President,
Florilège Vocal de Tours

Jean-Claude Wilkens, Secretary General of the IFCM, speaking with Jacques Barbier, President of the Florilège Vocal

Jean- Claude Wilkens (JCW): *The Florilège Vocal de Tours has been part of the French choral music landscape for many years, although few French choirs participate in it... Why?*

Jacques Barbier (JB): Indeed, 2006 was the thirty-fifth year that Pentecost weekend was marked in Tours by choral singing and polyphonic excellence. I am always surprised that it is still the only organized competition of its type in France. In almost every other country in Europe, as well as on other continents, there are always several, as the advertisements in your journal clearly show.

As for the participation of French choirs in international competitions, several of them have been honored in recent years, don't forget. Choirs from Lille, Strasbourg, Poitiers and Sète, and I'm forgetting some, have distinguished themselves more than once -- and that doesn't include French ensembles that have won the "Grand Prize of the City of Tours", the most recent being the Mikrokosmos ensemble in 2004.

It is true that, quantitatively, French choirs participate less in international competitions, especially those held abroad (cf. the Balandras report). That is why we proposed a new format for the national competition. The "National Choral Music Festival" that we organize every two years, alternating with the international children's choir competition, seems to meet the expectations of French choirs, judging from the ever-increasing number of applications.

JCW: *Competing in sports seems normal, since the goal is performance, rivalry. But isn't setting one choir above another counter-productive if you're promoting creativity?*

JB : First of all, while some athletes may complain about them, there are no objective performance criteria, like speed or the number of goals scored, when it comes to judging subjective things like ice- skating. In such cases, what comes into play are the grading criteria (style, originality and ingenuity of a free skate program) and the importance of a jury beyond suspicion. Moreover, rather than "creativity", which I interpret to mean something more like inventiveness, like updating a choir's stage appearance, I prefer the word "creation" because it conveys the sense of opening up new fields of expression, of refreshing and enlarging the repertoire. In addition to prizes in each category (mixed choirs, vocal ensembles, equal voice choirs), we have specific ones that enable choirs to show off their own particular qualities. The most recent one we've established is in fact a "Creation Prize" recognizing a choir that creates a piece specifically for the competition. The prize is shared by the choir and the composer, to encourage them to work more closely together. This year, about a dozen choirs chose this option. So you see, it works -- creation and competition!

JCW: *Do choirs that participate in the Florilège Vocal receive any coaching or instruction? What can participating choirs expect to receive besides a medal?*

JB: Oh my, there's no medal with a ribbon, but rather a series of cash prizes of various amounts, awarded by level. But it's not only that. The choir that wins the "Cross-Category Prize" gets to make a recording in a professional studio; the best groups are invited to participate in the annual "Winning Choirs Week", which enables them to sing throughout the week at several sites near Vaison-la-Romaine, all expenses paid.

Teaching isn't our first mission -- there are groups that specialize in doing that (master classes, "Missions Voix" [Regional official institutes for the vocal arts]) -- but by paying choirs' way to a competition to encourage them to compete, we are giving them a chance to listen to each other, to hear new works, and to have a fruitful relationship with various members of the jury after the testing is over. So why then would four choirs that had already won the "Grand Prize of the City of Tours" -- three of whom were also winners of the "Grand Prize of Europe" -- return and risk their titles? Their interest in the event goes far beyond the monetary prize alone. Choirs get to rate themselves, to see how they compare with other groups on the scale of polyphonic excellence established by the competition.

JCW: *Does the Florilège Vocal play an organizing role in the French cultural landscape? What place does it hold within the network of festivals and distributors?*

JB: It is true that all good French choirs, both amateur ones and those turned professional, have come to Tours. Those that returned several times have been able to measure the progress they had made, working week after week on their vocal color, on their choice of repertoire, on reinforcing their own identity. The competition gives them a way to measure their own progress, rather than a specific target to meet. That's why new methods are needed in order to respond to choirs' expectations without sacrificing technical requirements or musical quality in the process.

I am very proud, of course, when I'm at a

competition in another country and someone mentions the one in Tours as top notch. A priori besides the network of festivals and distributors, our mission is to identify excellence. I am thrilled to see festival organizers in the audience, "doing their shopping" at the Florilège Vocal. Since it's their job to recognize excellence, I take that as a great compliment. And what nice "post-Florilège" opportunities are possible for some of these choirs.

The complementary nature and coordinated action between the Florilège Vocal and the "Winning Choirs Week" or of course "Polyfollia" strengthen the actions that benefit choirs and vocal art in general in France and internationally. We are very pleased with the dialog, which must continue in order to make this terrific musical kaleidoscope of a choral world sparkle even more brilliantly.

JCW: *Given the longevity of the festival, the team has changed through the years. Is your presence in Tours still being helped in the same way by government authorities?*

JB: Since its creation in the 1960s, the Florilège Vocal de Tours, an all-volunteer organization, has always received high-level support from the city of Tours, as well as from the [French] Ministry [of Culture and Communications]. More than simply taking place here, the event is thus firmly rooted in Tours, a city that is open to music, as witnessed by its conservatories and university musicology departments as well as by the number of professional ensembles based there (*Ensemble Doulce Mémoire, Diabolus in Musica, Ensemble Jacques Moderne, Ora mel* and still others). The region and the state also participate in the enterprise, and like many, we would have hoped for more [from them] than frozen budgets.

Of course, in an era when so many drums are beating to a pace set by Europe, and so many activities of global proportions are taking shape, I would like this work that we do each year on behalf of choral singing to be shared and sustained by more organizations and patrons.

What is great about this challenge, this annual musical voyage, is the enthusiasm of the team, which is constantly changing (fortunately!), and the confidence of its partners. These guarantee that both audience members and singers will share in an event at Pentecost 2007 (May 25-27) where emotion rhymes with passion, beauty with generosity. It will be only the 36th year…

Information: florilege.vocal@free.fr - www.florilegevocal.com

Translated from the French by Anita Shaperd, USA ●

Photo: Jean-Yves Bonin

The Philippine Madrigal Singers conducted by Mark Anthony Carpio

Musical Dialogue, An Aspect of Brotherly Love

Musica Sacra 2006

Walter Vorwerk
Musical Journalist

Photo: Sabine Vorwerk

Revelations of Musica Sacra International 2006 Marktoberdorf: Impressions

Since 1992, the Bavarian Music Academy in Marktoberdorf/East Allgäu, most notably in the person of its Director Dolf Rabus, has endeavored to establish a musical dialogue among world religions (Christianity, Buddhism, Judaism, Islam, and Hinduism). The basis for this is the realization that many conflicts on Earth are caused by a lack of understanding of others. This lack of understanding, or more profoundly a lack of willingness to understand, stems mostly from a fundamental absence of awareness of others. According to Dolf Rabus: „We want to converse with each other by means of the universal language of music, get to know each other and come to understand each other. That is our main goal, and the purpose of Musica Sacra International."

A Utopian concept to be sure, especially when one considers what's going on in the world today. But this year (June 2 thru 6) Musica Sacra International was celebrated for the eighth time. Groups and soloists came from Egypt, Germany, India, Israel, Japan, Nepal, and the Netherlands; from the Philippines, Sweden, Serbia, Tibet and the Ukraine. The Bavarian Music Academy in Marktoberdorf, producer and host of the festival, guaranteed an open atmosphere, also other locals and church people from the region, who don't allow themselves to be held back by narrow-mindedness.

One might assume that the state of Christianity had improved noticeably since the accession of German-born Pope Benedict XVI. That would seem to be a mistake, because many church people throughout Bavaria, Catholic and Protestant-Lutheran alike, mounted a campaign against holding musical performances by other religions in „their places of worship". Readiness to engage in dialogue and actually putting it into practice seem to be completely different things to many high-level clerics. How should one interpret that?

Dolf Rabus remained steadfast to his humanistic mission. Undeterred, he and his team pose this question: To whom does "Creation" actually belong?

An uncomfortable question for some.

One truly sensational highlight of the Musica Sacra International festival was the double concert at Immenstadt. There were two venues: the Lutheran Church of the Redeemer and the local mosque.

The Israeli men's choir „Voices from Heaven" performed in both places of worship, along with the Koran cantor Sami Abdel Halim from Egypt and the choir of Petscherskaia Lavra Kiev, the Ukraine's largest Russian Orthodox shrine and greatest tourist attraction. Where before has anyone experienced Muslims, Jews and Christians performing together in Islamic mosques and Christian churches.

The founder and leader of the Israeli ensemble, Rafi Biton, expressed his opinion this way:

„I consider myself to be an ambassador of the Israeli people and I've thought a great deal about myself in that role. I think that what we are doing here may bring us a step closer to peace. Something like this helps us to understand each other better. We need dialogue between Christians, Muslims, and Jews – it's essential! One usually sees only fanatics on „the other side", but the majority is always just normal. Here we experience concerts of Christians, Buddhists, Muslims, Jews, and others. That brings hearts together! We are privileged to be able to make music together in an effort to understand each other better.

This festival is unbelievable – I've never experienced anything like it! How wonderful that so many people are able to participate in this musical project. The more of these there are, the better it will be for all of us."

Did Muslim Koran cantor Sami Abdel Halim have problems performing with an ensemble of Jewish cantors? *„No. We're all part of one family, we have a single root, we are all children of Abraham. It says in the Koran that we are forbidden to create unrest. Those who create unrest will be punished, not – however- the peacemakers. What happens here in Marktoberdorf is just right!"*

Gary Graden's St. Jacob's Chamber Choir from Stockholm was a particular inspiration at this festival. This year's Musica Sacra International elicited the following thoughts from him: *„We sing every Sunday morning in church. That is part of our world, our religious experience. But what do we know about the other religions? One thing that always concerns me is lack of knowledge of others. I hope that becoming aware of our religious differences helps us gain a better understanding of them. They exist among us due to great waves of immigration, and they influence culture, language, and people. In every community there are now several religions. That is the trend in today's world. We have to do something, open ourselves to it, find our way, and allow ourselves to be inspired by the differences. We must open both our gates and our hearts".*

One experienced this feeling in Marktoberdorf's town hall, where spectators gathered each day to watch as seven Buddhist nuns from the Khachoe Ghakyil Ling convent Kopan near Kathmandu patiently and meticulously created a „mandala" of colored marble dust.

The mandala is a cruciform Buddhist symbol. The word „mandala" is a Sanskrit word meaning „circle". It represents a circle of becoming and fading away. The nuns

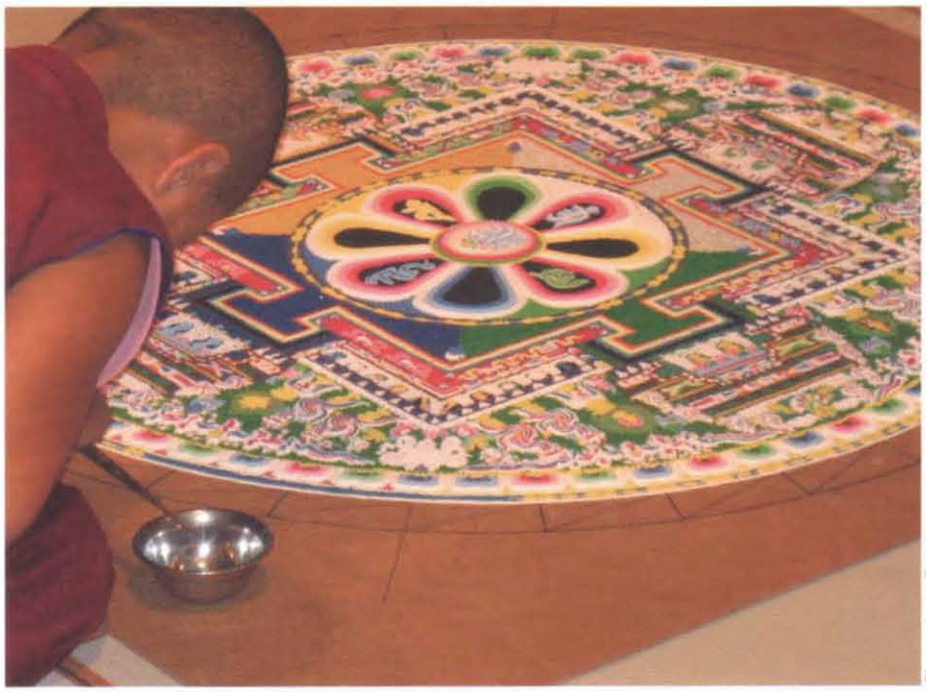

Photo: Jutta Tagger

dedicated their mandalas to world peace. Sister Thubten Sangmo is excited about Musica Sacra International: *„We are opposed to aggression and are very empathetic. For us it is especially interesting that we are able to get to know other religions here, and I hope we become friends."*

Filipino musician Jonathan Velasco, from Manila, feels that Marktoberdorf has become his „second home". When he's not serving as a judge in the international choral competition, he performs with his own ensemble. This time he demonstrated new directions in Filipino church music, and his ensemble from the Asian Institute for Liturgy and Music is made up not only of indigenous Filipinos – thus open to influences and folklores of many different peoples who are at home in the Philippines.

Six years ago a young man from India made a splash at Musica Sacra Marktoberdorf – Ranajit Sengupta showed himself to be spirited virtuoso on the sarod, a guitarlike Indian instrument. This year he brought along not only a tabla (drums) player but also his pretty wife Shirin, whose charming voice gave powerful expression to the Ragas she performed. There is great interest in this music, because in India it is the expression of the Hindu religion, music IS religion. This is what Sengupta said about Musica Sacra International:

„We immediately understood each other by way of the universal language of music, religious affiliation aside. This wonderful festival has changed my life. I've now got friends all over the world".

At first, the meditative tonal world of India seemed suspect to some of the leading representatives of the Catholic and Lutheran churches in Bavaria. What were they afraid of actually? … Luckily, this year there were pastors of both denominations from the East Allgäu region who took a serious approach to dialogue among the religions, for example Father Johannes Neudegger of Resurrection Church in Hohenpeissenberg, who addressed concertgoers: *„Above all, the different faiths should have better understanding and more loyalty toward each other, to the point of collaboration. That is the purpose of Musica Sacra: to understand each other better. And it is definitely much, much better to break free from one-sided dogmatism and practice what connects us – music!"*

And here the opinion of Peter Morgenroth, pastor of the Lutheran Trinity Church in Kaufbeuren: *„Churches should be places of refuge, of close kinship. Therefore, from time to time one hears hymns which are not found in local hymnals – also the songs of Musica Sacra with their wide range of religions. We welcome them as guests in our church, so that strangers may become friends."*

Groups and soloists representing various world religions parted friends and returned home rejoicing in the spirit of fresh acquaintance, mutual understanding, respect and tolerance, expressed through their music. And in the German state of Bavaria there are signs of readiness to continue that dialogue. Let's hope that it bears fruit at the 9th Musica Sacra International festival in 2008.

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Translated from the German by Greg Pittsley, USA ●

Repertoire

"Five Pictures from the Bible",
A New Masterpiece by Sven-David Sandström
Philip Brunelle

Five Pictures from the Bible

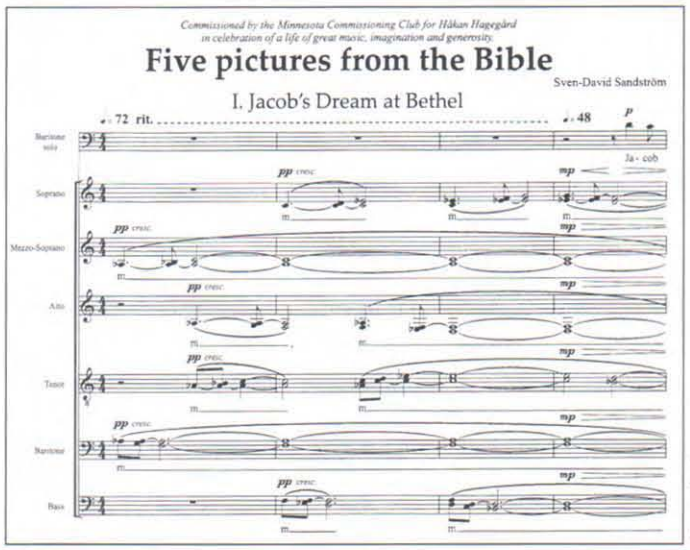
A New Masterpiece by Sven-David Sandström

Philip Brunelle
Artistic Director and Founder,
VocalEssence

This year saw the premiere of a major a cappella work for choir and baritone soloist by one of Sweden's most important composers: Sven-David Sandström. Having already composed more than 40 works for a cappella choir and 25 works for choir and instruments, including two works on a grand scale, *High Mass* and *Ordet (The Word)*, his newest work, *Five Pictures from the Bible*, is one of the most extensive pieces for a cappella choir in the repertoire. *Five Pictures* lasts nearly 30 minutes and is scored for six-part mixed choir with extensive divisi and includes a major role for the baritone soloist.

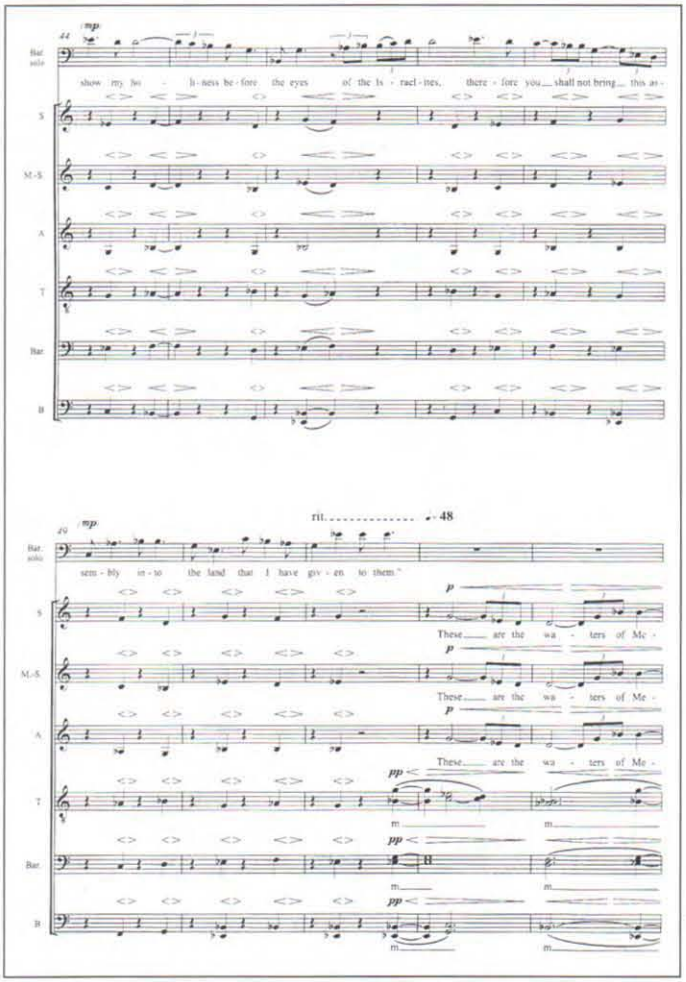
It was a marvelous experience for the VocalEssence Ensemble Singers and for me to collaborate with baritone Håkan Hagegård and Sven-David Sandström in preparing the world premiere of this magnificent new work.

As you suspect from the title, there are five moments in the work, each telling a different, familiar tale from the Bible. The first three *Pictures* come from the Old Testament, each concerning a specific encounter with God. "Jacob's Dream at Bethel," the first movement, opens quietly with a 12-part chord built up by a humming chorus followed by the baritone narrative. (Example 1) At the moment the voice of God appears, the chorus bursts into a forte declaration ("I am the Lord"), gathering increasing momentum with each pronouncement. The choral writing becomes more intense, with more divisi as the voices move up and up to the climactic words "I will not leave you." There is a dramatic pause and then the baritone solo returns, quietly and tenderly, narrating the conclusion of the story as Jacob awakens. The closing measures are sublime, as chorus and baritone together wondrously exclaim, "How awesome is this place and this is the gate of heaven."



Example 1

In the second movement, "The Waters at Meribah," Sandström then uses the baritone soloist as the voice of God, with the chorus writing subtly reflecting the undulating of the water that Moses brings forth from the rock. (Example 2) It culminates in a gorgeous ending—again, quietly—with all the women in unison above deep, six-part male chords intoning: "These are the waters of Meribah."

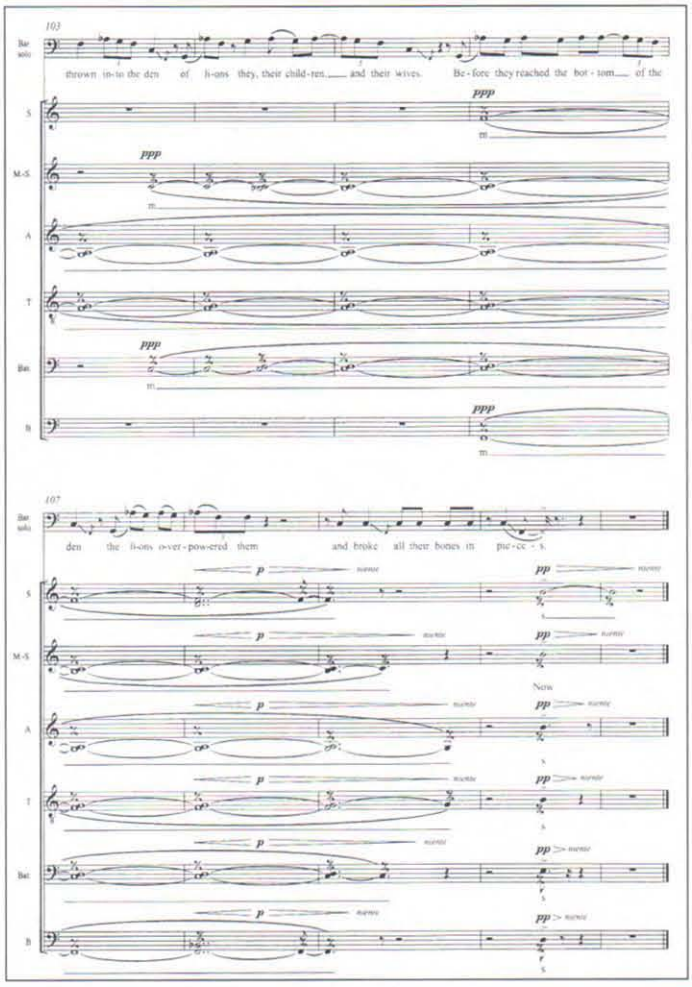


Example 2

It is interesting to observe that each of the five movements concludes quietly, but yet with varying levels of calmness. The mood of each ending is quite distinct and not always peaceful, though the dynamic level is low. Obviously, the choral writing, with its dramatic and ongoing demands on the singers, requires great stamina and a sense of theater (Sandström thinks of each of the *Pictures* as opera scenes), while always being alert to the sense of dialogue with the baritone soloist.

...Five Pictures from the Bible

The third *Picture* paints the scene of Daniel in the lions' den. Primarily choral, in this movement the chorus takes the roles of the King and his courtiers. Whether describing the gossiping members of the court or their sweeping phrases of feigned innocence as they betray Daniel, the story is arresting in its choral detail. When Daniel is finally released we hear the baritone speak as Daniel, followed by the astonishing verses found in the Bible (but that are rarely included as part of the story in general telling) that tell of Daniel's accusers being thrown to the lions. In a chilling reflection of their deaths, the chorus imitates the sound of their bones being broken in the lions' jaws. (Example 3)



Example 3

The final two movements are based on stories from the New Testament and stress our human relationship with others. "The Parable of the Good Samaritan" finds the baritone soloist as the questioner and the chorus as Jesus. The choral moods of the three men who pass by the injured man on the road—Priest, Levite and Samaritan—vary greatly, achieving a beautiful expansiveness as we hear Jesus' final admonition, again, delivered quietly. (Example 4)

Example 4

The fifth and final movement is "The Parable of the Prodigal Son." It is extremely fast at the opening, Stravinsky-like in its use of partial sentences and strong syllables on weak beats. Sandström's idea is for the listener to hear a babble of sounds from the various voices simultaneously with important words coming forth from the blurred sound. (Example 5) Here the words of the prodigal son are sung by a six-part female chorus, while a six-part male chorus later takes the role of his brother. The baritone soloist is the father and what a glorious conclusion the composer offers him! After the tumult of the complaining brother, Sandström creates a profoundly moving ending as the chorus provides a rich choral underpinning to the lyrical benediction of the baritone soloist: "He was lost and has been found." (Example 6)

Like Bach and others, Sandström understands the importance of drama, the need for mood changes, the necessity of structure and the appreciation singers have for challenging *and* rewarding choral writing. Though the work is meant to be heard as a complete entity, there is the possibility of performing individual movements.

*Five Pictures from the Bible is available from Gehrmans Musikförlag in Stockholm (**GE10853; www.gehrmans.se**).*

***Philip Brunelle** is the Artistic Director and Founder of VocalEssence, Minneapolis, MN, USA and was the President of the Sixth World Symposium on Choral Music 2002*

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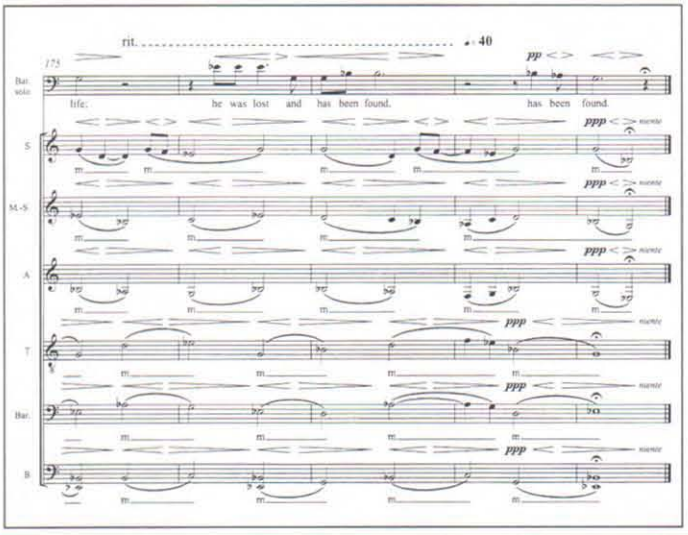
Photo: Ulla Montan

Sven-David Sandström

Example 5



Example 6

Collector's Corner

New CD Releases
Jean-Marie Marchal

New CD Releases

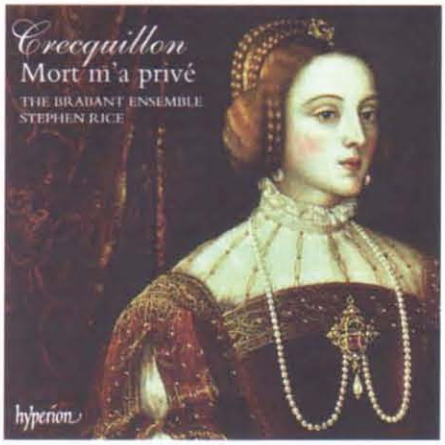
Jean-Marie Marchal
Director of the Namur Center
for Choral Singing (Belgium)

Photo: Lino Bernardo

Under the title of *Universi populi*, the Discantus ensemble turns its attention to the first Golden Age of sacred polyphony flourishing in Prague in the 14th century under the influence of 'Ars Nova', imported from France. The selected repertoire dwells mainly on two genres: motets and Latin songs called *cantiones* with their great variety of rhythms and melodies according to the occasion for which they were composed (important liturgical feasts, St Wenceslas Prayers, etc.). The interpreters show their usual precision and vocal projection which is firm and flexible at the same time, even though they lack somewhat in fervour and spontaneity. (**Zig-Zag Territoires ZZT 060601**).

Thomas Crecquillon (c. 1505-1557) is a true enigma: little is known about his origins and life. As choirmaster to Charles V of Spain, he held a position of prestige. His music was celebrated during his lifetime and in subsequent generations (Monteverdi considered him to be one of the greatest masters of the 16th century) and enjoyed a wide circulation all over Europe and even in the New World. Today, however, his music is largely neglected. Stephen Rice and the Brabant Ensemble really do something useful by highlighting his works with a varied programme (Mass, motets, chansons) very intelligently conceived around the eponymous Mass *Mort m'a privé*. These works bear witness to the elegance and sensitivity of Crecquillon's composing and to his privileged relationship with Charles V, in particular the acuity with which he expresses the profound despair at the passing away of his wife Isabelle whom he cherished sincerely. It is lamentation music, intensely moving. Unfortunately, though, the Brabant Ensemble's interpretation is not expressive enough and does only partly justice to the pieces (**Hypérion CDA 67596**).

Palestrina's work is much better known



than that of his predecessor; much of it has been recorded by the Tallis Scholars conducted by Peter Phillips. This English ensemble is celebrating its 25th anniversary. On this occasion several of its recordings are reissued. Here is one with two of the big Masses (*Benedicta es*, which owes much to his model Josquin, and *Nasce la gioia mia*, the last work by the composer, with the exception of a madrigal), recorded in 1981 and 1986 in a style of totally sonorous plenitude which made the Tallis Scholars' reputation (**Gimell GIMSE 402**).

Robert King and his King's Consort continue their recordings of **Claudio Monteverdi**'s sacred pieces; they have now come to his masterwork, the famous *Vespro della beata Vergine*, accompanied by the *Magnificat* and the *Missa in illo tempore*. Competition in this field is particularly rich: dominating are a few "historic" versions which have not lost an inch in quality, and two recent and superb recordings by Masaaki Suzuki (Bis, 2001) and Rinaldo Alessandrini (Naïve, 2004). Did the English conductor want to outdo his eminent competitors? Whatever the case, this recording is muddled, without real imagination and almost Hollywood-style in its excesses; it does not add anything to the lavish existing discography (**Hypérion SACD 67531/2**).

With its usual verve, the excellent ensemble Doulce Mémoire (cond. Denis Raisin Dadre) reconstitutes a "Grand Bal à la Cour d'Henri IV" in a savant and explosive melange of saucy songs and robust or elegant dances. The contrast between the loud band ("hauts instruments"), traditionally comprising instruments suitable for outdoor music with the soft, "violin" band – instruments better suited to indoor music ("bas instruments") – allow the interpreters to present a varied texture of colours. They offer us a vivifying plunge into the past, in an original and joyful encounter of traditional music (**K 617186**).

In 1680, when he was an organist in Lübeck, **Dietrich Buxtehude** composed a remarkable cycle of seven cantatas: *Membra Jesu nostri* is without doubt a masterwork of the German Baroque with its sensitive and pietistic dimension. The composer drew his inspiration from the Latin hymn Salve *mundi salutare*, which is a fervent mystical meditation in front of the members of Christ on the Cross. This cycle raises the believer's reflection from the Saviour's feet to his face. The interpretation of this music requires permanent attention, a sense of vocal and instrumental colours and an acute sense of expression which must however never revel

...New CD Releases

in compassionate sorrow. The musicians of Cantus Cölln under Konrad Junghänel offer us a luminous interpretation of this work, vibrating in emotion yet sovereign in its soberness. They never attempt to exaggerate; voices and instruments are in the service of the cause, unostentatiously and constantly inflecting and adapting to the text. This is better than a discovery: it is a revelation! (**Harmonia Mundi HMC 901912**).

John Eliot Gardiner continues issuing the recordings made during his "**Bach** Pilgrimage" in 2000. The varying performances by the soloists, alternately excellent or not so good, do not spoil the pleasure of listening to the cantatas faultlessly rendered by the English Baroque Soloists and the Monteverdi Choir at its best, as always (**Soli Deo Gloria SDG 121**).

The RIAS Kammerchor is not one down with its beautiful choruses of W. A. Mozart's *La Clemenza di Tito*, given with force, constancy and fervour, accompanied by the Freiburger Barockorchester in excellent shape (cond. René Jacobs - **Harmonia Mundi HMC 801923.24**).

As for the Choeur de Chambre de Namur, they also present themselves at their best in the rediscovery of two small operas by **Christoph Willibald Gluck**, *Aristeo* and *Philémon & Baucis*; they are accompanied by the Talens Lyriques under Christophe Rousset. These may not be masterworks as far as drama is concerned, but there are beautiful moments in the choral parts and in some of the arias some of which are spectacular. It is to be noted that this recording is sold for the benefice of research on rare children's diseases: an opportunity to combine a good deed with musical discovery (**Ambroisie AMB 9995**).

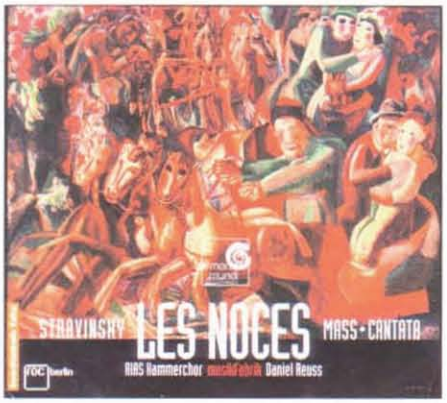
Mendelssohn's choral works have always been a popular success in England, especially with the best choir schools which often sing this repertoire with remarkable freshness and fluidity. Their solid and luminous interpretation suit the German composer very well, whose source of inspiration was Bach and his accomplished counterpoint. Here is a new example with the excellent recording by David Hill and the St John's College Choir, Cambridge, with, among other pieces, *Aus tiefer Not* and *Hör mein Bitten* (Quintin Beer's treble solo is impressive!). A highly recommendable CD (**Hypérion CDA 67558**).

Another famous choir school, that of

Westminster Cathedral (cond. Martin Baker), offers us another programme of German Romantic sacred music: the *Missa Canonica* and several motets (op. 12, 29, 30 and 74) by **Johannes Brahms** and *Cantus Missa* (op. 109, Mass in E flat major) by **Joseph Rheinberger**. Even though this interpretation is not equal to that of Frieder Bernius and his Kammerchor Stuttgart (Carus), the English singers, both small and big, show a nice Romantic temperament, both expressive and delicately luminous (**Hypérion CDA 67559**).

A totally different musical universe is brought to us in Daniel Reuss' and the RIAS Kammerchor's the latest recording of three pieces by **Igor Stravinsky**: *Les Noces, Mass*, and *Cantata*. The German choir is at its best: it is powerful, colourful, mastering the technique and displays a radiant presence. A pity that the instrumental group musikFabrik is not quite up to it (**Harmonia Mundi HMC 801913**).

In still another style, Stephen Layton and



the Polyphony ensemble offers us a light and attractive programme, including **Edvard Grieg**'s *Four Psalms* op. 74 (plus a small Ave, Maris Stella) and several settings of popular themes by Percy Grainger. Nothing essential maybe, but a beautiful moment of choral singing in a fitting and tasteful interpretation (**Hypérion CDH 55236**).

Finally, also from England, there is a recording of **Grayston Ives**'s sacred works (*Missa Brevis, The Edington Service, Canterbury Te Deum...*) by the choir of Magdalen College, Oxford (cond. Bill Ives). This music is maybe not very original, but the interpretation shows a deep knowledge of this composer in the British choral tradition: an expression of continuity and "tranquil" modernity ("*Listen sweet dove*" - **Harmonia Mundi HMU 907420**).

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Translated from the French by Jutta Tagger, France

Revised by Leon Chisholm, USA

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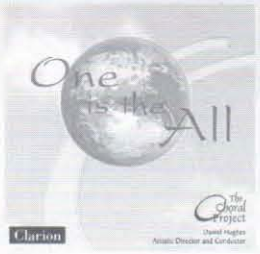
The Choral Project is proud to announce two new recordings on the Clarion label.



One is the All • Recorded among the aged oak barrels of the Château Julien Wine Estates in Carmel Valley, CA, *One is the All* celebrates the human experience as told through song. This recording features music that spans both the globe and the centuries, including the world premiere of "Kéramos," a new choral work written for The Choral Project by award-winning Broadway composer Stephen Schwartz.

CLR 922 CD

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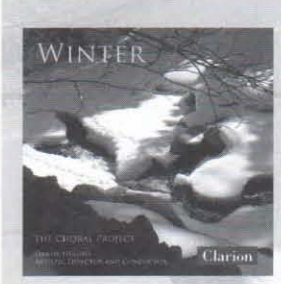
De Punta y Taco	arr. Ward Swingle
Dieu! qu'il la fait bon regarder!	Claude Debussy
Quisiera	Roberto Valera
War Song	arr. Shin-ichiro Ikebe
So we'll go no more a-roving	Daniel Hughes
Come to Me, My Love	Norman Dello Joio
The Bluebird	Charles Villier Stanford
Fair & True	James Quitman Mulholland
Turn the World Around	Harry Belafonte and Robert Freedman arr. Larry Farrow
It Takes a Village	Joan Szymcko
The Gartan Mother's Lullaby	Neil Ginsberg
El Hambo	Jaakko Mäntyjärvi
Famine Song	VIDA, arr. Matthew Culloton
Let Evening Come	Brian Holmes
Musica animam tangens	Joshua Shank
Ubi caritas	Paul Halley



WINTER • A wonderful collection of traditional and unexpected works to ring in the holiday season, featuring the premiere recording of Eric Whitacre's haunting piece, "Winter," based on the poem by Edward Esch; Franz Biebl's beloved "Ave Maria" with the Silicon Valley Gay Men's Chorus; as well as traditional holiday standards and carols from around the world.

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Gloria	Dominick Argento
A child is born in Bethlehem	Samuel Scheidt
Bring a torch, Jeanette, Isabella	arr. Neil Ginsberg
Ave Maria	Franz Biebl
In dulce jubilo	Jetse Bremer
Lo, how a rose e'er blooming	Michael Praetorius, arr. Jan Sandström
Winter	Eric Whitacre
Bogoroditse Djevo	Arvo Pärt
Bogoroditse Djevo (from "All-Night Vigil," Op. 37)	Sergei Rachmaninoff
Lullaby my Jesus	Peter Warlock, arr. Andrew Carter
The 12 Days of Christmas	arr. Gregg Smith
Jing-ga-lye-ya	Bruce Sled
Keresimesi Odun De O (Nigerian Carol)	arr. Wendell Whalum
Mary's Little Boy Child (Jamaican Carol)	Jester Hairston adapted by Daniel Hughes
Christmas Goes Classical	David Maddux
Have yourself a merry little Christmas	Hugh Martin & Ralph Blane arr. Doug Andrews

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Events

Compiled by Nadine Robin

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

Please submit event information for publication to:

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

Conferences, Workshops & Masterclasses

Improvise... As in Heaven, Bonn, Germany, 4 Nov 2006. Workshop with Lone Larsen who did the improvisation with the choirs in the film "Så som i Himmelen". Workshop in the frame of the European Music Council. Contact: Europa Cantat General Secretariat, Haus der Kultur, Weberstr. 59 a, D-53113 Bonn, Germany. Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@europacantat.org - Website: www.EuropaCantat.org

Conducting Masterclass for Conductors of Children's Choruses, San Francisco, USA, 11-14 Jan 2007. With the San Francisco Girls Choir as artists in residence. Contact: Chorus America, Jamie Roberts, 1156 15th Street, N.W., #310, Washington, DC 20005 1704, USA. Tel: +1-202-3317577, Fax: +1-202-3317599, Email: jamie@chorusamerica.org - Website: www.chorusamerica.org

Conducting Masterclass for Conductors of Children's/Youth Choruses, San Francisco, USA, 11-14 Jan 2007. Hosted by the San Francisco Girls Chorus. Podium coaches are Joseph Flummerfelt of the New York Choral Artists and Ann Howard Jones of Boston University and Tanglewood Institute Young Artists. Contact: Chorus America, Jamie Roberts, 1156 15th Street, N.W., #310, Washington, DC 20005 1704, USA. Tel: +1-202-3317577, Fax: +1-202-3317599, Email: jamie@chorusamerica.org - Website: www.chorusamerica.org

7th Annual Nelson Summer School of the New Zealand, Nelson, New Zealand, 15-28 Jan 2007. Under the joint direction of Sir David Willcocks, Mike Brewer OBE (Director of the National Youth Choir of Great Britain) and Judy Bellingham (vocal coach and senior lecturer at Otago University NZ. The main work to be studied and performed will be Bach's "Mass in B Minor" with large choir, orchestra and soloists. Contact: Carl Browning, 57 Marybank Road, Nelson 7001, New Zealand. Tel: +64-3-5452259, Fax: +64-3-5450070, Email: nycgb@yahoo.com or carlandinga@mac.com - Website: nzcco.snap.net.nz or web.mac.com/carlandinga

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

3rd Symposium on Church Choral Music, Bandung, Indonesia, 10-13 June 2007. This event will give increasing expression to Indonesian composers and to those who work towards integrating indigenous materials into worship and composition. Following the Symposium, there will be a Cantat from 14 to 16 June and a one-day festival on 17 June. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Kembar Tengah 14, Bandung - West Java - 40253, Indonesia. Tel: +66-22-5209724, Fax: +66-22-5209724, Email: bcs@bdg.centrin.net.id - Website: www.bcs.bcs.org

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

Kurt Thomas Cursus, Utrecht, Netherlands, 6-14 July 2007. Course for choral conductors with chamber choir or orchestra. Contact: Unisono, Plompetorengracht 3, NL-3512 CA Utrecht, Netherlands. Tel: +31 30 23 35 600, Fax: +31 30 23 35 651, Email: kurtthomascursus@amateurmuziek.nl - Website: www.amateurmuziek.nl

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

4th international Summer Choir Academy 2007, Sarospatak, Tokaj, Hungary, 11-21 July 2007. Workshops for choir members with Zoltan Sandor. Programme including J. Haydn: Paukenmesse and F. Mendelssohn: Wie der Hirsch schreit, Psalm 42. Contact: Andras Farkas, Chemin des Bouvreuils 12, CH-1009 Pully, Switzerland. Tel: +41-21-7284727, Fax: +41-21-7284763, Email: andrasfarkas@hotmail.com - Website: www.choiracademy.hu

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

A Cappella Conducting Masterclass, Minneapolis, USA, 4-7 Oct 2007. In collaboration with VocalEssence and the Ensemble Singers as well as with the St. Olaf Choir. Contact: Chorus America, Jamie Roberts, 1156 15th Street, N.W., #310, Washington, DC 20005 1704, USA. Tel: +1-202-3317577, Fax: +1-202-3317599, Email: jamie@chorusamerica.org - Website: www.chorusamerica.org

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

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

Festivals & Competitions

International Choral Espoo Festival, Espoo, Finland, 16-22 Oct 2006. Work on new music with the composers; actieve participation by the audience. Contact: Choral Espoo, Ms. Uli Korhonen, P.O. Box 205, FIN-02101 Espoo, Finland. Tel: +358-9-81657504, Fax: +358-9-81657500, Email: hannele.grano@espoo.fi - Website: www.choralespoo.fi

Donatella Flick Conducting Competition, London, United Kingdom, 17-19 Oct 2006. In association with the London Symphony Orchestra, the award offers the winners the opportunity to become Assistant Conductor of the LSO for up to one year following the competition. Contact: Donatella Flick Conducting Competition, the Administrator, P.O. Box 34227, London NW5 1XP, United Kingdom, Fax: +44-20-7267 0068 - Website: www.conducting.org

1st European Festival of Teachers' Choirs, Ostrow Wielkopolski, Poland, 19-22 Oct 2006. Invited are teachers' choirs from all European countries in order to present their vocal abilities, share their experiences and first of all to make music together. Email: karolmarszal@wp.pl - Website: http://wiechowicz.webpark.pl

The Eric Ericson Award 2006, Uppsala and Stockholm, Sweden, 23-28 Oct 2006. For young choir conductors aged 20-32 years. In cooperation with the IFCM. Contact: Concerts Sweden, Cecilia Wessman, Nybrokajen 11, SE-11148 Stockholm, Sweden. Tel: +46-8-4071704, Email: allegro@rikskonserter.se - Website: www.ericericsonaward.rikskonserter.se

20th Praga Cantat International Choral Competition and Festival, Prague, Czech Republic, 26-29 Oct 2006. For male, ladies', mixed, advanced mixed choirs, folksong and "Festival" category (without competition). Repertoire from any period. Choirs participating in the competition must perform a compulsory piece. Contact: Choir Contact International, Adenauerallee 104, 53113 Bonn, Germany. Tel: +49-228-9118011, Fax: +49-228-9118019, Email: cci-germany@chorcontact.com - Website: www.choircontact.com

2nd International Showcase for Choir Singing Polyfollia 2006, La Manche, Normandy, France, 26 Oct-1 Nov 2006. A reference meeting point between the best amateur choirs and promoters and organizers of festivals, music seasons, etc.... Plus a "choral festive party" open to all choirs. Contact: Polyfollia, Jacques Vanherle, Avenue des Canadiens 16, F-14111 Louvigny, France. Tel: +33-2-31747740, Fax: +33-2-31747740, Email: polyfollia@wanadoo.fr - Website: www.polyfollia.org

38th International Choir Competition of Tolosa, Spain, 31 Oct-5 Nov 2006. Its aim is to bring together the best choirs in the world: exchange of styles, interpretation, choral literature, vocal education and ways of each country and information about the musical and cultural traditions of the Basque Country. Contact: Centro de Iniciativas de Tolosa, Emeterio Arrese 2, Apartado Postal 100, E-20400 Tolosa, Spain. Tel: +34-9-43650414, Fax: +34-9-43698028, Email: cit@cittolosa.com - Website: www.cittolosa.com

18th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 7-12 Nov 2006. Tribute to African music. Master Class, conferences, concerts, tango dance. Contact: CantaPueblo - La Fiesta Coral de América, Fundación Coppla, Mitre 617 5º A, 5500 Mendoza, Argentina. Tel: +54-261-4255238, Fax: +54-261-4201135, Email: cantapueblo@arlinkbbt.com.ar - Website: www.coppla.org.ar

The Malta International Choir Competition and Festival, Valletta, Malta, 9-13 Nov 2006. Open to all categories. Contact: Malta International Choir Festival - Tourism Authority, Auberge d'Italie, Merchants Street, Valetta CMR 02, Malta. Tel: +356-22915809, Fax: +356-22915899, Email: events@visitmalta.com - Website: www.maltachoirfestival.com

Meervocal - 7th German Jazz Choir Festival, Region of Hannover, Germany, 10-12 Nov 2006. Mixture of concerts, ensemble presentation and workshops for vocal jazz ensembles. Contact: meervocal e.V., Fabian Spier, Detmoldstrasse 5, D-30171 Hannover, Germany. Tel: +49-511-81120895, Email: info@meervocal.de - Website: www.meervocal.de

The Busan APEC Choral Festival & Competition, Busan, South Korea, 16-18 Nov 2006. Contest and festival featuring Asia Pacific choral culture. Contact: Korea Choral Institute, Busan Citizens' Hall, 830-31 Beomil-dong, Dong-gu, Busan 601-807, South Korea. Tel: +82-51-6220534, Fax: +82-51-6320977, Email: visitkoreayear@lycos.co.kr - Website: www.koreachoral.or.kr

International Schubert Choir Competition and Festivities, Vienna, Austria, 16-19 Nov 2006. Choirs must be non-professional and consist of a minimum of 16 singers. Contact: International Schubert Choir Competition, Garnisongasse 7/22, A-1090 Wien, Austria. Tel: +43-1-5853939, Fax: +43-1-5853939-39, Email: schubert@admicos.com - Website: www.schubertchoralfestival.at

5th International Festival "Coros en el Bosque", Pinamar, Argentina, 17-20 Nov 2006. 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 aor equal voices). Contact: 5to Encuentro Coros en el Bosque - Pinamar 2006, Martín Lettieri, Diego García Picasso, Av. Corrientes 1296 Piso 9°, Dpt 90, C.P. 1043, Cuidad de Buenos Aires, Argentina. Tel: +54-11-4382 0975, Fax: +54-11-1557260975, Email: info@corosenelbosque.com.ar - Website: www.corosenelbosque.com.ar

1st International Chamber Choir Festival, Chiapas, Mexico, 23-26 Nov 2006. Held in four different cities: San Cristobal de las Casas, Comitan, Chiapa de Corzo, and the State Capital Tuxtla Gutierrez. Contact: Coneculta and the Coneculta-Chiapas, Dr. Efrain Esperilla, 17 nt.pte 1660, col. mirador, 29030 tuxtla gutierre, Chiapas, Mexico. Tel: +52-961-6114035, Fax: +52-961-6114035, Email: esperill@yahoo.com

International Advent Singing, Vienna, Austria, 23 Nov - 18 Dec 2006. This series of weekends offer choirs the opportunity to sing a selection of their preferred music in the Vienna Town Hall and in local institutions and churches. Open to male, ladies' and mixed choirs. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

16th International Festival of Advent and Christmas Music, Prague, Czech Republic, 1-2 Dec 2006. Competition, concerts, workshops. Contact: NIPOS, Blanická 4, P. O. Box 12, 120 21 Prague 2, Czech Republic. Tel: +420-221-507961, Fax: +420-224-812612, Email: ivahovorkova@orfea.cz or artama@nipos-mk.cz - Website: www.nipos-mk.cz/

1st International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 7-10 Dec 2006. Competition, workshop, concerts in the Bratislava churches. Contact: Bratislava Choral Agency, Záhumenská 3, 841 06 Bratislava, Slovak Republic. Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONIA

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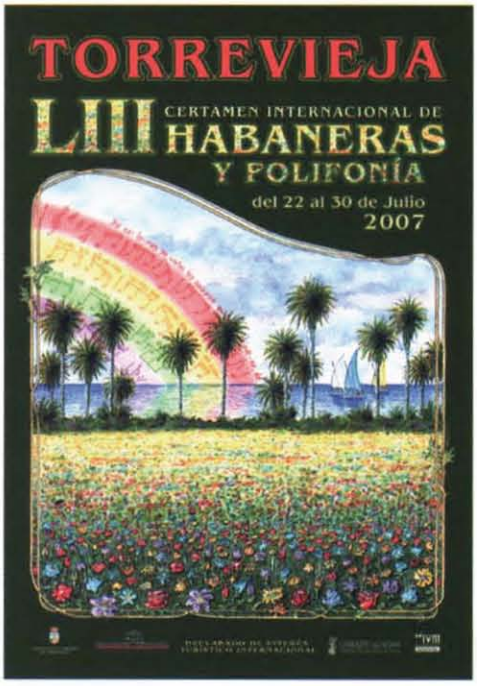

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Festivals & Competitions

7th "Prague Christmas" Int'l Festival of Advent and Christmas Music, Prague, Czech Republic, 8-10 Dec 2006. For children's and adult choirs, also for folklore groups. A rich frame programme and performance opportunities. Contact: Club Tours Agentur, Pavel Svarc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

Tallis Scholars International Summer School, Sydney, Australia, Jan 2007. Apply before: 1 Sep 2006. Contact: Tallis scholars Summer School, Juliet Allan, General Manager, PO Box 992, Waterbeach, Cambridge CB5 9SQ, U.K.. Tel: +61-2-9380 5375, Email: tsss@alexanderproductions/com.au - Website: www.tsss.uk.com

7th International Festival of Sacred Music Silver Bells, Daugavpils, Latvia, 12-14 Jan 2007. For children's, male, female, mixed choirs, vocal ensembles and pop-music soloists. Contact: Silver Bells, Kr. Valdemara iela 1, LV-5401 Daugavpils, Latvia. Tel: +371-5404377, Fax: +371-5421941, Email: choirdaugava@inbox.lv - Website: www.festival.times.lv

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

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

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

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

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

11th International Choir Competition, Budapest, Hungary, 1-5 Apr 2007. For all types of choirs. Contact: Interkultur Hungaria Kht, Rottenbiller u 16-22, H-1074 Budapest, Hungary. Tel: +36-1-4621330, Fax: +36-1-3429362, Email: bacs@axelero.hu - Website: www.musica-mundi.com

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

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

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

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

1st International Choir Festival, Lago Maggiore, Italy, 19-22 Apr 2007. Festival in the Verbania region for all kinds of non-professional choirs. Two non-competitive concerts (one with an Italian partner choir), possibility for an animation of a Holy Mass, sightseeing program. Contact: A. Borgmann-Reisen GmbH, Betzenstr. 10, D-66111 Saarbrücken, Germany. Tel: +49-681-32159, Fax: +49-681-372231, Email: info@reise-borgmann.de - Website: www.borgmann-reisen.de

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

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

53rd Cork International Choral Festival, Cork, Ireland, 2-6 May 2007. Opportunity to compete in the prestigious Fleischmann International Trophy Competition. Open to any choir of international standing (except specifically children's choirs). Apply before: 1 Nov 2006. Contact: Cork International Choral Festival, Festival House, 15 Grand Parade, Cork, Ireland. Tel: +353 -1-4223535, Fax: +353-21-4223536, Email: chorfest@iol.ie - Website: www.corkchoral.ie

28th Children's Choir Festival "Fröhlich sein und singen", Halle (Saale), Germany, 3-6 May 2007. Open to all children's choirs. Contact: Manfred Wipler, Kinderchorfestival, Silbertalerstr. 5, DE-06132 Halle (Saale), Germany. Tel: +49-345-7808000, Fax: +49-345-7757103, Email: info@kinderchorfestival-halle.org - Website: www.kinderchorfestival-halle.org/

2nd International Male Voice Choral Festival, Truro, Cornwall, United Kingdom, 3-7 May 2007. Festival gala concerts, competition, concerts, workshops, sightseeing. Apply before: 31 Oct 2006. Contact: Cornwall International Male Voice Festival Ltd., Mr. Peter Gould, Glyncrest, 34 St. Michael's Road, Ponsanooth, Truro, Cornwall TR3 7EE, United Kingdom. Tel: +44-1872-864243, Fax: +44-1872-864243, Email: glyncrest@aol.com - Website: www.tacro.com/organisation.htm

Pacific Rim Children's Chorus Festival

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explore.

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HENRY H. LECK
Festival Artistic Director

Founder and Director
Indianapolis Children's Choir

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Festival Host Chorus Director

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Festivals & Competitions

3rd International Choirs' Festival Mundus Cantat Sopot 2006, Sopot, Poland, 9-13 May 2007. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Ba tycka Agencja Artystyczna BART, ul.Ko ciuszki 61, 81-703 Sopot, Poland. Tel: +48-58-5558458, Fax: +48-58-5558442, Email: munduscantat@sopot.pl - Website: www.munduscantat.sopot.pl

Venezia in Musica 2007, Venice, Jesolo, Italy, 10-20 May 2007. Competition for different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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

6th European Festival of Youth Choirs, Basel, Switzerland, 16-20 May 2007. Triennial festival for 18 selected youth and children's choirs (age-limit 25) from European countries. No competition. Concerts in churches, concert halls and open air in Basel and surroundings. Workshop day for participating choirs and Symposium for choral conductors in cooperation with Music Academy Basel. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Auf der Wacht 6B, 4104 Oberwil, Switzerland. Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

29th International May Choir Competition, Varna, Bulgaria, 16-19 May 2007. For mixed, men's and women's, children's and chamber choirs. Contact: International May Choir Competition, Varna Municipality - Cultural and Art Dept., Osmi Primorski Polk Blvd. 43, BG-9000 Varna, Bulgaria. Tel: +359-52-659159, Fax: +359-52-601909, Email: choir_comp@varna.bg - Website: www.choircopm.org

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

Siyaiabula International Choral Festival, Cape Town, South Africa, 18-27 May 2007. Composer-in-Residence: Eric Whitacre. Commissioned work by: Niel van der Watt. Contact: Brian Sutton, Festival Director, PO Box 91338, Auckland Park, 2006 Gauteng, South Africa. Tel: +27 11 489 2324, Fax: +27 11 837 5135, Email: bambananii@yahoo.com - Website: www.8va.org.za

Montreal International Musical Competition Voice 2007, Montreal, Canada, 22 May-1 June 2007. Dedicated to lyrical art. Apply before: 15 Dec 2006. Contact: Montreal International Musical Competition, 305 avenue du Mont-Royal Est, Montreal QC H2T 1P8, Canada. Tel: +1-514-8454108, Fax: +1-514-8458241, Email: info@jeunessesmusicales.com - Website: www.jeunessesmusicales.com

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

10th International Chamber Choir Competition, Marktoberdorf, Germany, 24-30 May 2007. Competition for mixed and male choirs. Choral workshops, choir studios, concerts and international meetings. Deadline for application: October 13, 2007. Contact: International Chamber Choir Competition, Arnauer Str. 14, D-87616 Marktoberdorf, Germany. Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modmusik.org

36th International Competition "Florilège Vocal de Tours", France, 25-27 May 2007. For ensembles from 12 to 40 choristers. 3.Rounds: Qualification (a cappella) on Friday– Final Round (including one piece possibly with piano) on Saturday – Grand Prix (on Sunday). The absolute winner will be nominated for the 2008 European Grand Prix. 4 categories: mixed choirs, equal voices (male or female), mixed vocal ensembles, and free program / Prix spécial Renaissance / Prize for a first production work. Deadline for enrolments: November 15, 2006. The next Children's Choir competition will be held on 2008 (every two years). Contact: Florilège Vocal de Tours, B.P. 1452, F-37014 Tours CEDEX 1, France. Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

Tampere Vocal Music Festival, Finland, 6-10 June 2007. Chorus review and ensemble singing contest. Concerts presenting international artists. Training courses for choir leaders and singers. Lectures and workshops by int'l experts. Apply before March 21, 2005. Contact: Tampere Sävel, Tampere Vocal Music Festival, Tullikamarinaukio 2, FIN-33100 Tampere, Finland. Tel: +358-20-7166172, Fax: +358-3-2230121, Email: music@tampere.fi - Website: www.tampere.fi/vocal

35th International Choir Festival of Songs 2007, Olomouc, Czech Republic, 6-10 June 2007. For choirs in all categories from all around the world. Contact: Festa Musicale, Slovenská 5, CZ-77900 Olomouc, Czech Republic. Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Spirit of Israel, Tel Aviv and Jerusalem, Israel, 10-21 June 2007. Non-competitive festival open to all kinds of choirs. Contact: Spirit of Israel, Mrs. Edna Ziv, director, 1 Arlozorov str, Ramat Gan, Israel. Tel: +972-3-6725131, Fax: +972-3-6728293, Email: zivedna@netvision.net.il

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...Festivals & Competitions

Mondial Choral Loto-Québec, Laval, Québec, Canada, 15 June-1 July 2007. With over 300 concerts, 10,000 singers, 500,000 spectators. Music and choirs of all styles. Contact: Corporation du Mondial Choral, 901 du Parc Avenue, Laval QC H7E 2T7, Canada. Tel: +1-866-6802920, Fax: +1-866-6802929, Email: participants@mondialchoral.org - Website: www.mondialchoral.org

International Festival of Sacred Music, Vienna, Austria, 22-25 Jun 2007. Performing festival in Vienna and surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

Europa Cantat International Singing Week, Tartu and Tallinn, Estonia, 23 June-2 July 2007. For mixed choirs and individual singers. A EC study tour is organized in parallel. Contact: Estonian Choral Society, Roosikrantsi 13, EE 10119 Tallinn, Estonia. Tel: +372-6274451, Fax: +372-6274450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

9th International Choir- and Orchestra Festival "CANTUS MM", Vienna, Austria, 28 Jun-1 Jul 2007. Performing festival in Salzburg surroundings.Performing festival in Vienna and surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, 28 June-2 July 2007. Non-competitive festival for choirs in all categories. Contact: International Music Center, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

5th International Bohuslav Martinù Festival and Choir Competition, Pardubice, Czech Republic, 29 June-1 July 2007. Open to all categories, "Bohuslav Martinù" cup, special awards, grand prix. Contact: Festival Secretariat, Sukova tøída 1260, CZ-530 02 Pardubice, Czech republic. Tel: +420-466-501146, Fax: +420-466-500764, Email: info@fbm.cz - Website: www.fbm.cz

10th Youth Song and Dance Celebration "World Tree", Tallinn, Estonia, 29 Jun-1 Jul 2007. For toddler's choirs (age 6 to 10), children's choirs and boys' choirs (age 11 to 15), youth choirs (age 16 to 25) including mixed, male and female choirs, youth string orchestras, symphony orchestras, wind orchestras and folk instrumental ensembles. Contact: Eesti Laulu, Suur-Karja 23, 10148 Tallinn, Estonia. Tel: +372-6-273 120, Fax: +372-6-273 125, Email: laulupidu@kul.ee - Website: www.laulupidu.ee

Coastal Sound International Choral Festival, Vancouver, Canada, 29 June - 3 July 2007. Biennial, non-competitive Choral Festival. Treble Children's Choir and SATB Youth Choirs will participate in five days of concerts, rehearsals, fun and friendship. Application deadline: 1 Nov 2006. Contact: Coastal Sound International Choral Festival, P.O. Box 64528, Coquitlam, British Columbia V3J 7V7 , Canada. Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

Tuscany International Children's Chorus Festival, Florence, Italy, 1-10 July 2007. International children's choruses totaling 200-300 singers will join with guest conductor Henry Leck (USA) for daily rehearsals culminating in Gala Festival Concert with Orchestra in Florence. Individual ensemble concerts in Florence and Tuscany. Includes two-day post-festival extension to Rome and participation in Mass at St. Peter's Basilica Contact: Musica Mundi Concert Tours, 101 First Street, Suite 454, Los Altos, CA 94022, USA. Tel: +1-650-949-1991, Fax: +1-650-949-1626, Email: tours@musicamundi.com - Website: www.musicamundi.com

Festival 500 "Sharing the Voices", Newfoundland & Labrador, Canada, 1-8 July 2007. More than 75 concerts throughout North America's oldest city, St. John's. With Lyn William (Massed Youth Choir) and Celso Antunes (Massed Adult Choir. Contact: Festival 500 "Sharing the Voices", P.O.Box 2333 - Stn. C, St. John's, NL , A1C 6E6, Canada. Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

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

13th Niagara International Music Festival, Niagara region, Canada, 4-8 July 2007. Work together with guest conductor Dr. Z. Randall Stroope, choir concerts in St. Catharines, Niagara Falls and Grimsby. Contact: Niagara International Music Festival, Arts Bureau for the Continents, 350 Sparks Street, Suite 207A, Ottawa, ON K1R 7S8, Canada. Tel: +1-613-2343360, Fax: +1-613-2362636, Email: lois@abc.ca - Website: www.abc.ca

25th Int'l Choir Festival of Preveza - 13th Int'l Choir Competition of Sacred Music, Greece, 5-8 Jul 2007. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertoire including a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from country of origin. Apply before: 28 Feb 2007. Contact: Choral Society "Armonia" of Preveza, P. O. Box 139, GR-48 100 Preveza, Greece. Tel: +30-2682-24915, Fax: +30-2682-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia4/

4th International Choir Festival The Caribbean and Central America Sing, Panamá City, Panamá, 8-14 July 2007. Non-competitive festival for choirs, singers, conductors, educators, choral music lovers. Workshops, seminars and daily performances. Contact: International Choral Festival of FCCC "El Caribe y Centroamérica Cantan", Coro Polifónico de Panamá, Apartado 0819-07268, Panamá, Panamá. Tel: +507-292-2460, Fax: +507-292-2460, Email: info@fic-eccc.com - Website: www.fic.eccc.com

Copenhagen International Children's Chorus Festival, Denmark, 9-16 July 2007. International children's choruses totaling 200-300 singers will join with guest conductor Judith Willoughby (USA) for daily rehearsals culminating in Gala Festival Concert with Orchestra in Tivoli Gardens Concert Hall. Individual ensemble concerts in Odense. Contact: Musica Mundi, Inc, 101 First Street, Suite 454, Los Altos, 94022, USA. Tel: +1-650-9491991, Fax: +1-650-9491626, Email: tours@musicamundi.com - Website: www.musicamundi.com

International Choral Festival, Beijing, China, 9-15 July 2007. Festival artistic directors: André J. Thomas and Kevin Fenton. Contact: Music Celebrations International, LLC, 1440 S. Priest, Suite 102, Tempe, AZ 85281 6905, USA. Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/beijing_choral_festival.html

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GREAT INTERNATIONAL FESTIVAL OF CHOIRS IN LIMA-PERU

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

Artistic Director:	Werner Pfaff
30 October 2006	Last day of reception of participants applications and CD DEMO reception.
Lodging:	The lodging will be provided by the organizers.
Transport:	The organizers will provide the following transfers: • Transfers of the airport / lodging / airport • Round trip transfers from the lodging until the rehearsal points and presentations. The transfers will be in tourist bus until the last day of the Festival.
Tourist and recreational Activities:	The organizers have programmed free times along the schedule for delegations to enjoy a tourist visit to the city and a shopping day.

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

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

...Festivals & Competitions

International Youth Choral Festival, Wells Cathedral, United Kingdom, 9-13 July 2007. For Treble and SATB voices. Festival artistic director: Z. Randall Stroope. Festival conductor: Ronald Corp. Contact: Music Celebrations International, LLC, 1440 S. Priest, Suite 102, Tempe, AZ 85281 6905, USA. Tel: +1-480-8943330, Fax: +1-480-8945137, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/youth_choral_wells_cathedral.html

Musica Sacra a Roma, Italy, 10-15 July 2007. For international choirs and ensembles of all religions and cultures. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

A Voyage of Songs International Choral Festival, Pattaya, Thailand, 12-16 Jul 2007. To promote greater appreciation of choral music, through an exchange of music and culture between choristers from different countries and to strengthen the choral movement in the region and establish friendships between the participants. Contact: Victoria Choral Academy, 30 Eastwood Road #03-11, Singapore 486365, Singapore. Tel: +65-97303794, Email: info@vca.com.sg - Website: www.vca.com.sg

Canterbury International Choral Festival, U.K., 18-22 July 2007. Rehearsals, choral workshops, and conducting masterclasses. Guest Conductor: Jonathan Willcocks. Contact: Canterbury International Choral Festival, Arts Bureau for the Continents, 350 Sparks Street, Suite 207A, Ottawa, ON K1R 7S8, Canada. Tel: +1-613-2343360, Fax: +1-613-2362636, Email: lois@abc.ca - Website: www.abc.ca

International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 18-22 July 2007. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

53rd International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-30 July 2007. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2007. Contact: Certamen Int'l de Habaneras de Torrevieja, C/ Patricio Perez, 10, 03180 Torrevieja - Valenciá, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

23rd Takarazuka International Chamber Chorus Contest, Takarazuka City, Hyogo, Japan, 28-29 July 2007. Contact: Takarazuka International Chamber Chorus Contest Committee - Takarazuka Foundation for Culture Promotion, 2-1-1 Sakae-machi, Tkarazuka City, Hyogo 665-0845, Japan. Tel: +81-797-858844, Fax: +81-797-858873, Email: ticc@takarazuka-c.jp

Asia Pacific Cantat, Yilan and Taipei, Taiwan, 25 July-5 Aug 2007. Contact: Taiwan Choral Association, Mr. Chen, P.O. Box 1-117, Taipei, Taiwan. Tel: +886-930-763 317, Fax: +886-2-2691 8854, Email: info@apc2007.tw - Website: wwwapc2007.tw

21st Zimriya World Assembly of Choirs, Mount Scopus, Jerusalem, Israel, 30 Jul-9 Aug 2007. Workshop conductors: Néstor Enrique Andrenacci (Argentina): Misa Criolla - Ariel Ramirez, Naomi Faran (Israel): Beauty and Harmony, Israeli Songs - Michael Gohl (Switzerland): International Choir - Volker Hempfling (Germany): Messa di Gloria, G. Puccini - Avner Itai (Israel): Eshet Chayil (Woman of Valor), Y. Braun - Andrew Parrott (UK): Israel in Egypt, G.F. Handel - Theodora Pavlovitch (Bulgaria): Bulgarian Folk Music for female voices - Fred Sjöberg (Sweden): Jazz-Pop workshop - Walter W. Whitman Jr (USA): Gospel music Chicago style. Contact: ZIMRIYA, 4 Rehov Aharonowitz, Tel Aviv 63566, Israel. Tel: +972-3-5280233, Fax: +972-3-6299524, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

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

5th International Festival of Choral Art - The Singing World, St. Petersburg, Russia, 3-8 Aug 2007. For mixed, men's, women's and children's choirs, and chamber vocal ensembles (min. 3 singers) from all over the world, professional and amateur. One day of competition within the festival: 7 Aug. Contact: International Festival of Choral Art - The Singing World, Mrs Elena Bizina, State Theatre BENEFIS, Moyka 24, 191186 St. Petersburg, Russia. Tel: +7-812-3283921, Fax: +7-812-3283921, Email: choirfest@inbox.ru - Website: www.SingWorld.narod.ru

Vivace International Choir Festival 2007, Veszprém, Hungary, 3-6 Aug 2007. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Müvelödési Központ, Dózsa György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: vmk1@veszprem.hu - Website: www.vmk.veszprem.hu/en/index.php?p=2

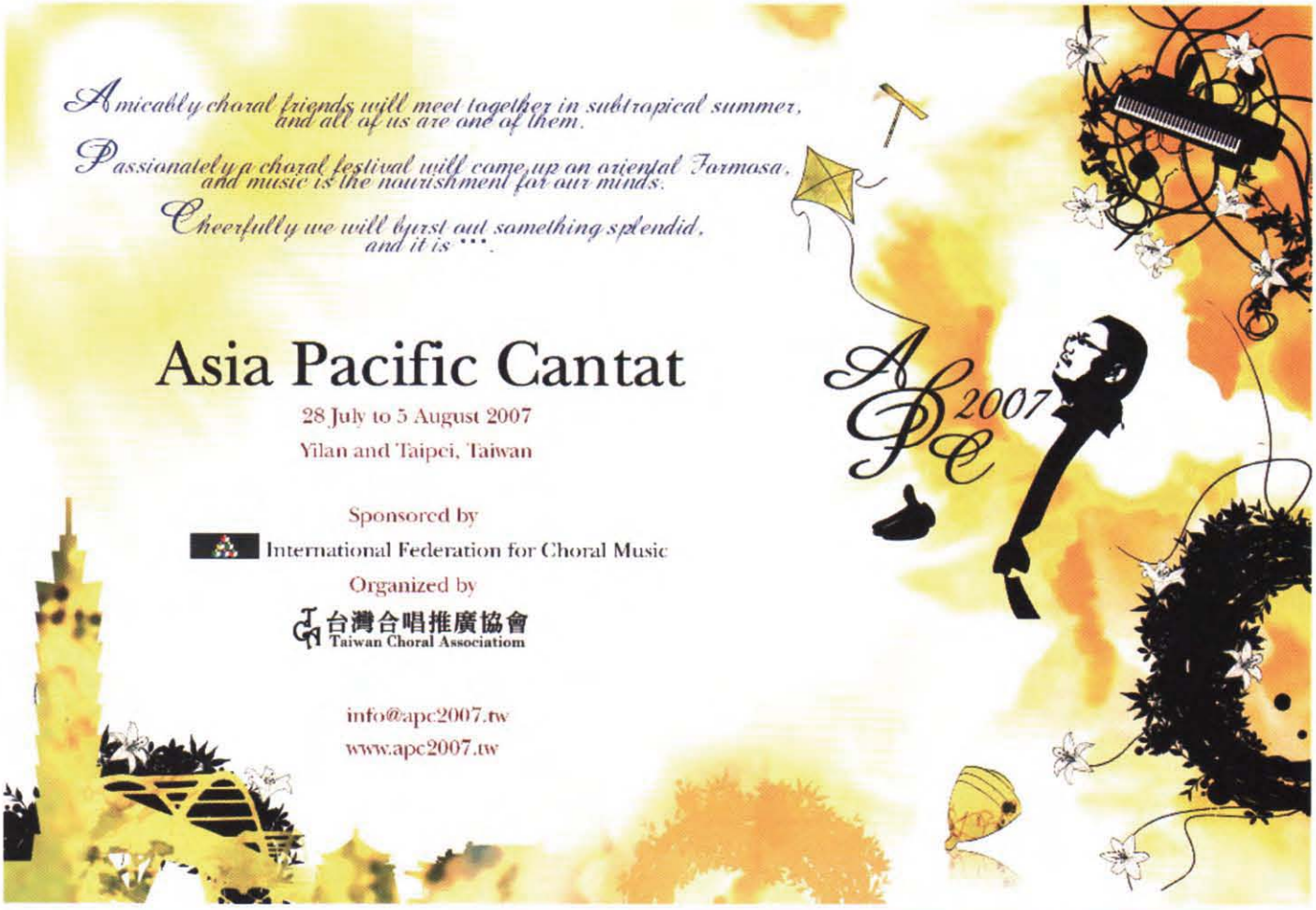
2nd International Choral Festival, Lima, Peru, 6-10 Aug 2007. For all types of choirs. Artistic Director: Werner Pfaff. Contact: Peruvian Chinese Association, Augusto Angulo 130, San Antonio, Lima 18, Peru, Email: rubenwongg@yahoo.com - Website: www.apchcoro.com

Europa Cantat International Singing Week, Ljubljana, Slovenia, 12-19 Aug 2007. For mixed choirs, vocal groups and individual singers. An EC study tour is organized in parallel. Contact: Mihela Jagodic, JSKD, Stefanova 5, SI-1000 Ljubljana, Slovenia. Tel: +386-1-2410500, Fax: +386-1-2410510, Email: info@jskd.si - Website: www.jskd.si

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

International Singing Week, Zrenjanin, Serbia, Yugoslavia, 18-26 Aug 2007. For choirs, vocal groups, singers, conductors. Ateliers: "Song from the Danube" ; "Balkan sounds"; "Movement and music are inseparable"; "Music for children's choirs"; Vocal Pop/Jazz... Workshops. "choir to choir" concerts, Intact Nature. Contact: International Music Center, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

Canta Brasil 2007 International Choir Festival, São Lourenço, Minas Gerais, Brazil, 21-26 Aug 2007. Contact: Jose Henrique Martins, Rua Cel. José Justino, 681, 37470-000 Sao Lourenço, Minais Gerais, Brazil, Email: brazilchoirfestival@zipmail.com.br - Website: www.brasilcoralfestival.com.br



...Festivals & Competitions

Europa Cantat Int'l Singing Week "Alpe Adria Cantat", Lido di Jesolo, Venice, Italy, 2-9 Sep 2007. For children's choirs; conductors' course (M. Giorgi); contemporary music (P.P. Scattolin), Spirituals & Gospels (I. Spaulding), vocal ensembles (A. Grandini), Romantic music (J. Hiemetsberger), Vocal Pop Jazz (M. Becher), folk songs: tradition and innovation (M. dal Bianco), famous musicals. EC study tour for conductors in parallel, with Alessandro Cadario. Contact: FENIARCO, Via Altan 39, I-33078 San Vito al Tagliamento, Italy. Tel: +39-0434-876724, Fax: +39-0434-877554, Email: feniarco@tin.it - Website: www.feniarco.it

13th Eurotreff Festival, Wolfenbüttel, Germany, 5-9 Sept 2007. Concerts, 8 workshops. For children's and youth choirs. Possibility of regional program with a German choir before or after the festival. Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

Grieg International Choir Festival, Bergen, Norway, 6-9 Sept 2007. Open to amateur choirs in all choral categories and difficulties. No compulsory piece. Apply before: 15 March 2007. Contact: Annlaug Hus, Komediebakken 9, N–5010 Bergen, Norway. Tel: +47 55 56 38 65, Fax: +47 55 56 38 66, Email: post@griegfestival.no - Website: www.griegfestival.no

Venezia in Musica, Venice, Jesolo, Italy, 18-23 Sep 2007. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

International Choir Contest of Flanders, Maasmechelen, Belgium, 28 Sept-1 Oct 2007. Limited to ensembles from 12 to 45 voices (equal voices and mixed choirs). Contact: International Choir Contest of Flanders, Gert Vanderlee, Heistraat 239, B-3630 Maasmechelen, Belgium. Tel: +32-89-769668, Fax: +32-89-769672, Email: evenementen@maasmechelen.be - Website: www.ikvlaanderen.be

4th International Choir Competition, Sofia, Bulgaria, 3-6 Oct 2007. Competition for mixed choirs, equal voices, children's choirs, mixed youth choirs, chamber ensembles and categories for Renaissance and Modern Music. Contact: Friends of Choral Music Foundation, 65, "Arsenalski" blvd, Office 1, 1421 Sofia, Bulgaria. Tel: +3592-964 11 11, Fax: +3592-964 11 10, Email: fcmf@abv.bg

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

15th S. imkus Choir Competition, Klaipeda, Lithuania, 18-21 Oct 2007. Open to mixed, female, male, chamber, youth, children's, folklore choirs and ensembles (Min. 26, max. 45 singers for choir, max. 16 singers for ensemble). Contact: Regional Choir Society Aukuras, K.Donelai io str.4, LT 92144 Klaipeda, Lithuania. Tel: +370-46-398714, Fax: +370-46-398766, Email: aukuras@ku.lt - Website: www.ssimkus.ku.lt

5th Choir Festival Music and History, Palaces and Cathedrals, Százhalombatta, Hungary, 22-27 Oct 2007. For children's choirs, male, female and mixed youth choirs, male, female and mixed adult choirs. Apply before: 1 May 2007. Contact: Ars Musica, Kelta köz 1., H-2440 Százhalombatta, Hungary. Tel: +36-70-9466113, Fax: +36-23-350233, Email: festival-en@ars-musica.info - Website: www.ars-musica.info

11th Athens International Choir Festival, Athens, Greece, 7-10 Nov 2007. Open to Mixed, Male, Female, Chamber, Youth, Children's and Folklore Choirs, as well as, Lyric Soloists. Contact: Polifonia Atheaneum, 2, Spartis str., GR-153 42 Agia Paraskevi - Athens, Greece. Tel: +30210-6080119, Fax: +30210-6918841, Email: info@inter-fest.com - Website: www.interfest.basis-site.net

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

12th International J. Villarroel Choir Festival, Isla de Margarita, Venezuela, 29 Apr-4 May 2008. Non-competitive festival with concerts and workshops in the attractive Caribbean. Contact: Casa de la Cultura Mons. Nicolás E. Navarro, Calle Fermín, La Asunción, 6311 Isla de Marguerita, Venezuela. Tel: +58-295-2625048, Fax: +58-295-4168493, Email: xfestivaljv@cantv.net or festivaljuliovillarroel@hotmail.com - Website: www.festivaljuliovillarroel.com

54th Cork International Choral Festival, Ireland, 30 Apr - 4 May 2008. Opportunity to compete in the prestigious Fleischmann International Trophy Competition. Open to any choir of international standing (except specifically children's choirs). Apply before 1 Nov 2007. Contact: Cork International Choral Festival, Festival House, 15 Grand Parade, Cork, Ireland. Tel: +353-21-4223535, Fax: 353-21-4223536, Email: chorfest@iol.ie - Website: www.corkchoral.ie

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

7th Pärnu International Choir Festival, Estonia, 29 May-1 June 2008. Festival, concerts and folk song competition for amateur choirs of all categories. Contact: Pärnu Choir Festival NPO, Aida 4, EE-80011 Pärnu, Estonia. Tel: +372-55-634407, Fax: +372-627-3125, Email: ave.sopp@kul.ee - Website: www.kooriyhing.ee or www.prkf.ee

Competition
Concerts
Events
Sing together Carmina Burana
Joint singing

GRIEG
INTERNATIONAL
CHOIR
FESTIVAL

September 6 - 9, 2007
BERGEN NORWAY

Contact: Grieg International Choir Festival
Tel +47 55563865, Fax +47 55563866
E-mail: post@griegfestival.no

www.griegfestival.no

El Caribe y Centroamérica Cantan

IV Festival Internacional de Coros
El Caribe y Centroamérica Cantan
(International Choral Festival The Caribbean and Central America Sing)

Come and join us in a full week of singing, workshops, seminars, daily concerts, and sharing!

Organizes:

Support:

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

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

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

For more information and registration, please visit our website:
www.fic-eccc.com
or write us to our e-mail:
info@fic-eccc.com

8 al 14 de julio de 2007 *(July 8-14, 2007)*
Ciudad de Panamá, Panamá *(Panama City, Panama)*

ATHENS
11th International
Choir and Lyric Soloist Festival

Open for
- MIXED
- CHAMBER
- MALE
- FEMALE
- YOUTH
- CHILDREN'S
- FOLKLORE

CHOIRS

COMPETITION GRAND PRIX 5,000 €

7-10 November 2007
Organized by Polifonia Athenaeum
Manifestations in the
GRAND THEATER
of the
AMERICAN COLLEGE OF GREECE

Open for
LYRIC SOLOIST
- SOPRANO
- MEZZO SOPRANO
- CONTRALTO
- TENORO
- BARITONO
- BASSO

OPERA SINGERS

Artistic Director:
Dr. Thrassos Cavouras

Deadline to register:
15 March 2007
Take care earlier to have the advantage of priority

Contact:
Polifonia Athenaeum
2, Spartis str.
153 42 Agia Paraskevi Greece
Tel.: +30-210-6080119
Fax: +30-210-6018841
Fax in U.S.A.: +18322132036
inter.fest@hol.gr
www.interfest.basis-site.net

The City of the Olympic Spirit

...Festivals & Competitions

37th International Competition "Florilège Vocal de Tours", France, 30 May-1 June 2008. Limited to ensembles from 12 to 40 choristers. Qualification round (a cappella), final round (including one piece with piano). Four categories: mixed choirs, male or female voice choirs, mixed vocal ensembles, free program / and a special Children's Choir International Competition. Special "Renaissance" Prize. Prize for a First Production work. Contact: Florilège Vocal de Tours, B.P. 1452, F-37014 Tours CEDEX 1, France. Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 6-8 June 2008. Contact: AAMCANT, Calle 18 n° 381, 1900 La Plata, PBA, Argentina, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

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

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

5th International Choir festival of Sacred Music, Rottenburg, Germany, 17-20 July 2008. Competition in different categories and difficulties. Contact: Domsingschule Rottenburg, Eberhardstrasse 42, D-72108 Rottenburg, Germany. Tel: +49-7472-25062, Fax: +49-7472-26798, Email: ifgc@domsingschule-rottenburg.de - Website: www.chorfestival-rottenburg.de

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

International Singing Week, Zrenjanin, Serbia, Yugoslavia, 18-26 Aug 2008. For choirs, vocal groups, singers, conductors. Ateliers: "Song from the Danube" ; "Balkan sounds"; "Movement and music are inseparable"; "Music for children's choirs"; Vocal Pop/Jazz... Workshops. Concerts "choir to choir". Intact nature. Contact: International Music Center, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. Tel: +381-2363-993, Fax: +381-2363-993, Email: festival_cantemus@yahoo.com or imusiccenter@yahoo.com

Tonen2000 - 5th Edition 2008, Westland, Netherlands, 19-21 Sep 2008. Open to mixed chamber choirs and ensembles up to 36 non-professional members, male and female ensembles up to 24 non-professional members (professional conductor preferred). Contact: Tonen2000, Jos Vranken, Irenestraat 1, NL-2685 BZ Poeldijk, Netherlands. Tel: +31-174-245520, Fax: +31-174-245520, Email: info@tonen2000.nl or vranken@caiw.nl - Website: www.tonen2000.nl

Taiwan International Choral Ensemble Festival, Taipei, Taiwan (China), 3-10 Oct 2008. International competition: 5 Oct. (age above 18, all kinds of choirs). Master workshop: 8-10 Oct. (conducting and vocal Jazz master class). Tour arrangement upon inquiry. Contact: Taiwan Choral Music Center (TCMC), 7F-1, no. 162, sec. 4, Roosevelt Rd., Taipei, 100, Taiwan. Tel: +886-2-2369 2354, Fax: +886-2-2364 2515, Email: info@tcmc.org.tw - Website: www.tcmc.org.tw

5th International Choir Competition, Sofia, Bulgaria, 8-11 Oct 2008. Competition for mixed choirs, equal voices, children's choirs, mixed youth choirs, chamber ensembles and categories for Renaissance and Modern Music. Contact: Friends of Choral Music Foundation, 65, "Arsenalski" blvd, Office 1, 1421 Sofia, Bulgaria. Tel: +359-2-9641111, Fax: +359-2-9641110, Email: fcmf@abv.bg - Website: www.fcmf.visa.bg

38th International Competition "Florilège Vocal de Tours", France, 29-31 may 2009. Limited to ensembles from 12 to 40 choristers. 3 Rounds: Qualification (a cappella) on Friday– Final Round (including one piece possibly with piano) on Saturday – Grand Prix (on Sunday). The absolute winner will be nominated for the 2010 European Grand Prix. 4 categories: mixed choirs, equal voices (male or female), mixed vocal ensembles, and free program / Prix spécial Renaissance / Prize for a first production work. Contact: Florilège Vocal de Tours, B.P. 1452, F-37014 Tours CEDEX 1, France. Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

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

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HONG KONG TREBLE CHOIRS' ASSOCIATION

sincerely presents

2008 HONG KONG INTERNATIONAL YOUTH & CHILDREN'S CHOIR FESTIVAL

14 - 17 JULY 2008

HONG KONG, CHINA

Choral competitions
Solo competitions
Consultation clinic

20 INTERNATIONAL ADJUDICATORS INCLUDING

Michael Anderson (USA)
Peter Erdei (HUNGARY)
Ko Matsushita (JAPAN)
Theodora Pavlovitch (BULGARIA)
Erkki Pohjola (FINLAND)
Jean-Claude Wilkens (BELGIUM)

DEADLINE OF APPLICATION

28 February 2008

ARTISTIC DIRECTOR

Leon Shiu-wai Tong

PARTNERSHIP WITH INTERNATIONAL FEDERATION FOR CHORAL MUSIC

tca
HONG KONG TREBLE CHOIRS' ASSOCIATION
香港童聲合唱協會

2006 HONG KONG INTERNATIONAL YOUTH & CHILDREN'S CHOIR FESTIVAL

AWARDS AND PRIZES

GRAND PRIZES

THE WORLD'S CHOIR
New Zealand Secondary Students' Choir (NEW ZEALAND)

BEST CHOIR IN GREATER CHINA
Shen Zhen Middle School Choir (CHINA)

BEST INTERPRETATION
Guangdong Experimental High School Origin Choir (CHINA)

THE CASH BEST COMMISSIONED PIECE
The Rain Is Coming — by Steve Ho
(Performed by Guangzhou Children's Palace Choir)

BEST CONDUCTOR
Chan Kwok-ning
(Yuen Long District Arts Committee Treble Choir)

BEST VOCALIST (AGED 17-29)
Cai-hunt Long (MALAYSIA)

BEST VOCALIST (AGED 16 OR BELOW)
Wu Xiao Xiao (CHINA)

CATEGORY WINNERS

A1: CHILDREN CHOIR (AGE 12 OR UNDER)
Estonian TV Young Children's Choir (ESTONIA)

A2: CHILDREN CHOIR (AGE 16 OR UNDER)
Shen Zhen Middle School Choir (CHINA)

B1: YOUTH CHOIR, ANY COMBINATION OF BOTH SA VOICES
Yuen Long District Arts Committee Treble Choir (HONG KONG)

B3: YOUTH CHOIR, ANY COMBINATION OF ALL SATB VOICES
New Zealand Secondary Students' Choir (NEW ZEALAND)

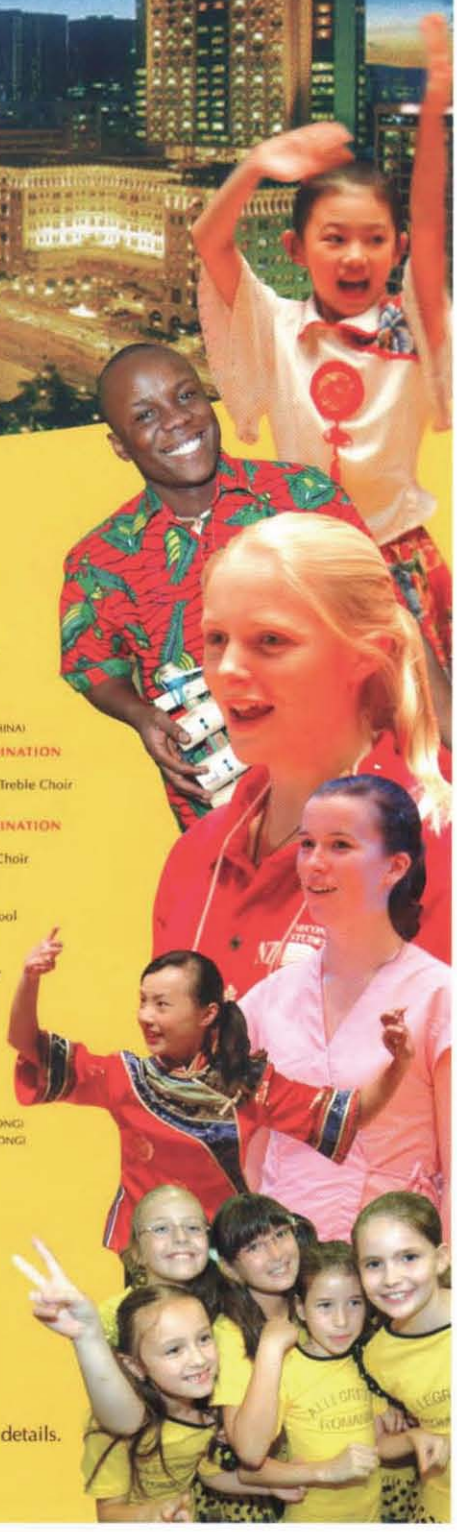
C: CONTEMPORARY MUSIC
Guangdong Experimental High School Origin Choir (CHINA)

D: FOLKLORE
Estonian TV Young Children's Choir (ESTONIA)

New Zealand Secondary Students' Choir (NEW ZEALAND)

GOLD AWARDEES

Dalian Children's Palace Red-Scarf Treble Choir (CHINA)
Diocesan Boys' School and Diocesan Girls' School Junior Mixed Choir (HONG KONG)
Diocesan Boys' School and Diocesan Girls' School Senior Mixed Choir (HONG KONG)
Guangzhou Children's Palace Choir (CHINA)
Guangzhou Dong Feng Dong Lu Primary School Choir (CHINA)
Heep Yunn School Choir (HONG KONG)
Kearsney College Choir (SOUTH AFRICA)
La Salle Primary School Choir (HONG KONG)
Piedmont Children's Choir Ensemble (USA)
Shanghai Little Star Chorus (CHINA)
St. Paul's Co-educational College Treble Choir (HONG KONG)
Sta. Teresita Parish Chorale (PHILIPPINES)
Studio Cantorum Choir (INDONESIA)
Wende Chorus (CHINA)
Yuen Long District Arts Committee Treble Choir (HONG KONG)



PLEASE CHECK

http://www.hktreblechoir.com in November 2006 for more details.

America Cantat V

Choral Music in the Americas

31 March - 7 April 2007 in La Habana, Cuba

- Workshops:
  - Cuban Music I with Beatriz Corona (Cuba)
  - Cuban Music II with Conrado Monier (Cuba)
  - Music from the Caribbean and the Antilles with Electo Silva (Cuba)
  - Early Music from Mexico and Cuba with Miriam Escudero and Teresa Paz (Cuba)
  - Early Music from South America with Néstor Zadoff (Argentina)
  - Contemporary Music from Brazil with André Pirez (Brazil)
  - Music from Venezuela with José Geraldo Arrieche (Venezuela)
  - Folk Music from South America with Gustavo Maldino (Argentina) and Víctor Alarcón (Chile)
  - Tangos and Habaneras with Ricardo Barrera (Argentina)
  - Gospel Music and Negro Spirituals with Robert Harris (USA)
  - Vocal Jazz with Michele Weir (USA)
  - Children's Choir with Mary Alice Stollack (USA)
  - School Choir with Dante Andreo (Argentina) and Laura González (Spain)
  - Female Choir repertoire with Ana María Raga (Venezuela) and Sonia McCormack (Cuba)
- Opening, closing, workshop and gala concerts by participating choirs.
- Conferences, roundtables, lectures, music expo, sightseeing tours, etc...

Official languages: English and Spanish

For more information:
Lic. Madelaine Masses Balvidares
Subdirectora Centro Nacional de Música de Concierto
Calzada esquina a D, Vedado
Ciudad de La Habana, Cuba C.P. 10400

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