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International Choral Bulletin

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Dossier Music and Religion

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Managing Editor

Jutta Tagger, 31, rue Parmentier
F-92200 Neuilly-sur-Seine, France
Tel: +33 1 47 48 01 16
E-mail: jtagger@ifcm.net

Editorial Team

Michael Anderson, Maria Guinand, Saeko
Hasegawa, Lupwishi Mbuyamba, Thomas Rabbow,
Dolf Rabus, Leon Shiu-wai Tong, Jean-Claude
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(jm.marchal@cccwb.com)
Kathy Saltzman Romey - Composers' Corner
(romey2001@umn.edu)
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French: Jutta Tagger (coordination)
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Spanish: Maria Guinand (coordination),
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Layout

Chiara Bartolozzi (Tagger Foundation)

Template Design

Marty Maxwell

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Z.A. Le Mesnil
Chemin des Carreaux
F-14111 Louvigny, France
Tel. +33-2-31733881
Fax +33-2-31735415

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Message from the President

Lupwishi Mbuyamba
New IFCM President

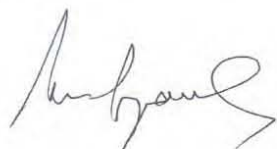


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My first message to the membership and readers of the International Choral Bulletin is one of gratitude for the confidence shown by all in me - a modest person - to take the leadership of the federation. It is also an occasion to stress the hope expressed by many in the future of the International Federation for Choral Music - a common instrument established to unite composers, conductors, singers, and choral music leaders. All are engaged, committed and dedicated to choral life and determined to make it an asset for the necessary intercultural understanding around the world, a strong contribution to a culture of peace and to an integrated development of the mankind.

This is the time to pay tribute to the IFCM founders and to my predecessors for their right vision in initiating and developing a structure that has shown its relevance in international music life. It is equally the opportunity to thank and encourage those among us who have been entrusted to ensure the daily management of the federation. Finally, it is an appeal to all of us to recall our objectives, the objectives of the IFCM, to revisit our strategies in our respective contribution at different levels of responsibility with a view of constantly adapting our itinerary to the changing world and to consolidate the wonderful results achieved in order to guarantee a brilliant future to the organisation.

This is a common task. Let us meet the challenge and build a consolidated vision for the IFCM!



Lupwishi Mbuyamba, President
International Federation for Choral Music
Kyoto, August 3, 2005 ●

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Music and Religion

Guest Editor: Dolf Rabus

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Music and Religion: An Introduction

Dolf Rabus
Director of the
Bavarian Music Academy



Photo: Dolf Rabus

Preliminary remark: for reasons of space, this dossier unfortunately can only deal with the most important world religions: Judaism, Christianity, Islam, Hinduism and Buddhism*. The following articles are intended to arouse curiosity and to encourage study of the subject in greater depth.

Personally I became interested in the subject after deciding to create the Musica Sacra International Festival in 1991, a biennial event in Marktoberdorf, Germany. Since then I have become more and more drawn into the great world religions and their musical traditions. The more I study the subject the more I get the impression that the material becomes more complicated and differentiated. It is like an old tree: a big trunk grows out of a common root and then splits into branches and from there, into many twigs and twiglets, which again end up in ever so many leaves of different colours and nuances.

Within this framework it is therefore only possible to try to discern the different branches. The following contributions are only meant as an incitement. All the texts originated in close connection with the festival, they find their source in the festival booklet and conferences.

Religious music and the way it is performed cannot be considered separately from traditional **folk music** and the **general development of music** in the different continents, countries and regions of the world. There is a close interdependence between both: e.g. within the North African Sufi tradition, the Japanese Buddhist traditions or the Gamelan music of the Balinese Hindus).

The various **faiths** have created their own musics; they have developed song books or other forms of transmission; they have created new traditions, like e.g. shape-note

singing in the USA, Ashkenazi and Sephardic Jewish music, Orthodox music, Protestant community hymns, and many more).

And people in different **social and political situations** have created "their" sacred music (Gospels in Africa, Spirituals in the USA, etc.)

There are also differences as to the **objective**, or even the time of the day or the year and the various holy days: liturgical music, concert music, oratorio music, wedding music, funeral music, morning Raga, dance music of the Dervishes, etc.

The role of solo or group vocal music varies greatly in the different religions. Sometimes it is the basis and origin of all musical development, as in the Christian religion, sometimes music is even forbidden, as in Islam – with the exception of the Sufi tradition, or the vocal part consists mainly in recitative melodies. Sometimes, as in certain Buddhist rites, the vocal part consists in a sonorous shaping of single, generally very deep tones and their overtones.

In all cases, the music serves a purpose. It is a mediator between the Divine and Man and a means to lead the faithful to a higher awareness.

Religious music is very important in choral singing. An intense preoccupation with music, the underlying texts and the sound can play an important role in a better understanding of people from other cultures. It is a way of working actively for peace through concerts, together with our choral singers and the public.

Dolf Rabus, director of the Bavarian Music Academy, the International Chamber Choir Competition Marktoberdorf and the Musica Sacra International Festival. IFCM Board member and treasurer; board member of the Tagger Foundation.

(E-mail: dolf.rabus@modmusik.de)

(Translated from the German by Jutta Tagger, France)

* For reasons of time and space, an article on Buddhist Music follows in a later edition. ●



Photo: Dolf Rabus

Music and Religion

Prof. Dr. Hans Küng
Germany



Photo: Internet

8 Religion and music are both so elementary and at the same time such multilayered and expansive phenomena that they both can barely be defined. But regardless of this, people believe they know the meaning behind religion and music. Religion and music are both diachronistic (developing through history) and synchronistic (occurring simultaneously throughout the continents). They are a *universal* human phenomenon. Religious "texts" were sung long before being written down. In almost every religious tradition, religious behaviour has also found musical expression - although obviously varying widely in form and practice. Yet it can be said - and this presents fundamental problems - that religion and music, both of which are highly complicated manifestations, are quite ambivalent human phenomena: religion spreads humanism but can also justify inhumanity, which means that music can be used for good or evil. Millions have been sent to war and to their deaths with music, yet music can also express the finest feelings, indescribable beauty and uttermost happiness.

It is not fortuitous that from time immemorial people have heard not only the Gods' but also the demons' voices in music. And while religious people praised music as the purest form of spirituality, others, also for religious motives, damned it as the most objectionable form of sensuality. While instrumental music was praised by many as the highest climax of religious euphoria, others - not only the early fathers of the Church, but also Calvin - tried to ban it from religious ceremonies and often even from secular life. This ambivalence shows that music may be used as the expression of religious faith, although such use is not obligatory. History shows through myths and legends that people attributed the invention or discovery of music to divine

beings or their representatives, and specific instruments and melodies were reserved for communicating with the Gods and for specific occasions by specific people. In primitive religions already, music was awarded spiritual, even magical power, while the advanced ancient civilizations of India and China believed music to express a cosmic world order! The Pythagoreans, Plato, right up to Kepler and the Rosicrucians ascribed a metaphysical significance to numbers and the sound symbolism of keys and tonal systems.

And in the land of the Bible? In Israel singing, dancing and music-making were closely associated as religious activities that have something to do with superhuman powers, through which the powers of the hereafter could be bound or released in rhythm. As time went by, the sung word prevailed as the dominant musical art and became the direct communication with God, above all by the community of believers. The inner attitude decides: the believers sing for God's pleasure (*Psalm 96:98), whereas the songs of the godless are "noise" (*Am 5:23). No wonder that the Christians of the New Testament praised God and rejoice in psalms, hymns, songs of praise, spiritual songs (cf. Eph. 5:19) and even in spontaneous inspirations (1 Cor 14:26). Canticles were adapted for their church services (Magnificat and Benedictus from Luke 1). Hymns to the glory of Christ have been sung from the beginning (Phil 2:5-11). And it is not surprising that the redeemed ones of the last days will praise God with a new song (Apc 14,2f). Christian music created a new content which does not necessarily require its own sacred style, nor even a sacred segregation.

This shows that music, like every creative impulse, does not happen all by itself in an empty space. It is bound to the human being

and his spiritual behaviour, depending upon what he uses it for:

- Music can be an *expression of unrestrained human emotion*: with primitive people it is connected to gestures, movement and dance, sometimes leads to intoxicating ecstasy and exhaustion.
- In more advanced cultures, music can also be an *expression of artistic creation*: there is a long history of music, from homophony to the highly sophisticated art of polyphony.
- And music can also be *expression, indication and a path towards* transcendence and godliness. It is not only vocal music that speaks about and to God - so does instrumental music, even though it is inherently silent about God. What do these musical expressions have to do with faith?

Musical experiences are diverse. Not only the physical rules of acoustic vibrations, not even just the physiological capacity of sound absorption, but also psychological receptivity and thereby Man's whole spiritual behaviour in the context of his individual and social situation have a bearing on the awareness and experience of music. Through place and time, forms of musical expressions and experiences are determined by spiritual and social change. Without any doubt, religious faith can also have an impact on composing, reproduction and adoption of music. It can have a *musical component* even when it is expressed in sounds only and not in words.

Differently put, just as silent behaviour and the wordless dance can serve religious expression, so can speechless, non-vocal, *purely instrumental music*. Instrumental music has an independent function that does not require words of explanation. Human music - that such totally different reality of

sounds – can be a resounding symbolization of the ultimate divine reality. Without words, music can express great significance, and since Bach and the Viennese Classical School, its forms of expression seem to be almost limitless. Through its emotional influence, incomparable expressive power and sensual-spiritual beauty, music can testify to a growing knowledge of "something else" and waken such knowledge in others. And insofar as music can call from the "heart" to "heart" without words, those who believe can hear more than just the inner world.

Not without reason do we then often speak of "the music of the spheres", of "heavenly melodies", of "celestial beauty" and frankly "mystical significance". Even the simple ringing of a bell, which belongs to music in its broadest sense, can convey to believers more than can be heard acoustically and physiologically-psychologically. It can tell of God's magnificence and mercy. In literature of the highest quality this is expressed in Thomas Mann's late story of Pope Gregory when, in the overture as in the finale, the wondrous swinging of Rome's church bells, without human hand announce God's mercy for the greatest sinner and the very important Pope Gregory. Even without any words music can be an important source of religious experience, and one does not need to travel to India to experience great spiritual intensity. The dividing line between music - with its sensuality really the most spiritual of the arts - and religion is quite fine and thin.

The transforming power of music is unbelievable: it can intensify and change nearly every experience. But the unique intensity of this experience is first achieved when music and religion combine their forces in sense and purpose. In particular moments a person is made to open up so

much that he hears the sound of the Eternal within the endless beauty of sound. If I open myself in this way, I open myself in full confidence of my faith and I can be strongly moved, especially in the wordless unfolding of this unspoken mystery. In this overwhelmingly beautiful, pleasurable, happy experience I can be touched by the presence of the incredible depths of what God's Word stands for and be moved. If I close my mind He doesn't disclose himself. If I don't listen, He doesn't speak. If I don't believe, He doesn't reveal himself.

Professor Dr. Hans Küng, b. 1928 in Switzerland, theologian and philosopher and author of numerous books. He studied philosophy and theology at the Gregorian University in Rome (where he was ordained as a Catholic priest), the Sorbonne, and the Institut Catholique de Paris. Dr. Küng is President of the Foundation for a Global Ethic. From 1960 until his retirement in 1996, he was Professor of Ecumenical Theology and Director of the Institute for Ecumenical Research at the University of Tübingen. He was the drafter of "The Declaration Toward a Global Ethic of the Parliament of the World's Religions" in 1993. Numerous awards and honorary degrees, among which the 2005 Niwano Peace Award.

(E-mail: office@stiftung-weltethos.uni-tuebingen.de,
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The Religious Music of Judaism

Alfred Goodman
Composer



10 As Abraham Z. Idelsohn, after years of research into the early liturgies of the eastern and western churches, made the first sound recordings (around 1914) of the traditions of Hebrew liturgies, he was able to undertake further research, based on iconographical sources, into ancient Jewish music. These iconographical sources, together with archaeological discoveries, formed the basis for further research by, among others, Eric Werner (Cincinnati, USA) and H. Avenary into the liturgical history of Hellenistic Judaism as well as into early Christianity.

Biblical music - as can be seen from biblical texts - goes back to the nomads and the time of the prophets after the exile. It is difficult, however, to obtain a comprehensive historical picture on the basis of the documents available. It is interesting to note however that the stories do contain references to music; for example in the genealogy of the Creation - according to Edith Gerson-Kiwi - we read of the farmer Jawal with his brother Juwal who are described as guardians of the "fiddlers and the pipers". In addition, we discover what the name *Juwal* means: it is a reference to the "animal horns" or "ram's horn", from which the *Shofar* is made, which is played up to the present day at high Jewish festivals. The *Shofar* is an instrument which produces basic notes and which demands from its player strong lungs and lips if he is to produce the necessary clean and exact fifths and sustained notes.

The so-called **Trias**, which is divided into

1. *Cohanin* (a line of priests) with horns,
2. *Levites* (temple musicians) with lyres and harps and
3. Folk melodies with flutes and reed instruments, separate from the liturgy, supplemented by brass idiophone instruments such as cymbals, bells and gongs.

The bell-robe of the High Priest, the pair of cymbals carried by the Chief Levite (Assaph) can also, according to biblical texts, be regarded as instruments of worship reserved for those of high rank. In addition, one must include drums or skin-instruments details of which, however, are not given. Much more important from a historical point of view is the antiphonal choral singing which has survived to the present day in Jewish-Oriental groups, especially among the Yemenites, where women play a dominant role. The early forms of male antiphonal choral singing - mainly sustained liturgical songs - consist in the main of sections of responses set between the precentor and choral "refrains". These are still performed even today in reformed forms of prayer lyrics and psalm readings that have developed over hundreds of years. In this way "theatres of musical worship" with instrumental groups and choral communities slowly crystallized and developed, leading to the founding of temple schools where future musicians learnt singing and the playing of instruments.

David was recognised priest of the Muses. The place of music in worship was secured and was continued as a school tradition. A number of the Levite families made up the main council. Some were elected - up to three musicians; about another dozen musicians joined them as accompanying instrumentalists. According to information from *Chronos* these *Kartotheques* were further divided into some dozen categories, so that these temple schools or academies could train up to about three hundred musicians, graduates later being incorporated into the academies by right of inheritance. According to Gerson-Kiwi, various instruments are to be found in the *Mischna-Traktat Arachin* (II, 3,5,6). From the *Book of Samuel* (I, 10,5,6) comes the quotation: "...the gentle sounds of

harps and cymbals is tuned to the texts of religious poetry; transforms itself into religious strength.... of biblical prophecy...". The liturgical content of synagogue music has been based since time immemorial on the antagonism between the temple and the house of God. At the time of King Solomon there was a fostering of music and musical development among the Jews - the learning of music being actively encouraged. After the division of Solomon's empire, the customs of worship were greatly neglected. The maintenance of liturgical music in the form of "pneuma"-filled unison singing was reduced to single voices. The concept and form of the song, or songs, and worship extended in a more interpretative direction, into speech-song and declamation.

The basic elements of synagogue music, which developed slowly and in stages, were originally to be found in the psalms of David, which were renewed over the centuries and which were declaimed in a form of cantillation modelled on the style of psalmody. Psalmody, lectio and hymnody formed the basis of liturgical singing. Psalms formed a substantial part of the content of performances with choir and instruments. From symbols used in the so-called professional jargon of the musicians' guilds we merely come across the name of *Kinnor* or *Schjofar*, this professional jargon or "septuaginta" having appeared incomprehensible to the translators. Curt Sachs, the famous expert in the history of musical instruments, proposed the theory that these could belong to a secular "folk"-terminology going back to Arab-Persian text sources.

The texts of the psalms harmonize almost perfectly with the psalmody songs, whereby the individual sections of the psalms were performed in a more or less declamatory style, with melismatic interruptions by the

recitation notes of the "Tuba" - a variation from that period of the Schofar. The art of psalmody in various different versions of antiphonal declamatory responses has been partly handed down to us since the last century before Christ. Further researches have enabled us to establish that antiphonal choral singing was not included in synagogue services. Synagogues in the Diaspora accentuated their musical settings of the early liturgies with solo-psalmody, combined with responses or acclamations that can also be heard in similar conceptions in early Christian churches and various sects. In this way, the Hellenistic influence which arose through the affinity of Jewish and Christian liturgies was removed.

Through the "Singing speech", the declamation, the Hebrew psalmody developed into a syntactic form of melody that was then practised in the services. In this case, this declamation "Prayer-leading" contributed first of all to the cantillation of the cantor or prayer leader. It was, however, still another thousand years before a systematic set of written accents and characters was developed further. For biblical singing, the obligatory code from Ben Ascher (895 A.D.) is still valid today. Ben Ascher, who played a decisive role in renewing and extending the material, provided the early Israeli dotted notation with strokes, hooks and circles. Accents were standardized in a system of extended syntactic records. During this period of development - until well into the new era - opposing Diaspora groups formed between the Oriental, Sephardic and Ashkenazi Jews. Only the Ashkenazi Jews followed a firmly structured tradition in that their cantorial singing in services was based for the most part on musical notation from J. Reuchlin (approx. 1518) and S. Muenster (Approx 1524). Very few musical records have been found among the Sephardic or

Yemen Jews: for example notations from J. Bartoloccius (approx. 1693), which show mostly ornamental Arabian melos. Hymnody and prayer lyrics come mainly from the Aramaic and East Syrian areas. As a musical framework to other hymns and prayers, recitatives were performed more or less arhythmatically up to the time of changeover to metrical Arabian lyrics around 1000 A.D.

The adaptation to the song form did not follow before the beginning of 16th century: the prayer leader or cantor celebrated vocally in the service of psalms and readings.

Toward the middle of the 18th century Chassidim had an increasingly creative influence in eastern Europe: traditional eastern ways - firmly anchored among the populace - received new models for prayer as well as more strongly based melodic structures which repeatedly reached back to older traditional litanies. Along with Jewish emancipation, reforms also took place in the music of the synagogues which was on the one hand related to the traditional patterns described above as far as the form of the religiously-based melodies was concerned, but which also gradually assumed the form of the European musical art and its roots. Cantorial music on the one hand consisted mostly of arrangements of old traditional melodies, on the other hand, however, these composers/arrangers were influenced by the German romantic style: **Lewandowsky**, **Naumburg** and **Sulzer** adapted to the contemporary style of the period.

The relationship between words and music received inspiration from the Spanish-Jewish school of poetry in the 11th and 12th centuries. **Mischeh ibn Esra** (1060-1139), created a new metric verse form encouraging new musical forms.

Among the Jewish philosophers who concerned themselves with religious music,

one must mention **Maimonides** (1135-1139) and **Profiat Duran** (approx. 1400) with his manuscript "The Nature of Jewish Music".

Several Jewish musicians emerged from the late Italian renaissance: **Salomone Rossi** is one of the most significant among them. A considerable number of Jewish madrigalists lived in this period (approx. from 1540-1640), who made a name for themselves as singers, instrumentalists and actors. **Leone da Modena** was one of the most significant musical philosophers. He was one of the founders of a music school in the Venice ghetto (1629-1639). His pamphlets on "The Jewish Art of Music" in "Jewish Literature from the Mantua Circle" must be mentioned. And the "Brotherhood of Italian Singers" travelled through the whole of Europe giving concerts of sacred and secular music.

Thanks to continuing emancipatory influences, the stylistics of Jewish synagogue music evolved in the 19th century, many of them adopting obviously European shades.

In Israel today, three ethnic groups can be identified which have had a more or less powerful influence on the development of Jewish music:

1. The Oriental communities (Yemen, Iraq, Kurdistan, India, Abyssinia), in which the Yemenite Jews play the leading role in music for religious worship. They convey an impression of the types of hymn traditionally handed down from the Middle Ages, not only of solo singing but also of simple part-singing. Some ancient traditional liturgies can be found among the communities of the Babylonian Jews (Iraq) as well as among the Jews from Kurdistan.
2. The Sephardic (meaning Spanish) communities from the Mediterranean

...The Religious Music of Judaism

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region (Spain, Italy, Turkey, Israel, parts of north Africa as well as Holland, England, France and Algeria). The migrations resulting from the 1492 pogroms brought about a cultural mixture of Spanish-Christian and old Hebrew rituals but Moorish-Arabic influences also played an important role.

3. The Ashkenazi communities in Europe (mainly eastern Europe) and North America. Their liturgical singing reveals traditional medieval elements, above all in the area of around the Rhine and

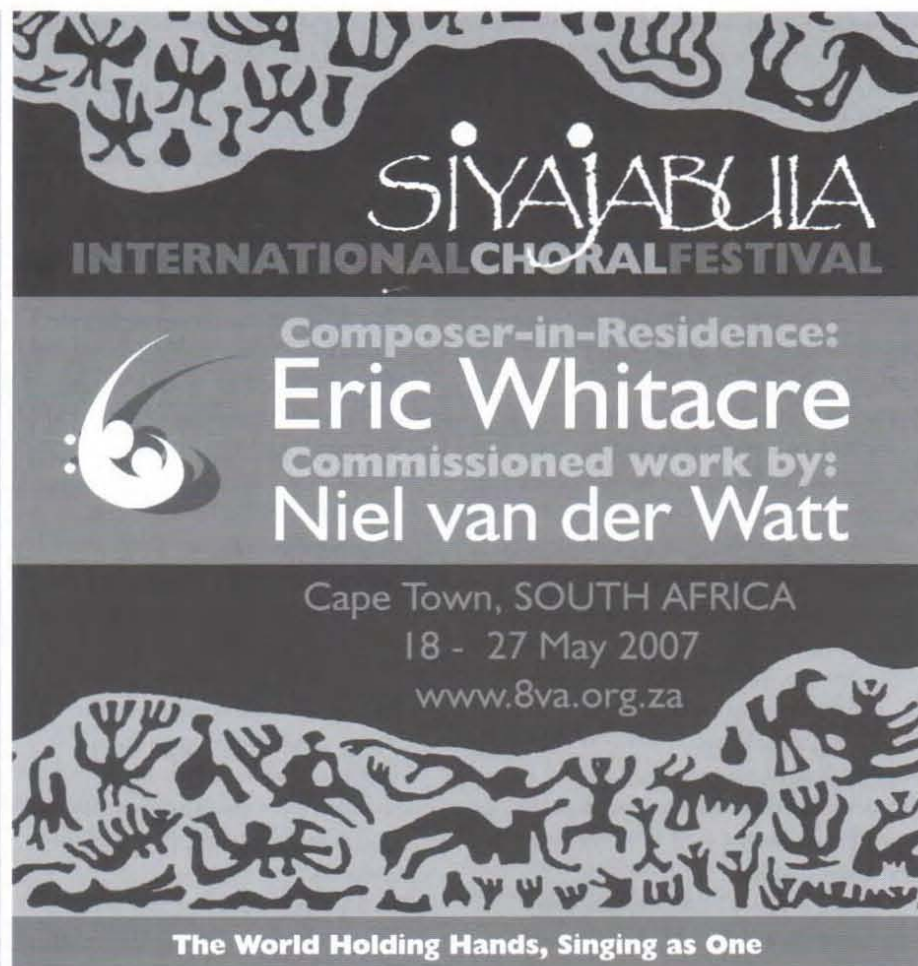
south-west Europe; but in Eastern Europe, Jewish worship was confined to the ghettos due to the pogroms and any further religious symbiosis became practically impos-sible. East Jewish singing, mainly in Middle High German Yiddish, became a standard of religious and folk music and from the beginning or middle of the 19th century was strongly influenced by Chassidism. Only after their return to the western regions of Europe did a further symbiosis take place between eastern and western Ashkenazi communities,

with a strong influence on the liturgical development.

20th century composers took up these musical languages with their traditional values and created excellent religious Jewish music. **Ernest Bloch**, **Darius Milhaud**, **Mario Castelnuovo-Tedesco** – incidentally all from a Sephardic background – as well as many others are worth mentioning. **Arnold Schönberg** and **Kurt Weill** also made occasional contributions to the contemporary religious music of Judaism.

Dr. phil. Alfred Goodman. 1920-1999. Born in Berlin, emigrated via England to the USA. Worked as a pianist, arranger etc. for Buddy Rich, Benny Goodman et al.; worked for Broadway and the recording industry. Returned to Europe after the war, lived in Munich where he worked for the Bavarian Radio and the Musikhochschule, and as a composer. Various books, prizes and awards (Bundesverdienstkreuz). Wrote operas, orchestral, vocal and chamber music, also choral works:

cf. www.goodman.kultur-netz.de/werke.htm



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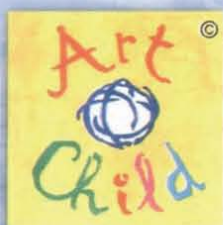
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Islam and Music

A Fertile Contradiction

Vladimir Ivanoff



Photo: Internet

14 Whereas in none of the languages in countries with an Islamic culture the reading of the Koran, the singing of hymns or the dance of the Dervishes is described as music (*musiqi*), it is exactly these forms of religious practice which created a musical culture which - in spite of the many variations in the individual Islamic countries - have developed characteristics which cross all borders. In all Islamic countries, the different forms of Moslem musical practice include liturgical singing in the mosque; the different musical forms of the mystical orders (Sufi Brotherhoods) and spiritual hymns and songs are mainly performed on Islamic holy days.

Right up to the present day, the status of music in Islam has been full of contradictions. The continuous discussion about the question as to which forms of music are permissible and which are to be rejected, has dominated the music of the Islamic cultures in all periods of history. It has led to a continuous dynamic development which is responsible for the great variety and the numerous variations in the religious music of the different Islamic countries which exist today. The strictly orthodox doctrine of Islam accepts only two forms of religious music, the recitation of the Koran and the call to prayer. The actual reading of the Koran is a simple recitation (*tajwid*) in which the understanding of the text is the dominant factor. Even in this basic form, different local variations developed quickly. Since the 8th century, a school of Koranic presentation has developed which has distanced itself more and more from the traditional forms and developed its own refined artistic and technical style of singing (*qira'a bi-l-alhan*). According to contemporary reports, the Koranic reader of Caliph Harun al Rashid (786-809) read the Koran in a way which made it sound like a

classical song. This extreme example of secularisation was later reduced and the reading had to be done according to strict rules. Nowadays, the recitation style of the Egyptian Koran schools plays a leading role.

According to the rules of the Prophet Mohammed, Moslem believers are brought together five times a day at predetermined times with a call for prayer (*adhan*) in the mosque. These simple calls made by the *mu'adhdhin* from the minaret of the mosque developed into a highly refined art form over the years. The basic rules governing the presentation of the call for prayer correspond to those of the reading of the Koran: many local variations developed in this form of singing too, but they are in danger of dying out because of the modern habit of using tape recorders and loudspeakers to present the call for prayer.

Sufism, the mystic branch of Islam, had its basis in the Prophet Mohammed's leanings towards asceticism and contemplation. Just like the mystic branches of Christianity and Judaism, Sufism reveals itself partly in a speculative form, partly as an emotional love-mysticism. Because the state of ecstasy, the feeling that one is standing "outside oneself", is regarded as the supreme religious experience, the mystics of many religions have concentrated on its preparation and practice. Sufism differentiates between *wagt*, the sudden ecstasy which is regarded as a blessing received, and *tawagud*, the search to bring about a state of ecstasy. This can be brought about, for example, by dancing or by the constant repetition of a religious phrase. A condition arises which lies beyond the routine course of time, in which one recognizes that one is experiencing the fullness of time, the "eternal now": to quote the oriental mystic and singer Ibn al-Farid: "*My eye spoke, while my tongue saw, my hand*

heard, and my ear became my hand."

Since the 13th century believers have formed brotherhoods under the leadership of a sheikh. The Mevlana Jalal al-Din Rumi, who formulated the basic principles of Sufism, was born in 1207 in Balkh. His son, Sultan Veled, founded the order of the *Malwasiyya*, whose assemblies (*zikr*) attach a particular significance to dancing.

The spiritual hymn (*ilahi* in Turkish), which is the central component of the repertoire of many brotherhoods but also widely spread in popular culture, is characterized by catchy melodies, a verse form and, often, dance rhythms. The *ilahi* communicates basic and central aspects of belief expressed in a simple and clear form.

Music is a medium used to bring about a state of ecstasy among musicians and their audiences and to widen their consciousness. Knowledge about the magic power of music and sound as an original principle of creation was also taught in the Sufism schools in India. Through the power and virtuosity of his singing, the religious singer (*Qawwal*) who is trained there, brings both himself and his audience nearer to God. Amir Khusraw, the famous Indo-Iranian Sufi Poet, introduced Qawwali to the court of the Sultan of Delhi around the year 1300. Sufism recognizes personalities to whom they attribute *karamat* (charisma), for example, the gift of being able to transport themselves from one place to another, far away. These miracles are understood as being a sign of holiness. Qawwali music traditionally was - and still is - performed on the occasion of the birthday of such a holy person (*pir*).

The Qawwali repertoire covers three different types:

- "*ghazal*": improvisations on a text in Urdu/Persian, which sings about human or mystical love,
- "*tarana*": a fast rhythmic improvisation

based on text syllables which sometimes have no apparent meaning or are taken from Sufi mysticism.

- "*hamad/na't/manqamat*": hymns about the prophet Mohammed or his disciples.

Musically speaking, the Qawwali is strongly influenced by the classical Indian music of the 18th and 19th centuries (*khayal*); group and solo singing alternate rapidly, accompanied by drums (*tabla* and *dholak*), the clapping of hands by the choir and the penetrating sound of the harmonium, a musical instrument taken over from the English missionaries in the 19th century.

The singing of religious songs and hymns is accepted as legitimate even by orthodox Islam, for example, on the occasion of the departure of believers on a pilgrimage to Mecca (*haji*). Early records reveal that these hymns were accompanied by instruments during services and processions. During the Islamic month of fasting (*Ramadan*), many songs, often accompanied by instruments, are assigned to particular days of the month. The Prophet's birthday (*mawlid*) and his ascent to heaven (*mi'raj*) are high Islamic holy days, which offer an occasion for singing hymns of praise (*na't*) and epic songs describing the Prophet's life in all Islamic cultures.

Vladimir Ivanoff, born in Bulgaria, lives in Munich, Germany. Received his doctorate in musicology at Munich University. Research projects and lectures in musicology, music ethnology and performance practice at various universities. Lectures at symposia and conferences in most European countries and the USA; several book publications and contributions in music journals and encyclopaedias. Studied lute and historical performance practice at the Musikhochschule Karlsruhe and the Musikakademie Basel / Schola Cantorum Basiliensis; training in

percussions with different traditional musicians. Musical director of the projects 'Sarband', 'Vox', 'L'Orient Imaginaire' and 'Metamorphoses'. Concerts, scenic projects, radio, TV and CD-productions in Europe and the USA; producer ('Mystère des Voix Bulgares', 'Megapolis', 'Elka Atanasova') in early, traditional, electronic, and pop music (two Grammy Award nominations) (E-mail: contact@sarband.de - Web: www.sarband.de) ●



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An Appreciation of Indian Classical Music

Ravi Shankar

World-famous sitar virtuoso
and composer



Photo: Vincent Limongelli

16 Indian classical music is principally based on melody and rhythm, not on harmony, counterpoint, chords, modulation and the other basics of Western classical music.

The system of Indian music known as *Raga Sangeet* can be traced back nearly two thousand years to its origin in the Vedic hymns of the Hindu temples, the fundamental source of all Indian music. Thus, as in Western music, the roots of Indian classical music are religious. To us, music can be a spiritual discipline on the path to self-realisation, for we follow the traditional teaching that sound is God - *Nada Brahma*: By this process individual consciousness can be elevated to a realm of awareness where the revelation of the true meaning of the universe - its eternal and unchanging essence - can be joyfully experienced. Our ragas are the vehicles by which this essence can be perceived.

The ancient Vedic scriptures teach that there are two types of sound. One is a vibration of ether, the upper or purer air near the celestial realm. This sound is called *Anahata Nad*. Sought after by great enlightened yogis, it can only be heard by them. The sound of the universe is the vibration thought by some to be like the music of the spheres that the Greek Pythagoras described in the 6th century B.C. The other sound - *Ahata Nad* or struck sound - is the vibration of air in the lower atmosphere closer to the earth. It is any sound that we hear in nature or man-made sounds, musical and non-musical.

The tradition of Indian classical music is an oral one. It is taught directly by the guru to the disciple. The very heart of Indian music is the *raga*, the melodic form upon which the musician improvises. This framework is established by tradition and inspired by the creative spirits of master musicians.

Ragas are extremely difficult to explain in a few words. Though Indian music is modal in character, ragas should not be mistaken as modes that one hears in the music of the Middle and Far Eastern countries, nor be understood to be a scale, melody per se, a composition, or a key. A raga is a scientific, precise, subtle and aesthetic melodic form with its own peculiar ascending and descending movement consisting of either a full seven note octave, or a series of six or five notes (or a combination of any of these) in a rising or falling structure called the *Arohana* and *Avarohana*. It is the subtle difference in the order of notes, an omission of a dissonant note, an emphasis on a particular note, the slide from one note to another, and the use of microtones together with other subtleties that demarcate one raga from the other. There is a saying in Sanskrit - "*Ranjayathi iti Ragah*" - which means, "that which colours the mind is a raga." Through rich melodies in our music, every human emotion, every subtle feeling in man and nature can be musically expressed and experienced.

The performing arts in India - music, dance, drama, and poetry - are based on the concept of Nava Rasa (the "nine sentiments"). The acknowledged order of these sentiments is: *Shringara* (romantic and erotic); *Hasya* (humorous); *Karuna* (pathetic); *Raudra* (anger); *Veera* (heroic); *Bhayanaka* (fearful); *Vibhatsa* (disgustful); *Adbhuta* (amazement); *Shanta* (peaceful). Each raga is principally dominated by one of these nine *rasas*, although the performer can bring out other emotions in a less prominent way.

In addition to being associated with a particular mood, each raga is also closely connected to a particular time of day or a season of the year. The cycle of day and night, as well as the cycle of the seasons, is

analogous to the cycle of life itself. Each part of the day - such as the time before dawn, noon, late afternoon, early evening, late night - is associated with a definite sentiment.

Although there are 72 *melas* or parent scales upon which ragas are based, Indian music scholars have estimated that, with all their permutations and combinations, there exist over 6,000 ragas! But a raga is not merely a matter of the ascending - descending structure. It must have its *chalan* (certain note patterns characteristic of the raga); its principal important note (*vadi*); the second important note (*samavadi*); and its main feature known as *jan* (life) or *mukhda* (face), the cluster of a few notes by which a raga immediately recognised.

In terms of aesthetics, a raga is the projection of the artist's inner spirit, a manifestation of his most profound sentiments and sensibilities brought forth through tones and melodies. The musician must breathe life into each raga as he unfolds and expands it. As much as 90 percent of Indian music may be improvised and because so very much depends on understanding the spirit and nuances of the art, the relationship between the artist and his guru is the keystone of this ancient tradition. The unique aura of a raga (one might say its "soul") is its spiritual quality and manner of expression, and this cannot be learned from any book.

It is only after many long and extensive years of *sadhana* (dedicated practice and discipline) under the guidance of one's guru and his blessings, that the artist is empowered to put *prana* (the breath of life) into a raga. This is accomplished by employing the secrets imparted by one's teacher such as the use of *shrutis* (microtones other than the 12 semitones in an octave, Indian music using smaller intervals than

Western music (22 within an octave): *gamakas* (special varieties of glissando which connect one note to the other), and *andolan* (a sway - but not a vibrato). The result is that each note pulsates with life and the raga becomes vibrant and incandescent.

Next to be considered are the *talas* (rhythmic cycles) of a raga. There is unique intricacy and rhythmic sophistication in Indian music. There are talas ranging from a 3 beat cycle to 108 beats within a cycle! The most popular talas are those which have 5, 6, 7, 8, 10, 12, 14, and 16 beats to a cycle.

The division in a tala, and the stress on the first beat (called *sum*), are the most important rhythmic factors. Today, most vocal and instrumental music is based on the contemporary form called *khyal* (literally: fantasy) and is accompanied by the *tabla*, a two-piece drum.

The improvisatory nature of Indian classical music requires the artist to take into consideration the setting, time allowed for his recital, his mood and the feeling he discerns in the audience before playing. Since Indian music is religious in origin, one finds the spiritual quality in most of the musician's performances.

The traditional recital begins with the *alap* section - the stately and serene exploration of the chosen raga. After this slow, introspective, heartfelt, sometimes sad beginning, the musician moves on to the *jor*. In this part, rhythm enters and is developed. Innumerable variations on the raga's basic theme are elaborated. There is no drum accompaniment in either the *alap* or the *jor*.

The *alap* and the *jor* evolve into the *gat*, the fixed composition of the raga. Here the drums enter with the wonderful rhythmic structure of the *gat* and its time cycle, the *tala*. From this moment on, the *gat* becomes the vehicle for the musician to return to after his improvisation. While the artist has

complete freedom to improvise, he may do so only as long as he does not leave the format of the raga and tala. This freedom within the bounds of artistic discipline comes only after many years of training and *sadhana*. This is why one cannot rightfully compare the improvisation in Indian music with the improvisation of jazz.

The step-by-step acceleration of the rhythm in the *gat* finally culminates in the *jhala* portion as it becomes more and more playful and exciting. *Sawal jabab*, the dazzling and rapid dialogue between sitar and tabla, has the power to enthrall even the most uninitiated listener with its thrilling interplay. Often at the conclusion of a recital, the musician may choose to play a *thumri* or *dhun*. This semi-classical style is much freer and completely romantic, sensual and erotic.

Indian music is much more appreciated and respected today in the west. Many composers and musicians have been influenced by our music. The openness, willingness to learn, and sincere enthusiasm of western audiences are a continuing source of inspiration and delight.

Pandit Ravi Shankar, b. 1920, world-famous sitar player and composer. Indian and other musics (collaborations with Yehudi Menuhin, George Harrison, Philip Glass and many others); many prestigious awards and honorary degrees; numerous recordings.
(www.ravishankar.org) ●



Choral Festivals

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April 8 - 12, 2006



New Orleans Choral & Jazz Choir Festival
April 7 - 11, 2006



New York Choral Festival at Lincoln Center
April 14 - 18, 2006



San Francisco Choral Festival
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IFCM

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

In Brief

Extracts from the IFCM Online News Billboard for Board and Members

Jean-Claude Wilkens
IFCM Secretary General



Photo: Jutta Tagger

The IFCM Secretariat has moved

The new address is :
IFCM International Office
Z.A. Le Mesnil
Chemin des Carreaux
F-14111 Louvigny, France
Tel. +33-2-31733881
Fax +33-2-31735415
E-mail: jcwilkens@ifcm.net and
nrobin@ifcm.net
Web: www.ifcm.net

2nd summit for Choral Conductors in the Philippines

Encouraged by the Asia Pacific choral summit, the Philippines Choral Conductor's Association (PCDA) successfully organised the 2nd Summit for Choral Music, this time in Cagayan de Oro. The two-day summit brought together over 50 choral conductors and music leaders from Mindanao and one from Visayas.

After a day of focus group discussions and open fora, the summit delivered key results for the Philippine Choral Directors Association:

1. The formation of a Mindanao-based core group,
2. The appointment of a Mindanao coordinator,
3. The ratification of the mission, vision, objectives
4. The creation of a preliminary directory of choral conductors in Mindanao [as a major step towards the creation of a national directory, targeted for 2006]
5. The creation of a seed-fund, donated by the participants.

The summit also helped the participants by giving them an opportunity to discuss their problems and find creative ways to help each other. In fact, the Davao representatives decided to form their own Davao-wide organization, under the umbrella

organization of the PCDA, to meet the specific needs of Davao conductors. The second day of the summit was devoted to conducting and choir management workshops.

Churches close their doors to non Judeo-Christian performing groups in Musica Sacra Festival, Germany

It comes as a shock to learn that blinkered visions are now threatening to withdraw the life-blood from Musica Sacra, one of Marktoberdorf's competition twin-brothers, by denying access to the churches for non Judeo-Christian performing groups, the central focus of this acclaimed festival. The diocesan administration at Augsburg has deemed it impermissible that, for example, Buddhist temple dance and Hindu or Islamic ritual should continue to be seen in their churches.

Read more in
<http://www.musicalpointers.co.uk/articles/generaltopics/BlinkersOff.htm>

World Assembly of Choral Conductors Associations

The *Comisión Directiva* of ADICORA (*Asociación de Directores de Coro de la República Argentina*) has approved unanimously the project of organising a World Assembly of Choral Conductor's Associations. This activity will take place in Buenos Aires 21 to 26 August 2006 and is sponsored by the IFCM under the guidance of the conductors' commission. Are invited: Presidents, General Secretaries and Personalities of Choral Conductors Associations from all around the world. Objectives:

- To analyse the working conditions of choir conductors and their professional studies and training,
- To promote and establish a world network for co-operation between choir conductors associations all around the

world,

- To compare the bylaws, statutes and systems of organization and their positive and negative aspects and experiences.

For more information: Alejandro Daniel Garavano (aledangara@yahoo.com.ar)

A Coeur Joie International as an INGO

We are pleased to inform you that A Coeur Joie International has been accredited as an International Non-Governmental Organization by the *Agence Intergouvernementale de la Francophonie*. The agency has over 50 member countries and will cooperate in the future in development projects in the choral field.

For the records ACJI was closely associated with the project organised by the IFCM in the Democratic Republic of Congo last January.

Address change

Please take note that AAMCANT changed its e-mail address to
aamcantlp@cuidad.comar

Voices of Jerusalem IFCM Multicultural and Ethnic Choral Conference Jerusalem, Israel, 16-20 September 2006

At Mishkenot Sha'ananim - Conrad Adenauer Conference Centre - Jerusalem Music Centre, organised by the Multicultural and Ethnic Commission of the International Federation for Choral Music and "Hallel" - Israel Choral Organisation.

A feast of choral workshops, singing, concerts and lecture demonstrations focusing on Jerusalem as a centre for three of the great Abrahamic religions, traditions and cultures: Christianity, Islam and Judaism.

For information on presenting workshops, papers and interactive sessions, contact Maya Shavit at maya@efroni.org The

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official language of the conference will be English. For registration information, go to <http://www.jmc.co.il/>

Main themes

- Old traditions – new concepts: How have traditional musics influenced choral compositions?
- Jerusalem - a multifaceted city: Christian traditions, Islamic traditions, Jewish Traditions
- Conservation and Communication: How do we keep the traditions alive and how best should we communicate them to choirs and musicians in schools, in the community?

See the **ad** on the back cover of the magazine.

A New International Choral Centre in Sweden

There are plans for yet another tribute to Eric Ericson – an international choral centre in Stockholm called the **Eric Ericson International Choral Centre, EIC**. Its purpose is to promote Eric Ericson's life achievement by developing national and international choral activities while at the same time confirming Sweden's unique position on the musical world map. EIC hopes to attract leading composers, singers and conductors, but also to give artistic inspiration to the popular choral life. A dialogue with prospective founders is underway and will go on throughout 2005. A charter of the foundation and regulations have already been drawn up. It is expected that the organisation will be up and running from 1 January 2006. For more information: www.eic.rikskonserter.se

Choral Merger in Germany

DSB (Deutscher Sängerbund) officially changed its name on 7 May 2005. The new name is "**Deutscher Chorverband**" (DCV). This is the result of a merger with

DAS (Deutscher Allgemeiner Sängerbund). Together they have 26,000 choirs federated in 36 member associations. The young people's section will be called "**Deutsche Chorjugend**". It brings together more than 3,500 children's and youth choirs with 110,000 singers. As from this summer, their journal's new name is "**Neue Chorzeit**" instead of "Lied & Chor".

A choir composition selected in the 52nd International Rostrum of Composers

The 52th International Rostrum of Composers (IRC) took place in Vienna, June 6 to 10, 2005, organised by the International Music Council and hosted by Austrian Radio (ORF) in close collaboration with the Austrian Music Information Centre (mica). Having pursued its mission to promote contemporary music creation through broadcasting for more than half a century, the annual Rostrum entered into a new phase of its development on the occasion of its 50th anniversary in 2003 and has since reinforced its role as one of the most important "rendez-vous" for professional exchange between radio producers. Its initial objective remains fostering the exchange of performances of contemporary music between broadcasting organisations.

In the general category, *Le temps scintille...* (2003) for mixed choir by Latvian composer **Martins Vilums** (born 1974) was selected by the delegates as most outstanding; Latvian Radio's new music editor Sandra Nedzveckā had presented it in a recording of a performance by the Latvian Radio Chamber Singers, conducted by Kaspars Putnins.

Obituary

It is with deep sorrow that we inform you of the death of **Josephine Fakhouri**, spouse of International Music Council President Dr

Kifah Fakhouri. She is survived by their son Fouad (composer, conductor) and daughter Inshad (mathematician and music educator). Funeral services were held in Beirut. You may send your condolences to the National Music Conservatory - P.O. Box 926687 - AMMAN 11110, Jordan. Tel. +962-6-5687620 - Fax +962-6-5687621 - Email: nmc@go.com.jo

Second Eric Ericson Award for Young Choral Conductors

This second competition for young choral conductors aged 20-32 and named after famous choral conductor Eric Ericson (born 1918) will be held between 23 and 28 October 2006 in the cities of Uppsala and Stockholm, Sweden. **Last day for application: 31 March 2006.**

The repertoire will be chosen from western choral art music, with some emphasis on recent Swedish choral music. The finalists will conduct the Swedish Radio Choir at the Berwald Concert Hall in Stockholm and make one first performance of a new choral piece commissioned for the finals. Prize money: 100,000 Swedish crowns.

Details see website www.ericericonaward.rikskonserter.se, or contact: Rikskonserter/Concerts Sweden, Nybrokajen 11, Se-111 48 Stockholm, Sweden. Tel: +46 8 407 16 00 or +46 8 407 17 04 – Cecilia Wesman, producer; e-mail: ericericonaward@rikskonserter.se.

Note:

The winner of the first Eric Ericson Award (2003) was Dutch musician and former World Youth Choir member **Peter Dijkstra** (born 1978) who became artistic director of the Bavarian Radio Choir in Munich and first guest conductor of the Swedish Radio Choir in September 2005.

**Greek Composer Mikis Theodorakis
to receive IMC UNESCO International
Music Prize 2005**

Initiated in 1975 by Lord Yehudi Menuhin, this prestigious Prize honours musicians or musical institutions whose activities have contributed to the enrichment and development of music and have served peace, understanding between peoples, international cooperation and other purposes proclaimed by the United Nations Charter and UNESCO's Constitution. Past recipients include Dimitri Shostakovich, Leonard Bernstein, Yehudi Menuhin,

Herbert von Karajan, Cesaria Evora, Mercedes Sosa and, in 2004, Youssou N'Dour.

The Prize will be awarded to the 80-year-old composer in November, in the historic City of Aachen, Germany, in the presence of representatives of the city, UNESCO and IMC.

More information: www.unesco.org/imc

For more recent information, please go to www.ifcm.net and log in. ●



Photo: Dolt Rabus

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Choral World News

Robert Edler Prize goes to Ko Matsushita

*A High Summit Only Few Reach:
The Ninth International Chamber Choir Competition in Marktoberdorf*
Walter Vorwerk

*Variety – Inspiration – Perspectives:
New Choral Music Days in Erfurt, March 2005*
Walter Vorwerk

United Singing Europe: 50 years' Jubilee Concert of AGECE
Christiane Franke

The Los Andes Cantan Festival, in Venezuela, Bolivia and Ecuador
María Guinand

Gesture, Style and Communication: A Research Report
Liz Garnett

Robert Edler Prize goes to Ko Matsushita.

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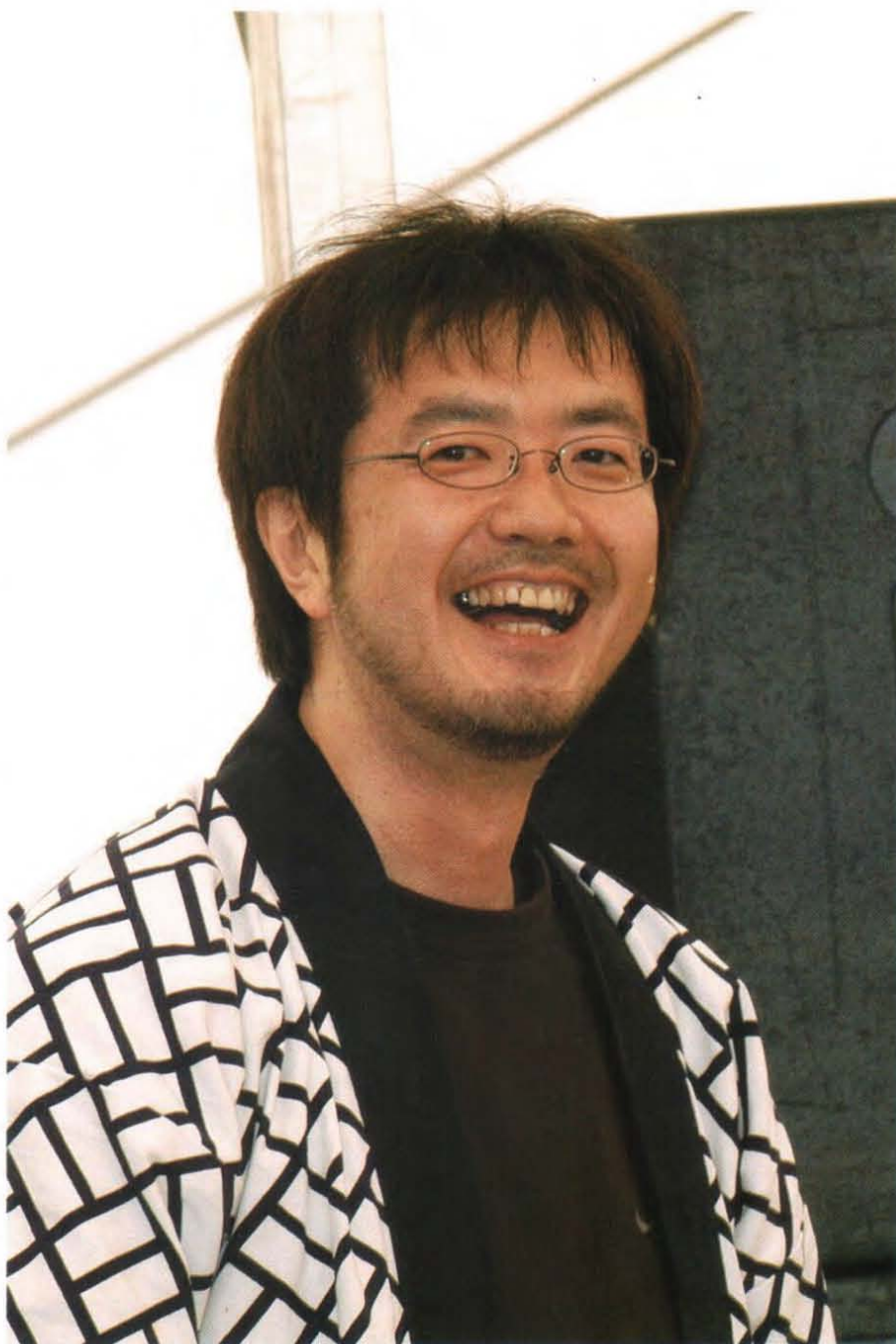
The 2005 Robert Edler Prize for Choral Music was awarded to the choral conductor and composer **Ko Matsushita** (b. 1962 in Tokyo). The annual award honours a personality (composer or conductor), a choir or an institution, whose work or activities have contributed to the enrichment and development of choral music in the world.

In Ko Matsushita, the international jury distinguished a choral conductor, composer and educator who actively furthers the cause of choral music in Japan and abroad. Like no other person he brings together in his music the new and the old, as well as eastern and western elements in a creative way. He is a much loved composer and arranger in his country: his works are performed in Japan and abroad. Some of his major works: *Three Insular Songs from the Yaeyama and Miyako Islands*, *When the People Sing* (Kawai Publishing) and *A Tale of a Kitten* (Ongakunotomo Publishing). In his entire work he aims at creative harmony; "choral practice which fosters the ear". Together with his choirs ("Brilliant Harmony" women's choir, "Pleiade" men's choir) he has won several first prizes at international competitions. Matsushita is a lecturer at the Kunitachi College of Music in Tokyo.

The prize, which is named after choral composer Robert Edler (1912-1986) and is worth 7,500 Euro, was given to Ko Matsushita on the occasion of the 7th World Symposium for Choral Music in Kyoto.

Former Prize winners

- 1999: Tõnu Kaljuste, Estonia
- 2000: María Guinand, Venezuela
- 2001: Frieder Bernius, Germany
- 2002: World Youth Choir
- 2003: Stephen Leek, Australia
- 2004: Karmina Silec, Slovenia ●



Robert Edler Prize 2005 winner Ko Matsushita (Photo: Bayerische Musikakademie)

A High Summit Only Few Reach

The Ninth International Chamber Choir Competition in Marktoberdorf

Walter Vorwerk
Music Journalist



Photo: Sabine Vorwerk

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Bundles of nerves that were once tightly wound are finally starting to loosen up. The work of the 7 judges is complete and the winners now in place. For some choirs competing here the jury's decision came as a surprise, while others were disappointed. But this is surely to be expected in any competition. That was also the case at this year's Ninth International Chamber Choir Competition held in Marktoberdorf, May 12-17, 2005.

Thirteen choirs out of 65 were admitted, a fact many took as a sign: if you've made it this far, you're already a winner. During the eighties the Arbeitsgemeinschaft Deutscher Chorverbände (Working Group of German Choir Associations) decided to hold the first international competition in the small town of Marktoberdorf in 1989. This was to be an experiment, because no one could be sure that reaching an international standard was guaranteed. The big success came as a surprise to everyone involved.

And now, for the ninth time, chamber choirs came together in competition. The entries hailed from all over the globe: Germany, Japan, Canada, Latvia, New Zealand, Sweden, the U.S., and Venezuela.

In the mixed choir group, third prize went to Bruce Brown's **Portland State University Chamber Choir** from the U.S. The **University of Louisville Cardinal Singers** (Kentucky, USA) under the direction of Kent Hatteberg walked away with the second prize. First place was awarded to the **Simon Phipps Vocal Ensemble** from Gothenburg, Sweden.

In the men's choir category **Cantabile Limburg** under Jürgen Fassbender took third prize while second place was given to Tokyo's **Ensemble Pleiade** lead by Ko Matsushita. No first place prize was awarded in the men's group.

Kent Hatteberg, the director of the Cardinal Singers seemed pleased with his second prize, *"There are so many wonderful choirs here that we just didn't expect this result. I came to the competition as a spectator two years ago, and, because of the high reputation of the contest, I sometimes thought we wouldn't have a chance here. But my students talked me into it. They said, 'Let's go! We'll give it our best.' Now we have a lot to take home with us; the experience of singing in the beautiful churches of the region together with other choirs, the practice sessions lead by some of the jurors, the sharing of experiences, hearing new music, meeting new composers. There was a real sense of working together among the conductors and we developed new contacts and were able to network."*

The seven judges, themselves commended choir directors, came from Argentina, Germany, Great Britain, Israel, Lithuania, and the Philippines. The jury head from Switzerland, **Hansruedi Kämpfen** is an internationally acclaimed chorus educator and judge. He commented on the competition, *"The standard here is really high, because many of the choirs have been victorious at several international competitions. Watching them compete here in a fair contest is very interesting for the judges."*

Hansruedi Kämpfen further commented on the snubbing of the German choirs, *"The four choirs from Japan, Germany, and the US were all considered to be 'very good' choirs on the international level. That's nothing to sneeze at. And I have to admit, it was a little disappointing about the mixed choirs. It was surely because of the structure of the program. There is something missing in charisma as opposed to the victorious Simon Phipps Vocal Ensemble from Sweden. This choir really set new standards a) in the choice of program, and b) by changing their position slightly for each piece they performed. They did this without a*

lot of commotion and it altered the range of sounds in each work. The audience could feel that there was a good rapport between the choir and the conductor."

This chamber choir, who, since 1997, carries the name of its founder Simon Phipps, put on a humble but very stunning performance. Phipps studied in Munich and was very enthusiastic about the event in Marktoberdorf, *"This is really a lovely thing here. Even if we hadn't won, we would have gained so much here; wonderful music, the camaraderie, the great organization."*

Everyone who came to Marktoberdorf to learn something new walked away with a lot. **Jonathan Velasco** from the Philippines can attest to this. He studied church music in Berlin and returned to his home in Manila, and four years ago he won First Prize in the Marktoberdorf competition. He considered his work in the jury as a wonderful training ground: the new choral sound and the new literature in Europe etc. His suitcase was packed with scores and CDs to take home to the Philippines. At the contest, several people came up to him to wish him and his choir at home all the best. They were the hosts of the 2001 choir members.

*"Ohne Breite keine Spitze,"*¹ this slogan is applicable to more areas than merely sports. It is clear in such contests which countries possess winning musical variety.

Musical education is also ethical education. The men's choir **Cantabile Limburg**, who, under **Jürgen Fassbender** has won many awards and made a name for itself both nationally and internationally, knows this. They were only able to reach third prize at this year's competition, meaning that they are of "very good quality." The conductor reacts, *"We should never forget that it is an honor just to participate in this competition. Winning a prize only adds to this honor. I've been here quite often, with my women's choir*

too. The atmosphere is simply wonderful. It really is one of the best contests in the world."

How do other choir directors feel?

Hans-Joachim Lustig, director of the Uetersen Boys' Choir (Chorknaben Uetersen), notes, "An hour before the naming of the winners I told my boys, 'We came here as the A-boys of TSV-Uetersen (Uetersen Athletics Association), a small town, young troops, mostly under 18, and we're here in the Champions League of men's choir singing.' If we are viewed as equals among the 'internationally very good' choirs, then we have nothing to complain about. In fact, we're very pleased with that. We're especially pleased to have been awarded Honorable Mention for best contemporary piece."

Georg Grün, director of the Chamber Choir of the Music Academy of Mannheim (Kammerchor der Musikhochschule Mannheim) added, "Every four months or so, about half of my choir is rebuilt from the bottom up. It's like a percolator. New students come in, learn some new things, improve their talents, and finally graduate to other choirs. That's the point of such academies. Being able to participate in this contest was very encouraging for us. I found the concerts with other choirs especially fruitful. We learned that we can get into the act. That was, in my mind, the greatest experience for the young people here."

In the mixed choir category, the internationally acclaimed Portland State University Chamber Choir, obtained a third place. Marktoberdorf is no unfamiliar territory for its director **Bruce Brown**, "There is no such thing as a 'bad choir' here. I am proud to take the many wonderful friendships and unforgettable impressions home with me. I'm thinking particularly about our concert with the Japanese. We even sang a song together and we couldn't help thinking about what happened 60 years ago. Of course, you can't

fight with people you are singing with. Singing is a much better alternative to war. We had a wonderful time in Marktoberdorf and we are pleased to have heard so many great choirs."

The men of the ensemble Pleiade from Tokyo went from a third place prize three years ago to winning second prize at this year's contest. The effort they put into improving since their last appearance in the competition was obvious in their program. The choir has a special advantage. Its director **Ko Matsushita** is also a composer and can tailor music to the choir. Matsushita talks about his choir's typical characteristics, "For one, there's the European A cappella music. We live in the Far East, far away from Europe, but we love European music and learn from European musical culture. We see that as our duty. On the other hand we also try to nurture our own traditional folk music that we want to share with the rest of the world. These two aspects form the core of our repertoire."

For Matsushita Marktoberdorf is, "a great venue for learning. I've never experienced such collegiality at any competition before. The atmosphere is ideal for the exchange of ideas and experiences. It's a great opportunity to build friendships. Playing music together under such renowned conductors in such a wonderful environment makes us very happy."

An especially moving performance was given on Whitsunday in the Kornhaus Kempten Concert Hall. The Japanese men's choir Pleiade and the U.S. Portland State University Chamber Choir came together to sing "Estate" by Luigi Dallapiccola. This performance had great symbolic power.

"I am of the strong opinion that no one should go to war," said Matsushita. "Of course, we'll never forget that the U.S. dropped atomic bombs on Hiroshima and Nagasaki 60 years ago. But we shouldn't forget the suffering Japan brought to the peoples of the Far East for so long either. But we shouldn't let these

memories lead us to hate one another. We should really work toward reconciliation. I think singing is good way to do this, because singing brings out humanity in people, where war suppresses it. Music can bring forth compassion and can create a better understanding. I think that reaching a common understanding through music, putting on concerts together with choirs from other countries, and learning about each other is an excellent way to avoid war. Forming cultural bonds helps to overcome the past and can inspire to change politics that lead to war."

We have one man to thank for turning Marktoberdorf into an international meeting place for the choir world: A man who is full of ideas and who has a great talent for organization, the director of the Bavarian Music Academy of Marktoberdorf (Bayerische Musikakademie Marktoberdorf) **Dolf Rabus**. For him the most special part of this year's Chamber Choir Competition is, "on the one hand the diversity that's to be heard here. For the first time, four continents are represented. That is a great spectrum of culture and music. On the other hand there are the top performances. There aren't just one or two good choirs competing against each other, but many. And it is just spectacular that so many wonderful choirs want to come to our town."

Notes

¹ Literally "no point without breadth."

A common saying to motivate athletes. It means to broaden your horizons so that you can reach your full potential.

(E-mail: walter.vorwerk@gmx.de)

Translated from German by Rebecca Mink, USA ●

Variety – Inspiration – Perspectives

New Choral Music Days in Erfurt, March 2005

Walter Vorwerk
Music Journalist



Photo: Sabine Vorwerk

26 A special star shone over the **Tage neuer Chormusik** (Days of New Choral Music) in the Thuringian capital of Erfurt. On February 26 and 27, the heads of the **Deutscher Sängerbund** (German Singing Association, DSB) and the **Deutscher Allgemeiner Sängerbund** (German General Singing Association, DAS) came to the decision to work together under a common name: **Deutscher Chorverband** (German Choir Association).

It was practically a sensation as both federations have very different origins: On the one side there's the DSB, founded in 1862 and incorporated into the Nazi Regime in and on the other, the German Worker's Singing Association, DAS, which was founded in 1892 and prohibited by the Nazis. This group changed its name in 1947. Many prophesied that this combination would never work, saying, one can't mix fire and water. One thing is certain, however. Both groups underwent a decidedly meaningful democratic process in the German Federal Republic. The DSB started out with 1.8 million members as the strongest German and international singing association. Now it has become even stronger and on May 7th the fusion was sealed in Magdeburg with a new program and new overseer. Henning Scherf, mayor of the hanseatic town of Bremen, was elected president of the association.

Understandably, the name **Deutscher Chorverband** did not meet with enthusiasm initially, as there are many Choir Associations in Germany.

Around 500 choir directors, music educators, and choral music officials met in Erfurt for the fourth choir director's convention; a large forum for the exchange of theoretical and practical experiences with choral music. The six concerts and over 20 discussion panels justified the motto of the Days of New Choral Music and the convention, "Variety – Inspiration –

Perspectives." **Karl-Heinz Schmitt**, the director of the music committee of the **Deutscher Chorverband** said of the convention, *"We know that the new choir music does not touch everyone right away. It needs to be developed and cultivated. It was thus shown that the participants only attended the concerts, because they were offered in the program. Their attendance, of course, provides a wonderful basis for the discussion and interpretation of the new music. Besides their willingness, the quality of the performers, and the choirs, must be extremely high. It is through their interpretation of the music that listeners can really understand and approve of the new material."*

The male choir "Cantabile" Limburg under the direction of **Jürgen Fassbender** can undoubtedly be counted in the ranks of the highly qualified choirs. But a work like "Light – Light of Light" isn't handed such a leading choir on a plate. Fassbender notes, *"Yes, surely, this work in particular presents many technical challenges such as the dynamic range and harmony of the singers' voices. We discovered that composer Buchenberg is one who chooses very special texts for songs, and then puts the words to music with deep feeling. It is difficult to get at the heart of the piece, but once we can pick it apart and analyze the structure of the melodies, then it's a joy to perform."*

Jürgen Fassbender has good advice for choir directors; *"Talk to composers, invite them to meetings and really work together with them on the new material. It has been our experience that involving the composers leads them to be more enthusiastic about coming to rehearsals and working with the chorus. In Scandinavia there are composers who write for specific choirs. Why shouldn't it be like that everywhere? I'm very pleased to see that this is taking place here too to a degree."*

Composers have been working with the Children's Choir of the town of Halle on the Saale, lead by music teachers and directors

Sabine Bauer and **Manfred Wipler**. The singers from Halle have reaped quite a few rewards from working directly with composers. Both chorus leaders are of the opinion that, *"working closely with composers brings works our way that the children find acceptable, that we find acceptable, and that don't disappear from concert programs immediately after work's debut. Through the Children's Choir Festival we've learned to view the introduction of new choral music as a duty, and to offer and perform new material. After all, we've premiered around 170 new works in Halle since the first year of the festival in 1980."*

Now the next appearance is fast approaching for many talented choirs. The seventh German Choir Competition (**Deutscher Chorwettbewerb**) will take place in Kiel May 20-28, 2006. It was clear to the man responsible for advising the contest, **Helmut Schubach**, to drive to Erfurt for the event. He too feels, *"that the union of the Choir Directors Convention and the Days of New Choral Music is an ideal one. Especially since there is something taking place here that the Choir Competition really cannot offer, namely, educational events, the many interesting topics in the salons, the contemporary music. These are all things that come together nicely here. It's always been very important for the German Choir Competition, to aim to challenge choir directors and choirs more and more to add contemporary music to their repertoires. The number of participants is evidence that there is an interest in this; otherwise, the choirs wouldn't bother coming."* Schubach suggests that in the future, *"More composers should be invited to the Days of New Choral Music and that perhaps a workshop could take place, enabling the exchange of experience and ideas."*

The popular girls' chorus of Hannover, under the leadership of **Gudrun Schröfel**, went in this direction as well, working directly with contemporary composers.

While at times a bumpy road, it has mostly been an interesting experience for the girls' choir. The concert program designed for the event in Erfurt featured a remarkable characteristic; namely that half of their line-up consisted of completely new, from the 21st century, and commissioned works. Just how important is this new music for Gudrun Schröfel and her singers? *"First of all, there is new technology that produces new sounds. This is essential for the girls' ear training. Second, I think it's also important for the achievement potential of choir music in general. The opposition of more traditional works and the recognition of the reminiscence that exists in the new works and the fresh melodies, harmonies, and rhythms that the new music can offer, is exciting and very important for today's youth."*

A few composers did attend the fourth choral conductors' congress in Erfurt; primarily those whose works were to be premiered at the event. Among them was Jens Marggraf, professor of composition at Halle's Martin Luther University, who, under Georg Grün, wrote "Drei Madrigale" ("Three Madrigals") for the Chamber Choir of Saarbrücken. Grün had this to say about the convention and the Tage Neuer Chormusik, *"The events are a brilliant forum for the debut of these pieces, and it's a wonderful opportunity to hear Germany's best ensembles, and ultimately, to discover what all there is in regard to choral music now."*

Georg Grün sees a general connection between the new choral music and the development of the choir movement; *"The choir scene has become ever more professional. Sometimes it's hard to tell whether the members of certain ensembles are professional singers or amateurs. But, on the other hand, there is a hidden problem. Church choirs, youth choruses and other choirs are dying out... the spectrum has become much broader. This is why it's time that we stopped leaving the difficult music to the professionals while the amateurs take on the other material, especially now that*

communication in general is so much faster."

Another new development that offers variety to the choir scene is that more and more young singers choose jazz, gospel, and spiritual music. Many choirs don't have the courage to pick such genres. But Erfurt has provided courage, and perhaps the group Vivid Voices from Hanover with director Anne Kohler helped there. For her, new music is, *"music that excites, intrigues, and thrills. It's not so important that music is new music, but it must have substance. New choral music should make singers more open-minded to the unusual parameters in music – speaking, whispering, screaming, and unusual sounds. I think that the experimentation with the voice, an idea that is too often swept under the rug in our society, is not nurtured enough, just like singing in general is not nurtured. We are very uncreative with our voices. We should concentrate more on our roots in order to express ourselves. Therefore, it is very important that the music deliver a clear message."*

New choral music offers an advantage over other epochs; its immense diversity. Erfurt has shown how inspiring such diversity can be for the participating choirs. They are inspired to give their own perspectives new essence. The Days of New Choral Music will take place at future German Choir Association meetings.

It is clear for Karl-Heinz Schmitt, *"that one of the most important elements of our performance is to look inside ourselves, because that's very fruitful for the choir director. Another important thing is that the listeners can feel what is happening in the music and that they hear what kind of quality is presented in the music."*

One can only wish the new German Choir Association much luck and success there.

(E-mail: walter.vorwerk@gmx.de)

Translated from German by Rebecca Mink, USA ●



Mainz • Germany
August 1– 9, 2006



organized by EUROPA CANTAT XVI in
cooperation with the International
Federation for Choral Music



supported by Bavarian Music Academy Marktoberdorf

International Seminar for Children's and Youth Choir Conductors

Artistic Director

Prof. Gudrun Schröfel, Germany

Lecturers

Kari Ala-Pöllänen, Finland
Kurt Bikkembergs, Belgium
Maria Gamborg Helbekkmo, Norway
Bo Johansson, Sweden
Felicity Laurence, New Zealand
Vytautas Miskinis, Lithuania
Johannes Rahe, Germany
Jennifer Tham, Singapore

• Target group

children's and youth choir
conductors of all ages

• Programme

lectures and presentations by
renowned conductors in the
mornings and reading-sessions in
the afternoons

working language is English

• 1st part – August 1 – 6, 2006

(during EUROPA CANTAT XVI)
seminars, lectures, discussions as well
as interesting concerts such as the
Songbridge Gala

• 2nd part – August 6 – 9, 2006

practical work with young singers/
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• Deadline for applications

December 31st 2005

• Participation fee

depends on country group and age,
according to the participation fee of
the EUROPA CANTAT XVI festival
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Kaiserstr. 26-30
D-55116 Mainz
fax +49 (0) 6131 – 2883891
info@ec2006.de

Stadt Mainz



subject to changes

United Singing Europe

50 years' Jubilee Concert of AGECE*

Christiane Franke
Editor of *Neue Chorzeit*



Photo: C. Franke

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"Est Europa nunc unita..." (Europe is now united). Shortly before midnight about a thousand choral singers rose in order to sing the European Hymn in Latin, accompanied by a brass band. It was very moving for all participants, who felt that like calling for a "da capo" ("encore"). Singing, the most original of human means of expression, was experienced as a bridge across borders, cultures and mentalities by the guests and active members of the festive concert, which took place in Strasbourg, France, at the end of May on the occasion of the 50th anniversary of AGECE's foundation.

"Visionary people wanted to create peace and friendship through a revival of choral singing and promoting contemporary choral repertoire when they created AGECE in 1955", said AGECE's Vice-President Dr. Siegfried Tappeiner at the eve of the festive concert. Commemorating the event, Hans Hierck and Jos Vranken from the Netherlands, Dr. Walter Weidmann and Franz R. Miller from Germany and Bernhard Stolz and Werner Geisberger from Switzerland confirmed these visions with their own memories from the time of their voluntary work as AGECE's Board members, stressing above all the human element of these meetings. AGECE's President Hartmut Doppler stated: *"The voluntary work has been the basis for understanding, cooperation and development of choral life at a European level. From the beginning, the aim has been to draw the attention to the rich choral culture of one's own country and to exchange repertoires and singing cultures Europe-wide".* As the financial means were always scarce – there were no subsidies – creative imagination was asked for. Annual conferences and music commission meetings which always took place in a different country, generally became the showcase of a country's typical choral culture. With the

creation of the EURO Choir in 1982 it became possible to bring together young people from all member states for a cultural and musical exchange. In general, well-known conductors and voice teachers were engaged in order to study musically important choral works together with high-level compositions from the country where the EURO Choir met. In 1988, AGECE created an annual composition prize, which gave rise to another possibility of exchanges and encounters. The prize aims to acquaint Europe with choral creations of contemporary composers and to encourage new choral literature. The same objective was the motive for the publication of choral repertoire books and a CD. The jubilee concert in Strasbourg was also planned in this spirit. Choirs from eight countries presented their region's choral sound and culture. It was a colourful and exciting event, in which the choirs showed what music commission's president Karl Schmitt had said in his short speech the day before: *"The fascination with internationality fades with the disappearance of the borders. It is*

replaced by a fascination with the differences of character." This feature will also be stressed in the future.

Another important aim for the future is the encouragement of work with children and young people. It is planned to make AGECE's work better known in Europe and to its fourteen member federations. The jubilee was the occasion to publish a brochure about AGECE in three languages (German, French and English), available to those interested in AGECE's tasks and objectives and in making these further known.

* AGECE is the Working Group of European Choral Federations

Contact:

AGECE-Geschäftsstelle, Deutscher Chorverband, Bernhardstr. 166, D-50968 Köln
Tel: +49-221-371290 - Fax: +49-221-9349992
Web: www.deutscher-chorverband.de/agece

Translated from the German by Jutta Tagger, France ●



Vielfalt der Stimmen – Kulturbrücke Europas
Une multitude de voix – Le pont culturel de l'Europe
A Manifoldness of Voices – Europe's Cultural Bridges



50 Jahre Arbeitsgemeinschaft Europäischer Chorverbände (AGECE)

L'Union des fédérations chorales européennes (AGECE) fête ses 50 ans

The Union of European Choral Federations (AGECE) is 50 Years Old

The Los Andes Cantan Festival

In Venezuela, Bolivia and Ecuador

María Guinand
Artistic Director,
"Social Action through
Music" Programme



Photo: Jutta Tagger

Following the development of the Acción Social por la Música (Social Action through Music) project, which has been carried out over the last three years by the Fundación Schola Cantorum de Caracas, the Fundación Movimiento Coral Cantemos and FESNOJIV, under the auspices of the International Federation for Choral Music and with sponsorship from the Andean Development Corporation, this year's Los Andes Cantan Festival included three big concerts in Caracas, La Paz and Quito. They demonstrated the work of three workshops called VAC (Voces Andinas a Coro: Andean Choral Voices), which take place throughout the year in each of the three countries with the aim of strengthening and developing choral singing, organisations and networks in the region. Progress has been extraordinary and exponential. Each year there have been more youngsters and children taking part,

thus consolidating the local organisations and networks. In each country the President of the Republic, the Cabinet Ministers and representatives of the Andean Development Corporation were present, strengthening this programme and integrating it into the public policies of the countries concerned.

On 30 June, in the Teresa Carreño Theatre (Ríos Reyna Hall) in Caracas, Carl Orff's *Carmina Burana* was performed by the Andean Youth Choir consisting of 130 young people from Colombia, Bolivia, Ecuador, Peru and Venezuela, together with 380 singers from different regions of Venezuela (Barquisimeto, Mérida and Maracay) plus 150 children from our capital's slum programmes. Accompanied by the Simón Bolívar Youth Symphony Orchestra conducted by the young Venezuelan Gustavo Dudamel, it was a memorable concert.



A performance during the Los Andes Cantan Festival (Photo: © Dirección de Desarrollo Cultural y Comunitario, Corporación Andina de Fomento, Caracas, Venezuela, Año 2005)

The main concert of the Los Andes Cantan Festival took place on 9 August in La Paz. 450 children and youngsters from Santa Cruz, El Alto and La Paz met for the first time in the country's history to sing and play together. This concert was memorable in that it brought together regions which are embroiled in a deep political and social conflict that is affecting Bolivia at the moment. The programme consisted of works by Andean composers, Alberto Grau's ballet *La Doncella*, and Vivaldi's *Gloria*. The first steps towards the creation of a Bolivian choral association were taken.

In Quito, the main Festival concert took place on 11 August. 400 children and youngsters from Quito and the *Fe y Alegría* (Faith and Joy) working-class schools also came together for the first time: they met in the beautiful 'Casa de la Música' concert hall in order to sing works by Latin-American composers as well as Vivaldi's *Gloria*.

In each of the countries, choral and orchestral networks were consolidated and Andean Youth Choirs and children's choirs in working class districts were created.

More information

María Guinand, fundascc@telcel.net.ve.

Translated from the Spanish by Jutta Tagger, France; revised by Ian Jones, Belgium ●

The IFCM Secretariat has moved

The new address is :
IFCM International Office
Z.A. Le Mesnil
Chemin des Carreaux
F-14111 Louvigny, France
Tel. +33-2-31733881
Fax +33-2-31735415
E-mail: jcwilkens@ifcm.net and
nrobin@ifcm.net
Web: www.ifcm.net

Gesture, Style and Communication

A Research Report

Liz Garnett



Photo: L. Garnett

30

«To say that the conductor and chorus must be in sympathy is not enough. They must be one.»

(Davison 1954, p. 8)

«If the sound coming back to you is not what you want, you must be willing to accept that the sound is a mirror image of your conducting.»

(Jordan 1996, p. 76)

«In short, the best advice that could be given is to endeavour to “look like the music”.»

(Garretson 1970, p. 33)

«A really successful conductor becomes the music itself.»

(Neuen 2002, p. 204)

It is a truism in teaching choral conducting that the director should look like he/she wants the choir to sound. The character of the conductor's physical demeanour (encompassing such habitual elements as stance and mannerism as well as deliberate conducting choices) has a direct effect on how the choir sings, at a level that is largely unconscious and involuntary. It is particularly evident with amateur choirs, in which individual singers will typically have less conscious control over their own vocal production than those involving professionals, but the effect obtains to an extent even with trained voices.

It is also a matter of simple observation to note that different choral traditions exhibit not only different styles of vocal production and delivery, but also different gestural vocabularies which are shared not only between conductors within that tradition, but also, to varying degrees, with the singers, and indeed the audiences. It is as possible to distinguish a gospel choir from a barbershop chorus or a cathedral choir by visual cues alone as it is simply by listening. John Blacking's category of 'sound groups' (1995)

would thus appear also to be one of movement, or stance groups.

But how does this happen? Is it some form of pre-cultural, primate social bonding, or is it learned within particular choral cultures? Are the gestures an inherent part of the musical tradition, or are they a *post-hoc* response to it? At a practical level, does one understand the music differently if one has or has not mastered the idiom's characteristic ways of using the self?

In order to explore these questions, I have spent several months visiting choirs in rehearsal. These have included large choral societies, small community choirs, cathedral choirs, gospel choirs (both church and performance), Jewish choirs (again, both synagogue and performance), barbershop choruses (male and female), and male voice choirs. I have chosen rehearsals rather than performances because this is where one sees work-in-progress, the means by which people negotiate and communicate the meanings of their gestures and of the music they facilitate. The choirs have been immensely generous in allowing me to come and observe when they are in this state of musical undress, and I offer them my heartfelt thanks.

There is much yet to do, but already a number of findings have emerged that are worth sharing. These relate in particular to common ground between different choral practices, common processes that appear to transcend individual style. And they are worth sharing because they can inform what we all do, whatever our specific choral specialism.

Textbook versus practice

First, there are significant gaps between what the textbooks say, and what people actually do. In the spirit of the discipline of performance studies, however, I am not going to assume that the textbooks are right and practitioners wrong. While there are clearly things that individual conductors might do better (which of us is going to claim perfect technique or musicianship?), there is also much that conductors do very effectively that nonetheless appears to contradict theory, or is simply not documented. It is worth taking what people do seriously.

For example, the case for using traditional beat patterns is made eloquently and repeatedly throughout the literature. And, indeed, virtually every conductor I have observed does use pattern to an extent, however much they may depart from it for interpretative effect. The topography of pattern as it is used, though, often departs strikingly from its typical depictions in diagrams. In particular, the downbeat could better be described as an *in-beat*: the pulse point is placed in the same general area as the textbooks show (central to the body, at around diaphragm level) but may be approached from the side, from underneath, or even from behind, as often as from above. Depending on musical context, this may appear as a grand accent reminiscent of crash cymbals, or be more akin to the undulations of the figure-of-eight chironomy used to direct plainchant. But it appears across the range of choral idioms I have observed.

Conversely, the textbook orthodoxy warns us against mirrored gestures, on the grounds that they are redundant. They are nonetheless common in practice, in both professional and amateur, experienced and inexperienced conductors. This ubiquity suggests we should look further than simple

incompetence as an explanation.

One common context for symmetrical gestures is a musical moment where the choir needs particular help with breath support, for instance, at extremes of range or dynamics. This practice has an advocate in James Jordan, the only writer I have yet encountered who explicitly promotes mirroring. He proposes that student conductors start by using both arms, so that they can 'become accustomed to breathing with and for the choir with a balanced gesture that will, in turn, encourage a deep-seated breath from the choir' (1996, p.80).

Another common context for mirrored gestures is as a means to pass the beat pattern from one hand to the other. The right hand carries the pattern, the left hand joins in for a couple of bars, then the right hand stops while the left hand carries on. Why conductors feel the need to do this is intriguing. Sometimes it relates to choir layout, bringing the beat pattern to the side of the choir where a particular section is located in order help them with a prominent entry. At other times it almost appears to be in order to help the conductor think: there is no obvious signalling function in the switch, but the conductor is clearly deeply focused on the music. One might speculate that it is associated with alternating between parts of the brain: given that each of the brain's hemispheres controls the opposite side of the body, taking the pattern over to the left side of the body could help access the intuitive, nonverbal right hemisphere of the brain. Clearly more research would be needed to test this notion, but I have a strong hunch that this process is more interesting and sophisticated than standard views on 'mirroring' would suggest.

These observations have implications chiefly for those who train conductors. We need to be aware of, and seek to understand,

the disjunctions between theory and practice if we are to engage in a pedagogy that makes sense to those we teach. Most people who seek training in choral conducting, after all, will have absorbed much of what they know as singers as they watched other people conduct. And since these gestural traditions, unconsciously absorbed, may have more direct meaning for them than abstractions in a textbook, we need to help them connect these forms of knowledge together.



Example of a symmetrical gesture
(Photo: Mastersinger)

Didactic and musical gestures

Another key observation to emerge quite early on in multiple musical contexts was a difference in gesture function between those intended to correct or instruct, and those intended to evoke musical understanding. I have called these didactic and musical gestures.

The musical gesture is the ideal articulated by Garretson and Neuen in the quotations at the head of this article, and is expressed in some form or other by virtually every other writer on conducting. It is a gesture enlivened by a vision of the music's entire expressive world: style, colour, flow, character. Indeed, to call it a gesture is possibly misleading, since it involves the conductor's entire bodily demeanour. It is the musical imagination made visible.

The didactic gesture abstracts from this totality a single element that needs attention in rehearsal. This could be any aspect of choral technique - rhythmic precision, pitch

accuracy, articulation, balance – and will often be introduced into the gestural vocabulary as a reminder when the conductor has asked the choir to improve that particular element. It may, indeed, be introduced as an accompaniment to the director's own vocal demonstrations of the effects he or she is seeking. Because it is specific, the didactic gesture is commensurately more mono-dimensional than the musical gesture; the expressive whole is pared down to the single element that needs work.

The shift between musical and didactic gestures is effected intuitively. It reflects the conductor's constant shifting of focus during rehearsal between technique and artistry, between the holistic and the diagnostic. My observations suggest, though, that the pace of improvement in rehearsal is at its best when didactic gestures are used just long enough to achieve the desired change, and no longer. When a director maintains the didactic gesture as a 'reminder' longer than is necessary, he or she effectively denies their singers access to the richer complexity of the musical whole, since it is the complexity that is stripped out to make the learning point clear.

Making common cause

As a self-aware interest group within British musical life, choral singing has in recent years embraced an increasingly varied range of musical idioms and their associated cultural practices. Organisations such as ABCD, YoungChoirs.net and Making Music, and major events such as the Sainsbury's (now Radio 3) Choir of the Year competition have brought together singers and directors from a variety of different performing traditions. These developments have produced much that is both artistically exciting and educationally enriching,

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opening up possibilities for the expansion of musical horizons and development of community ties in what is primarily an amateur art form.

Differences in approach, however, have also sometimes emerged as conflicts of taste and mutual misunderstanding that serve as barriers within the wider choral community. When these misunderstandings occur between a choir accustomed to performing in one idiom and a director that does not directly share this musical background, the results can be unhappy for all concerned. From the perspective of either director or singer, the dilemma faced by a performer when instructed to do something as a matter of 'good practice' that disconnects them from their experiential relationship with musical content deserves a sensitive consideration. By paying close attention to what people actually do (not just what they say they 'should' be doing), this ongoing project seeks to offer those involved in choral performance insights into the nature and significance of both overlap and difference in performance practices, and hence help us negotiate our way through this stylistic pluralism.

Liz Garnett studied music at the universities of Bristol and Southampton, completing her PhD, "Constructions of Gender and Musical Style, 1790-1830", in 1995. She lectured in Colchester Institute's School of Music and Performance Arts for four years, before moving to Birmingham Conservatoire, where she is currently Head of Postgraduate Studies. Her research interests explore various aspects of music and social meanings, including such areas as music and gender, music and self-identity, and musical semiotics. Her book, The British Barbershopper: A Study in Socio-Musical Values, is published by Ashgate. The choral conducting project discussed here is supported by Birmingham Conservatoire's Centre for the Study of Music in Performance. (E-mail: Liz.Garnett@uce.ac.uk)

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Note

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A Conversation with Javier Busto
Mercè Argüelles

A Conversation with Javier Busto

Conducted by
Mercè Argüelles
(Extracts)

MA: *What do you do as a composer? Do you compose only children's songs?*

JB: When I founded the Chorus Eskifaia, in Hondarrabia, I felt the need to create a children's choir. Maite Oca and my first compositions for children were fantastic, and were created for the children's choir called Eskifaia Txiki.

MA: *Many of your compositions are being performed. What is your impression of the various distinctive interpretations of your compositions?*

JB: I am thrilled. Most of the time, the interpretations are successful; but I have at times heard choirs that sang my works unsuccessfully as though they had little understanding of my ideas. They would not imbue adequate character, and the performance suffered.

MA: *How do you see the present panorama of the Basque composers?*

JB: It is wonderful. Right here, in the Tolosa contest, I've heard some very good compositions. These young composers are doing some interesting things, and it is certain that some of them are going to become quite well-known throughout Europe (David Azurza, Josu Elberdin, Jesus Mari Sagarna, Caboer Sarasola, Eva Ugalde...)

MA: *What is the present status of choral music in the Basque country?*

JB: In this country, it has always been performed well. For example, in the Diocesan seminar of Vitoria, an institution that had developed its own style of music, traditionally they sang very well and with some fantastic voices. Those seminarians and priests arrived at their parishes and they directed the singing during Mass. Everyone

sang well because they gave good vocal examples and good examples were conducive to good results. But what happened with the song in the churches? Well, with the arrival of the Vatican Council II, which was very good for other things, came the introduction and use of guitars, music and texts of little substance, etc. Because of this, a 100-year-old musical tradition has been lost and is no longer performed well.

There is another aspect to consider. Nowadays, in many choir rehearsals, the section leaders get the score and read it, without any interest in the music or the expression. This happens because there is so little time, and the focus is to memorize the score quickly so that later during rehearsal with the complete choir the director will be able to develop the work quickly. This won't work! From the very beginning, one must never forget that what is well presented will be well repeated.

MA: *In the Basque country, there is still a lot of choral singing; at least it seems so to me from Catalonia. What do you think?*

JB: Perhaps, but there should be more. That is what worries me in this country. Ours is an oral tradition. In reality, until 1500 we did not have anything written. In this context, singing has been fundamental. The end of the 19th century or the beginning of the 20th century marked the arrival of truly good singing, and then the large choral societies started to arise. For many years they were formed only of men, with an average from 80 to 100 voices, all of a very high skill level. Contests were organized in which one of the tests was sight-reading - this consisted of giving the scores to the chorus five minutes before singing. The choir would come on stage, and there was no problem; the outcome would sound wonderful.



Javier Busto and Mercè Argüelles (Ph. SCIC)

MA: *When were women finally allowed to sing?*

JB: The first time women sang in my hometown Hondarribia (I know this because my Mother sang in the Hondarribi Choral Society) was the year 1957. I was eight years old then; and now it seems incredible that they placed a great black fabric on the banister by the chorus to hide the women. Their voices were heard but no one could see them. During those years, only the men could sing officially; musically the women did not exist (except on very rare occasions outside of the churches).

MA: *We get the impression that in the Basque country there are some excellent voices, especially the males.*

JB: In the old days everyone had excellent voices, especially tenors. But now, there are few men that sing. For example, four years ago in the Egea de los Caballeros contest, the Eskifaia and two other Basque choirs performed. It went well, the tenors sang in one choir after another. If one didn't already know this, one would never have detected it. I would venture to say that in the province of Gipuzkoa there were some 20 tenors "multi-tasking." Because of this, one can imagine, nowadays the voices are not selected: if a man asks to sing in a chorus, he is accepted without any problem.

...A Conversation with Javier Busto

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MA: *This is happening everywhere, and is surely the reason why there are more female choirs. Children's choirs always have more girls than boys.*

JB: There is an explanation for this. Studies have been made showing that boys leave a choir because the girls are dominant. This is understandable; girls, age 12 or 13 years old, already have a level of maturity that the boys have not reached. The boys feel absolutely flinched, and they are not able to dominate the situation because, they are in the definite minority. In the schools this is not the case; they share more because the proportion is more even. In the choirs another thing occurs: the boys when speaking among themselves comment: "You sing in a choir? That's for girls!" On the other hand, their experiences with exclusively all-boy choirs are not so bad.

MA: *And what happens with traditional music?*

JB: Well since the Basque country has always had an oral tradition, this tradition must be maintained, and the children should continue singing in the schools at a designated time each day. Whose responsibility should it be to develop the children so that this happens? The choirs? No, it should be the administration! (I refer to the Basque country). I want that the children learn to sing well. Singing should be second nature to the children, and if they do it well, that's even better. For the children that are learning music and are singing the songs that they are being taught, generally, the songs being taught are new. These children are not being taught all the wealth of our tradition that we have the obligation to preserve. This type of music is not being sung. I stress that it is the administration's responsibility to ensure that the children learn to sing. To reach this objective would

not require a huge investment. It's true that the great abundance of music books and the profusion of instruments is a fantastic business; but the most important thing is that that the child learns to sing with good technique and tuning. For this, it is only necessary that the child experiences the performance of a person enamored by singing such that they perform with gusto, sensibility, emotion, etc.

MA: *Many choral directors use the piano. Do you prefer that the children sing a cappella?*

JB: Honestly, I am an opponent to another one of the obsessions that is being imposed. Why are so many children being taught to sing using the piano? That is not good. I did an experiment with children from two to three years and, later, from four to five. This was a work exclusively of song without any sort of "decoration." I sang a well-crafted melody to them, and they repeated it. And the little two year olds sang perfectly because children have a very developed instinct for imitation. And if the child of two years becomes accustomed to singing well, when he is 22 he will continue doing it well, with an esthetic sense, good tone, etc. It is better to start them when they are young. Using the piano interferes with the development of a good sense of pitch; and, unfortunately, more and more, instruments are being added—flutes, piano, etc. What purpose does all that serve? Many times to speed the pace and to hide vocal problems. This should never be the case. The first thing is to understand singing, and then instruments can be added later. I do not play the piano, I only use it to help the tuning in the most complex harmonies; and that suffices. Using it more, for me is a mistake.

MA: *As more children sing, more music will arise, more choirs will be created, and then...*

JB: If boys and girls are accustomed to singing together early (two to three years old), they will continue to sing together as they get older. Then, the phenomenon of embarrassment will not be such a problem, and they will continue to sing in youth then adult choirs. In the Basque country we need for the choirs to sing better and to recover popular music; that is to say to recover our roots. This should be the fundamental goal. From this point, everything else will grow.

Born in Hondarrabia, Guipuzkoa, in 1949, Javier Busto is a doctor by profession and a self-taught musician. He was initiated into music with Erwin List and has directed, successively, the Ederki of Valladolid (1971-1976), Eskifaia of Hondarrabia (founder and director, 1978-1994) and at present Kanta Cantemus Korua (since 1995) with which he obtained prizes for all in different contests. His compositions are included in the repertoire of many choirs, children choirs and well as adult. His works have been published in the United States and in various European countries. He teaches choir conducting and often serves on juries for composition and choral interpretation contests. He has served as an invited conductor in many choir festivals in which choirs of great prestige have participated.

(E-mail: bv@bustovega.com)

Mercè Argüelles is founder and organizer of the SCIC (Secretariat of Corals Infants of Catalonia) and director of the Barcelona "Esquellerenc" Choir.

(E-mail: mariamercacanta@yahoo.es)

Note

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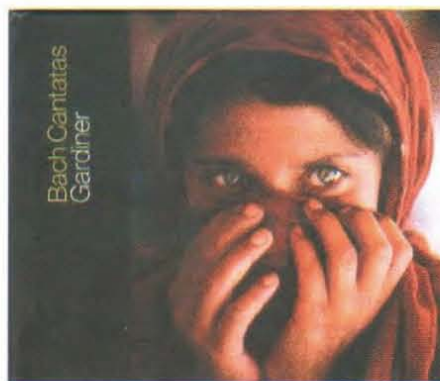


Photo: Jean-Marie Marchal

Fans will be thrilled with this: without doubt Bach's sacred work has never been so excellently treated. Here is a shining display, through several releases by some of the best in the field. No less than twenty-six cantatas in all... and only two duplicates, between Gardiner and Herreweghe: the cantata *Die Elenden sollen essen* BWV 75, then between Gardiner again and Suzuki: the cantata *Was Gott tut, das ist wohlgetan* BWV 99. High praises to the English conductor who makes his big return to this repertoire style. These are not new productions but are releases of recordings made during the well-known "Bach Pilgrimage" that Gardiner directed across Europe throughout the year 2000. This was a huge undertaking which was highlighted at the time for its "sporting" value and includes some less favorable memories when the first discs released on the Archiv label attracted mixed reviews.

Gardiner started his own label in order to publish all of his work. Two volumes of this unique tour are available to us today in two boxes of two discs. The risk that threatens such an undertaking becomes apparent when one reads the list of musicians engaged for this occasion. From one concert to the next, the numbers of soloists, instrumentalists and choruses, are significantly different. Whatever individual quality is evident in the various principal roles, this situation means relative instability, some fluctuation in vocal quality, in production consistency and in communication delivery. Hearing the first disc, (cantatas BWV 7, 30 and 167) unfortunately, reinforces this impression. The overall performance of the soloists is of varying quality, ranging from excellent (Henschel) to mediocre (the women). Even Paul Agnew is less remarkable than usual. No real emotion comes through the performance which is nevertheless perfectly mastered by Gardiner and his orchestra, while the

Monteverdi Choir which is little used in the works, is less evident than usual. One immediately realizes the central importance of this fabulous choir in performances on the second disc from the first volume of the English conductor (cantatas 20, 39 and 75). Here he is at his best and more accurately portrayed by some of the most inspired pages of the Cantor (exceptional entry chorus of the cantata BWV 39...). The chorus shows itself once again to be the real catalyst of a more inspired interpretation that really takes off in flight. Overall, the soloists are better (Agnew is full of confidence, Keith is flexible and radiant, Henschel is always majestic), well supported by instrumental soloists that are simply perfect (for example, listen to the trumpet on track 12).



The individual quality of the English Baroque Soloist musicians (again the trumpet but also the cello and oboe among others) adds real spice to the second package released while the Monteverdi Choir remains as impressive as ever (culminating in the superb opening chorus with the BWV 8 cantata with magnificent pleading simplicity). Unfortunately, once again, all soloists are not perfect (weak counter-tenors, Peter Harvey is a little awkward in the low

range notes...). The performance by Mark Padmore is, in itself, worth listening to. Listen for yourself to *Ach, schlage doch bald sel'ge Stunde* from the BWV 95 cantata: here is an uplifting mystical moment that only the very best can offer! (Vol. 1: *Soli Deo Gloria* 101 – volume 8: *Soli Deo Gloria* 104).

Masaaki Suzuki integrates, as always, a subtle balance between musical feeling, dialogue composure and singing with deep conviction which is reflected by very personal changes in pitch of the sacred text. The experience of the Japanese conductor provides him with all the traits for really intense work leading an established group with whom he has developed an intellectual understanding and a consistently present sensitivity. At the risk of repeating, the incontestable conclusion is that there is an absolute osmosis between the art of the Cantor and the dense but sober interpretation of Suzuki. It's just a pity that other soloists are not quite as perfect. They have all mastered their subject with style, of course, but one would have liked to feel greater resonance from more profuse expression. On this subject, only Peter Kooy proves himself as absolutely worthy of his tremendous reputation. (Vol. 25 – Cantatas 78, 99 & 114 – Bis 1361 / vol. 26 – cantatas 96, 122 & 180 – Bis 1401).

Again one finds the Dutch bass associated, as always, with Philippe Herreweghe who, in turn, continues the recording of what also begins to resemble here a complete work of cantatas. The program this time unites three works on an austere subject, marked with anxiety, suffering, sin and death. The Collegium Vocale has an undeniable affinity with the music of Bach which is one of their well

known favorite repertoires. The performance by Herreweghe and his group is, as always, flowing, distinctive and detailed. Sampson and Padmore are at the peak of their art and Peter Kooy has wonderful nobility in tone. Only Taylor remains somewhat in the background as regards expression. The group is certainly convincing, however, it does not have the irresistible allure as was hoped. An almost perfect impression emerges here that is admirable in many respects but which sometimes fails elusively to touch the heart with the gentle persuasion of sincere emotion. This strange impression really cannot be explained by any measurable technical element but comes through the absence of what is sometimes called "extra soul" (Cantatas 12, 38 & 75 – **Harmonia Mundi HMC 901843**).

Three other cantatas and part of a fourth (BWV 53) are on the latest disc program to date by Diego Fasolis, a conductor who is not as well known for performances of Bach as those previously mentioned but who interprets the work of this composer with beautiful attention. In relation to some great past successes (in particular the wonderful recording of the *Mass in C* or of the *Magnificat* BWV 243), the production falls short through a lack of naturalness and sensitivity. The singing is often fairly rigid, the tone of the countertenor, Bernhard Landauer, is unfortunately unpleasant, and the well maintained orchestral work is betrayed by an unacceptable excess of dryness. Despite the presence of some well-known singers, the Swiss Radio Choir, cannot compete with their rivals the Monteverdi Choir, the Collegium Vocale and the Japanese Bach Collegium. The interpretation is definitely not lacking in vitality or conviction but it often suffers from heaviness or from a mundane character

(final chorus of the BWV 198 cantata, the bells are too invasive in the BWV 53 cantata). Disappointing especially in such a "competitive" context! (Cantatas 53, 106, 196 & 198 – **Arts 47695-2**).

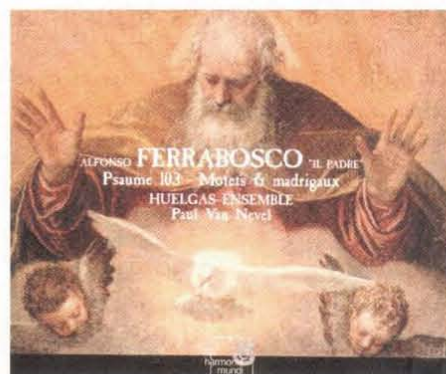
The same artists offer us another recording devoted to Bach's copy of *Stabat Mater* by Pergolesi (*Tilge, Höchster; meine Sünden* BWV 1083) and to cantata BWV 170 *Vergnügte Ruh; beliebte Seelenlust*. Nancy Argenta and Guillemette Laurens are again featured and they do credit to these wonderful musical pages with assurance and sensitivity. The soloists are effectively accompanied by Diego Fasolis and his orchestra, whose willing and colorful performance do justice to the art of the Cantor, despite some brief stiffness (**Arts 47694-2**).



Under the (delicious!) title of "Flos Florum," the ensemble Musica Nova offers a selection of motets, hymns, and antiphons by Guillaume Dufay (c. 1400-1474). A real anthology, varied, sensitive, and deliberately virtuosic, of Marian works that illustrate enviably the formidably masterful technique of the composer and the versatility of his style, in turn very florid or more austere. The performance favors a musicality full of

precision and finesse that is missing only an additional expressiveness to make it fully alive (**Zig-Zag Territoires 050301**).

On the Stradivarius label, it is to the Italian composer **Costanzo Festa** (c.1490-1545) that homage is paid by re-issuing in a two-disk box set the recordings made by the ensemble Cantica Symphonica of Kees Boeke and Giuseppe Maletto in 1996, 2000, and 2001. On the program is an important selection of motets that illustrate a great variety of contrapuntal textures that the performers translate with clarity and elegance (**Stradivarius 11001**).



Another Italian composer, who had an international career that led him notably to the court of Elizabeth 1st of England, is honored by Harmonia Mundi. We are speaking of **Alfonso Ferrabosco "Il Padre."** The Huelgas Ensemble, directed by Paul van Nevel, has just recorded a selection of his motets and madrigals, as well as the very interesting cycle of twelve motets written to the stanzas of Psalm 103. This very eclectic program incontestably shows off an astonishing palette of colors and climates. The faultless work of the singers of the Huelgas Ensemble ensures a remarkable fluidity of the musical discourse, which

blossoms with the confidence and the strength of the evidence. Great art! (Harmonia Mundi HMC 901874).

Let us skip centuries and salute the new recording of the famous *Vespers*, Op. 37 of **Rachmaninoff**, in the version by the Philharmonic Chamber Choir of Estonia, directed by Paul Hillier. A perfectly mastered performance on the technical side, with a fully blossomed plastic sound that sets off the richness of the colors and the search for solar expression of the emotions. Highly recommended! (Harmonia Mundi HMU 807384).

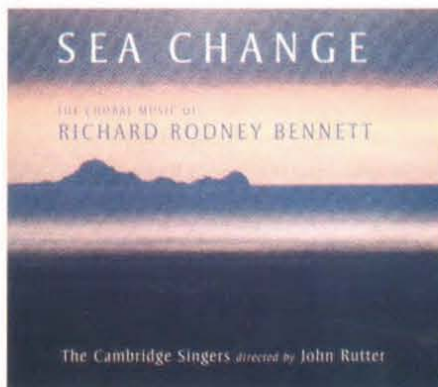


Let us conclude with a series of interesting productions that are devoted to the music of the 20th century. First of all, there is the excellent Tapiola Chamber Choir, directed by Hannu Norjanen, which offers an exemplary recording in precision and commitment of some contemporary works with varied colors, ranging from the style filled with popular references of Urmas Sisask to the post-modern writing of Erkki-Sven Tüür, free and versatile, passing through the interesting mixture of voices and electronics offered by Kaija Saariaho and the assertive style of Jouni Kaipainen, gifted in translating the diversity of the literary

sources by equally varied colors and atmospheres. A very beautiful repertoire advocated with competence and conviction (Alba ABCD 207).

Next there is the very reputable Norwegian choir Grex Vocalis (dir. By Carl Høgset), which offers two very different disks: one devoted to a delicious anthology of works intended for the Christmas holiday (*O Magnum Mysterium* – 2L26 – www.2L.no), the other devoted exclusively to **Francis Poulenc** (*4 motets pour un temps de pénitence, Messe en Sol, Un soir de neige, Figure Humaine* – Simax 1151 – www.grappa.no). The accuracy and the homogeneity of the work of the singers who make full use of the relatively reverberative acoustics to express all the subtlety of the music whose technical requirements are often high (Poulenc, as we know, is never easy!) can be appreciated in the latter.

Then there are the Cambridge Singers of John Rutter, who pay homage to Richard **Rodney Bennett** by releasing under the title "*Sea Change*" a superb anthology that bears witness to the established song-writing art of the British composer and his beautiful sensitivity to the poetic content of the texts (Collegium CSACD 901).



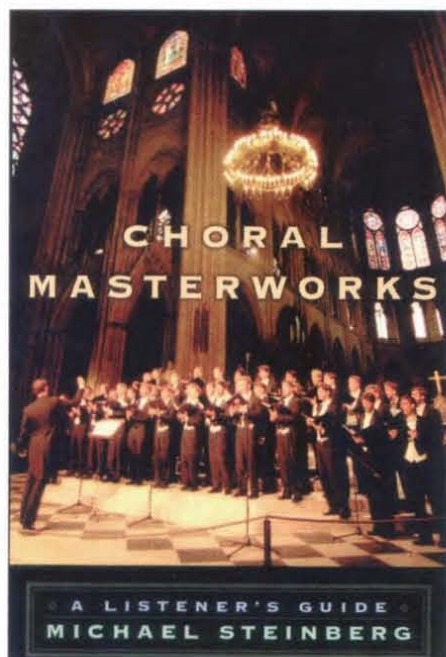
Finally, there is the very beautiful anthology of the Conspirare Company of Voices of Craig Hella Johnson ("through the green fuse"), who has concocted for us on this occasion a program entirely composed of beautiful melodies, refined harmonies, and restrained tempos. A recital where one might regret the somewhat uniform color, but which demonstrates the beautiful mastery of the ensemble, its precision, and the remarkable homogeneity of its sections (Clarion CLR915CD – www.Conspirare.org).

(E-mail: jm.marchal@cccwb.com)

Translated from the French by Dr. Marvin Ward, USA ●

The IFCM Secretariat has moved

The new address is :
IFCM International Office
Z.A. Le Mesnil
Chemin des Carreaux
F-14111 Louvigny, France
Tel. +33-2-31733881
Fax +33-2-31735415
E-mail: jcwilkens@ifcm.net and
nrobin@ifcm.net
Web: www.ifcm.net



Ian Jones
Linguist and choral singer



They say you shouldn't judge a book by its cover! Curiously, the jacket of Michael Steinberg's book shows an adult male choir singing a capella, whereas all the works discussed are large-scale mixed-voice accompanied by various ensembles (usually full symphony orchestras). A more accurate title would thus be: 'Choral-orchestral masterworks'. Unaccompanied pieces or works with for example piano or organ accompaniment alone are not covered.

A short introduction is followed by an interesting discussion on the performance of sacred texts in a secular world. Steinberg writes from his perspective as a Jewish refugee from Hitler's Germany, musicologist and choral singer. As he says: "there is no better way of possessing a piece of music than singing or playing it". As for being a non-Christian performing a Mass setting or Handel's 'Messiah', he quotes Andrew Potter's statement that "a great ... composer can make us believe anything."

The main part of the book is arranged alphabetically by composer, from John Adams to Charles Wuorinen, with an article on one or more works by each of them. The selection of composers and works is surprising: we find Bach's great Passions; Berlioz', Brahms', Britten's, Fauré's, Mozart's and Verdi's Requiems and other undoubtedly major works in the canon. Astonishingly, Bruckner, Holst, Mahler, Prokofiev, Purcell or Schubert (among others) are missing entirely, whereas we find lesser-known composers like Sessions or Wuorinen. Regrettably, the book does not have an index, which would make it easier to browse.

Each article begins with short biographical notes on the composer. The list of vocal and instrumental forces required is shown in bold (although the approximate length of each piece is not indicated). The articles themselves are well-researched and

entertainingly written. Steinberg places each work in the context of the composer's life or external events and does not hesitate to debunk myths, such as those surrounding Mozart's death. Each work is then presented very clearly, sometimes with musical illustrations. The book is pitched at a level which gives sufficient meat to the serious music lover while not over-taxing the intelligent layman, other perhaps than the absence of translations of references in German, Italian or other languages (not everyone is a linguist!) or the occasional use of academic terms – I had to look up the word "exordium" for example. The author's analyses are excellent and will certainly enhance anyone's pleasure in listening to or performing the works covered. One of his perspicacious comments I enjoyed is: "Brahms ... knows that a climax is one thing and a conclusion another. It would be nice if more conductors were aware of this distinction."

To sum up, despite its limitations, this book is a fascinating read and will be very useful to anyone faced with the task of writing programme or CD notes on the works it does cover. ●

Choral Masterworks: A Listener's Guide,
by Michael Steinberg,
Oxford University Press
ISBN 0-19-512644-0

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Events

Compiled by Nadine Robin

I. 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 individual 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

Workshops & Masterclasses

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Congress for Choral Music, Linz, Austria, 21-23 Oct 2005. Contact: Chorverband Österreich, Opernring 11/5/10, A-1010 Wien, Austria. Tel: +43-1-5869494, Fax: +43-1-58694944, Email: info@chorverband.at - Website: www.chorverband.at

Vocal Jazz with Bertrand Gröger, Eisenach, Germany, 11-13 Nov. 2005. Conducting - feeling - rhythm - timing - arrangements: B. Gröger is conductor of the Freiburger Jazzchor, winner of the German Choir Competition and of the Choir Olympics in Busan. Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43716, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

6th Annual Nelson Summer School of the New Zealand, Nelson, New Zealand, 19-28 Jan 2006. Under the joint direction of Sir David Willcocks former Principal of the Royal College of Music in London and before that Director of Music at King's College Cambridge and Mike Brewer, Musical Director of the National Youth Choir of Great Britain. The works to be performed are the Brahms' "Requiem" and Handel's Chandos Anthem No.6 "O Praise the Lord with One Consent". Additionally, Mike Brewer will be conducting a selection of World Music drawn mainly from the 20th and 21st Centuries including some African Music. Contact: Email: nyegb@yahoo.com

44th German-Scandinavian Music Week, Scheersberg, near Flensburg, Germany, 8-18 Apr 2006. International music week with choir atelier and orchestra atelier, two final concerts, chamber music and house-concerts, Scandinavian folklore and folk dance. Minimum age 16 yrs. Conductors: Prof. Cornelius Trantow, Hamburg (Germany), Prof. Stefan Karpe, Stockholm/Sweden, Halvar Nilssen, Hannevik/Norway and lecturers for section rehearsals Contact: Prof. Cornelius Trantow (artistic director), Internationale Bildungsstätte, Jugendhof Scheersberg, 24972 Quern, Germany. Tel: +49/4632/84 80 0, Email: ahnse1@scheersberg.de - Website: www.scheersberg.de

International Seminar for Conductors of Children's and Youth Choirs, Mainz, Germany, 1-9 Aug 2006. In connection with the festival Europa Cantat XVI. Artistic Director: Gudrun Schröfel, Hannover. Contact: Bayerische Musikakademie, Kurfürstenstrasse 19, D-87676 Marktoberdorf, Germany. Tel: +49-8342-961821, Fax: +49-8342-40799, Email: dollf.rabus@modmusik.de - Website: www.modmusik.de

International Seminar for Choral Conductors, Marktoberdorf, Germany, 1-9 Aug 2006. With Prof. Volker Hempfling, (D), Gary Graden, (S) and Hermia Schlichtmann (D) for all choral conductors who wish to improve their skills and knowledge at the highest level with outstanding teachers. Participants must have experience of choral conducting, conducting techniques, vocal training, intensive rehearsal of works prepared before the seminar. Might be combined with a visit of the 9th International Chamber Choir Competition Marktoberdorf taking place at the same venue 12-17 May 2005. Contact: Bayerische Musikakademie, Kurfürstenstrasse 19, D-87676 Marktoberdorf, Germany. Tel: +49-8342-961821, Fax: +49-8342-40799, Email: info@modmusik.de - Website: www.modmusik.de

Voices of Jerusalem, IFCM Multicultural and Ethnic Conference, Jerusalem, Israel, 16-20 Sept 2006.

Organised by the Multicultural and Ethnic Commission of the International Federation for Choral Music and "Hallel" - Israel Choral Organisation. Main themes: Old traditions, new concepts - Jerusalem, a multifaced city - conservation and communication. Contact: Maya Shavit, Israel, Email: maya@efroni.org - Website: www.jmc.co.il/conference

Eric Ericson International Masterclass on Choral Orchestral Conducting, Lund, Sweden, 1-8 Oct 2006.

Eric Ericson and Eric Ericson Chamber Choir in a contemporary Nordic a capella programme. The vocal ensemble Ars Nova (DK) featuring contemporary Danish choral composers. Andrew Parrott (UK), Lund Vocal Ensemble (S) and Helsingborg Symphony Orchestra (S) with soloists in a large work for choir and orchestra. Contact: Kultur Lund, Fred Sjöberg, box 41, S-221 00 Lund, Sweden. Tel: +46-705-664677, Fax: +46-46-356240, Email: fred.sjoberg@lund.se - Website: www.lundchoralfestival.org

Voices of Southeast Asia, 4th IFCM Multicultural and Ethnic Choral Conference, Singapore, June 2007.

Contact: Voices of Southeast Asia, Young Musicians' Society, 54 Waterloo Street, Singapore, Fax: +65-6339 1147, Email: jennifer@syc.org.sg



Festivals & Competitions

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2nd International Choir Competition, Sofia, Bulgaria, 5-8 Oct 2005. 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, 131, Vitosha Blvd, 1408 Sofia, Bulgaria. Tel: +359-2-9504430, Fax: +359-2-9504431, Email: fcmf@abv.bg

3rd International Competition for Choir Conductors "Mariele Ventre", Bologna, Italy, 5-9 Oct 2005. For male and female choir conductors up to 39 years old. Contact: Fondation Mariele Ventre, Largo Mariele Ventre n.3, 40125 Bologna, Italy. Tel: +39-051-304856, Fax: +39-051-4294083, Email: concorso@marieleventre.it - Website: www.marieleventre.it

6th International Festival of Romantic Music, Vlachovo Březí, Prachatice, Vimperk, Kratochvíle Castle, southern Bohemia, Czech Republic, 7-9 Oct 2005. Concerts, workshop, competition. Contact: IPOS-ARTAMA, Dr. Jaroslava Modrochova, Blanická 4, PO Box 12, 120 21 Prague 4, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama

Taiwan International Choral Ensemble Festival, Taipei, Taiwan (China), 11-17 Oct 2005. With 5th competition on 15-16 Oct and master workshop 11-16 Oct. Final concert on 17 Oct. For competition: Age above 18, all kinds of choir may attend. Ensemble category 10 to 16 persons with one Renaissance title compulsory. Singers cat. 4 to 8 persons with 8 microphones. For workshop: Conducting master Dr. Günther Theuring, Vienna, Austria. Vocal Jazz master Ms. Michele Weir, USA. Contact: Taiwan Choral Music Center (TCMC), 7F-1, no. 162, sec. 4, Roosevelt Rd., Taipei, 100, Taiwan. Tel: +886-2-2369 1699, Fax: +886-2-2364 2515, Email: info@tcmc.org.tw - Website: www.tcmc.org.tw

2nd International Choir Competition, Dubrovnik, Croatia, 13-15 Oct 2005. Non-competitive, for amateur choirs. Apply before: 1 June 2005. Contact: Dubrovnik Chamber Choir, Strossmeyerova 3, HR-20000 Dubrovnik, Croatia. Tel: +385-138-22413 or +385-91-5159269, Fax: +385-98-9827091, Email: info@dukz.org - Website: www.dukz.org

Coralíada 2005 International Choral Meeting, Necochea, Argentina, 14-16 Oct 2005. For any kind of choirs. Apply before: 1 Aug 2005. Contact: Asociación Civil Coro Alta Mira, calle 8 N° 3845, CP 7630 Necochea, Argentina, Email: coralíada@coroaltamira.com.ar - Website: www.coroaltamira.com.ar

Mallorca in Musica, Palma de Mallorca, Spain, 19-23 Oct 2005. Competition in different categories and difficulties. Contact: Förderverein Interkultur, Am Weingarten 3, Postfach 1255, D-35415 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

Emils Darzins International Choir Competition, Riga, Latvia, 20-23 Oct 2005. Competition dedicated to the 135th anniversary of composer Emils Darzins. Choir competition will proceed in national league (for Latvian choirs) and international league (Latvian and foreign choirs). Concerts and other activities in various Latvian cities. Contact: Latvian National Centre for Traditional and Performing Arts, Pils laukums 4, Riga, LV 1365, Latvia. Tel: +371 7228985, Fax: +371-7227405, Email: pasts@tmc.gov.lv

15th S. Simkus Choral Competition, Klaipėda, Lithuania, 21-23 Oct 2005. Competition open to mixed, female, male, children's and jazz choirs. Contact: Regional Choir Society "Aukuras", Donelaičio str. 4, LT-5800 Klaipėda, Lithuania. Tel: +370-46-398714, Fax: +370-46-398702, Email: aukuras@ku.lt

International Choral Festival "El Caribe y Centroamérica Cantan", Santo Domingo and other cities, Dominican Republic, 24-29 Oct 2005. Concerts, workshops, contacts, prizes, etc... Contact: Federación Coral del Caribe y Centroamérica, Email: Fedcocarcen@aol.com

Algarve International Choir Festival 2005, Faro, Portugal, 26-30 Oct 2005. Part of the "Faro - National Capital of Culture". Contact: Coral Ossónoba, Apartado 405, 8001-209 Faro, Portugal. Tel: +351-289-805623, Fax: +351-289-827103, Email: ossonoba@coralossonoba.com or festival@coralossonoba.com - Website: http://www.algarvechoirs2005.coralossonoba.com

10th International Meeting of Youth Choirs, Laval (Mayenne), France, 26-30 Oct 2005. Workshop around popular and serious French Music with Régis Harquel. Contact: A Coeur Joie France: Les Passerelles, 24, Avenue Joannès-Masset - CP 317, F-69337 Lyon Cedex 09, France. Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: http://acj.musicanet.org/

19th International Choral Competition and Festival of Prague, Czech Republic, 29 Oct - 1 Nov 2005. For male, female, mixed, advanced mixed choirs - Folksong: Festival only (without competition). Repertoires may be taken from any period and for choirs appearing as part of the competition a compulsory piece must be performed. 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

1st International Choral Meeting "Cantate...Córdoba", Córdoba, Argentina, 29 Oct-1 Nov 2005. For all kinds of choirs. Concerts, workshops. Excursion to Iguazu waterfalls 1-3 Nov. Email: informes@eventos3000.com.ar - Website: www.cantatecordoba.com.ar

17th Cantapueblo, La Fiesta Coral de América, Mendoza, Argentina, 1-6 Nov 2005. Choral tribute to the tango. Master Class. Conferences, concerts, tango dance. Contact: Cantapueblo, la Fiesta Coral de América, Casilla Postal 27, 5501 Godoy Cruz, Mendoza, Argentina. Tel: +54-261-4203793, Email: cantapueblo@arlinkbbt.com.ar - Website: www.coppla.com.ar

6th International Meeting "Guauguay 2005", Argentina, 3-6 Nov 2005. Contact: Coro Juan Sebastián y Sociedad de Bomberos Voluntarios de la Ciudad de Gualguay, Email: coropoli@infovia.com.ar or chiozae@interguay.com.ar

4th "Voci nel Sole" International Choral Competition, Naples, Italy, 3-6 Nov 2005. Competition for all kinds of choirs and vocal groups. Email: info@napolifestival.it - Website: www.napolifestival.it

32th International Choir Festival -Tandil 2005, Argentina, 4-6 Nov 2005. "Por un Tandil con sierras". Contact: Bernardo Moroder - Coro Estable de Tandil, Lamadrid 631, 7000 Tandil, Argentina. Tel: +02293 447226, Fax: +02293 432064, Email: bmoroder@infovia.com.ar

17th Malta International Choir Festival, Valletta, Malta, 7-11 Nov 2005. Open for 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

The Busan APEC Choral Festival & Competition, Busan, South Korea, 11-12 Nov 2005. Contest and festival featuring Asia Pacific choral culture. Contact: Korea Choral Institute, #608-024 Busan Culture Center, Nam-Gu, Daeyeon 4 Dong, 848-4 Busan, South Korea. Tel: +82-51-6220534, Fax: +82-11-6220977, Email: visitkoreayear@lycos.co.kr - Website: www.koreachoral.or.kr

International Composers Competition Jihlava 2006, Czech Republic, 15 Nov 2005. The winning entries will be performed during the 49th or 50th editions of FSU Jihlava. Contact: NIPOS-ARTAMA, Blanická 4, 120 00 Prague 2, Czech Republic. Tel: +420 221-507952, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.nipos-mk.cz/

4th Festival "Coros en el Bosque", Pinamar, Argentina, 18-20 Nov 2005. Workshops on Argentinian and Latinamerican folk music with Néstor Andrenacci and Ricardo Mansilla, for chorists and/or conductors. Concerts organised for participating choirs, either adults or youth choirs, mixed or equal voices. Contact: Martin Lettieri, Av. Corrientes 1296 9° 90 - C.P. 1043, Buenos Aires, Argentina. Tel: +54-11-4382 0975 or 4771-2316, Email: corosenelbosque@fibertel.com.ar - Website: www.corosenelbosque.com.ar

International Choir Festival for equal voices, Puerto Ordaz and other cities in the South East, Venezuela, 18-25 Nov 2005. Non-competitive festival including concerts, workshops and sightseeing in the beautiful South East region of Venezuela. Contact: Canticum Meru, Irma C. Lorio, Av. Fuerzas Armadas- Zona Industrial Matanzas. Puerto Ordaz, Bolivar, Venezuela. Tel: +58-286-9506966, Fax: +58-286-9506966, Email: Canticum_meru@yahoo.com - Website: http://español.geocities.com-encvi2003/index.html

7th International Choir Festival, Santiago de Cuba, Cuba, 20-27 Nov, 2005. Competition and concerts in the most important concert halls of the City, workshops and seminars with Cuban directors. Contact: Instituto Cubano de la Musica, Calle 15, N°452 - esq F, Vedado - 10400 La Havana, Cuba. Tel: +53-7-323503/06, Fax: +53-7-333716, Email: info.cultura@enet.c

International Advent Singing, Vienna, Austria, 24 Nov - 19 Dec 2005. This series of weekends in December offer choirs the opportunity to sing a selection of their preferred music in the Vienna Town Hall, as well as performing in local institutions and churches. Open to male, ladies' and mixed choirs. Music selected is the choirs own selection. 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

15th International Festival of Advent and Christmas Music, Prague, Czech Republic, 25-27 Nov 2005. Competition, concerts, workshops. Contact: IPOS-ARTAMA, Dr. Jaroslava Modrochova, Blanická 4, POBox 12, 120 21 Prague 4, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama



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Copenhagen/Odense/Svendborg/Roskilde, Denmark

2005 June 27 - July 4 / Henry Leck
2006 July 10 - 17 / Jean Ashworth Bartle
2007 July 9 - 16 / Judith Willoughby

* See details in the Festivals listing of this ICB.

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...Festivals & Competitions

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5th Advent and Christmas Songs Festival, Budapest, Hungary, 2-5 Dec 2005. Non-competitive festival for choirs in all categories. Program: Advent and Christmas Songs. Apply before: May 2005. Contact: MSW Festivals c/o TM Inco Travel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

A Voyage of Songs - International Choral Competition, Kuala Lumpur, Malaysia, 9-13 Dec 2005. Competition in 8 different categories and levels. Gala Opening & Closing Concert, Goodwill Concerts, Christmas Caroling, Grand Prize Concert, Choral Seminars, Conductors' Forum. Objectives of the Competition are to bring together outstanding regional and international choirs, raise the standard of choral knowledge, cultural exchange during the competition, a chance to listen to foreign and invited choirs and establish friendship between participating choristers. Apply before 31st August 2005. Contact: Transinex Travel Pte Ltd, 1 Coleman Street, #04-31, 179803 The Adelphi, Singapore. Tel: +65-6338-3734, Fax: +65-6339-0541, Email: info@vca.com.sg - Website: www.vca.com.sg

6th "Prague Christmas" Int'l Festival of Advent and Christmas Music, Prague, Czech Republic, 9-11 Dec 2005. For children's and adult choirs, also for folklore groups. A rich frame programme and performance opportunities. Contact: Club Tours Agentur, Pavel_varec, 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

The Rolling Requiem's Tsunami Tribute. With concurrent choral performances around the globe, beginning when it is 8:30 am on 26 Dec 2005 in Banda Aceh, Sumatra, Indonesia. Featuring Memorials: Excerpts of Mozart's Requiem and his complete Ave Verum Corpus followed by Beethoven's Ode to Joy. Contact: info@rollingrequiem.org - www.rollingrequiem.org

8th International Choir Festival Yucatán 2006, Mérida, Yucatán, Mexico, 18-22 Jan 2006. For choirs of all categories and nationalities. Concerts in theatres, archeological sites, churches and schools of Yucatán. Contact: Néstor Rodríguez Silveira, Coordinador del VIII Festival de Coros Yucatán 2006, Calle 13 #103-D por 22-A, Fracc. Rinconada de Chuburná, 97208 Mérida, Yucatán, Mexico. Tel: +52-999-981 3263, Fax: +52-999-981 3263, Email: fic_yucatan@hotmail.com or nescoro@yahoo.com or nestor_rodriguez_silveira@prodigy.net.mx

8th Pa'amon Festival for Children & Youth Choirs, Jordan Valley, Israel, 2-4 Feb 2006. Non-competitive festival for children & youth choirs (age: 11-22). Choir to choir concert, Sightseeing, Body&Soul workshops, open singing, and a final gala concert. Apply before 15th August 2005. Contact: Tova Reshef, Artistic Director, Atzmon, 20170 Misgav D.N., Israel. Fax: +972-4-9909176, Email: reshefit@netvision.net.il

1st Naga City International Choral Festival "Tingog nin Kagabsan" (Voices of Unity), Naga City, Philippines, 13-19 Feb 2006. Featuring fifteen (15) of the most prominent chorale groups from Asia, Europe, Canada and USA. Opening and closing concerts, lecture-demonstrations, gala performances, a forum-interactions among the participating choirs and outreach performances in Camarines Norte, Albay and Iriga. Contact: Ms. Carmencita J. Bernardo, Director - Outreach and Exchange Division, Cultural Center of the Philippines, Roxas Boulevard, Pasay City 1300, Philippines. Tel: _832-3674, Fax: _832-3674, Email: chinggayb@yahoo.com

Happy Birthday Händel, Halle (Saale), Germany, 23-26 Feb 2006. 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: hbb@t-online.de - Website: www.happy-birthday-handel.de

11th Sacred Music Choir Festival "Giovanni Pierluigi da Palestrina", Rome, Italy, 17-20 March 2006. Apply before: 31 Jan 2006. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, 00193 Rome, Italy. Tel: +39-06-68805816, Fax: +39-06-68805816, Email: info-concorsi@aiaams.it - Website: www.amicimusicasacra.com

"Joy and Magic" at Disneyland Resort, Paris, France, 18-21 March 2006. This international Youth Choir and Youth Orchestra Festival will be hosted at the Fantasy Festival Stage in Disneyland Resort Paris on March 19 and 20, 2006. Participating choirs and orchestras from various European countries. Performances will take place every 30 minutes and can include extracts from variety shows or musicals, folk, pop, jazz and modern music. Contact: Choir Contact International, 7 rue de Clichy, 75009 Paris, France. Tel: +33-1-42818848, Fax: +33-1-42818849, Email: cci-france@choircontact.com - Website: www.choircontact.com

9th Hawai'i International Choral Festival, Honolulu, Hawaii, USA, 2-9 Apr 2006. Featuring study & performance of Mozart's *Requiem* performing with the Honolulu Symphony Orchestra and Chorus Dr. Karen Kennedy, Artistic Director and Conductor. Openings for choral ensembles and individual singers. Contact: Joseph McAlister, Hawai'i International Choral Festivals, 650 Iwilei Road, Suite 202, Honolulu, Hawaii, 96817, USA. Tel: 1-808-5240815 ext 257, Fax: 1-808-524 1507, Email: oahuchoral@aol.com - Website: www.oahuchoral.com

8th International Festival of Folksongs and Choral Music, Portoroz, Slovenia, 8-11 Apr 2006. Opportunity to perform in company of many international choirs in the enchanting environment of Portoroz. Open to male, ladies', mixed and youth choirs, music performed will be folk music of your country of origin. 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

International Choir Festival, Verona, Italy, 19-23 Apr 2006. Opening concert to which all choirs will be invited whilst the competition takes place in the Teatro Nuovo. Open to mixed, male, ladies', children's and vocal ensembles. Choirs are asked to perform a compulsory piece of music in addition to a performance from a 4 possible categories. 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

ASSOCIAZIONE INTERNAZIONALE AMICI DELLA MUSICA SACRA



**12th International Choir Festival (Competition & Concerts)
"ORLANDO DI LASSO"**

Marche Region, Italy
JUNE 2 - 5, 2006



The international choir festival *Orlando di Lasso* is held in a very charming region of central Italy.

The festival is addressed to male, female, mixed, youth and children choirs. A repertoire of both sacred and profane a-cappella music is to be presented, with one piece of folk music from the choir's country of origin; special category for folk choirs.

Deadline for registration: 01.04.2006

For further information, please contact
Associazione Internazionale Amici della Musica Sacra
Via Paolo VI, 29 00193 Rome (Italy)

Tel. 0039 / 06 68309449 and Fax. 0039 / 06 68308568
Email: info-cori@aiams.it; Web site: www.amicimusicasacra.com

...Festivals & Competitions

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8th International Choral Competition "Maribor 2006", Slovenia, 21-23 Apr 2006. For up to 12 selected female, male and mixed choirs with 16-48 singers. Folk songs (non-competitive) and three competing programs (compulsory, free and Grand Prix). Apply before: 21 Nov 2005. Contact: JSKD (Republic of Slovenia Public Fund for Cultural Activities), _tefanova 5, SI-1000 Ljubljana, Slovenia. Tel: +386-1-2410525, Fax: +386-1-2410510, Email: mihela.jagodic@jskd.si - Website: www.jskd.si

52nd Cork International Choral Festival, Ireland, 26-30 Apr 2006. 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 2005. 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

1st International Symposium on Choral Music/15th Panhellenic Choir Convention, Patras, Greece, 28-30 Apr 2006. Symposium of high level with the participation of conductors choirs, choristers, musicians conservatoires students of music from all over Greece and abroad. Contact: Stravos Solomos, Panahaikou 12 stc., 26224 Patras, Greece, Fax: _061-0279679, Email: choir@polyphonikipatras.gr

International Festival for Singers, Weimar, Germany, 28 Apr - 1 May 2006. Open to male, ladies' and mixed choirs. There is no stipulation as to the music performed. 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

5th International Robert Schumann Choir Competition, Zwickau, Germany, May 2006. Competition in different categories and difficulties. Apply before 1 Jan 2006. 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

6th Pärnu International Choir Festival, Estonia, 25-28 May 2006. Festival, concerts and folk song competition for mixed, chamber, male and female choirs. Contact: Pärnu Koorifestival, Aida 4, EE-80011 Pärnu, Estonia. Tel: +372-4479768, Email: kajja.pruel@kul.ee - Website: www.kooriyhing.ee

13th International Choir Festival "Orlando di Lasso", Marche Region: Recanati, Loreto, Tolentino, Italy, 26-29 May 2006. Apply before: 1 March 2006. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, I-00193 Rome, Italy. Tel: +39-06-68805816, Fax: +39-0668-210889, Email: info-concorsi@aiams.it - Website: www.amicimusicasacra.com

5th International Choir Festival, Szczecin, Poland, 1-4 Jun 2006. For mixed, male and female choirs with max. 45 singers. Apply before: 31 Jan 2004. Contact: Festival Office, the Pomeranian Dukes' Castle, Zamek Książat Pomorskich, ul. Korsarzy 34, PL-70 540 Szczecin, Poland. Tel: +48-91-4347835, Fax: +48-91-4347984, Email: zamek@zamek.szczecin.pl

35th International Competition "Florilège Vocal de Tours", France, 2-5 June 2006. International Choral Singing Competition 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. Prix special Renaissance. Prize for a First Production work. The winner will be qualified for the 2007 European Grand Prix. Apply before: November 15, 2005. 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

5th Choral Contest of South American Music, La Plata, Argentina, 9-11 June 2006. For amateur mixed, equal voices and chamber choirs from all over the world, with compulsory and free works from South American Folk and Popular Music. Contact: Asociación Argentina para la Música Coral, Calle 18, n° 381, 1900 La Plata, Argentina. Tel: +54-221-4258326, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

13th "Musica Sacra Praga" International Choir and Oratorio Festival of Sacred Music, Prague, Czech Republic, 9 Jun-16 Jul 2006. Open for all categories. Contact: Club Tours Agentur, Pavel _varc, 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

World Choral Festival Salzburg & Vienna, Austria, 21-26 June 2006. A "Once in a Lifetime" opportunity to perform in Salzburg and Vienna with the world renowned "Vienna Boys' Choir" and the "Vienna Male Choral Society" in Salzburg at the "Grand Hall" of the "Mozarteum" and in Vienna. Contact: Haring KEG Choral Festivals, Michael Haring, Gruenentorgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: World.Choral.Festivals@chello.at - Website: www.austrianfestivals.at/

The Tuscany Music Festival, Montecatini, Italy, 22-26 June, 2006. Participation in the enchanting 'torch parade' from Tettuccio to Torretta to mark the festival's arrival in the town. Other locations for performances include Montecatini Terme's square, the local churches as well as the churches of neighbouring villages. Open to male, ladies', mixed and youth choirs, music is the choirs own selection. 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

49th International Festival of Choral Art Jihlava with 7th International Composers' Competition "Jihlava 2004", Jihlava, Czech Republic, 23-25 June 2006. International composers' competition, concerts, workshops, meetings. Contact: NIPOS-ARTAMA, Blanická 4, POBox 12, 120 00 Prague 2, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.nipos-mk.cz/

International Festival of Sacred Music, Vienna, Austria, 23-26 June 2006. 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

7th Biennial Golden Gate Children's Choral Festival, San Francisco Bay Area, USA, 26 Jun-1 Jul 2006. Competitions, concerts and social activities throughout San Francisco Bay Area. Participants rehearse, perform and compete in historical, folk, and/or contemporary categories. Apply before: 1 Nov. Contact: Susan Mayer, 4780 Lincoln Ave., Piedmont, CA, or Renee Hilpert, 62 Montell Street, Oakland, CA, USA. Tel: +1-510-5474441, Fax: +1-510-5477449, Email: slmayer@pacbell.net or renee@hilpert.net - Website: www.piedmontchoirs.org/festival.lasso

19th International Festival of Academic Choirs IFAS PARDUBICE 2006, Czech Republic, 28 June - 3 Jul 2006. International Choir Exhibition and competition for mixed choirs, mixed chamber choirs, female choirs, folklore category and tribute to W.A. Mozart and R. Schumann categories. This festival is also supported by the Ministry of Culture. Contact: IFAS - Alena Mejstrikova, Aneská 1296, CZ-53002 Pardubice, Czech Republic. Tel: +420-724-010428, Fax: +42-0466-614162, Email: alena.mejstrikova@tvar.cz - Website: www.ifas.cz

9th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 28 Jun-4 Jul 2006. Henry Leck guest conductor and Peter Robb artistic director. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Applications now accepted for PICCFEST 2006 and PICCFEST 2007 (with guest conductor Sandra Snow). Contact: Oregon Festival Choirs, PO Box 207, Eugene, OR 97440, USA. Tel: +1-541-4659600, Fax: +1-541-4654990, Email: peter@piccfest.org - Website: www.piccfest.org

Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 29 June - 2 July 2006. Performing festival in Salzburg 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, 29 June - 3 July 2006. 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

Festival and Competition "Youth and Music", Vienna, Austria, 1-4 July 2006. For youth choirs, bands and orchestras! The Festival program includes band parades through the Inner City of Vienna, mass concerts on St. Stephen's Square, individual concerts for all participating music ensembles in Vienna and its surroundings. Upper age limit for participants is 29 years. Contact: Haring KEG Choral Festivals, Michael Haring, Gruenentorgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: michael.haring@chello.at - Website: www.austrianfestivals.at/

Tuscany International Children's Chorus Festival, Florence, Italy, 3-11 July 2006. International children's choruses totaling 200-300 singers will join with guest conductor Anne Tomlinson (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

13th International Choral Meeting of Mirepoix, France, 4-11 Jul 2006. Four foreign choirs and several French ensembles are selected. Gala Concerts in the area and Great International Concerts. Free program with one common work (Carmina Burana: Carl Orff). Contact: Dominique Grétilat, Artistic Director, Ginabat, F-09000 Montoulieu, France. Tel: +33-5-61656322, Fax: +33-5-61656322, Email: eurochoracad@wanadoo.fr - Website: http://eurochoracad.free.fr/

12th International Choral Kathaumixw, Powell River, Canada, 4-8 Jul 2006. Join adult, youth and children's choirs from around the world in 20 concerts, competitions, common singing, seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest artists & International Jury. Contact: Powell River Academy of Music, 7280 Kemano Street, Powell River, BC, V8A 1M2, Canada. Tel: +1-604-4859633, Fax: +1-604-4852055, Email: info@kathaumixw.org - Website: www.kathaumixw.org

6th International Choir Competition 2006, Miltenberg, Bavaria, Germany, 6-9 July 2006. Two categories: Symphony of Voices (choir compositions with one compulsory composition) and Folksongs, spirituals & jazz. Apply before: 31 Jan 2004. Contact: Kulturreferat des Landkreises Miltenberg, Brückenstr. 2, D-63897 Miltenberg, Germany. Tel: +49-9371-501503, Fax: +49-9371-50179503, Email: kultur@ira-mil.de - Website: www.chorwettbewerb-miltenberg.de or www.vocalensemble-moemlingen.de

Idaho International Choral Festival, Pocatello, USA, 6-9 July 2006. Choral groups from around the globe are invited to bring their respective talents and native music to create an atmosphere of uplifting and cultural harmony. Contact: Arlo D. Luke, Co-Chair - Idaho International Choral Festival, PO Box 9854, Pocatello, ID 83209, USA. Tel: +1-208-2336005, Email: buckvern@isu.edu or rmillward@cableone.net or nickcrai@isu.edu.com - Website: www.idahointerchoralfest.org

24th Int'l Choir Festival of Preveza - 12th Int'l Choir Competition of Sacred Music, Preveza, Greece, 6-9 Jul 2006. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Apply before: 28 Feb 2006. 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/

Copenhagen International Children's Chorus Festival, Denmark, 10-17 July 2006. International children's choruses totaling 200-300 singers will join with guest conductor Jean Ashworth Bartle (Canada) 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

2005 International Youth and Children's Choir Festival, Hong Kong, China, 10-12 July 2006. Choral competitions, concerts and workshops for local and overseas participants. Four categories for group competition: Children (12 to 16), Youth Choir (14 to 25), Contemporary music (under 25) and folklore (under 25). Two categories for solo competition: vocal class I (under 16), vocal class II (16 to 25) Contact: Hong Kong Treble Choirs' Association, 704, Kornhill Metro Tower, 1 Kornhill Road, Quarry Bay, Hong Kong, Hong Kong. Tel: +852-2381 9262, Fax: +852-2380 7302, Email: hktchoir@nervigator - Website: www.hkrtreblechoir.com

...Festivals & Competitions

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International Choral Festival of Missoula, Montana, USA, 12-16 July 2006. Non-competitive festival for choirs in all categories dedicated to promoting artistic excellence, global understanding, friendship, and goodwill through choral music. Contact: International Choral Festival, Peter S. Park, P.O. Box 9228, Missoula, Montana 59807, USA. Tel: +1-406-7217985, Fax: +1-406-7217985, Email: choral@montana.com - Website: www.choralfestival.org

International Choir and Orchestra Festival "Cantus Salisburgensis", Salzburg, Austria, 13-17 July 2006. Kaleidoscope of Nations. For choirs and orchestras. Specific pieces to be performed. Contact: Cultours Austria, Choir & Orchestra Concert Tours, Höglwörthweg 10/4, A-5020 Salzburg, Austria. Tel: +43-662-821310-0, Fax: +43-662-821310-40, Email: office@cultours.at - Website: www.cultours.at

8th China International Chorus Festival, 13-18 July 2006, Beijing, China. Competition, concerts, cultural exchange programs, etc. Contact: A25, 10th Street Dongsì, Beijing, China; Tel: +86-10-840 17 673 or +86-10-640 32 703, Fax: +86-10-840 15 238, Email: tzq@cpaa.cn - website: www.cicf.cn

4th Choir Olympics, Xiamen, China, 15-25 July, 2006. For all kinds of choirs from all around the world. Competition, encounter, friendship, concerts, choir festivals, lectures and workshops, discussions with composers and choral experts, gala concerts and exhibitions. Contact: Choir Olympics, c/o Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.choirolympics.com

The Busan APEC Choral Festival & Competition, Busan, South Korea, 21-23 July 2006. Contest and festival featuring Asia Pacific choral culture. Contact: Korea Choral Institute, #608-024 Busan Culture Center, Nam-Gu, Daeyeon 4 Dong, 848-4 Busan, South Korea. Tel: +82-51-6220176, Fax: +82-11-6220977, Email: visitkoreayear@lycos.co.kr - Website: www.koreachoral.or.kr

52nd International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-30 July 2006. 7 days of outdoors habaneras and polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2006. Contact: Certamen Int'l de Habaneras de Torrevieja, C/ Patricio Perez, 10, 03180 Torrevieja - Valencia, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

22nd Béla Bartók International Choir Competition, Debrecen, Hungary, 26-31 July 2006. Competition in contemporary choral music in 6 categories. The "Grand Prize" winner will be invited to the "Grand Prize of European Choral Music" competition in Arezzo in 2007. Apply before: Nov 1st, 2005. Contact: Fonix Events Organizer NPO, Kassai út 28, H-4028 Debrecen, Hungary. Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

Europa Cantat Festival 2006, Mainz, Germany, 28 July - 6 Aug 2006. At this festival we want to build bridges between countries and regions, singers and audiences, singers and non-singers, different generations, young people and famous musicians, choirs and composers, different epochs and styles, choral music and instrumental music, singing and dancing, music and other fields of culture ... you can look forward to an exciting programme! Contact: Europa Cantat Festival 2006, Postfach 2607, D-53016 Bonn, Germany. Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@europacantat.org - Website: <http://www.ec2006.de/>

Vivace International Choir Festival 2006, Veszprém, Hungary, 11-14 Aug 2006. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Művelődési 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

Canta Brasil 2006 International Choir Festival, São Lourenço, Minas Gerais, Brazil, 15-20 Aug 2006. Contact: Jose Henrique Martins, Rua Cel. José Justino, 681, 37470-000 São Lourenço, Minas Gerais, Brazil, Email: brazilchoirfestival@zipmail.com.br - Website: www.brasilcoralfestival.com.br

5th International Choral Festival "San Juan Coral 2006", Argentina, 17-22 Aug 2006. Concerts and workshops. Non-competitive choral festival, for 8-10 selected non-professional, mixed, female, male and chamber choirs. Selection on the basis of audition tapes. Deadline for application: 15 Mar 2006. Contact: María Elina Mayorga, Pasaje Cervantes 1625, M1, Casa 7, Barrio SMATA, 5400 San Juan, Argentina. Tel: +54-264-4234284, Fax: +54-264-4234284, Email: mariaelinamayorga@uol.com.ar or elinamayorga@hotmail.com or extension@uccuyo.edu.ar

4th International Choral Festival Mario Baeza, La Serena and Santiago, Chile, 23-27 Aug 2006. Open to mixed, male, female and chamber choirs. Apply before: 31 Oct 2003. Contact: Waldo Aránguiz-Thompson, Casilla 3133, Santiago, Chile. Tel: +56-2-2259977, Fax: +56-2-2233240, Email: waranguiz@aconex.cl

2nd International Harald Andersén Chamber Choir Competition, Helsinki, Finland, 8-9 Sept 2006. Int'l choir competition for mixed chamber choirs (16-40 singers). Choirs may include professional singers. Apply before: 31 Jan 2006 Contact: Sibelius Academy, P.O. Box 86, 00251 Helsinki, Finland. Tel: +358-20-7539690, Fax: +358-20-7539643, Email: choircompetition@siba.fi - Website: www.siba.fi/choircompetition

Tonen 2000, Westland, Netherlands, 22-24 Sept 2006. Open to mixed chamber choirs and ensembles up to 36 non professional members, male ensembles up to 24 non professional members, female ensembles up to 24 non professional members. Artistic director of the festival: Jos Vranken. Competition in secular choir music (combined with sacred), sacred choir music (combined with secular), folklore. Combination of Folklore with other categories is possible. Contact: Tonen 2006, Irenestraat 1, NL-2685 BZ Poeldijk, Netherlands. Tel: +31-174-245520, Fax: +31-174-245520, Email: vranken@cai.nl - Website: www.tonen2000.nl

9th International Folksong Choir Festival "Europe and its Songs", Barcelona, Spain, 27 Sept - 1 Oct 2006. Apply before: 1 June 2006. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, 00193 Rome, Italy. Tel: +39-0668-805816, Fax: +39-0668-805816, Email: info-concorsi@aiaams.it - Website: www.amicimusicasacra.com

10th International J. Villarroel Choir Festival, Isla de Margarita, Venezuela, 28 Sept - 3 Oct 2006. Non competitive festival with concerts and workshops in the attractive Caribbean. Contact: Casa de la Cultura M.N.E. Navarro, Calle Fermina, La Asunción, Isla de Margarita, Venezuela. Tel: +58-295-2625048, Fax: +58-295-4168493, Email: xfestivaljv@cantv.net

Lund International Choral Festival, Lund, Sweden, 1-8 Oct 2006. Programme featuring ensembles of high international quality and diversity in vocal expressions and educational parts in the form of a master class for choral conductors and a master class for young composers. Contact: Kultur Lund, box 41, S-221 00 Lund, Sweden, Fax: +46-46-356240 - Website: www.lundchoralfestival.org

Taiwan International Choral Ensemble Festival, Taipei, Taiwan (China), 2-9 Oct 2006. With 6th competition on 7-8 Oct. and master workshop from 2-6 Oct. Final concert on 9 Oct. For competition: Age above 18, all kinds of choir may attend. Ensemble category 10 to 16 persons with one Renaissance title compulsory. Singers Category 4 to 8 persons with 8 microphones. Conducting master class 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 1699, Fax: +886-2-2364 2515, Email: info@tcmc.org.tw - Website: www.tcmc.org.tw

7th European Competition for Church and School Choirs, Amiens, Picardy, France, 6-8 Oct 2006. The Competition of Church Choirs and School Choirs will take place within the context of the 19th Festival of Cathedrals of Picardy. This Competition is only open to Church Choirs and School Choirs in the following categories: mixed choir, children's (9-13 yrs) and adult choirs. Contact: Concours européen de chœurs et maîtrises de cathédrales, Festival des Cathédrales de Picardie, 53 rue de l'Amiral Courbet, 80011 Amiens Cedex 01, France. Tel: +33-3-2224494, Fax: +33-3-2224499, Email: info@festivaldescathedrales.com - Website: www.festivaldescathedrales.com

International Choral Espoo Festival, Espoo, Finland, 16-22 Oct 2006. Choirs from near and far are working on new music with the composers, the audience will play an active part as well. 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

2nd Eric Ericson Award, Uppsala and Stockholm 23-28 Oct 2006. Young Choral conductors' competition (age 20-32). Contact: Rikskonserter/Concerts Sweden, Nybrokajen 11, SE-111 48 Stockholm, Sweden. Tel: +46-8-407 1600. Email: ericericsonaward@rikskonserter.se - www.ericericsonaward.rikskonserter.se

19th International Choral Competition and Festival of Prague, Czech Republic, 26-29 Oct, 2006. Categories include: male, ladies', mixed, advanced mixed choirs, and male, ladies' and mixed choirs - Folksong: Festival only (without competition). Repertoires may be taken from any period and for choirs appearing as part of the competition a compulsory piece must be performed. Contact: Choir Contact International, Seatem House, 39

The IFCM Secretariat has moved

The new address is :
IFCM International Office
Z.A. Le Mesnil
Chemin des Carreaux
F-14111 Louvigny, France
Tel: +33-2-31733881
Fax: +33-2-31735415
E-mail: jcwilkens@ifcm.net and nrobin@ifcm.net
Web: www.ifcm.net

Moreland Street, London EC1V 8BB, United Kingdom.
Tel: +44 2890 720 003,
Email: sarahjohnson@seatem.com -
Website: www.choircontact.com

2nd International Showcase for Choir Singing Polyfolia 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: Polyfolia, Jacques Vanherle, Avenue des Canadiens 16, 14111 Louvigny, France. Tel: +33-2-31747740, Fax: +33-2-31747740, Email: polyfolia@wanadoo.fr - Website: www.polyfolia.org

International Composition Contest of the Dresden Chamber Choir, 31 Oct 2006. On the occasion of the 800th anniversary of the City of Dresden and the 150th anniversary of the Conservatory in 2006. For composers born after 30 Apr. 1965. Ca. 8 min. a cappella original work for mixed choir. Deadline for submission: 31 Dec 2005. Information: Silke Fraikin, Förderkreis des Dresdner Kammerchores e.V., Tannenstr. 2, D-01099 Dresden, Germany. Tel: +49- (0)351-8044100; Email: buero@dresdner-kammerchor.de - www.dresdner-kammerchor.de

International Advent Singing, Vienna, Austria, 23 Nov-18 Dec, 2006. Week-end opportunities to sing in the Vienna Town Hall and perform in local institutions and churches. Open to male, ladies' and mixed choirs. Music: choirs' own selection. 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

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. Rich frame programme and performance opportunities. Contact: Club Tours Agentur, Pavel Varc, 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

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: koorihing@kul.ee - Website: www.koorihing.ee

53rd Cork International Choral Festival, 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). Closing date for applications: 1st November 2006. 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

European Festival of Youth Choirs Basel, Switzerland, 15-20 May 2007. For invited youth and children's choirs (age-limit 25). Non-competitive event. 12 choirs from European countries and 6 from Switzerland. Workshops and choral concerts in Basel and its region. 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

Siyababula 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: bambanani@yahoo.com - Website: www.8va.org.za

10th International Chamber Choir Competition, Marktoberdorf, Germany, 24-30 May 2007. Competition for mixed and male choirs. Choral workshops, choir studios, concerts and international meeting. Deadline for application: October 13, 2007. Contact: International Chamber Choir Competition, Kurfürstenstraße 19, Bayerische Musikakademie, D-87616 Marktoberdorf, Germany. Tel: +49-8342-961825, Fax: +49-8342-40370, Email: info@int-kammerchor-wettbewerb.de - Website: www.modmusik.de

...Festivals & Competitions

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Coastal Sound International Choral Festival, Vancouver, Canada, 28 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

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

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

25th Int'l Choir Festival of Preveza - 13th Int'l Choir Competition of Sacred Music, Preveza, Greece, 5-8 Jul 2007. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Apply before: 28 Feb 2007. Contact: Choral Society "Armonia" of Preveza, 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/

6th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 5-8 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

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

53rd International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-30 July 2007. 7 days of outdoors habaneras and 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 - Valencia, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

21st Zimriya World Assembly of Choirs, Mount Scopus, Jerusalem, Israel, Aug 2007. Workshops, open singing, choir to choir sessions, concerts. Workshop conductors: Simon Carrington, Jürgen Fasshender, Michael Gohl, Gary Graden, Maria Guinand and many others. 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

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 Művelődési 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

Grieg International Choir Festival, Bergen, Norway, 6-9 Sept 2007. The competition is open to amateur choirs in all choral categories (mixed, chamber, male, female, and children's choirs). The categories are all without level of difficulty, and there is no compulsory piece. Apply before: 15 March 2007. Contact: Annlaug Hus, Kommediebakken 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

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

8th World Symposium on Choral Music, Copenhagen, Denmark, 19-26 July 2008. Deadline for lower registration fee: 15 March 2008. Contact: WCSM8 Copenhagen, Royal Theater, Tordenskjoldsgade 8, P.O. Box 2185, DK-1017 Copenhagen, K. Email: wcsm8@choraldenmark.org - www.choraldenmark.org

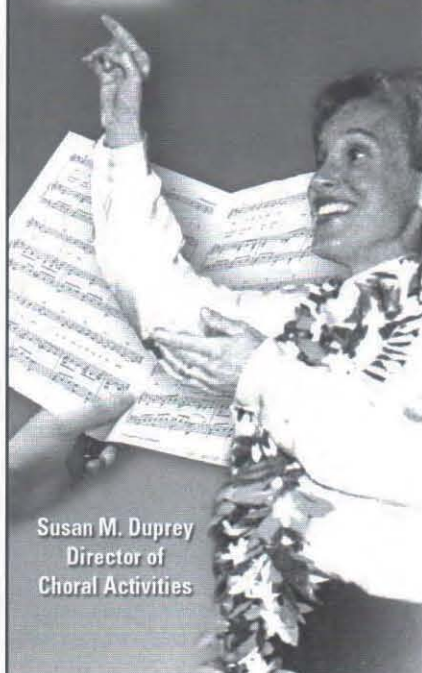
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Application deadline - Nov. 1, 2005
Acceptance sent to choirs - Dec. 10, 2005

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Tel: (510) 547-4441 FAX: (510) 547-7449

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Illustration: Yaacov Guterman

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2. Jerusalem - a multifaceted city:
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 - b. Islamic traditions
 - c. Jewish Traditions
3. Conservation and Communication: How do we keep the traditions alive and how best should we communicate them to choirs and musicians in schools, in the community?

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The official language of the conference will be English.