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International Choral Bulletin

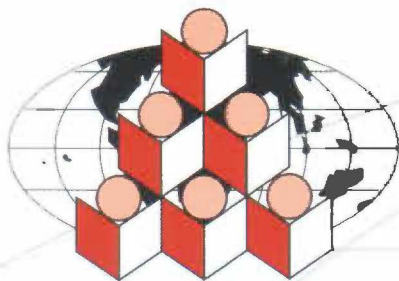
Dossier **Irish Choral Music**



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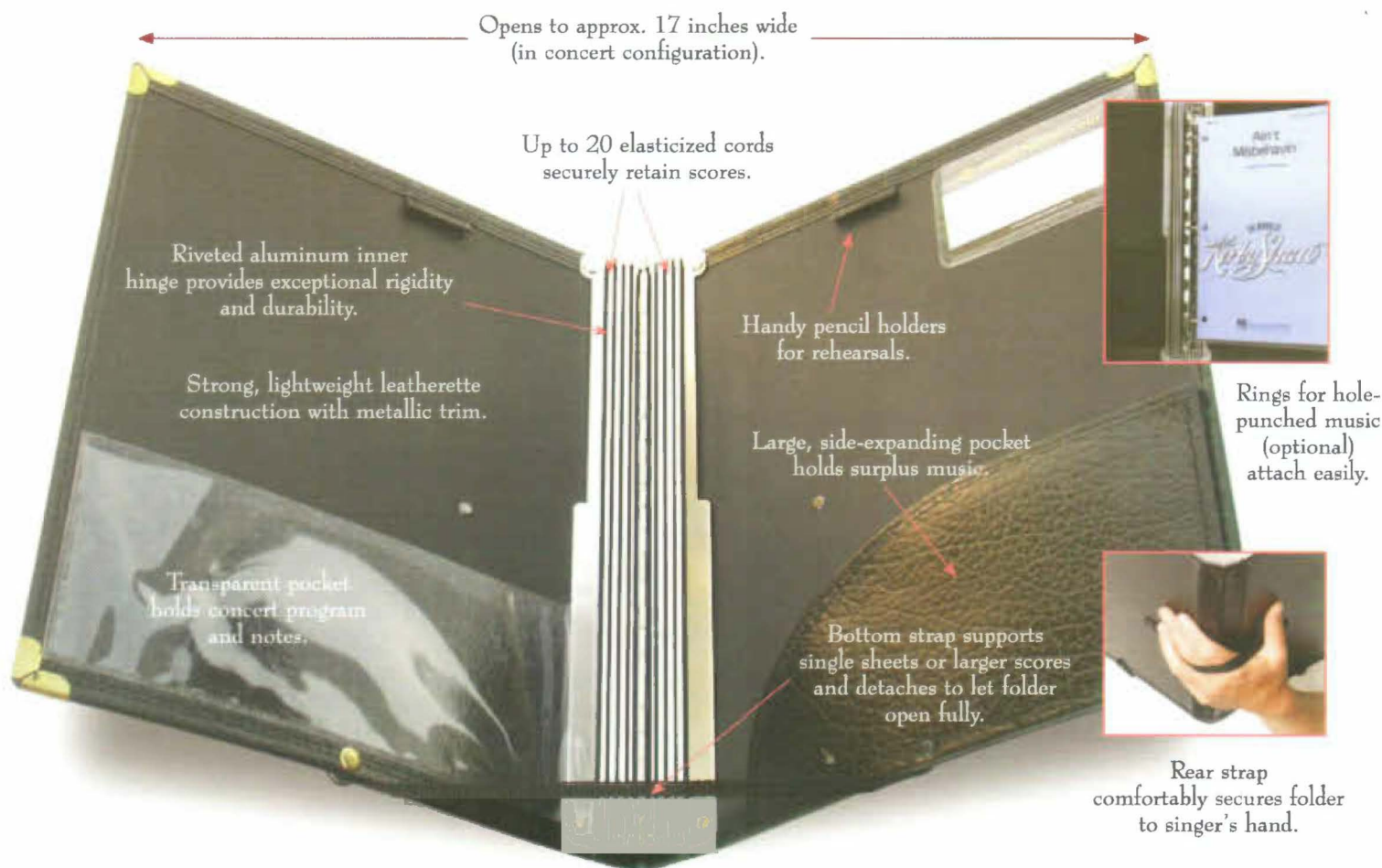
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María Guinand
Acting IFCM President



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The International Federation for Choral Music (IFCM) is a global organization with a clearly defined mission that is enunciated in the preamble of its statutes. It is important that we adhere to these guidelines and follow them with purpose as we move forward. These guidelines were formulated by a generation of leaders with grand aspirations that opened many avenues for development in the area of choral performance.

IFCM has the following goals:

- 1) To fortify choral music collaborations between national and international choral organizations and individuals interested in choral music.
- 2) To encourage and support the formation of choral organizations in countries and regions where they are currently non-existent.
- 3) To develop and promote the international exchange between choirs, directors, composers, and choral music students.
- 4) To coordinate and promote choral festivals, seminars, competitions, and other organized meetings of IFCM members.
- 5) To facilitate the dissemination of information about choral music repertoire, research, recordings, and other relevant resources.
- 6) To support agencies that control and influence educational policy in such a way as to promote choral music programs and academic interchange as it relates to choral music.
- 7) To remain a non-profit organization.

IFCM will benefit tremendously by adhering to these goals.

Even today these rules remain the fundamental guide and are still defining possibilities for future development. The magnitude and success of our organization cannot be measured only in terms of numbers of choirs and choral affiliations, and even less by our financial resources. The success of IFCM is measured by its artistic and human achievements and by its integrity of its principles, which are the bases for everything choral. Or successes include our network of communication-the venues for artistic, social, and religious integration-that we have been able to open, the training of new leaders, and the inspiration of others.

Everything that we do in this direction has a fundamentally selfless and philanthropic basis. We are a federation with endless potential, and this is the primary motivation of all the choral groups that comprise our organization. It is clear that we need financial resources, and it is for these resources that we arduously search for members that will immerse themselves in this mission with the same purpose. Our financial needs are not satisfied by public or private donations, so we have to be more creative in order to gain the sort of resources that will allow our organization to thrive, but never at the expense of the good faith of our members.

Nevertheless, the concept of philanthropic work within IFMC should include not only the economic aspect, but also personal interests and practical application. Choral singing is the best job in the world for those who believe in these values. It is a labor of love, a mission, maintaining high spiritual values and true ideals. In a world so pragmatic, these

statements can appear too idealistic, but we know that they are not. If these objectives were to change, we would not be dutifully serving our cause.

IFCM has important future challenges ahead. Personally, I think that one of our priorities should be to become true pioneers within the developing countries and regions where we do not yet have a presence. IFCM should strive especially to fortify itself with firmness and conviction in the coming decades. Especially considering that the gap between the choral world in the developed areas, and those that are in many ways just beginning, is becoming more profound everyday. We still have work to do in many other regions of the world where choral singing is a hope, a reality of achievement and of integration.

Friends, let us continue to move forward in this direction.

María Guinand
Acting IFCM President
(E-mail: mariaguinand@hotmail.com)

A stylized, handwritten signature in black ink, which appears to read 'María Guinand'.

(Translated from the Spanish by Charla Henry, USA) ●

Dossier



Irish Choral Music

Choral Music in Ireland: An Overview
Sarah Burn

Dossier Copyright: *Letter to the Editor*
Vincent Salvadé

Choral Music in Ireland: An Overview

Sarah Burn

Music Copyist and Oboe Teacher



Photo: Sarah Burn

Historical background

Ireland is one of the very few countries to have a musical instrument as its national symbol, and it is a pleasant tribute, both to the idea of the country's musical heritage, and to the romanticised view of the importance of music to the soul of the nation. The harp that is the Republic's emblem is based on the 'Brian Boru' harp, a 14th century harp preserved in Trinity College, Dublin, which has been erroneously associated with the high king of Ireland Brian Boru. Erroneously, because he was born in 940 and died in 1014 at the Battle of Clontarf repelling Viking invaders.

Ireland's fine musical heritage of songs, instrumental music and dance music is one of the richest of any nation, but it is a solo tradition, basically all for just one voice or instrument, and so ensemble playing and singing in Ireland has developed from imported European art music. This was initially at the behest of the British, whose settlement and colonisation of Ireland gathered pace from the 16th century, and this is how the European vocal art music forms of opera, oratorio and cantata entered Ireland. The term 'Anglo-Irish' is sometimes used - often in a derogatory way - to describe this aspect of Ireland's complex musical heritage. Visiting composers, particularly Handel, Arne and Geminiani in the 18th century, influenced local musicians, and of course Irish musicians studied abroad, and slowly a national tradition of Irish 'art music' has grown up, which is both obviously a part of European-based 'classical' music and yet has strong links with Irish traditional music, particularly through the (conscious or unconscious) use of traditional modes, ornaments and turns of phrase.

Irish traditional airs and dance tunes are a rich source of melodic material that can be arranged for orchestral instruments and

voices, but the harmonies, and the way that the voices are arranged in a choral work, have their origins in European art music.

Church music

The other major contributory factor to choral music in Ireland today is the church and its long and distinguished musical history. Plainsong was nurtured by the pre-Reformation church and later by the Roman Catholic Church. The Anglican choral tradition has been the backbone of worship in the Church of Ireland, particularly in the cathedrals, principally St. Patrick's and Christ Church Cathedrals in Dublin, St. Fin Barre's in Cork, St. Patrick's in Armagh and St. Anne's in Belfast. Also, St Bartholomew's Church in Dublin, which upholds the Anglo-Catholic liturgical tradition, is one of the few in the Church of Ireland to maintain a choir to perform divine service.

The records of several Irish cathedrals indicate the presence of colleges of vicars choral in the 13th and 14th centuries, but the first recorded use of boys' voices is in St. Patrick's Cathedral, Dublin in 1431 when the archbishop of Dublin instituted and endowed a college of six minor canons and six choristers very much on the model of Salisbury Cathedral in England. He wanted to introduce polyphonic music into the services at St. Patrick's, and a century later the same model was followed at Christ Church when the statutes defining the duties of the vicars choral and choristers were established in 1539, although the choir school of Christ Church Cathedral had been founded in 1493.

No traces of the music of the earlier Celtic Church appear to have survived (after all, it was an oral tradition), but there are liturgical manuscripts with musical notation from the later mediaeval period that is consistent with the use of Sarum (Editor's

note: The modification of Roman Catholic rite developed and used at the cathedral of Salisbury between the 13th and the 16th century and adopted throughout much of the British Isles and influential elsewhere. The Sarum Use has provided the plainchant melodies that form the basis of many polyphonic compositions, including much English sacred music and some pieces by French composers of the 15th and early 16th centuries. Source: The New Harvard Dictionary of Music, Cambridge, Mass., London, England, 1986.)

A few examples of early Irish polyphony have survived, including a colophon set for three voices in a Psalter written in Ireland around about the middle of the 12th century, and a two-part verse setting in a gradual from the same period from Downpatrick.

An exhibition of mediaeval manuscripts was held in the Treasury of Christ Church in summer, 2004, which had as its centrepiece the Christ Church Psalter, which was loaned by the Bodleian Library, Oxford. This richly illuminated manuscript, which was made in East Anglia in England during the second half of the 14th century, contains a miniature that shows a group of monks singing before a lectern.

The present **Choir of Christ Church Cathedral** www.cccdub.ie is a mixed choir of twenty adult singers, and there is also the Christ Church Cathedral Girls' Choir, which was established in 1995. Consisting of twenty-six choristers and six probationers aged between nine and seventeen, it was one of the first choirs of its kind in Irish cathedrals and it provides girls with the opportunity to receive a musical education that had previously been available only to boys. Both choirs have a regular commitment to sing at the services.

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Christ Church Cathedral

The Choir of St. Patrick's Cathedral www.stpatrickscathedral.ie consists of boy choristers and adult male singers and, uniquely in Great Britain and Ireland, is the only cathedral choir to sing two services daily during school terms. As at many cathedrals in England, Choristers at St. Patrick's attend the Choir School (which is the oldest school in Ireland) from the age of eight and at twelve move on to the Grammar School, combining a rigorous cathedral singing career with many other musical activities.

Just to mention one other Church of Ireland Cathedral, the Choir of St. Fin Barre's Cathedral in Cork cathedral.cork.anglican.org consists of men and boy choristers who sing at two services every Sunday. There is also a separate girls' choir, which shares the resources of the cathedral's musical organisation, but which is musically independent of the Boys' Choir.

Although many influential composers visited Ireland, some of whom stayed, it should not be thought that the traffic was all one way, for two of the most important composers of Anglican church music in England at the end of the 19th century were Irish, Sir Charles Villiers Stanford (1852-1924) from Dublin and Charles Wood (1866-1926) from Armagh.

The resident choir at Dublin's Roman Catholic St. Mary's Pro-Cathedral www.procathedral.ie is the Palestrina Choir, which was set up in the 1890s as a boys' choir and then transformed and generously endowed by Edward Martyn who is also known for his involvement in the Irish Literary Theatre, later to become the Abbey Theatre, which he co-founded in 1898 with W.B. Yeats, Lady Gregory and George Moore. As a young man Martyn had travelled in Europe and was so impressed by the quality of the choirs he heard in the great cathedrals that he determined that the Roman Catholic Church in Ireland should have music of an equivalent standard. Pope Pius X regarded the music of Palestrina as setting the standard to which liturgical music should aspire, and so Martyn particularly wished to promote his music. The Palestrina Choir was endowed, constituted and installed in St. Mary's Pro-Cathedral on 1st January, 1903. At present there are eleven men in the choir, twenty-four robed boys, seven senior probationers and ten junior probationers. They sing a setting of the Mass in Latin each Sunday. One of the former choir members was John McCormack (1884 - 1945) who sang in the choir from 1904 - 1905. He is popularly regarded as one of Ireland's greatest singers and is also known as John Count McCormack as he was made a Papal Count in 1928.

All the choirs so far mentioned also perform in a variety of other settings and occasions: with orchestras in public concerts, in radio and television broadcasts, and on national and international tours, often singing at services in different churches at home and abroad. Church and cathedral choirs are very often affiliated to the Royal School of Church Music in Great Britain.

Handel's *Messiah*

One of the most significant musical - and choral - events to have taken place in Ireland was the first performance of one of the most popular works in the choral repertoire, Handel's *Messiah*, on 13th April, 1742 in Neal's New Musick Hall in Fishamble Street, Dublin. In what is an attractive and serendipitous musical connection, the building housing the Contemporary Music Centre now stands on the site. The choir for the first performance of *Messiah* was made up of the combined cathedral choirs of Christ Church and St. Patrick's, and from whose ranks five of the eight soloists, two counteralters, a tenor and two basses, were drawn. Handel directed the performance and he commented favourably on the choirs in a letter to his librettist, Charles Jennens, 'The basses and counteralters are very good and the rest of the chorus singers (by my direction) [sic] do exceedingly well.' The first performance was received rapturously by the seven hundred-strong audience (ladies had been requested not to wear hoops nor gentlemen their swords so as to ensure the maximum attendance) and Handel gave the money raised by the performance to be shared equally between the Charitable Musical Society for the Relief of Imprisoned Debtors, Mercers Hospital and the Charitable Infirmary. It was the governors of these institutions, together with the Lord Lieutenant of Ireland and the Duke of Devonshire, who had invited Handel to Dublin. *Messiah* has continued to earn unequalled funds for charity ever since, and between 1742 and 1744 four hundred and ninety imprisoned debtors were freed, largely thanks to the proceeds of performances of *Messiah*.

Professional Choirs

As there are comparatively few opportunities for professional choral singers in Ireland cathedral choirs are a particularly valuable source of employment. The **National Chamber Choir** www.dcu.ie/chamber is the only year-round professional choir in the Republic of Ireland and is one of Ireland's premier chamber music ensembles. The Choir consists of seventeen young professional singers and it is directed by Celso Antunes who took over as the new Artistic Director in 2002. The Choir performs more than sixty live concerts a year, both at home and abroad, broadcasts regularly on Irish radio and television (RTÉ) as well as on the BBC, and also performs with Ireland's leading orchestras and ensembles, including the National Symphony Orchestra of Ireland, the RTÉ Concert Orchestra and the Irish Chamber Orchestra. The Choir has been highly praised in Ireland and overseas for the beauty and warmth of its sound and the vivacity of its performance.

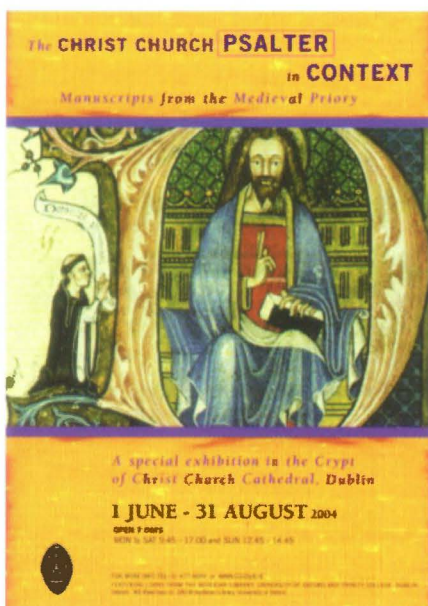
An example of a commercial and very successful choir is **Anuna** www.anuna.ie which was created by Dublin composer Michael McGlynn in 1987, although in the beginning it was called An Uaithne, an Irish term which collectively describes the three ancient types of Celtic music: *Suantraí* (lullaby), *Geantraí* (happy song) and *Goltraí* (lament). It is a choir of 45 voices with a particularly strong aural and visual identity, so strong and appealing that they have virtually transformed styles of choral performance. They perform music ranging from mediaeval chant and the music of Hildegard of Bingen, to music written and arranged by Michael, which through its haunting sound-world evokes the music of the ancient Celts and is strongly spiritual; contemporary and yet accessible. The singers, wearing cloaks and with great attention paid to presentation, stand apart from each other and move in a ritualistic manner as they sing, creating an atmosphere that quickly created a cult following for the group and its music. Michael's music is constantly developing and the group has undergone several changes over the years, particularly in the style of voice that he prefers working with, which now has a more ethereal, less-trained quality to it. By 1993, after many years of performing all over Ireland, refining their show, developing their sound and exploring their musical heritage, they recorded their first album *Anuna* which created great interest, particularly in the USA. In 1994 they recorded and performed a short choral piece entitled *Cloudsong*, which was the opening song of the *Riverdance* interval piece for the 1994 Eurovision Song Contest. They went on to tour with *Riverdance*, the show that was subsequently developed from it and which became a musical phenomenon. Anuna left *Riverdance* in 1996 and the group has a busy

touring and recording schedule. It receives no official support (which may, perversely, have contributed to its success as it exists outside the formalised structures that underpin music in Ireland) and is very much the realisation of Michael's creativity, assisted by his twin brother John.

The **National Chamber Choir** manages to dedicate more than twenty-five per cent of its time to educational projects (see *Education and Outreach* on the website) and regularly works with primary and secondary school students on a variety of projects, particularly *The Quest*, which is the third children's opera that the Choir has commissioned. Written by Maeve Ingoldsby and Colin Mawby, all the solo roles are sung and acted by the pupils and there is also a students' chorus. At two points in the opera the students are invited to create the music and text. The Choir also run *Composition Workshops*, a two-year programme for senior cycle music students who work with choir members to compose a piece of music for the Choir. Students' work may contribute towards their Leaving Certificate music examination requirements and will be performed and recorded by the Choir. In addition, there is a prize for the composers of the most original group composition, and individual composers will be considered for the Victory Composition Commission (named after the composer Gerard Victory) to compose a piece for the National Chamber Choir.

RTÉ and choral music

The **National Chamber Choir** is funded by the Arts Council of Ireland www.artscouncil.ie and has a substantial contract with RTÉ. In 1995 it became Choir-in-Residence at Dublin City University, a move that has had a huge impact on the security and development of



Christ Church Exhibit Poster

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the group. The Choir was founded in 1991 by the internationally renowned conductor and composer Colin Mawby, but it can trace its origins back to the formation of the Radio Éireann Choral Department in May, 1943 when twenty-four trained singers were recruited to form the part-time Cór Radio Éireann. In 1953 a fully professional group of ten singers, the Radio Éireann Singers (called the Radio Telefís Éireann Singers from 1966) was appointed. In addition to their performing the standard international repertoire, RTÉ commissioned many hundreds of arrangements of traditional Irish tunes, in line with the policy of the time which was to present good quality orchestral and choral arrangements of the national airs and dances. The RTÉ Singers was disbanded in 1984 and replaced by the RTÉ Chamber Choir, consisting of seventeen trained young singers, and it in its turn was disbanded in 1990 as a result of the cap on advertising revenue that the Government imposed on RTÉ.

RTÉ also formed the Radio Éireann Choral Society in the 1940s, a larger amateur choir that was succeeded in 1985 by the **RTÉ Philharmonic Choir**. There are approximately one hundred and fifty voluntary members, and as the 'house choir' of RTÉ it is chiefly occupied with performing the major choral works with the National Symphony Orchestra. It gives at least three performances a year and members are auditioned every three years so as to ensure that the choir retains and develops its youthful and increasingly close-knit ensemble sound.

Cór na nÓg www.rte.ie/music/cornanog is RTÉ's children's choir, a highly-praised dynamic choir of sixty-five selected children aged between ten and fifteen who rehearse twice a week. They have a wide range of performance opportunities, including

concerts with professional orchestras, stage appearances with ballet and opera companies, and radio and television broadcasts.

In an article like this it is impossible to give detailed accounts of the many amateur choirs - school, community, church, adult, mixed voice, single voice, operatic, etc, etc - that flourish in Ireland. Information may be obtained from the Association of Irish Choirs, **Cumann Náisiúnta na gCór** www.cnc.ie, from the Contemporary Music Centre www.cmc.ie, and also from Music Network www.musicnetwork.ie.

Youth Choirs

The Irish Youth Choir

www.cnc.ie/html/iyc.html is administered by **Cumann Náisiúnta na gCór**, the Association of Irish Choirs, and was set up in 1982 with the aim of providing an opportunity for young Irish singers to sing together under the direction of professional conductors and tutors, and to perform demanding and rewarding choral works to a high standard with professional instrumentalists. It is conducted by its founder and director Dr. Geoffrey Spratt. Membership of the 120-strong choir is by annual audition and is open to 17 - 29 year-olds. The choir meets annually for a residential rehearsal course and performs throughout the country. The rehearsal courses and concerts are self-financed through sponsorship and through members' subscriptions.

Music Education in Schools

Music education in schools is patchy, although there are centres of excellence largely due to the hard work and inspiration of individual teachers. A scheme that did a great deal to raise standards and enthusiasm for choral singing in schools was run by the Department of Education for twelve years



from about 1989. Schools could enter choirs (and orchestras) to be examined by the Department's visiting examiners in four categories, based on age. This was a useful way of raising standards in any case, and on average, schools would enter three or four choirs - although one school entered twenty - and each choir contained approximately fifty to sixty singers. The best choirs then performed competitively in the annual **Schools' Choir Competition** at regional level to select twelve to perform at the national finals in the National Concert Hall in Dublin. The winners received cash prizes. For ten years the competition was sponsored by Telecom Éireann and the Irish Press, but that ceased and then it was run by the Department's Music Inspector Oliver Hynes for a further two years but could not continue without commercial sponsorship.

Festivals and competitions

Taking part in competitions and competitive festivals is a very popular part of a choir's life



Photonic Choir (photo RTE)

and in Ireland the premier music competition is the **Siemens Feis Ceoil** www.siemens.ie/feis in Dublin, now preparing for the 109th festival, two weeks of competitions in March-April, 2005. It is Europe's longest-running classical music festival and attracts over 2,000 entries from all over Ireland in approximately 170 competitions, including some valuable scholarships and bursaries. There are numerous competitions for choirs, categorised by age, voice, gender, repertoire and language.

Gerard Gillen established the **Dublin International Organ and Choral Festival** www.organfestival.com in 1980 with the intention of placing the organ firmly at the centre of a week-long feast of music-making by a wide variety of instruments and, in particular, choirs. The core of the festival is the Organ Interpretation Competition, but the choral singing is not competitive. The next festival will take place in June, 2005.

The Association of Irish Choirs

There are many other music competitions and festivals in Ireland (often called 'feis', pronounced 'fesh', plural 'feisanna') and information can be obtained about them and about many other aspects of choral music in Ireland from the Association of Irish Choirs, **Cumann Náisiúnta na gCór (CNC)**, www.cnc.ie which is based in Cork. Funded by the Arts Council, CNC was set up in 1980 and promotes choral singing throughout the island of Ireland. It is committed to the provision of access to a wide range of services for conductors, choristers, teachers, choral representatives and participants. It facilitates the exchange of information on choral matters and operates an advisory and mentoring service for those seeking assistance with choir establishment and management, repertoire, training, competing and touring, and international developments and opportunities. CNC has well over 500 members at present who can avail of a wide range of useful services and benefits, and who also receive three issues per year of the CNC's very interesting and excellently produced magazine, *In Choir*.

A particularly valuable aspect of CNC's work is their annual week-long **Choral Conducting Summer School**, which provides intensive choral conducting training from basic to advanced level, and their 'Music in the Classroom' summer courses for primary school teachers. This complements the requirements of the music curriculum and provides a relevant and dynamic support to teachers in their classroom work. The CNC also provides short workshops and in-service courses throughout the year, and the conducting courses help teachers and students to realise the potential of the choral singing and conducting elements of the Junior and Leaving Certificate Music curricula. These

courses are sanctioned by the Department of Education and Science and so can count towards 'extra personal vacations'.

The CNC has an extensive music library of choral music and members may borrow sheet music for one month, with longer borrowing periods available for multiple scores (for a small fee). There are 4,000 works for mixed voice choir, 2,000 works for female voice choirs, 1,000 works for unison choirs and 500 works for male voice choirs, and CNC members can also have access to the extensive collection of choral music in the Cork County Library.

Publishing

The CNC publishes choral music by Irish composers and arrangers, and has a large catalogue of works, ranging from simple unison and two-part compositions for junior choirs to mixed and equal-voice original compositions and arrangements for adult choirs.

As the mainstay and organiser for many years of much of the classical music that was performed and broadcast in Ireland, RTE has commissioned a large body of choral music, both arrangements and original works. For any enquiries about Irish music, either by a particular composer or for a particular ensemble, the most useful point of contact is the **Contemporary Music Centre** www.cmc.ie at 19 Fishamble Street, Temple Bar, Dublin 8 who can supply copies of works in their archive.

The **Government Publications Office**, An Gúm, which may be accessed via www.forasnagaeilge.ie, was established in 1926 and is the single largest Irish language publisher in the country. In 1999 it was transferred to become part of Foras na Gaeilge (Editor's Note: Body set up in 1999 and responsible for the promotion of the Irish language throughout the whole island

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of Ireland). Since its foundation it has published around 2,500 books and 350 pieces of music by Irish composers, both arrangements and original works.

A lively **chat room** of interest to choirs is **Choral Ireland**, which describes itself as 'a web resource for all enthusiasts of choral music of every genre'. Hosted by Yahoo, it may be accessed at www.esatclear.ie/~fanda/. It is very active and can be quite influential as a sounding board and as an advertising forum.

The CNC has its **Bulletin Board** for members' comments and queries, and this may be accessed through www.cnc.ie. It is also hosted by Yahoo.

The Stage

For those singers who are particularly interested in the theatrical side of choral work, the **Association of Irish Musical Societies (AIMS)** www.aims.ie is a useful resource. It hosts a two-day choral festival each May in New Ross, Co. Waterford, a festival that is open to both member and non-member choirs, which was begun in the 1970s as a platform for the choral societies and as a way of improving the singing in the musical societies. The Association also runs the week-long **AIMS Youth Summer School** which introduces teenagers to the various aspects of performing musical theatre and gives them the opportunity of working with a professional director, choreographer and musical director. The **AIMS on-line Technical Directory** is used by actors, directors, musical directors, choreographers, sound engineers, lighting designers, stage managers, musicians and other service providers in Irish musical theatre. There are a number of **opera** companies and festivals in Ireland with varying chorus requirements. The website for **Irish Opera Online** has details of the different companies

www.geocities.com/Vienna/1340/oi_orgs.html and there are contact details on the website of the Contemporary Music Centre under 'Useful Addresses'.

Cork International Choral Festival

Perhaps the best-known choral music event or organisation in Ireland is the flagship **Cork International Choral Festival** www.corkchoral.ie which began in the early 1950s when the Government established **An Tóstal** in 1952 to encourage the development of springtime festivals, which would also encourage tourists to visit Ireland from Easter onwards. This imaginative attempt to begin the process of lifting the country out of stagnation and economic depression was taken up with enthusiasm. A varied arts programme was organised for 1953 in Cork, including a visit by the Hallé Orchestra conducted by Sir John Barbirolli. They performed Handel's Messiah with the Dublin choir, Our Lady's Choral Society.

The following year, 1954, the first **Cork International Choral and Folk-Dance Festival** was held, and it continues to be held in Cork City Hall each year during the four days that precede the first Monday in May. 'Folk-dance' was dropped from the title in the late 1980s, but there are still displays of folk-dancing by Irish and foreign dance teams as well as non-competitive performances by the competing choirs. However, the emphasis is very firmly on choral singing, and the festival, which is one of the most important international choral festivals in Europe, is noted for its high competitive standards, which are maintained by the practice of inviting only a certain number of foreign choirs (approx. twelve) of international standard to compete for the prestigious **Fleischmann International Trophy**, thus providing standards for Irish choirs to measure themselves against. Many

Irish adult, youth and school choirs compete in the national competitions, for one of the aims of the Festival is to encourage music-making at a local level and to enable choirs from small towns and rural areas to take part. In all, the festival attracts some 5,000 participants, including choirs from both parts of Ireland. From the very beginning competitors have been required to sing one work by a living composer from their own country, a condition that was very dear to the heart of the one person who is universally associated with music in Cork, and who was personally responsible for having the initial vision of many musical projects and then having the energy required to make them a reality. This was the composer and Emeritus Professor of Music in University College Cork, Aloys Fleischmann (1910-1992) who was chairman of the Tóstal Cultural Committee from 1954-1966, and Choral Festival Director from 1967-1987. He also had to deal with the many critical financial



AIMS Choral Festival 2003 (Photo: AIMS)

struggles that have beset the organisers over the years, because good, successful, musically worthwhile festivals do not always attract the financial support that they need.

A unique, and very valuable, aspect of the Cork Choral Festival is the **Seminar on Contemporary Choral Music**, which was set up in 1962. It commissions up to four Irish and foreign composers every year to produce new works which are performed, analysed and discussed at a public seminar. To date 119 new works have been commissioned from 99 different composers and it has had an educative and exhilarating effect on very many developing Irish composers who attended the seminars. In 1972 the Seán Ó Ríada Trophy competition was established for young Irish composers commissioned by Irish choirs. As 2004 was the Choral Festival's 50th anniversary, the National Chamber Choir was invited to present a retrospective of works commissioned over that period, and they selected and performed

works by Milhaud, Genzmer, Walton, Fleischmann, Shchedrin, Deane, Eben, Wilson and Ó Súilleabháin (Editor's Note: pronounced *O Soolavoyne*).

In 1998 a **Composers in the Classroom** scheme was begun, which offers music students and their teachers the opportunity to work, in their own classrooms, with professional composers throughout the school year. Students are required to listen to a wide range of music and to analyse and discuss various elements. For the teacher this residency provides an opportunity to work alongside a professional composer, discussing and developing approaches to creative composition in the classroom. The students' compositions are performed at a seminar held as part of the Choral Festival.

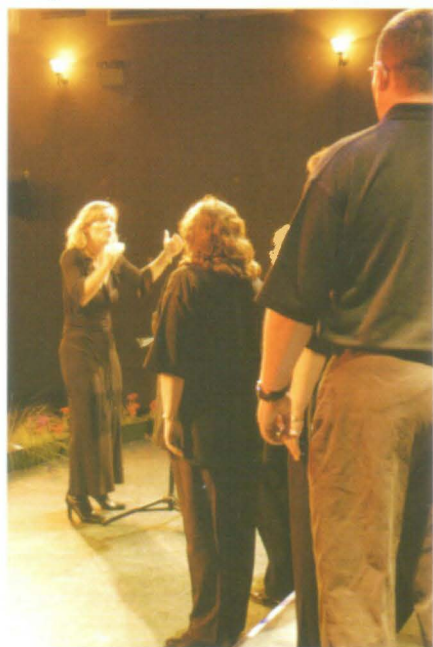
Ruth Fleischmann's recent book *Cork International Choral Festival 1954-2004: A Celebration* (published by Glen House Press and sponsored by Veritas Publications, ISBN 1 85390 767 7) is now available and it provides a fascinating account of this highlight of the choral world and choral year, with reminiscences from over 200 people who have been associated with the Festival in many different capacities.

In 2005 Cork will be designated 'Cork 2005: European Capital of Culture', and the Choral Festival will be at the forefront of the musical events of this very special year.

Mary McAuliffe - an Irish composer of choral music

Just as there is not sufficient space here to go into details of the majority of choirs in Ireland, neither is there space to go into details about the other essential element in choral music, the composer. Full details of Irish composers and their music are available on the web site of the Contemporary Music Centre, www.cmc.ie, but I thought it would be interesting to feature one Irish composer,

Mary McAuliffe, for whom choral music forms the greater part of her output. She began by writing musicals and choral works for school choirs during her school teaching career, and this was followed by various commissions for church choirs and major Irish choral societies, including a commission for a large-scale choral and orchestral work to mark the 150th anniversary of the founding of the Loreto Order, and an anthem and Mass to celebrate the beatification of the Irish Martyrs in Rome. She decided to embark on composition full-time, and then her life was changed by an enquiry to the CMC by an American conductor in search of Irish sacred music. His subsequent performance of her music paved the way for a succession of further performances and commissions in the USA from some of the finest choirs in the country, such as the Michael O'Neill Singers www.mosingers.com and www.mosingers.com/html/mcauliffe1.html who commissioned her to write *Return to Old Ireland* for choir and orchestra. After its first performance in 2000 in Atlanta, Georgia, *Return to Old Ireland* received a further nine performances during the next three years by different choirs and orchestras, seven in the USA and two in Dublin, an unheard-of achievement for a contemporary Irish composition. McAuliffe has been composer-in-residence and has given lectures on her music in a number of American universities, and her works are published, frequently broadcast and recorded in both Ireland and the USA. She has recently been awarded the first Ireland-Canada University Foundation Riverdance Scholarship, which is enabling her to work on a project relevant to both countries, a choral suite on texts from Newfoundland and from Ireland for the award-winning Newfoundland Symphony Youth Choir.



AIMS Choral Festival 2003 (Photo: AIMS)

...Choral Music in Ireland: An Overview

14 The Contemporary Music Centre

Mary McAuliffe, in common with other composers and users of the CMC, has nothing but praise for the work of the Contemporary Music Centre www.cmc.ie in Dublin and its dedicated staff under its director Eve O'Kelly. The Contemporary Music Centre (CMC), which is primarily funded by the Arts Council (of Ireland), is Ireland's national archive and resource centre for new music and it supports the work of composers throughout Ireland. It has effectively raised the profile of Irish composers and their work throughout Irish society and around the world. The library contains the largest collection in existence of music written since the early 20th century by Irish composers (i.e. those of Irish birth or residence), as well as sound recordings, biographical and programme information, a reference library of books and periodicals, and information of interest to composers, such as performance opportunities, concerts, commissions and grants. There are c. 3,300 scores in the CMC, and the collection grows at an average rate of c. 250 each year. Most of the music is unpublished and is available for reference, sale, hire or inspection. There is an extensive archive of sound recordings that also includes many hundreds of recordings from the archives of RTÉ, the national broadcasting service. There are approximately 5,200 individual works in the CMC's library of scores and recordings, of which more than 1,200 are vocal/choral works. A number of works have been graded in terms of difficulty and this helpful tool can be utilised via the homepage of the website, www.cmc.ie, by clicking on Education & Outreach - Explore and Discover - Perform an Irish Work.

Sarah Burn lives in Ireland where she is a music copyist and typesetter who has copied scores and parts by hand and by computer for many of the country's composers and ensembles. She writes programme notes for concerts and recordings, and also teaches oboe. She enjoys the variety of these different, but complementary activities.

(E-mail: smburn@eircom.net)

(1) The primary resource for information about Irish traditional music is the **Irish Traditional Music Archive** in Dublin www.itma.ie. The Archive, under the direction of Nicholas Carolan, was established in 1987, and is the first body that was exclusively concerned with the making of a comprehensive collection of materials, including sound recordings, books, photographs and videos, for the appreciation and study of Irish traditional music. It is the largest such collection in existence and is a not-for-profit facility that is open to the public.

(2) To explore further the history of music in Irish cathedrals, the first detailed study was made by W.H. Grindle in his book *Irish Cathedral Music: A History of Music at the Cathedrals of the Church of Ireland*, which was published in 1989 by The Institute of Irish Studies, The Queen's University of Belfast.

See also *A History of Music at Christ Church Cathedral Dublin* by Dr Barra Boydell, published by Boydell & Brewer, Woodbridge, 2004.

(3) The Irish composer and musicologist **Brian Boydell** (1917-2000) wrote many books and articles on music in Ireland, and his book *A Dublin Musical Calendar, 1700 - 1760*, published in 1988 by the Irish Academic Press, is a fascinating account of musical life in the city during a musically most important period. ●

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Dossier Copyright

Letter to the Editor

Vincent Salvadé

We received the following remarks as a response to the article "Copyright is privatizing the Public Domain and no longer assisting Artists" by Mr. Smiers, which was published in our last issue.

The contribution of Mr. Joost Smiers is so exclamatory that it launches the discussion. It leads one to have an immediate reaction, in view of his "provocative" character. Without entering into all the details of the argument, one notices the following points:

- a) The article does not include the collective management of the system of rights. This is regrettable for a contribution intended for a choral magazine, since one knows that the collective management is the most standard form of exercising rights in the musical domain. The collective management permits distributing part of the royalties directly to the authors, and part to the record producers. This assures, therefore, a balance between the interests of the creators and of the investors.
- b) The article is based on the ridiculous idea that there would be on the one hand "good" artists, and on the other "bad" investors (namely the Industry). In reality, the former comes second. The intermediaries ready to invest the necessary money so that the creation is communicable to the public are indispensable. It is totally utopian to think that an artist could, by him or herself, communicate with his or her public, thanks to the Internet. The communication would in fact be very quickly drowned in the mass of created products. And if ventures were ready to
- be invested in (for their own interest, certainly, but also so that a creator could emerge from the many products), one cannot see why they would not benefit from exclusive rights that permit them to profit from their investments (and to urge them to start this operation again).
- c) To replace the right of the author with taxation? One does not see what the advantage would be. Because the government would then find it necessary to determine how to divide up the money, it would therefore make the choice to finance one artist rather than another. Mr. Smiers denounces the dictatorship of the "majors" who govern the choices of the public. But his system becomes another form of dictatorship: that of the State who, in granting funds, would give more chances to chosen creators. The market very quickly charges itself to punish errors by investors (many maintain that the actual crisis of the CD Industry comes more from a certain artistic deficiency of the "majors" than of the phenomenon of piracy). On the other hand, there is no arbitrary remedy provided by the State.
- d) To abolish moral rights to the benefit of an opposing right, depending on the worth of the derivative creation? It remains to be proven that moral rights, in practice, freeze artistic creation. However, Mr. Smiers' idea arrives at an impasse. How can he, in effect, judge the worth of the new creation? To say that the product is "botched or boring" leads to a subjective analysis. And for a right to depend on the tastes of each leads to a new arbitrary time.
- e) Finally, it is positive that Mr. Smiers finishes his article by raising that pure and simple plagiarism should be

punished. But this conclusion is equally paradoxical, because the same essence, the right of the author, is thus recognized: one admits that the creator has a right to his work.

Similarly, it is not easy to reinvent the wheel.

Dr. jur. Vincent Salvadé
(E-mail: vincent.salvadé@suiza.com)

(Translated from the French by Jessica Tobacman, USA) ●

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IFCM News



International Federation for Choral Music

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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: Dolf Rebus

A New Spring 2005 Date for the First Hip Hop World Summit in Paris, France (23 Oct 2004)

The International Music Council (IMC), in association with the UNESCO Section for Youth, The African Marketplace, Inc. and Cultural Engineering, LLC, announces that the date for the Hip Hop World Summit (HHWS) has been rescheduled from 12-14 November 2004 to 1-3 April 2005.

IFCM at the Europa Cantat festival - 2006 (21 Oct 2004)

The IFCM will organise its board meeting 2006 within the framework of the Europa Cantat Festival in Mainz. Dates have to be confirmed (probably 3-6 August 2006). The IFCM and Europa Cantat will also organise a joint activity for conductors during the festival. More details will be announced beginning 2005.

In memoriam concert in Stockholm (20 Oct 2004)

The IFCM has decided to promote and arrange a concert in the memory of his regretted president **Eskil Hemberg** in Stockholm on 20 January 2005. The concert will take place in the St Jacob's church in Stockholm. Should you wish to attend or perform on that occasion, please contact directly Fred Sjöberg (Email: fred.sjoberg@rikskonserter.se).

Musica Virtual Choral Library now on DVD-ROM (15 Oct 2004)

From now, the "complete" IFCM project "Musica" is available on DVD-ROM for Windows, and will be updated every 3-6 months. Features of version of September 2004: 3 GBytes of information (like 4 full CD-ROMs) - More than 137,000 scores from all over the world described in 4

languages. Search by almost any criterion imaginable, and no limitation as compared to the website. - Description of 1,800 publishers, 26,000 composers... - More than 100,000 multimedia links. - Lists of jubilees of composers from 2004 to 2008. Compilation of selected pieces as Musica's "favourite piece of the month" from 1998. For more, see www.musicanet.org/en/dvdrom.htm

Address change (13 Oct 2004)

Venno Laul has a new address and telephone. He has been appointed Vice-President of the Estonia piano company in Tallinn:
L. Koidula 3-6
EE 10125 Tallinn
Estonia
Phone home : +372-6013115
Fax home : +372-6-445808
Fax work : +372-6313293
Mobile : +371-5084038
Email : venno@estoniapiano.ee

The International Music Council (IMC) celebrates the International Music Day at UNESCO Headquarters in Paris (12 Oct 2004)

The International Music Day, annually observed on October 1 since its inception by past IMC President Lord Menuhin in 1975, is an occasion for reflection and debate on the role of music and musicians. Traditionally celebrated through awareness-raising activities by IMC members across the globe, the 2004 International Music Day Celebrations on October 1 and 2 were officially opened with a welcome reception at UNESCO headquarters in Paris, seat of the IMC secretariat. For more information: International Music Council Email: mailto:imc@unesco.org. Phone: +33 1 45 68 48 50

Orphei Drängar's 150th anniversary (6 Oct 2004)

Orphei Drängar celebrated its 150th anniversary throughout 2003, with a variety of activities. One of many highlights was the international male-voice choir symposium, which attracted participants from all over the world. The symposium shared an abundance of information and strengthened and widened a closely-knit international network of people and choirs. It also gave rise to a number of issues and concerns which wetted the appetite for future international meetings to be held. The discussions were documented and have now in edited format been compiled in a small booklet which can be ordered, free of charge, from cdmaster@od.se. It can also be downloaded from: www.od.se/symposium.pdf

Obituary (6 Oct 2004)

Herbert Saß passed away during the night of Saturday to Sunday 2 - 3 October. He was almost 90 years old. M Saß was the first Secretary General of the Deutsche Musikrat (1953-1979). He was also Secretary General of Europa Cantat and an individual member of the International Music Council. His contribution to the creation of the IFCM was essential. The IFCM presents its condolences to the family.

Europa Cantat Honorary President **François Bourel** died on 6 Oct; he was 80 years old. There was a memorial service for him at the Eglise St François Xavier (near the Invalides) in Paris on Friday, 8 Oct at 16.30h. He was buried on Saturday, 9 Oct at 10.00h in Voiron (Isère). If you would like to write to his wife and children, please address your letter to Bernadette Bourel, 145 avenue de Suffren, F-75015 Paris, France.

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"The Life and Music of Veljo Tormis" released! (25 Sept 2004)

Mimi Daitz announces that her book *Ancient Song Recovered: "The Life and Music of Veljo Tormis"* has finally been published. You may recall that researching and writing the book came about as a result of her attendance at the 1990 IFCM World Symposium in Stockholm, Tallinn, and Helsinki. It can be ordered on-line from the publisher, www.PendragonPress.com, from

www.BarnesandNoble.com, or from www.Amazon.com. For more info: msdaitz@rcn.com.

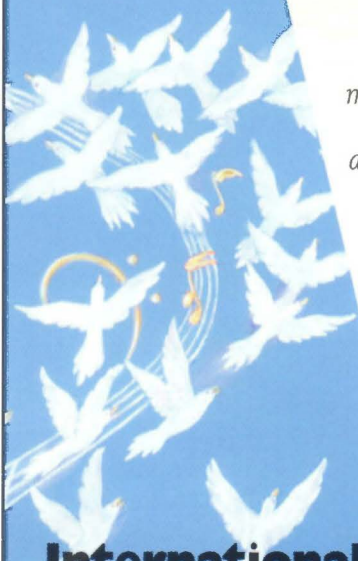
E-Mail modifications (3 Oct 2004)

Thomas Rabbow has a new e-mail: trabbow@ifcm.net. (His compuserve account has been closed down)

Jutta Tagger, Managing Editor of the International Choral Bulletin (ICB) also has a new e-mail: jtagger@ifcm.net ●

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Cristian Grases



Photo: Cristian Grases

"... And what instrument does a violinist play?" I asked a group of more than fifty fourth graders (nine year olds). In the minutes that followed, and after collectively describing the violin, we exchanged ideas that led to the logical conclusion that the violin represented the sum of a series of smaller parts in a specific distribution, and that the violinist could only play music if the whole instrument was involved. We did a similar exercise with other instruments, and reached the same conclusion.

"...And what is a singer's instrument?" The children's hands shot up just as fast (all children want to be the first to answer after all), but here there was a noticeable difference: there were doubts, and many of the hands soon went back down again. And through a series of incomplete, right and wrong answers, we started to discover the anatomy of the singing apparatus, from the diaphragm, and the intercostal muscles to the facial cavities. We concluded that, even though there are parts of the body that are not directly involved in phonation, the singer's instrument was the entire body.

It was then that one of them said, "...well, like the violinist, to be able to make music, singers have to use their whole instrument, so they have to sing with all their body." Intuitively, the children had arrived at conclusions similar to those reached by Emile Jaques-Dalcroze in the last century.

Emile Jaques-Dalcroze (1865-1950), a composer and educator from Switzerland, was one of the first people to study the concept of musicianship. He found ways to experience the phenomenon of music in many contexts through the physical experience of the isolated elements of music. Jaques-Dalcroze understood that music, besides the auditory sense, was intimately related with the nervous and muscular systems of the entire body. He then began to

experiment with physical exercises prior to lessons. His conclusions and experiences were summarized in several publications that supported what subsequently became known as *Dalcroze Eurhythmics*.

One of the principles of *Dalcroze Eurhythmics* was to make it possible to understand music through one's own ability to organize sounds. During my personal career as a conductor, I have found by experimentation that this understanding in any field (listening, singing, playing instruments or composition) can be facilitated by using our own experience of movement in relation to time, space and energy. These conclusions are similar to those of Jaques-Dalcroze who put it this way: *"the musical result depends on the quantity and quality of one's own experiences of movement, and on the technical freedom that each person has to use that source of resources"*. It is thus natural to handle music, and especially rhythm, using the body as a musical instrument for the physical and personal

experience of these elements in their dynamic roots (Aronoff, 1974).

This intimate relation between physical sensations and music is one of the fundamental principles that apparently inspired the use of eurhythmic expressions in the works of a number of composers around the world, or the inclusion of these in the renditions of certain conductors. This certainly applies to me. Personally, I consider that the musical phenomenon can achieve a greater interpretive depth if experienced with the entire body as an integral instrument. The deeper the interpretation, the better the quality of the musical result. In addition to using the entire body as an instrument through which one can experience the interpretive phenomenon of music, the movements themselves can be given an artistic quality, in many cases related to the rhetoric of the work, which in the end will become part of the communication of the music itself.



The Cantora Juvenil de Caracas in 2001

...Body Movement and Eurhythmics

22

J. J. G. Loots, when speaking about choral music in Africa, writes: *"semantically, there is no differentiation between a dance and a song. The word for music in the Sotho language of the southern regions is bina, and this word is used indiscriminately for a song and for a dance."* (Loots, 1992). In support of the above, Karmina Silec, when speaking of her work with her choir Carmina Slovenica, states that: *"in our regular rehearsals, we always include movement. I find that the relation between singing and movement is extremely important in many aspects (intonation, sound production...)"* (Silec, 2000).

This process of creation and re-creation of choral music is not exclusive to children and young people. Nevertheless, children and youngsters who are asked to do this in their choral practice can achieve a greater development of their motor abilities. The eurhythmic sections and the choreographic elements with which I have been able to work in choral compositions and

interpretations have allowed me to develop these abilities in my choristers. The most important functions that can be developed through this practice are: (i) *gross and fine motor movement*: developed by means of foot tapping, clapping hands or against parts of the body, finger snapping and choreographic elements in general; (ii) *laterality*: developed through choreography and various eurhythmic formulas that make differential uses of the right and left limbs; (iii) *the body plan and kinaesthetic memory*: which involve the notion that a person has of their own body and its parts, which is fundamental to the ability to execute the great diversity of movements proposed, and; (iv) *motor independence*: the movement of the limbs independently from each other or from another activity such as singing.

The ways in which these abilities are included in the rendition and composition of choral repertoire are very diverse. The first connection is established during warm-ups and vocalizations at a rehearsal. Experience

has shown me that if movements are included during this time, better and quicker results can be achieved. Movements can also be used to promote good rhythm and tempo. As every director knows, the normal tendency is to rush the tempo as soon as a rhythm has been established. If that rhythm is practiced with the whole body, then the tendency to accelerate will be diminished. When eurhythmic elements have been included in the score, conductors and composers can design new warm-up exercises that contain the specific difficulties of the piece. In this manner, the choristers will superimpose two processes: the warm-up and the rehearsing and resolution of specific difficulties of the work, using the rehearsal time in a more effective and efficient way.

All the sounds that are generated when striking different parts of the body or against the floor are considered body percussion sounds. The organization and the assignment of rhythms to these sounds generate the eurhythmic structures that some composers include in their works. The complexity of these structures is variable, and the smartest way to use them implies studying the natural accents of the text and the levels of tension generated by the music. Eurhythmics will be more effective and easier to learn if it is in consonance with what occurs musically. For example, a natural accent of the text (and therefore correct phrasing) will be facilitated if the weight of the word or phrase is felt by the body. Swaying forward, tapping a foot or a clap can do this. In another example, one can understand an asymmetric meter such as 5/8 more deeply and naturally if rhythmic values of a dotted quarter note (crochet) and a quarter note are assigned to alternate taps of the right and left feet.



The Cantoria Juvenil de Caracas in 2002 in Espoo, Finland (Photo: World Vision Choir, Korea)

But the use of eurhythmics is not only associated with technical elements in the musical language, but can also be very effective in the interpretation of the work. In this sense, eurhythmics can be associated with the poetic content of the text, intensifying the message that is transmitted. The use can be literal (i.e. if the text says: "...stepping...", one can incorporate a step), or not literal (i.e. if the text says: "...I hear an explosion far away...", one can incorporate a strong stamp or a clap imitating a loud noise). Hence, one can include elements of drama or theatre to intensify the meaning of the text and to create both a vocal and visual experience on stage. All these elements and the balance among them together permit the creation of choreographies and "choralographies" (a very fashionable term in the 80's and 90's that attempt to group all the body movements by members of a chorus when they stay in the same place on stage) and have greatly enriched the international choral movement.

Many artists worldwide (composers and directors alike) have been using elements like eurhythmics, body movement and drama to intensify the rendition of previously composed works or of new compositions which explicitly incorporate them. Among the artists that I know who have dedicated time to this interrelation of elements are Karmina Silec (Slovenia) and Sanna Valvanne (Finland), who are endeavouring to fuse choral music, drama, theatre and movement with their choirs. Alberto Grau (Venezuela) is a composer who has made great efforts to include eurhythmic elements in his numerous compositions. Directors trained under his example and mentorship tend to include eurhythmic and dance elements in their interpretations. This group,

spearheaded by María Guinand, includes names such as Ana María Raga, Maibel Troia, María Leticia González, Luimar Arismendi and myself. Other composers like Osvaldo Golijov (Argentina) and Stephen Hatfield (Canada) include some choreographic elements and theatrical references in their works.

Finally, it is necessary to understand that the entertainment world and the arts in today's society are increasingly challenged by the presence of many tremendously attractive visual alternatives like television, film, etc. In the environment of children and young people, choirs have to compete with these alternatives (and other no less attractive ones such as sports). It is not simple to win their attention so as to get them seriously involved in the choral activities. María Guinand writes: "...the new choral repertoire will indisputably have to be brought up to date and to incorporate other elements as parts of the composition, whether choreography, lighting effects, the use of eurhythmics, etc. that will

make a choral concert not only an auditory experience, but also a visual one." She continues: "To the extent that children and young people are trained to involve their whole minds and bodies in their singing activities, the experience will become more complete, choral singing will be more attractive and allow them to undertake more easily the challenging and bold repertoire of the future." (Guinand, 2002)

The artistic possibilities arising from the fusion of all the elements we have mentioned are unlimited. They provide a sure way to create original and individual interpretations and compositions. Even more, they are of unprecedented importance in the musical and integral education of the choir singers, and therefore of future societies, when introduced in the early stages of musical development.



The Iowa Youth Chorus in 2004. (Photo: Janel Harnan)

...Body Movement and Eurhythmics

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Cristian Grases, a Venezuelan choral conductor living in the United States, is currently the Artistic Director of the Iowa Youth Chorus. He has developed his career in close relation with the choral repertoire of Alberto Grau and the inclusion of eurhythmics in the choral repertoire.

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(Translated from the Spanish by the author and revised by Ian Jones, Belgium) ●

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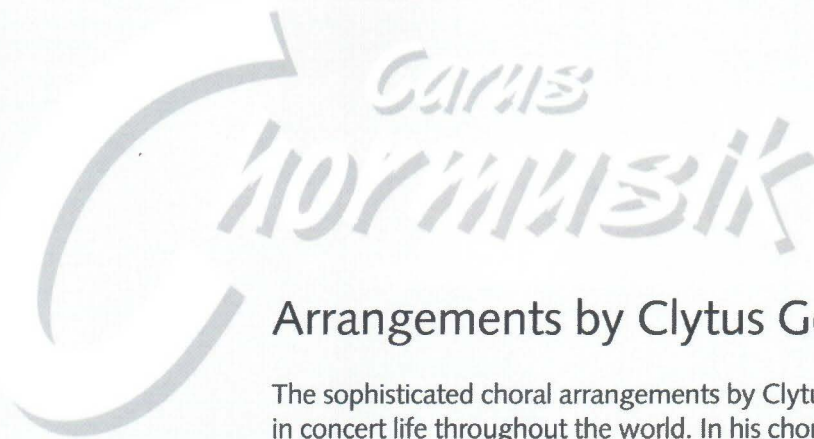


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Berlioz, Hector: Sur les lagunes (F)

from: Les Nuits d'été (F)

Coro SSSSAAAATTTTBBBB 9.113

Caplet, André: Trois Fragments de son (F/G)

Coro SSSSAAAATTTTBBBB 9.114

Debussy, Claude

– Des pas sur la neige (F)

Coro SSS/AAA/TTT/BBB 9.104

– Les Angélus (F)

Coro SSSAAA 9.503

– Soupir (F)

Coro SSSSAAAATTTTBBBB 9.119

New

Liszt, Franz: Two Transcriptions (G)

Coro SATB/SATB 9.117

– Es muss ein Wunderbares sein

– Morgens stehe ich auf und frage

Puccini, Giacomo: Oh! mio babbino caro (I)

Coro SSS/AAA/TTT/BBB 9.103

Schubert, Franz: Der Wegweiser D 911 (G)

from: Winterreise

Coro ATBarB/ATBarB 9.603

Wagner, Richard: Two Studies

for "Tristan and Isolde" (G)

Coro SSSSAAAATTTTBBBB

(Pfte for rehearsal only)

– Im Treibhaus 9.120/10

– Träume 9.120/20

New

Wolf, Hugo: Four Songs (G)

7–16 voices

9.112

– Und willst du deinen Liebsten sterben sehen

– Das verlassene Mägdlein

– Auf ein altes Bild

– Der Gärtner

New

Der Wegweiser

Nr. 20 der „Winterreise“ D 911

Franz Schubert (1797–1828)
arr. Clytus Gottwald 2003
Text: Wilhelm Müller

Mässig



Composers' Corner

Composers' Corner

Compositional Flow: An Interview with Stephen Paulus
Kathy Romey

Eskil Hemberg Speaks About His Music
Stanley R. Wold

Compositional Flow

An Interview with Stephen Paulus

Conducted by Kathy Romey

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"I think it is very important for you to find your musical style. That is what sets you apart, it is your signature. You cannot force it. Your musical style develops as the person evolves, as the artist evolves. Eventually you find sounds that you like better than other ones. Those are incorporated into your work and the other ones get separated out. But if you connect with whatever is in here, and feel confident about it, that becomes your signature."

-Stephen Paulus

Composer Dialogue Session - Sixth World Symposium on Choral Music
Minneapolis, Minnesota, August 2002

Kathy Romey (KR): *Would you discuss your background in writing choral music?*

Stephen Paulus (SP): I have been writing choral music for thirty-five years...I have always loved the voice and I love choral music; I sang in church choirs as a kid. I got started writing out of necessity for a church job. Then one of the first actual requests I had to write a piece was from Dale Warland for his college choir and that was a little bit later, 1973 or 1975.

KR: *And how would you describe your music?*

SP: My music is lyrical, sometimes full of kinetic energy when it goes; obviously not when it is lento. Sometimes angular-type melodic ideas. It is certainly not dodecaphonic. It is tonally based. It uses a lot of polytonality or tonality in juxtapositions that make it seem less tonal but the actual leadings are traditionally based.

...But I am an architectural composer. I think a lot about the structure of a work and the form. My method of writing is such that I am always looking at two things: the macro approach and micro approach. As I am writing a piece, I have an idea of the form it is going to take.

KR: *And what is it that appeals to you about the vocal music? You have written a significant amount of choral works.*

SP: I can't tell you how many choral pieces I have written but I think it is well in excess of one hundred and fifty. They range from two minutes to one hour long...what attracts me to the medium is two things - number one is the expressive quality in the voice. It is an instrument within us...You have to be sensitive to the use of the voice, how it's used, where it's used...I think that is a key thing. The other thing that attracts me is the text. I love writing instrumental music. But when you load something up with a text...now, it's got another agenda. Something else working. It's not just one thing, it's two things. With the voice you get to do that. The text that, without any music at all, is already communicating something. And the only reason you put that text to music is that somehow that musical form, which will change the form of the poem usually, that it is going to have even more meaning, be more profound. Certain phrases are going to stick out - be emphasized, and it is going to communicate even more. And that has to do with unraveling something over time. It takes much less time to read something that it does to sing it. So by singing it, we are already stretching a rubber band and saying that this little phrase I'm going to repeat is because it is important to me. Is it important to you or to anyone else? Who knows! We hope so. Otherwise, they will say, "Why did you repeat that?" Those are the things that attract me to writing for the voice.

KR: *Are there specific compositional elements that dominate, or is it different with each composition?*

SP: I think it varies. I am a slave to three things. One is the text. Another is the

performance situation...the conductor, the ensemble, the performing space, and the particular situation. And the sound. They can come in any order, but I think basically when someone commissions a choral work, the first thing that comes to my mind is - How large is your group? Where are we doing it? What kind of text are you interested in?

Now I am a text/research person. I love that. I love putting together a couple of possibilities and offering them up to somebody... And I am also influenced by the performance situation. It goes to the point of imagining when I have been there and I know when it is happening. Hopefully I have already met the conductor and have developed some sort of rapport with that person. That is very important. They are going to be your champion. They have to sell the music to the choir.

And then the actual performance situation itself...if I know that someone is doing a piece in a particular space, and I have seen that space, like the National Cathedral [in Washington D.C.], it sort of lays the fertile ground, the first seeds, the bedrock of where the ideas are going to grow out of.

And then last, but certainly not least, and sometimes first, is the actual sound. Simultaneous to seeing the National Cathedral, I had certain sounds coming into my head about a way to start, and an idea to use a chamber choir in the back for something, and really using that space. I started to hear sounds - it just sort of happens when you see an interesting text, and know the performance situation. It is the kind of thing that hooks you. You can't really say that the text is most important, or the sound itself, or the situation. They are all out there competing for your attention at the same time, and they all converge. Sometimes people will ask, "Is it the melodic line which

...Compositional Flow

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comes first, or the text, or harmony?" Sometimes it all happens at the same time. Like a cloud of sound and you have to figure out - this voice does this, and this voice goes there...and out of that comes this unison thing. It is all integrated in the best possible world.

KR: *Would you talk about your creative process, and about the differences between writing for the voice and writing for instrumentalists.*

SP: Is there any stylistic difference between writing for the voice and writing instrumentally? I would say, absolutely none, hopefully. The difference would come in either category. If you are writing for a community orchestra that meets every week or two, and most of them don't have degrees but they love to play - I would say you write your same musical style. But I would choose to make it less technically challenging and perhaps a tiny bit more accessible so they're not frustrated and say, "Why did we even commission this piece? We can't even play it!" The same thing for an amateur choral group versus a really good college or university group or professional group...it is not writing down to anyone. It is simply saying that a 2-year piano student is not going to play the same thing as a doctoral musical arts candidate can. But I would say you keep the same stylistic bent to everything, just modify it technically.

KR: *Do you ever go back and make changes to a work based on the preparation process of the chorus?*

SP: I would say there is usually something. I don't think it's a reflection on whether you know what you're doing or not. It's a reflection on whether it is a malleable, fluid process. This is the way composers and performers used to work all the time, and it has only been in the last 70 years that we have gotten the idea that we should know everything and that there shouldn't be any changes. That's absurd! It changes sometimes just from one setting [to another]. This hall you can hear everything. That hall is a lot muddier. So what are we going to do here? You have to be flexible. I love the fact that is not set in stone.

...And I think it's cool if the conductor is vested in the process, and they feel they have helped to give birth [to the work]. Sometimes it's their idea, or sometimes it is a collaborative thing hashed between you. It is that kind of doctoring, which is most exciting at the first set of rehearsals for a premiere. We have this golden opportunity to make it the best it can ever be. Other people are going to take it over hopefully, and say, "Well how did so-and-so do this, because I like it that way." But it doesn't have the same scintillating karma that the premiere does. I think that is what is terribly exciting to be there for the rehearsals.

KR: *When you go to these rehearsals, do you have a clear vision of how your work will be interpreted?*

SP: Usually. I have all the sounds in my head and then I try to anticipate how the sound is going to be in that space. I don't think I am ever surprised in a huge way. There are little surprises that come along, things that didn't

work as well - some of those notes should have been tied over; there should be a lift or a breath there. Minor details, that need to be cleared up. Sometimes it is dependent upon actually hearing the music itself, rather than just hearing it in your head.

KR: *And have you ever been to a premiere performance, where someone does something completely different? For example, they add an accelerando or change the tempo?*

SP: Yes, that happens a lot... most of us get tempi from some sort of internal clock. It doesn't mean that everyone is the same. Tempo is the one thing I think you can't affect in a conductor. If they say, "Can I do this a little faster?" or "I inserted an accelerando here." means they feel it. If you say, "No accelerando! Take it out.": it will still happen, almost every time. And what they are telling you is, "I feel the words, the line, the melodic line, the counterpoint, whatever, is moving it along there." And if they feel it, it's like telling them, "Don't feel it. Now conduct the piece with intensity, but don't feel what you're feeling." So often, I am pretty easy on conductors when they want to go faster or slower, or they are just doing it. That's okay. You can't effect too much. You have to be fairly flexible. You're recreating. We have created. But now you are making the actual music. It doesn't exist until you rent the hall and start to make something of it. I tend to just roll with it and enjoy the different ideas.



Stephen Paulus

Stephen Paulus has been hailed as "...a bright, fluent inventor with a ready lyric gift." (The New Yorker). He has written nearly 250 works which have been performed and commissioned by such eminent ensembles as the orchestras of New York, Cleveland, Philadelphia, Los Angeles and Minnesota. His choral works have been

premiered and recorded by the Robert Shaw Festival Singers, Dale Warland Singers, VocalEssence, Mormon Tabernacle Choir, L.A. Master Chorale, American Boy Choir, Westminster Choir College and countless others. A recipient of both Guggenheim and NEA Fellowships, he is also a Co-Founder of the

American Composers Forum and serves as the Concert Music Representative on the ASCAP Board of Directors. His music is published by Paulus Publications and EAM Corp. For complete works information visit www.stephenpaulus.com.

Kathy Saltzman Romey is an assistant professor of choral music at the University of Minnesota and the artistic director of the Minnesota Chorale. This interview is an excerpt from a longer discussion which was part of a research project entitled "From Page to Stage - The Documentation of Ten World Premiers". The research focused on the creative process of ten internationally renowned composers who were commissioned to write new works as part of the 2002 Sixth World Symposium's offerings. Chosen for their unique styles, the featured composers came from Latin America, Canada and the USA and were in residence for the premier performances, presented by some of the world's finest choirs (E-mail: romey@umn.edu) ●

Eskil Hemberg Speaks About His Music.

Conducted by Stanley R. Wold



Photo: Stanley R. Wold

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In May of 1985 it was my privilege to sit with Eskil Hemberg in Gothenburg, Sweden, for several hours over three days collecting information about his compositions. Having recently reviewed many pages of transcribed tapes from those meetings, I thought it might be interesting for persons who perhaps don't know too much about his music to imagine that we were able to still interview him. I would pose only a few questions; the responses are his own words from those tapes. While it is true, of course, that Eskil composed many things since that time in 1985, I believe the responses below reveal important glimpses of his thoughts and methods as a composer that remained central to his being as a composer.

Stanley R. Wold (SW): *If you could identify at least a couple of formative experiences in your life as a composer, what might they be?*

Eskil Hemberg (EH): My foremost impressions as a child occurred when I was a member of the Uppsala Cathedral Boys Choir for 6-7 years. The Uppsala Cathedral is a Gothic Cathedral from the 13-14th C. It is 120 meters high, 120 meters long, 7-second reverberation time--just a HUGE church. The performances of Palestrina, Hassler, Bach, and others made my whole idea about sound.

I think the first of my choral pieces that had substance is perhaps *Zoo*. It was first performed by the Stockholm Chamber Choir, Eric Ericson conducting. Eric studied the score very carefully--he has always been meticulously well-prepared with all new scores. He tries to do every note as well as he can do it, not telling the composer that "You are wrong on this note," but asking, "Do you want it this way or do you want it that way?" And he did such a good production of it that I grew enormously as a composer! And I said to myself, "Oh, maybe I could write another piece!" It really helped a lot.

SW: *Please identify some principal ideas which you value or implement as you compose.*

EH: I want the text to be communicated and very clearly... If one soul is waking up sometime because of a piece I have written, that's fine with me! I am a vocal composer partially out of my own interest for the voice and because the Swedish language is so apt for singing--Sweden has produced so many singers and is still doing so... I have always been more intrigued by the voice--I think it's richer.

What happens to me when I am inspired, and when do I get my ideas? I cannot tell you exactly because it happens in different ways. But it usually happens when I have a great flow of ideas going through my head but I am not so worn out that I cannot SELECT from among them.

I think you could describe me as eclectic. I feel very close to the Swedish composer Lars Johan Werle. I think I very often tend to write in a melodic 12-tone, a very personal use of 12-tone. I think there are many other composers--Dominick Argento is one--who's writing a melodic 12-tone, from which you can get a more expressive tune than from, say, G Major!

SW: *What are some chief text sources and/or methods which you use to select those texts?*

EH: One interesting example is *Signposts*. I put that into music because of the death of Dag Hammarskjöld [H]. All Swedes were taken by the death of H--as much as the murder of Kennedy in the States. It was very natural that I should go to H's book, *Markings*. I said to myself "'Markings'-it could be like marking a score--that could be a little vague." Upon asking a friend "What would you call it if you didn't call it

'Markings'?" it was suggested that 'Signposts' might work and I said "That's fine! That's very concrete, something you can touch; something that says you can go this direction, you can go that direction, and so on."

When I chose the texts, for example, for *Messa d'oggi*, that happened in another way. I took a Kyrie and tried to explain that with modern poetry. I tried to find a modern text that could describe or create a NEED for saying "Kyrie." So I found those texts by S. Quasimodo because he was known as a Nobel Prize winner of about that time. These 2 poems (1st and 3rd movement) made a unit AROUND the Kyrie. A couple of years later, I was asked to write a separate piece for the Oskarskyrka in Stockholm, so I wrote a Gloria. And then on a 3rd separate occasion I was asked to write a Christmas carol for a group of singers. As I was looking for a text, I went back to Hammarskjöld and found the text for the Christmas carol. By some intuition, I said "Aha! Now I have a Missa Brevis--I have a K and a G, and I have 2 texts describing the K and one text describing the G. And so, it MUST be like this!" Very soon after, we performed it that way. *Signposts* and *Messa d'oggi* have been two of the most successful pieces.

A different piece is another example of my close relation to H texts: *Concerning My Negotiations With Myself-and With God*. My father had just died, and I was moved and touched by the fate of my father. I wanted to do something to get out of my emotional "grip." Again, I remembered when reading through *Markings*, this hymn about death, "Night is drawing nigh." And also, as a choral director, I thought about the piece by Brahms, "Warum ist das Licht gegeben." So I thought I should write something like a modern equivalent of "Das kleine Requiem"

of Brahms. And that was my original idea. I compiled single passages of the hymn throughout **Markings**. {For more about this piece, see Eskil's response to the following question.}

SW: Please provide some examples of your thought process in composition, especially as it may involve symbolism.

EH: I have parodied the Buxtehude *Missa Brevis* many, many times; this is one of the most well-known a capella scores in Swedish choral literature because the manuscript of that work was found by a German scholar in the University Library at Uppsala, my home town. So I have known about this work all my life and have sung it several times in different circumstances. It runs sort of as a codex for me--I refer to it as one common and well-known codex of the Gloria. An example is movement IV of the *Messa d'oggi*.

In *Concerning...*, the message from Hammerskjöld is that he's really in trouble. The chorale supports and enlightens his troublesome days from underneath, supporting the text really. At m. 22, the chorale comes from above and it stays above, so it illuminates. So it is a way to tell that "through experience and through different periods, life has become a little bit easier"--the chorale comes from above, it is more guiding, like light flooding into his life. Before the chorale was supporting, now it's the other way around.

The solo quarter, I consider, functions as a reminder, a wake-up call: "Hey there! Wake up! Night is drawing nigh! Death is at hand!" {claps hands for each phrase} "Don't sleep! Soon you're going to die! Don't sleep." So it starts very beautifully, because I wanted that kind of "very nice, beautiful" start, but then I would like some other--a wake-up call. That could come from anywhere. So in this sense, the dissonance is purposefully jarring.

And here [m. 4], all those very tight positions, is like how does it surface?--*Night is drrrrawwwwing*--This is the death moment! I'm trying to describe what death could be like. And this comes back again and again. Some people ask "Why have it so difficult? [m. 10] F-sharp, e, then d?" I say, "There is no other way to describe death." At m. 14 there is this "madrigalism" in that the idea of "testing between finger and thumb" is done in a very simple canon. This is a naive, childlike movement in our life. Now the text is about the struggle of life, how H is trying to find his way. In the organ pedal part is what I call the "life-walk of H," a repeated life-walk, stepping and sliding away.

Another madrigalism appears: there is in medieval Swedish church paintings the appearance of a very fanciful flower with lots of leaves and petals going in all directions (this is especially prevalent in the province of Dalarna). There is a spot in this piece very much like that kind of flower.

Sometimes people criticized *Concerning* that it was "just another one of those tritonicity pieces again." But then I think they really didn't listen to the message of the piece--which is NOT the trying out of tritonicity but rather "I am telling you what

death is like!" But the critics didn't perceive the combination between text and setting. I think this is an eternal problem.

This is one of the first compositions where I have really a special meaning attached to every single bar that is here. The difficulty of being alive and going through the death moment: I consider this to be one of the most difficult tasks that you and I have yet to perform, I do not consider this a minor thing; I consider it the collision between reality and eternity and *that* I have to describe in music one way or another. And I have chosen these dissonant juxtapositions--the sounds are NOT "accidental collisions."

Stanley R. Wold is Professor of Music and Director of Choral Activities at the University of Minnesota Duluth, where he has taught choral conducting and vocal music education since 1984. His doctoral thesis at the University of Cincinnati's College-Conservatory of Music earned him the 1987 Julius Herford Award from the American Choral Directors Association. The thesis is entitled "Eskil Hemberg -- Swedish composer, choral conductor, and administrator: A survey of his works." (E-mail: swold@d.umn.edu) ●

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New CD Releases

Jean-Marie Marchal



Photo: J.-M. Marchal



The Play of Robin and Marion by the troubadour Adam de la Halle (ca. 1250-1306 ?) is among the most important works of medieval musical art. It appears by that title in all the history books, but no one, or almost no one, has heard this somewhat mysterious work, which combines elements of popular music, scholarly poetry and comedy. To my knowledge, until now only two recordings of this work have been made, recorded in the 1970s and 1980s. That is to say that this new arrival makes something of a sensation, all the more so because its musical execution is exemplary. Starting with a meticulous reconstruction of the work, and approaching it with a promising perspective that stems from the interpolation of complementary pieces (*estampies*, rondos and motets), the musicians of the Micrologus Ensemble have indeed created an exemplary work, one that respects the latest advances in musicology while preserving all the freshness and spontaneity of a score full of contrasts and feeling. The use of a collection of varied instruments to support the voices (harp, lute, bagpipe, hurdy-gurdy, pipe, percussion...) sheds new light on this famous « play » and reveals all its shimmering colors. Listening to this recording, one at last understands why this work has so touched the spirit since the time of its creation! (zigzag territoires 040602).

In view of his upcoming anniversary, artists and music lovers will soon turn their attention to one of the greatest English masters of renaissance polyphony, Thomas Tallis (C. 1505 - 1585). Who else could take the initiative for a first collection honoring the author of the famous « *Spem in alium* » than Peter Phillips' Tallis Scholars? Certainly there is nothing new here, since it was only a matter of pulling together a series of recordings made between 1985 and 1998 in order to publish a set of two CDs of generous length. But the competent interpretation of the English singers, with their luminous, broad, resonant tones, is always worth going out of one's way for. All genres except a mass are represented here: motets, psalms, Magnificat, anthems and others (« *Lamentations of Jeremiah* »). This is a fine opportunity, then, for (re)discovering every aspect of a considerable work which, together with Taverner's, is regarded as the base for the brilliant English tradition of sacred polyphonic chant (Gimell 203).

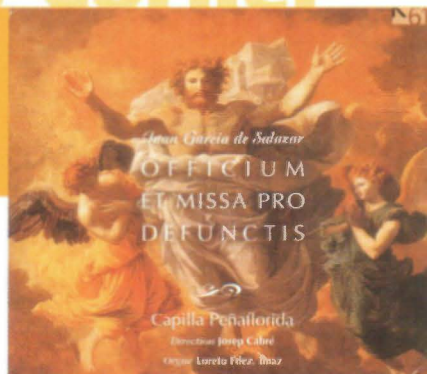
For its part, the Jachet de Mantoue Ensemble continues illustrating and promoting the work of this still largely unknown composer from Brittany, engaged by the court of the Gonzaga at Mantua. Here we have a repertory composed essentially for official functions of the court of Gonzaga, which notably includes a very curious homage... to the horses of the duke's stables (the motet *Enceladi Coeique soror*, subsequently parodied by Jachet de Mantoue in a mass of the same name). The program is filled out with other works by Jachet, by his Flemish colleague Adrian Willaert (working at the same period at St. Mark's in Venice) and, finally, by a work common to the two musicians, namely *Nisi Dominus*, a psalm for double choir. Admirably supported by the Saqueboutiers of Toulouse, the voices unfurl to provide a dense and colored interpretation

that is impeccable, if at times lacking in ease and expressivity (Calliope 9342).

The enigmatic Carlo Gesualdo has left a madrigal-like work, unique in its genre, as expressive and tormented as one could desire, which very few interpreters risk taking on. The touchy temperament of the Prince of Venosa here expresses itself musically in an audacious and surprising manner, one with almost expressionistic touches. With this CD, the Kassiopeia vocal quintet launches a complete recording of this unrivaled work, beginning quite logically with the *First Book* of madrigals, published in 1594. The singers' performance demonstrates good dramatic engagement, but suffers from some raggedness and a lack of homogeneity made noticeable by recording the voices at close range. Despite these few reservations, this audacious adventure merits discovery and attention (Globe 5221).

Another adventure proving more and more intriguing to follow: the complete recording of the Bach cantatas by Masaaki Suzuki and his Bach Collegium of Japan. The group is already on its 24th volume, which is devoted to three cantatas based on chorales and intended to be performed on August 20 (*Herr Jesu Christ, du höchstes Gut* BWV 113), September 3 (*Allein zu dir, Herr Jesu Christ* BWV 33) and September 24 (*Liebster Gott, wenn werd ich sterben* BWV 8) of the year 1724. Bach's imagination once again works wonders here, in the quality and diversity with which he treats the chorale melodies -- florid and invigorating in both the vocal and instrumental lines. The knowledge of Bach's musical universe, assiduously put into practice, seems to grow stronger from one day to the next in these Japanese musicians, who achieve the right balance between the composer's mystical fervor and the sensuous beauty of his

...New CD Releases



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melodic writing. Suzuki's light and precise direction allows the rhetorical discourse of the "Cantor" to be expressed freely, with serenity and confidence belonging only to the great (Bis 1351).

Dietrich Buxtehude is featured in the new Carus release, in a program that seems somewhat eccentric. That is the initial impression made by this recital of sacred works, which indeed suggests a series of opuses of vocal and instrumental measurements and forms that set one another off, to say the least, as one proceeds briskly from a short sacred concerto to a festive cantata, or from a sober and « functional » *Magnificat* (of dubious attribution) to a short but very resonant *Alleluia* taken from an Easter cantata. Except for this final piece, we find a unifying thread in the fact that these works were intended to be performed during Advent and the Feast of Christmas. One finds here the quite beautiful little cantata *Das neugeborne Kindelein*, timely and marvelously recorded by the Ricercar Consort in a superb collection, *Deutsche Barock Kantaten*. For the main course, if I dare call it that, we have the cantata BuxWV 51 *Ihr lieben Christen, freut euch nun*, whose festive text serves as a pretext for unveiling a fairly imposing group of instruments (trumpets, horns and trombones). « The Favorites » instrumental ensemble's interpretation is consistent with current mainstream Baroque performance, with the trumpeters deserving special mention for their mastery of some tricky scores. Unfortunately, the Rastatt vocal group seems less in its element. Most certainly, its performance never truly loses our respect, but it does appear somewhat reserved in terms of color and expressivity. Nonetheless, one is left with the true pleasure of discovering these rare works by an inspired composer (Carus 83 .156).

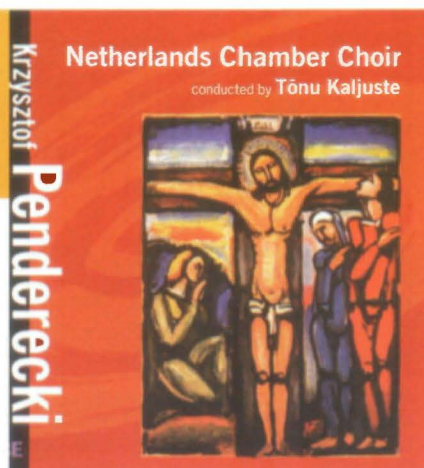
Totally unknown by the general public, the Basque composer Juan Garcia de Salazar (1639-1710) makes his entry into the catalog thanks to the work of K617 and of Josep Cabré, who explores unrelentingly this type of repertory as the head of the excellent Capella Peñaflorida. Salazar has left only sacred music, preserved in the form of manuscripts or copies of manuscripts. The director has drawn from them a « *Requiem* » and psalms, put back into their liturgical context by the addition of suitable plainchant. The composer's style, essentially homophonic, is unquestionably antiquated, both technically and in its treatment of rhetorical images inferred by the text. What's left is music of good composition and unquestionable fullness, which the Spanish musicians' flawless interpretation expresses with force and conviction (K617162).

Although deeply appreciated by his contemporaries and successors, including Mozart and Schubert, Michael Haydn (1737-1806) suffered greatly because of the notoriety of his brother Joseph, undoubtedly the more inspired of the two in managing his career. The « unknown » Haydn is, however, a distinguished, elegant composer capable of becoming deeply expressive when circumstances warrant. This is quite evidently the case in his *Requiem* in C minor, from which emanates at times a very impressive greatness of soul as well as a surprising mastery of polyphonic writing. We are in the presence of an authentic masterpiece here, one which the interpretation by Christian Zacharias, of the Swiss Chamber Choir and Orchestra of Lausanne, shows off to best effect despite a guarded expressiveness, which lends the piece a certain solemnity at the expense of a more supple and emotional approach. The discovery is worthwhile, in any case, for the other tracks -- two symphonies by the same

composer - are revealed full of freshness and radiant energy (MDG 340 1245-2).

Emotion is equally the issue in the latest recording by the Mädchenchor Hannover (director : Gudrun Schröfel), which offers a varied program, full of color and contrast, including notably Brahms' *Vier Gesänge* op. 17, Holst's *Choral Hymns from the Rig Veda* and *Seven Part Songs*, and other pieces either original to or arranged by Caplet, Debussy, Poulenc and Koerppen. One cannot help but appreciate the fruitiness and freshness of these girls' tone quality, showing fine choral discipline and true force of conviction, which clearly allow them to converse freely with the musicians and orchestra that accompany them. The CD is easy to listen to, in the manner of a subtly flavored journal that Gudrun Schröfel's supple and precise direction tastefully measures out. A real pleasure, which can scarcely be diminished by some slight imprecision and strained high notes. (Ars Musici 1371-2).

Composed in 1938, shortly after *Jeanne au Bâcher*, *La Danse des Morts* is poignant and vehement, an unyielding work, written by Arthur Honegger on a Paul Claudel text inspired by the Bible. The work demands strong personalities capable of offering without reserve a quivering and generous dramatic commitment, while nonetheless retaining an exalted viewpoint and nobility of tone undeniably linked to its solemn Biblical aspect. From this point of view, one cannot help recalling with emotion the recording from a previous era directed by Charles Munch at the pinnacle of his glory. The new recording under the direction of Edmon Colomer (Choir of Radio France, Orchestra of Picardy) does not completely succeed in equaling that historical success, despite its undeniable qualities, foremost among which is the choir's fine performance, always precise and vigorous. The relative



disappointment stems principally from the solo performances which, while meritorious, pale in comparison with their glorious predecessors'. Nor can the solo work of Lambert Wilson rival that of Jean-Louis Barrault, who completely inhabited the role. Overall, this interpretation holds some trump cards, and never loses our good will, but it does not truly succeed in rising to a level where it could be considered modern discography's reference version for this atypical and demanding work (*Calliope* 9526).

There are few recorded witnesses to the presumed symphonic talents of the British composer **Cyril Scott** (1879-1970). The CD that Chandos publishes today will set the record straight on that score! The orchestral writing of the « sea poem » *Neptune* (1933-1935, a period which includes the tragic adventure of the *Titanic*) and of the *Symphony Number 3* (with choir - 1937) indeed reveals a magician of instrumental effects and colors, which at times are fluid and elegiac in the Debussy manner, at others robust and powerful in the manner of the better Vaughan-Williams. A hearing of this CD appears as quite a revelation, the interpretation by Martyn Brabbins (at the head of the Huddersfield Choral Society and the BBC Philharmonic Orchestra) being perfect in style, precision and dramatic intensity. Absolutely to be discovered! (*Chandos* 10211).

Globe is featuring **Krzysztof Penderecki** in a selection of a cappella sacred works interpreted masterfully by Tõnu Kaljuste and the Netherlands Chamber Choir. The program pays homage to the best of the Polish composer's choral inspiration during the 1980's and 1990's : *Agnus Dei*, *Song of Cherubim*, *Veni Creator*, *Miserere*, etc. Only two earlier works are included in this recital: the *Stabat Mater* from 1962 and *In puerem*

mortis (1966). One can here appreciate writing that finds its rightful place between tradition and modernism, already sounding « classical » to today's listener, in the noble sense of the term. The Dutch singers' performance does full justice to this quality repertory, rich in authentic and captivating expressivity. Nice workmanship! (*Globe* 5207).

Let us end this column by acknowledging the appearance of two recordings dedicated to one of the most active of the new-generation Belgian composers: **Kurt Bikkembergs**. Composer and choir master, he knows particularly well « the choral instrument », for which he writes subtle and refined scores, which once again find a balance between tradition and modernity, with touches reminiscent of Vic Nees. The first of these two CDs (« Sacred Works ») proposes a series of sacred works for a cappella choir or with organ, written between 1996 and 2002, whose natural expressiveness should win the composer a large international audience. The second is dedicated entirely to a Passion cantata entitled *Debarim*, whose text (primarily in Dutch) does not follow the gospel, but rather is inspired by both Genesis and the Book of Revelation, and even by medieval mystical literature. The same diversity is found on the musical level, which notably includes borrowings from jazz and a recourse to spoken texts, all the while preserving an essentially tonal context. The interpretation, entrusted to the composer's own vocal ensemble (*Capella di Voce*), is praiseworthy from start to finish (contact: wendel.vanesser@skynet.be - scores via Euprint : www.euprint.be).

(E-mail: jm.marchal@cccwb.com)
(Translated from the French by Anita Shaperd, USA) ●

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Events



Events

Jean-Claude Wilkens

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
Jean-Claude Wilkens, Secretary General
Centro Internacional de la Música de la
UNESCO
Villa Gadea, E-03590 Altea, Spain
Tel: +34 96 584 5213
Fax: +34 96 688 2195
Email: jcwilkens@ifcm.net

Workshops & Masterclasses

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Singing between the sea and almond blossoms, Son Caliu, Mallorca, 5-12 Feb 2005. Gospel Workshop on the Island of Mallorca, with Martin Carbow und Sörin Bergmann. Contact: Sörin Bergmann, Hafkruger Weg 29 c, 22143 Hamburg, Germany. Tel: +49-40-647 01 92 - Website: www.chorworkshop.com

Choirworkshops at Nordkolleg, Rendsburg, Germany, 4-6 Mar 2005. Workshop with the aim to deal with relevant topics within the choirwork and thereby support the professionalization of the choirs. Contact: Nordkolleg Rendsburg, Am Gerhardshain 44, D-24768 Rendsburg, Germany. Tel: +49 4331 1438-22, Fax: +49 4331 1438-20, Email: musik@nordkolleg.de - Website: www.nordkolleg.de

Europa Cantat - In the Footsteps of Zoltán Kodály, Hungary and Slovakia, 5-12 Mar 2005. Visits of many important places connected to the life and work of Zoltán Kodály, as well as demonstration lessons, concerts and rehearsals. Contact: Magyar K'rusok és Zenekarok Szövetsége - KÖTA, Szentháromság tér 6, H-1014 Budapest, Hungary, Fax: +36-1 22 53 713, Email: kota@kota.hu - Website: www.EuropaCantat.org

43rd German-Scandinavian Music Week, Scheersberg, near Flensburg, Germany, 19-29 Mar 2005. 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, Hamnvik/Norway and lecturers for section rehearsals. Contact: Prof. Cornelius Trantow (artistic director), Internationale Bildungstätte, Jugendhof Scheersberg, 24972 Quern, Germany. Tel: +49/4632/84 80 0, Email: ahnsel@scheersberg.de - Website: www.scheersberg.de

36th Oregon Bach Festival, Eugene, Oregon, USA, 23 June-10 July 2005. Helmuth Rilling, Artistic Director and Conductor. Festival concerts include: Bach Christmas Oratorio, Berlioz Romeo and Juliette, Faure Requiem, Golijov La Pasion Segun San Marcos, Haydn Creation, Mendelssohn Midsumme-night's Dream and Die erste Walpurgisnacht. Guest conductors: Anton Armstrong, María Guinand, and John Nelson. Master Class in Conducting, taught by Rilling, will study and perform Bach cantatas and Haydn's Creation. Contact: Royce Saltzman, 1257 University of Oregon, Eugene, OR 97403, USA. Tel: +1-541-3465665, Fax: +1-541-3465669, Email: saltzman@uoregon.edu - Website: www.oregonbachfestival.com

Eric Ericson Masterclass, Haarlem, Netherlands, 23 June - 2 July 2005. Participating ensembles: Netherlands Chamber Choir & Netherlands Radio Choir. Faculty: Simon Halsey, André Thomas. Contact: Eric Ericson Master Class Foundation, Kriestien Jansen, coordinator, Veilingweg 3, De Lier 2678 LN, Netherlands. Tel: +31 174 528051, Fax: +31 174 520919, Email: info@ericecisonmasterclass.nl - Website: www.ericecisonmasterclass.nl

International Choral and Instrumental Festival at the Performing Arts Institute of Wyoming Seminary, Pennsylvania, USA, 26 June - 6 Aug 2005. Serious students between 12-18 audition for a 3-6 weeks sessions. Large and small vocal ensembles, vocal pedagogy classes, music classes, guest artists, performances and private lessons. Contact: Nancy Sanderson, Director, 201 North Sprague Ave, Kingston, PA 18704, USA. Tel: +1-570-2702186, Fax: +1-570-2702186, Email: onstage@wyomingseminary.org - Website: www.wyomingseminary.org/pai

2nd International Symposium for Choral Professionals, Haarlem, Netherlands, 30 June - 2 July 2005. The symposium can accommodate 130 participants, offering a number of discussions and workshops on topics important to the profession. Two in-depth workshops, led by masters in their field in which issues concerning training, rehearsal and composition, form part of the programme. Contact: Eric Ericson Master Class Foundation, Kriestien Jansen, coordinator, Veilingweg 3, De Lier 2678 LN, Netherlands. Tel: +31 174 528051, Fax: +31 174 520919, Email: info@ericecisonmasterclass.nl - Website: www.ericecisonmasterclass.nl

Kurt Thomas Cursus, Level 4 and 5, Utrecht, Netherlands, 7-17 July 2005. Level 4: For experienced amateur choir directors, professional musicians and students of choir conducting with a good singing voice. Level 5: for choir conductors with good practical and theoretical skills who want to work with choir and orchestra. Contact: Unisono, c/o Caroline Westgeest, Plompcorengracht 3, NL-3512 CA Utrecht, Netherlands. Tel: +31 30 23 35 600, Fax: +31 30 23 35 651, Email: kurtthomascursus@amateurmuziek.nl - Website: www.amateurmuziek.nl

Euro Choir 2005, Obersiebenbrunn, Austria, 9-17 July, 2005. For singers from 18 to 30 years. Workshops and concerts. Theme: Joseph Haydn and the music of the region of Pannonia (East of Austria, West Slovakia and Hungary). 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

World Youth Choir, Israel, 4-25 July 2005. An IFCM, Jeunesses Musicales and Europa Cantat project. For talented young singers. Contact: International Center for Choral Music, Jean-Marc Poncelet, Avenue Jean Ier 2, 5000 Namur, Belgium. Tel: +32-81-711600, Fax: +32-81-711609, Email: iccm@skynet.be - Website: www.worldyouthchoir.net

Kodály Institute, Kecskemét, Hungary, 18 Jul - 5 Aug 2005. The three-week seminar is organized for music pedagogues, choral conductors, and university students to enhance their knowledge of the compositions, scientific activity and educational philosophy of Zoltán Kodály. It consists of solfège, methodology classes, conducting, singing and chamber music, demonstration classes, choral singing, and concerts of the Kodály Festival. Contact: Ms Laura Kéri, Zoltán Kodály Pedagogical Institute of Music, P.O.Box 188, H- 6001 Kecskemét. Email: office@kodaly-inst.hu - Website: www.kodaly-inst.hu

International Early Choral Workshop with Peter Phillips, Rimini, Italy, 7-14 Aug, 2005. Choral workshop, seminars and concerts. Contact: Musica Ficta, Via Pascoli 23-g, 47900 Rimini, Italy, Email: andrea.angelini27@tin.it

Europa Cantat Showchoir Week, Zeeland, Netherlands, 14-21 Aug 2005. The atelier will incorporate singing, simple movement and dance. No experience is necessary, just enthusiastic youth (age 13 to 20) ready to have the time of their lives. Director Dwight Jordan (USA). Contact: Showchoir Week, c/o BALK, Postbus 367, NL-3850 AJ Ermelo, Netherlands. Tel: +31 341 561 440, Fax: +31 341 553 601, Email: balknieuws@planet.nl - Website: www.balknet.nl

International Congress of Choir Conductors, São Lourenço, Minas Gerais, Brazil, 17-21 Aug 2005. Contact: Jose Henrique Martins. Email: henriquechoral@zipmail.com.br - Website: www.brazilchoirfestival.kit.net

Europa Cantat International Study Tour, Lido di Jesolo, Italy, 28 Aug - 4 Sept 2005. For singers and conductors. There will be prepared visits to the different ateliers during the International Singing week (see date above), visits to concerts and choir rehearsals, discussions, meetings with the atelier conductors, meeting with Italian composers. Contact: FENIARCO, Via Altan 39, I-33078 San Vito al Tagliamento, Italy. Tel: +39 0434 87 67 24, Fax: +39 0434 87 75 54, Email: feniarco@tin.it - Website: www.feniarco.it

European Academy for Young Choral Conductors, Fano, Italy, 4-11 Sept 2005. For (young) conductors from all over Europe. Selected singers for the choir-in-residence. Active and passive participation possible. Director: Filippo Maria Bressan. Contact: FENIARCO, Via Altan 39, I-33078 San Vito al Tagliamento, Italy. Tel: +39 0434 87 67 24, Fax: +39 0434 87 75 54, Email: feniarco@tin.it - Website: www.feniarco.it

European Academy for Young Choral Conductors, Sofia, Bulgaria, 29 Sept - 3 Oct 2005. Young conductors under 30 from all over Europe. All participants (active and passive) have to sing in the choir. Also open for young singers interested in choral conducting. Director: Peter Broadbent (GB). Contact: Friends of Choral Music Foundation, 24, Patriarh Evtimij Blvd, BG-1000 Sofia, Bulgaria. Tel: +359 2 980 58 40, Fax: +359 2 980 58 40, Email: fcmf@abv.bg

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, Hamnvik/Norway and lecturers for section rehearsals. Contact: Prof. Cornelius Trantow (artistic director), Internationale Bildungstätte, Jugendhof Scheersberg, 24972 Quern, Germany. Tel: +49/4632/84 80 0, Email: ahnsel@scheersberg.de - Website: www.scheersberg.de

Festivals & Competitions

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7th Int'l. Pa'amom Festival for Children & Youth Choirs, Jordan Valley, Israel, 10-12 Feb 2005. Youth Mixed Choirs will work together on a common repertoire, at the beautiful site of the Sea of Galilee, in a warm & non-competitive atmosphere. Guest Conductor: Michael Gohl. Workshops & concerts. Apply before May 30th 2004. Contact: Tova Reshef, Music Director, Atzmon, 20170 Misgav D.N., Israel, Fax: +972-4-9909176, Email: reshefit@nervision.net.il

Happy Birthday Händel, Halle (Saale), Germany, 24-28 Feb 2005. 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

Choir Festival Malta, Malta, 26 Feb - 2 March 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

Madetoja International Male Choir Competition, Lahti, Finland, 12 Mar 2005. Contact: Mieskuoroliitto ry, Fredrikinkatu 51-53B, FIN-00100 Helsinki, Finland. Tel: +358-9-41361137, Fax: +358-9-41361122, Email: mieskuoroliitto@sulasol.fi - Website: www.sulasol.fi/mkl

10th Sacred Music Choir Festival "G.P. da Palestrina", Rome, Italy, 18-21 Mar 2005. For male, female, mixed, youth and children's choirs. Repertoire of categories with and without compulsory piece including sacred a cappella music only among which at least one piece of G.P. da Palestrina, one piece from the 19th Century and one contemporary piece composed after 1920. 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@aiams.it - Website: www.amicimusicasacra.com

8th International Festival of folksongs and choral music, Portoroz, Slovenia, 19-22 Mar 2005. This event offers choirs the opportunity to perform their repertoire in the company of many international choirs in the enchanting environment of Portoroz. The festival starts and ends with ceremonies involving performances from all choirs. The event is open to male, ladies', mixed or 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

10th International Choir Competition, Budapest, Hungary, 20-24 Mar 2005. Competition in different categories and difficulties for mixed, female, male, chamber choirs & vocal ensembles, children's & youth choirs, and folklore ensembles. Contact: Interkultur Hungaria Kft, Rottenbiller u 16-22, H-1074 Budapest, Hungary. Tel: +36-1-4621330, Fax: +36-1-3429362, Email: bacs@axelero.hu - Website: www.musica-mundi.com/mc_en/index.html

Hawaii International Choral Festival, Honolulu, Hawaii, USA, 20-27 March 2005. Featuring study & performance of Handel's MESSIAH performing with the Honolulu Symphony Orchestra and Chorus Dr. Karen Kennedy, Artistic Director and Conductor. Openings for choral ensembles and individual singers. Contact: Joseph McAllister, 650 Iwilei Road, Suite 202, Honolulu, Hawaii, 96817, USA. Tel: 1-808-5240815 ext 257, Email: oahuchoral@aol.com - Website: www.oahuchoral.com

3rd International Choral Festival of Sacred Music, Pamplona, Colombia, 21-26 Mar 2005. Encounter of Music and Spirituality. Deadline: 26 Nov 2004. Contact: Edwin Orlando Carrillo Duarte, Museo Casas Colonial, Calle 6 No 2, Pamplona, Colombia. Tel: +577-568-2043, Fax: +577-568-2880, Mobile phone: ++ 315 643 4938, Email: edwincarrillo@alcaldiadepamplona.gov.co - Website: festivalpamplona@alcaldiadepamplona.gov.co

International Choir Festival, Verona, Italy, 30 Mar - 3 Apr 2005. Opening concert to which all choirs will be invited whilst the competition takes place in the Teatro Nuovo. Open to mixed, male, ladies, children 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

5th International Festival of Sacred Music "BM CERNOHORSKY DAYS", Central Bohemia, Czech Republic, April - May 2005. Concerts, workshops, meetings. Contact: IPOS Artama, Blanická 4, 120 21 Praha 2, Czech Republic. Tel: +42-221707961, Fax: +420-2-61215688, Email: modrochova@nipos-mk.cz - Website: www.nipos-mk.cz

International Youth Choir Festival, Kalundborg, Denmark, 1-3 Apr 2005. Competition for youth choirs from all over the world. Concerts, entertainment, social events. Contact: International Youth Choir Festival, Kalundborgegnens Musikskole, Skovbrynet 55, DK-4400 Kalundborg, Denmark, Email: mail@iyfc.dk - Website: www.iyfc.dk

young2005prague, Prague, Czech Republic, 14-17 Apr 2005. Participants will have a chance to show their talent and skill, and at the same time they will enjoy the beauty of the most attractive city in Central Europe and meet new friends. Contact: Jiri Pokorny, c/o IFB Bohemia, Namesti miru 15, CZ-12000 Prague 2, Czech Republic. Tel: +420 222 511 683, Fax: +420 222 522 571, Email: jpkorny@ifbbohemia.cz - Website: <http://ifbbohemia.cz>

9th International Choir Festival "Tallinn 2005", Estonia, 21-24 Apr 2005. Choir Festival including a contest for mixed, female, male, chamber and children's choirs and a series of concerts in the churches and concert halls of Tallinn. Contact: Estonian Choral Society, 23 Suur - Karja St., EE-10148 Tallinn, Estonia. Tel: +372-6-441849, Fax: +372-6-449147, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

6th International Choir Festival, Bad Ischl, Austria, 28 Apr-2 May 2005. For children's, female youth, male youth, mixed youth, female, male and mixed vocal ensembles or choirs. Apply before: 31 Dec 2004. Contact: Salzkammergut Touristik, Incoming Reisebüro, Götzstraße 12, A-4820 Bad Ischl, Austria. Tel: +43-6132-4000-0, Fax: +43-6132-24000-44, Email: stumpfner@salzkammergut.co.at - Website: www.chortage.at

2nd International Male Voice Choral Festival, Cornwall, United Kingdom, 28 Apr-2 May 2005. Festival gala concerts, int'l male voice choral competition, concerts, workshops, sightseeing. Apply before: 1 Nov 2004. Contact: Cornwall International Male Voice Festival Ltd., Mr. Peter Gould, Glyncrest, 34 St. Michael's Road, Ponsanooth, Truro, Cornwall TR3 7EE, United Kingdom. Tel: +44-1872-864243, Fax: +44-1872-864243, Email: glyncrest@aol.com - Website: www.tacro.com/organisation.htm

International Chamber Choir Festival and Competition, Pécs, Hungary, 28 Apr-2 May 2005. Contact: Pécsi Nevelők Háza, Szent István tér 17, H-7621 Pécs, Hungary. Tel: +36-72-315679, Fax: +36-72-315679, Email: nevhaz@matavnet.hu - Website: www.ckh.ini.hu

International Festival for Singers, Weimar, Germany, 28 Apr - 1 May 2005. Open to male, ladies' and mixed choirs. There is no stipulation 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

10th International Festival of Contemporary Music with Z. Lukas prize "THE SPRING IS OPENING", Ostrava, Czech Republic, 29 Apr - 1 May 2005. Competition with Z. Lukas prize, concerts, workshops, meetings. 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: modrochova@nipos-mk.cz - Website: www.nipos-mk.cz

13th Festival International de Chant Choral de Nancy, France, 4-8 May 2005. Contact: Festival Int'l de Chant Choral de Nancy, BP 3335, F-54000 Nancy, France. Tel: +33-3-83275656, Fax: +33-3-83275566, Email: festival-choral@wanadoo.fr - Website: www.fest.chantchoral.free.fr/

25th International Children's Choir Festival, Halle, Germany, 5-8 May 2005. Festival for all kinds of children's choirs. Including the "Gunther Erdmann-Prize". International contemporary songs for children's choirs. Contact: Sekretariat Kinderchorfestival, Silbertalerstr. 5, D-06132 Halle, Germany. Tel: +49 345 7 80 80 00, Fax: +49 345 7 75 71 03, Email: info@kinderchorfestival-halle.org - Website: <http://kinderchorfestival-halle.org>

5th Harmonie Festival, Limburg-Lindenholzhausen, Germany, 5-9 May 2005. Organizer: Harmonie Lindenholzhausen male choir. 14 different competitions for choirs and folk groups, concerts and folk performances with an audience of up to 4,000 people and the hospitality of a whole region. Contact: Harmonie Lindenholzhausen, Bahnhofstraße 65, D-65551 Limburg, Germany. Tel: +49-6431-732 68 (Mr. Karl-Heinz Dernbach, Organisation) or +49-6431-729 68 (Mr. Gerhard Neunzerling-Dernbach, Organisation Folk groups). , Fax: +49-6431-97 66 47, Email: information@harmonie-festival.de - Website: www.harmonie-festival.de

9th International Chamber Choir Competition, Marktoberdorf, Germany, 12-18 May 2005. Competition for mixed and male choirs. Choral workshops, choir studios, concerts and international meeting. Deadline for application: October 15, 2004 Contact: International Chamber Choir Competition, Kurfürstenstraße 19, Bayerische Musikakademie, D-87616 Marktoberdorf, Germany. Tel: +49-8342-961856, Fax: +49-8342-40370, Email: info@int-kammerchor-wettbewerb.de - Website: www.modmusik.de

34th International Competition "Florilège Vocal de Tours", France, 13-16 May 2005. International Choral Singing Competition limited to ensembles from 12 to 40 choristers. Qualification round (a cappella), final round (including one piece with piano). The winner will be nominated for the 2006 European Grand Prix. Four categories: mixed choirs, male or female voice choirs, mixed vocal ensembles, free program. Prix special: Renaissance. Prize for a first production work. Apply before: 30 Nov 2004. The next Children's choir competition will take place in 2006 every two years). Contact: Florilège Vocal de Tours, B.P. 1452, F-37014 Tours CEDEX 1, France. Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

Venezia in Musica 2005, Venice, Jesolo, Italy, 20-24 May 2005. 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

Tampere Vocal Music Festival, Finland, 8-12 June 2005. Chorus review and ensemble singing contest. Concerts presenting Int'l artists. Training courses for choir leaders and singers. Lectures and workshops by int'l experts. Apply before March 21, 2005. Contact: Tampere Sävel, Tampere Vocal Music Festival, Tullikamarinaukio 2, FIN-33100 Tampere, Finland. Tel: +358-3-31466136, Fax: +358-3-2230121, Email: music@tampere.fi - Website: www.tampere.fi/vocal

33rd International Festival of Songs, Olomouc, Czech Republic, 8-12 June 2005. For choirs in all categories from all around the world. Contact: Festa Musicale, Slovenská 5, CZ-77900 Olomouc, Czech Republic. Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Bristolive!, Bristol, United Kingdom, 9-13 June 2005. Non-competitive environment for amateur bands, choirs, orchestras and ensembles of all ages and standards. All participants will have the opportunity to perform in workshops, master classes and concerts in venues throughout the historic city of Bristol, England. Artistic Director: Dr Matthew George, St.Paul, Minnesota, USA. Festival sponsored by Yamaha-Kemble Music. Contact: Kathryn Birds, JAC "live" 62-64 Chancellors Road, London, W6 9RS, United Kingdom. Tel: +44 (0)20 7870 8551, Email: bristolive@jactravel.co.uk - Website: www.bristolive.co.uk

2nd Helsingborg International Choir Competition, Helsingborg, Sweden, 9-13 June 2005. In cooperation with the Swedish National Choir Competition. Kőr Centrum (the Swedish Choral Center), Fred Sjöberg, Nybrotkajen 11, SE-11148 Stockholm, Sweden. Tel: +46-8-4071679, Fax: +46-8-4071727, Email: korcentrum@rikskonsorter.se - Website: www.srk.se 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

12th "Musica Sacra Praga" Int'l Choir and Oratorio Festival of Sacred Music, Prague, Czech Republic, 10 June-17 July 2005. 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

7th International Festival of Renaissance and Early Baroque Music, Pecka Castle, Czech Republic, 17-19 June 2005. Competition, workshops, concerts. 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

Europa Cantat junior 4, Vic, Catalonia, Spain, 19-26 July 2005. For children's and girls' choirs (equal voices) aged 10-18. Contact: Europa Cantat junior c/o SCIC, Plaça Victor Balaguer 5, E-08003 Barcelona, Spain. Tel/Fax: +34-93-3104 721. Email: scic@scic.net - www.europacantat.org

8th Alta Pusteria International Choir Festival, Alto Adige, Italy, 22-26 June 2005. Sections: sacred-religious repertoire, cultivated secular polyphony, folk choral music, spiritual, original choral arrangements. Contact: c/o Associazione Culturale Flaminia 2000, Via E. Albertario, 62, 00167 Roma, Italy. Tel: +39-06-53276119, Fax: +39-06-53276119, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

World Choral Festival Salzburg & Vienna, Austria, 23-25 June 2005. 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, 23-27 June 2005. 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

3rd International Choir Competition of Sacred Music, Prague, Czech Republic, 23-25 June 2005. For mixed, female, chamber and children's choirs. A 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

48th International Festival of Choral Art Jihlava with 7th International Composers' Competition "Jihlava 2004", Jihlava, Czech Republic, 24-26 June 2005. International composers' competition, concerts, workshops, meetings. 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

International Festival of Sacred Music, Vienna, Austria, 24-27 June 2005. 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

Copenhagen International Children's Chorus Festival, Denmark, 27 June - 4 July 2005. 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 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

Europa Cantat junior 4, Vic, Catalonia, Spain, 19-26 July 2005. For children's and girls' choirs (equal voices) aged 10-18. Contact: Europa Cantat junior c/o SCIC, Plaça Victor Balaguer 5, E-08003 Barcelona, Spain. Tel/Fax: +34-93-3104 721. Email: scic@scic.net - www.europacantat.org

15th European Music Festival for choirs and soloists, Arnhem, Netherlands, 28 June - 4 July, 2005. Competition for choirs and soloists (classical, pop, jazz, world). Composition competition, masterclasses, European Symposium, concerts etc. Contact: IKF Festival Office, Plompvorengracht 3, NL-3512 CA Utrecht, Netherlands. Tel: +31-30-2335600, Fax: +31-30-2335680, Email: unisono@amateurmuziek.nl - Website: www.ikf2005.nl

Coastal Sound International Choral Festival, Vancouver, Canada, 29 June - 4 July 2005. Biennial, non-competitive Choral Festival. Treble Children's Choir and SATB Youth Choirs will participate in five days of concerts, rehearsals, fun and friendship. Guest Clinicians: Sanna Valvanne (Finland), Diane Loomer (Canada) and musica intima vocal ensemble (Canada). Application deadline: November 1, 2004. 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

Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 30 June - 3 July 2005. 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

7th International Choir Festival "Summer Songs", Sopron, Hungary, 30 June-3 July 2005. Non-competitive festival for choirs in all categories. 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@axclero.hu - Website: www.mwsfestivals.com

3rd International "Midsummer Festival" for Choirs, Stockholm, Sweden, 30 June - 3 July 2005. Non-competitive festival for choirs in all categories. Contact: MSW Festivals, c/o TM Inco Travel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4270740, Email: mwsfestivals@axclero.hu - Website: www.mwsfestivals.com

"Sing to the Lord" 3rd Multinational Choir, Prague, Czech Republic, 1-14 July 2005. Meeting in Prague. For small groups and individual participants. Working language English. Pre-studied material: sacred compositions from Dvorák, Janáček and further Czech and world composers. Concerts and recording sessions in the Baroque and Gothic churches in Prague and in various Czech locations. Musical director: P. Dent, Vancouver, Canada. Contact: Club Tours Agentur, Pavel _yarc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cra@iol.cz - Website: www.accordion.cz or www.choirs.cz

Festival 500 "Sharing the Voices", St. John's, Newfoundland, Canada, 3-10 July 2005. More than 75 concerts throughout North America's oldest city, St. John's. Featuring the four-voice ensemble De Boca En Boca (Argentina), Maria Guinand (Venezuela) and Tõnu Kaljaste (Estonia). 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

Tuscany International Children's Chorus Festival, Florence, Italy, 4-12 July 2005. International children's choruses totaling 200-300 singers will join with Guest Conductor Joan Gregoryk (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

7th Rhodes International Music Festival, Greece, 7-10 July 2005. Choir competition and lyric soloist competition. Open to mixed, male, female, chamber, youth, children's choirs and folklore vocal ensembles as well as lyric soloists. Apply before: 15/3/2005. Contact: Polifonia Athenaeum, 2, Sparti str., GR-153 42 Agia Paraskevi - Athens, Greece. Tel: +30210-6014741, Fax: +30210-6009204, Email: info@inter-fest.com or choir_competition@hotmail.com

23rd Int'l Choir Festival of Preveza - 11th Int'l Choir Competition of Sacred Music, Preveza, Greece, 7-10 July 2005. 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 February 2005. Contact: Choral Society "Armonia" of Preveza, P. O. Box 139, GR-48 100 Preveza, Greece. Tel: +30-2682-24915 / 29852, Fax: +30-2682-29852, Email: armonia4@otenet.gr - Website: <http://users.otenet.gr/~armonia4/>

5th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 7-10 July 2005. 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

42nd Choral Competition Castle of Porcia, Spittal and der Drau, Austria, 7-14 July 2005. For a mixed cappella choirs (16-45 singers), no piano allowed. Categories: Art song and folkloric song. Register before 31 Jan 2005. Contact: Cultural Dept. of the Municipality of Spittal an der Drau, A-9800 Spittal an der Drau, Burgplatz 1, Tel: +43-4762-5650-223, Fax: +43-4762-3237. Email: obernoster@spittal-drau.at

2005 World Children's Choir Festival, Hong Kong, China, 9-14 July 2005. Concerts, workshops, with choirs from all over the world, World Children's Choir with members selected from the world's best children's choirs. World premieres of commissioned works. Possibility of choral exchange tour in China. Registration deadline: 30 Apr. 2004. Contact: c/o Rhapsody Arts Management Ltd., 4/F, Albion Plaza, 2-6 Granville Rd, Tsimshatsui, Kowloon, Hong Kong. Tel: +852-2722-1650, Fax: +852-2724-1960, Email: info@rhapsoarts.com - Website: www.hktrblechoir.com

Europa Cantat International Singing Week, Ghent, Belgium, 10-18 July 2005. For mixed (youth) choirs. Singing days during the 40th anniversary of the Flemish Federation of Young Choirs - VFJK. Ateliers: Stravinsky and Bikkenbergs. Open Singing with van Klaveren. Contact: Koor & Stem / Vlaamse Federatie van Jonge Koren, Rijsenbergstraat 150, B-9000 Gent, Belgium. Tel: +32 9 223 61 61, Fax: +32 9 220 24 85, Email: vfjk@skynet.be

Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 12-20 July 2005. An adventure and exploration of distinctive music from countries around the Pacific Rim. Artistic Director: Henry Leck. For treble choirs only. Participants will interactively explore Polynesian music, dance, instruments, language and story telling with native speakers and instructors. Contact: Wanda Gereben, Executive Director, 159 Laimi Road, Honolulu, Hawaii. Tel: +1-808-5950233, Fax: +1-808-5955129, Email: info@PacRimFestival.org - Website: www.PacRimFestival.org

International Choir and Orchestra Festival "Cantus Salisburgensis", Salzburg, Austria, 14-18 July 2005. 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

Europa Cantat International Singing Week, Tarragona, Spain, 16-24 July 2005. For mixed choirs and youth choirs. Ateliers with Th. Pavlovitch (BG), M. Goldring (GB), J. Casas (E), M. Pérez (Cuba), L. Heltay (GB/E). Contact: Associació Cor Ciutat de Tarragona (Setmana Cantant), Apartat de correus 11 77, E-43080 Tarragona, Spain. Tel: +34 977 22 7 21, Fax: +34 977 22 7 21, Email: setcanta@tinet.org - Website: www.geocities.com/acctmusic

4th International Choir festival of Sacred Music, Rottenburg, Germany, 21-24 July 2005. 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

51th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-30 July 2005. 7 days of outdoors habaneras and polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2005. Contact: Certamen Int'l de Habaneras de Torrevieja, C/ Patricio Perez, 10, 03180 Torrevieja - Valencía, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

Europa Cantat International Singing Week, Nevers, France, 24-30 July 2005. For mixed choirs and individual singers. Ateliers: Latin-American Music (N. Zadoff, RA), French Music (P. Calmelet, F), Gospel Music (C. Bernard, CDN). Contact: Semaine Chantante Europa Cantat Nevers, Les Passerelles, 24, avenue Joannes Masset, BP 9261, F-69264 Lyon Cedex, France. Tel: +33-4 721983, Fax: +33-4 78434398, Email: acj.france@wanadoo.fr - Website: www.acj.MusicaNet.org

7th World Symposium on Choral Music, Kyoto, Japan, 27 July-3 Aug 2005. Contact: WSCM, c/o Japan Choral Association, Yagunimuna bldg. 6F, 1-5-8 Ebisu, Shibuya-ku, Tokyo 150-0013, Japan. Fax: +81-3-54217151, Email: ws7@jcanet.or.jp - Website: www.jcanet.or.jp/wscm

Vivace International Choir Festival 2005, Veszprém, Hungary, 28 July - 1 Aug 2005. 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

2th International Choir Festival, Randers, Denmark, 10-13 Aug 2005. A competition in following categories: children's choirs, chamber choirs, mixed choirs and rhythmic choirs. Contact: Karsten Blond, Støvringgårdvej 51, Møllerup, DK 8900 Randers, Denmark. Tel: +45-86425874, Email: blondlek@mail.tele.dk - Website: www.korfestival.dk

4th International "Waterford Sings!" Festival, Ireland, 11-14 Aug 2005. Non-competitive festival for choirs in all categories. 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

4th International Choral Festival, Brasov, Romania, 14-21 Aug 2005. Singing week: workshops, concerts, open singing, forum, choral heritage. Register before 15 June 2005. Contact: Asociația Română de Cânt Coral - ACJ, Festival Coral Brasov 2005, 500 500 Brasov, Romania. Oficial Postal 1 - C.P.70. Tel/fax: +004-0268-313325. Email: ioan_orcea@yahoo.fr.

Canta Brasil 2005 Int'l Choir Festival, 4th Int'l University Choir Festival, São Lourenço, Minas Gerais, Brazil, 16-21 Aug 2005. Contact: Jose Henrique Martins, Rua Cel. José Justino, 681, 37470-000 São Lourenço, Minas Gerais, Brazil. Email: brazilchoirfestival@zipmail.com.br - Website: www.brazilchoirfestival.kit.net

Europa Cantat International Singing Week, Lido di Jesolo, Italy, 28 Aug - 4 Sept 2005. For mixed and children's choirs. Music for children's choirs - G. Cucci (I), Contemporary Music - L. Donati (I), Spiritual and Gospel - P. Smith (USA), Venetian School of Music - D. Tabbia (I), Romantic Music G. Grün (D), Vocal Pop and Jazz - J. Rathbone (GB). Contact: FENIARCO, Via Altan 39, -33078 San Vito al Tagliamento, Italy. Tel: +39 0434 87 67 24, Fax: +39 0434 87 75 54, Email: feniarco@tin.it - Website: www.feniarco.it

Grieg International Choir Festival, Bergen, Norway, 1-4 Sept, 2005. 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. Contact: Annlaug Hus, Komediebakken 9, N-5010 Bergen, Norway. Tel: +47 55 56 38 65, Fax: +47 55 56 38 66, Email: annlaug.hus@griegfestival.no - Website: www.griegfestival.no

24th International Choral Week of Alava, Spain, 2-9 Sept 2005. For any kind of choirs. Contact: Javier Cameno, Manuel Iradier 35-5°, E-01005 Victoria-Gasteiz, Spain. Tel: +34-94-5268441, Fax: +34-94-5252112, Email: cameno@euskalnet.net - Website: www.semanacoral.com

12th Eurotreff Festival, Wolfenbüttel, Germany, 7-11 Sept 2005. Concerts, 8 workshops. For children's and youth choirs. Possibility of regional program with a German choir before or after the festival. Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46017, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

9th International Days of Choral Music "Caja de Burgos", Spain, 10-14 Sept 2005. For any kind of choirs. Contact: Javier Cameno, c/Manuel Iradier 35-5°, E-01005 Victoria-Gasteiz, Spain, Fax: +34-945-252112, Email: cameno@euskalnet.net - Website: www.semanacoral.com

2nd International Choir Contest, Viña del Mar, Chile, 9-12 Sept 2003. For mixed choirs from all over the world (Min. 16, max. 45 singers). Apply before: June 1, 2003. Contact: 1st Int'l Choir Contest, Viña del Mar 2003, Alejandro Scarpetta, Perú 2453 5° 10, 5500 Provincia de Mendoza, Argentina. Tel: +54-261-4203793, Email: concursocorovinadelmar@yahoo.com.ar

7th International Choral Competition, Trelew, Patagonia, Argentina, 20-24 Sept 2005. Competitive and not competitive categories: vocal groups, mixed, female and male choirs (with previous selection). Apply before 1st May, 2005. Optional concerts in connection with other South American regions. Contact: Fundación C.I.C., Alejandro Daniel Garavano, San Martín N° 1.237, 9100 Trelew, Chubut, Patagonia, Argentina. Tel: +54-2965-491353, Fax: +54-2965-491353, Email: cicrtrelew@yahoo.com.ar

8th International Choir Contest of Flanders, Maasmechelen, Belgium, 23-26 Sept 2005. International choir contest limited to ensembles from 12 to 45 voices. Two categories: equal voices and mixed choirs. Apply before: 15 Jan 2005. Contact: International Choir Contest of Flanders, Gert Vanderlece, Heistraat 239, B-3630 Maasmechelen, Belgium. Tel: +32-89-769668, Fax: +32-89-769672, Email: evenementen@maasmechelen.be - Website: www.ikvlaanderen.be

Rimini in Musica, Rimini, Italy, 23-27 Sept 2005. 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

Canto sul Garda, Riva del Garda, Italy, 12-16 Oct 2005. Competition in different categories and difficulties. Contact: Associazione Concorso Corale Internazionale, Via Maffei 7 - CP 68 I, 38066 Riva del Garda (TN), Italy. Tel: +39-0464-560113, Fax: +39-0464-520900, Email: info@concorsocorale.it - Website: www.concorsocorale.it

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

6th International Festival of Romantic Music, Vlachovo Březí, Prachatic, Vimperk, Kratochvíle Castle, south of Bohemia, Czech Republic, 7-9 Oct 2005. Concerts, workshop, competition. 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

...Festivals & Competitions

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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

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

19th International Choral Competition and Festival of Prague, Czech Republic, 29 Oct-1 Nov 2005. Categories include: male, female, mixed, advanced mixed choirs, and male, female 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 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

17th Malta International Choir Festival, Valetta, Malta, 7-11 Nov 2005. 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

4th Competition of Choirs, Isla de Margarita, Venezuela, 24 Nov - 2 Dec 2005. Choir competition for mixed and equal-voice choirs. Conference on Latin-American choral music. Deadlines for application: June 1st, 2005 Contact: Sociedad Competencia de Coros, Av. 4 de Mayo, Edif. L'Amitie., Piso 18. Apt. 18. Porlamar 6101, Edo. Nueva Esparta -, Venezuela. Tel: +58 295 2634525, Fax: +58 274 2712764, Email: competenciakoros@cantv.net competenciakoros@wanadoo.es - Website: http://perso.wanadoo.es/competenciakoros/competencia.htm

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

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

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 _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

8th International Festival of Folksongs and Choral Music, Portoroz, Slovenia, 8-11 Apr 2006. This event offers choirs the opportunity to perform their repertoire in the company of many international choirs in the enchanting environment of Portoroz. The festival starts and ends with ceremonies involving performances from all choirs. Open to male, ladies', mixed or 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

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

Bambanani International Choral Festival & Competition, Pretoria, South Africa, 19 - 28 May, 2006. Festival combining competitive and non-competitive performances in Pretoria, Johannesburg, the province of Mpumalanga ending in Nelspruit and the national Kruger Park. 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

5th Choral Contest of South-American Music, La Plata, Argentina, 8-11 June 2006. For amateur mixed, equal voices and chamber choirs from all over the world, with compulsory and free works from South-American folklore 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: aamcant@infovia.com.ar - Website: www.aamcant.org.ar

World Choral Festival Salzburg & Vienna, Austria, 22-24 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, Gruentorgasse 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 Tertuccio 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

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

Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 29 June - 2 July 2006. Performing festival in Salzburg surroundings. Contact: Chorus MM, Fuerstallergrasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

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

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 2006. Contact: Kulturreferat des Landkreises Miltenberg, Brückenstr. 2, 63897 Miltenberg, Germany. Tel: +49-9371-501503, Fax: +49-9371-5017950, Email: kultur@ira-mil.de - Website: www.chorwettbewerb-miltenberg.de or www.vocalensemble-moemlingen.de

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

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

4th Choir Olympics, Xianmen, 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

52th 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

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

2nd International Harald Andersen 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: Jan 31, 2006 Contact: Sibelius Academy, P.O. Box 86, 00251 Helsinki, Finland. Tel: +358-9-4054644, Fax: +358-9-4054643, Email: choircompetition@siba.fi - Website: www.siba.fi/choircompetition

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

19th International Choral Competition and Festival of Prague, Czech Republic, 26-29 Oct, 2006. Categories include: male, female, mixed, advanced mixed choirs, and male, female 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 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

International Advent Singing, Vienna, Austria, 23 Nov - 18 Dec 2006. 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

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: November 1, 2006. Contact: Coastal Sound International Choral Festival, P.O. Box 64528, Coquitlam, British Columbia V3J 7V7, Canada. Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

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

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.musicamundi.com

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International Choir Events 2005



10th International Sacred Music Choir Competition "Giovanni Pierluigi da Palestrina" Latium Region, Rome and the Vatican City, March 4th - 7th, 2005

Addressed to male, female, mixed, youth and children choirs. Comprehends categories with and without compulsory piece; a repertoire of only sacred a-cappella music must be presented among which at least one piece of G.P. da Palestrina, one piece from the XIX century and one contemporary piece composed after 1920.
Deadline for registration: 01. 02. 2005



12th International Choir Festival "Orlando di Lasso" Marche (Italy), June 17th - 20th, 2005

Addressed to male, female and mixed choirs, vocal groups with max. 12 singers, folksong choirs, youth and children choirs. Comprehends categories with and without compulsory piece; 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. 03. 2005

International Sacred Music Choir Festival Rome and the Vatican City, July 26th - 31th, 2005

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8th International Folksong Choir Festival "Europe and its songs" Barcelona (Spain), September 29th - October 3rd, 2005

Addressed to male, female, mixed, youth and children choirs; repertoire of folksongs without compulsory piece and difficulty level with at least one piece of folk music from the choir's country of origin and one European folksong.
Deadline for registration: 01. 06. 2005



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Events Continued...

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

53th 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

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

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Numéro 3

Mai - Juin - Juillet - Août 2004

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2007 July 1 - 10 / Henry Leck

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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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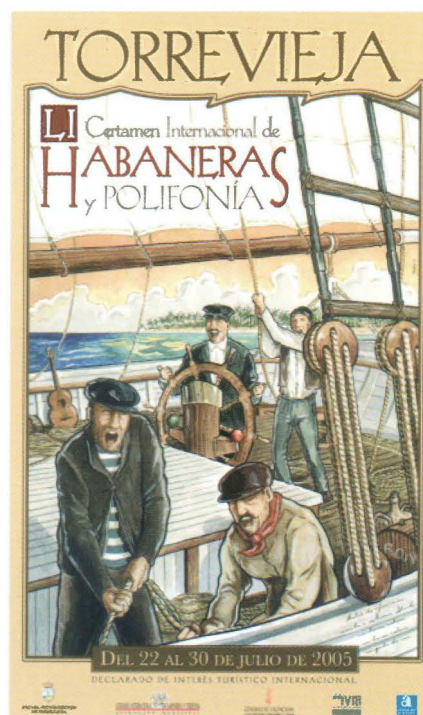
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Cantus omnibus unus.**

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