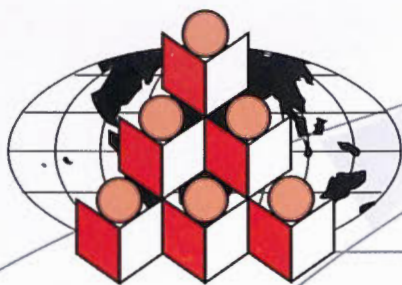


ICB

International Choral Bulletin

Dossier Italy





International Federation of Choral Music

The International Choral Bulletin, the official journal of the IFCM, is issued to members four times a year

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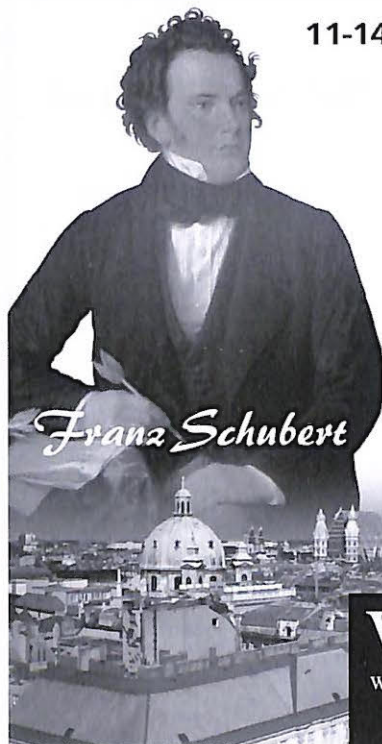
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Editorial

Jutta Tagger
Managing Editor



Photo: Michael J. Anderson

Here we are, at last... It took a bit longer than expected, but we hope that you approve of the result!

The task of redesigning the International Choral Bulletin was given to a graphic design studio at the University of Illinois in Chicago as a class project under the tutelage of Professor Matthew Gaynor. The design selected by the IFCM Executive Committee is the work of Ms Marty Maxwell. Under the guidance of Michael Anderson and Alessandro Cortese, it was then developed into the presentation you see here for the first time. (Ms Maxwell has since then completed her degree programme and is now working as a professional designer). Several organisational readjustments have also taken place:

The production of the ICB is now in the hands of the Tagger Foundation in Vigevano, Italy; it is also printed and despatched from that town. Nadine Robin,

responsible for the layout for the last few years, kindly helped the Vigevano team to produce their first issue.

As you may have noticed, the number of subjects and columns offered has multiplied in the last few years, making the ICB bigger and bigger. In the future, it may happen that not all columns will be included at all times. Rest assured however that we will continue to do our utmost to provide as much information about choral music and activities as possible.

As you will notice, the number of translations provided with this issue has also changed. Despite many "calls for help" to find new translators, it has become very complicated to gather a group of volunteers for such an important and difficult task (for the October issue I had to do 32

-thirty-two!- translations myself). The IFCM Executive Committee (also the ICB Editorial Board) therefore decided to reduce temporarily the parts of the bulletin to be translated, hoping to be able to reverse this decision soon.

I would like to thank all the translators and, above all, those who have helped me to review the translations and texts (Dr. Lore Auerbach, Juan Casasbellas, Ian Jones and Marie-Paule Letawe) throughout all these years and who are willing to continue doing so. I also wish to express my gratitude to María Guinand and Dolf Rabus who have taken over the coordination of the translations into Spanish and German respectively.

The wish of the Editorial Board and Team is that the ICB continues to make pleasant and interesting reading for everyone.

I wish you all a happy 2004 filled with wonderful choral music,

Jutta Tagger



Italy

The Tagger Foundation
Alessandro Jacques Cortese

The Tagger Foundation: Presentation of the Team

Giacomo Carissimi Back in Vogue
Angelo Rusconi

FENIARCO: an Association for the Promotion of Choral Music in Italy
Sandro Bergamo

How to run a Successful Youth Choir: the Musicanova Choir Experience
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Italia Mia: Impressions of the Choral Life of Italy
Gary Graden

The Tagger Foundation

Alessandro Jacques Cortese

Executive director of the
Fondazione Claude Tagger



Foto: Delfi Photo

Those of you who follow IFCM closely and have met some of its officers during one of its projects probably know that the kitchen and recipes are an important "unofficial" part of the Federation's life.

The philosophy of recipes, combining given ingredients and tastes to obtain original dishes with new and more intense flavours, is probably one of the true non-explicit principles that address our way of being creative in our work.

This article is the story of a recipe whose ingredients are very well known to all those who work daily with public entities, sponsors and foundations trying to obtain the necessary but hard-to-get-to funding for projects they wish to realize.

It's the story of a recipe that surprised us all with its final taste: a richer taste than we could have ever imagined when we started experimenting.

Preparation...

Before opening your cookbook (by the way, did you order your copy of IFCM's cookbook?) it is important to know how many guests you will invite and what they might like to eat.

Of course it is not smart to cook for an army what you would for a tête-à-tête rendez-vous with a nice and sophisticated lady; also it's probably a bad move to serve wonderful filet when your guest might be vegetarian.

Obvious? Of course!

But when it comes to project making many operators seems to forget this, forcing you to always eat filet because that's what they like best, not considering what is really needed. So, at the beginning of the story we realised that many international organizations working in the musical field were hungry for the same food, but not filet...

In fact, there is quite a determined process going on: the professional development of structure and the need to have a professional and competent staff for activities and projects.

At the same time, organizations are pushed by sponsors and grant-giving organizations to be efficient in their work in order to be able to obtain the expected results with the subsidies they receive.

As a consequence international organizations face an evolution which implies cultural and organizational changes.

On one hand the logic of representation of international organizations, based on geographical criteria, seems to be declining fast. The structures of national, regional and continental committees with proportional representations in boards and committees were the obvious rule for decades. Today such rule seems to have exchanged place (not without some resistances...) with a logic of representation based on effective competence in a specific field.

For instance, members-based international organizations like the International Music Council or Jeunesses Musicales International have quite recently opened

their membership to organizations competent in one specific field (orchestras, education, media, rights...).

On the other hand, bringing extra competencies into an organization pushes people to specialize in one particular field and to work together, sharing the needs and the vision of a project or an initiative. Today a project tends to be divided into different areas of management (artistic direction, administration, marketing, communication...) with a responsible team/person for each area.

The Tagger Foundation follows and probably accelerates this process slightly.

According to its statutes the mission of the foundation is marketing, communications and fundraising for international music projects. This presents the Foundation as an office with a competence in all of these subjects.

The day-to-day work of the Foundation consists of website design and maintenance, magazine and brochure production, project definition and coordination, and the implementation of fund raising strategies.

Cooking...

After understanding what the situation was we came to the point of understanding what ingredients we needed to prepare our menu. In fact, our recipe also turned out to be a successful example of a management model. Often we hear about the need for the integration of public and private money when it comes to financing culture and the arts. On the other hand we often hear talk about subsidiary subventions coming from regional, national and international governmental organizations. Subsidiary means that they "complete" the financial needs of projects, obliging the organizers to find a base of alternative resources first.

The Tagger Foundation tries to combine these two elements into a structure that permanently binds together different logics of funding and opportunity-making.

In fact, the founding members of the Foundation are public, private and international entities.

With the Foundation being based in Vigevano, Italy, in the Lombardy region, all local levels of government were asked to join the Foundation as founding members and all accepted.

The City of Vigevano, the Province of Pavia



Piazza Ducale and Duomo, Vigevano (photo: City of Vigevano)

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and the Region Lombardy took part in the constitutional process and shared the original ideas that lead us to propose the creation of the new structure.

Also a local bank Foundation, the Fondazione di Piacenza e Vigevano, entered as a founding member ensuring the participation of private capital.

And, to conclude the list, next to IFCM, the International Music Council of UNESCO also accepted to join.

All founding members are represented on the Board of the Foundation with one seat, sharing therefore the administration and the content management of the projects.

Only IFCM, having assumed the role of initiator of the project during the two year-long negotiations, obtained a majority in the Board with 4 seats.

At this stage, our original tête-à-tête rendez-vous became a nice Sunday meal with new guests and a lot of food.

As all founding members have different tools for financing and supporting cultural projects, this model ensures accessibility to several fronts of funding allowing the administrators and officers to plan against significant financial assets.

The founding members cooperated in the constitution of the Fund, compulsory by law to create a Foundation, and all accepted to fund the operational budget of the Tagger Foundation until 2005, with a triennial plan.

In summary, while all members ensure the necessary resources for the ordinary operations (office, salaries...), when it comes to projects building, board meetings become a sort of team reunions where administrators combine the assets of the institutions they represent. Therefore all administrators bring

to the table ideas, policies, needs and resources.

The City of Vigevano, for instance, can offer important logistical support; the Fondazione di Piacenza e Vigevano can instead support with direct funding; The Province and the Region have programs and specific budgets to distribute funding and also have resources coming directly from the European Commission.

IFCM and IMC work as content experts and bring into the discussion their artistic lead and the strength of the international network that they have built during the decades of their existence.

Like a good recipe, where all ingredients are necessary and add something to the final taste, all members are placed in the position of working according to their field of expertise and their different priorities and policies.

Presentation...

To conclude we needed to find a way to present our creation. While the taste is very important, in modern cuisine it's also important how you present what you have cooked.

Our recipe deserved a very nice plate and, through the collaboration with our founding members, the recipe was located in an important historical venue: the Sforza Castle at Vigevano.

The Castle is a splendid example of the 15th century architecture. The architectural complex of the Sforza Castle of Vigevano is considered the biggest fortified complex in Europe.

During the centuries its walls hosted many important people who contributed to the world's cultural heritage: Bramante, who designed the tower of the castle which was inaugurated in 1492, and talking about

creations and inventions, Leonardo da Vinci whose drawings show that the offices of the Foundation are today placed in the original stables of the castle that he projected.

Who knows if the spirits of such important predecessors will lead us in our work? ●

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THE *H*EART OF THE *R*ENAISSANCE



The Tagger Foundation

Presentation of the Team

10 Alessandro J. Cortese

Alessandro is Executive Director of the Tagger Foundation.

He obtained a degree in Political Sciences and a Master in Business Administration at the University of Milan, Italy. Since 2000 he has been lecturing in Economics & Culture at the "Bicocca" University of Milan.

He has also worked in the advertisement sector (McCann-Erickson) and in consultancy (A.T. Kearney), as a communications specialist. From 2001-2003 he was Marketing and Communications Manager for IFCM.

Alessandro studied flute and singing. He has a diploma in singing and continued his vocal training at the La Scala Theatre in Milan. In 1995 he was selected to be part of the World Youth Choir and he has taken part in seven sessions since then.

Alessandro was member of the board of Jeunesses Musicales International from 2001 to 2003. He is ex officio member of the IFCM Executive Committee and he sits in the Executive Committee of Jeunesses Musicales Europe.



Chiara Bartolozzi

Chiara Bartolozzi was born in Milan, Italy. She graduated cum laude in Political Science with a major in International Politics from the University of Milan. After graduating she lived for four years in Brussels where she worked at an international consulting firm. She has travelled extensively in Europe and has worked briefly in Hong Kong. She speaks fluent English and French. Chiara is not a musician but has always been fond of music and choral singing. She is an active member of organizations devoted to the preservation of Italian artistic and environmental heritage like FAI (Fondo per l'Ambiente Italiano). She has worked for the Tagger Foundation as Communications Manager since September 2003.

Pádraig Kitterick

Pádraig Kitterick graduated from the Dublin Institute of Technology Conservatory of Music & Drama in 2002, where he studied piano with Pádraic Ó Cuinneagáin, and was awarded a B. Mus.

Performance Degree with First Class Honours. As a solo performer, Pádraig has played in many of Ireland's most popular venues, including several appearances at the National Concert Hall, Dublin. In June 2003, Pádraig was awarded a Fellowship of Trinity College London in Solo Piano Performance. Pádraig has received many prizes at a national level and has participated in masterclasses with Mark Swartzentruber, Christopher Elton, and many others.

Also an experienced orchestral musician, Pádraig has traveled extensively with many orchestras, performing in venues such as the Konzerthaus, Berlin, and the Concertgebouw, Amsterdam. He has also worked as a harpsichordist with many of the professional Irish orchestras.

Pádraig has been working in the field of website development and design for the past four years and has developed a range of websites for musicians, orchestras, businesses and organizations around the world. Pádraig has been working as Creative Marketing Manager for the Tagger Foundation since September 2003.

Pádraig is also currently studying for an MSc in Music Technology at the University of York, UK. ●



The Tagger Foundation's logo was inspired by the Castello Sforzesco at Vigevano, where the Foundation has its headquarters. The orange shape represents the Castello and the blue curve the several rivers which flow through the City. Designed by Leonardo da Vinci this network of canals links Milan, Vigevano and Pavia, the three main cities of the Region during the Renaissance. In this way, the logo symbolizes the role of the Foundation as a center for communication just as the castle was the center of a visionary idea to foster communications and trade.

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For further information and documentation

madrigal@fastwebnet.it



International Choir Events 2004



10th International Sacred Music Choir Competition & Concerts "Giovanni Pierluigi da Palestrina" Fiuggi - Rome (Italy), April 2-5, 2004

Addressed to male, female, mixed, youth and children choirs, the competition will take place in various locations in the Latium region around Rome and in one of the most beautiful churches of the Eternal City.

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. On request it is possible to organize an extension trip and a concert in a beautiful church in Rome. **Deadline: January 31, 2004**



11th International Choir Competition & Concerts "Orlando di Lasso" Marche, (Italy), May 28 -31, 2004

Addressed to male, female and mixed choirs, vocal groups with max. 12 singers, folksong choirs, youth and children choirs, the competition will take place in a very charming region in central Italy.

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 categories for folk choirs and gospel choirs. On request it is possible to organize an extension trip and a concert in a beautiful church in Rome. **Deadline: March 1, 2004**



7th International Folksong Choir Competition & Concerts "Europe and its songs" Barcelona (Spain), September 29 - October 3, 2004

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.

The choir competition will take place in the spectacular setting of the Church of Santa Maria del Pi, in the historical "Barrio Gotico" of Barcelona. A Spanish fiesta will close the Festival. A unique chance to mingle with choirs from all over the world. **Deadline: June 1, 2004**



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Giacomo Carissimi Back in Vogue

Angelo Rusconi

Scientific Director of the
Associazione Carissimi -
Archivio Manusardi

12 The 17th century in Rome was the golden age of the Counter-Reformation. The grand churches conceived or decorated in the new style called Baroque were the theatres for an exuberant, solemn liturgy, refined in the smallest details. Together with vestments, decoration and incense, one of the components of this liturgy was music: it had an important role because it was the "sound-track" animating a ceremony that was basically reserved for the clergy. The congregation participated from a distance, apart from the clerical group, and concentrated on the individual practice of devotion. Music had to strengthen the ardour of the onlookers, and orient minds and hearts towards the divine. To reach this goal, it played all its cards of seduction through composition and execution. It did not matter that the official documents were concerned about this rampant phenomenon: this was the reality. Music's sacred sirens accompanied and entranced the believers while they said a prayer or recited the rosary during the holy sacrifice.

This individualistic devotion, so typical of Catholic worship during the Counter-Reformation, found more specific channels of expression in certain places and practices where, once again, music played a central role. For some time, choral singing for example had been used in the polyphonic laude; principally, but not exclusively, it was encouraged by St. Filippo Neri and his order (Ordine dell'Oratorio) in Rome; that mixture of musical and religious environments gave birth to a new genre called "oratorio", which is a combination of dialogue and drama. Giacomo Carissimi was a master of this genre. Carissimi's music is the mirror of Rome during the Counter-Reformation. The grand masses, some of which were celebrated in ancient style, the free motets, the

oratorios in Latin and Italian, the loose pieces for the Vesper service or other ceremonies recall the reality of an extremely diverse music landscape, despite the attempts at regulation made by the clerical authorities.

However, there was not only sacred music: Carissimi's fame in his time was mainly due to his secular cantatas, well known in Italy and abroad. Although in the oratorios, Carissimi used a simplified musical language - direct, stirring and immediately understandable by everybody - in the cantatas he showed off more complex and audacious manners, consistent with them being intended for circles of refined connoisseurs. It is quite strange that Carissimi - a symbolic musician for such an important period in the history of music and culture, and in the history of Italy and Europe - nowadays is well known from the accounts written in books rather than for his compositions performed in churches and concert halls.

Except for a few oratorios - among them, the renowned Jephthe - and some cantatas, his music is little known and performed. The majority of the pieces he undoubtedly wrote are still unpublished and the attribution of many others is still uncertain. Entire parts of his output have not been considered either by publishing or recording houses. Musicologists have produced a rather limited number of specialized articles, monographic studies or degree theses. The fact that in the last decades a comprehensive catalogue of his works has been created, and that long unknown pieces have been performed, is largely due to individual initiatives. Among them, an Italian entrepreneur, Gian Marco Manusardi, stands out: after hearing the masterpiece Jephthe some 50 years ago, he dedicated time, energy and money to gathering the printed and

handwritten sources scattered in the libraries of the whole world. Gian Marco Manusardi (1906-1997) put together a huge photo archive that might have been dispersed or destroyed on his death. With enlightened farsightedness, his family decided to honour his memory by creating an institution aimed at preserving and continuing the work he started. So the Associazione Carissimi - Archivio G. M. Manusardi was created in Milan in 1997. Its members are Mr. Manusardi's family, musicians, researchers and musicologists. Many activities are under way and some have already been completed. It is worth mentioning particularly the on-line publishing, on the association's website, of the "Catalogue of catalogues" of Carissimi's works, a continuously corrected and updated synthesis of all the information available on the currently known sources. The complete rearrangement of the Manusardi archive that consists of thousands of microfilms, photographs, paper copies and prints is still being done. In the meantime, the legacy of the archive has been enlarged: nowadays at least one source of each work attributed to Carissimi is available, but the archive already possesses several sources of certain pieces. The objective is two-fold: on the one hand, to copy all prints and manuscripts so as to make them available for researchers and performers and, on the other hand, to acquire modern editions and bibliographies for scientific and popularization purposes. The Association also promotes the production of critical editions of unpublished important compositions. Between 1998 and 2000, much attention was dedicated to masses: some compositions have been presented in first performances and recorded on disc. The transcriptions made for that particular occasion will be used again in the



I Madrigalisti Ambrosiani performing in the church of San Maurizio, Milan (photo: I Madrigalisti Ambrosiani)

on-going project to publish a critical edition of all the masses.

In collaboration with many cultural institutions, the Associazione Carissimi is organizing a major international convention due to take place in 2005 on the 4th centenary of the composer's birth. ●

Angelo Rusconi was born in Lecco and graduated cum laude in musicology at the University of Pavia. In 1995 he won a research scholarship on medieval music theory at the Fondazione "Ezio Franceschini" in Florence, and in 2003, a Wagner Stiftung scholarship. He is reading for a PhD in musicology at the University of Bologna. He mainly works on medieval music and writes essays on liturgical music of the 17th century and lesser known 19th century works. He organizes concerts and seminars and publishes articles and essays in Italian and foreign books and reviews. He collaborates with national and international research projects, such as Corpus dei ritmi latini (University of Siena) and Archangelus (Universities of Padua, Parma and Lecce). He is a scientific committee member of the research project, the editor of the bibliographic magazine Medioevo Musicale and a scientific consultant of the Associazione Carissimi - Archivio Manusardi. He is involved in artistic events in Italy and abroad. Email: resmusica@iol.it

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(Translated from the Italian by Chiara Bartolozzi, Italy)

I Madrigalisti Ambrosiani

Associazione Carissimi's partner and "right-hand man" is the I Madrigalisti Ambrosiani vocal ensemble.

This ensemble was established in 1995 with the goal of promoting the rediscovery and

development of the Baroque sacred heritage of the Lombard area. Since 1998 its new artistic and musical director, Gianluca Capuano, has given the group a genuine professional dimension, considering only young professional singers as candidates to join the ensemble. At the same time there has been an enlargement of the repertoire that nowadays consists of pieces by the most important European composers of the 16th and 17th centuries.

The collaboration with Associazione Carissimi has meant, on the one hand, choosing the composer from Marino (Rome) as the main reference for the preparation of artistic productions, with first modern performances and world première recordings of his works; on the other hand, Carissimi has become the pivot for the rediscovery and the performance of pieces by a number of authors – pupils of his or simply contemporaries, and first of all Marc-Antoine Charpentier – whom the ensemble continuously grants much attention. The constant musical contact with the works of certain authors also has a theoretical aspect: the group collaborates with renowned musicologists (including Angelo Rusconi) in order to keep up-to-date with the most recent research, the approach to the various performing practices and the attempt to solve the problems related to text, attribution and interpretation of the sources, that are sometimes insurmountable or at worst underestimated by musicians. Scientific rigour is therefore the general rule, but the typical aspects of the "all'italiana" interpretation – the liberty, the colour and warmth of voices – are carefully preserved. Since its birth, the ensemble has taken part in important European events devoted to ancient music. In June 2003 it published its latest CD, dedicated to Giacomo Carissimi

(oratorio *Extremum judicium* and, as the world's first performance of the *L'homme armé* mass in 12 voices) for Italy's most important and most widely distributed music magazine *Amadeus*; the CD is now also available abroad, published by Stradivarius (STR 33653, available on www.stradivarius.it).

In July 2003, I Madrigalisti Ambrosiani organized their first international master-class for young singers in Carpentras, in the heart of Provence (France). The course was divided into two separate parts, the first devoted to Claudio Monteverdi and the second to Giacomo Carissimi. The participants from several European countries, had the opportunity to work with two different mentors, Roberto Gini and Gianluca Capuano, each a specialist in one of these composers.

The fundamental characteristics of this initiative were the presence of some of I Madrigalisti Ambrosiani's singers as tutors, the lessons in group vocal technique and performing practices, the necessary building of a historical and aesthetic background, the preparation of the concerts and public lessons and the lectures and the seminars given by musicologists. The participants and the public have responded with much enthusiasm. The master-classes culminated in a grand concert in Carpentras cathedral and a 4-concert tour of Normandy.

In 2004, in collaboration with the Tagger Foundation, I Madrigalisti Ambrosiani intend to promote a forum for the continuous training at professional level of young singers and instrumentalists interested in the Renaissance and Baroque repertoires.

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FENIARCO

An Association for the Promotion of Choral Music in Italy

Sandro Bergamo

Chief Editor of Choraliter,
FENIARCO's magazine



Photo: Sandro Bergamo

14 According to its Chairman, Sante Fornasier, FENIARCO is not a union of choirs. It is an association devoted to the promotion of choral music. Based on this concept, FENIARCO's activity has developed in several directions, highlighting two major needs: the renewal of repertoire and the choral education of young people. Choral music is widely practiced all over Italy; however, it is not granted the consideration it deserves by the institutional world, whether political or academic. In fact, choral music has only spread throughout and taken root in Italy in the recent past; therefore musical education, at both basic and professional level, still mainly privileges the teaching of instruments and solo voice. Many initiatives have been taken by individual conservatories, but a precise curriculum for the education of future choral professionals is still being defined.

The more choral music has been widely practiced, with the birth of thousands of new choirs in recent decades, the more the interest of composers in choral music has increased. At the same time, many musicologists have concentrated on the choral repertoire, so that nowadays the ancient repertoire is again frequented and forgotten authors rediscovered. Unfortunately for the choirs, this does not mean an automatic renewal, differentiation and characterization of their programmes because choral conductors cannot find the new pieces provided by composers and musicologists in the publishing market or in the libraries.

FENIARCO decided to undertake the task of enriching the published repertoire, so in the last three years, it has started a number of publishing series in co-operation with several music publishers (Carrara of Bergamo,

Pizzicato of Udine). These series represent a concrete solution provided by the association to fill the gaps.

The first collection, *Melos*, is aimed at stimulating the production of contemporary Italian composers and helping it to circulate among choirs. 22 unpublished compositions included in the first collection (2001), 26 in the second (2002), already represent a significant corpus which is intended to grow with the series. In the *Melos* volumes, well-known composers are brought together with young beginners. The quality of the published works is guaranteed through the selection by the National Artistic Commission from a wide range of material. The criteria used for selection are, firstly the artistic quality, secondly the feasibility for an amateur choir and finally, the quality of the text. *Girogiro canto* is aimed at school choirs: not treble voice choirs, already largely present in the two volumes of *Melos* (these choirs are composed of children with some education in music and singing), but at choral activities in the schools and devoted to the non-selected body of pupils. Therefore the compositions are simpler, working material for a key activity of music education so as to make choral music a central experience in the life of each and every Italian. This volume, together with a CD made by Minipolifonici of Milan, has been distributed not only to all the associated choirs, but also to all Italian schools: great interest has been shown in it and the initiative has led to immediate applications.

The first volume of *Teencant@* is still being prepared: this series is intended for youth choirs, which have greater difficulty in finding suitable repertoire. In fact, they are squeezed between the compositions for treble choirs (not vocally suitable and more specifically children's texts, which are

inadequate from the content point of view) and the classical repertoire, still too far away from the music experiences of most young people. Once the selection is completed, this new volume should be published in the first months of 2004.

A fourth collection will be devoted to choral manifestations of the Italian oral tradition, which is very rich and characterized region by region. Choirs devoted to the so-called folk repertoire represent a major part of the Italian choral scene. Because the geographical distribution is quite diverse (very strong in the Alpine regions, less in the central and southern ones), the oral tradition has been explored in different degrees. The collection that FENIARCO is about to launch will include a volume for each region and will represent a contribution to all the traditions, but of course the less they have been explored the more interesting they will be. For each piece, the reader will find a transcription of the oral tradition original and the choral arrangement selected by the National Artistic Commission.

Beside FENIARCO's publishing activities, the initiatives taken by each regional association need to be mentioned. Born from the same needs, they pursue pretty much the same goals, adding a particular attention to local composers, both contemporary and past.

FENIARCO is also involved in the training of young recruits to choral music. Education is provided at all levels, starting from the highest, so that the presence of well-prepared choral conductors and composers is ensured. The scarce consideration granted to choral music by the academic world obviously has an impact on the education of choral conductors, many of whom approach



Celine Givoni for Follonica photo. FENIARCO

this field from all sorts of backgrounds. In the education of graduates in choral music and conducting (and even more in the other fields of music), we find the same gaps mentioned above in both the knowledge of the repertoire and the possibility of updating their skills. Another difficulty is a curriculum of studies that offers few opportunities for practice.

The European Academy for Conductors and Singers, held every September in Fano, is a place where, under the guidance of important mentors (Gary Graden and Carlo Pavese taught at the second session, held in 2003), it is possible to tackle contemporary repertoire during rehearsals or concerts. The fact that the classes are organized like laboratories, with an intensive approach to the proposed repertoire, means that only a restricted number of students (18) are admitted to the courses; on the other there is no limitation on the number who can listen. The week in Fano is also an Academy for singers – also admitted on a selective basis – that can offer many stimuli and much knowledge.

More basic, but no less interesting, is Alpe Adria Cantant, the singing week in Jesolo (Venice), where at the beginning of September hundreds of singers and conductors (308 in the 2003 session) gather in 5 or 6 laboratories ranging from Renaissance to Romantic music, from gospel to improvisation, from contemporary music to children's choirs.

Both Alpe Adria Cantant and the Academy in Fano are open to the participation of directors and singers from any country, in the spirit of international cooperation which is typical of the choral movement. In fact, these two initiatives are realized in collaboration with Europa Cantat and are also intended to be occasions for exchanges and

meetings between the Italian and European choral life so that, on the one hand, the international experience is welcomed in Italy and, on the other hand, the positive results of the work done in Italy find an opening in Europe.

Beside conductors and singers, the association wishes to contribute to the education of composers with a laboratory held every second year in Aosta. *Comporre per Coro Oggi* (Composing for Choirs Today) is a valuable initiative for several reasons: not only the idea of a practical skills workshop, that allows the students to work together under the close guidance of qualified teachers, but also the possibility to have a laboratory choir at their disposal for the performance of the pieces, whether completed or not. These workshops range from experimental music to the arrangement of folk songs and traditional Afro-American music.

In the educational field, as well as in publishing, FENIARCO's initiatives are complemented by those taken by the regional associations, which also contribute to the organization of the national events taking place in their region. From Gregorian chant to didactics, from interpretation of ancient music to contemporary, from the voice to the conductor's gestures, the subjects tackled in courses, seminars, weeks of study all over Italy are many, and basic education is present as well as in-depth workshops for professionals.

This diverse educational activity leads FENIARCO to act as a coordinator, not only in order to avoid duplication, but also to give resonance to the initiatives that are nationally relevant. The last assembly of the association (Udine, October 11th-12th) decided to gather all these initiatives in a publication, in order to communicate

complete and consistent information throughout the country.

The education of new recruits to choral music concerns conductors and composers, but obviously also singers: we need to train the singers of today but also to work for the future. In this domain, school choirs are a privileged interlocutor for FENIARCO which has created a dedicated event, the Festival di Primavera (Spring Festival). The first session took place in Follonica (Grosseto) on April 3rd-6th, 2003. The programme proposes many different activities intended to encourage young people to sing in choirs. The choirs had the opportunity to study and perform together enjoyable and amusing repertoires and to enlarge their knowledge, either singing with the other groups or taking part in the ateliers conducted by specialists in each musical genre.

A meeting entitled "Choir at school" was an important occasion to share experiences and plan a future rich with choral initiatives.

The next sessions are planned in Puglia (2004) and again in Follonica (2005).

The year 2003 brought another novelty which will certainly have an impact on the Italian association and concert scene. The Italian Youth Choir is an old dream that Mr. Fornasier and FENIARCO were finally able to realize. Some 30 youngsters, selected through auditions, worked together in Rome for two weeks, under the guidance of Filippo Maria Bressan, director of Athesis Chorus and director of the Santa Cecilia's Academy. A difficult repertoire – some Mahler compositions, pieces by Bettinelli, Petrassi, Dallapiccola – was finally presented in three crowded concerts in Rome, Florence and Assisi (Basilica Superiore). In this initiative, the three axes of FENIARCO's strategy finally came together – the development of choral music among



Coro Giovanile Italiano (photo: FENIARCO)

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young people, the attention to Italian composers and the promotion of choral music in Italy – , showing that amateur choral music can give birth to products worthy of the highest professionalism. ●

Sandro Bergamo is a choral director and singer. He is a member of the Union of Choral Associations (USCI) of Friuli Venezia Giulia and of USCI Pordenone, and Chairman of the Provincial Artistic Commission. He has been a member of the editorial committee of "Choralia" (the quarterly review of USCI Friuli Venezia Giulia) and since 1999, he is the chief editor of "Choraliter", the quarterly review of FENIARCO.

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The activities of FENIARCO

FENIARCO is the Italian Federation of the Regional Choral Associations. Since 1983, the year when it was founded, it has been growing continuously and now covers the whole of Italy, bringing together all the regions and representing them at national and European levels. The only representative organisation of Italian choral life, the Federation has more than 2,200 member choirs, involving around 120,000 people including singers and collaborators.

The Italian choral scene offers music and culture through thousands of concerts, exhibitions, festivals and meetings that take place in theatres, concert halls, churches, courtyards, schools and in areas less often visited by institutional culture.

Representatives of all the regions form the FENIARCO Assembly which promotes a large number of activities planned by the National Artistic Commission (education, refresher courses, concerts and publishing).

Chairman: Sante Fornasier

Vice-chairmen: Eugenio Arena and Aldo Cicconofri

Direct activities

Musical events

Festival di Primavera - designed especially for choirs from secondary and high schools – different locations

Alpe Adria Cantat – international week of choral music – Jesolo (Venice)

Education

Comporre per coro oggi – residential course for composers (Aosta)

European Academy for Choral Conductors (Fano)

Italian Youth Choir – selective education, held every second year

Publishing

Choraliter - magazine of the Federation (3 issues a year)

Melos - choral pieces contemporary Italian composers

Giro Giro Canto - choral pieces for children

Tenncant@ - choral pieces for youth choirs

Voci e Tradizione - traditional pieces from all regions, arranged for choir

Choraliter Antologia – annual digest of choral pieces

Indirect activities

Beside the national and international activities promoted by FENIARCO, many others are promoted by the regional associations under the coordination of FENIARCO.

They constitute a valuable network spread all over the Italian territory. Please visit www.feniarco.it/associazioniregionali.htm and consult the corresponding websites for more details about activities, regional associations etc.

Email: feniarco@tin.it

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Editor's note: Please consult the Calendar of Events at the end of this Bulletin for details about the international festivals in which FENIARCO is involved.

(Translated from the Italian by Chiara Bartolozzi, Italy)



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How to Run a Successful Youth Choir.

The Musicanova Youth Choir Experience

Fabrizio Barchi
Conductor of the
Musicanova Youth Choir



Photo: Fabrizio Barchi

The story of our choir began more than 10 years ago. At that time I was a music teacher at a secondary school and I decided to use the work that my pupils and I had been doing with so much devotion for three years of music education. So I tried to put together a youth choir to allow them to stay together and cultivate that musical experience which could not be achieved in their high school.

It was not at all easy to start the choir. How could I attract 14 to 18 year-olds? What repertoire should I choose? Where could I find the material?

At the first rehearsals, the group was composed of some 10 young people who in most cases I had involved more via the patient persuasion of their parents rather than on their own initiative. The repertoire I chose integrated instruments (recorder, guitar, percussion) with extremely simple vocal pieces. In fact, the origins of the Musicanova choir (at that time it was called St. Philip's Youth Choir) lay in the Aulos recorder orchestra that I had created with my advanced pupils some years before.

For some time, the two things combined well with each other. However, as I left the secondary school for the Conservatory, I inevitably lost interest in the recorder and became more and more curious about the choral experience, which was favoured by the fact that the choir was integrated in the parish youth structure.

The drive for the quantitative and qualitative growth of this choir occurred between 1995 and 1996. As I started choral activities in two high schools in Rome, I transferred some final-year students into my youth choir. The intention was also not to waste the enriching experience that they had

acquired at school. The integration between old and new members was quite successful – young people are quite good at mingling – and the number of participants settled at 40. It is worthwhile underlining that I never made a rigorous selection on the basis of vocal or musical qualities; it was hard enough to find young people interested in choral music, so I could not afford the luxury of rejecting the few passionate ones. Regarding repertoire, after making many unavoidable mistakes, I turned to spiritual and pop pieces, which the choir members were happier to sing.

I alternated numerous concert engagements with occasional participation in competitions: beyond the results, they have always represented an incentive to more thorough study – which is not normally induced by a normal concert.

In March 1996, because we were to take part in a regional competition and the

Incontro Polifonico Guido d'Arezzo, I started rehearsing every other week. Despite the fact that the results were proving us right, the effect of the more intense activities was such that in those years many of the members decided to leave; but the maturing process had started irreversibly.

In 1997 the choir received a very strong impetus through the exchange with Stockholm's Musikgymnasium Chamber Choir, directed by Gary Graden. I am a great supporter of exchanges, and if they occur with such important ensembles, with such charismatic directors, then the impulse to excel is irresistible.

I will always remember the thrill felt by my singers when they listened for the first time to a foreign choir executing – with an absolutely disarming facility, considering the extremely young age of the Swedish singers (high-school students!) – the Mass by Martin and other marvellous pieces mostly





Chris Musicanova in the closing concert of the Marktoberdorf 2003 competition (photo: Enid Rabusa)

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written by Baltic composers.

The following year we visited Maestro Graden's singers and I received not only a wonderful hospitality but also very strong motivation that, while bringing my professional activities into question, showed me a possible way to pursue the growth of my choir.

The visit to Sweden was combined with participation in a European competition for youth choirs in Denmark: that was the first time our choir had taken part in an international competition and it definitely opened a door for us to Europe.

The adventure of the St. Philip's Youth Choir, Musicanova since 1999 has been a great opportunity to try to work with repertoires less familiar to me: in general, to approach a less academic choral world, like spiritual and folk singing. But the most meaningful experience for the choir was certainly the continuous research in new music that led the choir to collaborate with some young Italian composers interested in choral music: the result of this was the publication of a CD *Haec dies*, the first in Italian compilation of new music for choirs on sacred texts.

Beyond the usual concert activity, the cooperation with orchestras, the exchanges with other choirs through meetings and the participation in events, I proposed to my choir that we take part in a stimulating series of competitions that, step by step, brought us closer to the European choral scene, which apparently is not very familiar to Italian choirs. These competitions we took part in

were Gorizia (2000), where we obtained a significant 1st prize in the folk singing and pop jazz category; Tours (2001), with an important 3rd prize, repeated in the following years both in Maribor (2002) and Marktoberdorf (2003).

Of course, it is not easy at all to remain at a good level, and sometimes the turnover compromises the important objectives reached a few months before.

Some of this turnover, which seems to be natural in the life of many choirs, is ensured by the work I am doing in some high schools in Rome. I still encounter the same challenges as I did 10 years ago, when I started working on youth choral music, e.g. convincing young people, overcoming their prejudices against choral singing, teaching correct pitch to the off-key ones (never rejecting them), bringing those with a good intonation to be as less "canzonettara" * as possible (fighting against the reign of the devastating TV examples!), and starting from something simple in order with a lot of patience, to achieve remarkable results. Even if now I know how to proceed, it is always difficult to start this machine every year: fortunately, in this patient and highly important work I am no longer alone. The headmaster and deputy headmaster of our host school, the Liceo Scientifico Primo Levi, believe strongly in this educational project and many of my most experienced singers contribute to developing this idea of choral singing intended as a philosophy for life, a privileged and marvellous experience where the joy of singing and the joy of being together mingle harmoniously. ●

* "Canzonette" is the Italian word for popular themes of no value, often sung with no artistic ambition.

Fabrizio Barchi started his career as choral conductor in 1979, at the same time completing his music education at the Pontificio Istituto di Musica Sacra in Rome under the guidance of Raffaele Baratta, Bonifacio Baroffio, Domenico Bartolucci, Armando Renzi. He attended several courses with Gary Graden, Jurgen Jurgens, Peter Neumann, Francesco Luisi, Adone Zecchi. During his activity he has formed and directed choirs within associations and schools. Currently he conducts the Musicanova choir and the Primavera treble choir, the Eos female choir, the Iride youth choir and the choirs of the "Primo Levi" and "Enriquez" high schools in Rome; with which he has obtained several first prizes at regional, national and international competitions. He has collaborated as a chorus conductor in opera performances and in the production of film soundtracks (by Ennio Morricone and Marco Frisina). He is the assistant conductor of the Cappella Musicale Lateranense, and the artistic director of the choral event "Coralì a Roma". He is also professor of choral conducting at the "Lorenzo Perosi" Conservatory in Campobasso. Email: f.barchi@coromusicanova.it Web: www.coromusicanova.it

(Translated from the Italian by Chiara Bartolozzi, Italy)

Italia mia

Impressions of the Choral Life of Italy

Gary Graden Conductor



Photo: Peter Thompson

My first visit to Italy as a choral conductor occurred in 1989, at the famous competition Incontro Polifonico Guido d'Arezzo. It was a grand experience for my choir, the St. Jacob's Chamber Choir, and included a five-day visit prior to the competition to the spiritually-charged Umbrian monastic town, Assisi. In the following years, with both my chamber choirs from St. Jacob's Church and Stockholm's Musikgymnasium, I returned many times to various festivals and competitions: Riva del Garda, Gorizia, Legnano, Fano, Pescara, Cagliari, Sagra Musicale Umbra, Alba, and others. The experiences were always extremely positive, both musically and culturally, for my singers and me, not to mention the lasting friendships that we made with like-minded Italians.

Starting in 1994 I began a more or less continuous pedagogical activity in Italy that has continued up to the present day. During the first years, at the invitation of the Fondazione Guido d'Arezzo, I taught regularly at their 3-year course for professional conductors. Later in the 1990's I participated in the Italian National Choral Association (FENIARCO) courses for contemporary music in Gragnano (Naples) and Marino (Rome). And recently, together with Maestro Carlo Pavese and the new administration of FENIARCO, I taught Italian and European students at the first two European Academy for Conductors and Singers in Fano (Pesaro-Urbino). There have been many other courses in various cities and regions during these years.

Together, these experiences have allowed me a particularly close look at the choral life of Italy during the last decade, and I am convinced that a new and important movement in choral music is taking place. I would call it a grass-roots movement. It seems to be

occurring outside of the traditional institutions that we normally associate as being the bearers of choral culture, such as public schools, conservatories, universities, public service radio, and the church, to name a few. The most interesting developments in choral music during the last years have occurred through private initiatives of generally young, energetic and talented individuals, oftentimes without the support of pre-existing institutions. Through tireless work and devotion, and with little or no financial support, choirs and conductors are making a resounding impact.

One important example that comes to mind is the semi-professional choral activity that Maestro Filippo Bressan has developed with his Athesis Chorus. Since the Italian radio choirs were phased out some 10-15 years ago, Bressan, together with administrative associates, have been able to develop a professional-level alternative that can compete with European professional and semi-professional choirs.

The same can be said for the activity of Claudio Chiavazza in Piemonte. In this case, Maestro Chiavazza's choirs, Corale Polifonica di Sommarive Bosco and Coro Ruggero Maghini are in fact hired by the regional radio for specific productions, including the important documentation of lesser known Italian Baroque composers and compositions.

To discuss other important contributions to the choral movement one cannot avoid looking at particular choirs and conductors. I have been awe-struck by the work of Maestro Fabrizio Barchi in Rome. For many years the conductor of an adult and a youth choir, he changed course some years ago and started a young amateur chamber choir called Musicanova. It is certainly his interest for non-Italian models that inspired him to

look more closely at choirs, conductors, and repertoire from northern Europe, England and Scandinavia. Here he found models that he was able to translate into an Italian setting. He studied and performed works of many contemporary non-Italian composers, and was able to create a new sound displaying a clear grasp of the techniques of choral singing. His devotion to contemporary repertoire is also noteworthy. Musicanova's first CD is a beautifully performed portrait of exclusively Italian contemporary composers.

Maestro Barchi's contribution is significant for several reasons. He is able to translate other European choral ideals, as related to technical control, vocal production, intonation, and beauty of sound into an Italian experience. He is also helping to create a positive spiral in the ever so important relationship between composer, choir and conductor. By performing contemporary music at a high level, he is able to arouse Italian composers' interest to compose for an Italian choir, and in the art and culture of choral music this is a matter of vital importance.

The image of the spiral to characterize the relationship of the composer to the instrument is a fitting one. The spiral can be upward or downward, positive or negative. For various historical reasons there has existed a negative spiral in Italy during the later part of the 20th century between the composer and the choral instrument. During the last years, however, I have seen striking examples of how this is changing.

One good example of this change is found in the work of Carlo Pavese in Turin, with his newly formed Torino Vocal Ensemble. This is an outstanding new and young amateur choir which served as the laboratory choir in the second edition of the Fano



academy in September 2003. Apart from the tremendous breadth of repertoire they possess, and the skill and beauty with which they sing, this ensemble is devoted to the performance of contemporary music. In fact, several of the choir members, as well as the conductor, are composers. The composers are composing for the instrument, with highly satisfying results. Concurrently, the choir is reaping the benefit of performing new and interesting music, and contributing to the ever-important process of actually creating culture. I am sure that the "Torino school" will continue to produce interesting music in the future, and that composers such as Carlo Pavese, Corrado Margutti, Elena Camoletto, Luca Gulielmi and Marcella Tessarin will be heard more and more, in and outside of Italy.

Other Italian composers whose music we will certainly hear more of are Romano Pezzatti, Giovanni Bonato, Fulvio Caldini, Michele Josia, Paolo Uguletti, and Carlo Pedini, to name a few.

Also significant is the work of conductor, composer, and singer Lorenzo Donati in Arezzo. Here again is an example of a person whose vision and tireless activity is having an important impact on Italian choral life. Maestro Donati's chamber choir Vox Cordis and vocal ensemble Esperimenta have had great success in national and international competitions, and are also developing a particular affinity for the performance of contemporary choral music. Little wonder, considering this maestro's ever-growing success and recognition as a composer.

A high-water mark in Italian choral history

occurred this past August, when Maestro Marco Berini's *Ars Cantica* from Milano won the first prize and the Grand Prize "Città di Arezzo" at the International Competition in Arezzo. It is indeed the first time in many years that an Italian choir has won an International choral competition, and must be seen as a significant event reflecting a changing tide in Italian choral music.

Another event which will also have an impact on the Italian choral scene is the newly published Italian translation of one of the best books available related to problems of choral intonation and tuning. The Swedish theorist P-G Alldahl's well-respected book entitled, "Choral Intonation" was recently translated by Silvio Segantini. I suspect that this important addition to the literature pertaining to the technique of choral singing will become standard material for choral conductors.

The Italian national association of choirs, FENIARCO, with its new president Sante Fornasier and vice president, Aldo Cicconofri are providing important and much-needed vision and stimulus to Italian choral life. The European Academy for Choral Conductors and Singers held in Fano in 2002, organized by FENIARCO and promoted by Europa Cantat, was one of the first truly European choral events to be held in Italy. To my knowledge, it was the first course for international conductors to be successfully organized by an Italian choral organization in co-operation with an international choral organization, in this case, Europa Cantat.

One satisfying feature of the Fano courses was the focus on Italian singers and Italian contemporary repertoire. Instead of enlisting the services of possibly more qualified European singers for the laboratory choir,

the Fano academy used mostly Italian singers. The ambition was that the experiences gained through the academy, even for the singers, would remain in Italy. The academy also became a showpiece for several good young Italian composers, whose works now have a chance to be performed by Italian, as well as European conductors and choirs.

Another excellent new program being organized and promoted by FENIARCO is the Italian Youth Choir. August 2003 marked the beginning of this choir, with singers recruited from many regions of the country, under the direction of one of Italy's most gifted and qualified choral conductors, Filippo Bressan. Hopefully, the Italian Youth Choir can also serve as a new source of recruitment to the IFCM World Youth Choir, to ensure Italian participation in this most important international choral activity. We look forward to new and interesting initiatives by FENIARCO. Certainly new plans lie on the horizon.

An important initiative which is just now being launched is the Claude Tagger Foundation in Vigevano (Milano). This new centre will provide the IFCM with a home in Italy. It will also provide Italy with an opportunity for new and interesting activities and collaborations both nationally and internationally. One objective of the centre is to stimulate artistic and pedagogical activity in Vigevano and region of Lombardy. Together with the famous international festival for choral music "La fabbrica del canto" in Legnano, initiated by Maestro Paolo Alli, the Vigevano project will help strengthen choral activity in this important region.

New initiatives by no means diminish the importance of the activities of established institutions and projects. The ongoing activities of the Fondazione Guido d'Arezzo with its national and international competitions, its composition competition, and its regular offerings of courses for conductors continue to play an important role in Italian choral life. The Fondazione's new musicological periodical *Polifonie*, History and theory of choral music, initiated by Professor Francesco Luisi, President of Fondazione Guido d'Arezzo, with all articles in both Italian and English, is also an extremely welcome addition to research and musicology as related to choral music.

There is much work to be done to significantly raise the standard of choral singing in Italy. Indeed, there are many channels already in place for continued artistic and pedagogical development, and the grassroots is an important force, the strength of which should not be underestimated. Yet it is clear, one important step must be to recruit the serious support of the larger institutions, such as schools, universities, conservatories, local, regional, and national governments, churches and private sponsors. Conservatories must take the responsibility to educate choral conductors and choral singers. They must raise the status of choral music.

I cannot for the life of me understand why the Catholic Church does not want to help its young people by offering them support for choral activity in their glorious sacred sanctuaries! Music is a non-verbal complement to prayer. It is an art which can enhance the Church's other important

symbols.

Clearly, seeking larger scale institutional support is an extremely tedious and timely process, since it is often a question of educating and changing peoples' attitudes. In this article I have taken the liberty of naming many individuals, people whom I have observed as making special contributions to a new and dynamic Italian choral landscape. There are many others whose names deserve mention, but remain omitted. Surely I forget many important people, places, choirs and institutions. These are some personal impressions of a humble Stockholm kantor and lover of choral music. I am happy to have participated, in some small way, in what I believe is a revitalization of choral music in one of the world's most fascinating and beautiful countries. I like to think of this positive development in Italian choral music as the legacy of a friend and mentor, Domenico Cieri. Many years on the artistic committee of the Fondazione Guido d'Arezzo, Maestro Cieri was also the founder of Pro Musica Studium, Roma, a small publishing house dedicated to publishing new choral music. The Cieri archive and Pro Musica Studium is now based in Gorizia. His passion and limitless energy and devotion to choral music in Italy remain an example for us today. Maestro Cieri's passing is a great loss. May his legacy endure. ●

Gary Graden was born in the USA and studied at Clark University (BA in history and geography), Hartt School of Music (Masters of Music: choir conducting) and at the Aspen Summer Music Festival. He has also studied choral conducting under Eric Ericson and orchestral conducting under Kjell Ingebretsen at the Royal Academy of Music, Stockholm (1983-85). Gary Graden is a former member and tenor soloist with the Eric Ericson Chamber Choir, as well as the vocal ensemble Lamentabile Consort. Gary Graden is presently choral director at St. Jacob's Church in Stockholm and he has also been on the faculty of Stockholm's Musikgymnasium where he founded and conducted the Stockholm's Musikgymnasium's Chamber Choir. Gary Graden is in demand as a conductor, teacher and adjudicator throughout the world. He is a guest conductor of the SWR Vocal Ensemble, Stuttgart, and among other choirs, has conducted the WDR Radio Choir, Köln, Jauna Muzika, Vilnius, the Danish Radio Choir, and the IFCM World Youth Choir. He is the recipient of the Swedish "Johannes Norrby medal" for excellence in choral conducting. Email: gary.graden@stockholm.mail.telia.com Web: www.choir.nu

(Translated from the Italian by Chiara Bartolozzi, Italy)



Photo: Gary Graden

IFCM NEWS



International Federation for Choral Music

IFCM

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Voices of Origin
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Polyfollia 2004
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The 2003 Event

A Single Database for Musica and ChoralNet

Michael Shasberger

President of ChoralNet

Jean Sturm

Executive Director of Musica

Musica and ChoralNet are pleased to announce the merger of the two most important choral music repertoire reference tools on the Internet into the newly configured « Musica Virtual Choral Library ». After months of cooperative work, the ChoralNet Resource Site (CRS) has been completely merged with the Musica database to create this new resource.

A committee composed of representatives of both Musica and ChoralNet including Dolf Rabus, Robert D. Reynolds, Michael Shasberger, Allen Simon and Jean Sturm was charged with completing the formal details of this merger following a joint meeting of the ChoralNet and Musica Boards in May, at which the concept of the merge was endorsed by both entities. Yannick Bertho and Allen Simon were charged with the redesign of the Musica search interface to insure that it would be easily understood and navigated by those who have relied upon the two different repertoire resources for many years. Jean Sturm and the staff of Musica, assisted by many volunteers at Musica workshops, worked diligently over the summer and fall to integrate the files supplied by Allen Simon from the CRS. After much effort to prepare the files for merge and eliminate duplicate entries in the two systems, their work has resulted in an almost 50% expansion of the repertoire cited on the Musica site.

The increasingly sophisticated Musica resource has grown far beyond its original design as a simple database of published choral music. To recognize that development, the merge committee endorsed the new name for the site, the Musica Virtual Choral Library. This name aptly describes the expanded resources available to choral musicians, including numerous recordings,

sample score pages, composer and author biographies, publishers' descriptions, pronunciation files, texts and their translations in several languages and other resources that are available for thousands of the pieces listed. These features, along with many other resources, are in constant development by the Musica staff, the members of Musica International association, and committed volunteers who participate in Musica workshops around the world.

The new resource on-line describes now more than 135,000 titles of all genres, styles, countries, centuries, as well as about 26,000 composers, 11,000 authors of text and 1,800 publishers.

This enhanced resource is readily available to all choral musicians in 4 languages via the Musica website: <http://www.musicanet.org> and via a link from the ChoralNet repertoire resource page that is easily accessible from the ChoralNet webpage: <http://www.choralnet.org>. In its current form, basic information on all

scores in the Musica Virtual Choral Library is included in the web based search engine, and is thus available to all without cost, in order not to do any discrimination by money between developed and developing countries. Additionally, Musica offers a CD ROM version of the resource that has expanded reference information for most entries and a software allowing more possibilities. It is available for sale through the Musica website. ChoralNet will continue to provide its extensive repertoire and composer forums, archive of literature discussions from ChoralList, and extensive lists of repertoire sorted by various topics and interest areas to provide a valuable complement to the Musica virtual library.

Every choral musician in the world is invited not only to use this exceptional resource as first point of inquiry about choral repertoire, but also to contribute cooperatively to its enhancement by sending any missing information for upgrading it. All publishers of choral music are requested to check their citations, and to get in touch with the office of Musica (musica@musicanet.org) to become comprehensively listed in the Musica virtual library. ●

For Choralnet, Inc :

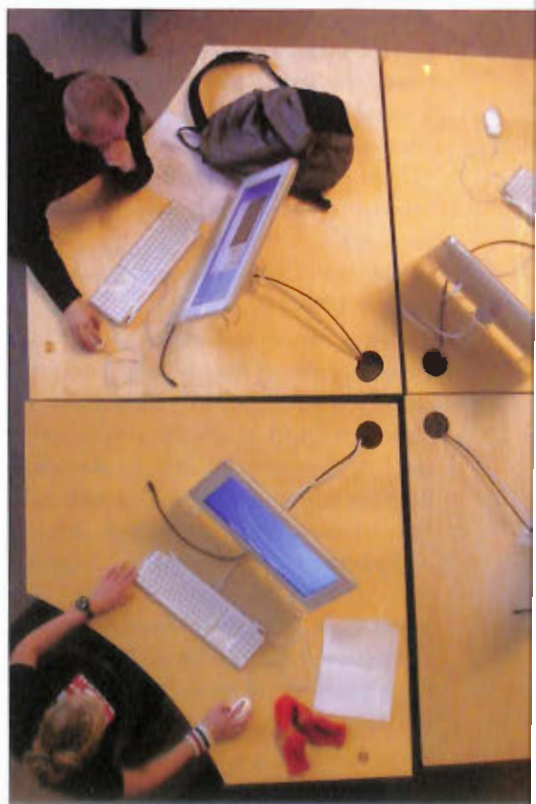
Michael Shasberger, *President*

James D. Feiszli, *Secretary*

For Musica International :

Jean-Claude Wilkens, *President*

Jean Sturm, *Executive Director*



In Brief

Extracts IFCM Monthly Newsletter to the Board

Jean-Claude Wilkens
IFCM Secretary General



24 IFCM

Happy Birthday!

On 14 August 2003, Paul Wehrle, Past President of the IFCM, turned 80 – many of his friends celebrated this important birthday with him in October.

Past President Royce Saltzman was 75 on 18 November.

Congratulations to both of them!

The IFCM in Russia

The Executive Committee decided to launch a membership campaign in Russia, starting with the State of Udmurt. This campaign should help IFCM to identify the new choral forces in this vast part of the world.

Grundtvig Programme and IFCM Master-classes

Unfortunately, the European Union has rejected our project to organize a network of master-classes in Europe, in spite of the favourable advice of three experts within a group of four. Following the advice of the EU, the project will be resubmitted in another Commission programme called Leonardo.

World Youth Choir - European Session (Winter 2003/04)

The choir will be conducted by Grete Helgerød Pedersen from Norway. The concert tour is almost finalized. The concerts planned are: 4-01, Sombreffe, Belgium; 5 and 6-01, Namur Belgium; 8-01, Brussels, Belgium; 9-01, Aubel, Belgium; 10-01, Nancy, France; 11-01, Lunéville, France. And possible appearances in Greece and/or Spain are still being negotiated.

World Youth Choir 2004 Summer Session

The recruitment papers for the World Youth Choir's summer session in 2004 (conductors: Georg Grün, Germany, and Anthony T. Leach, USA), have been sent out from the

International Centre for Choral Music in Namur. Organizations which are interested in recruiting singers can ask for the papers at iccm@skynet.be. Singers interested in applying must either contact their national choral organization in order to take part in the recruitment procedure, or (if this is not possible) contact the manager of the World Youth Choir directly under iccm@skynet.be. Further details on the choir can be found under <http://www.world-youth-choir.net> or under <http://www.ifcm.net>

International Music Council

30th General Assembly of the International Music Council (IMC)
Montevideo, Uruguay, 12-19 October 2003
(Press Release – Extracts)

“The new vision of the IMC is to be the world's leading professional organisation dedicated to the development and the promotion of diverse music.”

The 30th General Assembly of the International Music Council unanimously adopted this new vision together with a Strategy and Business Plan for the future development of this non-governmental body, which enjoys formal associate relations with UNESCO. The plan contains a set of strategies for membership development, organisational restructuring, operational and financial management, as well as an analysis of the organisation's current situation. Participants re-elected unanimously Kifah Fakhouri as president of the organisation for another two-year term.

Mr. Fakhouri will be joined in the Directorate by Einar Solbu (Norway) as executive vice-president, Ramon Santos (Philippines) and María Guinand (Venezuela), as vice-presidents; and Dag Franzén (Sweden) as treasurer.

Some 80 delegates from all over the world representing 28 national committees and 21 member organisations as well as regional secretariats of the IMC attended the meeting.

The Assembly ratified the admission of five new national committees: Azerbaijan, Cameroon, Oman, Turkey and Venezuela as well as the membership of the Calouste Gulbenkian Foundation. Alicia Terzian (Argentina) and Tania Siver (Uruguay) were elected Member of Honour on account of their outstanding services to the cause of music, in particular in Latin America. Jordi Roch (Spain), past president of the IMC, acquired the status of individual member. An international conference entitled “ManyMusics” dealt with issues related to musical diversity and presented to the Assembly a number of recommendations for actions to be taken by the IMC on a global level as well as by its members.

The various meetings were accompanied by a series of musical events highlighting the rich musical heritage of Uruguay and the Latin American continent.

The next IMC General Assembly will be held in two years in Los Angeles under the theme “The State of Music in the World: Perspectives for the Future”.

See also www.unesco.org/IMC

Latin America

America Cantat IV

Preparations are going very well in Mexico for the fourth edition of the festival. The IFCM will be well represented and will be a driving force for choral music in Latin America. This is an event to consider if you are looking for an activity during the Easter 2004 season.

The Andino Youth Choir

The Andino Youth Choir has been postponed until June 2004 because of the Development Bank's decision related to the development of the Andean region.

However, the preparation work in all the related countries has not been cancelled and will continue for 6 more months.

The profile of the project has been revised in order to use the available money for development and local activities instead of for huge travelling costs. The full choir will meet in Caracas in the spring of 2004, and then divide into several chamber choirs that will participate in national festivals in various cities of the Andean region.

From Chile

The competition in Viña del Mar, scheduled in September, has been cancelled for economic reasons. The IFCM had planned to be present and do some PR in the region. We have been informed that Waldo Aránguiz received the "Municipal Arts Prize" for Music awarded by the City of Santiago de Chile. Congratulations.

Asia / South Pacific

The meeting planned in Tsu in November has been cancelled because many of the invited persons could not free their schedules. IFCM Board members from that region who were present at the Board meeting in Piteå in October, met for the purpose of establishing procedures for restructuring the Asian Committee. A meeting is planned in the spring with representation from all the major forces of the region.

A meeting took place in Busan, Korea, with MM. Suwaki and Wilkens and the Korean representatives of the newly formed Korean Choral Institute. A contract has been signed

for the implementation of IFCM projects in Korea, and for opening the Regional Secretariat of the Federation in Busan. The first project will be the session of the World Youth Choir in the summer of 2004.

Among other projects are: a Songbridge; a choral festival in Busan after the World Symposium in Kyoto; and an Asia Cantat in 2006.

USA and Africa

High school singers from New York and Johannesburg unite in a choral music event: Focusing on a different region of the world each year, Carnegie Hall's Global Encounters program integrated world music into high school social studies and music classrooms. This past season the programme highlighted the country of South Africa.

New York City high school students and teachers learned about South African urban music through curriculum materials, guest lecturers, and a final concert by the legendary South African artist Hugh Masekela.

As an extension of its focus on South African, the Education Department of Global Encounters will host a distance-learning event in Carnegie Hall's new performance space, Zankel Hall, on 23 September 2003, that will link students and musicians in New York and South Africa.

Europe

From Europa Cantat

Europa Cantat - European Federation of Young Choirs has the pleasure to announce that its General Assembly elected a new Board and new president in Lucerne, November 15th 2003, within the frame of the 30th anniversary celebration of the Swiss Federation Europa Cantat: President: Jeroen

Schrijner (NL); 1st Vice-President:

Christopher Simmons (GB); 2nd Vice-President: Theodora Pavlovitch (BG);

Treasurer: Barbara Bieri-Klimek (D); Board members: Kjetil Aamann (N), Sante Fornasier (I), Montserrat Gual (E), Eva Kollár (H), Margaret O'Sullivan (IRL), Aarne Saluveer (EE), Fred Sjöberg (S), Jean Smeets (B), and Thierry Thiébaud (F).

The Board will continue to develop Europa Cantat activities in the areas of training, events, and exchange across Europe with its membership in 42 European countries. It will also work in cooperation with other partners in the field of music worldwide.

From A Coeur Joie International

Noël Minet, President of our Belgian member organization, Fédération Chorale Wallonie - Bruxelles - A Coeur Joie, has been elected president of A Coeur Joie International at its last General Assembly in France. Congratulations!

From the European Music Council (EMC)

The European Music Council appointed a new Secretary General, Ruth Jakobi, who began working early September at the 'Haus der Kultur' in Bonn. With her assistance the European Music Council should become more active, and visible as a lobby-organization for music in Brussels and Strasbourg (see <http://www.european-music-council.org/>)

From Spain

On July 12th 2003, the Spanish umbrella organization, COACE, elected a new Board of Directors for the next 4 years. Javier Carrasco Centaro, representing the Choral Federation of Cantabria, with support from several other organizations, was elected president. C

OACE, therefore, has a new email address: federacioncantabradecoros@hotmail.com

INTERNATIONAL CHORAL CONDUCTING WORKSHOP

Rodney Eichenberger, Coordinator

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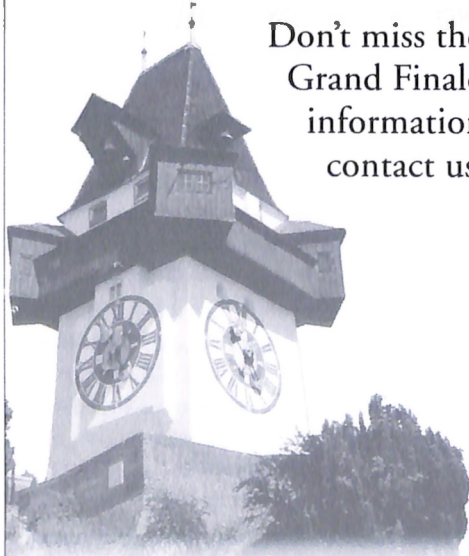
Address changes

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Tel: +33(0)5 46 92 99 54
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Web: www.artchoral.org

Association of Hungarian Choirs and
Orchestras – KOTA, Magyar Kultúra Háza,
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Managing Secretary General:
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Secretariat: (36)-1-201-7897
(36)-1-225-3714.
Tel/fax: (36)-1-225-3713
E-mail: kota@kota.hu,
kota@mail.datanet.hu or
kotatitkarsag@mail.datanet.hu

The Mastersinger, Journal of the Association
of British Choral Directors, Sarah Beedle,
editor. 12 Broadfields Road Birmingham,
B23 5TL United Kingdom
Email: mastersinger@abcd.org.uk
Web: www.abcd.org.uk

Lied und Chor, the journal of the Deutsche
Sängerbund: Mrs Christiane Franke
Kardinal-Döpfner-Str. 20
D-63768 Hösbach, Germany
Tel: +49-6021-4549671
Fax: +49-6021-4549672
E-mail: Christiane.Franke@t-online.de ●



Choir and Organ

Works for choir and (obligato) organ

Johann Georg Albrechtsberger: Missa in D

Antonin Dvořák: Messe in D (op. 86)

Charles Gounod: Messe brève no. 6

– Messe brève no. 7

Franz Liszt: Via crucis

Felix Mendelssohn Bartholdy:

– Hear my prayer / Hör mein Bitten

– Drei geistliche Lieder und Fuge (+ alto solo)

Leopold Mozart: Missa brevis in C (KV 115)

Josef Gabriel Rheinberger: Missa in f (op. 159)

– Missa in E (op. 192)

– Passionsgesang (op. 46)

– Requiem in d (op. 194)

Gioachino Rossini: Petite Messe solennelle
(2 piano + armonio)

Franz-Xaver Schnizer: Missa in C

Franz Schubert: Deutsche Messe (D 872)

Johann Georg Zechner: Orgelsolomesse
(with orchestra)

In preparation:

Arrangements of the orchestral part for organ
(2 manuals + pedal)
effective and easily playable

Johannes Brahms: Ein deutsches Requiem

Gabriel Fauré: Requiem

Josef Haydn: Missa brevis Sti Joannis de Deo

Felix Mendelssohn Bartholdy: Verleih uns
Frieden gnädiglich

Camille Saint-Saëns: Oratorio de Noël

Franz Schubert: Messe in G (D 167)



Full scores and performance material (vocal and choral scores, instrumental parts, organ realizations) are available for sale

The Eric Ericson Award

28 Congratulations to the winner of the first Eric Ericson Award,

Peter Dijkstra, Netherlands.

He was awarded a diploma and a cash prize of 100.000 Swedish Crowns (approx. 11,000 US\$).

Four out of 16 candidates were admitted to the finals on 25 October 2003 in the Berwald Hall in Stockholm.

They were:

Justin Doyle, England
Andreas Lönnqvist, Sweden
Marcus Utz, Germany
Peter Dijkstra, Netherlands

Each of them conducted a different piece, e.g. Bach: Singet dem Herrn, Kodály: They all had to conduct the choral work commissioned for this event, Omnia tempus habent by Per-Gunnar Petersson. The choir was the Swedish Radio Choir and the concert was transmitted live.

Peter Dijkstra (* 1978) graduated in conducting and singing at the Royal Conservatory of Music in The Hague. He conducts several choirs in the Netherlands, including The Gents vocal ensemble (www.thegents.nl) and the Royal

Conservatory Chamber Choir. He also sings as a bass soloist and simple choir member with several well-known choirs, e.g. the Huelgas Ensemble and the Kammerchor Stuttgart. He was a member of the World Youth Choir 1997, 1998 and 1999. In 2000/2001 he was appointed assistant conductor of the Netherlands Radio Choir where he worked with Marcus Creed, Bo Holten and others. ●



6th World Symposium on Choral Music CD

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World Youth Choir

Conductors for 2003 / 2004

Jean-Marc Poncelet Executive Director of the ICCM



Winter 2003/2004

European Session

Grete Helgerød Pedersen trained as a church musician and choral conductor at the Norwegian State Academy of Music. In 1988 she completed her postgraduate studies in conducting. In autumn 1990, Grete Pedersen became conductor of the Norwegian Soloists' Choir. She is also conductor of the Oslo Chamber Choir, which she founded in 1984. Her work with both choirs has gained her the reputation as one of Norway's leading and most versatile conductors. She has been in charge of productions and performances of contemporary music as well as folk music, has cooperated with jazz musicians and actors and conducted several major works for choir and orchestra. Grete Pedersen has been a lecturer in conducting at the Norwegian State Academy of Music since 1995. (www.solistkoret.no)



2004 Summer Session

1. Georg Grün

Born 1960, Georg Grün completed his studies in Musicology and Pedagogy at the Saarland Musikhochschule. He studied organ with Jean-Pierre Leguay, in charge of

the organ in the prestigious Notre-Dame de Paris cathedral. During his studies, he started also orchestra and choir conducting with Volker Hempfling and participated in various master-classes.

In 1990, he created the Kammerchor Saarbrücken, with which he gave numerous concerts in Germany and abroad. With the choir, Georg Grün won first prizes in prestigious choral competitions all over Europe, including Maasmechelen 1993, Arezzo 1996, Regensburg 1998, Tolosa 2002, Let



the People Sing 2003, London.

Georg Grün's repertoire goes from baroque music to romantic and contemporary choral music. With the Rias Kammerchor and the Akademie für Alte Musik Berlin, he conducted the Bach Motets at the "Folles Journées de Nantes", one of the major baroque festivals in France.

Georg Grün is professor of choral conducting at the "Staatliche Hochschule für Musik und Darstellende Kunst Mannheim". He is also the artistic director of the soloist ensemble "Neue Mannheimer Schule". Georg Grün has been guest conductor of the "Landesjugendorchester Rheinland-Pfalz" and the "Coro Nacional de Jóvenes de Argentina". In May 2001, he directed the European Academy for Young Conductors in Ireland.

(www.kammerchor-saarbruecken.de)

2. Anthony T. Leach

Anthony T. Leach is an associate professor of music/music education at the Pennsylvania State University. Choirs under Dr. Leach's direction have performed in festivals, competitions and tours of the USA, Canada and Europe. Leach has served as guest conductor for choral festivals in Pennsylvania, Connecticut, Kentucky, Nebraska, Utah, Maryland, Virginia, North Carolina, New Jersey, Florida, Massachusetts and Washington, DC. He has adjudicated choral festivals in the USA and Canada. For 23 years, Dr. Leach served as music director of the Capital Area Music Association, Harrisburg, PA and was accompanist for the United Negro College Fund Choir, NYC and the Howard University Choirs, Washington, DC.

Currently, Dr. Leach serves as minister of music/organist at the New Bethel Baptist Church, Washington, DC, where he administers a staff of four musicians and seven choirs.

Since 1997, he has also served as national chair for ACDA's Repertoire and Standards Committee on Ethnic and Multicultural Perspectives.

AT the next WYC summer session, Anthony Leach will conduct a mix of African American Spirituals, traditional and contemporary gospel and secular music. (www.essenceofjoy.org) ●



The International Federation for Choral Music invites you to the

7th World Symposium on Choral Music in Kyoto, Japan

July 27 - August 3, 2005

Cantus populi, cantus mundi. Cantus omnibus unus.

The songs of the people, the songs of the world. One song unto all.

Kyoto in 2005!!

Kyoto is special. Every guidebook will tell you that. The new-yet-old city holds the seat of the imperial past - Emperor Kanmu (Heian period) brought his court to Kyoto in 794. And so, Kyoto also continues to be at the centre of the Japanese cultural traditions that resulted from her 1000 years as the old capital of Japan - temples, gardens, cuisine, *kimono*, traditional handicrafts, and so on.

What better place to host the 2005 World Symposium on Choral Music, than a city steeped in so much culture? Where her citizens would look after every detail of your stay with as much care as they would prepare *kaiseki*, a formal cuisine that nourishes all five senses?

Many of the things that we would associate with Japanese culture and tradition have their origin in Kyoto. The tea ceremony, the solemn *noh* theatre and *ikebana* (the art of flower arranging) evolved in the tearooms of the art-loving *shogun* Ashikaga. The lavish entertainment world of the *geisha* and *kabuki* (both reaching their artistic height in Kyoto) influenced the extraordinary level of craftsmanship still seen today - in handcrafted elaborate *kimono* fabrics, hair-combs, folding fans and *washi* (handmade paper).

Travellers to Kyoto will be enchanted, as I was, by the buildings of wood, stone and tile that line cobblestoned streets less than 500 m away from the concrete high-rise buildings that come with all modern cities. Buddhist temples and Shinto shrines hide behind wooden gateways along what seems like an urban pedestrian mall, offering help or talismans for good luck.

The position of the ancient capital as the centre of Buddhism in Japan - 13 of Kyoto's Buddhist temples are designated as World Heritage sites by the United Nations - has also given rise to numerous *tofu* restaurants, eateries specializing in countless ways of preparing *tofu* and other soy products (vital protein in the Buddhist vegetarian diet)!

Food (something close to all our hearts!) would surely be one of the main attractions, luring conductors and choristers to the city. Nine days would not be enough to sample everything and then return for seconds. Kyoto was the

birthplace of *kaiseki* - 7 to 12 haute cuisine courses prepared differently, using seasonal ingredients with seasonal decorations (wafers that look like cherry blossoms in spring), each presented as if a gift to the senses. Wonderfully overwhelming at times.

And of course, not forgetting those *tofu* dishes, and all the other more familiar exports - *sushi* and *sashimi*, *tempura*, *shabu-shabu*, *nabe* ('one-pot cooking'), *ramen* and *soba*. These taste much better in Japan, and more so in Kyoto, where the quality of ingredients is allowed to speak through a wash of sauce. Apart from the gestalt (and the right context!), everything is much fresher. To drink, there is *sake* (warm or cold), beer and of course, green tea. And then there are the Japanese confectionery shops (sweets to complement your cup of green tea perhaps?). *Nama gashi* in a variety of colours and shapes and names with the sounds of spring, summer, autumn and winter.

To sample the sights and smells of the city, stroll through the gardens of the Imperial Palace Park - and notice how each element has its place - to *Teramachi-dori*, once a temple district and now a street of antiques, woodblock prints, fans, *kimonos*, combs, folk art, handmade paper, and green tea. Peep into the temples, pick up some green tea, enjoy the subtle detail in handcrafted tea bowls. Visit *Nishiki* - Kyoto's oldest market street - and breathe in the aroma of freshly roasted tea, ovens steaming with hot bean cakes, skewered fish and other seafood dripping with soya sauce over charcoal fires. Take in the impeccable arrangements of fruit - apples, persimmon, green leafy vegetables, seafood - shrimp and freshwater fish, the ubiquitous *tofu* (fast-food style!), a variety of pickles rivaling that of *tofu*, the flasks of *sake*, bundles of fresh flowers - everything a colourful jumble, a stimulating assault.

For the full experience, stay at a *ryokan* (traditional Japanese inn). Raid the closet full of thickly quilted futon beddings, and sleep on the *tatami* floor. But only after you have taken your bath in the *o-furo*. I cannot think of a better way to end each day at the Kyoto Symposium than to let the rigors of the day melt away, and the music of the choral world seep in, as you soak in the traditional Japanese baths.

Jennifer Tham, Singapore

WSCM7 Artistic Committee
Artistic Director, Young Musicians' Society
Music Director, Singapore Youth Choir

Let's start learning Japanese language No.2 — Mineichi Kamino

四季 (ヴォイス・アンサンブル)

Shiki (The four seasons for voice ensemble)

岩本達明：作曲

① 春 Haru	は Ha	る ru	は Ha	る ru
② 夏 Natsu	な Na	つ tsu	な Na	つ tsu
③ 秋 Aki	あ A	き ki	あ A	き ki
④ 冬 Fuyu	ふ Fu	ゆ yu	ふ Fu	ゆ yu

© Tatsuaki Iwamoto

As introduced in the previous issue, modern Japanese consists of three kinds of *moji* (characters): the ideographic Chinese characters known as *kanji* and the phonetic characters known as *hiragana* and *katakana*. Although *hiragana* and *katakana* are both phonetic characters, their roles in writing are totally different. *Katakana* is mainly used for foreign words (sometimes to express pronunciations of foreign words), and *hiragana* for conjugating verbs and adjectives (so-called declensional *kana* endings) as well as parts of auxiliary verbs, postpositional particles and adverbs. Japanese first learn *hiragana* at primary school. Nowadays, most Japanese children can read and write *hiragana* before entering elementary school. *Hiragana* is also used to add words to musical scores as children are more accustomed to reading *Hiragana* (see the above example).

Modern Japanese is generally considered to have only 111 syllables, whereas English has innumerable syllables and Korean, which belongs to the same language family as Japanese, has about 2,500. As a result, Japanese contains many homonyms. For example, a typical Japanese dictionary will list nearly thirty homonyms for *shiki*, the Japanese equivalent of "conduct". They are differentiated by different Chinese characters and have different meanings. Thus, even in daily conversation, we use *shiki* with many different meanings such as four seasons, ceremony, morale, color and so on. Such homonyms are often used to make puns in daily conversation, and also to make jokes and wordplays in traditional vaudeville performances such as *rakugo* (comic storytelling) and *manzai* (comic dialogue) as well as in the Japanese literature including *waka* (Japanese classical poem).

Where should I go?

Ginkakuji Temple (Silver Pavilion)

The temple is formally called *Jishoji* and stands at the northeast end of the city. It was originally built in 1482 by Ashikaga Yoshimasa, 8th *shogun* of Muromachi period (1331-1573), as a country villa, but it was converted to temple upon his death. The pavilion (a National Treasure) stands two stories high and has never actually been covered with silver, as the name would indicate. *Togudo* (a National Treasure), next to the Silver Pavilion, contains an effigy of Yoshimasa in the garb of a priest. In the northeast corner of the same building is a tiny tearoom of only four and a half *tatami* mats, and is said to be the oldest tearoom in Japan. A corridor leads from here to two rooms called *Roseitei*, which are reproductions of the rooms used by Yoshimasa for incense-burning parties. The garden, attributed to the landscape artist and painter Soami (d. 1525), is one of the most attractive in Kyoto.



Photo courtesy of the Kyoto Convention Bureau

7th World Symposium on Choral Music

c/o Japan Choral Association, Yaginuma bldg. 6F, 1-5-8 Ebisu, Shibuya-ku, Tokyo 150-0013, Japan

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Voices of Origin

Maggie Hamilton

Assistant Editor, Choir and Organ
Orpheus Publications
Newsquest Magazines Ltd

32 The Second IFCM Multicultural and Ethnic Conference

Jokkmokk, Sweden 29 September – 3 October 2003

More than a few participants at the IFCM conference caught their breath with their first gasp of Arctic air. Some 70 musicians from around the world had gathered in Jokkmokk, north Sweden, for *Voices of Origin*, the second meeting of the Multicultural and Ethnic Commission. Lappland, home to reindeer, wolves, bears, elk and the Sámi (the indigenous people of northern Scandinavia), provided a fitting location to learn about and discuss issues of culture and identity, shaped as they are by a fusion of internal and external factors, not least environment. A tour of Ájtte Sámi Museum (the conference venue) and an

evening demonstration of Sámi joiking (vocalising the essence of Sámi life) given by Lars Levi Laestadius increased a sensitivity to, and respect for, a way of life hitherto unknown to most participants.

Pursuing issues raised at the pilot meeting in Puerto Rico three years earlier, Commission members and chair André de Quadros guided the conference through interactive presentations on repertoire and pedagogy, and forums on issues not otherwise covered: terminology, composition, publishing, programming and vocal pedagogy. The participants themselves, having an extensive range of experiences, contributed further music and insights.

A major feature was the identification of ethnic influences on repertoire in different parts of the globe: Maya Shavit demonstrated expressions of Judaism in traditional Israeli song; Annemarie van der Walt, Ludumo Magangane, Lennart Andréasson and Eino Ekandjo exercised our ears and the rest of our bodies in songs from South Africa, Tanzania and Namibia; Tony Leach shared exuberant readings of spirituals and gospel by African-American composers; Luis Olivieri taxed our feet and tongues in Latin American rhythms from the Caribbean; Guntars Gedulis movingly placed Latvian music in the context of struggle against, and emergence from, political domination; and Larry Gordon introduced the electric fervour of American shape-note singing. Further exposure was gained through open singing sessions blowing away early morning cobwebs as larynxes were oiled in music from traditions represented by other

participants, and through concerts of Namibian church songs (led by Eino Ekandjo), Swedish kular or folk women's "calling" (led by Susanne Rosenberg), and traditional Corsican polyphony from the male ensemble L'Aghja Rossa. And just in case we'd left anything out, Christian Ljunggren outdid Jules Verne with a whistle-stop tour of global singing styles – a sort of "Around the World in Eighty Bars".

As important as the repertoire was how to teach and present it in ways that would help it to be more widely accepted and equally valued in its own right as part of a richly diverse human expression, rather than as a marginal specialism or "exotic" curiosity. Niels Graesholm and Mary Goetze shared their experiences of presenting ethnic music to European and US audiences and introduced a range of pedagogical methods and materials they had developed; and throughout the conference participants shared resources which could contribute towards a useful databank. A recurrent theme was the importance of giving singers and audience alike a song's social and political context as well as its specific meaning, and to try wherever possible to arrange for someone from that country to speak about it in addition to helping with practicalities of pronunciation, vocal inflection and body movements. In forums devised and organised by Marian Dolan discussions focused on the ethics of composers integrating into their works stylistic elements from traditions not their



Ludumo Magangane singing African music for the audience

photo: Jan Gustavsson / Ájtte Sámi Museum, Jokkmokk

own; integrity of performance practice; the need to continue trying to find a vocabulary that communicates with clarity and without pejorative undertones; and the urgent need for publishing practices to reflect a respect for other cultures by addressing questions of authorship, authenticity, copyright and a just distribution of publication profits. Finally, the role of the IFCM in this process was examined. The Multicultural and Ethnic Commission is the only organisation in the world working at the intersection of conducting, teaching, ethnomusicology and choir training. It was felt that conferences every two years or so would be helpful and that they should aim to involve a broader cross-section of participants. ●



Jokkinokk ice sculpture (photo: Jan Gustavsson / Ajtte Museum, Jokkinokki)



Namtians dancing (photo: Jan Gustavsson / Ajtte Museum, Jokkinokki)

Some useful websites:

www.ifcm.net/data/cantemus.php (IFCM Cantemus songbook series)

www.musicanet.org (for an international choral repertoire database)

www.earthsongsmus.com (multicultural choral music, sheet-music, online downloadable music etc)

www.musicarussica.com (Russian music)

www.boosey.com/pages/cr/composer/composer_main.asp?composerid=5288 (Doreen Rao's Choral Music Experience)

Email:

mhamilton@orpheuspublications.com

Web: www.classicalmusicworld.com

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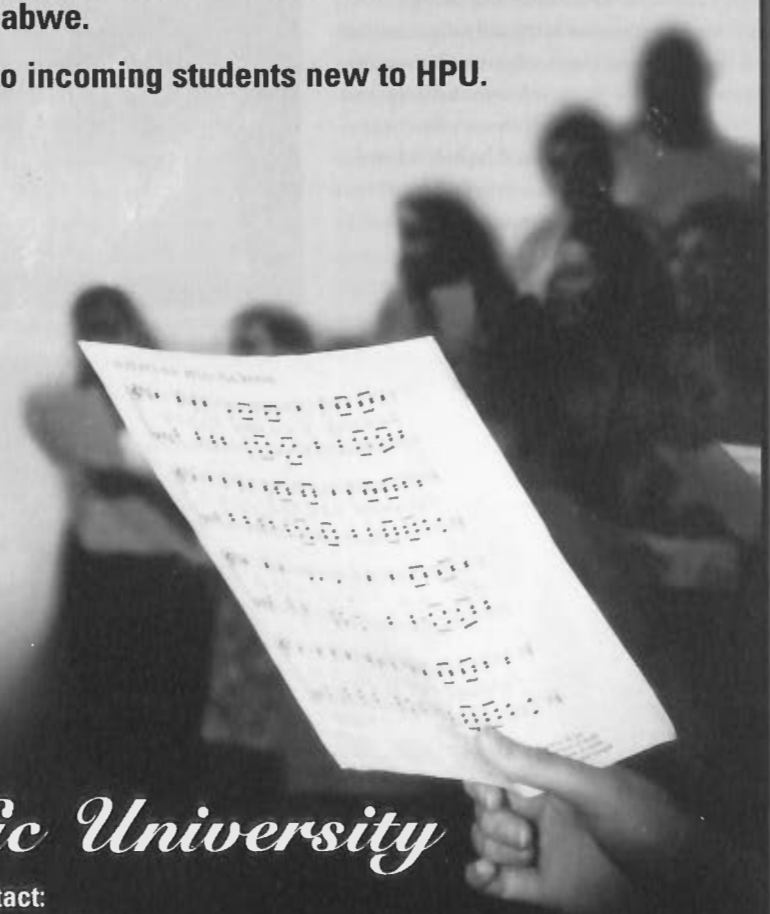
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Polyfollia 2004

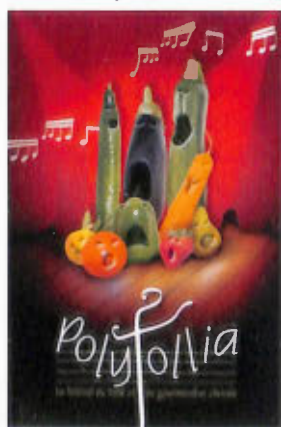
Jacques Vanherle

1st International Showcase for Choir singing

28th October - 1st November - Saint Lô - Normandy - France

Polyfollia 2004 is, first of all, a new concept: the creation of a reference meeting point, every 2 years, for the best in up-and-coming amateur or professional choirs and the main promoters and organisers of concerts (festivals, theatres, musical seasons). In a word, a "showcase" and a "market-place" for the very best in a cappella choral singing. The idea of this new event arose from an observation: choral art, especially a cappella, is too often little-known and goes unappreciated by the musical promoters of the world, who rarely accord it the place it deserves on the main concert circuits. So, in collaboration with the IFCM, we formed an international artistic committee of personalities* who each agreed to look after a particular geographical area of the world, to identify the emerging high quality ensembles and to make contact with the principal concert organisers.

After 2 years of work, and thanks to the help of the local authorities of the County of La Manche, we have established the festival at St Lô, in Normandy, France. The committee



has singled out about one hundred organisers of concerts throughout the world to invite them to be present, and has finally selected 14 ensembles, from 14 countries and 4 continents.

The chosen few are: De Boca En Boca (Argentina), Eva Quartet (Bulgaria), The Banchieri Singers (Hungary), Rajaton (Finland), Svetilen (Russia), Renner Ensemble Regensburg (Germany), Cantarte (Venezuela), The Nathaniel Dett Chorale (Canada), The Gold Company (U.S.A.), Amanda (Sweden), The Joyful Company of Singers (U.K.), Mikrokosmos (France), Gondwana Voices (Australia), Carmina Slovenica (Slovenia).

They represent all the genres of a cappella choral music: from ancient to contemporary music, from traditional music to jazz, and from classical music to pop. All types of formations are represented too: from 4 to 40 singers, children or adults, equal voices or mixed choirs. In addition to classic criteria of quality, the committee has paid particular attention to the creativity of the groups in all fields, from their accomplishment of a repertoire to their on-stage presence.

The festival will take place on three levels over a period of 5 days: the grand "Showcase" with 33 concerts given by the 14 selected choirs; a series of French favourites with 7 concerts; and finally a grand "choral festive-party" open to all amateur singers and music lovers.

For all choristers and amateur choirs, whether from France or abroad, together with the general public are all invited to this new event. Here they will have the unique opportunity to meet with the best, in order to share their talent and experience through concerts, workshops and conferences.

Our wish is that Polyfollia 2004 will allow to further the idea to concert organisers that

a concert of choral music, when it is of the highest quality is a truly living spectacle, which deserves to be broadcast in the widest possible way. For the delight of the greatest public of all: that of amateur singers and music lovers. ●



* The artistic committee :

Patricia ABBOTT (Canada / North America)

Peter BROADBENT (U.K / British area)

Yoshihiro EGAWA (Japan / North Pacific),

Reijo KEKKONEN (Finland / Scandinavia, Baltic & Russia)

Daniel GARAVANO (Argentina / South America)

Eva ROZGONYI (Hungary / Balkans & Central Europe)

Jeroen SCHRIJNER (Netherlands, Belgium, Luxemburg & Germany)

Jacques VANHERLE (France / France & world)

Lyn WILLIAMS (Australia / South Pacific)

Jean-Claude WILKENS (IFCM / world)

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Web: www.polyfollia.org

(will be updated beginning 2004)

Scores received at the ICCM

Georges David

36 Scores received since June 17th 2003

Editions A Cœur Joie, Lyon

harm. Daniel, E., Si mort a mors, SATB, n°084
 Le Mault, P., L'albatros, SATB, n°085
 Suriano, F., Salve Regina, SATB, n°5083
 Saint-Saens, C., Ave verum, SATB, n°5084
 Janequin, C., Robin couché à même terre, SATB, N°6027
 Mittandier, Tel en médit, SATB, n°6028
 Mendelssohn, F., Neujahrslied, SATB, n°769
 Martial, C., Oh! my lovin'brother, SMATB, percussion, n°24041
 Martial, C., Michael rows the boat ashore, SATB, n°24042
 Pachelbel, J., Magnificat, SATB, bc, CA103
 Desprez, J., Agnus Dei, SS, n°9166
 Vercher, C., Nous n'irons plus au bois, AA, n°9167
 Bourrel, Y., Trouis fables de La Fontaine : 1 La cigale et la fourmi – 2 La mort et le bucheron – 3 Le rat des villes et le rat des champs, SAA, n°9168
 Dubois, A., Monsieur Lear, que voici, SAA, piano CA 102
 Leclercq, G., Le vaisseau fantôme, SSA, piano, CA104
 Verny, P.G., Le canon des fêtes, 3v, n°9169
 Germain, C., 5 chœurs pour voix égales d'enfants et piano.

Beckenhorst Press Inc., Columbus

Courtney, C., Cetic laud, SATB, piano, BP1670
 Carter, J., Seven hymn introits and introductions, SATB, BP1663
 Helvey, H., Ding!Dong!Merrily on haig, SATB, piano, BP1653
 Hakes, D., Fairest Lord Jesus, SATB, piano, BP1657

Govenor, D., Give thanks!, SS, piano, BP41667
 Chepperd, M., Advent Canticle, SATB, flutez, oboe, BP1646
 Mlarson, L., We praise you, O God, our Redeemer, SATB, keyboard, BP1666
 Page, A.L., Infant redeemer, SATB, piano, BP1661
 Courtney, C., Breath of heaven, SATB, piano, BP1656
 Helvey, H., On Jorda's stormy banks, SATB, piano, BP1669
 Nagy, R., Lowly Bethlehem, SATB, piano, JH569
 Courtney, C., The call, SATB, organ, brass quartet, percussion, BP1662
 Forrest, D., To behold thee, SATB, key-board, BP1654
 Courtney, C., A call to silence, SATB, piano, BP1668
 Larson, L., Man the mind of Christ my savior, SATB, piano, BP1658
 Shackley, L., Chill of the nightfall, SATB, piano, BP1655
 Courtney, C., God thou art love, SATB, piano, BP1659
 Pinkston, J.J., Love divine, all loves excelling, SATB, piano, JH570

GIA Publications, Inc., Chicago

Proulx, R., Behold the house of God, SATB, organ, G-5044
 O'Brien, P., Go forth in peace, Cantor, Ass., Choir, keyboard, G-5454
 Sensmeier, R., God, you make the morning bright, SATB, keyboard, C Instrument, G-6103
 Moore, B., Down Galilee's slow roadways, SATB, keyboard, flute, G-5502
 Cherubini, L. arr. Proulx, R., Veni Jesu, amor mi, SATB, organ, G-5430
 Browning, C., Fill us with your love, O Lord, Choir, Ass. Cantor, piano, guitar, C

Instrument, G-5312
 George, T., Hail Mary, SATB, G-5372
 Haugen, M., By your hand you feed your people, Choir, Ass.keyboard, guitar, G-5759
 Hughes, H., Eucharistic acclamation (from mass of divine word), Cantor, Ass.Choir, organ, brass quartet, G-5246
 Haugen, M., Gather'round this table, Choir, Cantor Ass., keyboard, guitar, G-5653
 Moore, B., O God, behold your family here, SATB, piano, trumpet, G-5588
 Haugen, M., Wonderful feast, Solo, Choir, Ass.keyboard, guitar, 2 woodwinds in C, G-5758
 Joncas, M., Psalm 34, The richness of God, Cantor, Ass., SATB, organ, handbells, G-4915
 Birkley, M., Be not far, U, SA, G-5107
 Inwood, P., We want to see your face, Choir, Ass., SATB, keyboard, guitar, C instrum,nt, G-5314
 Lees, A., Ghodie Christus natus est, SAB, keyboard, G-5059
 Becker, E., arr. Cuddy, K., Heaven will sing, Choir, Ass, acc. G-5562
 Leavitt, J., A song of praise and thanksgiving, SATB, keyboard, brass quartet, timpani, cymbal, tam-tam, G-5361
 Powel, R.J., Sing of Mary, SATB, organ, G-5343
 Harris, L., Bless God beyhond the stars, SATB, piano, hand drum, triangle, G-5423
 Callanan, I., The wexford carol, Solo, SATB, keyboard, guitar, G-5208
 Krisman, R.F., The lord's prayer, Choir, priest, Ass., acc. G-5516
 Johnson, K., Cast all your cares, SSA, solo, piano, G-5636
 Trapp, L., The seed that died for us, Cantor, Ass., SATB, organ, G-5233
 Chepponis, J.J., Taste and see, Cantor, Ass., Choir, guitard, keyboard, 2trble instr. In C.,

G-5232

Bell, J.L., A voice proclaims, SATB, solo, keyboard, guitar, clarinet, G-5499

Parker, A., He's Got the whole world, SAATB, solo, G-5696

Haas, D., Lo how a rose e'er blooming, solo, SATB, keyboard, guitar, 2 C instr., G-5217

Proulx, R., Praise the Lord you children, U, SS, bells, G-5435

Smith, R.E., Let Christians all with joyful mirth, SAB, organ, G-5136

O'Brien, F.P., Song of the baptist, SAB, keyboard, oboe, cello, G-5917

Arr. Meys Kane, P., Sussex carol, U, SS, G-5546

Johnson, K & C., If I faint not, SATB, solo, piano, G-5635

Bell, J.L., Why don't you tear apart the heavens?, SATB, solo, keyboard, G-5500

Woods, W.C., O, worship the king, SATB, piano, G-5810

Lovelace, A.C., Invitation to the table, SATB, keyboard, G-5254

O'Brien, F.P., God's delight at Bethlehem, SAB, keyboard, flute, G-5912

Connolly, M., Lions and oxen will feed in the hay, SATB, piano, G-5378

Arr. Simpson-Curenton, E., Amazing grace, SATB, piano, G-5694

Arr. Young, F.B., Done made my vow, SATB, G-5847

Alonso, T., Fresh as the morning, Choir, Ass. keyboard, guitar, G-5602

Arr. Bell, J.L., Cloth for the cradle, SATB, flute, G-5495

Arr. Denisen, D., Pat-a-pan, SAB, organ, flute, side drum, G-5389

Giomo, C.J., A blessing, SH, keyboard, G-5673

Lawton, L., There is a place, Choir, Ass. Keyboard, guitar, string quartet, G-5980

Arr. Bell, J.L., Two african Christmas carols, SATB, G-5487

O'Brien, F.P., Faith, hope and love, Solo,

Choir, Ass. keyboard, guitar, flute, G-5447

Nelson, R.A., A voice in the desert, SAB, keyboard, G-5742

McCoombe, L., Judah's land, soloA, SATB, G-5714

Lawton, L., There is place, Choir, Ass.

Keyboard, guitar, string quartet, G-5980

Pardini, J.C., For the beauty of the earth, SATB, organ, flute, G-5522

Moore, B., Young Mary lived in Nazareth, cSATB, piano, G-5586

Moore, J.E. Jr, Love endures, Solo, Choir, Ass., keyboard, guitar, G-5732

Nowak, Ed., Mass of the Creator Spirit, SATB, Cantor, Azss. Piano or organ, G-5352

Mahler, M., Give us your peace, Solo, Choir, Ass., G-5555

O'Brien, F.P., Welcome all!, SATB, keyboard, flute, oboe, G-5922

Browning, C., Come to the stable, SATB, keyboard, guitar, flute, cello, handbells, G-5421

Birkley, M., Hodie Christus natus est, SA, piano, harp, bells, G-5391

Proulx, R., O salutaris hostia – Tantum ergo sacramentum – Adoremus in aeternum, SATB, G-5644

Haas, D. Ding, dong, merrily on high, Solo, SATB, Ass. Keyboard, guitar, G-5214

Thompson, J.M., Lamp-lighting antiphon, SATB, Ass., G-56506

O'Brien, F.P., Epiphany carol, SATB, Ass. Keyboard., G-5909

Bell, J.L., Sing gloria, SATB, Ass., G-5488

Stachowski, Z., You are my shepherd, Choir, Cantor, Azss., keyboard, guitar, G-5559

Kimberling, C., The hills are hushed this night of nights, SATB, handbells, G-5542

Bach, J.S., Gounod, C., arr. Proulx, R., Ave Maria, SATB, harp or piano, strings, organ,

G-5416

O'Brien, F.P., Of woman born, Aduly and Children's voices, keyboard, flute, oboe, bassoon, G-5916

Hopson, H.H., Christ, when you came to Jordan, SATB, organ, G-5774

Haas, D., Star-child, Solo, SATB, Ass.

Keyboard, guitar, handbells, G-5230

O'Brien, F.P., All the ends of the earth, Cantor, Ass. SATB, keyboard, handbells,

flute, trumpet in Bflat, G-5908

Becker, E., arr. Cuddy, K., Raise me up, Solo, Choir, Ass., G-5560

Savoy, T., Tell me shepherd, SATB, organ, G-4784

Stanford, C.V., Pray that Jerusalem, SATB, organ, G-5956

Haas, D., Great Joy, Cantor, SATB, Ass., keyboard, guitar, G-5210

Sensmeier, R., Crashing waters at creation, SATB, keyboard, G-5354

Arr. Liebergen, P.M., Come follow me forever, Unisson and two part, G-5387

Cooney, R., Children of God, Choir, Ass. Keyboard, guitar, C Instrument, G-6124

Arr. Ames, R., Choral reflection on Amazing Grace, SoloS, SoloMS, SSATBB, piano, G-5926

Union Sainte Cécile, Strasbourg

Simon, D., Toi, le maître de tout, Unisson, orgue, USC 838

Craven, J.S., Dieu notre père, soliste, chœur, assemblée, orgue, USC 837

André, J.R., Splendeur du paradis en fête, Unisson, orgue, USC, 836

André, J.R., Elle est bénie de Dieu, Unisson, orgue, USC, 835

André, J.R., Plus de signe dans la nuit, SATB, orgue, USC 840

André, J.R., Jésus paraît, U, orgue, USC 841

André, J.R., Gloria pour le temps de Noël, SS – TTB, orgue USC 839

Simon, D., Variations sur « Il est né le divin enfant », orgue, O 042
Oxford University Press, Oxford
Hunt, P., Voiceworks 2, A further handbook for singing, 229 pp., 63 songs, CD.
Stannard, K., Junior Voiceworks, 110 pp., 35 songs, CD
Pearsall, R., Tu es Petrus, SSAATTBB, OCCO 43
Leddington Wright, P., Let saints on earth in concert sing, SATB, organ, A463
Rutter, J., 11 anthems for mixed choir.
Rutter, J., Mass of the children Sol.S.B., children's choir, mixed choir and orchestra. Vocal score.
Proulx, R., Songs of love and old age.
Anonymous secular texts. SSAATTBB.
Chilcott, B. Cuatro balladas amarillas, (Four yellow ballads), SS and piano. BC 38
Wuillcocks, J., Lord, make me an instrument, SA, piano, W153
Chilcott, B., Walk Softly, SATB, organ, BC70
Bullard, A., Cantate Gloria, SATB, A462
Lowry, R., arr. Scott, J., How can I keep from singing? SS, piano or organ, W147 – idem SATB, piano or organ, X438
Chilcott, B., Pray that Jerusalem may have peace, SATB, BC62

Faber Music, Harlow
Adès, T., The fayrfax carol, SATB div., organ.
Adès, T., January writ, SATB div., organ.
Charpentier, M.A., Te Deum, H.146, vocal score, keyboard.
Lalande, M.R. de, De profundis clamavi, S23, vocal score, keyboard.
Haydn, J., Missa brevis in F, Hob.XXII.1., full score.
Weber, C.M. von, Mass in E moll, J224, vocal score, klavier.
Lobo, A., Missa O Rex gloriae, S(S)AT(T)B,

a cappella.

GGM Editores, Caracas
Grau, A., Operata Ecologica en Cuentros Actos, 1. Acto del Viento – 2. Acto del Rio – 3. Acto del Arbol – Acto del Mar. Ref n°1-4.
Grau, A., Cinco canciones infantiles basadas en la poesia popular el San Pedro, 1. Si San Pedro se muriera – 2. El San Pedro milagroso – 3. Ponte el gorro Peruichito – 4. El San Pedro de mi tierra – 5. El San Pedro juega chapas - Ref. N° 5-9.
Grau, A., Ananaynanay, coro femùino, Ref. n°10.
Grau, A., Caracolitos Chicos, SATB, Ref. n°11.
Grau, A., Mariposita de Primavera, coro masculino, Ref.n°14.
Grau, A., Fiat mundus lustus, coro de ninos, Ref. n°15.
Grau, A., Todo este campo es moi, SATB, Ref. n°13.
Grau, A., Mi patria es el mundo Ojo globo, Ref. N°12.
Grau, A., Brujas y Hadas, Ref. n°16.
Grau, A., Su corazon bate como el nastro, Ref. n°18.
Grau, A., San Anton chiquitin, V.eg., Ref. n°19.
Grau, A., Ay San Anton, V.eg., Ref. n° 20.
Grau, A., Junda, junda San Anton, V.eg. Ref. n°21.
Grau, A., Siete canciones sobre poesias de Jesus Rosas Marcano: Los capitanes de la comida – Arriba cosmonauta – Cumpleanos – Marcha de la creatividad., Ref. n°22-25
Grau, A., Tirtiricu tarrapatari tulumpe, V eg., Ref. n°26.
Grau, A., Kirio Mirio, V eg., Ref.n°27.

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Gramann, F., Rise up, shepherd, and follow, Sol., SATB, n°5873.
Conte, D., O magnum mysterium, SSATBB, n°5888.
Applebaum, R., Three pieces for Chanukah, SATB : 1. Oh, Chanukah/Y'mei hachanukah n° 5902 – 2. Maoz tzur n° 5903 – 3. Funky Dreidl (I had a little dreidl) n° 5904.
Healey, D., From our happy home, SATB, organ, n°5986.
Ferko, F., Magnificat, SATB, organ, n°5990.
Convery, R., Christmas daybreak, SATB, n°6025.
McCullough, J., How far is it to Bethlehem?, SATB, n°6036.
Mooney, D., Rug muire Mac do Dhia, Sol.SSA, organ, n°6049.
Conte, D., O sun, SATB div., n°6086.
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Pinkham, D., Christmas jubilations, SA or TB, Wind quintet or piano, n°6158.
Shader, A., Ten songs, Children's voices and piano, n°6140.
Bass, R.A., A savior is born, Sol SATB/SATB chorus, piano or orchestra.
Bass, R.A., Exultate justi, SATB, piano or orchestra.
Bass, R.A., Glory to God, SATB, piano or orchestra.
Bass, R.A., I heard the bells on Christmas day, SATB, piano or orchestra.
Mooney, D., Lord of the dancing day, SATB, harp or keyboard, flute or piccolo, violin and optional percussion.

Earthsong, Corvallis
Grau, A., Bin-nam-ma, SATB.

Paranjoti, V., Svaagat, SATB.
 Arr. Afonso, D.R., Jr., Samba-Lelê, SATB.
 Chien, Nan-Chang, I am flying, Sol, SATB.

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 piano, M-051-47320-5.
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 Neufeld, K., The smoothing iron, SSA, key-
 board, M-051-47322-9.
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 SA, piano, M-051-47390-8.
 MacMillan, J., The halie speerit's dauncers,
 U, piano or harp, M-051-46943-7.
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 47369-4.
 Shields, V., V'eirastich li l'olam, SA, piano,
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 Hatfield, S., Family tree, SSA, M-051-
 47327-4.
 Hofmeyr, H., Thula, Babana, SSAA, piano,

M-051-47404-2.
 Hatfield, S., Selections from Best in the
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 Hatfield, S., Take a step, SA, keyboard, M-
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 Offenbach, J., arr. Nunez, F.J., Barcarole
 (from "Les contes d'Hoffman"), SA, M-051-
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 Hofmeyr, H., Pie Jesu, SATB, M-051-
 47403.-5.
 Kesselman, L.R., Jesus Christ the apple tree,

double treble, M-051-47399-1.
 Hatfield, S., Dubula, SATB, M-051-47381-
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 Hatfield, S., Let me ask you, Solo, SSAA, M-
 051-47328-1.
 Hofmeyr, H., Tu pauperum refugium, dou-
 ble treble, M-051-47402-8.
 Neufeld, K., The rose of Sharon, SATB, M-
 051-47336-6.
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Choral World News



Choral World News

La Plata Cantat

Argentina 2003: Choral Events
Dolf Rabus

Hear Men's Voices: a Symposium in Uppsala, Sweden
Ágnes C. Szalai

La Plata Cantat

Musical Diversity in a Globalized World (Argentina, Bolivia, Brazil, Chile, Paraguay, Peru, Uruguay)

22-26 July 2003, La Plata, Argentina

The festival's objective was to make South American music, choral music in particular, better known by means of workshops conducted by recognized personalities of the region. Interested persons studied a repertoire during the week which they performed in the closing concert. There were three concert cycles.

It should be pointed out that choral concerts included mainly arrangements and compositions by musicians of the region: a first performance in the City of La Plata of "Los Alumbramientos" for string orchestra and a four-voice children's or women's choir (1992) by the Argentinean composer Irma Urteaga; a world premiere of "Alma Redemptoris Mater" (a Marian motet, approx. 1710/1730) from the musical archive of Chiquitos (Bolivia) and a world premiere of "Lunfardera" for mixed choir, by the Argentinean composer Oscar Escalada. Fourteen choirs attended.

The seven workshops were conducted by: Gustavo Maldino (Ethnic Music), Néstor Zadoff (Baroque Music from the region), Guillermo Tessone (Contemporary Music), Damián Sánchez and Oswaldo Kuan (Popular Music), Oscar Escalada (Tango), Ricardo Barrera and Vivian Tabbush (Choral Conducting and Choral Singing in School), and Horacio Lanci and Ricardo Portillo (Let's Sing Together, compulsory for all participants). A songbook for internal use was also published.

Three forums took also place: Musical Creation, Ethnic Music and Choral Music in School. The latter was preceded by a panel discussion about the importance of music education.

Musical Creation Forum The future of musical creation in the region

The discussion focussed on IDENTITY (popular touristic roots and tradition) and other aspects. Another discussion subject was the relationship between the composer and his public. A report was given on the 60 years' existence of the Di Tella de Argentina institute, where experiments were made with various musical currents originating in Europe, and different tendencies of serialism, dodecaphony, atonalism, etc. by which the present generation was influenced. Everybody agreed that nowadays a language is being looked for which would express our own Latin-American context. A large space was taken up by the musical avant-garde, instruments and technology, electronics and concrete, electro-acoustic or computer-assisted. The new challenge of this avant-garde is to produce with these new materials.

The Future of musical creation for choirs:

Different choral formations were discussed: a cappella, children's, opera, amateur, symphonic, professional choirs, etc.

There were many well-documented contributions about the "published choral music", and it was said what was lacking was published music with a Latin-American character; that is what the publishers ask for. An academic education of choral singers was proposed. It was thought that as regards contemporary choral works, little was being written and some of those written were very difficult for the majority of amateur choirs. However, written choral music does exist in our countries. It is waiting to be performed.

Participants:

Enrique Gerardi, Jorge Armesto, Susana Antón, Oscar Escalada (Argentina), Gastón Arce Cejas (Bolivia), José Augusto Mannis (Brazil), Carlos Zamora (Chile)

Coordinator:

Amanda Guerreño (Buenos Aires)



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Ethnic Music Forum

Participants:

Damián Sánchez and Eduardo Correa (Argentina), Carlos Zamorra (Chile), Oswaldo Kuan (Perú), Ana Lucia Frega (Argentina) José Augusto Mannis (Brazil)

Coordinator:

Fernando Barragán Sandi (Buenos Aires)

Panel discussion on the importance of music education Forum on choral music in school

Each panel member (Ana Lucia Frega, Violeta H. de Gainza and Silvia Malbrá) dealt with the subject from a different angle: scientific, political or affective. Each of the three offered a different point of view. It was clear to the audience that their opinions could not be identical, but at all events, they were food for thought.

Two out of the three underlined the necessity to transmit a repertoire with a national character. The third referred to research in the field of education and informed about the implementation of postgraduates in the field of psychology of music.

The second part was devoted to choral music in school. The same participants spoke about subjects concerning the problems of choral music in the schools, where it is reduced substantially, to a point where it does not exist any longer in Argentina, and the charge of a choral conductor in schools which depend on the national jurisdiction.

Participants:

Ana Lucia Frega, Violeta Hemsy de Gainza, Silvia Vega, Concepción Gabaglio, Vivian Tabbush, Ricardo Barrera, Silvia Malbrán, César Etchemendi (Argentina) and Oswaldo Kuan (Peru)

Coordinator:

Oscar Escalada (La Plata) ●

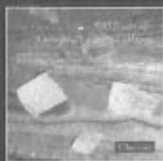
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To join us for the Summer 2004 Festival; apply at idahointerchoralfest.com.

Argentina 2003: Choral Events

Dolf Rabus

Director of the Bavarian Music Academy
IFCM Treasurer



Photo: Dolf Rabus

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"Would you give a seminar about management in Buenos Aires?"

With this question from Néstor Andrenacci in 2002 began preparations for a journey which finally came to fruition in September 2003. During the course of these preparations, however, the list of engagements in Argentina grew longer and longer. On the one hand, I myself had asked Néstor to use this opportunity to organize at the same time a Musica workshop, on the other hand, Daniel Garavano invited me to take part as a member of the jury at the international choral competition in Trelew. The stay in Salta at the end of my time in Argentina was the result of an invitation from Beatriz Fernández de Briones. My very grateful thanks is due to the Goethe-Institute in Munich, which covered the greater part of the travelling expenses, at the same time recommending me use the opportunity to pay a visit to the seminar in Buenos Aires!

Together with Jean Sturm, the Executive Director of Musica, we were able to work for 5 full days in the computer department of the Buenos Aires University. Choral conductors and composers from in and around Buenos Aires dedicated their time to adding works from Argentinean composers to the largest choral music databank in the world. The only publisher of choral music in Argentina, „Grupo de Canto Coral“ also helped to enter its works. On account of the economic situation of the country and its

inhabitants, it was only possible for a few people to take part in this workshop for the whole period. Many participants were only able to take a few hours off from their work each day. In spite of this fact, this workshop can certainly be described as being a complete success. After all, it was the very first workshop held in Argentina and the first one held in all of South America in Spanish (a workshop was already held in Brazil in Portuguese in 2002). We were able to add a whole series of interesting works to the databank and, in addition, the participants were able, with our help, to hear a selection of outstanding European choral literature for the first time. We all hope that it will be possible to find someone who can enter details of Argentinean choral music into Musica on a regular basis.

The management seminar, which took place over a weekend, was surprisingly well attended. Twenty-eight participants from all regions of this vast country – even from Paraguay – came by air to Buenos Aires in order to learn more about strategies, methods and tips for organizing choral events. The participants were partly choral conductors who also have to do organizational work, and partly choir members who are responsible for organizational tasks. It became clear – a fact which was new for me – that there are already a large number of festivals in Argentina, which are running very well at the moment in spite of the difficulties occasioned by the weak currency situation. There has even been the founding recently of a parent organization for choral festivals in Argentina, the Organización Federada Argentina de Actividades

Corales - OFADAC! Of course there are vast differences between the situation in Argentina and that in Europe, at least economically. The aims and tasks, as well as the working methods, are very similar. „From the idea to the event“ was the motto of the seminar, which dealt with all aspects of modern management: the basic underlying philosophy and the resulting consequences, planning with alternatives, time, place, resources of all kinds, accommodation, meals, transport right down to copyright matters. Of course it would have been good to have had a few more days to cover the enormous range of topics. However, in addition we had to teach a few tricks about how to handle the necessary computer programmes. At the end, we took advantage of the fact that many choral conductors were present to demonstrate the possibilities of the Musica databank in connection with choral events. As a useful side effect, I myself was able to learn a great deal about the choral scene in Argentina. Many informal conversations with all sorts of experts from this field contributed a great deal to a better mutual understanding. My participation as a member of the jury in Trelew, a town in the province of Patagonia, some 1500 km south of Buenos Aires, was, for me, a very special experience. Unfortunately, about 8 choirs had had to

cancel at short notice, mainly for financial reasons. This especially affected the category for mixed choirs. Because the competition was only held in the evening, there was always the possibility, during the day, to visit places of interest in the region: the Welsh town of Gaiman, in which the Gallic traditions and language have been maintained for centuries, the colony of penguins in Punto Tombo and the whales off the Valdez peninsula. The mixed choir category was won fairly easily by the Finnish choir Dominante, conducted by Seppo Murto. Much more exciting was the category for vocal ensembles, where the first prize was awarded to two Argentinean choirs: the Coro Ars Subtilis from Buenos Aires and the Grupo Vocal Anderer from La Plata. The choirs from Uruguay and Brazil were not able to achieve leading places. The competition was also an important meeting place for choral specialists from all over Argentina and a whole series of important talks and meetings took place here. In addition to the OFADAC, which has already been mentioned, the association of Argentinean choral conductors - Asociación de

Directores de Coro de Argentina (ADICORRA) - which had only been founded this year, also met together. Talks with the choral conductors were also used to hand on information about the IFCM and about the next America Cantat IV festival in April 2004 in Mexico. In choir studios, choirs also worked on choral literature from South America conducted by Oscar Escalada, Néstor Andrenacci and Roberto Saccente. The last two mentioned worked together with me in the jury. I myself profited most of all from the enormous quantity of mainly Argentinean choral music which I was privileged to hear. This competition is very well organized, with an exceptionally friendly management, and can be recommended to all choirs.

During my stay in Salta in the north west of Argentina, I had the great honour and pleasure of being able to assist in the public presentation of the 3rd CD from the Ars Nova choir. The choir presented excerpts from the CD „Pachamama” in a short concert, which was followed by a reception. I was able to establish the fact that the quality of the choir has once more improved tremendously since its appearance at the Symposium in Rotterdam. As in Buenos Aires and in

Trelew, a number of interviews were held for newspapers and public and private radio stations. It is obviously possible to keep on gaining the interest of the media in cultural matters in Argentina, more perhaps than seems to be the case sometimes in Europe. Summing up, I can say that my experiences in Venezuela, Brazil and Argentina have shown me that Latin American music should and will be increasingly important for the choral music scene throughout the world. Its original purity, raw emotionalism and the rhythms of this music are elements from which we can learn a great deal. And the best opportunity to do so will be at America Cantat IV in April in Mexico – you must be there to experience it! ●
Email: drabus@ifcm.net

(Transl: Geoffrey Cheeseman, Germany)



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Hear Men's Voices

A Symposium in Uppsala, Sweden - 31st October 2003

Ágnes C. Szalai

Editor of Europa Cantat Magazine

46 Once upon a time, more precisely in 1853 – cholera ravaged Stockholm and Uppsala, isolating both towns. In an attempt to raise their spirits and against the law that forbade gatherings in public places, a dozen members of a student choral society met at the Hotel d'Upland and sang songs by Bellman, among others. One of the songs, 'Hör I Orphei Drängar' led Jonas Widén, Uppsala's leading tenor, to suggest that they form a choral society. And this is how, on 30 October 1853, Orphei Drängar (also known as OD), the world-renowned 80-man male-voice choir, was born, starting a uninterrupted success story, despite all changes in genres, fashions and new waves in the choral world.

150 years later, an International Symposium on Male Voice Choral Singing, Repertoire and the Future of Male Choirs was held in Uppsala in connection with the anniversary concerts of OD.

About 140 persons from 16 countries and

four continents registered to take part: 140 male- choir enthusiasts, conductors, singers, composers, journalists and publishers followed the presentations under the sensitive guidance of the moderator Björn W. Stålné, Director of the Swedish Concert Institute. The topics were truly exciting, approaching male-choir singing as a phenomenon from the most varied angles.

Dr Folke Bohlin, University of Lund, Sweden, introduced the early days of male-choir singing which were strongly characterised by the students in Sweden. *

Early opera-chorus characters: warriors, seamen, priests were the subjects of the first music written for male voices. And where are we now? This is what Robert Sund, conductor of Orphei Drängar, a composer and arranger himself, spoke about. As one of the most adventurous male-choir conductors of this time he put together a compelling list of composers, whose male-choir compositions are worth getting acquainted with. There is a vast and fine repertoire from New Zealand

to Venezuela, from Japan to the US and Canada, from Slovenia to Iceland, from Russia to Great Britain, and obviously the Nordic and Baltic countries.

How do you find this repertoire? Visit Subito! – the comprehensive male-choir web catalogue, which was introduced by Gustav Bergel, chief librarian at the Swedish Music Information Centre, who is also responsible for the development of the database and search tool Subito! on OD's website (www.od.se) *

The 150th anniversary offered a good chance to OD to assemble some of the best-known composers of the Nordic region, from whom new pieces were commissioned for the anniversary. Daniel Börtz (Om ondska), Folke Rabe (Hövisk påslagarmadrigal till OD, 150), Eskil Hemberg (Tvenne dagsverser), Karin Rehnqvist (Större och mindre), Bo Holten (Det är därför vi lever) and the doyen of contemporary composition, Knut Nystedt (Ty fågelen flyger så glad) were present at the symposium; Erik Bergman (Hälsning till OD) was unable to attend. However, listening to the fine new pieces of different styles at the concerts, and listening to the sometimes philosophical, sometimes whimsical, sometimes touching round-table discussions with the composers was fascinating. The composers spoke about their styles and messages changing with the times, or just the opposite: remaining the same: their attraction to poetry and lyrics, the role of the text; the differences in composing for male, female and mixed choirs, from overtones to the emotional message and much more. All emphasised the





Orphei Drängar (photo: Steven Quigley)

importance of having a close relationship with the choir and its conductor to whom they dedicate their pieces. In addition: "In the past, composers were active musicians, performing artists themselves. In the past decades generations of composers have grown up with no experience of performing. It would be more than essential to bring the composers and musicians together to get singable music created again." Amen to that! During the day we had the opportunity to glimpse the different male choral traditions and the different challenges the male-choir movements face: Vytautas Miskinis (Lithuania) and Mokale Koapeng (South Africa) made the point from two ends of the scale. Though both were asked to enrich the composers' aspects, they both preferred a much broader approach. Mr Miskinis spoke about the vital importance of boys' choirs, and the projects he started in Lithuania to increase the number and quality of boys' choirs. Mr Koapeng drew attention to the establishment of a national style of composition in South Africa, integrating the characteristic elements of the local black folk traditions. After a long period of hibernation, new choral music is about to prosper in South Africa and is showing the first good results.

The emblematic figure of choral life and the grand old man of the performing arts, Eric Ericson, conductor of OD for 40 years, spoke about his early experience with choral singing and male choirs. It was amazing to hear about the challenges he met when taking over OD in 1951, when the male-choir genre was considered to be declining in the strong anti-Romantic and anti-folkloric spirit of the time.

The audience perspective was shown in presentations by journalists and music critics

(Mika Larsson, Sweden, Malgorzata Komorowska, Poland, and the author of this report, from Hungary), while further international perspectives were given on the types of Russian male choirs (Viktor Haprov), the Japanese Liedertafel (Tetsuo Kanno), the Estonian male-choir tradition (Ants Soots) and the Swedish-speaking Finnish Male Choir Federation (R.W.Ahlberg).

In conclusion, the participants in the symposium agreed that the male choir, a unique and wonderful choral instrument, is inspiring for composers and conductors and loved by the audience, but there is no secret formula to make a really good one...

However, during the fascinating anniversary concerts of Orphei Drängar, which led us through their 150 years with a programme of the best-loved 'hits of the times', we learnt one secret, which also happened to be the motto of OD: self-renewal, built on tradition.

It is up to male choirs all over the world to follow this. ●

** See also ICB, vol. XX, N° 2 – January 2001 (dossier: Men's Choirs)*

Email: cszalai@veszprem.hu



Eric Ericson (photo: Steven Quigley)

World of Children's & Youth Choirs



World of
Children's
and Youth
Choirs

Children's Choir Leader: Amateur or Professional?
Bo Johansson

Children's Choir Leader: Amateur or Professional?

Bo Johansson

Music teacher and pedagogue,
choir conductor and member of the
Royal Swedish Academy of Music

Extracts from the inaugural address to the Royal Swedish Academy of Music, 18th February 2003.

"What is your profession Bosse?" was the question at a party many years ago.

"I am a conductor," I answered.

"That is very interesting; and what is the name of the orchestra?"

"It's not an orchestra, I conduct a choir."

The interest of the questioner cools rapidly. Nevertheless, they continue to show polite interest and ask the name of the chamber choir I conduct.

"It's not a chamber choir, - I conduct a children's choir."

The level of interest cools to zero.

No one can be the conductor of a children's choir, can they?

Can a children's choir conductor be considered a professional?

As an amusing aside, I can point out that in the Academy, I bear the title of choir leader, while my colleagues of the same genre are called choir conductors. And I feel highly honoured by this differentiation. Let me explain!

To repeat the question: Can a children's choir leader be regarded as a professional musical practitioner? Or is a children's choir leader some sort of youth leader with at best some sort of academic music training from a college of music?

What prejudices do we carry inside us, and what traditions have we established in our adult relationships with the rising generation?

I have lived all my professional life in the world of children and young people. I have been a music teacher at Adolf Fredrik Music Classes for 32 years. One of the reasons I have not changed my place of work is that I have not found a better job. A job that is

demanding, creative and artistic. I have learnt a lot over my years of working in close contact with these young musicians who are living the best years of their life. And, after 32 years as a music teacher, it is a privilege to still think going to work is fun.

I thought to recount here some of my observations. Normally there are 41 girls in this choir [Editor's note: the Adolf Fredrik Girls Choir] that I founded 30 years ago. Last year the choir was given the title "Choir of the Year" by the Swedish Concert Institute and FöreningsSparbanken/Swedbank (a surprising result in a country dominated by adult choirs; perhaps an indication that we have taken a first step towards becoming part of official music society).

At last, [it is a] confirmation that a children's or young people's choir can stand up and count in a consciously artistic context.

I regard my election to the Academy in the same light. [It is] an important milestone in the internationally famous Swedish choral world.

Musical communications

The Adolf Fredrik Girls Choir will now

perform Värmlandsvisan in an arrangement by Jan-Åke Hillerud.

As professional listeners you will by now have formed a fairly clear understanding of who we are: a choir of pretty girls in nice dresses who sing reasonably clearly with satisfactory articulation and more or less in harmony. You might have already stopped listening with your inner ear when we sing our next song. After all, you have already formed your conceptions of how we sound. This is why our choice of repertoire is very important when establishing musical communication between performer and listener. In our modern society, we frequently form opinions of new phenomena much too quickly. The exorbitant tempo of our society today makes us unmusical.

Actually, if you take the time and trouble to get to know your fellow humans inside, we are all quite sweet: "even those who are bandy-legged, have large tummies, big noses, flat chests and itchy eczema" (an outlook on life from a teenager and put to music by Academy member Fru Rehnqvist). [The Adolf Fredrik Girls Choir sings *Stora fötter*]

When choirs in schools and cultural schools



The Adolf Fredrik Girls Choir singing Värmlandsvisan. Photo: Bo Johansson



The Adolf Fredrik Girls' Choir sings P.A. Behnke

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are rapidly beginning to die out, who is at fault? When interest in what we call serious music declines and it becomes more and more difficult to recruit qualified music teachers for secondary schools? When "commercial music" is given more and more "space" in the different sectors of the mass media? When the entire nation flops down on the sofa in front of the television on Saturday night to watch the latest events in music?

In my opinion, the mass media work against serious young people's music by almost never drawing any attention to it (that was a good point, and I shall repeat it: the mass media work against...)

We have good music

Our licensing funds are being used to create a platform for the kind of music that will not outlast the day, enabling an undeserving few to earn more money than any of our highly educated and skilful musicians will ever earn. ...

Why do we become upset and disillusioned? We are powerless to stop these forces – let them go ahead, but we do have to concentrate our strength and energy on an alternative.

What have we got to counter it with? Not money – but we do have good music.

Do we have faith in the foundation of this power? After all we do little more than feel sorry for ourselves about not being properly appreciated.

Do our present music teachers give credence to good music (I would not presume to qualify what good music is in such august company) or only to computers, synthesizers, sampling effects and popular music because they are afraid that otherwise they might become unpopular?

Creating the desire to make music

This is entirely dependent on leadership – musical leadership.

My mission in life at secondary school is to provide a counterbalance to commercial music. To provide an alternative to the "here today gone tomorrow" musical trash. When my students sing the music of, for example J. S. Bach, the music enters their bodies and never leaves.

As a pedagogue I am definitely and utterly convinced of this.

We so-called adults frequently fail in our attitudes towards the coming generation. We listen with a superior smile when 10-year olds play Chopin in their childish fashion. "Just wait until you are as old as I am and you will understand how Chopin is supposed to be played". And the child thinks: OK, I will play like this so my teacher is satisfied, and then when I get home I can play it my own way. The way to go! After all, who has the right to decide how a piece should sound?

In my view, each age in the upcoming generation is complete in itself. As seven-year olds we do things because we are 7. Not 6 or 8.

It should not be an end in itself to become an adult.

We must listen and learn to make use of the dynamism present in the world of children and young people. Before our young musicians have discovered that "music is difficult". An attitude that we pedagogues must preserve them from as long as possible. It is a question of creating enjoyment in making music. To learn to look up to children – not down. To put ourselves in a position to take the worm's-eye view.

Everyone's voice is of equal value

The voice is as much a part of the individual's identity as his or her appearance. I have the right to my appearance and the same self-evident right to my voice. For this reason there is nothing that builds up the self-confidence of an individual better than singing and choral singing. Consequently, singing in choirs is of great special significance. And choir singing is needed more than ever today.

Too many people in our society lack self-confidence.

Sing more!

[Each person in the choir sings Uti vår hage at their own tempo]

You can hear the girls sing in different timbres – that is their identity. It is because they sing in differing timbres that I can create a timbre and a sound that is typical of the Adolf Fredrik Girls Choir.

If everyone sang in the same timbre it would not sound as interesting. And this creates confidence within each one of us. I am unique – there is only one person who sings like me in the whole world. This inescapable fact brings with it an increased *raison d'être*. I am somebody! I am needed! Bosse is counting on me.

Using this attitude I liberate an enormous musical force. In which everyone understands they are important. It is not only those with loud voices and who are of a dominant nature that count.

[The girls' choir performs an improvisation exercise]

"Everyone sang just right"

What a wonderful thing to be able to tell my ensemble. [It is] an exercise that strengthens self-esteem. I can manage my job all by myself without any help from those seated

to the left or right of me.

Of course, everything I am talking about relates to leadership. Or could we say, relates to conducting? I am not sure. The crucial factor is what attitude I have as a music and exercise leader.

Trust generates trust

No matter whether I am rehearsing with the Swedish Radio Choir or with the Adolf Fredrik Girls Choir, I conduct rehearsals in the same way. The end results (if we can talk about such a thing in the artistic process) take differing lengths of time to reach, but the method of getting there is the same. It is a matter of taking the people who are rehearsing seriously. Of creating a feeling, irrespective of age, that this is something important (the musical phrase should not be frittered away).

By setting a good example I obtain respect. When I trust, I am trusted in return.

The choir-singer might think: Bosse thinks I can do this, so I shall not disappoint him. When I believe in the music, then the students believe in the music, irrespective of the degree of difficulty and genre.

We pedagogues have a very large responsibility when we make our choices of music and in exercising with our students: a responsibility to select music of lasting value. Music, which, in a manner of speaking, is resilient enough to use for exercise purposes.

Students at colleges of music must learn to believe that music is of the same importance as all other subjects on the secondary school syllabus.

The entertainment genre will survive without us!

I am surprised to note the extent to which the ensemble leadership subject is being pruned back so much in our colleges of music. Vocal ensemble leadership at several

colleges of music no longer occupies a central position in the curriculum, and in some districts, song is no longer included as a self-evident part of the admission examination. What is the Royal Swedish Academy of Music doing?

In this situation it is very naïve to be surprised at the rarity of the school choir.

Silence prevails, and even at secondary school Lucia Day celebrations!

The children want to sing, but where are the music teachers, and what kind of qualifications will they have and have they got?

It is only when we take music and music pedagogy seriously that we can expect to be taken seriously ourselves.

I am of course, proud of my own good sense in having chosen to spend my time with the upcoming generation which is rife with curiosity and where spontaneity and unfettered musical enthusiasm abound. It is here that the musical phrase rises to unprecedented heights.

Such an outlook can never be taught. It is intrinsic to inspiring and frequently unexpected moments. It is the job of the leader to capture this moment and build upon it. I believe this is what is called making music. Finally I would like to congratulate the Royal Swedish Academy of Music on electing me. Not primarily myself as a person, but upon their choice of electing a children's choir leader.

A leader who functions best of all at the centre of the process. A demanding process that needs a professional in order to keep up.

In conclusion

During our tours abroad we have learnt to appreciate our Swedish folk music. And so we have chosen to sign off with an arrangement by Academy member Herr Samuelsson: Näckens polska. ●

Email: bosse@mbx432.swipnet.se

Editor's Note: The Adolf Fredrik Music Classes were founded in 1939 with the intent of offering all musical children in Stockholm the opportunity to sing in a choir. Students receive between 5 and 7 hours of music lessons and classroom singing a week. It is a choir for young people aged 10 to 16. Admission is based upon a singing audition.

More details: www.afgirlschoir.net



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August 11-20

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Shape-note, Croatian, Serbian, traditional American

Western Massachusetts Adult Camps

July 2-11

Leaders: Matlakala Bopape, Alan Gasser, Val Mindel
South African, Georgian, Appalachian

August 13-22

Leaders: Patty Cuyler, Peter and Mary Alice Amidon
Balkan, Georgia, traditional American

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Apologies

1. SKILL IS MASTERY

The following footnotes were omitted in the English version of the article "Skill is Mastery" by Wilma ten Wolde, published in the October 2003 issue of the International Choral Bulletin:

1. The original Dutch version of this article was published in the June 2002 issue of *Bulletin, the periodical of the Netherlands Society of Teachers of Singing*

2. On 28 June 2001, the Netherlands Children's Choir took part in a performance of Prokofiev's *Ivan the Terrible* by the Concertgebouw Orchestra conducted by Mstislav Rostropovich.

2. A CHORAL CONDUCTING DIPLOMA IN MEXICO

(published in the same issue)

The following sentence was omitted in the above article:

As part of the team working on the academic and evaluation aspects of the Diploma, the Buró de Asesoría Educativa y Desarrollo Institucional, S.C., an evaluation centre acknowledged by CONOCER, has designed the academic model of our work. At present they are carrying out all the processes needed for the diploma to be recognised, as we are requesting, by different public institutions.

Please accept our apologies.

Jutta Tagger, Managing Editor

~~Sie soll unsere Gemeinde heute klingen!~~

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Round tables and workshops during Choir Olympics in Bremen 9-18 July 2004

I The young voice in the modern sound landscape

9-10 July (18.00 - 19.30)

- how to treat young voices
- good repertoire for children's voices
- world wide aspects of children's choral singing

Seminar Chair: Christopher Simmons

Package: 9/7 18.00 Seminar
 9/7 20.00 Gala concert
 10/7 Attend competitions in the children categories
 10/7 18.00 Seminar
 10/7 Gala concert

Arranged by the Children and Youth Commission of IFCM

2 Voices of origin

11-12 July (18.00-19.30)

- how to sing folklore and ethnic/multiculture choral music
- interesting repertoire from different parts of the world
- means of finding this repertoire

Seminar Chair: André de Quadros

Package: 11/7 18.00 Seminar
 11/7 20.00 Choral fireworks
 12/7 Attend competitions in the folklore categories
 12/7 18.00 Seminar
 12/7 20.00 Concert of the Olympic winners

Arranged by The Multiculture and Ethnic Commission of IFCM

3 To be a choral director - an impossible task?

14-15 July (18.00-19.30)

- the possibilities of good conducting education on different levels
- changing experience of good and bad educational systems
- how to work as a choral conductor- support, payment, material
- report on newly made investigation about the working situation for choral conductors in different parts of the world

Seminar Chair: Daniel Garavano

Package: 14/7 18.00 Seminar
 14/7 20.00 Choral fire-works
 15/7 Take part in competitions during the day
 15/7 18.00 Seminar
 15/7 20.00 Gala concert

Arranged by the Choral Conductors Commission of IFCM

4 Aspects on sacred music

16-18 July (18.00 - 19.30)

- presentation of repertoire from different religious movements and churches
- discussing liturgical aspects of choral singing
- singing sacred music as a means of ecumenical communication
- church music as part of the world wide choral scene

Seminar Chair: Christian Ljunggren

Offer/Package: 16/7 18.00 Seminar
 16/7 20.00 Gala concert
 17/7 Attend Musica Sacra competitions during the day
 17/7 18.00 Seminar
 17/7 20.00 Gala concert
 18/7 11.00 Ecumenical mass in Bremen

Arranger by the Musica Mundi Choral Academy

For further information, contact: christian.ljunggren@wineasy.se

For information about 2 or 4 day packages including seminar participation, hotels, concert tickets, etc., contact:
 Interkultur Foundation, Am Weingarten 3, D-35415 Pohlheim, /Germany, phone +49-6403-956525, fax +49-6403-956529

A COLLABORATION BETWEEN IFCM AND THE INTERKULTUR FOUNDATION



Collector's Corner

New CD Releases
Jean-Marie Marchal

New CD Releases

Jean-Marie Marchal



Venice is our first destination today, with two recordings that celebrate the immense musical heritage that coloured the life of the great city-state at the end of the 16th century. The first of these recordings is devoted to **Andrea Gabrieli** who, up to now at least, has been less represented on CD than Giovanni. There is much pleasure, therefore, in discovering this music, especially since the programme put together by Robert Hollingworth is particularly appealing. Under the pretext of showcasing the special affinity of the city of the Doges for the specific genre that is the madrigal, the **I Fagiolini Ensemble** offers us a true musical portrait of a complete and inspired composer. The musicians also show off the diversity of expression that is possible with the Venetian madrigals entrenched in its poetic and pastoral content as in its festive dimension not without its ceremonial side (with the support of the **English Cornett and Sackbutt Ensemble**). All in all, a beautiful performance by these English musicians, who are sometimes guilty of excessive mannerism but who are generally very convincing in this polyphonic reading that is both homogeneous and very accomplished.

(**Andrea Gabrieli: The Madrigal in Venice**, Chandos 0697)

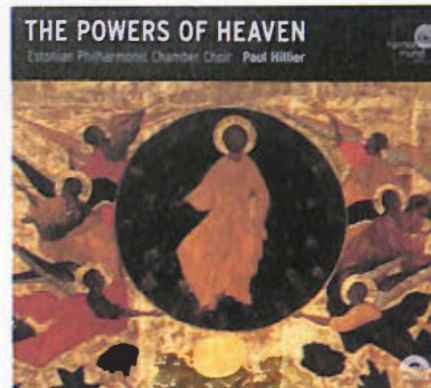
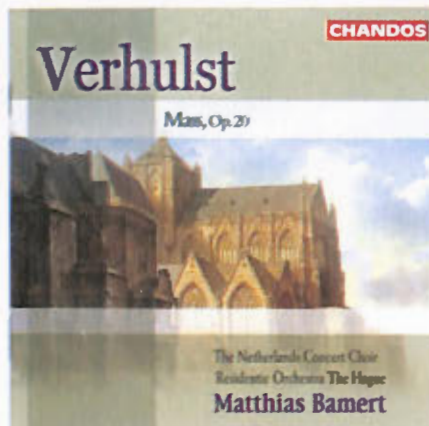
The second recording, also of British origin, celebrates Venetian splendour as well, this time via a selection of vocal and instrumental pieces by a dozen or so composers including **Andrea Gabrieli**, **Adrian Willaert**, **Cipriano de Rore**, **Philippe Verdelot** and **Claudio Merulo**. Here too, the programme has been remarkably well conceived, alternating not only voices and instruments, but also soloists and ensembles, as well as atmospheres and feelings. Even if one or two "street songs" livens up this recital, the overall tone of this CD is one of refinement and subtlety, with a pastoral atmosphere which softly evokes feelings. A cappella or accompanied by a consort of viola da gambas, the voices of the **Concordia Ensemble** (Mark Levy, cond.) are wonderful, and well served by an excellent recording. (**Metronome / BBC MM229**)

The madrigal is also the specialty of the excellent Italian ensemble, **La Venexiana**, whose most recent recording is devoted to one of the masters of the genre, **Jacques de Wert**, and more precisely devoted to a selection of pieces written by the composer based on two famous volumes, *La Gerusalemme Liberata* by Tasso and *Il Pastor fido* by Guarini. One can only underline once again the perfect communion of ideas and feelings which exists in this most refined of repertoires and in the perfect interpretation of the texts. It is admirable work imbued with precision and fervour, which does justice to the masterful writing of one of Monteverdi's most interesting predecessors. (**Glossa 920911**)

Another discovery is a CD with a somewhat enigmatic title, *Calendas: El tiempo en las Catedrales*, which allows us to meet **Jerónimo de Carrión** (1660-1721), a most

interesting composer judging by this program which offers an overview of the music Carrión wrote for three major liturgical feasts, Christmas (with a few delicious villancicos), Corpus Christi and Holy Week. These pieces, which come from the archives of the cathedral of Segovia, where the composer worked for a major part of his career, bear witness to an incontestable quality of writing and which magnificently express all the specific colours of the Spanish Baroque. The interpretation by the **Capilla Jerónimo de Carrión** (Alicia Lázaro, cond.) contributes fully to the success of this recording: sensual voices, freshness of inspiration, communicative enthusiasm and an imaginative approach to the instrumentation are some of the qualities that are present in this particularly warm performance. (**Verso VRS 2008**) The Bach family is also present in our current selection of recordings. **Johann Sebastian Bach** is as ever well served by Philippe Herreweghe and the **Collegium Vocale** which devotes a boxed set of two SACDs: a selection of Christmas cantatas (BWV 63, 91, 121 and 133) and the famous *Magnificat* (in its E-flat major version, BWV 243a). Delivered with a Goldsmith's preci-





sion, vocal and instrumental mastery, interiority and spirituality are of course present in this recording which shines with humanity. (Harmonia Mundi HMC 801781.82)

It is difficult to maintain that the same quality of mystic inspiration is to be found in the oratorio *Gioas* (or *Joas*, King of Judea) by Johann Christian Bach. This is an isolated work in his opus, one with which he tried to convince Londoners, but without success, that he was the natural successor to Handel. This fairly conventional oratorio is a fusion between the British tradition of oratorios and Italian opera. It is pleasant to listen to, especially since the composer took care to vary his orchestral palette (which includes flutes, clarinets, oboes, horns and trumpets) and to equitably share the arias among the soloists (two sopranos, mezzo, alto, tenor and bass). All of this makes for a good effect even if some passages seem to light or superficial given the dramatic subject of the libretto (by Metastasio originally, but reworked several times). This is a good performance by Hermann Max and the Rheinische Kantorei, despite an unequal cast of soloists. (CPO 999 895-2)

Another oratorio from the same label is *Die Himmelfahrt Jesu Christi* by Albert Lortzing (1801-1851), a pure romantic with seemingly inexhaustible melodic verve who mostly devoted himself to composing opera. In this 1828 sacred work, the young Lortzing shows without a doubt his melodic charm and appeal, which is lovely at the out-start but which has trouble sustaining its density in writing that is too smooth and agreeable. The pleasure at first encounter is undeniable, but the work does not really leave a lasting impression, even if the performance by the WDR choir and orchestra (Helmuth Froschauer, cond.) is excellent. (CPO 999 837-2)

The same ambiguous feeling is present when one listens to the imposing *Mass, Opus 20* by Johannes Verhulst (1816-1891), which is missing the personality and authentic interior tension for it to rival its model, Beethoven's *Missa Solemnis*. A friend of Mendelssohn, Verhulst cultivates the virtues of relatively conventional writing, being extremely well versed in Beethoven and Schumann but who completely ignores the example of the most progressive composers of his day. The solid technique of this Dutch composer and his science when it comes to orchestration offer us some lovely moments, elegant and suave at times, and much more touching in others, especially in an *Agnus Dei* of beautiful density. The interpretation, unfortunately, is lacking in the precision, élan and enthusiasm required to reveal the pith of this work. (Netherlands Concert Choir, Residentie Orchestra The Hague, Matthias Bamert, Chandos 10020)

From Tallinn comes the most recent fruit of the collaboration between Paul Hillier and the Estonian Philharmonic Chamber Choir. Under the title *The Celestial Powers*, the performers offer a selection of works representative of the Russian Orthodox tradition of the 17th and 18th centuries, here in works by native Russian composers such as Titov, Bortniansky and Vedel, as well as by visiting Italians such as Galuppi and Sarti. From this repertoire comes without a doubt a sense of profound and spiritual fullness, which is both humble and confident. The performers do justice to the music with a successful combination of simplicity and eloquence. (Harmonia Mundi HMU 907318)

From the United States come two very different recordings. The first attempts an innovative fusion between medieval music and jazz via a modern mass for St. Michael

based on the medieval melody *l'Homme armé*, which unites the voices of the Orlando Consort and the instruments of the ensemble Perfect Houseplants. The result of this work is quite arresting, with the vocal melismas blending with flexibility or with more coarseness with the diminished chords, whole-tone scales and modal colours of the jazz idiom. Here is an artistic endeavour that may give cause for questions, but the result is assuredly astonishing and thought-provoking. (Harmonia Mundi HMU 907319)

In contrast, the recording by the Choral Arts (Richard, Sparks, cond.) devoted to the choral works of Randall Thompson immediately reveals itself to be more agreeable because of the pleasant, colourful and delicately lyrical writing of the American composer. Very well conceived, the program on this recording alternates some of Thompson's best-known works (*Alleluia*, *The Best of Rooms*) with some of his lesser-known pieces and, in some cases, never-before-recorded works (*Five Love Songs*). The performers offer a reading that is dense, homogeneous and warm. (*The Light of Stars*, Gothic G 49226)

Finally, from Argentina comes a recording of the children's and youth choir, Ars Nova (Ana Beatriz Fernández de Briones, cond.) which offers a bouquet of original works and arrangements from diverse traditions from around the world (from five continents to be exact). This varied and sympathetic program is performed with conviction by young musicians who offer solid technique as well as a love for the music and the work involved that is altogether joyous. (Ars Nova 2308) ●

Email: jm.marchal@cccw.com

(Transl. Patricia Abbott, Canada)

3rd International Competition for Young Choir Directors

Sept. 29th to Oct. 3rd 2004 in Vienna, Austria

Organisation

University of Music and Performing Arts Vienna
Österreichischer Sängerbund (ÖSB)
Arbeitsgemeinschaft Europäischer Chorverbände (AGEC)
Vienna International Centre of Choral Music (VICCM)
in cooperation with Europa Cantat (EC)

Rules and Regulations

The Competition will be open to young musicians born after September 30, 1974 and before October 1, 1986. It is organized in three sections:

1. **Qualification**
(with 24 participants at the most):
 - 1.1 Conducting a composition written especially for this competition working with a three voices female choir limited to 5 minutes. The choir is made up of the women of the WebernKammerchor of the University of Music and Performing Arts Vienna.
 - 1.2 Rehearsal of a work written for a mixed choir selected from eighth compositions. Duration of the rehearsal: 15 minutes. The choir is the Concentus Vocalis, Vienna.
2. **Semi-Final Round (with 12 participants at the most)**
Drawing of one piece from twelve compositions for 25 minutes with a mixed choir. The choir is the Wiener Kammerchor.
3. **Final Round (with 6 participants at the most)**
Concert in which each candidate conducts two pieces: the piece from the Semi-Final Round (Wiener Kammerchor) and one piece drawn out of six pieces selected for this Round (Concentus Vocalis). The candidates will be assigned individual rehearsal time with one of the two choirs to perform in the Final Round.

Official language of the competition is English.

Application deadline: April 15, 2004

The selected 24 participants will be notified not later than May 15, 2004.

Application:

Complete the application form and submit curriculum vitae, two colour photographs, a video of a concert conducted or a tape of a rehearsal, both not older than one year and not shorter than 15 minutes. It is also possible to send an audiotape or CD.

Jury:

The jury of the competition will be composed of an international panel of five experts.

Prizes:

1. Prize 1.000 EUR, 2. Prize 850 EUR, 3. Prize 750 EUR and various special prizes.

Costs and Travel:

The fee is 200 EUR, which includes three lunches and four dinners. Participants can choose to stay at the Stephanus-Haus, a guesthouse near the University at the rate of 160 EUR for four nights in a comfortable single room including breakfast. Payments are to be made only after the receipt of the notification. Candidates will pay for transportation to and from Vienna.

Scholarships:

Europa Cantat: from the Noel Minet Fonds up to three scholarships of 500 EUR each (including travel expenses); *Kulturkontakt Austria*: up to four scholarships of 500 EUR each (including travel expenses) for participants from East / Southeast Europe.
info@EuropaCantat.org, www.kulturkontakt.or.at

Registration until April 15th, 2004 and Information:

Österreichischer Sängerbund
Opernring 11/5/10
A-1010 Vienna, Austria
phone +43 1 586 94 94
fax +43 1 586 94 944
e-mail: chorleitung@saengerbund.at
homepage: www.saengerbund.at (application form)

Further Information

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D-53113 Bonn, Germany
phone +49 228 9125663, fax +49 228 9125658
info@EuropaCantat.org, www.EuropaCantat.org

Passive participation at the competition is possible and is not subject to any age restriction. The fee is 150 EUR incl. seven meals. These participants are requested to take care of accommodation on their own.

Schedule of the Competition

Wednesday Sept. 29, 2004

Arrival and registration
03:00 PM Welcome and drawing of performing time
04:00 - 06:30 PM 1st Qualification Round as described with the women of the WebernKammerchor of the University of Music and Performing Arts Vienna
07:30 PM Opening Ceremony with school choirs and various music groups. Each country presented by a candidate will be welcome musically.

Thursday Sept. 30, 2004

2nd Qualification Round with 12 candidates in the morning and 12 candidates in the afternoon. The candidates will present themselves for 15 minutes in the sequence drawn on Wednesday conducting the Concentus Vocalis. The piece to be presented will be drawn from eight pieces chosen for this Round.

10:00 - 11:30 AM and 12:00 Noon - 1:30 PM
03:00 - 04:30 PM and 05:00 - 06:30 PM
07:30 PM Announcement of the result and drawing for the Semi-Final Round

Friday Oct. 01, 2004

Semi-Final Round with 6 candidates in the morning and 6 candidates in the afternoon each given 25 minutes with the Wiener Kammerchor. The pieces to be performed will be drawn from twelve compositions announced for this Round.

10:00 AM - 01:00 PM and 02:00 PM - 05:00 PM
06:00 PM Announcement of the result and drawing for the Final Round

06:30 - 10:00 PM Time for rehearsal for the Final Round

Saturday Oct. 02, 2004

11:00 AM - 01:30 PM Rehearsal for the Final Round
03:30 PM Rehearsal at the ORF Hall and preparations for the radio recording by ORF (ORF is the public official Austrian Radio and Television Company).
05:30 PM Final Concert with audience and recording at the ORF Hall: Each finalist conducts two pieces - the piece from the Semi-Final Round and one drawn from six new pieces.

08:30 PM Announcement of the winners and awarding of the prizes

Sunday Oct. 03, 2004

Departure

Obligatory Pieces

1st Qualification Round

Herwig Reiter Es ist, was es ist
(* 1941) Musikverlag Alexander Mayer / Wien

2nd Qualification Round

A Claudio Monteverdi Lasciate mi morire
(1567-1643) Mösel Verlag / Wolfenbüttel
B Claudio Monteverdi Ecco mormora l'onde
(1567-1643) Edition Peters / Frankfurt
C Thomas Morley Now is the Month of Maying
(1557-1603) Moseler Verlag / Wolfenbüttel
D Thomas Morley Fire, fire
(1557-1603) Mösel Verlag / Wolfenbüttel
E Orlando di Lasso Matona mia cara
(1532-1594) Mösel Verlag / Wolfenbüttel
F Leonhard Lechner Gott bhüte dich
(1553-1606) Bärenreiter Verlag / Kassel
G Paul Peuerl O Musica
(1557-1625) Mösel Verlag / Wolfenbüttel
H Heinrich Schütz Verleih uns Frieden
(1585-1672) Bärenreiter Verlag / Kassel

Semifinal Round

I Anton Bruckner Virga Jesse
(1824-1896) Carus Verlag / Stuttgart
J Anton Bruckner Christus factus est (1884)
(1824-1896) Carus Verlag / Stuttgart
K Anton Bruckner Os justi
(1824-1896) Carus Verlag / Stuttgart
L Johannes Brahms Dorthulas Grabesgesang
(1833-1897) from: Drei Gesänge op. 42
Breitkopf & Härtel / Wiesbaden
M Johannes Brahms Warum ist das Licht gegeben
(1833-1897) dem Mühseligen op. 74, 1
Carus Verlag / Stuttgart
N Felix Mendelssohn B. Entflieh mit mir - Es fiel ein
(1809-1847) Reif - Auf ihrem Grab
from: Sechs Lieder im Freien zu
singen op. 41
Edition Peters / Frankfurt
O Zoltán Kodály Öregék
(1882-1967) Editio Musica / Budapest
P Luigi Dallapiccola Il coro delle Malmaritate
(1904-1975) from: Sei cori di Michelangelo
Buonarroti il Giovane
Carisch / Milano
Q Michael Radulescu Kyrie und Gloria
(* 1943) from: Deutsche Messe in F
Musikverlag Doblinger / Wien
R Michael Radulescu Sanctus und Agnus Dei
(* 1943) from: Deutsche Messe in F
Musikverlag Doblinger / Wien
S Heinz Kratochwil Tragische Geschichte op.162b
(1933-1995) Im Park op. 130b
Bim Bam Bum, op. 130c
Musikverlag Doblinger / Wien
T Wolfgang Sauseng Gorm Grymme
(* 1956) Choral ballad
Lyrics: Theodor Fontane
Musikverlag Alexander Mayer / Wien

Final Round

U Arnold Schönberg Friede auf Erden
(1874-1951) Schott / Mainz
V Gustav Mahler Ich bin der Welt abhanden ge-
(1860-1911) kommen
Arrangement: Clythus Gottwald
Universal Edition / Wien
W Johann Nep. David Die Ehebrecherin
(1895-1977) from: Sechs Evangelien-Motetten
Breitkopf & Härtel / Wiesbaden
X Johann Nep. David Iasset die Kindlein zu mir
(1895-1977) kommen
from: Sechs Evangelien-Motetten
Breitkopf & Härtel / Wiesbaden
Y Arnold Schönberg Schein uns die liebe Sonne
(1874-1951) Es gingen zwei Gespielen gut
from: Drei deutsche Volkslieder
Edition Peters / Frankfurt
Z Johannes Brahms Waldesnacht
(1833-1897) All meine Herzgedanken
from: Sieben Lieder op. 62
Breitkopf & Härtel / Wiesbaden

Scores: The scores can be ordered from Musikhaus Doblinger, Dorotheergasse 10, A-1010 Vienna, Austria, phone: +43 1 515 03-23, fax: +43 1 515 03 51, e-mail: chor@doblinger.at.

Composer's Corner



Composer's Corner

Interview with Chen Yi

Choirs, Myths and Finnishness
Einojuhani Rautavaara

Interview with Chen Yi

Conducted by **Dale Warland**
Excerpted and edited by **Kathy Romey**

"Classical music was forbidden during the Cultural Revolution but I tried hard to continue playing. Even when I worked for twelve hours a day as a laborer, carrying hundred-pound loads of rocks and mud for irrigation walls, I would play both simple songs to farmers along with excerpts from the standard western classical repertory. It was during that period that I started thinking about the value of individual lives and the importance of education in society. As an artist living in the United States, I feel strongly that I can improve the understanding between people by sharing my music."

The following interview with Chen Yi was excerpted and edited by Kathy Romey from a panel discussion with four of the ten composers commissioned to write new works for the 2002 Sixth World Symposium on Choral Music in Minneapolis, Minnesota. American choral conductor Dale Warland served as the session moderator interviewing Ernani Aguiar [Brazil], Dominick Argento [United States], R. Murray Schafer [Canada] and Chen Yi [China-United States].

Dale Warland (DW): What about the choral medium is it that appeals to you? What challenges you? And along with that, are you currently working on other choral or vocal works _ just to see where vocal/choral music is at the present in your lives?

Chen Yi (CY): I started my musical training as an instrumentalist; I am a violinist. But in my childhood I heard choruses singing in church. And also when I heard Tchaikovsky and Puccini operas, I loved them because away from instrumental music, I heard the human voice for the first time, and it was so natural and emotional. I tried to write for

voice, but not until my formal conservatory training as a composer. It was a requirement to write for chorus every year. Also, when I went to the countryside of Guangxi province in southwest China to collect folk music, I saw the performance of farmers, and that was so impressive for me. I used the elements of folk dance and singing that I collected from my field trips in my own compositions and started writing my first major choral work for the China National Symphony Choir. After I came to the United States, I worked as the resident composer with Chanticleer* from 1993-1996. I wrote some Chinese folksong arrangements, and also choral settings of some ancient Chinese poems that were sung in Chinese because Chanticleer told me that they had sung in Italian, English and German -- everything but Chinese and they wanted to try this! Even the two or three songs I had translated into English, they also asked that I translate these back into Chinese!

Afterwards, I wrote for the San Francisco Girls Chorus, Ithaca College Choir, Miami University Choir [in Oxford, Ohio], Bradley University Choir [in Peoria, Illinois], Dale Warland Singers, Kansas City Chorale, Chicago a cappella, and also the KITKA women's choir. Although some works are Chinese folksongs and mountain song arrangements, more of these are original compositions. I find that there is not much difference in the process I use to write for choral music or instrumental music, because the first thing I do is to research the group I am writing for. Then I get an experience of its strength, what is good, and what can be done.

DW: I think we would all like to hear an explanation of the process you went through in this commission that you completed for

the Symposium. How did you settle on a text?

CY: My piece is entitled, Know You How Many Petals Falling? When I received this commission, it was after September 11th and I remembered that whole month I was in New York and what I had seen in the city. I was so sad that I couldn't work for five days during that period of time, because it was my second homeland - New York, the United States. I studied there for many years -- I graduated from Columbia University. When I came back to work, I took a Chinese poem that is from the Tang dynasty. I translated that into English - because it was a requirement [for the commission] that this time, we have to write in English. Although I had written another choral work with this old poem as the text sung in Chinese, I found that this piece is more dramatic and with more contrast, and it's more emotional. Also, I hope that it's powerful in spirit to remember and to honor the New York fire fighters, and to think more about the future for peace on our earth.

DW: What do you think is the role of a composer today in dealing with experimental music and new advances in what is tonally possible?

CY: For me, choral music is closely related to language, to any kind of a voice, a human voice. Whatever we do with the voices, if we combine them well and use them properly in a piece, then it should be appreciated as a work. I don't have a preference of "What kind of style or technique do you use?" But I think that if you combine them well in a piece, according to the text and meaning or the background that will become a good piece of choral music.



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DW: Comment about your interest in working with a conductor in approval of text, and maybe even receiving suggestions of texts.

CY: Most of the time I choose my own texts; even for my Chinese Myths Cantata. I wrote out the program notes first before I wrote the cantata. Then I wrote the text with lots of syllables and it was not in any language. It was written for orchestra and the choir Chanticleer. They memorized the whole score and even danced on stage. It is impossible for me to write a text without any input. But [for the cantata] I did have the idea of the whole project from the beginning, because we had to make our proposals to seek production grants first. So everybody agreed to that kind of a story for the project. Mostly I find my texts from old poems, but sometimes people ask for something else. For example, in one of the two works I wrote for the Ithaca College Choir, I was told that the commission piece should be related to a kind of spirituality or thoughts, because they wanted the whole concert with that theme. So I chose a section from the text of an old Chinese thought. That is possible according to the difference in circumstances.

DW: You are writing for singers. I know you are not a professional singer, but do you sing? Do you sing - in your homes, in the car? How does writing for singers come out? In other words, do you actually make noise?

CY: I have sung since I was a child in elementary school. In middle school, I was the head of the choir and conducted the choir of about 50 kids. Also, I sing all the time when I teach composition - I sing my students' works. We only come up to the piano to play the parts vertically, otherwise I sing all

day and it never bothers my voice. Also, whatever I write, I sing it with my voice or in my mind. I don't touch the piano; usually it is not necessary.

DW: Do you think we are facing a new kind of romantic period in music, and if that is the case, do you have any thoughts or explanation about why this is so?

CY: I think that since the Cold War, many countries and many styles have been explored. So I don't think that it will go in one direction.

DW: How do you decide on your harmonic language? Is it developed at the same time as the melody or is it something that happens?

CY: If you consider all vertical sounding harmony, then you have many kinds of harmonic progressions. Sometimes I compose clusters, but they are brought in by traditional chords, one after another, in order to make it easier for the singers to join in. Sometimes if there is a row form, you have to follow the twelve-tone rule. And sometimes, my writing is basically in counterpoint, though the vertical sound is also a harmonic progression. So always, I have a combination. I don't separate them as a harmonic progression strictly. My clusters may be pentatonic, diatonic, chromatic, or even microtonal.

DW: Would you talk about the process of beginning a composition, particularly as it relates to the text? How do you begin?

CY: For me, usually the process goes both ways - from choosing the text and getting the image. There are many times in my life, I have read the text hundreds of times, and gotten into the mood. And the most important thing is to get the image and the idea. The idea means - the unique sounding, the structure, the design of the timing,

and a good beginning and an impressive ending. And then the texture comes to mind, and my job is to arrange that and to write that out.

To conclude this interview, a final quote from Chen Yi commenting on music and society:

"The modern society is a great network of complex latitudes and attitudes; everything exists in equal rights under different cultures, environments and conditions. They keep changing at every moment and interact with the others, so that each experience that we come across can become the source and exciting medium of our creation. As to the music composition, it reflects the precipitation of a composer's cultural and psychological construct. A serious composer should learn to choose and adjust the yardstick, to establish some relatively stable principles on which he or she can base the creation. Regarding my composition style, I believe that language can be translated into music. Since I speak out naturally in my mother tongue, in my music there is Chinese blood, Chinese philosophy and customs. However, music is a universal language, I hope to get the essence of both Eastern and Western cultures and write more compositions that embody my temperament and spirit of this brave new epoch." ●

* *Chanticleer is a professional male ensemble, which has developed a remarkable reputation for its vivid interpretations of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music. With its seamless blend of twelve male voices, ranging from countertenor to bass, the ensemble has earned international renown as "an orchestra of voices."*

INTERNATIONAL PERFORMANCE TOURS



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Dr. Chen Yi (b. 1953, China)

Trained as a violinist in the European classical tradition, Chen Yi initially came into contact with Chinese folk music in a forced relocation to the countryside during the Cultural Revolution. Already widely celebrated in China as a major new composer during the increasingly open cultural climate of the 1980s, Chen Yi came to the United States in 1986 to continue her musical studies. She writes both intimate and large scale works for European and Chinese instruments, and fuses Western orchestral and choral idioms with traditional Eastern pentatonic tonalities. A recent multimedia work, Chinese Myths Cantata, yokes a symphony orchestra, an ensemble of traditional Chinese instrumentalists and a choir of male singers, a Chinese dance troupe with visual image projections on stage.

Chen Yi is the Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of the University Missouri-Kansas City, and the recipient of the prestigious Charles Ives Living Award (01-04) from the American Academy of Arts and Letters. Dr. Chen Yi has received bachelor and master degrees in music composition from the Central Conservatory in Beijing, China, and Doctor of Musical Arts degree from Columbia University in the City of New York. Her music is published by Theodore Presser Company, and is performed and recorded throughout the world.

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Dale Warland has made an indelible impression on the landscape of contemporary choral music both nationally and internationally. The Dale Warland Singers, which he founded, is a vocal ensemble known for its exquisite sound, technical finesse, and stylistic range. Warland not only masters the traditional repertoire, but has commissioned over 250 new choral works. The choral world has responded by bestowing

its highest honors on Warland.

Warland's appearances as a guest conductor have taken him to the podiums of some of the world's most prestigious choirs, including concerts with the Swedish Radio Choir, Danish Radio Choir, Mormon Tabernacle Choir, Estonian Philharmonic Chamber Choir, to name a few. He has also rehearsed and prepared choirs for performances of major works in collaboration with notable conductors and composers like Robert Shaw, Leonard Slatkin, Krzysztof Penderecki and others.

Warland is committed to sharing his knowledge about the choral arts and has served on numerous faculties of festivals and competitions in the USA and abroad.

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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 Premieres". 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 Symposiums offerings. Chosen for their unique styles, the featured composers came from Latin America, Canada and the USA and were in residence for the premiere performances, presented by some of the world's finest choirs.

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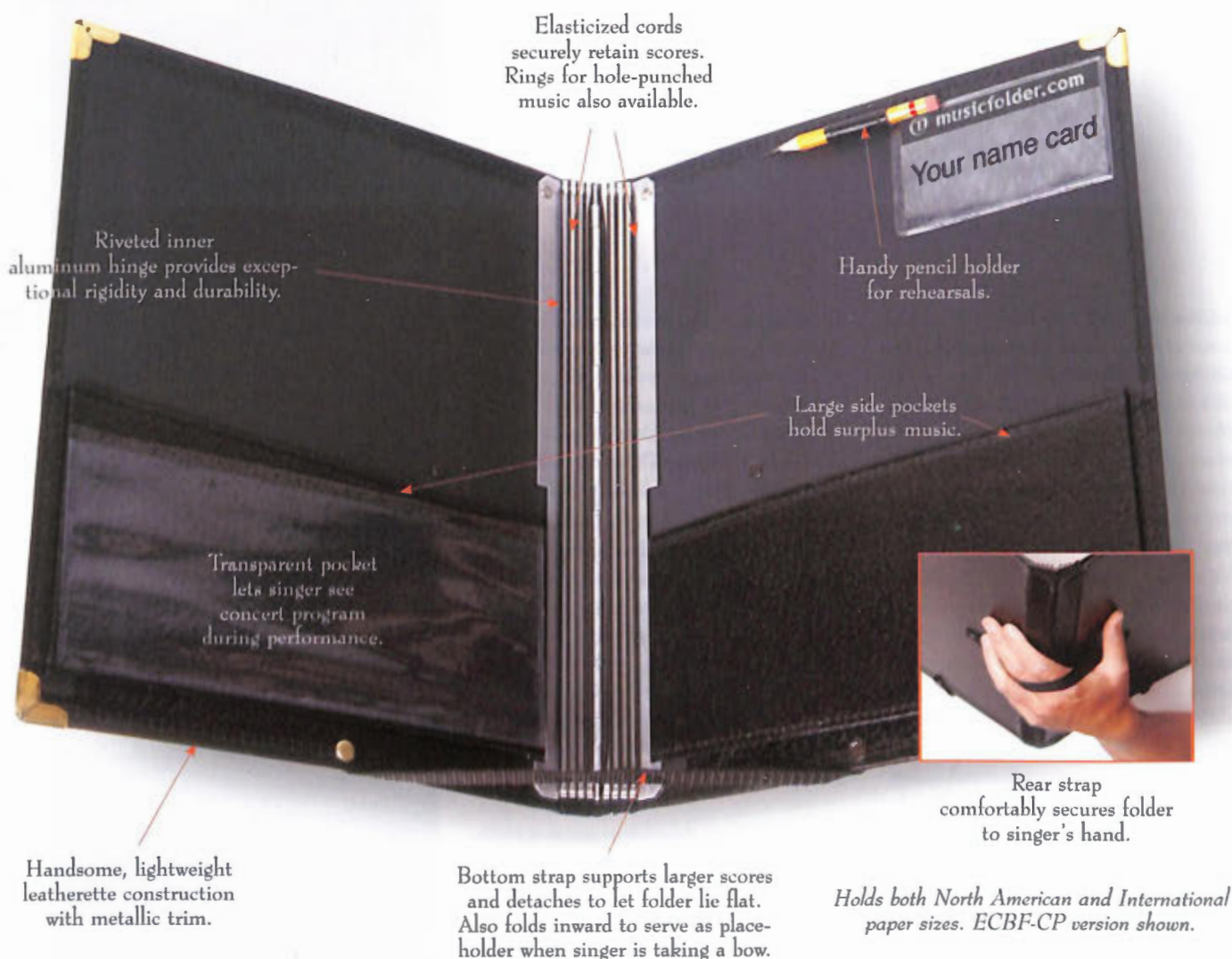
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Choirs, Myths and Finnishness

Einojuhani Rautavaara



According to Carl Gustav Jung, myths derive from "the collective unconscious", from archetypes common to all of us, which represent certain instinctive processes deep in the recesses of the psyche, below the surface of our conscious mind. Man has a compelling need to experience the touch of myth. As Jung wrote: "No-one can bear the total loss of archetype." In the century now clearing its desk to depart, this feature has been seen vividly, since the spirit of the age has seen us increasingly divorcing ourselves from certain mythical authorities, such as organized religion, the nation-state, and so on. The unconscious need for the return of myth in some form or other has led to both tragic and strange, tragicomic phenomena. We need only recall the "Blut und Erde" myth of the 1930s, or the more recent attractions of occultism, astrology, and today's quasi-religions and UFO hysteria. There is about the Finnish character a kind of bashful modesty and a sort of ironic avoidance of all things "pathetic", and this has led us to seek discreet forms for the realisation of our mythical rituals. One such "cover operation" has been choral singing, the popularity of which is probably only exceeded in neighbouring Estonia. Just as primitive cultures listen to or tell myths and slip into a world of tales and stories outside the frames of history, so our need to escape mentally into some other world and time is satisfied by listening to music. And the journey is even better when we are producing it, in singing.

Of course one could argue that choral singing is also very popular in England, for example. But the way I have understood it, to the English it is rather a matter of church cantatas, oratorios; the legacy of Mr Handel, in which the myth is bound tightly to the ecclesiastical tradition. It takes place in the

cathedral choir-stalls. The Finnish tradition, by contrast, meets in the temple of the earth-spirits erected by the likes of Sibelius, Madetoja, Palmgren, and Kuula; a Kalevala-national milieu of forest deities, beaten cow paths, and lake landscapes. Naturally modernism has brought along with it a good deal of urban and cosmopolitan colouring, for instance in the extensive choral output of Erik Bergman – but oddly enough, here again we can encounter a familiar "Lemminkäinen", or wander in "Lapponia". One other curious phenomenon in Finnish choral culture is brought by the closed "Men's House", the male voice choir, whose significance as a mythical ritual ground for the bucks of the species can only be guessed at. When a young composer encounters the Finnish world of choral music, he is immediately surrounded on all sides by myths – perhaps even without noticing it, for we are after all dealing here with unconscious archetypes. In particular the formal world of the Christian church is so familiar to the composer, so traditional and taken for granted, that it has become more or less totally secularised in the process. When I was studying in Ascona with Wladimir Vogel, I composed an "Ave Maria". My agnostic teacher turned up his nose at my choice of subject. I was astonished, since I had personally taken that ritual-cum-mythical text as a lyrical but – in no small measure because of the dead language involved – ideologically and philosophically "neutral" element of the common European tradition. At least I was allowed to complete my Ave Maria.

Nevertheless, as a nod towards the world outlook of my teacher I next set about writing a piece for declamatory chorus, entitled *Ludus Verbalis*. Vogel was himself a keen user of *Sprechlieder* and *Sprechchor*

techniques. This time the text was far from any recognizable tradition – it was made up simply of German pronouns, delivered by turns in groups of personal, temporal, qualitative, and quantitative pronouns. On the surface, could anything be more downright neutral, and completely devoid of any mythical dimensions? All I had to work with was the relative pitches, and speech or whispering, but the entire dynamic scale and a precise rhythm. And of course a whole bagful of pronouns, with no scope for forming sentences or some conceptual syntax. But... when those small, mutually quite separate words were grouped and regrouped, and gathered length and volume, then they underwent what the biologist Stuart Kauffman, the chaos theorists, and the so-called "complexity" scholars refer to as autocatalysis. In this process, the elements – in this instance my pronouns – arrange themselves over and over again, until they settle into some given structure, and apparently one that they themselves have been seeking. Through that structure, gradually, it was possible to hear faintly at first but with increasing clarity a certain image, an event – a kind of metaphor. The composer was not the only one who heard in the final continuum of personal pronouns in the work: "Wer? – er er er...wer? – sie sie sie...", and so on in such a way that the sounds formed an accusation, a trial, perhaps an archetypal scene of submission and a mythical struggle. I'd better underline the fact that the composer had at no stage planned or "planted" some story in the work. For him the work was an abstraction plain and simple. The metaphor, the image, the symbol emerged only afterwards, in performance. The myth and its ritual arrange themselves only when the story is told. This was interesting, autocatalysis and morphogenesis. Slowly but surely it became an integral part of my own composer

philosophy, my artistic outlook on the world. What takes place on the aesthetic level in the listener's mind depends on the cultural connection – this provides the symbols and the formulae with which the music is to be interpreted on hearing it. And the same goes for the composer. So it was that in the decades that followed a number of Ur-Finnish myths were never far from the surface. The final canto of the national epic *Kalevala*, which begins "Marjatta matala neiti" (Marjatta, the Lowly Maiden, 1975) sets the basic Christian myth of the birth of the son of God against a typically forested Finnish background, complete with characters and its own internal logic. In place of the oxen and donkeys there is the hot breath of a horse, the stable becomes a sauna, and Herod is the malignant farmer Ruotus. The music on the other hand emerges out of the polarity of the situation; the ecclesiastical, "Gothic" archaism and devout quality is contrasted with Shamanistic monotony and spells and charms.

When I had composed an expansive Orthodox *Vigilia* (A Vigil commemorating St. John the Baptist, 1971–72), I had basically realised some kind of personal myth. For at the age of ten or so, my parents had taken me to the Orthodox monastery island of Valamo, now on the other side of the Russian border in Karelia. The exotic world of the monastery had been a shocking experience for me, simply through the very existence of such a different world – I believe that it created the foundation for my later conviction of the existence of different worlds, different realities and modes of consciousness. If nothing else, that experience remained powerfully in the subconscious: the colours, rituals, icons, bells, the choirs singing, the song of the deacon, even the swishing of the monks' habits in the darkened cloisters outside the door of the

guest-rooms.

As if it were a ritual, that experience was repeated some fifteen years later in New York, when in the throes of homesickness and with the remembered images of Valamo flooding through my mind I composed the piano suite *Ikonit* (Icons, 1952). It came back again another 15 years on, during the writing of *Vigilia*. In other words, I did not in any conscious sense "steep myself" in contemplation of religious tracts or dogmas, or in the describing of some spiritual experience; what was being played out there were the same Valamo bells, the incantations and the rustling of cowls and habits, sounds and pictures arranging themselves into their own images with the same morphogenesis as had taken place with *Ludus Verbalis*.

Increasingly often when composing, ritual came to mind – that I was as it were preparing a ritual act, in which the coming together of the audience, the tuning-up of the orchestra or the choir, the silence that followed the work and the applause and bows that rounded things off, all were expected, repeated expressions of the sacred act. And even more than that – I was reminded of Friedrich von Schelling's declaration that the task of a "poet" was to create his own mythology, just as Dante and Shakespeare, Liszt and Wagner had created their own mythological worlds out of the behaviour and history of their contemporaries.

At that point the "Romantic" artist myth upped and offered itself to be used in almost its own natural guise. In operas particularly, as in the figure of Vincent van Gogh (Vincent, 1986–87) and later in the portrait of a Finnish novelist/playwright (Aleksis Kivi, 1995–96). But in a choral work the "personal" myth emerged a good deal earlier, in the enigmatic legendary figure of the unicorn. I encountered this beast in James



Broughton's verse anthology "True and False Unicorn" when I found that small book at the age of around twenty. I carried it around in my head until in 1971 the idea took shape as a 45-minute cantata. The doings of this mythical creature were an allegory for the artist's fate, but a strange, hitherto unexplored symbol, which therefore had a "personal" quality about it.

However, when I worked up the poems of the early Finnish modernist Edith Södergran into another large – and this time a cappella – cantata, I did not want to lose their tension and see it splintered into fragmented short songs. These poems that I love, written in Swedish, were of course boundless when read because the thought, the experience, the images and associations conjured up lived around each poem for an arbitrarily long period, for as long – and it was often a very long time – as the experience and the reflections demanded and allowed. The problem facing the composer in such a case is that the length of the composition would generally tailor the length of the experience: it can be no longer than the performance itself. I wished to build of the poems a cathedral, its own myth and mythology. So I combined poems, I overlapped them, I shortened them and repeated them (*Katedralen*, *The Cathedral*, 1983). Edith Södergran's world is to a great extent latent, secretive, as if speaking to us from a great distance, so that the meanings are not necessarily articulated clearly. It resembles the world of music.

According to Claude Lévi-Strauss, "music is language without meaning" ("La musique, c'est le langage moins le sens"). But then we must understand what meaning we place on that word "meaning". Neither myths nor music can be translated into another language. Just as the scholar of mythology Eero



Photo: Mark Kallio / Aina

Tarasti argues, they are closed, immanent systems and intelligible only from within. Hence that famous cry by the physicist David Ruelle: "The existence of music is a continuous intellectual scandal" – in other words, music clearly bears a message, but that message is not to be conceptualized, it is not expressible in words. The difference is slimmer than it might appear, however. Words and concepts have the weakness of being able to inform of another reality, another form of consciousness, only through our everyday reality or form of consciousness, if at all. Music, on the other hand, and myth along with it, passes the message along whole, "in its original language". That this does not happen by means of rational concepts is not necessarily a weakness, in fact quite the opposite.

The first canto of Kalevala tells of the origins of the world. There is something delightfully Finnish in the fact that out of all the myriad creation myths the Finnish version does not require the machinations of gods or men, but natural phenomena, passive nature spirits, and an animal – namely a small diving duck, *Bucephala clangula*. It was the name of this bird in English – Goldeneye – and its musical resonance that persuaded me to compose this archaic text specifically as an English translation (The First Runo, for female chorus/children's choir, 1984). The opening to the song is descriptive, narrative. But when the actual act of creation takes place, the chorus divides into a seven-part field. From amongst the dense polyphonic sounded undergrowth, rapidly changing as the song proceeds, it is hard to pick out individual words, and indeed this is not the intention. It should be experienced as that primal sea in which the birth of the world we know took place, both in the minds of the ancient

Finns and now according to the teachings of modern science. Over the sounded sea hovers "Goldeneye" – the soprano soloist has no more text than this one word: the musical whole expresses "the meaning".

With an abrupt modulation, the land heaves up out of the sea. This needs no added push from a giant orchestra, no four-man percussion task force, no synthesizers. Music is equally capable of expressing big things in a quiet way. If you wish to surrender to the music, as if to a lover, then experience the message whole, not as a narrative description, but as the creation of the world itself. Einojuhani Rautavaara has composed a large body of music for different types of chorus, alongside his several operas and seven symphonies. ●

(Translated from the Finnish by William Moore)

(Reproduced with kind permission of the author, the translator and Anu Karlson, Editor of the Finnish Music Quarterly.)

The composer Einojuhani Rautavaara was born on 9 Oct 1928 in Helsinki. He has written several symphonies, concertos, and many other instrumental pieces, as well as pieces for solo voice, operas and numerous choral works (sacred and secular).

*Here is a small selection of his choral works: **Laulaja** (The Singer), 1956, for male choir (Warner/Chappell Music Finland) **Elämän Kirja** (A book of Life), 11 songs by poets in 5 languages, 1972, for male choir with soloists, premiered by YL in 1975, cond. Heikki Peltola (Helsinki University Chorus YL)*

Lapsimessu (Children's Mass) 1973, in Latin, for children's choir and string orchestra; premiered by the Tapiola Choir, cond. Erkki

Pohjola (Warner/Chappell Music Finland) **Hammerskjöld-fragment**, 1975, for male choir (Warner/Chappell Music Finland)

Lorca Suite, 1973, for mixed/children's choir (Warner/Chappell Music Finland)

Rakkaus ei koskaan häviä (Love never dies), 1983, text from the Bible, for SSA, premiered by the Tapiola Choir, cond. Erkki Pohjola (Sulasol)

Magnificat, 1979, for mixed choir with soloists, (Warner Chappell/Music Finland)

Die erste Elegie, 1993, for mixed choir, commissioned by the Europa Cantat Festival and premiered at their Herning Festival (Denmark) by the Eric Ericson Chamber Choir, cond. Eric Ericson (Warner/Chappell Music Finland)

Canción de nuestro tiempo, for mixed choir, 1993, commissioned and premiered (1994) by the Tokyo Philharmonic Chorus, cond. Chifuru Matsubara (Warner/Chappell Music Finland) **Vigilia** (All-Night Vigil), Vigil commemorating St John the Baptist, 1971-72/1996, for mixed choir with soloists, first performance in concert version in 1997 by the Finnish Radio Choir, cond. Timo Noruane

(Warner/Chappell Music Finland)

Wenn sich die Welt auflutet, 5 Gesänge zu Gedichten von Lassi Nummi, 1996, for SSAA choir, commissioned by Mädchenschor Hannover, cond. Gudrun Schrüfel, premiered in 2000 in Hannover (Warner/Chappell Music Finland)

Halavanhimmeän alla (In the Shade of the Willow), 1998, for mixed choir, first performance by the Ensemble Singers, cond; Philip Brunelle, Minneapolis, 1999.

For a complete list of Rautavaara's works and curriculum vitae please consult the following website:

www.fimic.fi/contemporary/composers/rautavaara+einojuhani



Events

Calendar of Events

Nadine Robin

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

3rd International Choir Seminar, Guatemala City, Guatemala, 4-10 Jan 2004. Int'l workshop with Kari Älä-Pöllänen and Sanna Valvanne (Finland), Julio García (San Salvador), Alex Salinas (Honduras), Juan Ramón Vázquez (Nicaragua), Rolando Brenes (Costa Rica). Contact: Asociación Coral Centroamericana, Fernando Archila, 6a Avenida 1-73 zona 4 - Edificio MINI, 5° nivel, Oficina Promofisa, Seguros G&T, Guatemala City, Guatemala. Tel: +502-255-5646 or 308-1811, Fax: +502-31-9846, Email: farchila@gyt.com.gt

24th Annual National Conductors' Symposium, Vancouver, Canada, 19-24 Jan 2004. Six applicants will be chosen from across Canada, the United States and overseas to participate as conductors, receiving significant time with the Vancouver Chamber Choir in rehearsal and performance. As many as ten additional applicants will be selected as observers and be involved in all aspects of the Symposium, including one opportunity to conduct. Contact: Joanne Geehan, Manager, Production & Communications, Vancouver Chamber Choir, 1254 West 7th Avenue, Vancouver BC, Canada. Tel: +1-604-7386822, Fax: +1-604-7387832, Email: jgeehan@vancouverchamberchoir.com - Website: www.vancouverchamberchoir.com

World Festival of Women's Singing, Salt Lake City, Utah, USA, 4-7 February 2004. Open by invitation to individual women singers and to college, community, church and high school women's choirs. Daily rehearsals with festival conductors Diane Loomer and Marla Guinand. Contact: The Alliance for Arts & Understanding, Carol Stewart, Artistic Director, 34 Fox Creek Dr., Waukegan, IA 50263, USA. Tel: +1-515-9871405, Fax: +1-515-9875480, Email: carolstewart@qwest.net - Website: www.allianceforartandunderstanding.com

European Academy for Young Choral Conductors, Timmendorf near Lübeck, Germany, 7-14 Feb 2004. For young conductors (under 30) from all over Europe and young singers interested in choral conducting. Apply before: 15 Nov 2003 Contact: Mr. Rainer Schmitz, AGEK c/o Deutscher Sängerbund, Bernhardstraße 166, D-50968 Köln, Germany. Tel: +49-221-371290, Fax: +49-221-9349992, Email: info@saengerbund.de - Website: www.saengerbund.at

6th International Pa'amón Festival for Children's & Youth Choirs, Jordan Valley, Israel, 12-14 Feb 2004. Equal voices, children's & youth choirs (age group 11-21) will work together on a common repertoire of English contemporary composers at the beautiful site of the Sea of Galilee, in a warm and non-competitive atmosphere. Guest conductor: Bob Chilcott. Apply before: 30 June 2003. Contact: Tova Reshef, Music Director Tova Reshef / Choral Conductor, Artistic Director., Atzmon, 20170 Misgav D.N., Israel, Fax: +972-4-9909176, Email: reshefit@netvision.net.il

31st International Composition Competition "Guido d'Arezzo", Arezzo, Italy, 15 March 2004. Written choral composition for choir "a cappella" (mixed, male, female or vocal ensemble up to a max. of 16 voices) or choir with instruments (choir as above, and free-chosen instruments from 1 up to max. 4 instruments by choice). Contact: Competition secretariat, c/o Fondazione Guido d'Arezzo, Corso Italia 102, I-52100 Arezzo, Italy. Tel: +39-0575-356203, Fax: +39-0575-324735, Email: fondguid@polifonico.org - Website: www.polifonico.org

International Festival of Young Choirs and Orchestras "Young2004Prague", Prague, Czech Republic, 25-28 March 2004. For kids (5-12 years) and young people aged

12-26 who have an active interest in music and choir singing. Contact: IFB Bohemia, a.s., Jiri Pokorny, Namesti Miru 15, 120 00 Prague 2, Czech Republic. Tel: +420-222-511683, Fax: +420-222-514073, Email: jpokorny@ifbbohemia.cz - Website: www.ifbbohemia.cz

McLachlan International Choral Workshop, Stellenbosch, South Africa, 26-31 March 2004. Main Clinician: Kare Hanken from Norway Contact: South African Choral Society, Anne Marie Van der Walt, PO Box 31950, Fichardt Park, Bloemfontein 9137, South Africa. Tel: +27-51-4473194, Fax: +27-51-4482003, Email: sachoral@xsinet.co.za

7th Hawaii International Choral Festival, Honolulu, Hawaii, USA, 26 March-4 April 2004. Festival featuring study, rehearsal and performance of Carl Orff's Carmina Burana. For mixed choirs. Apply before: 1 March 2004. Contact: Joseph McAlister, Executive Director, Hawaii Int'l Choral Festivals, 3215 Pali Highway, Honolulu, Hawaii 96817, USA. Tel: +1-808-5240815 ext 257, Fax: +1-808-5241507, Email: oahuchoral@aol.com - Website: www.oahuchoral.com

14th International Festival of Sacred Music, "B. M. Cernohorsky's Days", Nymburk, Pódebrady, Prague, Czech Republic, 1 Apr-30 June 2004. 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

10th Sacred Music Choir Festival "G.P. da Palestrina", Fiuggi, Rome, Italy, 2-5 April 2004. 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 Choir Competition, Riva del Garda, Italy, 4-8 Apr 2004. 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

4th America Cantat Festival, Cuidad de México, Mexico, 5-14 Apr 2004. Renowned choirs of local and international prestige engaged in artistic and academic activities. Contact: Mexican Choral Foundation, . . . Tel: +52-55-55432321, Fax: +52-55-55432321, Email: americacantativ@fundacioncoralmexicana.com - Website: www.fundacioncoralmexicana.com

2nd International Choral Festival of Sacred Music, Pamplona, Colombia, 6-11 Apr 2004. Meeting of Music and Spirituality. Contact: Edwin Orlando Carrillo Duarte, Museo de Arte Moderno "Ramirez Villamizar", Calle 5 N° 5-75, Pamplona, Colombia. Tel: +577-568-2999, Email: coral_ocan_arachi@hotmail.com

6th Rhodes International Music Festival, Greece, 14-17 April 2004. 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: 30 Nov 2003. 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

Toronto International Choral Festival, Canada, 14-18 April 2004. Massed rehearsals and concerts, choristers interaction, sightseeing, Guest Conductor: Jean

Ashworth Bartle. Contact: Toronto International Choral Festival, Arts Bureau for the Continents, 350 Sparks Street, Suite 207A, Ottawa, ON K1R 7S8, Canada. Tel: +1-613-2343360, Fax: +1-613-2362636, Email: abc@abc.ca - Website: http://www.abc.ca

7th International Festival of University Choirs "Universitas Cantat 2004", Poznan, Poland, 21-25 April 2004. Meetings of university choirs from all around the world in order to stimulate co-operation and cultural exchange. Non-competitive festival. Final concert including a Polish contemporary piece performed by the massed choirs (600 singers), symphony orchestra and soloists. Apply before: 5 Dec 2003. Contact: International Festival of University Choirs "Universitas Cantat", Beata Kornatowska, Ul. Wieniawskiego 1, PL-61712 Poznan, Poland. Tel: +48-604-277072, Fax: +48-61-8294412, Email: festiwal@amu.edu.pl - Website: http://main.amu.edu.pl/-festival

4th International Choir Festival, Szczecin, Poland, 21-24 May 2004. For mixed, male and female choirs with max. 45 singers. Apply before: 31 Jan 2004. Contact: Festival Office, the Pomeranian Dukes' Castle, Zamek Książat Pomorskich, ul. Korsarzy 34, PL-70 540 Szczecin, Poland. Tel: +48-91-4347835, Fax: +48-91-4347984, Email: zamek@zamek.szczecin.pl

7th International Choral Competition "Maribor 2004", Slovenia, 23-26 April 2004. For up to 12 selected female, male and mixed choirs with 16-48 singers. Folk songs (non-competitive) and three competing programs (compulsory, free and Grand Prix). Apply before: 24 Nov 2003. Contact: JSKD (Republic of Slovenia Public Fund for Cultural Activities), _tefanova 5, SI-1000 Ljubljana, Slovenia. Tel: +386-1-2410525, Fax: +386-1-2410510, Email: mihela.jagodic@jskd.si - Website: www.jskd.si

World Choral Festival Salzburg & Vienna, Austria, 24-26 April 2004. 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 Wien, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: World.Choral.Festivals@chello.at - Website: www.austrianfestivals.at/

51st Cork International Choral Festival, Ireland, 29 Apr-2 May 2004. Fleischmann Int'l Trophy Competition, participation by non-competitive int'l choirs; national adult and school choir competitions. Special features: nightly gala concerts, seminars on contemporary choral music, fringe events, wide range of activities for visiting choirs. Contact: Cork International Choral Festival, P.O. Box 68, Cork, Ireland. Tel: 353-21-4847277, Fax: 353-21-4847278, Email: chorfest@iol.ie - Website: www.corkchoral.ie

52nd European Music Festival for Young People, Neerpelt, Belgium, 30 Apr-2 May 2004. Competition for children's and youth choirs from all over Europe and beyond. Contact: Europees Muziekfestival voor de Jeugd, Postbus 56, B-3910 Neerpelt, Belgium. Tel: +32-11-662339, Fax: +32-11-665048, Email: emj@tjld.com - Website: www.emj.be

International Choir Festival "Canemus", Zrenjanin, Serbia, Yugoslavia, May 2004. Non-competitive festival for choirs in all categories. Contact: International Music Center, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. Tel: +381-2363-993, Fax: +381-2363-993, Email: canemus2004@yahoo.com

9th International Festival of Contemporary Music with Z. Lukas prize "The Spring is Opening", Ostrava, Czech Republic, 7-9 May 2004. Competition with Z. Lukás 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: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama

International Choral Festival "Canticum Novum", Caracas, Venezuela, 11-25 May 2004. Choral concerts and workshops for equal voices, children's, youth and adults choirs. Contact: Gaudeamus-Sociedad Venezolana De Canto, Guntars Gedulis, Apartado 17421, 1015A Caracas, Venezuela. Tel: +58-212-5752874, Fax: +58-212-5741228. Email: gaudeamus@etheron.net

Venezia in Musica 2004, Venice, Jesolo, Italy, 15-19 May 2004. 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

European Festival of Youth Choirs Basel, Switzerland, 18-23 May 2004. For invited youth and children's choirs (age-limit 25). Non-competitive event. 12 choirs from European countries and 6 from Switzerland. Workshops and choral concerts in Basel and its region. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Auf der Wacht 6B, 4104 Oberwil, Switzerland. Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

1st Swedish International Choir Competition, Helsingborg, Sweden, 19-23 May 2004. In cooperation with the Swedish National Choir Competition. Kör Centrum (the Swedish Choral Center), Fred Sjöberg, Nybrokajen 11, SE-11148 Stockholm, Sweden. Tel: +46-8-4071679, Fax: +46-8-4071727, Email: korcentrum@rikskonserter.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

Podium 2004 National Conference "Sonora Borealis", Winnipeg, Manitoba, Canada, 20-23 May 2004. Contact: Association of Canadian Choral Conductors, Patricia Abbott, 49 rue de Tracy, Blainville, QC J7C 4B7, Canada. Tel: +1-450-4305573, Fax: +1-450-4304999, Email: accc@ca.inter.net - Website: www.choralcanada.org

Canadian Tulip Music Festival, Ottawa, Canada, 21-24 May 2004. For international choirs, bands & orchestras. Contact: Canadian Tulip Music Festival, Arts Bureau for the Continents, 350 Sparks Street, Suite 207A, Ottawa, ON K1R 7S8, Canada. Tel: +1-613-2343360, Fax: +1-613-2362636, Email: abc@abc.ca - Website: http://www.abc.ca

5th Pärnu International Choir Festival, Estonia, 26-30 May 2004. Festival, concerts and folk song competition for mixed, chamber, male and female choirs. Contact: Estonian Choral Society, Suur-Karja 23, EE-10148 Tallinn, Estonia. Tel: +372-6441849, Fax: +372-6449147, Email: koorihing@kul.ee - Website: www.koorihing.ee

33rd Florilège Vocal de Tours, France, 28-31 May 2004. International Choral Singing Competition limited to ensembles from 12 to amateur choristers. Three rounds: qualifications (a cappella), final round (including one piece with piano) and closing gala. Four categories: mixed choirs, male or female voice choirs, mixed vocal ensembles, free program and a special children's choir international competition. Apply before: 30 Nov 2003. 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

Musica Sacra International Festival, Marktoberdorf, Germany, 28 May-2 June 2004. Choirs, instrumental and dance ensembles give a glimpse into the fascinating musical wealth of different religions. Concerts, lectures and workshops. Contact: Musica Sacra International,

Kurfürstenstraße 19, Bayerische Musikakademie, D-87616 Marktoberdorf, Germany. Tel: +49-8342-961856, Fax: +49-8342-40370, Email: info@musica-sacra-international.de - Website: www.modmusik.de

11th International Choir Festival "Orlando di Lasso", Marche Region: Recanati, Loreto, Tolentino, Italy, 30 May-2 June 2004. For male, female and mixed choirs, vocal groups with max. 12 singers, folksong choirs, youth and children's choirs. Sacred and secular a cappella music, with one piece of folk music from the choir's country of origin. Apply before: 15 March 2004. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, I-00193 Rome, Italy. Tel: +39-06-68805816, Fax: +39-06-68805816, Email: info-concorsi@aiaims.it - Website: www.amicimusicasacra.com

10th Niagara International Music Festival, Niagara region, Canada, 6-10 June 2004. Sightseeing at Niagara Falls and working in massed numbers with guest conductor Bob Chilcott, giving their own concerts in St. Catharines, Niagara Falls and Grimsby. Contact: Niagara International Music Festival, Arts Bureau for the Continents, 350 Sparks Street, Suite 207A, Ottawa, ON K1R 7S8, Canada. Tel: +1-613-2343360, Fax: +1-613-2362636, Email: abc@abc.ca - Website: http://www.abc.ca

32nd International Festival of Songs, Olomouc, Czech Republic, 9-13 June 2004. For choirs in all categories from all around the world. Apply before: 31 Jan 2004. 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

13th International Choral Festival "La Fabbrica del Canto", Legnano, Italy, 10-12 June 2004. Contact: Associazione Musicale Jubilate, C.P. 160, I-20025 Legnano (MI), Italy. Tel: +39-0331-594504, Fax: +39-0331-597433, Email: amj@jubilate.it - Website: www.jubilate.it

11th "Musica Sacra Praga" International Choir and Oratorio Festival of Sacred Music, Prague, Czech Republic, 11 June-11 July 2004. 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

2nd International "Midsummer Festival" for Choirs, Stockholm, Sweden, 17-20 June 2004. Non-competitive festival for choirs in all categories. Contact: MSW Festivals, c/o TM IncoTavel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4270740, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

7st International Festival "Coros D'Canto", Isla de Margarita, Venezuela, 23-27 June 2004. Apply before: 15 Feb 2004. For mixed and equal voices. Contact: Organización "Fundación D'Canto y Federación Venezolana de Coros N.E.", Isla de Margarita, Venezuela, Email: directordcanto@hotmail.com

1st International Dvorák Choral and Oratorio Festival, Prague, Czech Republic, 24 June-4 July 2004. For mixed, female, male 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

47th International Festival of Choral Art Jihlava with 7th International Composers' Competition "Jihlava 2004", Jihlava, Czech Republic, 25-27 June 2004. 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

35th Oregon Bach Festival, Eugene, Oregon, USA, 25 June-11 July 2004. Helmuth Rilling, Artistic Director and Conductor. Festival concerts include: Bach St. Matthew Passion and Mass in B Minor; Mozart Requiem; Mendelssohn Psalm 42 and oratorio Elijah. Master Class in Conducting, taught by Rilling, will study and perform Mozart Requiem and three Bach Cantatas: BWV 105, 140 and 147. In residence: Gächinger Kantorei. (Stuttgart, Germany) Guest conductors: Krzysztof Penderecki and Jeffrey Kahane. Contact: Royce Saltzman, 1257 University of Oregon, Eugene, OR 97403, USA. Tel: +1-800-457-1486, Fax: +1-541-3465669, Email: saltzman@oregon.uoregon.edu - Website: www.oregonbachfestival.com

Europa Cantat International Singing Week, Tartu and Tallinn, Estonia, 26 June-4 July 2004. For mixed choirs and individual singers. Apply before: 1 March 2004. Contact: Estonian Choral Society, Suur-Karja 23, 10148 Tallinn, Estonia. Tel: +372-6-441849, Fax: +372-6-449147, Email: koorihing@kul.ee - Website: www.koorihing.ee

Europa Cantat International Study Tour for Choral Conductors to Estonia, Tartu, Tallinn, Estonia, 26 June-4 July 2004. Ateliers, concerts and choir rehearsals, discussions, meetings with conductors and Estonian composers, visit to the Estonian Choral Music Academy, etc... Apply before: 1 March 2004. Contact: Estonian Choral Society, Suur-Karja 23, 10148 Tallinn, Estonia. Tel: +372-6-441849, Fax: +372-6-449147, Email: koorihing@kul.ee - Website: www.koorihing.ee

"Sing to the Lord" 2nd Multinational Choir, Prague, Czech Republic, 28 June-12 July 2004. For small groups and individual participants, members of church and community choirs, their families and friends. In English. Pre-studied material: sacred compositions from Dvorák, Janáček and further Czech and world composers. Concerts and recording sessions in the Barock and Gothic churches in Prague and in various Czech locations. Musical director: P. Dent, Vancouver, Canada. 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

6th International Choir Festival "Summer Songs, Sopron, Hungary, 1-4 July 2004. 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

22nd International Choir Festival of Preveza, 10th Int'l Competition of Sacred Music, Preveza, Greece, 1-4 July 2004. 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: 29 February 2004. Contact: Choral Society "Armonia" of Preveza, P. O. Box 139, GR-48 100 Preveza, Greece. Tel: +30-6820-24915 / 29852, Fax: +30-6820-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia/4/

World Youth Choir, Namur, Belgium, July/August 2004. For talented young singers. Contact: International Center for Choral Music, Jean-Marc Poncet, Avenue Jean 1er 2, 5000 Namur, Belgium. Tel: +32-81-711600, Fax: +32-81-711609, Email: iccm@skynet.be - Website: www.worldyouthchoir.net

10th International Chamber Music Competition "C. A. Seghizzi", Gorizia, Italy, 2-4 July 2004. Contact: Associazione Corale Goriziana "CA Seghizzi", Casella

postale 7, Via Vittorio Veneto 174, Palazzina C, I-34170 Gorizia, Italy. Tel: +39-0481-530288, Fax: +39-0481-536739, Email: c.seghizzi@tiscalinet.it - Website: www.seghizzi.it

43rd International Competition of Choral Singing "C.A. Seghizzi", Gorizia, Italy, 5-11 July 2004. Categories: mixed, female and male choirs, vocal groups, folk music, light music and jazz. Contact: Associazione Corale Goriziana "CA Seghizzi", Casella postale 7, Via Vittorio Veneto 174, Palazzina C, I-34170 Gorizia, Italy. Tel: +39-0481-530288, Fax: +39-0481-536739, Email: c.seghizzi@tiscalinet.it - Website: www.seghizzi.it

Tuscany International Children's Chorus Festival, Florence, Italy, 5-13 July 2004. Int'l Children's choruses totalling 300-400 singers will join Jean Ashworth Bartle for daily rehearsals culminating in gala festival concert in Florence. Individual ensemble concerts in Florence and Tuscany. Includes two-days 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

11th International Choral Kathaumixw, Powell River, Canada, 6-10 July 2004. Join choirs from around the world in 20 concerts, seminars, common singing, social events and competitions on the shores of Canada's Pacific Coast. Guest artists and Int'l jury. Apply before: 1 Nov 2003. Contact: Powell River Academy of Music, 7280 Kemano Street, Powell River, BC, V8A 1M2, Canada. Tel: +1-604-4859633, Fax: +1-604-4852055, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 6-14 July 2004. 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

Idaho International Choral Festival, Pocatello, USA, 7-11 July 2004. Contact: Arlo D. Luke, Co-Chair - Idaho International Choral Festival, - Website: www.idahointernationalfest.org

3rd Choir Olympics, Bremen and Bremerhaven, Germany, 8-18 July 2004. For all kind 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

5th International Choir Competition 2004, Miltenberg, Bavaria, Germany, 8-11 July 2004. Two categories: Symphony of Voices (choir compositions with one compulsory composition) and Folksongs, spirituals & jazz. Apply before: Jan 31, 2004. Contact: Kulturreferat des Landkreises Miltenberg, Brückenstr. 2, 63897 Miltenberg, Germany. Tel: +49-9371-501503, Fax: +49-9371-50179503, Email: kultur@lra-mil.de - Website: www.chorwettbewerb-miltenberg.de or www.vocalensemble-moemlingen.de

41st International Choral Competition, Porcia Castle, Spittal an der Drau, Carinthia, Austria, 8-11 July 2004. Two categories: art and folk song. Apply before 31 Jan 2004. Contact: Kulturamt der Stadt Spittal an der Drau, Burgplatz 1, A-9800 Spittal an der Drau, Austria. Tel: +43-4762 -56-223, Fax: +43-4762-3237, Email:

obernoster@spittal-drau.at

5th International Choral Festival of Puebla, Mexico, 9-15 July 2004. For any kind of choir. Contact: Javier Cameno, c/Manuel Iradier 35-5°, E-01005 Victoria Gasteiz, Spain, Fax: +34-945-252112, Email: cameno@euskalnet.net - Website: www.coronormalista.com.mx

World Singing Festival for Men and Boys, Hradec Kralove and Prague, Czech Republic, 9-16 July 2004. Open by invitation to boys' choirs and to men's choirs from the world. This festival specializes in teaching methods, repertoire, mentoring and choir role modeling for singing men and boys with special emphasis on changing and newly changed male voices. Contact: The Alliance for Arts & Understanding, Carol Stewart, Artistic Director, 34 Fox Creek Dr., Waukegan, IL 50263, USA. Tel: +1-515-9871405, Fax: +1-515-9875480, Email: carolstewart@qwest.net - Website: www.allianceforartandunderstanding.com

Conducting Symposium, Hradec Kralove and Prague, Czech Republic, 10-16 July 2004. This symposium provides opportunities for a limited number of developing choral conductors of all ages and stages to conduct and learn at the podium from skilled, internationally renowned master conductors. Contact: The Alliance for Arts & Understanding, Carol Stewart, Artistic Director, 34 Fox Creek Dr., Waukegan, IL 50263, USA. Tel: +1-515-9871405, Fax: +1-515-9875480, Email: allianceforartsu@qwest.net - Website: www.allianceforartandunderstanding.com

Europa Cantat International Singing Week for Children's Choirs, Kópavogur, Iceland, 12-18 July 2004. For children's and girls' choirs (equal voices aged 12 to 18). Apply before: 15 Feb 2004. Contact: Singing Week, c/o Thorunn Björnsdóttir, Kópavogsbraut 18, IS-200 Kópavogur, Iceland. Tel: +354-554-4548, Email: martein@mmedia.is

International Choir and Orchestra Festival "Cantus Salisburgensis", Salzburg, Austria, 15-19 July 2004. 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

16th European Grand Prix of Choral Singing, Gorizia, Italy, 16 July 2004. European Grand Prix of Choral Singing created upon initiative of the Int'l Competitions of Arezzo, Debrecen (Hungary), Gorizia (Italy), Tours (France), Varna (Bulgaria) and Tolosa (Spain). Contact: Associazione Corale Goriziana "CA Seghizzi", Casella postale 7, Via Vittorio Veneto 174, Palazzina C, I-34170 Gorizia, Italy. Tel: +39-0481-530288, Fax: +39-0481-536739, Email: c.seghizzi@tiscalinet.it - Website: www.seghizzi.it

Canterbury International Choral Festival, United Kingdom, 22-26 July 2004. Rehearsals, choral workshops, and conducting masterclasses. Guest Conductor: Stephen Hatfield. Optional Post Festival Extension to London. Contact: Canterbury International Choral Festival, Arts Bureau for the Continents, 350 Sparks Street, Suite 207A, Ottawa, ON K1R 7S8, Canada. Tel: +1-613-2343360, Fax: +1-613-2362636, Email: abc@abc.ca - Website: http://www.abc.ca

50th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-30 July 2004. 7 days of outdoors habaneras and polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2004. 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

5th Taipei International Choral Festival, Taipei, Taiwan R.O.C., 25-31 July 2004. Open to all kinds of choirs and vocal ensembles (max. 40 members). Apply before: 31 Oct 2003. Contact: Taipei International Choral Festival, B1, #28, Lane 233, Tun Hua South Rd. Sec. 1, Taipei 106, Taiwan R.O.C.. Tel: +886-2-27733691, Fax: +886-2-27733692, Email: mail@tpf.org.tw - Website: www.tpf.org.tw

Europa Cantat International Singing Week, Nevers, France, 25-31 July 2004. For mixed choirs, children's choirs and individual singers. Apply before: 31 March 2004. Contact: Semaine Chantante Europa Cantat, Ville de Nevers, Hôtel de Ville, F-58036 Nevers Cedex, France. Tel: +33-3-86684562, Fax: +33-3-86684563, Email: jean-claude.boyer@ville-nevers.fr - Website: www.ville-nevers.fr

European Seminar for Young Composers "Choral Composers Today", Aosta, Italy, 25-31 July 2004. For composers and aspiring composers interested in choral music and choral conductors with composition and elaboration experience. Apply before: 30 April 2004. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Via Altan 39, I-33078 San Vito al Tagliamento (PN), Italy. Tel: +39-0434-876724, Fax: +39-0434-877554, Email: feniarco@tin.it - Website: www.feniarco.it

Choral Conducting and Vocal Group Technique, Saint-Moritz, Switzerland, 26 July-7 Aug 2004. With Volker Hempling and Sabine Horstmann. Apply before: 15 April 2004. Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj.allmusic.de

21st "Béla Bartók" International Choir Competition, Debrecen, Hungary, 28 July-1 August 2004. Competition in contemporary choral music for six categories. The "Grand Prize" winner will be invited to the "Grand Prize of European Choral Music" competition held in Arezzo, Debrecen, Gorizia, Tolosa, Tours and Varna. Contact: Bartók Béla Nemzetközi Kórusverseny Irodája, Debreceni Kulturális és Fesztivalközpont Kft, Petőfi tér 10, H-4025 Debrecen, Hungary. Tel: +36-52-525270, Fax: +36-52-525280, Email: debrecen@fesztivalkozpont.hu - Website: www.bbcc.hu

5th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 29 July-8 Aug 2004. 7 European youth chamber choirs; singers and accompanying persons: max. 35 persons, max. age: 25 years. Workshops by Oscar Boada (equal voices), Andreas Lönquist and Pr. Christian Grube (mixed voices). Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj.allmusic.de

1st International Choral Festival of Negro Spirituals, Detroit, USA, 29-31 July 2004. The festival entitled "Reclaiming the Tradition" of the Spiritual will broaden the awareness of the choral community about spirituals and will preserve this beautiful music by sharing the genre with choral ensembles from all over the world. In the memory of Moses Hogan. Contact: National Association of Negro Musicians (NANM), A. Maxine O'Keefe, P.O. Box 27934, Detroit, MI 48227, USA, Fax: +1-313-8648963, Email: amaxineokeefe@sbcglobal.net

Vivace International Choir Festival 2004, Veszprem, Hungary, NEW DATE: 30 July-2 Aug 2004. 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/events.html

Choralies de Vaison-la-Romaine, France, 2-11 Aug 2004. Contact: A Coeur Joie France, Les Passerelles, 24, Avenue Joannès-Masset - CP 317, F-69337 Lyon Cedex 09, France. Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: <http://acj.musicanet.org/>

20th Zimriya, Mount Scopus, Jerusalem, Israel, 2-12 Aug 2004. Workshops, open singing, choir to choir sessions, concerts. Workshop conductors: Simon Carrington, Jürgen Fassbender, Michael Gohl, Gary Graden, Maria Guinand and many others. Contact: ZIMRIYA, 4 Rehov Aharonowitz, Tel Aviv 63566, Israel. Tel: +972-3-5280233, Fax: +972-3-6299524, Email: harzimco@nervision.net.il - Website: www.zimriya.org.il

12th Multinational Chamber Choir, Vienna and Austrian Alps, Austria, 4-18 Aug 2004. Multinational project for INDIVIDUAL SINGERS (capable of singing in very small ensembles and/or one on a part at times as well) to be selected from the available applications to form a new chamber choir here in Austria and work on a plenary selection of sacred music as well as in a studio group for secular Renaissance works and another on various light music items. The rehearsing part of the meeting will be held on the Austrian Alps, ended by recordings and concerts in Austria, Vienna included. Musical director: Mag. Hermann Platzer, Austria; Organizational Chair: Monika Fahrnerberger, Austria. Application deadline: March 1, 2004; first come, first served - according to spaces available in the voice parts. Full information (including exact rules for individual applications) is at <http://choralnet.org/cat/mchch.html> (in English) or <http://choralnet.org/cat/mchchde.html> (in German). Contact: Monika Fahrnerberger, Quellenstr. 18/38, A-1100 Wien, Austria, Email: monika.fahrnerberger@univie.ac.at

4th International Choral Festival "San Juan Coral 2004", Argentina, 12-17 Aug 2004. Concerts and workshops. Non-competitive choral festival, for 8-10 selected non-professional, mixed, female, male and chamber choirs. Selection on the basis of audition tapes. Apply before: March 15, 2004. Contact: María Elina Mayorga, Pasaje Cervantes 1625, M1, Casa 7, Barrio SMATA, 5400 San Juan, Argentina. Tel: +54-264-4234284, Fax: +54-264-4234284, Email: mariaelinamayorga@uolsinectis.com.ar or elinamayorga@hotmail.com or extension@uccuyo.edu.ar

3rd International "Waterford Sings!" Festival, Ireland, 12-15 Aug 2004. 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

Europa Cantat International Singing Week, Ljubljana, Slovenia, 15-22 Aug 2004. For mixed choirs, vocal groups and individual singers. Apply before: 15 May 2004. Contact: Zavod sv. Stanislava/St. Stanislau's Institution, _tula 23, SI-1210 Ljubljana - _entvid, Slovenia. Tel: +386-1-5822200 or 5822202, Fax: +386-1-5121065, Email: gregor.lotric@guest.arnes.si - Website: www.zavod-svstanislav.si

Canta Brasil 2004, Int'l Choir Festival, 3rd Int'l University Choir Festival, São Lourenço, Minas Gerais, Brazil, 17-22 Aug 2004. Contact: , , , , Email: cantabrazil2004@zipmail.com.br or brazilchoirfestival@zipmail.com.br

4th Stuttgart Festival Choir and Orchestra, Stuttgart, Germany, 17 Aug-17 Sept 2004. Open to all choral singers worldwide aged between 18 and 30. Auditions will take place in Europe, Canada and the US during Jan/Feb 2004 (taped auditions are also possible). Contact: Nick Cohu, Festival Choir and Orchestra European Music Festival, Internationale Bachakademie Stuttgart, Johann-Sebastian-Bach-Platz, D-70178 Stuttgart, Germany. Tel: +49-711-6192128, Fax: +49-711-6192112, Email: festivalensemble@bachakademie.de - Website:

www.festivalensemble.org

3rd International Choral Festival Mario Baeza, La Serena and Santiago, Chile, 20-29 Aug 2004. Open to mixed, male, female and chamber choirs. Apply before: 31 Oct 2003. Contact: Waldo Aránguiz-Thompson, Casilla 3133, Santiago, Chile. Tel: +56-2-2259977, Fax: +56-2-2233240, Email: waranguiz@aconex.cl

Europa Cantat Vocal Jazz Days, Soesterberg, Netherlands, 21-27 Aug 2004. For advanced (choral) singers devoted to vocal jazz. The repertoire includes jazz as well as pop styles, both a cappella and accompanied. Apply before: 31 March 2004. Contact: VUS Choir, Vorsilkska 1, 11008 Prague 1, , Fax: +420-224219607, Email: jakub.zicha@centrum.cz or simunek@letenky.as

52nd "Guido d'Arezzo" International Polyphonic Competition, Arezzo, Italy, 25-29 Aug 2004. For amateur choral ensembles. Categories: Christian plainchant, polyphony, polyphony for children's voices, special competition, int'l choral festival of folksong. Apply before: 28 Feb 2004. Contact: Competition secretariat, c/o Fondazione Guido d' Arezzo, Corso Italia 102, I-52100 Arezzo, Italy. Tel: +39-0575-356203, Fax: +39-0575-324735, Email: fondguid@polifonico.org - Website: www.polifonico.org

Europa Cantat International Singing Week "Alpe Adria Cantat", Lido di Jesolo, Venice, Italy, 28 Aug-5 Sept 2004. For mixed choirs, children's choirs and individual singers. Apply before: 30 March 2004. Contact: Alpe Adria Cantat, Via Castellana 44, I-30174 Venezia/mestre, Italy. Tel: +39-041-958918, Fax: +39-041-950074, Email: asac.corii@usa.net or feniarco@tin.it - Website: www.feniarco.it

23rd International Choral Week of Alava, Spain, 3-10 Sept 2004. 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.victoria-gasteiz.org/coral

31st International Meeting of Polyphonic Choirs "Città di Fano", Fano, Italy, 8-12 Sept 2004. Contact: Comune di Fano, Assessorato alla Cultura, Via Arco d'Augusto 53/b, I-61032 Fano (PS), Italy. Tel: +39-0721-887412-3, Fax: +39-0721-825181, Email: cultura@mobilia.it - Website: www.comune.fano.ps.it/cultura/incontri/

Magic Mozart Moments World Chorus Festival, Salzburg, Austria, 10-12 Sept 2004. For individual choral singers and choirs who want to join the Mozart-Choir with hundreds of voices from all over the world and enjoy the wonderful atmosphere of Salzburg. Compulsory piece: Great Mass in c-minor KV 427. Choice pieces (each participants may choose 3 pieces to sing): Misericordias Domini KV 222, Venite Populi KV 260, Alma Dei Creatoris KV 277 and Inter Natos KV 72. Directed by Janos Czifra, director of the Salzburg Music Cathedral, Orchestra and Choir. Apply before: 1 June 2004. Contact: Cultours Austria, Choir & Orchestra Concert Tours, Höglwörthweg 10/4, A-5020 Salzburg, Austria. Tel: +43-662-821310-0, Fax: +43-662-821310-40, Email: office@cultours.at - Website: www.cultours.at

8th International days of Choral Music "Caja de Burgos", Spain, 11-15 Sept 2004. 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.cajadeburgos.es

International Choir Festival of Uruguay 2004, Montevideo, Punta del Este, Colonia, Minas, San José, Salto, Paysandú, Uruguay, 18-26 Sept 2004. For choral ensembles from all over the world. Contact: Infinito - Realizaciones Culturales, Avda. del Libertador 2074 (Of.104, Montevideo, Uruguay. Tel: +598-2-9247798 or 9247943, Fax: +598-2-9246326, Email:

infiprod@montevideo.com.uy - Website: www.uruguaymarabierto.com.uy or www.movimento.com/

7th International folksong Choir Festival "Europe and its Songs", Barcelona, Spain, 22-26 Sept 2004. Non-competitive, for male, female, mixed, youth and children's choirs. Repertoire of folksongs, ... with at least one piece from the choir's country of origin and one European folksong. Apply before: 2 June 2004. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, 00193 Rome, Italy. Tel: +39-0668-805816, Fax: +39-0668-805816, Email: info-concorsi@aiams.it - Website: www.amicimusicasacra.com

Tonen 2000, Westland-Monster, The Netherlands, 24-26 Sept 2004. Contest open to amateur mixed choirs of up to 36 singers and to male and female choral ensembles of up to 20 members. Three categories: sacred, secular and folk music. Apply before 1 Aug 2004. Contact: Foundation SOP, Irenestraat 1, NL 2685 BZ Poeldijk, The Netherlands. Tel/Fax: +31-174-245520, Email: info@tonen2000.nl - Website: www.tonen2000.nl

RIAS Kammerchor Conducting Course 2004, Berlin, Germany, 24-30 Sept 2004. Tutor: Daniel Reuss (Netherlands). Repertoire: Bach, Mendelssohn, Brahms, Messiaen, Ligeti. Contact: RIAS Kammerchor, Charlottenstrasse 56, D-10117 Berlin, Germany. Tel: +49-30-20298730, Fax: +49-30-20298740, Email: info@rias-kammerchor.de - Website: www.rias-kammerchor.de

3rd Europa Cantat International Competition for Young Choral Conductors, Vienna, Austria, 7-10 Oct 2004. Three rounds: selection, semi-final and final. Choirs involved: Arnold Schoenberg Choir, Wiener Kammerchor, Sine Nomine. Apply before: 31 May 2004. Contact: Mr. Rainer Schmitz, AGEK c/o Deutscher Sängerbund, Bernhardstraße 166, D-50968 Köln, Germany. Tel: +49-221-371290, Fax: +49-221-9349992, Email: info@saengerbund.de - Website: www.saengerbund.at

6th International Festival of Romantic Music, Vlachovo Bfiezí, Prachatice, Vimperk, Kratochvíle Castle, south of Bohemia, Czech Republic, 8-10 Oct 2004. 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

11th "Musica Sacra Praga" International Choir and Oratorio Festival of Sacred Music, Prague, Czech Republic, 8-31 Oct 2004. 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

International Choral Espoo Festival, Espoo, Finland, 13-19 Oct 2004. Choirs from near and far are working on new music with the composers, the audience will play an active part as well. Contact: Choral Espoo, Helena Värri, Ahertajankuja 4, 02100 Espoo, Finland. Tel: +358-9-81657504, Fax: +358-9-81657500, Email: hannele.grano@espoo.fi - Website: www.choralespoo.fi

6th International Choir Festival & Competition "Isola del Sole", Grado, Italy, 20-24 Oct 2004. 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

7th International Youthchoir Festival, Veldhoven, Netherlands, 23-25 October 2004. For youth choirs and vocal groups like students, gospel ensembles, pop choirs including singers aged 13 to 30. Contact: International

Youthchoir Festival, Karin Hazenberg, . Kometenlaan 4, NL-5505 PP Veldhoven, Netherlands. Tel: +31-40-2785449, Email: iyf@dse.nl or karin.hazenberg@philips.com - Website: www.iyf.nl/

1st International Showcase for Choir Singing Polyfolia 2004, La Manche, Normandy, France, 28 Oct-1 Nov 2004. A reference meeting point between the best amateur choirs and promoters and organizers of festivals, music seasons, etc.... Plus a "choral festive party" open to all choirs. Contact: Polyfolia, Jacques Vanherle, Avenue des Canadiens 16, 14111 Louvigny, France. Tel: +33-2-31747740, Fax: +33-2-31747740, Email: polyfolia@wanadoo.fr

10th Athens International Choir Festival, Athens, Greece, 10-14 Nov 2004. Choirs competition/lyric soloist competition. Open to mixed, male, female, chamber, youth and children's choirs as well as folklore ensembles. Apply before: 29 Feb 2004. Artistic Director: Dr. Thrassos Cavouras. Contact: Polifonia Atheneum, 2, Sparti str., GR-153 42 Agia Paraskevi - Athens, Greece. Tel: +30210-6080119, Fax: +30210-6918841, Email: info@inter-fest.com - Website: www.musicweb.uk.net/sandh/

3rd "Prof. Ivan Spassov" Composer's Competition, Plovdiv, Bulgaria, 19-21 Nov 2004. Contact: Prof. Vassika Spassova, President, 2, T. Samodumov Str., 4000 Plovdiv, Bulgaria. Tel: +359-32-628311, Fax: +359-32-631668, Email: spassov@mail.com - Website: www.spassov.homestead.com

13th International Festival of Advent and Christmas Music, Prague, Czech Republic, 26-28 Nov 2004. Peter Eben Prize. Competition, work shop, concerts in the Prague churches. Contact: OR.FEA Prague, ., Czech Republic. Tel: +420-224-814458, Fax: +420-224-812612, Email: incoming@orfea.cz

4th Advent and Christmas Songs Festival, Budapest, Hungary, 3-6 Dec 2004. Non-competitive festival for choirs in all categories. Program: Advent and Christmas Songs. Apply before: May 2004. 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

5th "Prague Christmas" International Festival of Advent and Christmas Music, Prague, Czech Republic, 10-12 Dec 204. 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

"World of Opera" 1st International Competition Festival of Opera Chorus, Prague, Czech Republic, 2-5 Jan 200. A rich frame programme (symphony concert visit, State Opera Prague performance visit). 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 Pa'amon Festival for Children's & 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 Tova Reshef / Choral Conductor, Artistic Director., Atzmon, 20170 Misgav D.N., Israel, Fax: +972-4-9909176, Email: reshefit@netvision.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

Madetoja International Male Choir Competition, Lahti, Finland, 12 March 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 International Choir Competition, Budapest, Hungary, 20-24 March 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 Kht, Rottenbiller u 16-22, H-1074 Budapest, Hungary. Tel: +36-1-4621330, Fax: +36-1-3429362, Email: bacs@axelero.hu - Website: www.musica-mundi.com/mc_en/index.html

9th International Choir Festival "Tallinn 2005", Estonia, 21-24 April 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.kooriying.ee

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

6th International Choir Festival 2003, Bad Ischl, Austria, 28 April-2 May 2005. For children, 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: office@salzkammergut.co.at

2nd International Male Voice Choral Festival, Cornwall, United Kingdom, 28 April-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

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/

34th International Competition "Florilège Vocal de Tours", France, 13-16 May 2005. International Choral singing Competition limited to ensembles from 12 to 40 chorists. Qualification Round (a cappella) - Final Round (including one piece with piano). The winner will be nominated for the 2006 European Grand Prix. 4 categories: mixed choirs, equal voices (male or female), mixed vocal ensembles, and free program. Prix spécial Renaissance. Prize for a first production work. Total amount of prizes awarded about 16,000 . Deadline for enrolments: November 30, 2004. The next Children's Choir competition will be held on 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

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

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

3rd International "Midsummer Festival" for Choirs, Stockholm, Sweden, 16-19 June 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@axelero.hu - Website: www.mwsfestivals.com

7th Des Moines International Children's Choral Festival, Des Moines, Iowa, USA, 19-25 June 2005. This festival will explore the intimate relation between "Music and Movement" and presents an opportunity for fine children's voices from around the world to experience one another's music, culture and friendship through a variety of individual and mass performances led by international clinicians such as Sanna Valvanne (Finland) and Cristian Grases (Venezuela) that have developed the concept of music and movement with children's choirs. Contact: Iowa Youth Chorus, 1011 Locust Street, suite 400, Des Moines, Iowa, 50309, USA. Tel: +1-515-2628312, Email: pauleteihrig@iowayouthchorus.org - Website: www.iowayouthchorus.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/

3rd Int'l 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

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@axelero.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. In English. Pre-studied material: sacred compositions by 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 _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

Tuscany International Children's Chorus Festival, Florence, Italy, 4-12 July 2005. Int'l Children's choruses totalling 300-400 singers will join Joan Gregoryk for daily rehearsals culminating in gala festival concert in Florence. Individual ensemble concerts in Florence and Tuscany. Includes two-days 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

23rd International Choir Festival of Preveza - 11th International 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

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

7th World Symposium on Choral Music, Kyoto, Japan, 27 July - 3 Aug 2005. Contact: WSCM, c/o Japan Choral Association, Yaginimuna 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, Veszprem, Hungary, 5-8 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/events.html

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
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: concursocorosvinadelmar@yahoo.com.ar

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

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

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/

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

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

Vivace International Choir Festival 2006, Veszprem, 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/events.html

6th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 5-8 July 2007. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-

35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

Vivace International Choir Festival 2007, Veszprem, 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/events.html

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György Ligeti from: Drei Phantasien nach Hölderlin

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* See details in the Festivals listing of this ICB.

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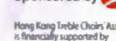
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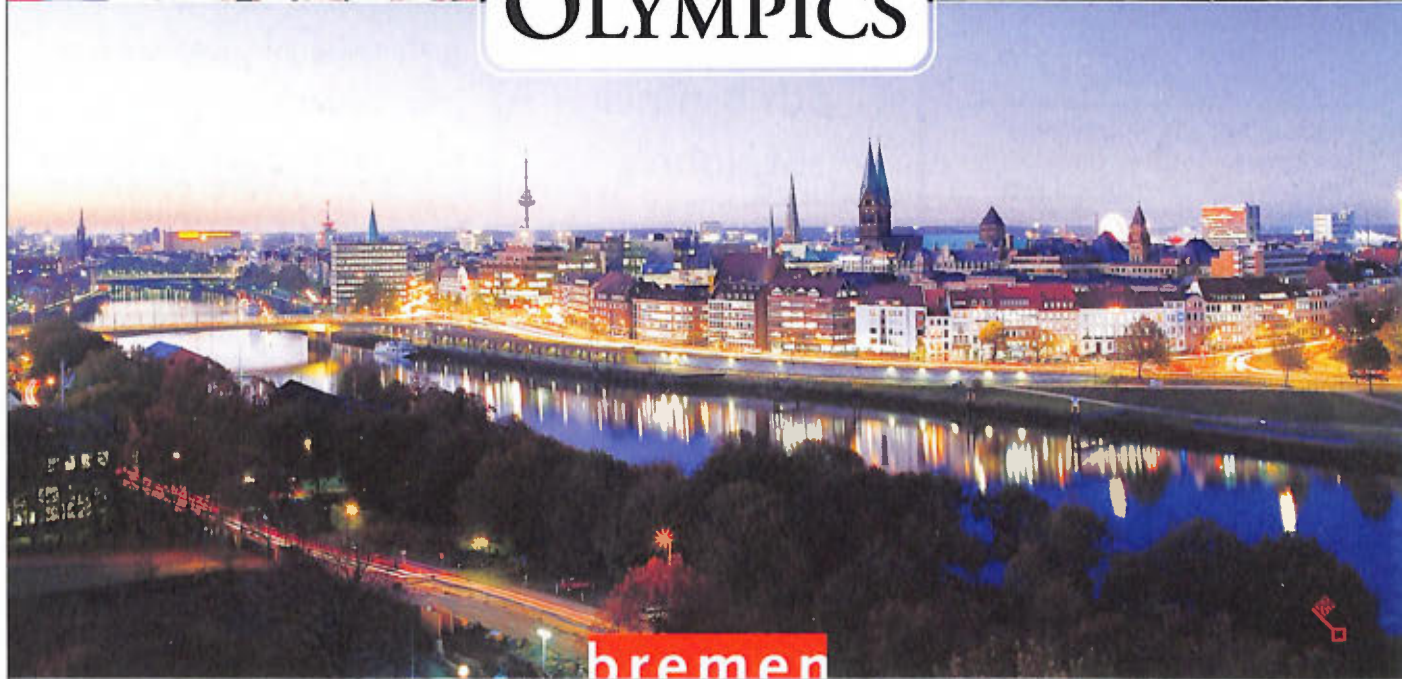
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