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NEXT DOSSIER

Mexico

New look for the International Choral Bulletin

An artist is hard at work in Chicago on a complete new design for the International Choral Bulletin. It has in fact been published for ten years now without any major changes in layout. We hope that from October, we will be able to publish the ICB in full colour and with a more contemporary look.

However, you will see a change in this edition already.

The main part of the Bulletin is in English only (including the translations into English) and each of the other languages is included in a separate insert.

English-speaking members will receive the English version only. Members speaking other languages will receive the English version plus the insert in either French, Spanish or German.

We hope that this system will be the first step towards offering the ICB in other languages too (for example Chinese, Russian or Japanese) and that it will work to the complete satisfaction of you all.

Please contact the IFCM General Secretariat in Altea (jcwilkens@ifcm.net or nrobin@ifcm.net), if you require a different language insert from the one sent to you.

In the meantime we wish you a wonderful concert season, summer or winter, depending on the hemisphere in which you live. And hopefully we will surprise and delight you with the new look of the ICB in October!

The Editorial Team

Un nouveau format pour le bulletin choral international

En ce moment une artiste travaille à Chicago pour donner au bulletin choral international un nouveau "look". En effet, depuis dix ans, le bulletin n'a subi aucune modification majeure dans sa présentation. A partir du mois d'octobre, nous espérons pouvoir publier l'ICB en couleurs et avec un lay-out plus contemporain.

Cependant dès cette édition vous remarquerez une différence :

La partie principale du bulletin est en langue anglaise uniquement (y compris les traductions vers l'anglais), les autres langues se trouvent à l'intérieur, dans un cahier séparé, une langue à la fois.

A l'exception des membres anglophones, à qui on enverra uniquement la version anglaise, chaque membre recevra la version anglaise avec un cahier en français, espagnol ou allemand. Nous espérons que ce système permettra à terme d'offrir le bulletin également dans d'autres langues (par exemple, en chinois, russe ou japonais).

Nous croyons que ce système fonctionnera à la satisfaction de tous. Nous vous prions de bien vouloir contacter le secrétariat international de la FIMC (jcwilkens@ifcm.net ou nrobin@ifcm.net), si vous avez besoin d'une autre combinaison de langues que celle que vous avez reçue.

En attendant, nous vous souhaitons une merveilleuse saison de concerts, d'hiver ou d'été, selon l'hémisphère dans laquelle vous vivez. Et nous espérons donc vous surprendre avec la nouvelle présentation au mois d'octobre.

Votre équipe éditoriale

Das International Choral Bulletin erhält ein neues Aussehen

In Chicago arbeitet zur Zeit ein Designer an einem neuen Layout für das International Choral Bulletin.

Das Bulletin erscheint seit zehn Jahren in fast unveränderter Form. Wir planen, dass das ICB sich Ihnen bereits ab Oktober in Farbe und mit einem zeitgemäßerem Aussehen darbietet.

Doch schon ab dieser Ausgabe werden Sie eine Änderung feststellen:

Der Hauptteil des Bulletins präsentiert sich jetzt ausschließlich in englischer Sprache (einschließlich der Übersetzungen der in einer der anderen Sprachen verfassten Artikel). Die anderen Sprachen werden im Mittelteil geboten, jedoch nur in jeweils einer Sprache.

Die englischsprachigen Mitglieder erhalten ab dieser Nummer nur die englische Fassung, während die übrigen Mitglieder die englische Fassung mit dem Mittelteil auf Französisch, Deutsch oder Spanisch erhalten.

Wir hoffen, dass dieses System ein erster Schritt in Richtung eines Angebotes weiterer Fassungen in anderen Sprachen ist (zum Beispiel Chinesisch, Russisch oder Japanisch).

Ebenfalls hoffen wir, dass das neue System zur Zufriedenheit aller funktioniert. Wir bitten Sie, das Internationale Sekretariat in Altea (jcwilkens@ifcm.net oder nrobin@ifcm.net), zu benachrichtigen, wenn Sie eine andere Sprachenkombination als die Ihnen zugesandte wünschen.

Wir wünschen Ihnen eine wunderbare Konzertsaison (Sommer oder Winter, je nach dem, ob Sie auf der nördlichen oder der südlichen Halbkugel der Welt leben). Und wenn alles klappt wie geplant, dann werden wir Sie im Oktober mit dem neuen Look überraschen.

Ihr Redaktionsteam

Un nuevo formato para el Boletín Coral Internacional

En Chicago hay un artista trabajando duro para rediseñar completamente el Boletín Coral Internacional. El Boletín ha sido publicado durante diez años sin ningún cambio importante en su diseño. Esperamos poder publicar desde octubre el BCI a todo color y con un look más contemporáneo.

Sin embargo, ya desde esta edición usted verá un cambio: la parte principal del Boletín está solamente en inglés (incluyendo las traducciones al inglés); y los otros idiomas se encuentran por separado en una sección especial.

Los miembros angloparlantes recibirán solamente la versión inglesa. Quienes hablen las otras lenguas obtendrán la versión inglesa más una addenda en francés, español o alemán según corresponda. Deseamos que este sistema sea el primer paso para poder ofrecer el IBC también en otros idiomas, por ejemplo, en chino, ruso o japonés.

Esperamos que este sistema sea de la entera satisfacción de todos ustedes. Por favor, póngase en contacto con la Secretaría General de la FIMC (jcwilkens@ifcm.net o nrobin@ifcm.net), si usted requiere una addenda en un idioma diferente al que le haya sido enviado.

Mientras tanto, le deseamos una maravillosa temporada de conciertos, de verano o de invierno, según el hemisferio en el que usted viva. Y esperamos poder sorprenderlo con el nuevo look del BCI en octubre.

(Trad. Javier Perotti, Argentina)

El equipo editorial del BCI



Erik Westberg (erik.westberg@mh.luth.se) is a choral conductor and Professor of Choral Conducting and Choral Singing at the Luleå University of Technology, School of Music in Piteå. He was the initiator of the "Choral Singing for Peace and Justice Project 2000" and is the founder and artistic director of the Barents International Centre for Choral Music.

Introduction

Four years ago I attended a conference on the Barents region in Alta, the northernmost part of Norway. It was fascinating to meet people with different cultural backgrounds, language and environment. This was in the geographical area I have belonged to for some years now. I, being a decided city dweller, grew up in Stockholm, but became curious of the surroundings in a greater perspective.

Some time thereafter the thought arose to create a choral centre with international scope. The Barents Region: the northern parts of Norway, Sweden, Finland and Russia, what a potential of knowledge and of possibilities for co-operation. After

many meetings, symposiums, applications and talks we have reached an important stage, the Barents International Centre for Choral Music will be inaugurated on 3rd October 2003.

The articles in this issue were written by people living in the Barents Region: teachers at universities and conservatories, conductors, researchers, composers and people who from time immemorial have lived here. Thank you for making this issue possible.

Welcome to get acquainted with the Barents region!

Erik Westberg



Erik Westberg

The Barents Euro-Arctic Region Cooperation and Visions of the North

The Barents Region - Introduction

The Barents Euro-Arctic Region, including the northernmost parts of Sweden, Norway and Finland and Northwest Russia, is Europe's largest region for inter-regional co-operation. The Euro-Arctic Council (BEAC) is the body responsible for this co-operation. It consists of the foreign ministers of the countries concerned and meets every other year. Other countries participate as observers (Canada, France, Germany, Italy, Japan, the Netherlands, Poland, the UK and the USA). There are also regional councils or committees and working groups.

The guidelines for the collaboration are based on normalisation, stabilisation and regionalisation.

Aim of the cooperation

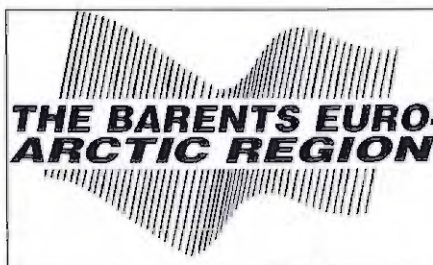
The Barents Cooperation is a unique undertaking that confirms the value of close interaction between intergovernmental, inter-regional and people-to-people cooperation. The main aim is to secure peace and stability, progress and development of the region, by developing bilateral and multi-lateral cooperation in the fields of the economy, trade, science and technology, tourism, environment, infrastructure, educational and cultural exchanges, as well as improving the situation of indigenous peoples in the North.

A Region without Limits

This is a peripheral region where the historical absence of slavery and vaguely-defined borders have created a spirit of no limits. Freedom, trade and shipping and other forms of interaction have been the

trademark of the region for many thousands of years. East-west connections have contributed to the development of Arctic cultural patterns which have promoted cross-boarder cooperation, inter-regional trade and regional progress.

In these regions, life and history has continued without serious conflicts and the people have managed on their own, despite the unclear borders and political transformations. For 700 years Finland and Karelia were a part of Sweden; the union between Sweden and Norway lasted for 90 years and during 108 years Finland belonged to Russia.



Geography and Population

The Barents Region includes the northernmost regions of Northwest Russia, Finland, Norway and Sweden, covers an area of 1.75 million km² and has a population of approximately 6 million inhabitants.

The region has a unique nature and a vulnerable environment with large tundra areas in the north and extensive boreal forests in the south. The natural resources of the

region are varied and challenging, extremely rich and mostly not exploited, e.g.: forest, fish, ore, diamonds, oil and gas.

The climate is full of contrasts, the summers are light, warm and short and the winters are the opposite; dark, cold and long. The average January temperatures vary between 0°C along the coast to 15°C inland, and in July between +8° along the coastline and +15° inland.

The region is sparsely populated and people mainly live in extended territories in the Arctic Circle with a lifestyle tied to an arctic dimension. Most of the people live in large cities (Arkhangelsk, Murmansk, Petrozavodsk, Syktyvkar, Oulu, Tromsø and Umeå). Several indigenous peoples and minority groups dwell in the region e.g.: Saami, Nenets, Vepsians and Komi.

The Territories of the Barents Region

The Barents Region includes the following territories which are also the members of the Barents Regional Council:

- Sweden: Norrbotten and Västerbotten Counties
- Norway: Finnmark, Troms and Nordland Counties
- Finland: Lapland, Oulu and Kainuu Regions
- Russia: Komi and Karelian Republics, Murmansk and Arkhangelsk Provinces, Nenets Autonomous Area.

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Russia



Murmansk Sounds from the End of the World!

*Herman Haglund, Senior Lecturer in Swedish
at the Murmansk State Pedagogical University*

Musical life in general and choral life in particular

However you choose to go to Murmansk (you may go by train, boat, airplane or by car) I can assure you that it will be a strange experience. The port city of Murmansk is situated in the North of the Kola Peninsula, and the landscape is rough with small trees and bushes and round hills. You have miles of endless space to look at. But when you get closer to the capital of the Kola Peninsula, the scenes of endless hills change to a scene with endless high grey concrete apartment buildings. You have arrived in Murmansk! As in Russia in general, contrast is the first thing that strikes you. From the viewpoint by the monument to the Second World War (in the shape of an enormous Soviet soldier facing the west) you see hundreds of concrete houses and behind the houses the Barents Sea opens its arms to you.

Murmansk is a young city founded during the 1st World War in 1916. How can almost half a million people live in this "God-forsaken-city" is one of the first questions you ask yourself coming here. Apart from the old houses from Soviet times, the city is characterised by the fishing-fleet with its well-recognized smell of the sea, the military bases with the many "secret zones" and the astonishing rivers with God-blessed salmon fishing. People are moving away from Murmansk, yet at the same time the city is full of activity. The economic situation after the crash of the Soviet Union is the reason why people seek other possibilities further south. But as Murmansk has an ice-free harbour (thanks to the last drops of the Gulf Stream) and a lot of natural resources found both at sea and at land, the people have not lost hope and business is increasing. The mining industry is well developed and many rare minerals are found almost only here, like for example apatite and nickel.



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Music and culture is not the first thing that strikes one's mind but when one takes a closer look one finds that culture is alive and well. Maybe it is the environmental problems, the long winter nights and the economic and social problems inherited from the Soviet Union that give the people more need for cultural and musical experiences. About 400 000 people live in Murmansk and they obviously have a great need for culture.

At the Music College in the centre of the city, 300 students are educated in various musical disciplines such as individual instruments, music theory and choral conducting. At the department for choir conductors there are 60 students studying for the four years that it takes to complete the education. One conductor and teacher at the Music College, **Igor Nikitin**, is also running the "Kapella" choir formed of students and teachers. The head of the department of choral conducting is **Valeriy Ivanov**, who also conducts the college's academic choir. They often sing with the Murmansk Philharmonic Orchestra.

The orchestra is one of the youngest in Russia; it started as a chamber orchestra five years ago and developed into a small symphony orchestra only a year ago. The

chief conductor **Damian Iorio** is from the UK but lives in Italy.

An example of the active musical life at the concert hall is the premier in November 2003 of "La Traviata" by Verdi. The orchestra will play together with the Amadeus choir from the Music College, with soloists from the Norwegian State Opera, conducted by Damian Iorio. The production will be helped financially by funds from the Barents region.

When one talks to the musicians, one understands that financial problems are a never-ending theme. Of course it is not easy to keep the music alive when salaries are so low – the average salary for a music teacher is about 100 USD/month. Repairs to the building are seldom done and it is hard to find money for instruments, etc. (The closest place to have an instrument repaired is Petrozavodsk, 1000 km south of Murmansk.) Despite this, much is going on in Murmansk. Every week something happens in the concert hall, and when you walk in the corridors of the Music College you clearly see the enthusiasm of the students. They are very focused on what they are doing, and regardless of the low salaries they will get in the future, they can't think of anything else that they would rather





do. That makes you see clearer than anywhere that music is a way of life.

The Pedagogical University has a Department of Music and Art with 90 students attending. They can choose music as their speciality and will then become music teachers or conductors, or work with children. The department has been functioning for five years, but the academic choir at the Pedagogical University has existed for much longer. Choreography and drama is also taught. One of the most active teachers is choir conductor **Vladimir Artemov**, who also runs a studio for students interested in performing. Artemov gets students and teachers together for different projects such as the musical based on H. C. Andersen's "Puss in Boots" that was performed at the Children's Theatre hall two years ago. This year he is working on a musical about "Carlson and the little Boy" by Astrid Lindgren. The focus lies on productions for children and the young.

There are many active composers in Murmansk that are well-known in the region. All of them are working with music in some way and write in their spare time. Yevgeniy Chigunov, now an actor at the Dramatic Theatre of the Northern Fleet, has written many choir pieces for children.

Vladimir Popov is a well-known song-writer. If you come to Murmansk by train you will be welcomed by his song "I love you, Northern Soil" that can be heard from the loud-speakers at the railway station every time a train arrives at Murmansk. Vladimir works as a music teacher at the Pedagogical College in Murmansk. **Viktor Bodrov**, another song-writer lives in the closed city of Severomorsk, north of Murmansk; he is the leader of a group of composers that meet frequently to exchange their materials.

The Orthodox Church has several very strong choirs. There are three orthodox churches in Murmansk, which must be considered a lot bearing in mind that Murmansk was founded a year before Vladimir Lenin came to power in 1917, and after that the churches were closed down in the Soviet Union.

The music department of the Northern Fleet has a military orchestra and a male choir. Furthermore they have a very popular folk music group consisting of 20 people called "Songs and Dances of the Northern Fleet".

If it is quite normal to see soldiers on the streets of Murmansk, the sight of indigenous people of the Kola Peninsula is less frequent. The Saami (or Lapps) are a minority, and their capital in the region is the

small city of Lovosero, five hours by car from Murmansk. The Saami people in Lovosero have a song- and dance group called "Lojavr". The group contains 20 Saami that sing yoik (traditional Saami songs) and dance traditional eastern Saami music.

"Sounds in May" is the name of a choir festival arranged at the Kola Peninsula. It brings together most of the choirs in the region.

Nevertheless it is at the many music schools in the town that you meet tomorrow's musicians. There are 63 music schools in Murmansk – almost one music school for every school. The music schools are open for every child. Half of these music schools have special departments for choir song and solo song. The children start to practice at the age of seven and have lessons twice a week; they can study music until they finish secondary school at the age of 16 years.

As you will understand from this tale of the music life in Murmansk, there is a lot to see and enjoy. You are very welcome to come up here and see for yourself!

If you have questions or are interested in more detailed information please don't hesitate to send an e-mail to the following address: herman_haglund@hotmail.com

The Petrozavodsk State Conservatory

Alexandr Utrobin

The Petrozavodsk Branch of the Rimsky-Korsakov Conservatory of Leningrad was founded in October 1967: a long cherished dream of progressive musicians and public figures of the Karelian Republic at last came true. The opening of a conservatory in Petrozavodsk had first been raised as early as the difficult years of 1918-1919, and the higher musical classes where piano and composition were taught were opened in Petrozavodsk at that time.

In those years close ties were established with musicians in Petrograd-Leningrad and this tradition has been maintained. Creative ties between the two cities continued through the 1930s, 1940s and 1950s. An outstanding Karelian composer, Gelmer Sinisalo, owed much to the Leningrad school of music. In the 1940s and 1950s a musical theatre, a philharmonic society, a symphony orchestra, and a college of music were founded, and the number of musical schools for children increased. To attain a higher standard of performance it was necessary to open a higher musical institution in Petrozavodsk. Thanks to the efforts of many musicians that day came in October 1967. Among the first teachers of the conservatory were professors from the Leningrad Conservatory.

The conservatory in Petrozavodsk became an independent institution in 1991. Those were the years when the young school was being set up and led to hard work for all the teaching staff. Nowadays there are two faculties at the Conservatory: "Performing" and "Theory & Conducting", where students are taught to play the piano, strings, winds and percussion instruments, Russian folk instruments, vocal music, choral conducting, composition, theory and history of music, Finno-Ugrian musicology and theatrical arts. In the Conservatory there are 12 departments where students major in 32 disciplines. The Conservatory offers a post-graduate course, which is open to all Russian and foreign students.

The Conservatory has taken an exceptional place in the cultural life of European North – it is one of the best in the European North. The Petrozavodsk Conservatory is a widely recognized centre for training highly professional musicians, a centre of extensive concert activities and research. It is a centre of musical culture for the indigenous people of the region.

The teaching staff of the Conservatory include more than one hundred faculty members, among them are many professors and associate professors. There are

twelve Honoured Artists and Honoured Art Workers of Russia and twenty-five Honoured Artists and Honoured Art Workers of the Karelian Republic.

During these 35 years, more than 3,000 specialists now working in different cities of Russia and different countries of the world (the USA, New Zealand, Germany, Israel, Finland, Norway, Sweden, Japan, Republic of Korea etc.) graduated from the Conservatory.

More than 500 graduates now work in the Karelian Republic. Thanks to their efforts different folk groups and ensembles, such as the Belomorsk Folk Chorus (conductor – Honoured Artist of Karelia V. Vassiliev), the Petrovsky Folk Chorus and others have attained a higher standard of performance. As a result of the constantly increasing interest in folk art, new folk groups and ensembles have been organized, including ensembles at the Petrozavodsk State University, the Karelian Teachers Training College, and the well-known folk group "Mullyarit".

Collections of Karelian folk songs compiled by T. Krasnopol'skaya, Head of the History of Music Department, have been published. The musical culture of North-West Russia as well as North-Western European countries, particularly Finland, has always been the most important aspect

of the research conducted by professors and teachers of the Conservatory. Collections of articles on "Russian and Finnish Musical Culture" devoted to the interactions of these cultures were published in 1990s, and collections of articles on the "Musical Art of Karelia" are published regularly. All these publications enrich national and world musicology, as many questions are discussed there for the first time. The total average output of publications by the conservatory teachers is about 60 per year.



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The various activities of the conservatory teachers cover practically all spheres of musical art, concerts and educational work being the most important. There are many concerts which take place not only in the Conservatory's own concert hall but all over Karelia. Teachers and students made many concert tours to other countries – Sweden, Finland, Norway, Denmark, Germany, Austria, Poland, Republic of Korea, the USA, Canada, Japan etc. There are several large artistic groups in the Conservatory: the Academic Choir, symphony and chamber orchestras, the Russian Folk Instruments orchestra, and the "Source" folk ensemble. Among the graduates and students there are more than 50 winners of various musical competitions.

There are choirs at the State University, the Pedagogical University, at the Music College, and at the Teacher's Training College. There is a special choral music school in Petrozavodsk and also several children's choirs.

The Petrozavodsk Conservatory has held several international music festivals. Musicians from more than 15 countries have taken part in the musical programmes of those festivals ("Onego Musical Winter"). They now have become traditional. During festival periods the Conservatory holds international musicology conferences.

The Conservatory has a musical library containing more than 78,000 books and music scores and a record library with more than 13,400 records and a large number of tape recordings. There are equipped rooms for studying folk art, foreign lan-

guages, video-class, computer-class etc. There is a dormitory for 400 students.

Students' research work constitutes an essential part of the educational process. The Petrozavodsk Conservatory gives assistance in training young musicians at the musical colleges of the North-Western cities of Russia – Murmansk, Arkhangelsk, Vorkuta, Syktyvkar, Vologda, Cherepovets and Petrozavodsk. It has become a tradition to give concerts and master-classes there. Concerts are also given by students of the Conservatory. Competitions of col-

lege students are held regularly and attract great attention. The concert halls are always packed.

Creative contacts with higher musical schools abroad are expanding (Finland, Norway, Sweden, the USA and Korea). Foreign students and postgraduate students are studying successfully at the Conservatory.

The Choral Conducting Department

There are about 50 students majoring in choral conducting. Most of them came to study here from the Petrozavodsk area. The first Head of the Choral Conducting Department was S. Legkov (now teaching at the St.-Petersburg Conservatory). Professor U Gen-Ir has been the Head sin-

ce 1987 (this year he teaches at the St. Petersburg Gertsen University as well). The Choral Conducting Department has seven teachers.

In the last few years the Academic Choir (under professor U Gen-Ir) has prepared many interesting and very varied programmes, including works by composers from all over the world, and made concert tours to the USA (1993), Republic of Korea (1997), Finland (2002); it took part in international choral festivals in Joensuu (Finland, 1997) and Tromsø (Norway, 2001). Mention should be made of its last visit to Finland in 2002, where the choir performed Orff's "Carmina Burana" in three cities (together with Finnish musicians) and gave two more concerts. Since 2000 the Academic Choir actively cooperates with a factory in Kondopoga (50 km from Petrozavodsk) and gives concerts in a beautiful Art Palace, the Ice Stadium and Open Singing stage there. Very often these concerts are given together with other choirs from Petrozavodsk, Kondopoga and choirs from St. Petersburg Conservatory and the University of Culture. Last autumn there were about 1000 choral singers on the Open Singing stage – it was the first Festival of Music in Kondopoga. It was decided to organise this festival every autumn and to invite choirs not only from Karelia and St. Petersburg, but from other cities and countries as well.

The repertoire of the choir includes such difficult scores as Beethoven's 9th Symphony, Mozart's Requiem, the Vigil (Vespers) by Rachmaninov, the cantata "Ioann Damaskin" by Taneev, the oratorio "Ivan Grozny" by Prokofiev, Schnittke's "Faust Cantata", "Carmina Burana" by Orff and many others. The next plan is to perform Verdi's Requiem.

*Alexandr Utrobin, Vice-Rector of
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Sweden

1125 Kilometres (700 Miles) to the Weekly Choir Rehearsal

Evan Ericsson, choir master, journalist

The most fantastic experience so far! The eyes of the singers sparkle with enthusiasm when they tell about last year's remarkable concert: The Christmas Oratorio by Johann Sebastian Bach.

Tom Persson is the choirmaster in Storuman, far away in the middle of nowhere in southern Lappland. We meet his two choirs, the Storuman Men's Choir and the Luspen Choir, a women's choir. They sometimes sing together as a mixed choir.

To attend the weekly choir rehearsal, some singers have to travel 50 kilometres or more one way. So for one evening singing with the choir, they collectively travel 1125 kilometres. But they have no problem with traffic jams. The roads are emp-

"We approached Tomas Pleje, the guru of Västerbotten Choir Singing", Tom says. And the long process started. Tomas engaged the Umeå University Student Choir and musicians from the Norrland Opera Symphony Orchestra. The European Union contributed financially.

Tom worked with his Storuman choirs. For a rehearsal together with the Student Choir and the orchestra, the Storuman singers had to go to Umeå 230 kilometres (143 miles) south east, on the coast.

On 24 November 2002 the Stensele Church was crowded with an enthusiastic audience. "We could not manage all the oratorio music", Tom says. "Our Storuman choirs could only sing the easier parts, but our dream project had been made real", Tom says, smiling proudly.

Carl-Axel Nordenberg, a member of the Storuman Men's Choir, has also been chairman of the Lappland Men's Choir for more than a decade. Its members come from six choirs from all over southern Lappland. "We are rehearsing regularly with 55-60 singers. We make concert tours not only in Sweden, we have been to Canada, the

Czech Republic, Scotland and China", Carl-Axel says. In 2004 the Lappland Men's Choir will head for the USA.

"Singing in a choir has a special meaning for us who live in a very sparsely populated area", says Carl-Axel Nordenberg. "I live in a very solitary area: there is one kilometre to my next-door neighbour. For me singing and the musical experience is something I need. But I also need to meet friends. Singing in a choir meets funda-

mental needs of mine. I have to travel 55 km each way to meet the choir. And it is worth it! We also feel that we contribute to culture around here".

"Some of us travel together by car the 28 km to the choir", says Mrs Vega



© Peter Lundholm

Johansson of the Luspen Choir. "We chat all the way. On our way back home, we sing!" (Evan Ericsson: evan.e@telia.com)



© Peter Lundholm

ty in this part of Sweden. Unless though, a huge reindeer herd or a couple of majestic, elegant elks happens to cross the road just in front of the choir singers' car.

The idea of singing the Bach oratorio popped up a few years ago. "But our singers can not read music. They have to learn everything by ear", Tom Persson says. "But we did not give up the idea. We started working on a project we thought was impossible".

Remark:

- **YOU SHOULD NOT COMPARE** northern Sweden to a country like the Netherlands! If you do, you will find the most amazing conditions:
- The area of the two northernmost Swedish counties, Norrbotten and Västerbotten, is equivalent to 3.5 times the size of the Netherlands.
- These two Swedish counties are very sparsely populated. The population is 508 860 people, most of them living in the coastal towns in the east. With the same population density as in the Netherlands, the population would be 59 million people.

The Luleå University of Technology School of Music in Piteå

Mikael Långs, Public Relations



The School of Music educates people for the world that they live and work in: a fast world, sometimes chaotic. A world where evolution often makes unexpected leaps and leads to new needs and new professions. The work and study milieu at the School of Music mimics, or rather is a part of, this world. Here, we welcome development. The School of Music wants to organise education in a way that opens possibilities for students to create their own and unique knowledge. Unique knowledge that adds competence to the teams where the students will work after their education. Well-lit rooms and state-of-the-art equipment are some of the school's assets. There are several very well equipped studios for advanced production within sound engineering and media.

Where we want to go...

Young people see the future. They have a feel for the mix of knowledge and craft that will be needed in some years' time. Thus, we give our students lots of room to navigate freely, to find their own way through the education system and take personal responsibility for their choices. The system is based on courses, and within the framework of minimum demands of exams from bachelor to doctor, students shape their own education. The traditional educational programmes are there, as ready-made paths for students who want to follow them. But many students choose to combine courses, as pieces of a vast Lego. They can assemble the most surprising combinations within the triangle of competence at the School of Music: music, sound and media. In this century, sound designers, music ergonomists and other yet unknown functions will be needed. We organise an education that manages diversity and variation. We

allow people to create their own individual profile of knowledge to enable them to add something unique to the whole.

Many students also choose to move between universities in the country during their education, to further complete their knowledge profile. The School of Music has unique competence within many areas and offers courses that are very popular.

This is how far we've come

The School of Music is evolving quickly towards increasing flexibility and the syllabuses are open to individual choices. It is part of Luleå University of Technology, and the combination of artistic work, new technology and modern pedagogy permeates our activities. New educational paths have been created, crossing the borders between subjects. For example, together with other departments at Luleå University of Technology, we are unique in offering a Masters degree in health and music and a graduate engineer education in media technology.

The Barents International Centre for Choral Music

The Barents International Centre for Choral Music is based on co-operation between universities and conservatories in the Barents region. The three most important parts are artistic work, education and research. One demanding project is the professional ensemble of 24 voices being recruited through auditions in Sweden, Norway, Finland and Russia. The resulting dynamic, when singers with different voices and language backgrounds meet, will be very exciting.

The Barents International Chamber Choir will give the first performance of a work by Jan Sandström, *Solsönerna* (Sons of Sun) commissioned by the Swedish Radio. It is a 24-voice piece with three percussionists based on the Saami creation narrative. The Swedish Concert Institute has commissioned a cappella piece from the composer Sergei Dimitriev, now living in Sweden but born in Russia. The Swedish Concert Institute will arrange a two-week tour in Sweden during October this year, with a programme focused on music from the Barents region.

Erik Westberg



A Radio Centre educates for the growing radio business. Here, technology, journalism and music are combined. At the School of Music, the creating of knowledge by students and other co-workers is placed at the centre. Theoretical knowledge is cultivated, developed and deepened in creative expression.

The education is allowed to change and one of the most important tasks of the teacher is to learn for him or her self – to ask, together with the students, questions to which nobody yet has the answers.

The School of Music fills a gap by providing a new way of looking at academic basic education for a flexible and unforeseeable professional life. A view where certain study subjects make up the kernel of knowledge, but where working together between each individual's perspective, in genuine co-operation with others, creates competence in society. (Mikael Långs: mikael.langs@mh.luth.se)

Remark:

The School of Music now has 600 students, of which about 250 are full time. There are 120 teachers, of which 50 in a full-time position. In 2006, the School of Music and Media is expected to have 1200 students.

*Translated from the Swedish by
Christina Nordström*



Arctic "Klämsång"

Lisbeth Fredriksson, Cantor, doctorate candidate

In the far north of Sweden, especially along the Torneå valley, in northern Norway and also in northern Finland, there is a way of singing that can found particularly within the *Laestadian* movement. Laestadianism is a religious movement with roots in the Swedish Lutheran Church, which developed in the middle of the 19th century through the evangelical fervour of Reverend Lars Levi Laestadius, a vicar who lived and work among the Lapps (or Saami).

The reason that I discovered this particular way of singing, and above all why I became interested in it, may be that I am a church musician from Skåne in the south of Sweden and I moved to Norrbotten many years ago. There I became both interested in and a little horrified by this Laestadian way of singing.

In a Swedish scholastic article I wrote, I gave the name *Arctic Klämsång* to the style of singing that can be heard today in the various Laestadian parishes. I have also done some work in Norway, where I called the style *Pressesang*. This style of singing differs markedly from the *academic* style of singing that we are used to hearing. Although it is very difficult to describe a voice, which is why one should hear Arctic Klämsång for oneself to be able fully to experience and achieve a holistic understanding of it, I briefly attempt to do so below.

In Arctic Klämsång, the head is bent down with the chin resting almost pressed down into the chest. This position makes it almost impossible to open the jaw more than 1 or 2 cm. The opening of the lips is thus very slight and lip-movement is very small. The sound of this style of singing is pressed through the lips from the throat, the oesophagus is in a raised position and the vocal chords are extremely taut. This means that the song voice lacks resonance or sonority, it sounds squeezed and pressed out. The pitch or notes in this style remain in the so-called attack channel, which means that there is no resonance and that the song can sometimes feel very shrill and high pitched. Glissandi and melismas can also be heard in the song. One could say that the AK is the opposite of a trained-voice or *academic* singing style. In the studies I conducted in Sweden and Norway, I interviewed both church musicians and music teachers. The common thread for these interviewees was that they describe Arctic Klämsång and Pressesang as being similar or parallel to the Saami chant song, *yoik*, and that Arctic Klämsång and Pressesang originate in the *yoik*. Slow tempo and a guttural and dry sound also characterise these descriptions, with one interviewee describing the song as "slicing through thin air". Half of the interviewees said that the song sounds bad, but there



are others who found the song to be quite attractive.

The most interesting thing I have found through my research into the Laestadian way of singing lies in its close relationship with the *yoik*. There are also indications that it is a way of singing that may previously have been found throughout the country. In the church of Haverö, for example, there is an old mural dating from 1474 and depicting a group of singers where the grimaces of the singers suggest that the song was probably performed with a tense resonance. (Source: Harald Göransson, 1997). Jesper Swedberg (1711), Bishop of Skara, reported that he found

the hymn singing that he heard to be very slow and shrill and that the song whistled and squeaked. The *yoik* has been described in similar fashion in a number of different sources. The book "Acerbis Travels in Lapland", for example describes *yoik* as containing falling and rising notes, performed with very little resonance, a pressed voice and a strong attack, almost like a scream. So, here, in the north of Sweden, Norway and Finland, we appear to have the remains of this old way of singing.

My conclusion that the Arctic style of singing comes from the *yoik* is based on studies of voice techniques used in both North and South Saami *yoik*. The voice techniques of the North Saami *yoik* differs from the *yoik* of the southern Saami in that the North Saami *yoik* is performed with a pressed and squeezed voice, whereas this is not the case in South Saami *yoik*. As mentioned previously, the Laestadian movement originates among the Saami in the Arctic area of the Scandinavian countries and the Kola Peninsula. The Saami expression of song, the *yoik*, was forbidden by the Swedish Lutheran Church, but Laestadius, who himself is said to have had Saami ancestors, on the other hand did not forbid it, and the voice techniques used in *yoik* may thus have been transferred into church singing and thereby been preserved within the Laestadian movement until today.

The style of singing I have attempted to describe here is otherwise most at home today in Eastern Europe. I contend however that AK is an integral part of the cultural inheritance that is alive in the northern part of Scandinavia and the Kola Peninsula. However, this way of singing occurs only sporadically, so that there is a great risk that it may disappear rather than be taken up by the younger generations. It is therefore desirable that singers and other culturally interested individuals appreciate and take to their hearts this style of singing, one that is arguably an integral part of our cultural heritage. The issues are whether Arctic Klämsång is an Arctic phenomenon or a style of singing that in the past was common primarily to Europe and whether the different ideals of singing through the various "schools" have crowded out a style that is now only present in the far north of Europe. There are choirs for example in Russia that perform thousand-year-old Church-Slavic songs in the old way of singing and with a voice technique similar to that which I have attempted to describe above. (Lisbeth Fredriksson: lisbethfredriksson@brevet.nu)

(Translated from the Swedish by Andrew R.G. Baldwin)

Convention in Piteå 3-5 October 2003

The Swedish Choral Conductors Association arranges a convention every year. This year it will take place in Piteå on Oct 3-5. For the first time ever, the convention will have a Nordic-Russian focus.

Participating choirs and guest lecturers will include: the Vokal Nord choir with conductor Ragnar Rasmussen (Tromsø, Norway), the Uleåborg Chamber Choir and Kari Kaarna (Uleåborg, Finland) and Hördur Askelsson (Iceland). Swedish participants will include: the composers Jan Sandström and Karin Rehnqvist, the Sångkraft choir, Leif Åkesson and the Erik Westberg Vocal Ensemble. Christian Ljunggren and the IFCM will report on the IFCM Multicultural and Ethnic Conference.

Concerts and seminars will be broadcast on www.pitefm.com

For further information about the Convention, see www.sveriges-korledare.org.se

Jan Sandström

An Interview by Erik Westberg



EW: Internationally, you have achieved great success in your orchestral work with the *Motorbike Concerto*. We as choir singers know you most as the composer of the wonderful "Det är en ros utsprungen" (Lo, how a rose is blooming) and "Sanctus". How did these two pieces originate?

JS: Both are the result of inquiries about whether I could write something for a couple of specific occasions. *Det är en ros utsprungen* was composed for the Chamber Choir of the School of Music in Piteå in 1987. Their then conductor, Lars Lindberg, asked me to compose a new version of the old hymn that was to provide a link between the two other versions usually sung. The idea behind my composition is the picture of a sort of growth and all-embracing flowering, from which the old hymn, slowly (sung as it was perhaps sung several hundred years ago) is brought to us by the wind through time and place.

Sanctus, which is based on one of my first compositions as a child, was re-composed for the 50th anniversary of the orphanage in Santafé de Bogotá, Casa de la Madre y el Niño. I usually say that I found Eldorado; it is an orphanage on the streets of Bogotá. A precious bundle, a "golden nugget" if you will, was placed in my arms there in 1991. *Sanctus* was originally composed for a three-voiced children's choir (SSA) but was later re-worked for mixed choir commissioned by Erik Westberg.

EW: Can you tell us about your relationship to the choir as an instrument?

JS: I grew up in a choir. For many years I sang in the Silverdals Choir in Sollentuna, which had Anders Lindström as its conductor. The repertoire was primarily sacred, with an emphasis on the Anglican tradition. My choir-mates and I made several pilgrimages to our own special Mecca: Kings College Cambridge, where Evensong at 4 o'clock was a fixed item in our schedule every day. The Silverdals Choir was a central part of a very important period of my life musically as well as in growing up, and was one of the important landscapes that my life has given me. Before joining this "choir landscape", I had the euphoric Sixties with the Beatles. After, I moved into academic modernism. At the end of the Eighties, I wandered further into a landscape which, more freely, joined both together and at the same time opened up new artistic possibilities.

For me, composing for choirs has more and more become a kind of pleasant process of creation, which in a way is something that I only do for my own pleasure: like being a child again, with all of your dreams intact and present, but with all the

handicraft and skill of the adult. Sometime I think that composing for choir will be the only thing I will do when I get really old. I will write my pieces, and if there is a choir that wants to perform them, then that will make me very happy. Otherwise I will tinkle on the piano at home with them for myself.

Thinking about dreams, there is a piece for choir that I have just finished that is a dream. It is the Gloria, also dedicated to the orphanage in Bogotá. The dream involved a children's choir standing in an open church on a mountain above and facing the city. While the choir is singing, three children step forward and ornament the phrasing of the choir. I don't know what this dream means, but I have nevertheless tried to describe it in music.



EW: What role can music have for people and for life in general?

JS: I think that music has and always has had the same role, whether or not you sing while you are cutting down a tree with an axe, or whether you sit and listen to a beautiful piece of art in a Concert Hall after a difficult week at work. In both cases, music has the same function. It elevates the feeling of life; it comforts, strengthens and provides beauty to one's existence. Quite simply, music helps us to live.

EW: You are composing an opera. Can you tell us about this project?

JS: It is an opera about Kafka, which is to be premiered at the Gothenburg Opera House in spring 2005, and perhaps also at the same time by the Prague National Opera during the Prague Spring. The libretto has been put together by David Radok and consist of texts penned by

Kafka himself, from books, letters etc. Radok's work is quite ingenious, and the different acts are characterised by the subtle humour that is usually called "Kafkaesque". I am right in the middle of the process of composing now, and it is a little difficult to say how it all is going to turn out musically. But I don't think that the audience will start to wear T-shirts like they did in the Seventies, stating "Kafka didn't have such a great time either".

EW: You have used Yoik in the composition "Bieggá Louthe". Using folklore ways of expression in fine music, is this a new tool for you?

JS: I have always taken in impressions of different things I come across in life, through my travels, etc. In the 1989 *Motorbike Concerto*, the hero travels throughout our world, meeting Aborigines in Australia, paddling among alligators in Florida, drinking Ouzo with old Greek men and so on. I see this as taking in everything as pictures of the limitless, as opposed to setting limits. We live today much more in time and place than we did before, listen to music from all ages, watch TV reports from every continent. We live in eternity, if you like.

When I wrote *Bieggá Louthe*, which was the result of a commission by Erik Westberg to compose something in which Johan Mäarak and the Erik Westberg Vokalemsemble could cooperate, I had just been down to Africa and met musicians from different tribes, and had almost been paralysed by the wildness that was sometimes expressed. It gave the word "wild" a new dimension, much wilder than what I had experience as a child growing up in Lappland, where the Lapps are a living part of everyday life.

EW: You were born in Vilhelmina and studied at the School of Music in Stockholm. How was moving from the capital city to the north of Sweden again? Many would imagine that it couldn't be possible to survive as a creative artist in these climes?

JS: Yes, I heard many say that kind of thing when I moved up from Stockholm in



CARUS HORMUSIK

European contemporary music for mixed choir

Benati: Credo (L) / Coro SSSAAATTTBBB	9.909
Buren, Van: Gloria (L) / Coro SATB	9.908
Debussy/Gottwald: Des pas sur la neige (F) / 16 voices	9.104
Diestro: Alleluja / SATB	7.340
Eben: Abba – Amen (G/L) / SATB	7.334
Gabriel: Jingle bells (E) / SATB	9.701/70
Kinzler: Blind man of Jericho (E) / SATB	9.703/10
– Singet dem Herrn ein neues Lied (G) / SSAATTBB	9.703/20
Miškinis: Ave Maria (L) / SAATTBB	7.323
– Cantate Domino (L) / SAATBB o TTTBBB	7.324 o 7.624
– O salutaris hostia (L) / SAATTBB	7.325
Močnik: Christus est natus (L) / SATB	7.326
– Doxologia „Salus Deo nostro“ / SSAATTBB o SSAA	7.327
– Evhe „Gebet“ / SSAATTBB	7.328
– Verbum supernum prodiens (L) / SSATB	7.329
Nystedt: Ave Maria op. 110 (L) SATB, violino solo / in prep.	9.913
– Missa brevis op. 102 (L) / SATB / in prep.	27.054
Puccini/Gottwald: Oh! mio babbino caro (I) / 16 voices	9.103
Schanderl: Bazar / SSAATTBB	9.904
– Christus vor dem Hohen Rat (G) / SSAATTBB	9.906
– Kiris Bara Bari / Christ ist geboren / Solo S, SATB	7.345
– Mambo Kaluje / SSATBB	9.901
– One hour to madness and joy (E) / SSAATTBB	9.914
– Ps. 76 „Voce mea ad Dominum“ / Soli SS, SSAATTBB	9.911
– Ps. 90 „Domine, refugium factus es nobis“ / SSAATTBB	9.905
– Rosa das Rosas (Port) / Solo A, SATBB	7.341
– Stimmen von Innen (G) / Ein Zyklus von 5 Teilen / 4–8 voices	9.903/10–50
– Wunderbar (G) / SATB	9.902
Świder: Ave maris stella (L) / SATB	2.082/30
– Deutsches Magnificat (G) / SATB	2.082/10
– Te Deum (L) / Soli SB, Coro SATB, Percussion (2 Players), Organ	7.412

Veljo Tormis:

- Kolm laulu eeposest (1960)
Three songs from the Estonian National Epos (Kalevipoeg) / Coro SSAATTBB
 - 1. Oh, mu hella eidekene / O my gentle tender mother 9.221/10 Est/G 9.221/40 Est/E
 - 2. Murueide tütreid / Daughters of the meadow matron 9.221/20 Est/G 9.221/50 Est/E
 - 3. Laine veereb / The wave rolls 9.221/30 Est/G 9.221/60 Est/E
- Kaks laulu Ernst Enno sõnadele / 2 Songs after Ernst Enno / Coro SSAATTBB 9.228/10 Est/G 9.228/20 Est/E
- Kolm Setu töölaulu (1976) / 3 Setu Work Songs / Coro SSAATTBB 9.223
- Kolmteist eesti lüüriolist rahvalaulu (1972) / 13 Estonian Lyric Folk Songs / Coro SSAATTBB 9.222
- Kuus eesti lastelaulu (1989) / 6 Estonian Children's Songs / Coro SATB 9.224
- Laulu palju 1973 (Est) / Heaps of Songs / Coro SSAATTBB 9.227
- Neli Sangaste mängulaulu (1981) / 4 Game Songs from Sangaste / Coro SSAATTBB 9.225
- Üheksa eesti lõikuslaulu (1987/92) (Est) / 9 Estonian Harvest Songs / Coro SATB 9.226

the beginning of the Eighties. They said that it is impossible to develop as a composer anywhere. It has felt good to be able to show, both to myself and to others, that the creative force is not dependent on where you live. The thing is simply that we don't travel by horse and carriage any more; communication is quite different now from what it was when those myths arose. However, it is still crucial that an artist needs to be stimulated and receive feedback to be able to develop; otherwise it's like being a cobbler in a city where people go barefoot. Living in Piteå or Luleå is of course not as rich culturally or as stimulating as when you have a big city around the corner, but you have something else: clear air, both literally and symbolically, the possibility of a wide field of vision. I once heard about a group of foreign visitors up here that, when they were served Ramlösa mineral water, wondered whether they could have tap water instead. They couldn't understand how we who have the best water in the world, free right out of the tap, could go so far as to buy water in a bottle.

(Translated from the Swedish by Andrew R.G. Baldwin)

Jan Sandström was born in 1954, studied at the State Conservatory in his hometown Piteå and then music theory and music education in Stockholm. At present he teaches composition at Piteå. Contact: info@jansandstrom.com Website: <http://jansandstrom.com/downloads.html>



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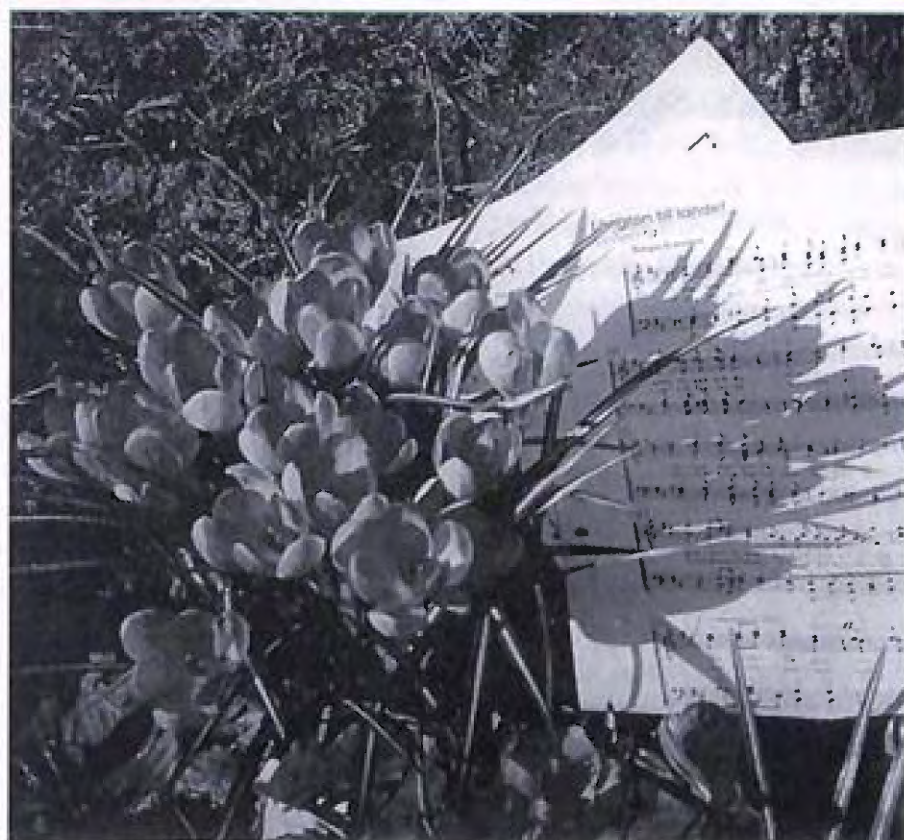
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Choral Singing in Norrbotten

*Irene Perdahl, Director of Studies,
School of Music in Piteå*



© Johan Mårtensson - Körsång

It is estimated that there are about 300 to 400 choirs in Norrbotten with about 25 singers each. Norrbottens Körsångarförbund (the church choir association) has some 40 choirs with about 30 singers per choir. To this can be added school choirs, study circles in singing, free quartets and groups and we are approaching 6000 singers in a population of 260 000 persons. This means that about 2% of the population actively participates in more or less organized singing. Körsångarförbundet sees as its mission to stimulate the singers of the county with study days and inspiration meetings where repertoire questions are also dealt with. An inventory of the folklore music treasure in the county carried out some years ago resulted in a song book with simple arrangements of songs from Norrbotten. For some year now a choral conducting course is offered for interested choristers. (www.northchoir.com)

One of many ways to form a choir:

In August 1997, an advertisement in the three largest county newspapers read as follows: "Come join and form the new women's choir in Luleå". 250 women an-

nounced their interest. After six months, a choir with 140 women had been established, *Qvinnokören Lapponica*. An enquiry a few years later explained why so many came to the first meeting: one person wanted to write her own history and not join an already existing choir where she would not be part of the history before joining. Today, five years later, the choir is most active, but is smaller for personal reasons; moving away, illness, decreasing interest, child birth etc, but there are still 80 members with no new singers. The arrangements are always simplified so as to be easy to perform and understand. Since 2000 the choir has been in contact with and been visited by a Russian women's choir from the city of Polarnie Zory on the White Sea. (Irene Perdahl: Irene.perdahl@mh.luth.se - Website: <http://hem.passagen.se/qvinnokoren>)

*Translated from the Swedish
by Christina Nordström*



CONACULTA

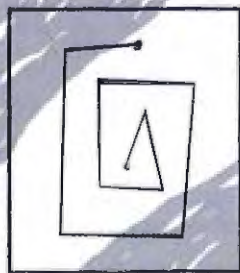
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Norway



Bjørn Andor Drage: An Interview

**Ragnar Rassmussen, Conductor, Assistant Professor
at Tromsø University College, Faculty of Art, Music Conservatory**

In my work as a choral conductor, I often need to cooperate with a really good organ player or composer/arranger. One of the most exiting and complete musicians I have ever met, lives in the Norwegian part of the Barents region, in Bodø. His name is Bjørn Andor Drage, and after performing the Duruflé requiem I asked him a few questions.

RR: Bjørn Andor Drage, can you tell us a little bit about yourself and your musical education?

BAD: I studied church music and organ playing in Oslo. Now I am a freelance musician and composer living in Bodø. I also have a post at the Conservatory of Music in Tromsø (25%), teaching organ playing.

RR: What do you mostly see yourself as: church organist, composer, keyboardist, conductor or arranger?

BAD: Well, I started my professional career being very ambitious about organ playing. Then I gradually changed my interest more into chamber music and conducting. Nowadays I am older and slower – ha, ha – and I spend more time arranging and composing.

RR: When and how did you approach choral music and choral conducting?

BAD: After my studies I started teaching. Amongst my duties was the challenge of conducting the Conservatory chamber choir, and to teach students how to wave their arms without using any kind of police batons! This experience of working together with young and talented singers was very inspiring: I started enjoying choral conducting! Then I began working as the cathedral organist in Bodø: a church with 10 choirs! Very educational years!

RR: Which repertoire do you find most inspiring?

BAD: I started doing all kinds of repertoire. Now I try to find music that suits the different instruments (organs) I play. Every room (church) has a different acoustic which works well for some special mu-

sic. That goes for every ensemble - choir or instrumental: you have to create a repertoire that communicates in every aspect...

As a listener I prefer the kind of repertoire that is non-commercial, in the sense that Ligeti's folk music arrangements for choir are "better" than any choral arrangements of Beatles songs... But it can be lots

nice ensemble in Mo i Rana, a sort of "meet the composer" concert. By the end of June I will go to the Faroe Islands for a gathering of composers from Norway, Sweden, Finland and the Faroe Islands.

RR: Can you give us some information about choral activities in the Norwegian Barents region?

BAD: There are many different choirs!

In some parts they have difficulties getting conductors (!). But in general I think the standards of singers and conductors are rapidly improving. The most stable activity is linked to the churches. In Tromsø there has been a great renewal: thanks to new ambitious conductors, the choir activity has gone a good step forward towards a more professional standard.

The Conservatory of Music in Tromsø plays the main role in this educational development of choir singing. The consequences for the musical landscape of northern Norway are astonishing!

RR: Do you have an authentic choral tradition of folk music in

Norway?

BAD: Yes, but mostly in the southern parts of Norway. But this is changing: now the new generation of singers are now learning the traditional song-style and applying it to the local folksongs. Luckily there are some reminiscences of this tradition in the Barents part of Norway, surviving through recordings of broadcasts.

RR: In Norway, what is the importance of choral music in the schools, the university, the theatre, the church ...?

BAD: Very little... In churches, especially in the cathedrals, there has been a major change: there are many choirs singing both for services and for concert performances. But in theatres... or schools there is no established choral tradition or activity.

At the universities this varies, but I must say that again: Tromsø is showing up some new thinking here! I guess this will



of fun to perform the Beatles or similar arrangements!!

Still - I must admit that contemporary music is my number one! All kinds of new music - popular, jazz etc., but especially hard-core pling-plong contemporary! Unheard...

Ligeti is a favourite: I have performed his music with instrumental ensembles, but his choral music is difficult!

RR: What is your musical activity at the moment?

BAD: This year I am playing organ recitals: festivals in Norway, Lithuania and Germany, and I conduct a choir here in Bodø. I am also the artistic director of the Bodø Sinfonietta. In June of this year we are engaged in the first performances of three new sinfonietta works, and we will release our debut CD: contemporary music, of course...

In between, I arrange and compose music: in May I will work together with a



inspire other institutions to work according to the same procedures.

RR: What are your projects for the future?

BAD: Ooh... there are many old wines to drink... I hope to finish a hymn book by the end of this year. A book consisting of around 100 traditional religious songs with four-part harmony, restoring both melody and text to the original shape! Then I have some commissions, two major ones: one for sinfonieta and choir and the other for a rather big ensemble consisting of soloists, choir, organ and orchestra.

Bjørn Andor Drage (b.1959)
(ragnar.rasmussen@hitos.no)

• Graduated from the Norwegian State Academy in 1984 after studying organ and church music. He made his debut at the Oslo Concert Hall 1984 and was appointed lecturer

in organ and church music at the Conservatory of Music in Trondheim in 1985.

• In Trondheim he conducted the Chamber Choir of the Conservatory. He also founded and conducted the Ihlen Motet Choir, a professional ensemble of singers and musicians.

• In 1989 he was appointed the cathedral organist in Bodo where he conducted the Cathedral Choir and the Boys' Choir.

• In 1991/92 he was lecturer in piano and accompaniment at the Conservatory of Music in Tromsø.

• As an organ soloist Bjørn Andor Drage has toured in Norway, Sweden, Finland, Estonia, Denmark, Iceland, Germany, France, England, Italy and Greece, performing at famous festivals such as the Bath Festival and the Athens International Organ Festival.

• He has made recordings for the Norwegian radio and television company, as well as the Danish Radio, the North-German Radio and BBC3.

Drage has made numerous recordings in great variety of styles, from classical to rock, from historic to avant-garde. He runs his own record company which specialises in contemporary music.

• In 1997 he was awarded a 3-year arts scholarship by the Norwegian State and is now a freelance artist dividing his time between composing and arranging, conducting, and playing keyboards and organ.

• As a composer he has received commissions from the Tromsø Symphony Orchestra, Simax, the Swedish Cello Quartet, the Bodo Sinfonieta and the MiN-Ensemble. He has written music in different styles and for many instrumental combinations.

(Translated from the Norwegian
by Christina Nordström)

Favourable Winds for Choral Education

Roald E. Hansen, Head of Information Services at Tromsø University College

The number of choral students has increased very much since Ragnar Rasmussen became a lecturer at the Tromsø University College Department of Arts. Rasmussen has been awarded many international choir conductor prizes.

Ragnar Rasmussen: This will be the forth year that we will admit students to this 10-week advanced education in choral conducting with a good response.

The first year I had to travel around and gather together the six students we had, but last year we admitted 14 students out of 20 well-qualified applicants. We had more than twice the number of students from the first to the third year.

Roald E. Hansen: How are the studies organized?

The studies last one year with four-weekly intermediate tests and one intensive examination period when we work almost round the clock. It is not necessary to live in Tromsø in order to attend. It is good to see that students come from all over the country.

The results are excellent.

Invid Aas, a choir student from Nord-Østerdalen says:

"Ten weeks of choral conducting is a very interesting and useful study course that I can only recommend. I work with



University lecturer Ragnar Rasmussen wins conducting prizes and gets good credits from choir members and students

teachers from the schools of culture in Os and Tolga, where the assignments include conducting the *Sneppen* mixed choir.

Rasmussen has his own way of conducting. The music is the focus all the time. His language is always understood. He makes music together with the choir which is not agreed upon in advance, thus enabling the choir and the conductor to create magical moments.

Ragnar Rasmussen works according to certain principles of conducting technique. He eliminates our habits, good and bad, and builds a completely new language for conducting. These principles work: I have tested them on my own choir. Therefore I find these studies interesting."

Leading position in Northern Norway

The Department of Arts became a part of Tromsø University College in 1994 when a major university reform in Norway was carried out, but the Music Conservatory goes back to 1971.

Today the Department of Arts has 109 students. Music education is the largest, but the department also offers dance and drama. The department has a large international co-operation within a number of exchange programmes. 5-10% of the music students each year are exchange students. This year there are ten so-called quota students from Russia or Eastern Europe.

At undergraduate and graduate level in singing there are ten students this year and 1,5 employees. (Website: www.hitos.no)



Finland



Musical Life in Northern Finland: Example of Oulu

**Markku Liukkonen, Senior Lecturer and
Jouko Tötterström, Principal Lecturer and Co-ordinator of International Relations,
Oulu Polytechnic School of Music, Dance and Media**

General information on Oulu

Oulu, the largest city in Northern Finland, is situated on the Gulf of Bothnia, at the mouth of the Oulu River. It takes from six to seven hours by train, between eight and nine hours by car and one hour by plane to travel to Oulu from Finland's capital, Helsinki. The distance between Oulu and Helsinki is 611 kilometres.

Oulu is seen as the cultural and commercial capital of Northern Finland with a population of approximately 125,000, which makes it the sixth largest city in Finland. It has established an international reputation for high technology, and many large, modern international high-tech companies such as Nokia have development centres in the area.

Comprehensive schools, vocational and professional institutes, the Oulu Polytechnic and the University of Oulu form a significant part of the city's intellectual life and contribute to its importance as a service centre. At present there are over 20,000 higher education students in Oulu.

General musical life in Oulu

The Oulu Philharmonia is the northernmost professional symphony orchestra in the world. It has about 60 members and its main conductor is the Estonian Arvo Volmer. During the season, Oulu Philharmonia plays regular concerts every week and it has recorded several praised CDs, especially Leevi Madetoja's orchestral works.

The Oulu Philharmonia works at the heart of Oulu's musical life, the Oulu Music Centre, which has two halls: the Madetoja Hall with about 800 seats and the smaller Tulinberg Hall which is mainly used for chamber music. The bigger hall took its name from the famous Finnish composer Leevi Madetoja, born in Oulu 1887. Madetoja composed works for symphony orchestra, two operas, several

songs, chamber music and choral music. He is said to be the most important Finnish composer after Sibelius and he is also praised as Finland's finest composer of choral music.

Oulu is very active in the field of choral music. Several chamber choirs work in Oulu: the Oulu Chamber Choir, the Tuira Chamber Choir, and the Sofia-Magdalena Ensemble. They perform repertoire from ancient to contemporary music. The choirs



also work in co-operation with the Oulu Philharmonia performing together regularly in passions and oratorios in Oulu Cathedral which seats 1500. The Tuira Chamber Choir has already worked as an opera choir. Several composers live in the Oulu area. Probably the best-known choral composer is **Tuomo Nikkola**, who concentrates mainly on composing liturgical music.

Musical Education in Oulu

In Oulu it is possible to study music at highly professional level at the School of Music, Dance and Media. Established in 1999, it grew out of the Oulu Conservatoire, which now takes charge of younger students' education. The School of Music, Dance and Media is a part of the Oulu Polytechnic, which is one of the biggest and most important polytechnics in

Finland. The School of Music, Dance and Media has three degree programmes: music, dance-teacher education and communication. In the 2002-2003 academic year, there are about 300 students and 30 staff members in the school. The Library of Music, Dance and Media serves the educational needs of the different degree programmes. The facilities of the Degree Programme in Music are located on the premises of the Oulu Music Centre.

The Degree Programme in Music includes the options of music teacher, musician, music instructor and church music. Music teachers and music instructors find employment in teaching, guidance and training duties in basic art education, music and art institutes and liberal adult education. Musicians can for example work as professional orchestral and chamber musicians and accompanists or singers. Graduates of the "Church Music" option find employment as cantors in the Evangelical-Lutheran Church.

A chamber choir was created in the Oulu Polytechnic School of Music, Dance and Media at the beginning of 2002. The Oulu Polytechnic Chamber Choir has 24 singers and it performs regularly in its own concerts. The School of Music, Dance and Media will move to new premises in one and half years' time. The house will be up-to-date and have the most modern technology with a 220 seat chamber music hall and an organ hall. Oulu Polytechnic educates professionals in music for the needs of northern Finland and will promote international co-operation in choral singing as well as music in general. (Markku Liukkonen: markku.liukkonen@oamk.fi - Jouko Tötterström: jouko.totterstrom@oamk.fi - Website: www.oamk.fi)



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(transl. Richard McQuiston, France)

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7th World Symposium of Choral Music in Kyoto July 27-August 3, 2005

Application to perform in main choral concerts

The International Federation for Choral Music and the Japan Choral Association will convene the 7th World Symposium of Choral Music in Kyoto and are now accepting applications to perform in main Symposium concerts.

1. Overview

Title: 7th World Symposium on Choral Music in Kyoto

Dates: July 25 - August 3, 2005

Venues: Kyoto Concert Hall, Kyoto International Conference Hall et al. (planned)

2. How to apply

Please prepare the following and send them to your IFCM regional vice-president no later than September 1, 2003.

1. Application form (available on the IFCM Website)
2. A superior quality stereo cassette-tape (or CD, MD, DAT)
 - Recording must be within 15 minutes and include three selections.
 - Longer choral works may be in the form of excerpts.
 - Recording must be of 2001 to 2003 performances.

*You may attach a VHS videotape for a unique visual portrayal of the performance.

3. Choir biography and color photo
4. Conductor's biography and color photo
5. Proposed programs

Please submit two proposals for review by the Art Committee and list the title, composer's name, performance time and publisher's name for each program.

- Program A: 40 - 45 min.
- Program B: 20 - 25 min.

6. Concert brochure

Be sure the brochure is recent.



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3. Mailing addresses (IFCM regional vice-presidents)

- **Mitsukazu Suwaki, Vice-President Asia-South Pacific**
14-6-205, Asahigaoka-cho, Ashiya, Hyogo 659-0012 Japan
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For further information:

7th World Symposium on Choral Music
c/o Japan Choral Association, Yaginuma bldg. 6F, 1-5-8 Ebisu,
Shibuya-ku, Tokyo 150-0013, Japan
E-mail: ws7@jcanet.or.jp, Fax: +81-3-5421 7151
URL: <http://www.jcanet.or.jp/wscm>



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Happy Birthday, Helmuth!

This year marks a milestone in the life of Helmuth Rilling, Honorary Patron of IFCM. He, along with friends and family, will be part of an all-day celebration of music-making and speeches that include the performance of J.S. Bach's Cantata Lobet Gott in seinen Reichen, BWV 11 at Stuttgart's Gedächtniskirche; and in the Beethoven-Saal, performances of the «Credo» from Bach's Mass in B Minor, followed by the Credo of Krzysztof Penderecki, conducted by the composer.

It is fitting that music be the focal point of this birthday observance. Through music Helmuth Rilling has built bridges of understanding throughout the world. His International Bachakademie Stuttgart, which he founded in 1981, is well known



for its many musical and educational projects, including Bachakademies in such cities as Budapest, Buenos Aires, Caracas, Cracow, Prague, Moscow, and Tokyo; and the recording of the complete works of J.S. Bach on 172 CDs, released in 2000 in com-

memoration of the 250th anniversary of Bach's death. As Artistic Director, Teacher, and Conductor of the Oregon Bach Festival, Helmuth Rilling has had a profound influence on choral music in the United States. A believer in the power of music to cross political and ethnic boundaries, his many honors include being the first German conductor after World War II to conduct the Israeli Philharmonic in that country, and being invited to conduct musical portions of Germany's official reunification ceremonies.

IFCM's Board of Directors, Advisors, and its members throughout the world, salute Helmuth Rilling on the occasion of his 70th birthday, and thank him for his global contribution to the choral art.

World Youth Choir 2003 Summer Session

Camp in Hasliberg-Goldern, Switzerland
11 July - 8 August 2003

Concerts

1. Switzerland

- Meiringen BE, Michaelskirche, July 25 (20:00)
- Davos, Marienkirche, July 27 (17:00)
- Celerina, Mehrzweckhalle, July 28 (20:45)
- Rheinau, Aug 6 (19.30)
- Gossau, Fürstenlandsaal, Aug 7 (19.30)

2. Austria

- Kufstein, Pfarrkirche St. Vitus, July 30 (19:00)
- Hohenems, Pfarrkirche St. Karl, July 31 (20:15)
- Andorf, Veranstaltungshalle, Aug 1 (20:15)
- St. Paul Lavantal, Stiftskirche St. Paul, Aug 2 (20:00)

3. Slovenia

- Celje, Dom Sv. Jozef, Aug 3

Repertoire

Conductors:

- María Guinand, Venezuela
- Johannes Prinz, Austria

Part I: Johannes Prinz conducting

- Johannes Brahms (1833-1897)
Fest- und Gedenksprüche, op. 109 for double choir a cappella
- Willy Burkhard (Switzerland, 1900 - 1955)

Kleiner Psalter (1954/55):

- *Wie lieblich sind deine Wohnungen*
- *Eile, Gott, mich zu erretten*
- *Ich hebe meine Augen auf*
- *Herr, mein Herz ist nicht hoffärtig*
- *Herr, wie lange willst du mein so gar vergessen?*
- *Singet dem Herrn ein neues Lied*
- Zoltán Kodály (1882-1967)



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An *Ode for Music* for six-voice mixed choir (1963)

- Franz Tischhauser (Switzerland, b. 1921)
From: "*Das Nasobem*" (1950):

Das Nasobem

Geiss und Schleiche

KM 21

- Arrangements by Albert Hosp
Funiculi-Funicula (G. Turco/Luigi D'Enza)
- *Angelina!* (Louis Prima)

Part 2: María Guinand conducting

- Ildebrando Pizzetti (1880 - 1968)
From: *Tre Composizioni Corali*
Cade la sera
Ululate

Recordare domine

- Roland Moser
Das Rad

Or (for some concerts):

- Eric Whitacre
Cloudburst for mixed choir, piano and percussion
- Carlos Alberto Pinto Fonseca
Jubiaba
- Alberto Grau
Patria es el Mundo
- Two South American folk songs
Fulía de Cumaná Modesta Bor (Venezuela)
- *Verde Mar de Navegar* (Brazil)

Website: www.worldyouthchoir.org



In brief (Extracts from the IFCM monthly Newsletters to the Board)

**Jean-Claude Wilkens,
Secretary General of
IFCM**

World Youth Choir

The new World Youth Choir website has been released: www.worldyouthchoir.org. The site contains exhaustive information about the project, including its history, the upcoming sessions, and the recruitment of singers. In the next weeks an area will be reserved for former and present singers of the Choir. It will include special services, such as a message board that will help the WYC community to stay in touch throughout the year. The website uses the Macromedia Flash plug-in 6, in order to support special features as mp3 audio streaming. The page automatically downloads and installs the plug-in, if necessary.

From Nicaragua

On the 30th of January, a new choral association was created in Nicaragua: The Asociación Nicaragüense de Coros AN-DICOR. The president is Hipólito Aguirre Carrillo. The aim of the association is to develop choral activities within country.

From Korea

A meeting took place in Korea between Mrs Dho, Chair of the Tourism and Culture Governmental Organization, and MM. Hemberg, Suwaki and Rabus. After the Busan Choir Olympics, the Korean government expressed a desire to continue promoting choral music in Korea and on an international basis. An important agenda item of the meeting was the possibility of opening an international office for IFCM with the purpose of developing activities in the Asia-South Pacific region. The first activity planned is a session of the World Youth Choir that would take place in summer 2004.

IFCM in Partnership with the European Union

Our pre-proposal submitted in Brussels, within the guidelines of the Grundtvig Program (education for adults), has been accepted. The definitive dossier has been sent to the officials and we hope to implement the program. It consists of a network of 5 master classes for singers and

conductors during the years 2004 and 2005.

IFCM and Musica are depositing another project for the organisation of Musica session, youth peer training and preservation of choral heritage within the framework of the European Union call for projects in cross disciplines. Partners in



© Michael Anderson

Bulgaria, Slovenia, Poland, France and Spain will join.

The Andino Youth Choir - implementation

The implementation of the Andina Choir project will consist of:

1. A series of workshops for choral conductors and singers, three in each country. A youth choir will be formed during the workshop out of which the singers of the Andean Youth Choir will be selected;
2. 20 singers selected from each of five countries to form the Andino Youth Choir, with rehearsals taking place in Bolivia (Santa Cruz), followed by a concert tour to the five countries;
3. A local choral festival ("Los Andes Cantan") in each of the five capitals, that will include local choirs and a major common singing program with orchestra;
4. Conferences to present IFCM in the five capitals during the festival; and
5. Three singers from each country to be proposed to the WYC jury.

ChoralNet and Musica

The ChoralNet Board of Directors completed its meeting, during which it created the following new (and more compact) board. Members are: Frank Albinder (Chair of List/Forum Services), Julio Dominguez (Chair of Website services), James Feiszli, Secretary (IFCM representative), Charles Fuller, Treasurer, Michael Shasberger, President (ACDA representative), Frank Stubbs, Vice-President (Chorus America representative).

An important meeting took place in Boulder, Colorado between Musica, ChoralNet and IFCM representatives. It was decided to merge the two repertoire search engine. The interface should be very quick, simple and easy to use. Deadline for implementation: October 2003.

IFCM Website updated

Our website has new pages, along with information about IFCM's latest projects, such as the Tagger Foundation in Vigevano, the World Children's Choir, America Cantat festival in Mexico, the Andean Youth Choir in Latin America, Songbridge, and Musica CD-Rom (in the publication section). The home page has also been redesigned in order to present the latest developments on the welcome page. Please have a look on www.ifcm.net

New Secretary General at the International Music Council

The Executive Committee of the International Music Council is pleased to announce the appointment of Mr. **Damien M. Pwono** as the new Secretary General of the IMC. Mr. Pwono is currently working as Program Officer for Media, Arts and Culture at the Ford Foundation in New York City. Mr. Pwono will take up his duties as Secretary General on the 1st of June 2003.

From Argentina

Daniel Garavano announced the formation of a constitution for ADICORA, the Association of Choral Conductors of the Argentine Republic. (Asociación de Directores de Coro de la República Argentina). One hundred Argentine choir conductors joined the first general assembly in Córdoba. The Opening Ceremony was presided over by the Córdoba Sub-Secretary of Culture. Messages from María Guinand (IFCM), Luis Olivieri (FCCC), Alejandro Scarpetta (OFADAC), Oscar Escalada (AAMCANT), and more than forty Argentine choral conductors were read. The first Board of Directors was appointed, along with seven members to an Honorary Committee.

Address changes:

- New email for Eric Ericson: ericericson@telia.com
- New address for the Argentinian Music Council: Alicia Terzian, President - Santa Fe 3269 - 4B - 1425 Buenos Aires-Argentina. Tel/Fax: +54 11 4822 1383, Email: camu@aliciaterzian.com.ar
- Please note that the email address musica@musicanet.org is no longer used. Please send your message to: office@musicanet.org

Dear friends,

The IFCM International Secretariat does not have the new addresses of its following members (the International Choral Bulletin was returned to the sender):

- Andrée Dagenais, Canada
- Alejandro Scarpetta, Argentina
- Incca Rasmusson-Belin, Sweden
- Yu Ling Ma, China

If anybody knows where to find them, please be so kind as to notify Jean-Claude Wilkens (jcwilkens@ifcm.net)



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.

The Japan Choral Association and its members consider it an honor to host the 7th World Symposium on Choral Music in Kyoto, 2005, which marks the first World Symposium to meet in Asia. We are more than pleased to welcome you to the classic city of Kyoto.

Kyoto was Japan's capital from 786 to 1867 and is revered as the cradle of Japanese Culture. While innumerable temples and shrines remind of ancient Japan, Kyoto is also an active city replete with modern facilities. In this fascinating city you can enjoy excellent choral performances, academic lectures and workshops at state-of-the-art halls, and much, much more.

We look forward to your taking part in the 7th World Symposium on Choral Music in Kyoto, 2005, and stand confident that the global network of choral members will be further strengthened as the happy result.

Have you ever been in Kyoto? 京都

About Kyoto: At first glance, Kyoto may seem like a conglomeration of opposites. Thousand-year old temples filled with Buddhist statues and modern universities filled with some of the nation's brightest students and profes-

Getting to Kyoto from outside Japan: The Kansai International Airport (KIX), located slightly over an hour away from Kyoto, is the most-used international airport in Japan after Tokyo. 49 airlines from over seventy different



sors.

Winding narrow footpaths to be explored leisurely and the high-speed bullet train to whisk one off to Osaka, Kobe, Tokyo and beyond. A 400 year old tradition of preparing green tea, and fast-food hamburgers. These are not simply a list of random pairings, but actual examples of how Kyoto masterfully combines traditional and contemporary thought, nature and technology, to create a city unique in all the world.

cities throughout the world serve KIX with almost 700 departures per week. KIX is approximately eleven hours from points within Europe - almost the same amount of time it would take to reach the West Coast of the USA.

URL: <http://www.kansai-airport.or.jp/>

Kyoto Dining: During Kyoto's reign as the Imperial capital, delicacies from all over the country were brought to tantalize the palates of the Emperor and his court. That pride in fine dining is still visible today in Kyoto's wide

variety of restaurants. Japanese food ranges from the very formal *kaiseki ryori*, a many-course meal made from seasonal dishes, to Kyoto's famous *tofu*, to *sushi*, to *obanzai* (Kyoto home-style cooking).

Foreign foods are also plentiful due to Kyoto's significant foreign population. From Indonesian to Brazilian, African to French, there is certain to be a taste of whatever country Kyoto's visitors call home.

Accommodations within Kyoto: Kyoto has 13,000 Western style hotel rooms scattered throughout the city. Combined with the 35,000 rooms of the many Japanese style *ryokan*, or traditional inns, Kyoto can accommodate groups of almost any size. The number of hotels and *ryokan* leads to a wide variety of choices for lodging, from five-star hotels to economy rooms.

For further information, please visit Kyoto Convention Bureau's website.

URL: <http://web.kyoto-inet.or.jp/org/hellokebi/>

Symposium Venues

Kyoto International Conference Hall: Kyoto International Conference Hall is set in the north of Kyoto, situated at the base of Mt. Hiei and nestled quietly on the clear waters of Lake Takaragaike. K.I.C.H. is surrounded by natural beauty that reflects the myriad faces of the four



seasons. About 20 minutes by subway from JR Kyoto Station and a comfortable distance from the city center, few of the world's convention centers are set among surroundings as inviting as this. Spacious lobbies and lounges, extensive and freely accessible gardens offer a pleasant environment to conduct your meeting in. Everything is integrated into one very comfortable center for international exchange.

URL: <http://www.joho-kyoto.or.jp/KICH/>

In Japan's capital city of a thousand years, a classical music palace has been born: Kyoto Concert Hall.

This symphony hall, built with state-of-the-art technology and expert knowledge to create the optimal conditions for performing and appreciating music, could be described as one huge musical instrument. Top-flight artists from around the world come to Kyoto to sound this enormous instrument; and in doing so, they thrill and enrapture their audiences, moment by magical moment. The music of the world comes vividly alive in Kyoto.

URL: <http://www.kyotoconcerthall.org/>

Host organization the Japan Choral Association

Japan is one of the countries in which choruses are very popular. Including the choruses of elementary, junior and senior high schools, colleges, companies, women's groups, and local community groups, there are between 20,000 and 30,000 choruses in Japan. The myriad members of these choruses are becoming more and more familiar with music while enjoying chorus activities, all of which is transforming Japan into a virtual stage on which singers are greatly improving the nation's musical culture. As for goals, JCA aims to popularize choral music and improve its level, foster and lead choral groups, and help develop musical culture.

Japan Choral Association's main activities: JCA National Choral Competition, JCA Mothers' Chorus Festival, JCA Junior Chorus Festival, JCA Choral Workshop, JCA Cantat for Mothers' Chorus, Publication of Harmony Magazine, Japan Choral Music Centre & Library et al.

URL: <http://www.jcanet.or.jp/>

Contact Information

7th World Symposium on Choral Music

c/o Japan Choral Association

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Shibuya-ku, Tokyo 150-0013, Japan

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Choral Singing in Latvia

Sigvards Kļava

Why do so many Latvians sing and why are the Baltic countries the only ones which have preserved Song Celebrations of national significance? These and similar questions are often asked by foreign visitors, and to give an in-depth answer, one has to start with the basics of the history and the cultural development of our people, which together give an answer and an insight into Latvia as a singing nation.

During more than 600 years of oppression by the German feudal lords, the Latvians did not have many opportunities to develop either their material or their spiritual culture. In the course of the centuries many different wars devastated the land, the overlords changed, but the people continued to express their sufferings in poetry and songs, comparing themselves to orphans without a protector.

Sung lore from the ancient times is the basis of the aesthetics of the Latvian worldview. Thanks to this philosophy the highest mastery of national music-making among the Baltic people was born in the second half of the 19th century: the miracle of a cappella singing together in massed amateur choirs. Grown out of long-cultivated traditions rooted in folklore, the oral history and the practice of everyday singing, and enriched with the musical ritual of the Christian church as well as the influences of Western-European male choir festivals, the large-scale "Sing Fest" (*Song Celebration*) was celebrated in the three Baltic countries - Latvia, Lithuania and Estonia.

Within 130 years the massed choirs grew from a thousand singers at the first celebration (1873) to 13 000 voices at the

23rd Song Celebration (2003). At the beginning of the movement the number of composers was very small (at the first celebration only four - and not all of them had a specific musical education, but were educated at a Teacher's Seminar). By the



time of the Song Celebration the community of the first professional composers had increased in size, mainly through representatives of the Conservatoires of St. Petersburg (Andrejs Jurjāns, Jāzeps Vītols) and Moscow (Ernests Vigners). But the main repertoire still was dominated by folksongs. After the foundation of the Latvian Conservatoire in 1919, a generation of professional composers developed in Latvia and after the Second World War a Department of choral conducting was founded at the Conservatoire, supplementing the ranks of composers with professional Latvian choir conductors, who had obtained the Diploma of the Musical Academy.

Gradually the community of choral composers grew bigger and bigger and their means of expression became more complicated and daringly experimental. Especially, when in the 40s of the 20th century the first professional groups were

founded in Latvia (in 1940 - the Latvian Radio Choir and in 1942 - the State Academic Choir "Latvija"), the composers started writing more than just repertoire suited for the massed choirs of the Song Celebration. Now they had found adequate interpreters in collaborating with specific conductors and choirs.

Today the Latvians have composers, whose music is closely connected to their people's personality and who have found eager listeners in the rest of the world.

- **Pēteris Vasks** (1946) is one of the most distinguished contemporary Latvian composers. In his work he consistently expresses an extraordinary spirituality and humanity.

- **Pauls Dambis** (1936) is a master of intellectual games in a wide spectre of styles centred around a creative and profound exploration of ancient layers of Latvian folk music.

- **Pēteris Plakidis** (1947): his choral music is a synthesis of the characteristics of the genre and a striving for external brightness.

- **Maija Einfelde** (1939) is a composer whose works are of exquisite sincerity and a deep individual insight.

- **Arturs Maskats** (1957): his music reveals a truly romantic sensitivity.

In Latvian choral music, all the emotional waves prevailing in our country come together. Here the modern thrives, gently pulsating through the ancient.

Choir music is the conscience of the Latvian people

Sigvards Kļava (Born 1962). Graduated from the Latvian Academy of Music (1986), attended classes at the Leningrad Conservatoire, the Bach Academy Stuttgart and the Oregon Bach Festival (USA). In 1985 he won the Grand Prix of the Dmitri Shostakovich Young Conductors competition in Leningrad. In 1987 he started to work with the Latvian Radio Choir of which he became the Artistic Director and Principal Conductor in 1992. Sigvards Kļava has been the chief conductor of several Latvian National Song festivals and the Nordic-Baltic Song Festivals 1997 and 2000. He also founded a number of music festivals, as e.g. "Meetings in Music". He was awarded the Latvian Music Grand Prix in 1999, and the Latvian Council of Ministers Award for Achievements in Culture and Science in 2000. (sigvards.klava@radio.org.lv) - Website: www.koris.latvijasradio.lv



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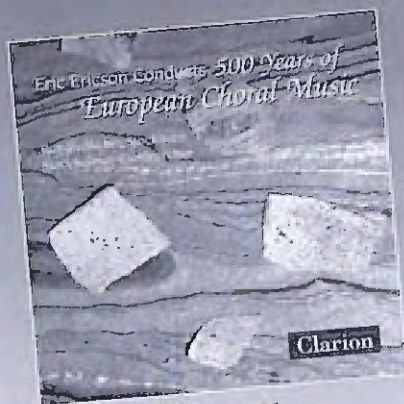
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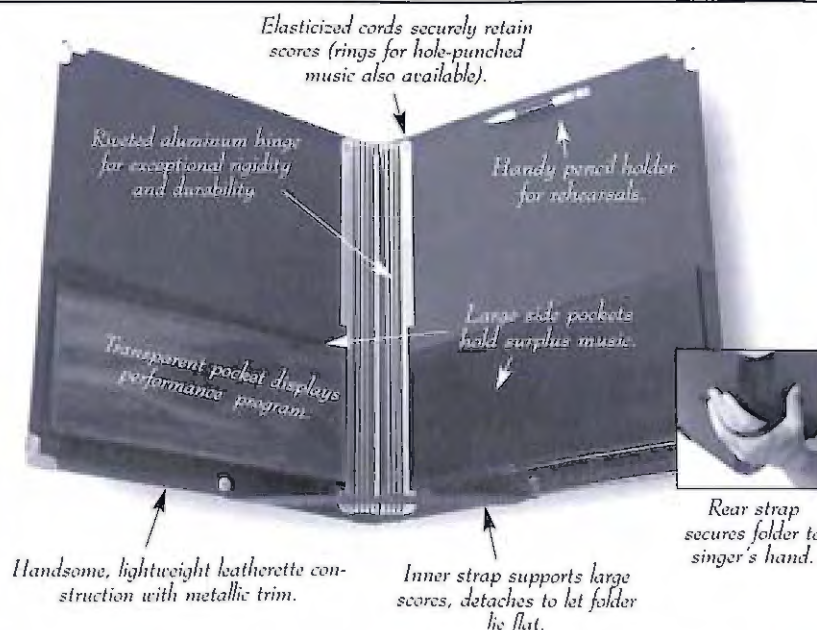


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The Symphonic Choir at the Crossroads Challenges Facing New Zealand's Larger Choirs

Simon R. Tipping

A deep gloom has settled over the volunteer sector of the music world. . . . The choral tradition is in trouble. Money is tight, the music is monotonous and ensembles are turning sloppy." (Lebrecht, N. (2001 December) "We can handle more than Messiahs". La Scena Musicale Online: www.scena.org/columns/lebrecht/011212-NL-messiahs.html). Norman Lebrecht's recent lament over the troubles of large, amateur English choruses brings to mind some of the challenges facing New Zealand's larger choirs. Chief among these are: (1) repertoire, (2) finance, and (3) membership.

Limitations on repertoire

The Issue of Authenticity in Performance

Perhaps a quarter of what used to be considered suitable repertoire for a large (over 100 voices) choir is now thought to be stylistically inappropriate. This includes virtually all the Baroque literature and much of the Classical, since these pieces were originally sung by smaller groups. In theory, then, the music of Bach, Handel, Vivaldi, Pergolesi, Purcell, and possibly Mozart and Haydn is out of bounds for the purist. In practice, however, most large choirs still keep the more monumental Baroque and Classical works in their repertoire, including Bach *Mass in B minor*, Mozart *Requiem*, and *Messiah*.

Some large groups sing borderline pieces such as the Bach Passions and Handel oratorios, but rarely do once-popular repertoire such as the Vivaldi *Gloria* and Bach *Magnificat*.

What Large Choirs Actually Sing

To provide context for my recent study of Wellington's Orpheus Choir I gathered material on three other symphonic choirs in New Zealand, one in Canada, and seven in Britain. While the large-scale choral classics predominated in all the groups, programming also took into account the changing tastes of the audience, to include smaller-scale works and variety programmes. It seems that the style-prohibitions mentioned earlier are more honoured in the breach than in the observance by some choirs.

The following list contains some of the repertoire selections of the New Zealand and the seven UK choirs I studied. While the list is far from complete, it nevertheless gives an indication of some important programming trends:

New Zealand Choirs

1. Choral Classics
 - Beethoven, Ninth Symphony
 - Verdi, Requiem
 - Handel, Messiah
 - Orff, Carmina Burana
 - Bach, Mass in B-Minor
 - Faure, Requiem
2. Variety Programs
 - A Night at the Opera
 - Christmas Variety
 - Last Night of the Proms
3. Smaller-Scale Works
 - All-Vivaldi or Pergolesi Concert
 - Pergolesi Stabat Mater

Canadian Choir

1. Choral Classics
Messiah and major choral works (similar to the New Zealand choirs)

2. Variety Programs
 - Ten Centuries of Song
 - Great Opera Choruses
 - Great Choruses from Opera and Broadway

3. Smaller-Scale Works
 - Britten, Hymn to St. Cecilia

English Choirs

1. Choral Classics
 - Similar to New Zealand Choirs
2. Variety Programs
 - Concerts with brass band (strong brass band tradition of the area)

3. Smaller-Scale Works
 - Baroque works by Purcell, Vivaldi, Carissimi, and Casciolini
 - Classical works by Haydn and Mozart
 - Romantic works by Schubert (Masses) and Brahms Liebeslieder Waltzes

4. Music of English Cathedral tradition
 - Compositions by Howells, Stanford and Boyce

Financial Challenges

Orchestral Costs

Orchestras are the other half of the repertoire bind that symphonic choirs find themselves in. For, if they put aside the Baroque and Classical repertoire with its small and moderate-sized orchestras, and the unaccompanied repertoire, large choirs

are condemned to perform only the most expensive symphonic choral repertoire. Large orchestras can eat up well over half a concert budget, and the cost of mounting concerts has risen much faster than the rate of inflation. Ticket prices have not followed suit, with the result that concerts often run at a substantial loss.

Shortage of A Cappella Repertoire

Nor is a cappella singing the answer, because the number of unaccompanied works singable by a large choir is very small, if stylistic considerations are taken into account. The Orpheus Choir's 1997 performance of the Rachmaninov *Vespers* teamed up with unaccompanied Brahms and Bruckner motets, was the only concert in their fifty-year history which was entirely unaccompanied. Other large New Zealand choirs had virtually no unaccompanied performances in their recent programs.

Financial Strategies

Symphonic choirs in New Zealand have developed several strategies to save or create revenue, including (1) soliciting commercial sponsorship to develop an accompanying orchestra, (2) performing with community or youth orchestras, (3) substituting organ for orchestra, and (4) programming universal favourites such as *Messiah*, which virtually assures a large audience and earns a profit. (The Orpheus Choir sings *Messiah* every other year, breaking even or showing a modest profit in *Messiah* years, and almost inevitably showing a loss in the alternate year.)

Membership

Many of today's generation seem unwilling to commit themselves to a large choir. The 25-40 age group is especially under-represented in most large choirs in New Zealand.

Ironically, the very success of the youth choral movement in New Zealand has been a source of this gap. The Tower New Zealand Youth Choir and New Zealand Secondary Students' Choir have built up enviable reputations internationally, and draw their singers from high-quality secondary school choirs around the country. But most school choirs are considerably smaller than symphonic community choirs, and their speed of learning and flexibility of sound can make the larger choirs seem dull and slow. So on leaving school or national youth choirs, few young singers



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The Jubisor Choir

A choir made up of retired deaf-mute persons in Argentina

Horazio Lizzi

have found their way into the larger community choirs.

The Orpheus Choir has started a Youth Chorus, to capture the interest of secondary school pupils, partly in the hope that they will continue with the choir through their 20s and 30s. Conductor Andrew Cantrill has also 'slimmed down' the choir from 150 to 100, to improve its flexibility and music-learning capacity. In this way he hopes to attract and retain those singers who have had experience of high-quality youth chamber choirs, and who previously have not been willing to join until later in life.

Conclusion

Symphonic choirs stand at a crossroads, in terms of repertoire, finance, and membership. It will require a new vision to keep these valuable musical assets in business. But it must be done, if we are to preserve community performance of their rich and colourful repertoire, and not confine it to recordings and the occasional programming of symphony orchestras.

Simon R. Tipping (s.r.tipping@massey.ac.nz) is a senior lecturer at the Wellington Conservatorium of Music, Massey University, New Zealand. He was formerly conductor of the Wellington Phoenix Choir, associate conductor of the Christchurch Harmonic Choir, and was closely involved in the founding of the New Zealand National Youth Choir. He has recently published Choir of the World: The New Zealand Youth Choir 1979 - 1999, and Orpheus - Portrait of a Choir, to mark the 50th anniversary of the Orpheus Choir of Wellington, New Zealand.

(Article edited by Sheila G. Prichard, USA)

*"We sing without listening
and we do not hear.
We sing with our hands,
with our bodies,
With the natural expression
which we have
And with our whole soul.
Feeling very subtle vibrations
Motivates us"*

This choir started up some ten years ago, and was made up of members of the Association which I founded with a group of deaf Senior Citizens which today has over 300 mem-



bers. As the child of parents who had become deaf at a very early age, I was concerned as to their problems and the difficulties which have to be overcome by people with hearing defects.

Founding the choir was a great challenge for me, and in order to set things going I had to set up different workshops:

- A literature workshop where we explain to the members the whole text of the song to be learnt. This is because many older people with hearing defects have reading

and writing problems, and also need to bring new words into their vocabulary.

- A workshop where we work on the bringing of rhythm into the body. Using different techniques the idea is for people to be able to feel rhythmic vibrations.
- Body language accompanying the rhythm with different movements.
- A workshop for sight reading and vocalization.
- We seek out the most meaningful signs to apply to the songs.

At first the choir sang as play-back doing word by word text signs, that is to say spelling out the Spanish words in sign

language and vocalizing the text; this allows thoughts to be more thoroughly structured, together with a greater degree of openness and comprehension. Today, as we now have music teachers, the choir members can manage to sing a song *a cappella*, and we continue to make progress and to look for new ways for ability to overcome limitations.... so

that the choir sets up total communication with their audience, be it deaf or hearing, through vocalization, movement, expression and signs.

We receive no help from any official body and we do everything by dint of our own efforts.

Horazio Lizzi, Choral Conductor
(jubisor@hotmail.com)

(Transl: Helen Baines, Spain)

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In Memoriam Jan Szyrocki

Jan Szyrocki, who was to write an article about the new generation of Polish composers for this issue of the International Choral Bulletin, died on 9 April 2003. He was 72 years old.

He founded the Szczecin Technical University Choir as early as 1952, when he studied construction engineering, and he conducted it until his death. While working in his profession, he started studying music. He was later awarded a scholarship at the Royal Conservatory of Music in The Hague (1968) and at the Higher School of Music and the Performing Arts in Vienna (1974). He completed his musical education under Professor Stefan Stulgrosz at the Faculty of Theory, Conducting and Composition at the Higher School of Music in Poznan in 1975 (with "summa cum laude"). He was also one of the founders of the Szczecin "Sloviki" Boys' Choir ("The Nightingales"). Since 1965 he was the chairman of the Szczecin Section of the Polish Association of Choirs and Orchestras. He was also a co-founder (1965) and artistic director of the annual International Festival of Choral Song in Miedzyzdroje. From 1978 he taught at the Academy of Music in Poznan, and later its Szczecin branch, where he became a full professor. In 1985 he founded the Musical Culture Study Department at the Polytechnic in Szczecin which he chaired till now. From 1995 to 1998 Jan Szyrocki was the artistic director and conductor of the National Theatre Choir in Warsaw. He conducted seminars and workshops for choral directors in Poland and abroad and was a jury member of many international choir competitions. Prof. J. Szyrocki was one of the founders of the Polish-German Choral Academy "In Terra Pax", established in 1991. Within the framework of this Academy, young singers from both countries work together to perform masterpieces of the world's choral literature in Poland and Germany. In recognition of his achievements, Jan Szyrocki was awarded numerous prizes and distinctions.

Jan Szyrocki was the principal author of the "Polish Choral Music" dossier, published in the ICB, Vol. XIX, n° 1, Oct. 1999.

With his untimely death, the international choral community loses a wonderful and capable personality who will be remembered by his friends all over the world.

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Friday, 31 October 2003: Deadline for submission of proposals

Friday, 28 November 2003: Successful presenters notified

Friday, 27 February 2004: Deadline for submission of edited, full-text papers

Friday, 7 May 2004: Deadline for submission of reworked full-text papers for publication in peer-reviewed conference proceedings

Complete information:

<http://sacs.ru.ac.za/ggcc.htm>

Contact person:

Markus Mostert (M.Mostert@ru.ac.za)



A Singing School in Denmark

Mads Bille, Head, The Jutland Singing School

When little John is kicking a football for the first time in his life he is already David Beckham. He has seen that talented player kick a football many times, and he knows that to be as good and famous as David he must practice hard for many years. His parents know it and so do all his friends. With that first kick he has already become part of a world, a myth and a hierarchy that does not need to be explained in detail.

When little Sarah joins a girls' choir, it is likely that she does so because the conductor has such nice eyes. This is what she knows about choral singing. If her parents let her join the choir, it is probably out of some vague idea that it will keep her out of trouble for a time.

The musical dream normally only exists in the head of the conductor.

For the last 20 years I have been the conductor of a boys' choir in a small city of 50,000 inhabitants. The nearest university or music academy is far away. Herning is a city of trade, mainly known for its big trade fairs, and it is the dream of profit, not of beautiful music, that blows through the long, bare main street of Herning.

As the conductor of Herning Boys' Choir (Herning Kirkes Drengkor www.herningkirkes-drengkor.dk), I am one of those enthusiasts that both parents and politicians love so much. I often get the feeling that only a few understand the reason for my enthusiasm, but people know the real thing when they see it, and it is good for children to meet enthusiastic teachers: real living people whose actions are motivated by a calling or a vision. I have met several people who, when I tell them about my work, look at me with the same kind of affection with which you would look at kittens or other defenceless animals. I sense that they are moved by the fact that it is still possible, in this brutal world, to meet people who will work day and night for a cause that will not bring them any personal profit. To them it seems beyond understanding but it fills them with tender-

ness, and maybe with some sort of faith in the future, to meet this kind of commitment.

As I grow older, I realize that an enthusiast is his own worst enemy. No sane parent or politician would ever consider stopping an enthusiast. We are self-driven, so to speak, with rechargeable batteries and above all at a very low cost. There is something self-igniting in passionate souls. We stand in the middle of the circus ring, enthusiastic and eager. We burn and we burn out as a source of short-lived inspiration and surprise to the people that look upon us, and often the choir is abandoned shortly after our departure because no one seemed interested in taking over and because the dream of the choir was really only deeply rooted in the overheated head of the conductor.



Mads Bille

At some point I stopped to make an experiment. The focal point for all my work used to be my own working capacity and my own pedagogic and artistic resources. Instead I used the members of the choir and the music we are singing as the starting point.

What do we need? We, the choral conductors, are drilled hard in the exercise of being modest on behalf of the children and the music. Now I tried to be immodest on behalf of both the children and the music.

It was a simple and unsentimental exercise that made it clear to me that I had to build up an institution around the choir. It was the only way I could do justice to the children and the music, to be able to

perform music at a high artistic level and to free the huge musical potential I found in the children and young men.

In the summer of 1996 I started working to found the first singing school in Denmark apart from the "Sankt Annæ Gymnasium" in Copenhagen (Copenhagen Boys' Choir).

At the same time we began considering forming a girls' choir. It did not seem fair only to give vocally gifted boys in the region the opportunity to make music at a high level. The Mid-West Girls' Choir (Midt- og Vestjyllands Pigechor www.midtvestpigechor.dk) was founded in 1999.

A couple of months were devoted to defining the goals of The Jutland Singing School

(Den Jyske Sangskole - www.denjyskesangskole.dk)

- To offer an elite singing and music education to vocally gifted children in Jutland.

- To develop the two school choirs into cultural landmarks for the region.

- To establish a research centre for matters like the importance of musical education in children's psychosocial development.

- To develop an international centre of knowledge on work with young singing voices

I once heard someone say that if you want a group of people to build a ship, you do not give them nails and

wood. You give them the dream of the sea. In all its simplicity that statement came as a big inspiration to me.

I began planting the dream of a singing school.

I had a number of meetings with influential businessmen and they liked the idea of two high profile choirs as cultural landmarks of the region. There were two reasons for this. First of all, they liked the local patriotic element of building our own choirs, thus giving musical children in this remote part of Denmark a unique chance to develop their talents. Secondly, they liked the basic demand of quality in all parts of the "production".

The dream needed not only to be planted in the business world. It also needed to



The World of Children's and Youth Choirs

be planted in the political system. This part of the work of establishing the school has turned out to be quite a mental and physical tour de force, but at the moment it seems to be unfolding in the way I had hoped. By the end of 2004, the Jutland Singing School will be able move into its own residence financed by the city council of Herning, and the councils of both the city and the county as well as the Ministry of Culture are now involved in running the singing school.

The dream of a singing school had to be planted in the choir, in the children's parents, in the church council, in the entire region and, through the national media, in Danish cultural life also. If knowledge of the Jutland Singing School was not spread very fast the school would not have a chance to survive and develop. For the last 5 years I have been speaking and writing about the ideas that have driven us to establish such an ambitious project in a small city about 4 hours' drive from Copenhagen.

I often think of little John kicking the ball for the first time and thus enrolling in an entire universe of sport.

The Jutland Singing School tries to create a universe that gives both social and musical sense to its 120 students. It endeavours to be a source of professional musical education in Denmark and to develop two choirs with their own professional and artistic integrity.

The two choirs are participating in ever more ambitious musical connections, and the boys' choir has become a steady source of students for the music academies and the Opera Academy in Copenhagen.

An important part of the puzzle of building this universe of music is the connection between the boy trebles, the young male singers and the professional singers.



Herning Boys' Choir

© Den Jyske Sangskole

becoming professional singers themselves becomes a part of all the singers' everyday lives.

From the world of sports we have learned the straight line from the boy's first kick at a ball to the national team. In the Jutland Singing School there is a straight line from the first rehearsal to Plácido Domingo or Lars Møller.

We are making contacts from our small institution in Herning with the music profession

in the rest of Denmark in many different ways. In 2001 the boys' choir started co-operating with the Danish National Opera in Aarhus (Den Jyske Opera), the second largest opera in Denmark, supplying it with boy trebles for its productions. For the first time recently, our 3-year old girls' choir has sung to an audience of 3 to 4,000 people at a large concert presenting renowned singers from the Danish rock and pop stage. Being a part of these spectacular events provides motivation for weeks of solo singing or ear training. The mix of the chamber music education given through the weekly choir rehearsals, a steady flow of services and concerts and the individual education in instrumental playing, solo singing and ear training gives the music to the children not as a brief infatuation, but as a tool which they can use for the rest of their lives.

These singers form the professional core of the choir, and they are employed on professional terms.

These young professional singers have two functions:

Firstly, we are sure always to have a harmonious and fast-working male group. Secondly, we have an educational span going from third grade to the final year of the music academy. The teenagers, whose voices are breaking, imitate the more mature voices and the young men become role models for the trebles. I have often seen them open their mouths in admiration when for example Lars Møller, a talented young bass singer with whom they were playing football just five minutes ago, stands in the choir singing with power and musicality. At a more or less conscious level, it becomes a vital part of the masculine identity of the young men to be able to express themselves through their voices.

The professional singers bring with them the myths and the good stories from the academies of music and opera, and the dream of great music and the possibility of

Thus music becomes an integral part of their grown-up lives, not just a sweet memory from childhood. Thanks to the thorough musical training, music becomes either a profession or a mental oasis in a stressful grown-up life. (Mads Bille: MBI@km.dk)



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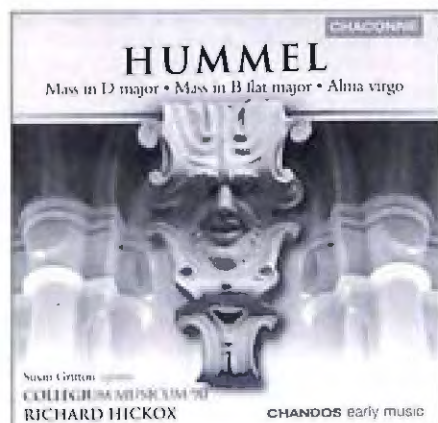
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New CD Releases: 19th- and 20th-Century Works

Jean-Marie Marchal

After having directed the complete masses by Joseph Haydn with a master's touch, Richard Hickox takes the next logical step as conductor of the *Collegium Musicum 90* by taking on the sacred works of a composer Haydn recommended to the Esterhazy family: **Johann Nepomuk Hummel**. Three of the latter's mass settings have been preserved. Two of them are to be found on this new recording, along with a very pleasant offertory hymn, *Alma virgo*, for soprano, choir and orchestra. The main characteristic of these mass settings is that the composer has given over most of the vocal work over to the choir. There are no soloists, therefore, in these medium-sized works (slightly more than 30 minutes in length in both cases) which require forces similar to Haydn's last great masses. Hummel is seen here in his best light, offering the listener a varied and extended expressive palette, from the grand and majestic, remarkable for its eloquent abundance, to the discreetly meditative or the delicately pastoral. Richard Hickox's interpretation captures all the facets of this well-crafted music which makes for pleasurable listening. (Chandos 0681)



Philippe Herreweghe has taken on the well-known *Mass in A-flat major, D. 678*, by **Franz Schubert**, at the head of the RIAS-Kammerchor and the Orchestre des Champs-Élysées. This performance by the Belgian conductor is an interesting one in many respects, notably with regard to its cohesiveness and accessibility. It is difficult, however, to be enthusiastic as we do not hear real finish in the work, which also lacks in conviction (the final fugue of the *Gloria*) and in both choral and solo-quartet blend (thanks to a soprano with an "oversized" voice compared to the others). The perfect equilibrium between the Herreweghe approach and the clearly defined, linear and naturally rhythmic style of another composer reigns supreme in

the remainder of the program. Here, the performers are at their best in an inspired, lively and radiant reading of *Psalm 42, Wie der Hirsch schreit*, by Felix Mendelssohn. These 20 minutes of pure musical delight alone are worth the price of this recording. (Harmonia Mundi 901786)

Also worth noting is the recent release of a new version of **Giacchino Rossini's** famous *Stabat Mater*, thanks to Riccardo Chailly at the helm or a team which brings together Italian soloists (Frittoli, Ganassi, Sabbatini, Pertusi) and a Dutch choir



(Netherlands Radio Choir) and orchestra (Concertgebouw). This is a thoroughly solid performance which offers a fine balance between the lyricism of the solo sections and the sincere spiritual emotion which cuts across the work. Chailly's somewhat objective reading of the work helps to avoid overblown pathos in the Romantic effects. There is only one thing to regret and that is the relatively short timing of the CD which clocks in at 55 minutes. (Decca 460 781-2)

The same type of healthy objectivity presided over the production of the latest Mahler recording by Pierre Boulez, this time devoted to the *Third Symphony*. The French maestro proves once again to be a brilliant analyst as well as an impressive technician when it comes to conducting. Nothing escapes his attentive eye. Each inflection of the musical discourse is weighed in detail as if it were on a pharmacist's scale. While some might prefer a more extraverted and overtly lyric Mahler, it is nonetheless a demanding performance which concedes nothing and from which emotion springs easily. Very good performance by the Vienna Boys Choir. (DG 474 038-2)

Turning towards Eastern Europe now, we take a look at two recent releases from the Praga Digitals label. The first is devoted to **Rachmaninov's** *Vespers, Op. 37*, along with excerpts from the *Liturgy of St. John Chrysostom, Op. 31*. This is a new version by the Prague Philharmonic Choir, direc-

ted by Jaroslav Brych. Over the past few decades, the choir has built its reputation on its performances of Russian works and this recording does not disappoint. The choir's perfect tuning, superb blend in each section and precision in chanting are all to be found here. There is no intention of providing competition for the best Russian versions, which offer their own colour and more palpable sense of drama. However, these Czech musicians demonstrate a genuine mastery of the style and language which is well worth saluting. From a technical point of view, take note that this is an SACD "hybrid" which benefits from the new technology of sound reproduction while remaining playable on any CD player (Praga Digitals 250 176)

From the same label comes a new CD of works by **Bohuslav Martinu**, more precisely one devoted to a singular work in which the composer wanted to pay tribute to his native country and its popular traditions. The work in question is the *Legend of the High Plateaus of the Vysočina*, a cycle of four cantatas (*The Awakening of the Springs, The Romance of the Dandelion, The Legend of the Smoke from the Potato Fields and Mikes of the Mountains*). These evoke the rites and feasts associated with the working of the land throughout the four seasons. Mostly for choir, with some solo and instrumental episodes, this engaging and colourful work benefits from the fine interpretation by the Philharmonic Choir of Prague under the direction of Jaroslav Brych. (Praga 250 170/171)



Next, we turn to Denmark to discover an original CD which pays tribute to **Per Nørgård** through a selection of mostly a cappella choral works. This recording, which includes no fewer than four world premieres out of the six works included (*Singe die Garten, Wie ein Kind* in a 1996 revised version, *Tre hymniske ansatser, Flos ut rosa floruit/Gaudet mater/Frostsalm* in a 2001 revised version) offers a fairly round-

ded picture of a man considered to be one of the major modern Danish composers. The variety of atmospheres, textures, techniques and vocal resources is astonishing and in keeping with the personality of the composer who is always seeking new experiences and exchanges. The performance by the Danish Radio Choir conducted by Stefan Parkman is perfect in taste and precision. (Chandos 10.008)

Laurence Equilbey's work with contemporary choral music has been unanimously saluted over the past few years. Her thorough work with the Accentus Chamber Choir has received even more credibility through a number of commissions which have helped to dust off the image of choral music in certain professional music circles in France and Navarre. In her quest to broaden the repertoire, Equilbey now turns to **transcriptions**. This is a technique that is "as old as the world" which allows her to make other musical spheres her own, while demonstrating the technical capabilities of her choir, especially when it comes to blend, colour and dynamic range. With the exception of the universally known *Adagio* by Samuel Barber and the remarkable transcription by Gérard Pesson of the famous *Adagietto* from Mahler's *Fifth Symphony*, everything or almost is a discovery on this CD. There is, for example, the astonishing work of Franck Krawczyk on Chopin's piano *Étu-*



de Op. 10, No. 6 and Largo from Sonata No. 58 which obviously seeks to extract the substance of a work which is intrinsically not choral while straying from the model at times in a fairly resolute way. But the "star" of this CD is without a doubt Clytus Gottwald, the conductor of the mythical Schola Cantorum of Stuttgart and an eternal transcriber. We can fully appreciate the formidable magician's instinct for vocal colours and textures through a varied and passionate selection of works by Hugo Wolf, Alban Berg, Gustav Mahler, Claude Debussy and Maurice Ravel. The finely chiselled interpretation by the Accentus Chamber Choir does justice to this rare and original repertoire. Bravo! ("Transcriptions" - Naïve V 4947)

Jean-Marie Marchal: jm.marchal@cccwb.com

(Transl. Patricia Abbott, Canada)



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Application procedure

Interested candidates should send their curriculum vitae, accompanied by at least two letters of recommendation received directly from the referees, before 4 P.M. July 25, 2003 to:

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Aarne Saluveer

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International Choir Events 2003/2004



6th INTERNATIONAL FOLKSONG CHOIR FESTIVAL "EUROPE AND ITS SONGS"

Barcelona, Spain, September 17-21, 2003

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: 03.08.2003



11th INTERNATIONAL CHOIR FESTIVAL "ORLANDO DI LASSO"

Marche, Italy, May 30 - June 02, 2004

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Comprehends categories with and without compulsory piece; a repertoire of both sacred and profane a-cappella music is to be presented, with one piece of folk music from the choir's country of origin; special category for folk choirs.

Deadline: 15.03.2004



7th INTERNATIONAL FOLKSONG CHOIR FESTIVAL "EUROPE AND ITS SONGS"

Barcelona, Spain, September 22-26, 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: 02.06.2004

For further information, please contact

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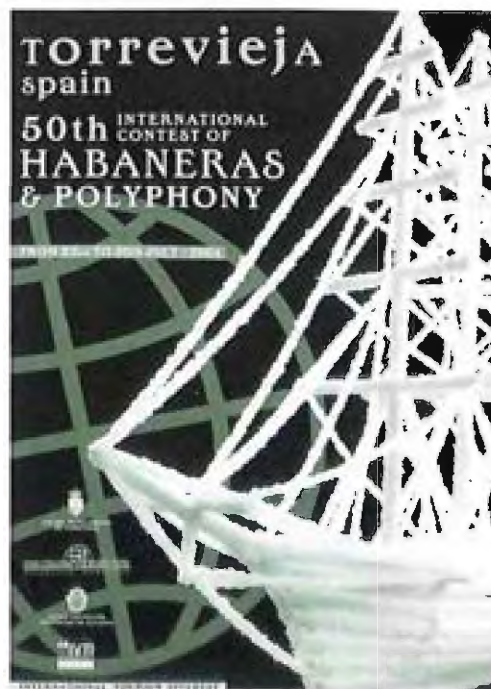
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filmist "NUKITSAMEES"

Juhan Viiding

Allegro

Olav Ehala

Mis on ko-du, kus on ko-du, kus on ko-du - koht?

Mis on ko-du, kus on ko-du, kus on ko-du - koht?

Mis on ko-du, kus on ko-du, kus on ko-du - koht?

Mis on ko-du, kus on ko-du, kus on ko-du - koht?

ISSAND, KEDA TAEVAS SÄÄL

[S.A.]

Rahvavisi/Seadnud
Mari Vihmand

1. Is - sand, ke - da tae - vas saal kü - dab ing - li - lu - lu - hää!

o - le maa peal ar - mu - ga o - ma rah - va kail - so - ja

2 Ka - si ing - lid tul - la ka - men - le ap - pi - va - o - ga.

HELISEB VÄLJADEL

Tsüklist "12 laulu PURA SEIST MARIA SUKS"

Tekst Urmas Susak

Urmas Susak

A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a.

A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a.

A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a.

A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a.

he - li - seb väl - ja - del, mei - sta - ja mä - ge del, he - li - seb väl - ja - del.

A - ve, A - ve Ma - ri - a, Ter - vi - tus he - li, A - ve, Ma

A - ve, A - ve Ma - ri - a, Ter - vi - tus he - li, A - ve, Ma

A - ve, A - ve Ma - ri - a, Ter - vi - tus he - li, A - ve, Ma

ber, workshop lecturer and teacher at international events, like the "World of Children's Choirs 2001" in Vancouver. From 1990-1995 he was President of the Estonian Society for Music Education, and since March 2000 President of the Estonian Choral Society. He is a Board Member of Europa Cantat.

(The Estonian Choral Society will be pleased to share information about Estonian choral life and is interested in more intensive international contacts between conductors, composers, singers and culture managers)

The Editors of the ICB would like to thank Arne Saluveer for writing this Repertoire article on such a short notice after Jan Szyrocki's sudden death.

Lindude laul

JORO

MART SAAR

Allegretto non troppo

Li - ri, löö - ri, sirts, sirts, sirts! Pü - ri, pü - ri, puks, tiuks, viir! Kaa - ri, laa - ri,



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2003 Conductor: Stephen Hatfield



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2002 Conductor: Stephen Hatfield



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The Composers' Corner

Keeping the Tradition of the Spiritual Alive A Personal Interview with Moses Hogan

Kathy Saltzman Romey

Moses Hogan was one of ten composers commissioned to write a piece for the Sixth World Symposium on Choral Music. The following interview was held August 7, during the symposium (Aug 3-10, 2002) in Minneapolis, Minnesota, USA.

"...Internationally renowned as a pianist, conductor, and arranger, Moses Hogan is recognized as a leading force in promoting and preserving the African-American musical experience." – Oxford University Press

Moses Hogan was born in New Orleans, Louisiana on March 13, 1957. A graduate of the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, Hogan also studied at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. He founded and directed the New Orleans-based Moses Hogan Chorale, renowned for its powerful interpretations of African-American spirituals.

Moses Hogan became one of the most influential names in modern choral singing by rejuvenating the genre of African-American spirituals for both choral singers and audiences. Hogan went on to edit the new Oxford Book of Spirituals (2001), considered to be the first comprehensive anthology of the art form, with examples ranging from early 20th century composers Hall Johnson and Harry Burleigh to modern arrangers such as Jester Hairston and Moses Hogan. Mr. Hogan died on February 11, 2003, at age 46.

www.moseshogan.com

www.moseshogan.com/about_moses_hogan.htm
clients.neworleans.com/hogan/test/about.htm

Moses Hogan (MH)

Kathy Romey (KR)

KR: What is it about the choral medium that appeals to you?

MH: Oh, it is the voice! It is without question the voice. I started off playing piano. Piano is a beautiful instrument and I pursued a career as a pianist, and won several competitions. But there is just nothing like the human voice in terms of musical expression, in terms of timbre, in terms of the possibilities of various sounds. We work as pianists to alter our touch to get varying sounds. But there is just no comparison. And so, that indeed is my motivation. I think it is just a beautiful collaboration. And because vocal music has always been present in my life...It has come to that definitive direction at this point in time.

KR: How would you say your compositional style or creative process is influenced by text?

MH: Whenever I arrange a spiritual, I start with the text. Because the text motivates what should happen musically. Sometimes I hear people make comments, especially about some of my arrangements – the rhythmic nature of it. But that does not mean that I start off with a rhythmic influence. I am driven and motivated by the text and what should be appropriate in the accompaniment to the text. And so, I read through the text. Many times, spirituals are simply melodies that have been handed down. I will play the melody over and over and over. And whatever I am writing – if it is the *Battle of Jericho* or a larger work – it is always the melodic line or the tune we are most familiar with as it relates to that particular composition that is present to the listener. Because many times, the melody gets lost. The songs are still folk songs, and you should always be able to recognize the melody. That's important.

KR: And from there, after singing through the melody and speaking the text many times, how does your process continue?

MH: Well, the composer gives to the music the result of his or her musical background. So if I had to analyze what goes into my writing, I would definitely have to acknowledge several influences that normally will come out in my arrangements. I started in the church; that would be some church influence. And I was a pianist in the church, and it was a Baptist Church, there would be that element. I started as a classical pianist, so there will be some classical element that you can relate to. I played the oboe for six years, and so in order to play the oboe I had to listen to the symphony orchestra, and that was my entrée to classical music. It was a great trick that I used, and it was really good! Then I lived in New Orleans, which is sort of a gumbo melting pot of all kinds of music. I am not a jazz musician; I never developed [that skill] – even though I had the opportunity to work with Ellis Marsalis, and the famous sons that he has, and certainly with the jazz influences of New Orleans. I have incorporated some smaller elements of [this] music in my style, but it does not speak to my harmonic language. And so you ask me how I come up with what I come up with; I think I feel I have something to say, and what I have to say about harmony is interesting with all of those elements. Therefore, my style emerges from those.

KR: I want to come back to what you said about many people describing your music as highly rhythmic. The element of rhythm – is this related specifically to the text?

MH: It is related to the text. For example, *Jericho* [referring to his arrangement of the *Battle of Jericho*], which I guess is a very popular arrangement.

KR: Yes, that opening!

MH: Well, in my mind, I let myself out of the regular tune there. And what I did was I envisioned a battle. I envisioned perhaps opposing forces. And I asked in my interpretation – though the 'T's' [referring to the letter 'T' and the explosive quality when pronounced in English] are not prevalent in many instances when you interpret the singing of the spirituals – but I asked for the [energized] 'T' sound in the word *battle*, and the 'SH' sound in, *Joshua fit the battle of Jericho*. When you have the juxtaposition of the 'SH' sounds and the 'Ts' going with the regular 'T' [as in "fit"], you have got these opposing forces. So, that is what I envisioned. That is why the rhythm is really strong. But at the same time, always knowing the melody is still present. And I wanted that to be present within this dialogue – opposing forces of the battle.

KR: Often in your arrangements there is the idea of dialogue. Does this come out of the church?

MH: Yes, that comes out of the church; there is always this call and response, it is just presented differently. But there is always that reference. And so, those things are just uniquely incorporated. I don't say to myself, "Well, I'll do a call and response here." It just happens.

KR: I want you to comment on something that I have so appreciated about your arrangements. You come to arranging also from the standpoint of a music educator and share an approach to style, history, and the richness of a tradition through the way you notate articulation, pacing, phrasing, tempo changes, etc. You have very carefully given information to us as conductors, and then you allow us to grow and develop the interpretation from there.

MH: Well thank you. You know, this is a pass-it-on tradition. I had conversations with two icons, as related to my musical development. When I first started a choir in the early 1980s – and I knew much about the spiritual singing tradition through my uncle, who was the choir director at the church where I grew up... I felt the need to dig a little deeper. I wanted to know what other people were doing. So I started listening to various older recordings. That's one way, first of all, to listen to Dawson conducting the Tuskegee Choir. You look at the music and say, "Well really, what does he want?" And then, I called Jester Hairston on the phone....I said, "I've got a choir. We would like to sing spirituals, and I hear you are

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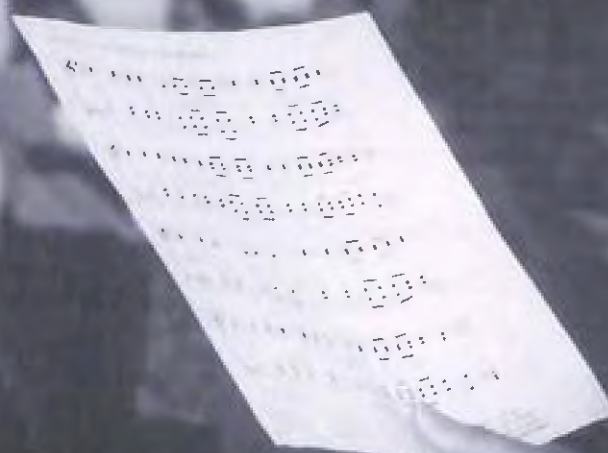
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The Composers' Corner

an expert. I would like you to come and work with my choir so I can get some ideas and see you do your music..." I observed him and how he explained his score. I remember my ladies, who were mostly educators at the time, and we performed a couple of his arrangements for him. And he said, "Oh, you sure are educated!" And he proceeded to say, "You've gotta let loose! You've got to let loose!" And I remember a gentleman who is here now, Robert Morris [Macalester College, St. Paul, MN]. I heard his work when he was at Jackson State [University in Mississippi]. What he did with young voices! That was another turning point.

Shortly after that, I met William Dawson. I had a conversation with him for two hours in his hotel room. I was in New York at the time, at Juilliard. ...That conversation actually gave me a headache, because I thought that he was quite bitter. But now I understand why he was a little bitter; because he went over ten or twelve scores with me – he knew I had a choir – and he said, "Young man, when you conduct this work, this is what I want you to remember....You've got to do this, and you've got to do this." This went on for twelve pieces! But I understand now, because sometimes in the interpretation of spiritual arrangements, we take liberties that we shouldn't take. We feel the need to add or to change or to leave out. How many of us would change a note in Handel's *Messiah*? I have got a good ear for music, I know some chords... Would I say, "Well, I think Handel should have done this *this way*...when I get a chance to perform it with my choir, I'll change it." We shouldn't do this. And Dawson's bitterness was for people not necessarily doing exactly what he said. He was a program man, and he knew what he wanted. But that meeting with me was to make sure that I would keep that tradition alive and do just what he wanted to have done in his scores...And now that I am actually composing, I understand the importance for making [everything] clear – especially to a style that many people may not necessarily feel comfortable about doing.

When people from foreign countries read something in dialect, and say, "What is this?", there is no explanation, or they are not sure what this word means: If they see *heaven* and it is spelled in the old way, *heabun*, they say, "What is that?", I believe that it is still English... slaves were not allowed to read or write by law, so all the 'Ts' weren't going to be crossed, all the 'Is' weren't going to be dotted when those gentlemen or ladies wrote down the texts phonetically as they heard it. But it is still English! And so, there shouldn't be the full presentation as we see the King's English and our proper arrangements.

We should always remember that it is folk music, just a little laid back. In my arrangements – and because I travel and people ask me, "Moses, what does this mean?" ...I try to take a little more time. I

think when the first things were published I didn't take as much time. But it is a process. It is a process that Hal Leonard [Publishing Company] is sensitive to documenting to help singers...I remember specifically studying the music of Chopin, or the music of Mozart, and I studied with Paul Badura Skoda, I wanted to know exactly what was appropriate, what was not appropriate for this style. And so I listened to recordings. That's one good way, to see how the older choirs performed the



style. There is a wonderful old video release of *Green Pastures*, which was a movie depicting the black version of heaven and it was set with supposedly black slaves in heaven. The Hall Johnson Choir sang, and it was the most incredible singing I have ever heard. Well, this is that style!

Many times I try to recreate the sounds that have been handed down, and try to document my scores to be as precise, but not to be so overbearing as to say, "Take a breath on the fourth measure..." It is not music. People get stuck in all the details, and not in creating the message of the song, which is the most important thing. And you don't have to imitate this choir sound. You've got to bring to spiritual arrangements what you feel. Once you know the history and the origin about the music, how it was created and the conditions under which it was created, and you read the performance practices carefully, then you are as qualified to interpret a spiritual as I am. You don't have to be African-American to interpret spirituals and to bring the message of hope to people of all races. That is the beauty of the spiritual. Spirituals have touched the lives of people of all races. But you must be informed about those things that are stylistically appropriate, and then your musicianship can be brought to the music, and is successful.

KR: Your arrangements of these spirituals live in the community, and belong to so many of us, and we love them dearly. I wish you

could have heard the Moscow State Conservatory Chamber Choir sing *Joshua Fit the Battle* as their encore [8/4/02 performance at the Sixth World Symposium on Choral Music in Minneapolis]!

MH: Oh, I would have loved to hear them! They said it was exciting!

KR: It was exciting with that huge Russian sound! The choir sang Schnittke and various other pieces, and then after the applause died, they sang *Joshua Fit the Battle*, and of course, we all know it and love it in this country. So to hear this choir pay homage to the tradition and heritage was wonderful and very touching.

MH: Thank you. I'm sorry I missed it! The motivation behind my choir, behind my singers is that we pay tribute to the unknown bards who created the spiritual. While I enjoy success as a composer, I owe it to them first because the people who created this text and these tunes and these melodies and these verses that have been handed down; their names are not documented on my arrangements. So, the caption on my group is, "dedicated to the preservation, integrity and multiple aspects of the African American choral tradition." We feel a need to keep it alive and to keep it present. And when we sing, we pay tribute to these unknown bards. I am just a little vehicle where the message continues. I'm not the first composer, I'm not the last composer, and I won't be the last. It inspires us! And so that makes the difference – When you are looking at it to keep something alive and to preserve it without all of the other names that should be taking the credit. So, I have a responsibility. We get excited about it, yes we do!

Kathy Saltzman Romey (romey001@umn.edu) 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 with Moses Hogan, 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 Symposium 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. Mr. Hogan's comments on his Symposium commission, "Music Down In My Soul" – written for the Michigan State University Children's Choir; Mary Alice Stollak, conductor – can be found in the August 2003 issue of the ACDA Choral Journal.

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34th Oregon Bach Festival, Eugene, USA, 27 June-13 July 2003. Teacher and conductor: Helmuth Rilling. Masterclass in conducting using professional choir, soloists and orchestra. Repertoire: Bach Cantatas and Motets. Festival concerts include: Handel oratorio, Jephtha; Brahms German Requiem; Bach Magnificat; Mozart C Minor Mass. Total of 50 events. Contact: Royce Saltzman, 1257 University of Oregon, Eugene, OR 97403, USA. Tel.: +1-541-3465665, Fax: +1-541-3465669, Email: saltzman@oregon.uoregon.edu - Website: www.oregonbachfestival.com

Festival 500 "Sharing the Voices", St. John's, Newfoundland, Canada, 29 June-6 July 2003. Guest artists: Bobby McFerrin, Erkki Pohjola, Linda Tillery. World of Music concerts, conferences, performances opportunities, Songbridge, etc.... Apply before 15 Oct 2002. Contact: Festival 500 "Sharing the Voices", 7 Plank Road, St John's NF A1E 1H3, Canada. Tel.: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

International Masterclass in Baroque Vocal Music, Carpentras, France, 1-15 July 2003. Programmed composers: Claudio Monteverdi, Pietro Maria Marsolo, Giacomo Carissimi, Michel Richard De Lalande. Maestro di concerto: Roberto Gini, Gianluca Capuano. Apply before: 15 Feb 2003. Contact: I Madrigalisti Ambrosiani, Via delle Camelie 8, I-20147 Milano, Italy. Tel.: +39-02-4156167, Fax: +39-02-4156167, Email: madrigalisti@libero.it - Website: www.ifcm.net or www.ville-carpentras.fr

International "Vltava River Summer Choir", Czech Republic, 2-14 July 2003. For chamber groups or individual English speaking singers and their family and accompanists. Featured piece: Dvorak's Mass in D. Six days stay in Prague and 5 days touring in Southern Bohemia. Guarantor and conductor: Peter Dent, Vancouver, Canada. Apply before: 30 Apr 2003. Contact: Club Tours Agentur, Pavel Švarc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel.: +420-2-84826608, Fax: +420-2-84826608, Email:

cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

10th Anniversary of Vaison-la-Romaine, European Choral City, Vaucluse, France, July-August 2003. Among the July and August events: Festival of Vaison, European Choir of Vaison, concert of the University Choir of Szczecin (Poland), A Coeur Joie National Youth Choir, 9th youth choirs meeting, concert of Marc Antoine Charpentier choir and orchestra. Contact: A Coeur Joie, Les Passerelles, 24 avenue Joannès Masset - BP 9261, F-69337 Lyon Cedex 09, France. Tel.: +33-4-72198342, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: <http://acj.musicanet.org/>

Tuscany International Children's Chorus Festival, Florence, Italy, 30 June-8 July 2003. 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

40th International Choral Competition, Spittal an der Drau, Austria, 3-6 July 2003. Two categories: choral works (classical and modern), folk-song. Apply before 31 Jan 2003 Contact: Kulturamt der Stadt Spittal an der Drau, Burgplatz 1, A-9800 Spittal an der Drau, Austria. Tel.: +43-4762-5650223, Fax: +43-4762-3237, Email: obernosterer@spittal-drau.at

5th International Choir Festival "Summer Songs", Sopron, Hungary, 3-6 July 2003. 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

21st Int'l Choir Festival of Prevesa, 9th Int'l Competition of Sacred Music, Prevesa, Greece, 3-6 July 2003. For mixed, equal voices, children's, chamber, mixed youth choirs and choirs of Byzantine chant. Apply before: 28 Feb 2003. Contact: Choral Society "Armonia" of Prevesa, Parthenagogiou, 14, 48100 Prevesa, Hellas, Greece. Tel.: +30-6820-24915 / 29852, Fax: +30-6820-29852, Email: armonia4@otenet.gr - Website: <http://users.otenet.gr/~armonia4/>

12th International Choral Meeting of Mirepoix, France, 3-6 July 2003. Four foreign choirs and several French ensembles are selected. Gala concerts in the country and int'l concert in Mirepoix, Ariège. Contact: Dominique Grétilat, Artistic Director, Ginabat, F-09000 Montoulieu, France. Tel.: +33-5-61656322, Fax: +33-5-

61656322, Email: eurochoracad@free.fr - Website: <http://eurochoracad.free.fr/>

10th Academic Banska Bystrica, Slovak Republic, 3-6 July 2003. Competitive festival for students and university choirs in different categories. Concerts, seminars, workshops, trips, meetings, common events. Apply before: April 30, 2003. Contact: University of Matej Bel, Dr. Milan Pazurik, Tajovskeho 40, SK-97400 Banska Bystrica, Slovak Republic. Tel.: +421-48-4102872, Fax: +421-48-4136153, Email: langsteinova@fhv.umb.sk - Website: www.rekt.umb.sk

International Choir and Orchestra Festival "Cantus Salisburgensis", Salzburg, Austria, 3-7 July 2003. 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

Meeting of Children's and Youth Choirs, Thuir, France, 3-7 July 2003. Non-competitive festival for French and foreign choirs of different levels and styles. Contact: Alix Bourrat, 5 rue des Marguerites, F-66300 Thuir, France. Tel.: +33-4-68533620, Fax: +33-4-68675802, Email: alix.bourrat@wanadoo.fr

42nd International Competition of Choral Singing "C.A. Seghizzi", Gorizia, Italy, 4-6 July 2003. 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: Caseghizzi@tiscalinet.it - Website: www.seghizzi.it

African Meropa International Choral Festival 2003, Polokwane, Limpopo Province, South Africa, 6-13 July 2003. For choirs, folk groups and orchestras. Contact: Mothomoni Mapela, Festival Coordinator. Tel.: +27-15-2956837, Fax: +27-15-2957488, Email: moveah@mweb.co.za

16th International Kodály Symposium, Newcastle, Australia, 7-11 July 2003. Organised by the Kodály Music Education Institute of Australia Incorporated (KMEIA) and the Children and Education Research Centre (CERC) of the University of Newcastle, under the auspices of the International Kodály Society (IKS). Theme: "Making Music Together". Contact: Dr Peter Whiteman, Children and Education Research Centre, PO Box 127, Ourimbah NSW 2258, Australia, Fax: +61-2-43484075, Email: Peter.Whiteman@newcastle.edu.au

Llangollen International Musical Eisteddfod, United Kingdom, 7-13 July 2003. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance.

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4th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 10-13 July 2003. 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

6th International Choirs Competition "Hora Cantavi 2002", Suwalki, Poland, 10-12 July 2003. Competition for mixed, male and female choirs from the Baltic Sea countries: Germany, Denmark, Sweden, Norway, Finland, Lithuania, Latvia, Estonia, Russia and Poland. Contact: Regionalny Ośrodek Kultury i Sztuki, ul. Noniewicz 71, PL-16400 Suwalki, Poland. Tel.: +48-87-5664211, Fax: +48-87-5664934, Email: horacantavi@poczta.onet.pl - Website: <http://republika.pl/horacantavi/>

4th International Choral Festival of Puebla, Mexico, 11-17 July 2003. 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

Oakham International Summer School, Cambridge, United Kingdom, 12-19 July 2003. One week of music-making and learning in the beautiful rural setting of Oakham School in Rutland. With Peter Phillips and the Tallis Scholars. Contact: Oakham International Summer School, Juliet Allan, General Manager, PO Box 992, Waterbeach, Cambridge CB5 9SQ, United Kingdom. Tel.: +44-1223-693281, Fax: +44-8700-516828, Email: juliet.allan@oiss.org.uk - Website: www.oiss.org.uk

2nd World Vision 2003 International Children's Choir Festival, Seoul, South Korea, 14-18 July 2003. From traditional and classical to contemporary music festival. Apply before: 30 Nov 2002. Artistic Director: Hak-Won Yoon. Contact: World Vision Korea Children's Choir, 711-11 Nakalsandong, Kangseoku, Seoul, South Korea. Tel.: +82-2-6621803, Fax: +82-2-6612568, Email: wvchoir@wvchoir.or.kr - Website: www.wvchoir.or.kr

9th Choir Festival, Levanto, Italy, 15 July 2003. Festival with Italian and foreign choirs as guests. Contact: Aldo Viviani, Gruppo Vocale MusicaNova, Corso Roma 5, I-19015 Levanto, Italy, Email: musicalevanto@libero.it

Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 15-23 July 2003. 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

6th International Choral Festival of Missoula, Montana, USA, 16-20 July 2003. Non-competitive event promoting universal harmony and

friendship through choral music. Concerts, western cookout, friendships, sightseeing, shopping, rafting or flyfishing while in Beautiful Montana. Contact: International Choral Festival, Peter S. Park, P.O. Box 9228, Missoula, Montana 59807, USA. Tel.: +1-406-7217985, Fax: +1-406-7217985, Email: choral@montana.com - Website: www.choralfestival.org

International Festival of Music, Cantonigrós, Spain, 17-20 July 2003. Competition and exhibition of mixed choral music, female voices, children's choir and popular dances. Contact: FIMC Main Office, Valenciá 435, 1-1, E-08013 Barcelona, Spain. Tel.: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es/en-inici.htm

28th Singing Week "Musique en Morvan", Autun, Saône et Loire, France, 17-27 July 2003. Orthodox Liturgies. Igor Stravinsky's Symphony of Psalms for choir and orchestra. Conductor: Alberto Grau (Venezuela). Open singing: orthodox and Spanish polyphonies. Contact: A Coeur Joie, Les Passerelles, 24 avenue Joannès Masset - BP 9261, F-69337 Lyon Cedex 09, France. Tel.: +33-4-72198342, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: <http://acj.musicanet.org/>

Europa Cantat Festival 2003, Barcelona, Spain, 18-27 July 2003. Choice of workshops, open singing, conductors' courses, and much more. Contact: Europa Cantat Festival 2003, Postfach 2607, D-53016 Bonn, Germany. Tel.: +49-228-9125663, Fax: +49-228-9125658, Email: info@europacantat.org - Website: www.EuropaCantat.org/barcelona2003

49th International Choral Competition of Habaneras and Polyphony of Torrevieja, Alicante, Spain, 19-27 July 2003. 7 days of outdoors habaneras and polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2003. Contact: Certamen Int'l de Habaneras de Torrevieja, C/ Patricio Perez, 10, E-03180 Torrevieja - Valenciá, Spain. Tel.: +34-96-5715579, Fax: +34-96-5712570, Email: dtor_tecnico@habaneras.org - Website: www.habaneras.org

7th International Festival "Les Archadiades", Shédiac, New-Brunswick, Canada, 19-27 July 2003. Music from Martinique Island (Jacques Cattayé), French, German, Italian, ... sacred music (Odile Château), Negro Spirituals (Richard Ducas). Contact: A Coeur Joie Suisse, avenue C-F Ramuz 29, 1009 Pully, Switzerland. Tel.: +41-21-7287501, Fax: +41-21-7287501, Email: info@acoerjoie.ch - Website: www.acoerjoie.ch

3rd European Academy of Choral Singing, Foix, France, 19-29 July 2003. Summer training course of choral singing in the French Pyrenees. Open to any amateur chorister. Final concert including all the participants. Program: John Rutter (Requiem), Gabriel Faure (Messe Basse - Cantique de Jean Racine). Contact: Dominique Grétillet, Artistic Director, Ginabat, F-09000 Montoulieu, France. Tel.: +33-5-61656322, Fax: +33-5-61656322, Email: eurochoracad@free.fr - Website: <http://eurochoracad.free.fr/>

International Choral Festival "La Plata Cantat", La Plata, Argentina, 22-26 July 2003. Theme: "Musical Diversity in a Globalised World". Choral music from South America: Argentina, Bolivia, Brazil, Chile, Paraguay, Peru and Uruguay. Three forums: ethnic music, musical creation and choral music at school. Workshops on choral music, percussions and native instruments. Contact: Secretariat La Plata Cantat, Calle

18 nr 381, B1902CXO La Plata, Argentina. Tel.: +54-221-4258326, Fax: +54-221-4258326, Email: aamcant@infovia.com.ar

Summer Music Festival 2003, Indiana University, Bloomington, USA, 22-31 July 2003. Masterclasses, workshops and special programs. Contact: Indiana University, Jan Harrington, School of Music, Bloomington, IN 47405-2200, USA. Tel.: +1-812-8551583, Email: musicsp@indiana.edu - Website: www.music.indiana.edu/

20th Takarazuka International Chamber Chorus Contest, Takarazuka City, Hyogo, Japan, 26-27 July 2003. Contact: Takarazuka Foundation for Culture Promotion. Tel.: +81-797-858844, Fax: +81-797-858873, Email: sizaidan@city.takarazuka.hyogo.jp

6th International Choral Conductors Seminar, Szeged, Hungary, 26 July-2 Aug 2003. Hungarian and English language seminar based on sacred music, focusing on choral techniques, conducting and scores reading. Artistic director: Eva Rozgonyi. Contact: Bartók Choir, Szeged 6701, Pf. 1004, Hungary, Fax: +36-62-325623

Europa Cantat International Singing Week, Nevers, France, 27 July-3 Aug 2003. For choirs and individual singers. Workshops with French and Russian music as well as vocal jazz, conducted by Hans van den Brand (NL), Denis Menier (B) and Dani le Facon (F). Contact: Semaine Chantante Europa Cantat, Mairie de Nevers, Hotel 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

11th Festival des Choeurs Laurats, Vaison-la-Romaine, France, 28 July-3 Aug 2003. Festival with the choirs from major European choir competitions. Contact: A Coeur Joie, Les Passerelles, 24 avenue Joannès Masset - BP 9261, F-69337 Lyon Cedex 09, France. Tel.: +33-4-72198342, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: <http://acj.musicanet.org/>

Choral Conducting and Vocal Group Technique, Saint-Moritz, Switzerland, 28 July-9 Aug 2003. With Volker Hempfling (D). Improvement of conducting technique and expression, tips for interpretation, working on individual "conducting language", basics of vocal technique and didactic aspects, final concert conducted by the participants. Apply before: 31 May 2003. 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

22nd International Youth Music Days, St. Andreasberg/Oberharz, Germany, 29 July-8 Aug 2003. For young people aged from 16 to 22 from all parts of Europe. Sinfony orchestra or choir workshops. Also featuring small workshops on chamber music, pop choir, jazz, improvisation. Apply before: 15 May 2003. 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

Vivace International Choir Festival 2003, Veszprem, Hungary, 1-4 Aug 2003. 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

11th Multinational Chamber Choir, Ramingstein/Lungau, Austria, 3-17 Aug 2003. Individual participants will form a multinational chamber choir. The group will meet in the Austrian Alps to work on prestudied material (sacred-, early- and light music, Bach motet). Musical director: H. Platzer, Vienna. Concerts and recording sessions in various Austrian locations, Vienna included. Apply before: 1 March 2003. Contact: Monika Fahrnerberger, Quellenstr. 18/38, A-1100 Wien, Austria, Email: monika.fahrnerberger@univie.ac.at - Website: <http://choralnet.org/cat/mchch06.html>

Festival Vancouver, Canada, 4-17 August 2003. Glorious voices, magnificent sounds, harmonious rhythms and classic favourites. Fifty outstanding classical, jazz and world music concerts. Website: www.festivalvancouver.bc.ca/mainBody.html

3rd International Girls and Children's Choir Festival, Riga, Latvia, 6-11 Aug 2003. Non-competitive festival that brings together girls and children's choirs from different national schools and cultures through singing. Contact: Valdis Egle, Rūpnīcības 3-4, LV-1010 Riga, Latvia. Tel.: +371-7-321733, Email: choriga@lanet.lv

2nd International "Waterford Sings!" Festival, Ireland, 7-10 Aug 2003. 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

1st Uruguayan International Festival for Choral Ensembles, Montevideo, Uruguay, 10-16 Aug 2003. Non-competitive festival for choirs from all over the world taking place in some of the most important Uruguayan cities such as Montevideo, Maldonado, Colonia, Minas, Salto and Paysand. 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

1st International Harald Andersen Chamber Choir Competition, Helsinki, Finland, 15-16 Aug 2003. Int'l choir competition for mixed chamber choirs (16-40 singers). Choirs may include professional singers. Apply before: Feb 17, 2003. Contact: Sibelius Academy, P.O. Box 86, 00251 Helsinki, Finland. Tel.: +358-9-4054644, Fax: +358-9-4054643, Email: choircompetition@siba.fi - Website: www.siba.fi/choircompetition

ChoriJazz 4 Gospel, Vaison-la-Romaine, France, 15-22 Aug 2003. 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/>

Masterclass by Tõnu Kaljuste, Helsinki, Finland, 17-19 Aug 2003. In cooperation with the 1st Int'l Harald Andersen Chamber Choir Competition. Repertoire: Gesualdo (O moro lasso), Bach (Komm Jesu Komm), Mahler (Ich bin der Welt abhanden gekommen, arr. Clytus Gottwald), Ravel (3 Chansons), Stravinski (Mass), Pärt (Dopo la Vittoria), Kreek (Missa sirised sirtukene). Contact: Sibelius Academy Continuing Education Centre, Sirke Pekkilä, P.O. Box 86,

00251 Helsinki, Finland. Tel.: +358-9-4054671, Fax: +358-9-4054678, Email: sirke.pekkila@siba.fi - Website: www.siba.fi/choircompetition

Corsican Polyphonies, Saint-Léger-les-Mélèzes, France, 18-23 Aug 2003. 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/>

2nd International Choral Festival "José María Bravo Márquez", Medellín, Colombia, 18-23 Aug 2003. Contact: Jorge Hernán Arango García, Ensemble Vocal de Medellín, Carrera 47B # 25 A Sur - 67 Bloque 5, Apto. 102, Envidado, Colombia. Tel.: +57-4-3318793, Fax: +57-3-3104495425, Email: ensamblevocal@hotmail.com or jorgeag@cis.net.co

51st "Guido d' Arezzo" International Polyphonic Competition, Arezzo, Italy, 27-31 Aug 2003. 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 2003. 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@nots.it - Website: www.polifonico.org

11th Eurotreff Festival, Wolfenbüttel, Germany, 27-31 Aug 2003. Concerts, 8 workshops "Fantasy and Imagination in the Circus Tent". For children's, girl's, boy's, mixed and jazz choirs. Conductors: A.M. Cabut (F), E. Carrasco i Ribot (E), M. Boasdóttir (IS), V. Johnsen (N), Z. Mindszenty (H), G. Frischmuth (D), H.J. Lustig (D), A. Kohler (D). Poss. of regional program with a German choir before or after the festival. Contact: Arbeitskreis Musik in der Jugend AMJ, Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany. Tel.: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amjallmusic.de

9th International Youth Choir Meeting, Sommières and Vaison-la-Romaine, France, 27-31 Aug 2003. 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/>

Europa Cantat International Singing Week "Alpe Adria Cantat", Lido di Jesolo, Italy, 31 Aug-7 Sept 2003. For mixed choirs, children's choirs and individual singers. Apply before: 30 Apr 2003. Contact: Alpe Adria Cantat, Via Castellana 44, I-30174 Venezia/mestre, Italy. Tel.: +39-041-958918, Fax: +39-041-950074, Email: asac.corri@usa.net - Website: www.feniarco.it

22nd International Choral Week of Alava, Spain, 5-12 Sept 2003. 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

Europa Cantat European Academy for Choral Conductors, Fano, Italy, 6-12 Sept 2003. Conductor: Gary Graden (USA-Sweden) and Carlo Pavese (Italy). Apply before: 30 Apr 2003. Contact: Feniarco, Via Altan 39, I-33078 San Vito al Tagliamento, Italy. Tel.: +39-0434-876724, Fax: +39-0434-877554, Email: feniarco@tin.it - Website: www.feniarco.it

1st 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

6th Rybinsk International Choir Festival, Russia, 10-15 Sept 2003. Devoted to the memory of Sokolow, founder of the Children's choir movement in Russia. Email: sport@ryb.adm.var.ru

16th Cathedrals Festival of Picardy, France, 11-18 Sept 2003. Picardy's many Gothic cathedrals, Abbeys and Churches provide the setting for this international choral festival. A great way to combine a passion for music and architecture. Contact: Festival des Cathédrales de Picardie, 53 rue de l'Amiral Courbet, 80011 Amiens Cedex 01, France. Tel.: +33-3-22224494, Email: festicat@neuronnexion.fr - Website: www.picardiepauses.co.uk/

7th International Days of Choral Music "Caja de Burgos", Spain, 13-17 Sept 2003. 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

9th Choral Composition Competition, Canary Islands, Spain, Sept 2003. Composition competition with 4 categories (Children's choirs with instrumental accompaniment/Adult choirs with instrumental accompaniment/A cappella choirs/Choirs performing traditional folk music from the Canary Islands). All compositions should be based on a Spanish literary text. Apply before: 15 Sept 2003. Contact: Viceconsejería de Cultura y Deportes, José Antonio García, Plaza de los Derechos Humanos, s/n, Edificio de Servicios Múltiples uno, 5°, 35003 Las Palmas de Gran Canaria, Spain. Tel.: +34-928-642879, Fax: +34-928-642879, Email: biblio1@culturacanaria.com - Website: www.culturacanaria.com/coral/musi.html

6th International Choral Competition, Trelew, Patagonia, Argentina, 16-21 Sept 2003. Competitive and not competitive categories: vocal groups, mixed, female and male choirs (with previous selection). Apply before 1 May, 2003. Optional concerts in connection with other South American regions. Contact: Fundación C.I.C., Alejandro Daniel Garavano, Casilla Correo 220, U9100ZAA Trelew, Chubut, Patagonia, Argentina. Tel.: +54-2965-491353, Fax: +54-2965-491353, Email: cic2001@topmail.com.ar

6th International folksong Choir Festival "Europe and its Songs", Barcelona, Spain, 17-21 Sept 2003. 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 2003. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, 00193 Rome, Italy. Tel.: +39-06-68805816, Fax: +39-06-68805816, Email: info@aiams.it - Website: www.amicimusicasacra.com

International Choral Festival of FCCC "El Caribe y Centroamérica Cantan", Mérida, Yucatán, México, 19-23 Sept 2003. Concerts, workshops, contacts, prizes, General Assembly of FCCC, etc.... Contact: Federación Coral del Caribe y Centroamérica, Néstor Rodríguez Silveira, Calle 13, n° 103D, Por 22A, Rinconada

de Chuburná, CP 97208 Mérida, Yucatán, Mexico, Email: nescoro@yahoo.com

9th International Choral Festival, Juiz de Fora, Brazil, 22-28 Sept 2003. Non-competitive festival exclusively "a cappella" for choirs up to 24 members including the conductor. Contact: Coro Municipal Juiz de Fora, Rua Antônio Dias 622/301, 36010370 Juiz de Fora, Brazil. Tel.: +55-32-32165853, Email: promoart@powerline.com.br

1st International Choral Festival, Buenos Aires, Argentina, 22-29 Sept 2003. Concerts will happen in the Colon Theatre. Contact: Festival 2003, Miguel Enrique Moreso, Congresos Internacionales S.A., Incon Group, PO Box #73-C1084ZAA, Buenos Aires, Argentina. Tel.: +54-11-43825772, Fax: +54-11-43825730, Email: choral2003@congresosint.com.ar

"Voices of Origin", 2nd IFCM Multicultural and Ethnic Conference, Jokkmokk, Sweden, 29 Sept-3 Oct 2003. Reports, comparing traditions, listening to a variety of choral sounds, voices of origin in a globalised world, etc... Official language: English. Contact: The Swedish Choral Centre, Nybrotkajen 11, S-111 48 Stockholm, Sweden, Fax: +46-8-407127, Email: korcentrum@rikskonserter.se

5th European Composition Competition, Picardy, France, Oct 2003. Sacred vocal repertoire of "Cathedrals Choirs and School Choirs". Works of "sacred spirit", with a Latin text. Apply before: 31 July 2003. Contact: Concours européen de chœurs et maîtrises de cathédrales, Festival des Cathédrales de Picardie, 53 rue de l'Amiral Courbet, 80011 Amiens Cedex 01, France. Tel.: +33-3-22224494, Email: festival@neuronnexion.fr - Website: www.picardiepauses.co.uk/

2nd International Choir Conducting Competition, Bologna, Italy, Oct 2003. For male and female choir conductors up to 39 years old. Apply before: 31 July 2003. Contact: Concorso Internazionale por Direttori di Coro "Mariele Ventre", Fondazione Mariele Ventre, Largo Mariele Ventre 3, 40125 Bologna, Italy. Tel.: +39-051-4299009, Fax: +39-051-4294083, Email: fondazione@marieleventre.it - Website: www.concorso.marieleventre.it

5th International Festival of Romantic Music, Vlachovo Březí, Prachatic, Vimperk, Kratochvíle Castle, south of Bohemia, Czech Republic, 3-5 Oct 2003. Competition, concerts, 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

14th S. Simkus Choral Competition, Klaipėda, Lithuania, 17-19 Oct 2003. Competition open to all choir groups min. 26, max. 45 singers. Contact: Regional Choir Society "Aukuras", Donelaicio str. 4, LT-5800 Klaipėda, Lithuania. Tel.: +370-46-398766, Fax: +370-46-398702, Email: mfprodek@mf.ku.lt

The Eric Ericson Award, Uppsala and Stockholm, Sweden, 21-25 Oct 2003. For young choir conductors aged 20-32 years. Competition held in connection with Eric Ericson's 85th anniversary and in cooperation with the IFCM. The number of participants is limited to 16. Apply before: 31 March 2003. Contact: Rikskonserter, Nybrotkajen 11, SE-11148 Stockholm, Sweden. Tel.: +46-8-4071600, Email: korcentrum@rikskonserter.se - Website: www.korcentrum.rikskonserter.se

7th International Choir Contest of Flanders, Maasmechelen, Belgium, 24-27 Oct 2003. International choir contest limited to ensembles from 6 to 45 voices. Three categories: vocal ensembles, equal voices and mixed choirs. Apply before: 1 Jan 2003. Contact: International Choir Contest of Flanders, Gert Vanderlee, Heistraat 239, B-3630 Maasmechelen, Belgium. Tel.: +32-89-769668, Fax: +32-89-769672, Email: ikv.vlaanderen@skynet.be - Website: <http://users.skynet.be/ikv.vlaanderen>

7th International Choir Competition, Riva del Garda, Italy, 26-30 Oct 2003. 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

35th International Choir Competition of Tolosa, Spain, 28 Oct-2 Nov 2003. Competition for mixed choirs, equal voice choirs, children's choirs and vocal groups. Apply before 15 May 2003. Contact: Certamen Coral de Tolosa, Centro de Iniciativas de Tolosa, Apartado Postal 100, E-20400 Tolosa, Spain. Tel.: +34-943-650114, Fax: +34-943-698028, Email: info@cittolosa.com - Website: www.cittolosa.com

16th Sligo International Choral Festival, Ireland, 30 Oct-1 Nov 2003. Competitions for mixed choirs, male voice, female voice, youth folksong, madrigals, sacred music, gospel choirs and barbershop. Contact: The Sligo International Choral Festival, 16 Quay Street, Sligo, Ireland. Tel.: +353-71-70733, Fax: +353-71-70733, Email: sligochoralfest@eircom.net - Website: www.sligochoralfest.org

12th International Choral Forum, Aschaffenburg, Germany, 30 Oct-2 Nov 2003. Concerts, composition workshop, reading-sessions, etc... 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

International Symposium on Male-Voice Choral Singing, Uppsala, Sweden, 31 Oct 2003. In conjunction with the 150th anniversary of Orphei Drängar, symposium on male-voice choral singing, repertoire and the future of male choirs. With Pr. Eric Ericson (S), Erik Bergman (FIN), Bo Holten (D) and Sven-David Sandström (S/USA). Contact: Orphei Drängar, Västra Strandgatan 7B, 753 11 Uppsala, Sweden. Tel.: +46-18-103144, Fax: +46-18-121194, Email: mailbox@od.se - Website: www.od.se

2nd International Choral Festival, Salta, Argentina, 2-8 Nov 2003. Concerts, workshops on German Romanticism, contemporary and popular music, community singing, vocal technique, conferences, choir conducting. Contact: 2nd International Choral Festival, Zuviria n° 246, CP 4400 Salta, Argentina. Tel.: +54-387-4215948, Fax: +54-387-4215948, Email: coropolifonicodesalta@salnet.com.ar or silkre@salnet.com.ar or imago_ar@cuidad.com

15th Anniversary of Cantapueblo, Mendoza, Argentina, 12-16 Nov 2003. Choral celebration of America. Contact: CantaPueblo, la Fiesta Coral de América, Casilla Postal 27, 5501 Godoy Cruz, Mendoza, Argentina. Tel.: +54-261-4203793, Email: cantapueblo@lanet.com.ar - Website: www.cnppla.com.ar

International Schubert Choir Competition, Vienna, Austria, 13-16 Nov 2003. International Schubert festivities in Vienna. Choirs must be non-professional and consist of a minimum of 16 singers. Apply before: 15 May 2003. Contact: ADM Blaguss, Schleifmühlgasse 1/14, A-1040 Wien, Austria. Tel.: +43-1-5853939, Fax: +43-1-5853939-39, Email: adm@dmcvie.co.at - Website: www.schubertchoralfestival.at

Choral Workshop with Prof. Georg Grün, Bonn, Germany, 14-16 Nov 2003. Course for German-speaking experienced singers, conductors and music students who will observe exemplary rehearsals of a high professional artistic level. Contact: CANTABonn, Choral workshop, Karin Freist-Wissing, Krokusweg 4, D-53229 Bonn, Germany, Fax: +49-228-431651, Email: karin.freist-wissing@gmx.de

15th Anniversary of Cantapueblo, Quito, Ecuador, 20-26 Nov 2003. Choral celebration of America. Contact: CantaPueblo, la Fiesta Coral de América, Casilla Postal 27, 5501 Godoy Cruz, Mendoza, Argentina. Tel.: +54-261-4203793, Email: cantaecu@uios.satnet.net - Website: www.coppla.com.ar

2nd Festival for Equal Voices Choirs, Puerto Ordaz, Venezuela, 21-23 Nov 2003. Concerts, workshops and musical activities for male and female equal voices choirs. Contact: Irma Orio, Canticum Meru Choir. Tel/Fax: +58-286-9506966, Email: canticum_meru@yahoo.com - Website: <http://espanol.geocities.com/encvi2003/index.html>

Jazz Workshop with Anne Kohler, Vivid Voices (Hannover), Bonn, Germany, 22 Nov 2003. In German for all singers and conductors who would like to have a taste of this field of choral music with its large repertoire. Contact: CANTABonn, Jazzworkshop, Peter Henn, Alter Heerweg 25, D-53347 Alfthar, Germany, Fax: +49-228-7481973, Email: peterhennboka@t-online.de

International Choral Festival "Crea en la Paz", Santiago de Cuba, Cuba, 23-30 Nov 2003. Festival dedicated to the peace. Contact: Electro Silva, Director del coro Orfeón Santiago, Presidente del Festival Int'l De Coros de Santiago de Cuba. Email: orfeo@cultstgo.cult.cu or dolores@cultstgo.cult.cu

13th International Festival of Advent and Christmas Music, Prague, Czech Republic, 28-30 Nov 2003. Competition, concerts, workshops. Contact: IPOS-ARTAMA, Dr. Jaroslava Modrochova, Blanická 4, POBox 12, 120 21 Prague 4, Czech Republic. Tel.: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama

3rd Advent and Christmas Songs Festival, Budapest, Hungary, 5-8 Dec 2003. Non-competitive festival for choirs in all categories. Program: Advent and Christmas Songs. Apply before: May 2003. Contact: MSW Festivals c/o TM Inco Travel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel.: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

4th International competition festival of Christmas music, Prague, Czech Republic, 12-14 Dec 2003. Competition for children's and adults' choirs, folklore ensembles. Apply before: 15 Oct 2003. Contact: Club Tours Agentur, Pavel Švarc, 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

21st Century International Choral Festival, Genting Highland, Malaysia, 15-19 Dec 2003. Competition with and without set piece, different degrees of difficulties and age groups. Concerts, workshops and masterclass. Artistic director: Nelson Kwei. Contact: 21st Century Cultural Arts Development, 46 East Coast Road, #06-06, Eastgate, Singapore 428766, Singapore. Tel.: +65-6342-1941, Fax: +65-6449-6566, Email: ace99cpl@singnet.com.sg - Website: www.21ccad.com.sg

6th Pa'amon Festival, 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. Email: reshef@atzmon.org.il

World Festival of Women's Singing, Salt Lake City, Utah, USA, 4-7 Feb 2004. Open by invitation to individual women singers and to college, community, church and high school women's choirs. Daily rehearsals with Diane Loomer and Maria Guinand. Contact: The Alliance for Arts & Understanding. Email: allianceforartsu@qwest.net - Website: www.allianceforartsandunderstanding.com

11th Sacred Music Choir Competition "G.P. da Palestrina", Rome and Vatican City, Italy, 15-18 Feb 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@aiaams.it - Website: www.amicimusicasacra.com

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

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 Mar 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

4th America Cantat Festival, Ciudad 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

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: Poliformia

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: 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>

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: mihelajagodic@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, Gruenentorgasse 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

European Music Festival for Young People, Neerpelt, Belgium, 30 April-2 May 2004. For children's and youth choirs from all over Europe and beyond. Contact: International Muziek Festival, André Fabry, Postbus 56, B-3910 Neerpelt, Belgium. Tel.: +32-11-662339, Fax: +32-11-665048, Email: emj@tijd.com - Website: www.emj.be

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

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 co-operation 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

4th International Choir Festival, Szczecin, Poland, 21-23 May 2004. For mixed, male and female choirs with max. 45 singers. Apply before: 28 Feb 2004. Contact: Festival Office, Zamek Książ Pomorskich (The Pomeranian Dukes' Castle), ul. Korsarzy 34, PL-70 540 Szczecin, Poland. Tel.: +48-91-4347835, Fax: +48-91-4347984, Email: zamek@zamek.szczecin.pl

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: 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: kooriyhing@kul.ee - Website: www.kooriying.ee

Podium 2004 National Conference "Sonora Borealis", Winnipeg, Manitoba, Canada, 26-30 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: acc@ca.inter.net - Website: www.choralcanada.org

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", Camerino, Sarnano, Recanati and Loreto, Italy, 30 May-2 June 2004. For male, female and mixed choirs, vocal groups with max. 12 singers, folksong choirs, youth and children choirs. Repertoire of sacred and secular a cappella music, with one piece of folk music from the choir's country of origin. Apply before: 15 Mar 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@aiams.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: www.abc.ca

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

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 Int'l Choir Festival of Prevesa, 10th Int'l Competition of Sacred Music, Prevesa, Greece, 1-4 July 2004. For mixed, equal voices, children's, chamber, mixed youth choirs and choirs of Byzantine chant. Apply before: 28 Feb 2004. Contact: Choral Society "Armonia" of Prevesa, Parthenagogiou, 14., 48100 Prevesa, Hellas, Greece. Tel.: +30-6820-24915 / 29852, Fax: +30-6820-29852, Email: armonia4@otenet.gr - Website: <http://users.otenet.gr/~armonia4/>

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 ar-

tists 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

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@ira-mil.de - Website: www.chorwettbewerb-miltenberg.de or www.vocalensemble-moemlingen.de

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

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

50th International Choral Contest of Habaneras and Polyphony of Torrevieja, Alicante, Spain, 18-25 July 2004. During 7 days at dusk, the participant choirs will sing outdoors habaneras and polyphony in the auditorium "Eras de la Sal" on the Mediterranean coast. Apply before: 31 Jan 2004. Contact: Certamen Int'l de Habaneras de Torrevieja, C/ Patricio Perez, 10, E-03180 Torrevieja - Valencia, Spain. Tel.: +34-96-5715579, Fax: +34-96-5712570, Email: dtor_tecnico@habaneras.org - Website: www.habaneras.org

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: www.abc.ca

5th Taipei International Choral Festival, Taipei, Taiwan Republic of China, 25-31 July 2004. Open to all kind of choirs and vocal ensembles (Max. 40 members). Concerts, workshops and sight-seeing. Apply before: 31 Oct 2003. Contact: Taipei Philharmonic Foundation, B1, #28, Lane 233, Tun-Hua Rd. Section 1, Taipei 106, Taiwan ROC. Tel.: +886-2-27733691, Fax: +886-2-27733692, Email: mail@tpf.org.tw - Website: www.tpf.org.tw

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 Fesztiválpont 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 (Baltic Sea), Iceland, 29 July-8 Aug 2004. 7 European youth chamber choirs; singers and accompanying persons: max. 35 persons, max. age: 25 years. 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

Chorales 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, María Guinand and many others. Contact: ZIMRIYA, 4 Rehov Aharonowitz, Tel Aviv 63566, Israel. Tel.: +972-3-5280233, Fax: +972-3-6299524, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

Vivace International Choir Festival 2004, Veszprem, Hungary, 6-9 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

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: 15 Mar 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@uolinsinetis.com.ar or eli-

namayorga@hotmail.com or extension@uc-cuyo.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

3rd International Choral Festival Mario Baeza, La Serena and Santiago, Chile, 20-30 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

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

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 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, F-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 Atheaneum, 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. Email: spassov@mail.com

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

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.ioi.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, Götzstra 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, sight-seeing. 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.facro.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: +33-3-83275666, Email: festival-choral@wanadoo.fr - Website: www.fest.chantchoral.free.fr/

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

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 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

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, Gruententorgasse 10/7, A-1090 Vienna, Austria. Tel.: +43-664-1811180, Fax: +43-1-3175460, Email: World.Choral.Festivals@chello.at - Website: www.austrianfestivals.at/

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

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

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, 27 July-3 Aug 2005. Info: WSCM, c/o Japan Choral Association, Yagunimuna Bldg. 6F, 1-5-8 Ebisu, Shibuya-ku, Tokyo 150-0013, Japan. Fax: +81-3-54217151, Email: ws7@jcanet.or.jp - Website: www.jcanet.or.jp/wscm

Vivace International Choir Festival 2005, 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

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. R kczí F t 216, 1214 Budapest, Hungary. Tel.: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.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, 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/

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@ira-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

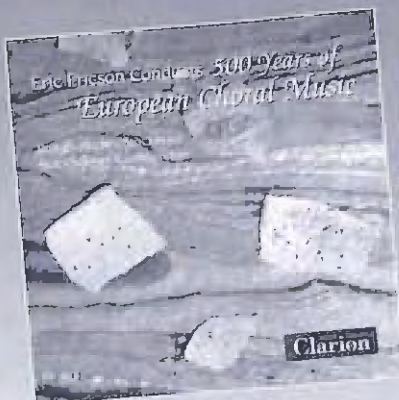
6th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 5-8 July 2007. Competition in different categories and difficulties. Contact: Inturkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel.: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - 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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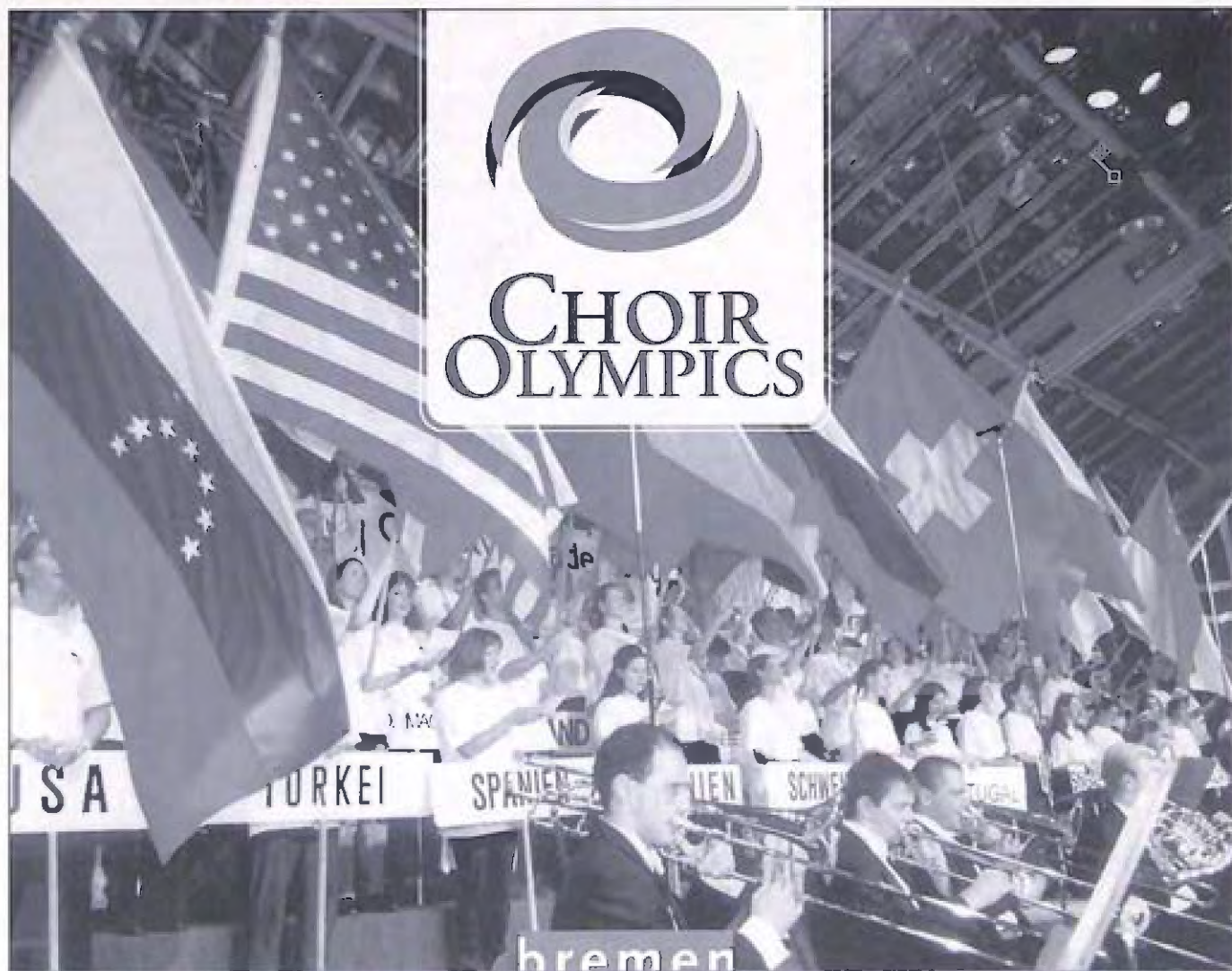
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