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Managing Editor :

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

Editorial Team :

Esfil Hemberg, Michael Anderson, María Guinand, Lupwishi Mbuyamba, Thomas Rabbow, Dolf Rabus, Mitsukazu Suwaki, Jean-Claude Wilkens

Regular Collaborators :

Margrete Enevold: World of Children's and Youth Choirs (*m.enevold@tdcaadsl.dk*), Jean-Marie Marchal: Collector's Corner (*jm.marchal@ccchw.com*), Werner Pfaff: Repertoire (*Werner.Pfaff@gmx.net*), Nadine Robin: Calendar of Events (*nrobin@ifcm.net*)

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Advertising :

Ian Bullen, Box 60582, RPO Granville Park, Vancouver B.C., V6H 4B9, Canada. Tel/Fax: +1 604 733 3995, Toll-free phone (USA and CANADA): 1-877-2467253
E-mail: ian@musicfolder.com

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Jean-Claude Wilkens, IFCM International Office - Altea, Spain
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International Centre for Choral Music (ICCM) : Jean-Marc Poncelet, Executive Director, 2 Avenue Jean Ier, B 5000 NAMUR (Belgium)
Tel : +32 81 711 600 - Fax : +32 81 711 609 - e-mail : ICCM@skynet.be

Membership

IFCM International Office Jean-Claude Wilkens, Secrétaire Général, Centro Internacional de la Música de la UNESCO, Villa Gadea, E-03590 Altea - Spain - Tel.: +34 96 584 5213 - Fax : +34 96 688 2195 - Email : jcwilkens@ifcm.net
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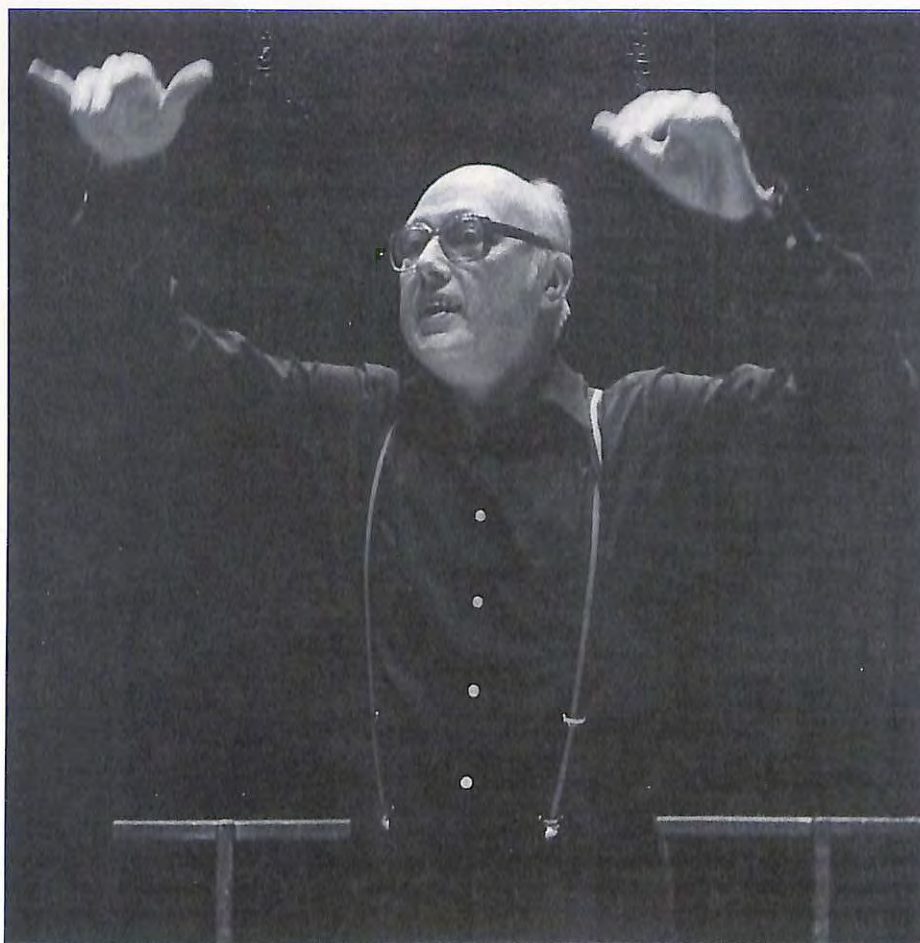
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NEXT DOSSIER

Italy



**Happy 85th birthday
to
Eric Ericson
from all your friends and admirers in the IFCM**



The Choral Music of New Spain⁽¹⁾

Juan Manuel Lara Cárdenas

The many research and restoration projects that have been performed in the archives of Latin American cathedrals and other repositories in the last seventy-five years by such renowned scholars as Lota M. Spell, Alice Ray Cathalyne, Steven Barwick, Robert Stevenson, Francisco Curt Lange, Samuel Claro, Waldemar Axel Roldán, Gilbert Chase, Alfred E. Lemmon, Jesús Bal y Gay, Miguel Bernal Jiménez, Jesús Estrada, Egberto Bermúdez, Carlos Seoane, Bernardo Illari, Paul Nawrot, Aurelio Tello and many others too numerous to mention, have given us a panorama of the music of the Spanish colonial era which could hardly have been imagined in the previous century.

Vocal and especially choral music occupies a leading position in this panorama owing to the abundance of documents in which it is to be found: large-size choral books, individual collections and loose sheets which have survived thanks to the protection afforded by such lasting institutions as cathedral and convents from the 16th, 17th and 18th centuries, despite the often detrimental ravages of time for these human memories.

This is not the case for other genres, e.g. instrumental music, which is much less well preserved compared to vocal music, as its fate has lain in the hands of private owners and the greater or lesser interest (often totally lacking) displayed by their heirs.

The records of the cathedral chapters show us how far the ecclesiastical authorities went to provide their choirs with the very best, both in terms of human resources: the best composers, singers and instrumentalists, the best choir masters, and in terms of repertoire and instruments.

We therefore have no difficulty in agreeing with Bryan Trowell when he states that "all the great musical conquests of the (Renaissance) period took place in the field of sacred music."²

Until a few years ago, there was woeeful ignorance about our music during the colonial era. The discoveries concerning literature, painting, sculpture and the wonderful baroque architecture alone counted.

Today if we wish to appreciate completely the aesthetic pleasure provided by our colonial artistic heritage, we must refer to all these artistic achievements: the poe-

try of Sister Juana and Juan Ruiz de Alarcón, the paintings by Echave, Villalpando and Cabrera, the miraculous wood carvings by Juan de Rojas, the altarpieces by Jerónimo de Balbás, the buildings by Andrés de la Concha and Luis Gómez de Trasmonte, the wonderful polyphony of Hernando Franco, Pedro Bermúdez, Gaspar Fernández, Juan de

those in Seville and Toledo, the music of the leading masters of the age began to enrich their archives, brought by the very persons who filled these honourable and difficult positions to which they were appointed only after rigorous selection exams.

The cathedral archives of Mexico City, Puebla and Oaxaca thus still contain works by the great Spanish, Flemish and other composers: Tomás Luis de Victoria, Cristóbal de Morales, Francisco Guerrero (the greatest collection of the latter's works are to be found in all the American archives), Pedro Bermúdez, Antonio Rodríguez de Mata, Sebastián de Vivanco, Sebastián López de Velasco, Juan Comes, Alonso Lobo, Eduardo Duarte Lobo, Sebastián Aguilera de Heredia, Juan Gutiérrez de Padilla, etc., as well as Palestrina (recorded as Prenestina in many documents), Orlando Lasso, Clement Janequin, Pedro Rimonte, or Philippe Rogier. Dr Stevenson rightly states that this is the "exquisite repertoire that was performed in the



Parte del Alto del motete Christus Factus est.

Lienas, Francisco López Capillas, Antonio de Salazar, Manuel de Sumaya, etc.

In my first book³ I stated that when one looks at the complete range of the artistic legacy of the 17th century "it not only shone in the plastic arts or literature, but was also a golden century for polyphonic vocal music in New Spain, because it is the era during which several great composers, both foreign and native, flourished in this part of America, leaving masterworks of this genre." They were all choir masters in the cathedrals of Mexico City, Puebla or Oaxaca, given that at that time, the cathedrals in Europe and America were the centres from which music-making spread.

When the Europeans arrived in our continent, among other positive things, they brought the great Franco-Flemish polyphony which had flourished in Europe in the 15th and 16th centuries. In the same way, they later introduced the Italian *concertante* style.

The European choir masters, nomads by nature, according to the very authoritative opinion of Spanish musicologist P. Samuel Rubio, took with them wherever they went the latest musical advances, many of them made by themselves. So when the American cathedrals were founded, following the model and traditions of

American cathedrals in the 16th and 17th centuries."

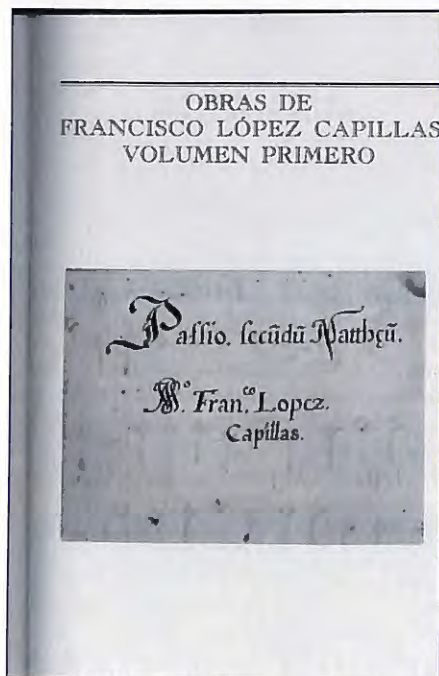
This music, together with that written by our native composers is still to be found in those marvellous documents, the great *fascistol* (music stand) books (some of which are so exquisitely decorated that they are part of our plastic art heritage), the part books and loose sheets, almost miraculously preserved, where we find not only a testimony of the genius but also of the spirit that animated the lives of an entire people who through it took part in the religious and civil events of their time in those far-off colonial centuries.

For nearly thirty years, the Carlos Chávez National Musical Research, Documentation and Information Centre (CENIDIM) has sponsored the work of researching, transcribing, conserving, studying, publishing and distributing the music from those archives, culminating in the publication of eleven volumes of the collection entitled "The Treasure of Polyphonic Music in Mexico".

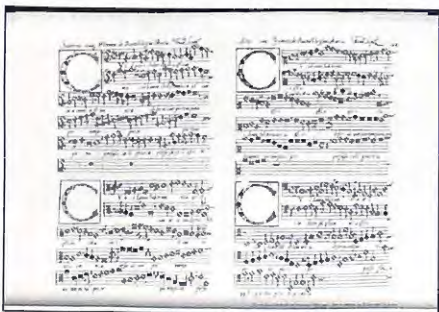
Begun in 1952 by Jesús Bal y Gay with the publication of the contents of the Codex of the former Convent of Carmen de San Ángel, D.F., the collection now includes a volume of *villancicos* from the Jesús Sánchez Garza Collection, transcribed by Robert Stevenson and published by

Felipe Ramírez (Vol. II); another devoted to three choir masters of the cathedral of Oaxaca (Manuel de Sumaya, Juan Matías de los Reyes and José Mariano Mora: Vol. III, edited by Aurelio Tello); as well as an Anthology of the Archive of Oaxaca Cathedral (edited by Aurelio Tello).

The remaining volumes are each devoted to the work of a single composer. Volume IX is the first book of works by Hernando Franco (1532-1585), choir master of Mexico cathedral (edited by Juan Manuel Lara C.); Vol. X is the first book of



the Musical Song Collection by Gaspar Fernandes (ca. 1566-1629), choir master in Puebla (edited by Aurelio Tello, with the assistance of Juan Manuel Lara C.); Volumes V, VI and XI are devoted to the



works of Francisco López Capillas (ca. 1608-1674), recognized to this day as the first great native composer from America. CENIDIM, June 2003

¹New Spain: the name of Mexico during the colonial period

²Bryan Trowell. «El Renacimiento temprano», in Alec Robertson and Denis Stevens (directores) *Historia general de la Música* (translation by Anibal Froufe), Vol. 2, 2^o. Ed. Madrid: Alpuerto Ediciones Istmo, 1977, pp 165.

³Francisco López Capillas, Vol. 1, CENIDIM, INBA. México, 1993, page xi

Translation: Ian Jones, Belgium

The Mexican Choral Movement in the Last Decades

Gerardo Rábago and Verónica Alexanderson



In the ten years from 1993 to 2003, the choral movement in Mexico has gained renewed importance: specific circumstances have helped to create the great interest which we see today. As in other cases, we need to look to the past in order to understand the present, and for this reason I will take a look back at our country's choral past. It is a known fact that music had an important role in the establishment of the Catholic faith at the time of the Spanish conquerors. It is now the religious faith of the majority of Mexicans.

Aztec culture and others established in 'New Spain' (now Mexico) had different religious rites including human sacrifice, for which reason the Catholic religion was not seen as being of any great interest, at least from the point of view of Christ as the basis for the redemption of Mankind.

As far as music was concerned, things were different. There is no doubt that this art form had a deep significance for the conquered, especially since the conquerors had introduced music as one of the first elements of their non-aggressive implantation. The conquerors showcased European music of the early 16th century through noted musicians who were chapel choir masters.

Thus we find the oldest institution of all the Americas: the choir of the Basilica of Guadalupe: Mexico's choral history started here. We know that the Pope sent the King of Spain (a profoundly Catholic country) copies of the works of Palestrina and Luís de Victoria, and the King, for his part, sent copies to the Cathedral of the New Spain. These works, along with other Spanish works such as those of Morales and Guerrero, were sung and studied by the first American composers - who naturally undertook the task not only of composing music, but also began to produce musical instruments. Thus there began an activity - heretofore unknown in that part of the world - which would never be lost thanks to musical composition.

In the 18th century, things continued more or less as in the 16th and 17th centuries. In 1739 Manuel de Sumaya came to Oaxaca: in my view he was the most notable composer of the 18th century, as he left an important legacy which is still extant thanks to both the CENIDIM organization and the Peruvian maestro Aurelio Tello, who is responsible for the comprehensive revival of Sumaya's works. The 19th century arrived in Mexico just as the war of independence was starting, and this had a negative effect, from a cultural point of view: a tendency still felt today whereby the art, culture and aesthetics of France and later, other European countries, is valued at the expense of national culture. In this way, the cultured society of the century before last, read Ronsard, played Chopin and sang Verdi, before familiarizing itself with or having an interest in the literature, art or music of Mexico.



Coro de Cámara del CENART, Director: Gerardo Rábago

Naturally the national artists did not reject these influences and produced works corresponding to European sensibilities.

It would not be until artists like Revueltas, Chávez, Moncayo and Contreras arrived on the scene, among other proponents of the nationalist musical movement, that Mexico was to turn its attention to its own cultural development, which had previously been relegated to the lower classes.

In this way, Mexico lost the inertia which had become commonplace in the colonial era. During that time, our artists were under the shadow of a Spain united in the eight hundred year Arab legacy and influences from the rest of Europe. Because of this our artists failed to develop a style reflecting the mixing of races in



Mexican society; neither did they integrate the musical forms which, in spite of everything, were still flourishing in rural settings.

Returning to the last decade, as mentioned above, some notable efforts have been made to integrate the work of performers and creators of choral music. Worthy of mention among these efforts is the series of projects undertaken since 1965 by the National Council for Culture and Arts. This last, through the National Musical Promotion Board's Coordination of Choirs, directed by Gerardo Rábago, which established the basis for an organized choral movement which is bearing fruit today through the many important initiatives on behalf of lovers of choral singing. It is worth mentioning that among the projects promoted by this organisation is the creation of a programme called "Centres for Choral Studies", with two-year courses for choral conductors, which now exist in 17 of the Mexican States and which have given rise to a large number of new choral ensembles and conductors in our country.

Today Mexico has a musical tradition, the necessary institutions, authors and choral ensembles – with varied profiles, levels and projects as well as some notable figures – some of whom have passed away – who have given renewed energy and interest to choral work through academic and artistic endeavours of great merit, which will surely be continued by future generations.

Some of the main figures who have fostered the Mexican choral movement are:

- **Romano Picutti:** Choir conductor and pianist from Venice. Came to Mexico in 1949 on the invitation of the composer Miguel Bernal. He founded the children's choir of Morelia, of which he was leader until his death.



Coro de Cámara de México, Director: Gerardo Rábago

- **Luís Berber:** Born in Morelia, Michoacán on 18th July 1927. Orchestra and choir conductor, disciple of Miguel Bernal Jiménez, Gerhart Muench, and Ignacio Mier.

- **Juan D. Tercero:** Pianist, arranger, composer and choir conductor. He was a stu-

dent of Nadia Boulanger in Paris, untiring promoter of choral music in Mexico, and teacher to important conductors.

- **Fernando Lozano:** Born in Mexico City, in 1940. Orchestra conductor and founder of the programme of Youth Choirs and Orchestras of Mexico and of the Philharmonic Orchestra of Mexico City. Doubtless one of the main figures in Mexican music.

- **Rufino Montero:** Born on 10th June 1939. Baritone, pianist and choir conductor, founder and conductor of the "Madrigalistas" of the National Institute of Fine Arts, currently conductor of the "Solistas Ensemble".

- **Jorge Medina:** From Mérida, Yucatán. He has a solid body of work in Mexican music, with the choir of the Philharmonic Orchestra of Mexico City, the "Juan D. Tercero" vocal octet and the Choir of the Theatre for Fine Arts.

- **José Antonio Ávila:** Born in Mexico City and choir conductor since the age of 11. Founder conductor of the choirs of the National Polytechnic Institute. He has been Professor at the National School of Music and conductor of its choir.

- **Alfredo Mendoza:** Born on 9th January 1952 in the state of Michoacán. He has a solid career as conductor of children's choirs and as a tenor. Founder of the Schola Cantorum de Mexico children's choir.

- **Gerardo Rábago:** Born in Mexico City in 1960. Tenor and director of choirs since 1986. He founded the National Choir of Mexico, the Chamber Choir of Mexico and the CENART Chamber Choir. National coordinator of choirs from 1996-2001. He has won the "Marín Constantín"

Special Prize, among others, and is at present an IFCM Board member.

- **Patricia Morales:** Conductor of the children's choir of the National School of Music, where she received her training. She has done marvellous work with this

group with a wide repertoire and significant reputation in Mexico and abroad.

- **Luís Fernández Luna:** Born in February 1962. Studied choral and orchestral conducting at the National Conservatory of Music, and in the Conservatories of



Coro de Cámara de México, Director: Gerardo Rábago

Milan and Vienna for five years. He directed the Unison Chor Wien (Vienna) for five years. In Mexico, he conducted the "Madrigalistas" choir and the chorus of the Fine Arts Opera.



Coro de Cámara de México, Director: Gerardo Rábago

The task which we face as Mexican musicians is a considerable one, given the undeniable cultural roots of our traditions. Yet this counts as an artistic and institutional inheritance, from our teachers and from the cultural policies which have been adopted in recent times. As such we work for our own identity within the framework of the international interest, and we trust that we will find a way forward which is both powerful and decisive in the expression and development of the marvellous world of choral music.

Gerardo Rábago, President of the Organising Committee of America Cantat IV, IFCM Board member

Verónica Alexanderson, General Secretary of the Organising Committee of America Cantat IV

(Transl. Eamonn O'Mahony, Ireland)

Panorama of Contemporary Mexican Composition

Jorge Córdoba Valencia



As in many parts of Latin America, choral composition in Mexico has found itself in a two-sided and paradoxical situation: irregular, but constant. I mention this because this has been a characteristic of choral life in Mexico which for quite while has had such a twin development. I am speaking of contemporary choral composition with its varied compositional styles in the 20th and early 21st centuries and the important role of choral arrangements in the growing choral activity in Mexico.

A rapid overview of Mexican composition reveals that the list of those interested in choral music (whether a cappella, with piano, other instruments or orchestral accompaniment) is very short. In the so-called *nationalist* period, the major composers were persons like **Blas Galindo** (1910-1993), **Luis Sandi** (1905-1996), **Carlos Jiménez Mabarak** (1916-1994) and **Miguel Bernal** (1910-1956). Their choral works display not only a mastery of this medium, but also a particular love for it. The quality and quantity of their work are paradigms of Mexican choral music. In the following period, which one might call *post-nationalist*, we find some interest – proof of the irregular but constant development – given that there are a few quality pieces by composers like **Leonardo Velázquez** (b. 1935) and **Mario Kuri** (b. 1931) who show that they have mastered choral techniques. Their work is less significant in terms of quantity than those mentioned above but not in their quality. At the same time we find composers following other aesthetic trends completely different from the nationalist style, e.g. **Manuel de Elías** who shows an open interest in choral composition and has written quite a few choral pieces. A number of contemporary composers of this period, also with other aesthetic interests, have produced a small number of choral works, albeit excellently crafted.

Of the next generation, it can be said that those composers who have regularly written choral works have also been choral conductors, such as Luis Sandi in his time, as well as **Guillermo Álvarez**, **Sergio Cárdenas** and the author of this article, each of them with very individual, wide-ranging and varied aesthetic sensitivities. I would like to stress that based on a close study of the two volumes of the Dictionary of Mexican Composers of the 20th C. by the compiler and composer **Eduardo Soto**



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Millán, and on the Mexican popular music performed by three choirs which reflect the know-how of the Mexican cultural institutions, i.e. the *Cor de Madrigalistas*, the soloist group *Ensamble de Bellas Artes*, and the Mexican Choir of the National Fine Arts Institute, there is no Mexican composer in any generation since Carlos Chávez who has not written at least one piece for mixed choir, male-voice, female or children's choir, a cappella or accompanied by instruments, or by orchestra, and that contemporary Mexican choral music is performed in one or two concerts every season by those choirs.

The same can be said of the excellent work by the arrangers, with their many successful and generous ways of getting us acquainted with different types of music which they set for choir. One of the pioneers in this field was Luis Sandi; a very special place is occupied by the composer and arranger **Ramón Noble**, author of more than 300 arrangements, in addition to other compositions, which continuously and successfully met the needs of the many choirs which he conducted during his lifetime. He led an exemplary, but unrecognised career.

The same thing applies to arrangements as to contemporary music: there are many choral arrangers, but some of them only set a few pieces. One of them is **Félix Mora** who is very close to Noble and

Gabriel Saldívar, a choral director who has written a large number of arrangements. **José Luis González**, **Jorge Martínez Zapata** and **Gustavo Martín** belong to the next generation of arrangers who have enriched the choral repertoire with very special arrangements. Last, but not least, two of the most active arrangers of the recent generation are **Jorge Pérez Delgado** and **Jorge Cozátl**, who have written many excellent pieces.

I obtained this information from the choirs mentioned above, most of it from the archives of the Mexican choir of the INBA (National Fine Arts Institute) and the choral archive of the National System of Musical Development. I was able to verify that at least one piece by a Mexican arranger, whether I quoted him or not, is part of the repertoire. This proves the following (whether you think this a good or bad thing): **little, but sure.**

Editor's Note: biographical notice of the author, cf. his Interview with Kathey Romey in this issue.

(Trans. JT)



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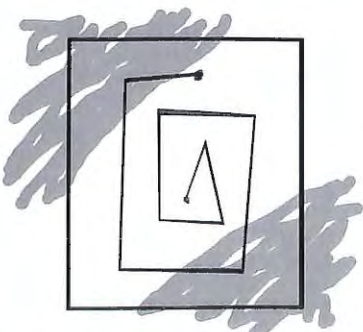
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The Children's Choral Movement in Mexico

Alfredo Mendoza



Although in Mexico we do not have the abundance of children's choirs that exist in Argentina, Venezuela or Peru, their numbers are growing as we move into the new century. At the same time, as the numbers of school and vocational institute choirs are increasing, there is growing contact with worldwide activities and a renewal of techniques, repertoire and artistic conceptions. More emphasis is being placed on musical training and internal organization. New public and private institutions are combining to foster choirs through festivals (international, national and regional), symposiums, courses, workshops, consultancy, composition competitions, publications, radio broadcasts, recordings, etc.

All this amounts to progress compared with the state of affairs between 1970 and 1990 when children's choral singing suddenly dropped out of the educational curricula and the Catholic liturgy alike: they seemed to be endangered species, despite the illustrious precedents provided by the choirboys in the colonial era chapels and the peak reached in the 1950-1970 period.

Between 1945 and 1961, the *Orfeón Infantil Mexicano*, led by Regelio Zarzosa was outstanding in popular music and performed in sixty countries. In 1948, on the initiative of Miguel Bernal Jiménez, the historic group *Niños Cantores de Morelia* (Morelia children's choir) founded by Romano Picutti, former director of the Vienna Boys Choir, who trained two wonderful disciples: Luis Berber, his successor and Felipe Ledesma, founder of the *Niños Cantores de Monterrey* (1955) and the *Niños Cantores de Puebla* (1965) choirs. Both premiered original and complex works by the German-Mexican composer Gerhart Muench (1907-1988).

That brief golden age was the main paradigm which inspired the activities of the Mexican children's choirs and their directors: between 1950 and 1980, José Zavala, Francisco González, Jesús Durón, Josefina Álvarez, Aristeo Hernández, Martín Villaseñor, Guillermo Orta, Ramón Noble, José Antonio Ávila and Guadalupe Campos; since 1980, Sergio Nava, Alberto Alvarado, Pascual González, Alberto Alva, Hazael Martínez, Ana María Elgarte, Philippe Hernández Tolón, Leszek Zawadka, Marco Ugalde, Robert Dickey, Cristina Stevens, Aurelio Martínez, Hugo Rosales and Emilio Hernández.

The *Niños Cantores de Guadalajara* (José de Jesús Frausto) and the *Niños Cantores de Coroacán* (Ángel Zacarías), who had brilliant careers, deserve special mention alongside groups which are now better

known: *Niños Cantores de Colima* (José Antonio and Gabriel Frausto), the Children's and young persons' choir of the National School of Music (Patricia Morales), *Niños Cantores de Morelos* (Pablo Puente), *Coro de Niños de la Schola Cantorum de México* (Alfredo Mendoza y Jesús López) and *Coro de la Inmaculada* (Hernán Cortés).

Although the repertoire focuses on the European tradition, there is a recent and gradual opening up to Latin America, North America, Asia and Africa. The catalogue of Mexican works for children's choir is small. Until recently it mainly consisted of works by Miguel Bernal Jiménez (1910-1956), Carlos Jiménez Mabarak (1916-1994) and Muench, as well as folk song arrangements (Berber, Ledesma, Jaramillo, Noble, Hernández Gama y Mendoza). However in recent years, as well as the colonial baroque heritage, which is being revived, new works have been composed by Federico Ibarra, Jorge Córdoba, Arturo Valenzuela and Patricio Gómez Junco.

The 1990-2003 period marks a change which could take us back to the level of the golden age. The driving force stems from the growth in and the daily efforts of the choirs. The lynchpin of the movement



Coro Wikaráame, Director: Hugo Rosales

has been the Children's Choir Coordination, through its educational and promotional work for nearly ten years, firstly through the Mexican Youth Orchestras and Choirs and subsequently through the National Musical Development System (SNFM). This has been led by Pablo Puente, supported by his superiors: Fernando Lozano, Thusnelda Nieto, Eduardo Díaz Muñoz, Gerardo Rábago, Fernando García Torres, Sergio Ramírez y Alejandro León. This unstinting institutional work has given wider prospects to the children's choir movement and has attracted more and more new members. Contributions have been made by the presence in Mexico of the *International Society for Children's Choral and Performing Arts* (ISCCPA), which toge-

ther with the SNFM has organized two editions of the *Festival of the Americas* and has promoted the country's participation in festivals in Latin America, the United States, Europe and China.

But this progress in the area of children's choirs urgently requires more favourable conditions to enable the achievements to become significant and lasting. To give Mexico worthy successors to the colonial era choirboys, the children's choral movement needs professionally-trained conductors (Bachelor's and Master's de-



Niños Cantores de la ENM, Directora: Patricia Morales

grees in choral conducting); greater refinement, vocal technique, musicality and wider repertoire in the choirs; published materials for children's choirs, especially in Spanish, including compositions and educational texts; appreciation for the values of choral singing, generosity, sensitivity, love for our country and faith in the future in government bodies, the educational system, the media, private spheres and society as a whole. Our children's choirs need and deserve better training opportunities as well as social support and facilities to travel.

At the beginning of the 21st century, Mexico is faced with the challenge of developing fully the potential of its children's choirs, identifying their successes and failures, learning from more advanced countries, opening up to new artistic and educational approaches, and supporting the directors, composers and organizers who in the coming years will have to enrich their musical lives and root children's choirs firmly in Mexican society.

Mexico, D.F., 16 June 2003

Alfredo Mendoza (born 1952) is a member of the Artistic Board of America Cantat IV. He founded the Children's choir of the National School of Music in 1980 and Schola Cantorum de México in 1991. He is now the director of the Mexican section of the ISCCPA which, with the SNFM, organized the first two international children's choir festivals in his country.

Translation: Ian Jones, Belgium



America Cantat IV A Choral Event

Gerardo Rábago and Verónica Alexanderson

The choral movement on the American continent has undergone steady development. This observation is based mainly on the encounters, exchanges and festivals organized in different regions. In those countries which have focused on the development of the choral art, the festivals are now richer in terms of participation and quality. At the same time, this development is promoting an atmosphere of healthy competition among cities, and sometimes countries and regions.

Following the model set by the famous *Europa Cantat*, whose fifteenth edition this year is being held in the beautiful city of Barcelona, Spain, the idea of the *America Cantat* Festival was hatched twelve years ago in Argentina. This was a great challenge, like so many other excellent projects, given that the choral tradition in our continent is at best around 4 or 5 centuries younger than that of the Old Continent (Europe) and that the economies of the Latin American countries in the second half of the twentieth century, far from developing, deteriorated seriously, leading to large cuts in budgets for cultural events, with a few notable exceptions.

La Plata, Argentina is the birthplace of *America Cantat*, which came into being on the initiative of numerous personalities of the South American choral movement, and we are grateful for this to the unstinting work of Ricardo Denegri and Óscar Escalada. *America Cantat I* was, as well its own results, thanks to the determination of the promoters, the foundation of what is today the most important choral festival on the American continent. The second *America Cantat* also took place in La Plata, Argentina, by which time the festival was better known, had more participants and a better format than the first one. In the year 2000, the third festival took place in Caracas, Venezuela, under the direction of María Guinand and Alberto Grau. The gradual development of this international encounter of choirs made possible the participation of more than 2,000 singers, an active and varied schedule of workshops, conferences, open singing sessions and, of course, the unforgettable concerts in which the splendid invited choirs and festival participants, graced the stages of our sister republic (Venezuela) with harmony and culture.

During the closing night of the *America Cantat III* festival, the Argentine and Venezuelan organizers announced the decision to entrust Mexico with the responsibility of organizing the fourth festival in 2004. For those of us who have worked for

this musical speciality, this gesture is an acknowledgement of Mexican culture and a sign of affection for our people. It is also an opportunity for us to strengthen our relations, to promote daily work with our sights set on the goal of 2004. In other words, it is an important step for the Mexican choral movement.



Mexico was the first American country to receive cultural, religious, academic and political representations from Europe towards the end of the fifteenth century. Those who come to *America Cantat IV* will experience the wealthy cultural history of this nation with its rich past, ranging from archeological sites to the most modern architecture. Visitors should make a point of visiting our anthropological museum, the biggest in the world, and seeing the museums specializing in ancient and contemporary painting. Their stay in Mexico will allow them to observe the origins of present-day America. They can visit the continent's first library and its first university, cathedral, school of plastic arts and many other pioneering institutions.

Although *America Cantat IV* means concerts in many theatres and other cultural venues in the Mexican capital, we would like to make a special mention of the Palacio de Bellas Artes (Palace of Fine Arts), which will host the opening ceremony and other gala concerts. This theatre was originally designed to be an opera house and it is indeed used by the National Opera Company. The National Symphony Orchestra as well as other Mexican artistic companies also perform in this wonderful hall. The Palace of Fine Arts was inaugurated in 1934, after more than two decades of construction work. It was designed by the Italian architect Adamo Bori who developed his concepts

based on "Art Nouveau" aesthetics as well as other more eclectic inspirations including nationalistic and classical touches. Aside from the main concert hall (where the likes of Callas, del Mónaco, di Stefano, Rubinstein, Rostropovich, Caballé, Domingo, Perlman and many other stars have performed) it also boasts the Manuel M. Ponce Hall for chamber music, together with museums, exhibition rooms, a restaurant and offices. It is mainly built of Mexican and Carrara marble with polychromed onyx and enhanced with marble and bronze sculptures and splendid bronze grills. Our foremost theatre has a unique metal drop curtain weighing more than 10 tons featuring a marvelous volcanic landscape depicted with Venetian mosaics by Tiffany's.

The organization of a festival like *America Cantat* demands coordinated work from different sectors with clearly defined responsibilities. An artistic commission meets weekly to discuss and decide details with regard to concert and gala contents and programming. It is also responsible for auditioning the material sent to the fes-



Gerardo Rábago

tival's organizing committee by aspiring national and foreign choirs. Constructive discussions bring new challenges and greater enthusiasm. For this reason, the artistic commission is made up of a composer, an arranger, two children's choir conductors, two conductors of mixed choirs and a cultural promoter. All of them have excellent credentials and are professionally active in their respective fields. The reason behind such a heterogeneous composition is to be able to defend each sector with the best expertise in the



Centro Nacional de las Artes, CONACULTA

discussions with a view to producing a complete academic range for the morning workshops, the greatest diversity in the group singing repertoire and the best options for each workshop.

Many Latin American countries are still in the early stages of raising funds from private initiatives and Mexico is no exception. In the light of this, it is exciting that many choral projects, such as *America*

AMERICA CANTAT IV, Torres Adalid, 1810; Col. Narvarte, México, D.F. 03020

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Gerardo Rábago, President, Organizing Committee of America Cantat IV, IFCM Board Member
Verónica Alexanderson, General Director, Organizing Committee of Festival America Cantat IV

Cantat IV, are an example for well-known firms and are fertile grounds for developing novel areas for their contributions, this being understood as a noble means of relating with society through the fostering of culture.

It is important to acknowledge the support for *America Cantat IV* by the highest Mexican cultural institution, the National Council for Culture and the Arts. Thanks to this support, we can today invite lovers of choral music around the world to enjoy the activities that will take place in the National Centre for the Arts, an incomparable cultural complex that brings together the Mexico's principal artistic schools and disciplines combined with the commitment of many other national cultural offices which are working hard on the various aspects of *America Cantat IV*.

The central theme of *America Cantat IV* "The choral music of the twentieth century", provides an opportunity to grow under the guidance of important personalities from the world of choral singing and conducting. They will show us the choral riches of many regions of the world. It is, in a nutshell, an encounter of American song, music and art, with distinguished choirs from Argentina, Venezuela, Brazil, Cuba, Peru, Puerto Rico, Canada, the USA and Mexico, plus singers from distant latitudes such as Sweden, the Ukraine, Norway, Australia and Africa. They will make *America Cantat IV* an unforgettable event.

May this article be an invitation for all of you to take part in a choral event of great importance, an exhortation to combine our separate efforts into a single whole that will reap its harvest in those who wish to take part in *America Cantat IV*. We will meet in the Mexican capital on 5th April, 2004 and enrich ourselves mutually with the generous exchange that flows from the supreme art of choral music.

(Transl. Dr. Macario Ofilada, Philippines)



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2 VI, Va, Bc

CV 10.369

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CV 23.331

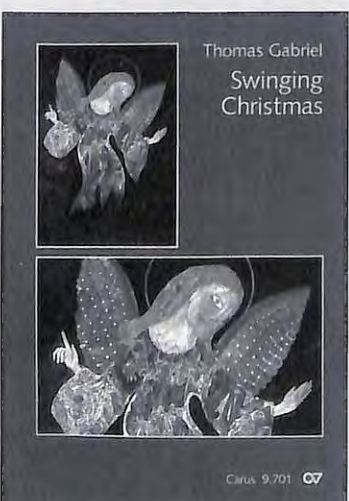
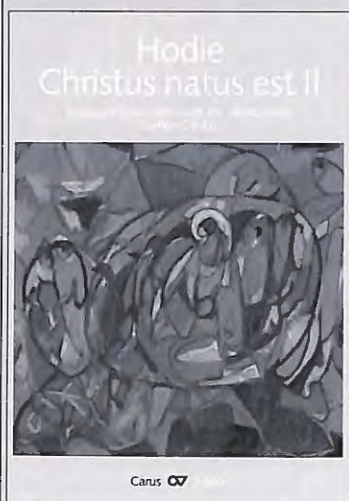
Reichardt: Weihnatskantilene. Text: Matthias Claudius

Soli ST, Coro SATB, 2 Fl, 2 Ob, 2 Fg, 2 Cor, 2 VI, Va, Bc

CV 23.016

Saint-Saëns: Oratorio de Noël / Soli SMsATB, Coro SATB,
2 VI, Va, Vc, Cb, Org, Arpa

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Krzysztof Penderecki at 70

Ray Robinson

When Krzysztof Penderecki received the Midem Classical Award – the European recording industry's designation for the Greatest Living Composer -- on January 23, 2000, in Cannes (France), it was a well-deserved recognition of a distinguished career as one of the world's original musical creators. Some would even dare to suggest that he should have assumed this mantle earlier, following the passing of composers like Dimitri Shostakovich, Olivier Messiaen, Benjamin Britten and Witold Lutosławski. But now, it is official!

For the choral musician particularly, Penderecki's works have offered a great challenge as well as infinite stylistic variety. It is difficult to imagine what the contemporary repertory for chorus and orchestra would be like without his important contributions to the genre: works like the *Psalms of David*, the *Passion according to St. Luke*, *Dies irae*, *Utrenya*, *Cosmogony*, *Te Deum*, the *Polish Requiem*, and most recently, *Seven Gates of Jerusalem* and *Credo*. The same could be said of his symphonies, concertos, chamber works and operas.

Because of his social conscience and deep concern for the plight of the less fortunate, he courageously assumed another role in the 1960's: that of a prophet in his own time [A prophet in this sense being one who tells us things we may not want to hear!]. His works continually remind audiences of some of the most horrendous and poignant moments of our time: Hiroshima (*Threnody*), the Katyn Forest massacre (*Polish Requiem*), Auschwitz (*Dies irae*), martial law in Poland (*Te Deum*), the Warsaw Ghetto uprising (*Polish Requiem*), and the 9-11 tragedy in New York (*Piano Concerto*). Even the monumental *St. Luke Passion* carries an extra-musical message: "The *Passion* is the suffering and death of Christ, but it is also the suffering and death at Auschwitz, the tragic experience of mankind in the middle of the twentieth century. In this sense, it should, according to my intentions and feelings,

have a universal, humanistic character like *Threnody*."

Penderecki was born in the Galician city of Dębica in southeast Poland on November 23, 1933. His formative years were spent in an area that lay approxi-



mately 120 kilometers (72 miles) east of the Old Catholic center of Kraków. In the period between the two wars Penderecki experienced the parochial life of a small town in Eastern Europe at a time when Poland was enjoying its first freedom from foreign domination since the country's first partition in 1771. But these idyllic conditions were not to last.

His elementary schooling began in 1939, just as Hitler's army was invading the country. Soon the family was forced to leave their small apartment; they subsequently moved to a house where a Jewish family had been recently driven from the city, an event that remained etched in the young composer's growing social consciousness. During the years of his elementary schooling Penderecki witnessed first hand the devastating ef-

fects of the Nazi occupation. Years later he would relate to a reporter "that the problem of the great Apocalypse [Auschwitz], that great war crime, has undoubtedly been in my subconscious mind since the war when, as a child, I saw the destruction of the ghetto in my small native town of Dębica."

When the Soviets drove out the German army and occupied the country in 1945, Poland was again forced to live under the rule of a foreign power. Although the war ended in 1945, Penderecki is quick to remind us that Poles did not regain their freedom until 1989. He never forgot the events of his youth and early-adult years, and these experiences eventually contributed to the shaping of his world view, his social consciousness and, ultimately, his highly-charged and original musical scores. It should not be surprising that the issues he confronts and the works he composes set him apart as a unique musical voice for our time.

Gail Stockholm placed his art in its special context when she wrote in 1974: "Penderecki's music arrives at a common denominator of communication in all of its subject matters – its revulsion at horrors we've all seen, its feeling, its spirituality, perhaps even in its uncertainty about the condition of modern man. These common denominators, so deeply felt by our age, are what make me believe he is a spokesman for all people of the late-20th century. I believe his music will be around in the 21st century – if we are!" *Viva Penderecki!*

Ray Robinson, a native of the San Francisco Bay Area, has written extensively on the life and works of Krzysztof Penderecki. He currently lives in West Palm Beach, Florida, where he holds an appointment as Distinguished Senior Professor of Music at Palm Beach Atlantic University (robinse@pba.edu).

Editor's Note: Krzysztof Penderecki is an Honorary Patron of the IFCM



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Important dates:

Friday, 31 October 2003: Deadline for submission of proposals

Friday, 28 November 2003: Successful presenters notified

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News from ChoralNet

*Dr. James D. Feiszli, ChoralNet Founder
and present Secretary*

ChoralNet, Incorporated was completely restructured by a vote of the Board of Directors in January of 2003. The new structure reduced the Board to seven Directors, each representing a specific constituency from major ChoralNet supporters.

The Board:

- Frank Albinder (representing the Patron category)
- Julio Dominguez (representing Patron Europa Cantat)
- James D. Feiszli (representing Partner IFCM)
- Charles Fuller (representing Partner ACDA)
- Michael Shasberger (representing the Donor category)
- Frank Stubbs (representing Partner Chorus America)

first elected officers, with the following results:

- Michael Shasberger, President
 - Frank Stubbs, Vice-President
 - Charles Fuller, Treasurer
 - James D. Feiszli, Secretary
- and then elected Allen H. Simon to the Board.

The new Board has been very active since February, holding three meetings. One of these meetings was the first meeting of the Board in ChoralNet history to be held face-to-face. At that meeting in Denver, Colorado, they were joined by **Musica International** Executive Director Jean Sturm and Treasurer Dolf Rabus; who presented a desire by Musica to collaborate with ChoralNet, especially in the area of online choral music searches. ChoralNet agreed to enter into a merger of the ChoralNet Repertory Site with the Musica International online choral music database and appointed a joint committee of key persons to make such collaboration possible: Shasberger (chair), Rabus, Sturm, Simon, Robert D. Reynolds - former ChoralNet Board member, and Alessandro Cortese - IFCM Marketing and Communications Manager. The eventual hope is to have one unified search engine that combines all the data and features of both efforts.

Of greatest importance during the first half of 2003 was to find a new Manager for ChoralNet in the face of the impending departure of David Topping, who had expressed a desire to return to more active choral music-making. A committee consisting of Shasberger, Albinder, and Simon was commissioned to begin the search for a new Manager. In a meeting in August the Board accepted the committee's recom-

mendation to hire **Martin Knowles** as the new ChoralNet Manager and bid farewell to David Topping at the end of August. Topping's departure marked an end to the beginnings of ChoralNet, which for many years had been operated solely by Feiszli and Topping.

The following words of appreciation to Topping were written by Board member and ChoralNet Founder Feiszli and distributed to the ChoralNet lists and forums.

ChoralNet says Goodbye to David Topping



The last day of August 2003 marks the last day of David Topping as the Manager of ChoralNet.

How does one speak of the value of David Topping to ChoralNet? How are his contributions to ChoralNet meas-

ured? From the beginning, David was there. In a small room at the American Choral Directors Association (ACDA) convention in San Antonio in 1993, a group of about twenty people gathered to discuss how the Internet might be used to benefit the choral profession. David Topping, a doctoral student from Arizona State University, was at that meeting. One month after that meeting, Walter Collins and I began the first e-mail distribution list dedicated to choral music - Choralist. David Topping was one of the original members of that small list.

List membership expanded rapidly as more and more choral musicians gained e-mail access in the spring and summer of 1993 and I was faced with a dilemma. I had applied for a sabbatical and was awarded one for the fall of 1993. What to do with the list? I sent out an appeal to the list for an interim manager. David Topping responded and so began his association with what became ChoralNet. When Choralist expanded into ChoralAcademe, ChoralTalk, and the ChoralNet website, it was David who took over all the list management duties while I focused on the website. Until the establishment in 1999 of the current non-profit corporation that owns and operates ChoralNet, David and I were ChoralNet.

We owned, operated, and made all final decisions about what had become the de facto central meeting place for choral musicians on the Internet. When it became possible to actually pay someone to work on ChoralNet, David Topping became ChoralNet's first Manager.

Everything that ChoralNet has become, everything that ChoralNet is, bears the stamp of David Topping. It is not possible to imagine what could or would have happened without David. He taught himself arcane computer programming code, web design, and a myriad of other things that no choral musician should ever have to learn. He designed and put into operation websites for ACDA, Chorus America, the International Federation for Choral Music, and three World Choral Symposiums. He recruited and trained dozens of list moderators for the ever-expanding ChoralNet family of lists. He lobbied for and established many of the policies and operational activities. He created language-specific and region-specific web bulletin boards (EuroChoralTalk, Foro de Música Coral Latinoamericana, ItaliaCorale) as well as bulletin boards for specific interests. He assisted countless users of ChoralNet lists with e-mail and computer problems. The list of his accomplishments is endless and simply cannot be completed. When it needed to be done, David would do it - regardless of time, difficulty, or personal sacrifice.

David Topping has been a friend, a partner, an employee, and much more. His dedication to the profession and to ChoralNet has gone far beyond anything expected or deserved. He is leaving the ChoralNet Manager position in order to spend more time as a choral conductor, singer, and family man. David isn't leaving ChoralNet or the choral profession and so we'll still have his expertise and experience to call on in the future, but his departure from official status definitely marks an end of an era. David's successor, Martin Knowles, is well-qualified to take over and has been on the job since the middle of August. Please click on the link under "News" on the ChoralNet home page (www.choralnet.org) to read about Martin and leave a message to express your best wishes to David.

I am sure that I speak for the rest of the choral world in saying, thank you, David.

*Dr. James D. Feiszli, ChoralNet Founder
and present Secretary (jfeiszli@rushmore.com)*

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
Home phone: +81-797-22 1399 Work: +81-78-413 3111
E-mail: suwaki@gold.ocn.ne.jp
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E-mail: mguinand@telcel.net.ve
- **Lupwishi Mbuyamba, Vice-President Africa**
Caixa Postal 1397, Maputo, Mozambique Work phone: +258-1-493434 Mobile: +258-82-423677
E-mail: l.mbuyamba@tvcabo.co.mz
- **Thomas Rabbow, Vice-President Europe**
Gerhard Rohlfs-Strasse 13, D-53173 Bonn, Germany
Home phone: +49-228-332232 Work +49-228-2091166
E-mail: thomasrabbow@compuserve.com

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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The Voices of our Planet

13th International Day of Choral Singing
Sunday, 14 December 2003

Zenaida Vásquez

Through its voices, the world choral community expresses its solidarity with the sufferings and problems of this planet's inhabitants. We are an immense force in the world, not only in numbers, but also by generating great positive energy which is beneficial and can transform great events into great moments of fraternity and communion between human beings. Numerous festivals, meetings, concerts and workshops all over the world are proof of this force. Therefore it is important to unite many people who love choral singing in all parts of the world in a message of union, peace and fraternity. We have the means to bring together many people who by sin-



9th Symphony, Beethoven and Cantata Criolla de Antonio Estévez. Sala Ríos Reyna, Teatro Teresa Carreño, Caracas, Venezuela, Junio 2000, Orquesta Nacional Juvenil, 1500 coralistas. Directores: Gregory Carreño y Felipe Yzcaray. Maestros de Coros: Alberto Grau y María Guinand

ging, stand up for the necessity of living in peace.

The international choral community must devote a greater part of its activities to reminding the rest of the world that we are an important force, capable of setting an example and providing solutions to many problems which affect Mankind. We represent the most peaceful, most beautiful and most natural way of being together.

The festivals, competitions and choral meetings are a living example of the voice we have. An excellent way to channel this energy is to celebrate the International Day of Choral Singing which should proclaim our motto that we are a great force in uniting peoples. **We are the voices of our planet.**

On Sunday 14 December 2003, we will celebrate the 13th International Day of Choral Singing. Let us once again lift up our voices in favour of ending all violence, promoting peace and reconciling peoples.

In the last twelve years, more than four million choral singers around the world have taken part in this celebra-

tion, with a strong and unselfish participation of choral organisations, festivals and prestigious ensembles who have joined us in this annual international singing event.

Last year, on 8 December 2002, we had a massive participation from Argentina, Germany, Italy, USA, Mexico, Cuba, Canada, Switzerland, Puerto Rico and Venezuela among so many others who support us year in year out in our search for harmony between peoples.

We need the participation of all choral organisations to help us promote

this idea so that our voices become stronger and stronger and our choral family remains an active partner in the peace process in the world.

It is very easy to participate: You can do it in your city by giving a choral concert or by organising a festival or an Open Singing which you dedicate to the International Day of Choral Singing by singing songs about peace, living together in harmony and fraternity between peoples. Let us transform this day into a choral friendship day. Translate the "Proclamation" into your own language and send us a report about this day's activities of: by doing so you will belong to the **Voices of Our Planet**.

Zenaida Vásquez, Coordinator
International Day of Choral Singing
IFCM Vice-Presidence for Latin America
Fundación Schola Cantorum de Caracas
Apartado 328 Carmelitas. Caracas 1010
Venezuela.

Tel -fax: 58-212-5648748
e-mail: fundascc@telcel.net.ve

(Tr: JT)

Proclamation

Sing choirs of the World!
May your voices rain as springs
Where fires burn.
May your songs plant roses
Where battlefields lie.
Plough furrows and sow love
To harvest fruits of hope.
Sing to liberty where despots reign,
Sing to equality where poverty dwells,
Sing to brotherhood where hate prevails.
May your singing lead the world
So that peace overcomes wars,
So that men cherish the Earth,
So that all differences of race or colour
are banished,
So that we are all fraternal,
So that the planet rejoices with our
voices.

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

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

IFCM Website Up-dated

Please look at the IFCM website. There now are links to new projects such as the World Children's Choir, Songbridge, the Tagger Foundation in Vigevano, etc.

Children's Choir Festival in Hong Kong 2004

Unfortunately, our friends in Hong Kong have had to cancel this festival because of SARS. The organisers have postponed it to early July 2005.

Musica and the European Union

The IFCM and Musica are submitting a project for the organisation of a Musica session as youth peer training and the preservation of our choral heritage. These fall within the European Union's guidelines for projects in cross disciplines. Partners will join from Bulgaria, Slovenia, Poland, France and Spain.

Award

Chorus America presented Philip Brunelle with the Michael Korn Award, during its national conference in Kansas City. Congratulations.

The Tagger Foundation in Vigevano

It has finally happened! The Tagger Foundation is now a reality! After some nightmares in gathering all the necessary documents from Oklahoma, Paris, Vienna, Amman, Stockholm, Altea, and of course, Italy, we have signed the act of constitution in the notary office in Vigevano. Present were representatives of the city,

the province, the region, as well as Silja Fischer for the IMC, and Thomas Rabbow, Dolf Rabus, María Guinand, Jean-Claude Wilkens and Alessandro Cortese for the IFCM. The very first Board meeting took place in order to take the necessary first decisions and start working. **Thomas Rabbow** was elected President; **Alessandro Cortese** was appointed Executive Director. Bank accounts were opened and the capital deposited. The next board meeting is planned for 20 September, and the official inauguration will take place on 22 September.

The IFCM in Korea

Last year's Choir Olympics in Busan were well received by the population and the city of Busan. Press coverage was very positive, and the municipality wants to proceed with international and national choral activities. They have proposed a partnership with the IFCM for the future. The aim is to make Busan a focal point for Asian – South Pacific choral activities and networking. As a first activity, Korea will organise the 2004 summer session of the World Youth Choir. More projects are under discussion.

Musica and ChoralNet

The merger of the repertoire lists of Musica and ChoralNet has started. The composers and publishers files are already merged and work has begun to merge the information on the scores. This is a first step in the process of cooperation between the activities of the two websites.

Obituary

Jean Baudry, former treasurer of Europa Cantat passed away on 12 March 2003. He had been the treasurer for many years and was associated with numerous festivals. Many among you will probably remember him. If you wish to send a letter to his widow, please write to: Odile Baudry, 6 rue Roger Ducasse, F-33000 Bordeaux, France.

New Website

The Fundación Schola Cantorum de Caracas has a new website: www.fscholacc.com

In Memoriam Kazuyoshi Fujikawa

Kazuyoshi Fujikawa, Vice-President of the Japan Choral Association, passed away on 19 March 2003, after suffering a cerebral haemorrhage. He was 66 years old.

He became a state school teacher in 1959 and a professor at the Fukui University in 1973. He was a conductor of local community choirs and of several children's and university choirs. He occupied various important posts in local, regional and national choral associations.

He worked untiringly for the 7th World Symposium on Choral Music to take place in Kyoto 2005 and was a Vice-Chairman of the Symposium's Executive Committee.

In spite of our sadness, all members of the Japan Choral Association will do their best for the 7th Symposium and for choral life in Japan and to carry on his ideas and dreams.

MMAP Website – an initiative of the International Music Council

One of IMC's priorities is to develop a MMAP ("Many Musics Action Programme") website which will contain presentation, information and documentation of its programmes and offer useful links relevant to musical diversity. Despite some missing technical details, the MMAP website is "online" as from 1 July, at the following address: www.unesco.org/imc/mmap and has a direct link from the IMC homepage.

All IMC members are encouraged to contribute to the information and documentation at this website. Please forward documents, project descriptions, reports, etc. relevant to musical diversity. Your contribution will be announced on the website along with links to documents and to your own website if you so wish. Please present your contributions by e-mail (eliborch@online.no) and state your source if different from your own organisation, as well as whether you wish to have a link to your organisation's web address or not.

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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 7th World Symposium on Choral Music in Kyoto, 2005 will be jointly hosted by the organizers, the International Federation for Choral Music and the Japan Choral Association, and three co-organizers: Kyoto Prefecture, the City of Kyoto and the Asahi Shimbun. We look forward to your taking part in the Kyoto Symposium in summer of 2005.

The Art Committee is negotiating to invite experts in each field as lecturers at various workshops and seminars of interest to participants. In addition, we will invite international choirs by making a careful selection from those recommended by the world's five regions. The selection will be completed by spring 2004.

The registration fee for the Kyoto Symposium will be decided in the same price range as the previous conference. Of particular note is that it is the first time to base the fee on the United Nation's Human Development Index. For details, please see the 2nd Announcement scheduled for distribution in August, 2004. Advance registration of your name and address on the website (www.jcanet.or.jp/wscm/) will entitle you to receive the announcement by mail.

Henceforth, we shall provide various kinds of information through this newsletter, such as messages from chorus friends around the world, Japanese lessons, and information on Kyoto, to give you a better understanding of Japan and Kyoto prior to the event. The Executive Committee welcomes feedback from you.

Japanese Culture and ONGAKU

R. Murray Schafer, Canadian composer

What I admire most about Japanese culture is its naturalness and simplicity. Less is more in this culture, for the Japanese have learned how to find joy in the simplest things: incense, flowers, folded paper, or the room with minimal furnishings. The Tea Ceremony is an unforgettable experience when performed properly and respectfully, yet what has one achieved after the hour or so spent in the garden and in the tea house? We have drunk a cup of tea, that is all. But the tea has opened our senses to a whole world of inspirations and impressions. The same is true of the Incense Ceremony in which, for an hour or two, one merely passes around bowls of different incenses with exotic and picturesque names in an exquisite blending of the senses that we would call synaesthetic. I found this ceremony so enchanting that I wrote two works inspired by it.

Where is the big climax in these ceremonies? Where are the screaming voices and the beating of drums? No, these ceremonies arose out of respect and humility before all life, not out of an urge to control or reap profits from it. If there is ego present, it is held back out of courtesy before the mysteries of nature.

When conversing with a Japanese friend, I am always aware of how carefully they are listening. Sometimes I feel I am too forceful, too noisy, because my friend is so quiet. But he or she is merely reflecting on what I am saying and,

taking whatever is useful, will transform it into a miraculous new creation.

Borrowing is common in Japanese culture. A great deal of it was borrowed from China. Borrowed and transformed. Even scenery can be borrowed. *SHAKEI* is the word for it. When a gardener wishes to borrow a distant or particular scene, he plants the garden in such a way as to frame it, camouflaging distractions and dissonances.

The focus of Japanese culture is always the dewdrop of the beautiful amid chaos and turbulence. The Japanese word for music, *ONGAKU*, has an enormous advantage over our word because it means simply "beautiful sounds". Therefore birds produce *ONGAKU* and so do waterfalls and winds. It is a sound-scape definition. It is not exclusive like the Western expression that isolates a collection of pleasant sounds produced by humans from everything else on earth.

Of course, I am speaking of traditional Japanese culture. The modern world has had a tremendous impact on Japan as everywhere. But a unique and valuable culture never dies. Sometimes it flies like a seed and grows again in the most distant places. I have been profoundly affected by my experience with Japan and my Japanese friends, and the result is evident both in my musical works and in my attitude to the natural environment. It is nice to have this opportunity to say "Thank You".

Let's start learning Japanese language — Mineichi Kamino

What kind of language is it?

In the past, many foreigners knew only a few Japanese words like *Fujiyama*, *Geisha* and *Harakiri*. What about now? A wide variety of Japanese words have become known to the world in areas of food, science, technology and culture, such as *sushi*, *Walkman*, *karaoke*, and *tsunami*.

Aside from words, it may be difficult to define Japanese linguistically in a word. English, French and German, which belong to the Indo-European Group, have similarities in their basic language structure, sound and characters. Compared with them, though classified in the Ural-Altai Group, there are few similarities between Japanese and other languages in the group, like Turkish and Korean. Some call Japanese a "lonely language" for being separated from other linguistic groups. Still, it is a language spoken by 120 million people scattered throughout the Japanese archipelago. Nevertheless, our native tongue cannot go alone without being affected by other languages. Including such aspects, some of the peculiarities of Japanese are:

1. Written characters

There are three types of characters ^(Note) with many in each category.

- *Kanji*: Chinese characters imported from China
- *Katakana*: symbolic characters made by simplifying *kanji*
- *Hiragana*: phonetic characters made by transforming *kanji* to cursive style

Katakana and *hiragana* have about fifty characters each, while there are more than 10,000 *kanji*. Although Japanese children learn about 2,000 *kanji* in elementary and junior high schools, more are necessary to read and understand newspapers and magazines. In addition to

Note:

| | | | |
|--------------------|-----------------------|---------------------|--|
| 私 <small>は</small> | コーラス <small>が</small> | 好き <small>だ</small> | Kanji: ideogram |
| Watashi wa | kōrasu ga | suki da. | Hiragana: phonogram |
| I | chorus. | love | Katakana: phonogram used to write foreign words and onomatopoeia |


these three types of characters, Arabic and Roman numerals as well as the alphabet are often used.

2. Pronunciation

Edwin O. Reischauer, former U.S. Ambassador to Japan and versed in Japanese and Japanese culture even more than many an ordinary Japanese, once wrote in his book that Japanese is a very simple language next to Polynesian in terms of phonetics. There are only five vowels, *a*, *i*, *u*, *e* and *o*, pronounced in the same manner as Italian, Spanish and German. We use only a limited number of consonants, without sounds like *v* and *l*. Except for *n*, Japanese words do not end with consonants. Rather, they always take the sequence of a consonant plus vowel. Japanese is a pitch accent language, accentuated by high and low, instead of strong and weak. For instance, the word, *hashi*, has three meanings depending on the accent, though there are slight regional differences.

Hashi  : chopsticks

Hashi  : bridge

Hashi  : edge (or end)

3. Notation

Japanese is traditionally written vertically top to bottom with sentences read from right to left. In principle, newspapers and novels are written in this vertical manner. Accordingly, pages start from right with the back cover down. However, after World War II, left to right writing gained momentum in Japan. In particular, books using mathematical formulas and alphabets are usually written horizontally. As it is up to individual choice whether to write vertically or horizontally, Japanese is very convenient when writing in limited spaces such as on billboard, various signs and book covers.

Where should I go?

Kiyomizudera Temple

Main temple of the Kitahosso sect of Buddhism. Founded in 778 and built starting 798 on the side of Otowa Hill. The temple includes some 30 structures, most of which were rebuilt in 1633 by Tokugawa Iemitsu, the 3rd shogun. The Main Hall (National Treasure) with its wooden balcony is a beautiful work of architecture in the Heian period style, with a single-ridge roof sloping in four directions and cypress-bark roofing. It contains an image of the Eleven-headed Kannon (Important Cultural Property). Otowa Waterfall is visible below the balcony. Koyasu-no-To (Important Cultural Property), a 3-storied pagoda built as a petition for easy childbirth, can be seen across the valley. In December 1994, Kiyomizudera Temple became part of the World Cultural Heritage.



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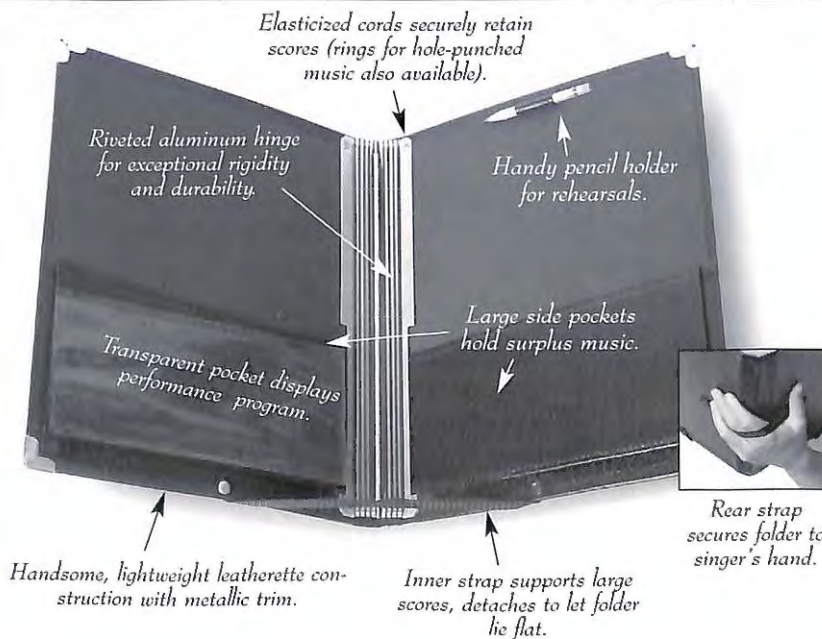
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El ICB aún necesita traductores voluntarios del Francés y del Alemán al Español (lengua materna).

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World Youth Choir - 2003 Summer Session

Switzerland - Austria - Slovenia

Jean-Marc Poncelet, WYC Manager

On 11 July 2003, among the thousands of tourists coming to vacation in Switzerland were 79 young men and women who, at first glance, did not stand out. Nonetheless, they all shared a common purpose: to gather in Hasliberg-Goldern for the 2003 summer session of the World Youth Choir.



© Bertrand Delvaux

Waiting to welcome them was a remarkable Swiss team led by the distinguished tandem of Michel Gohl and Peter Daniels, the international staff of the WYC — Jean-Marc Poncelet (Belgium), Alessandro Cortese (Italy), Natalia Verkienko (Russia) and Ewa Strusinska (Poland) — and, of course, two highly talented conductors in María Guinand (Venezuela) and Johannes Prinz (Austria).

With a population of scarcely one hundred, Hasliberg has developed a reputation throughout Switzerland for the many winter and summer sports practised in the superb mountains surrounding the village. The hamlet of Goldern is home to one of the international private schools that have made Switzerland renowned for its quality of education.

For about two weeks, the WYC held rehearsals at the eminent Hasliberg-Goldern School of Humanities and then gave its first concert in Meiringen. A magnificent location, excellent facilities, diverse culinary offerings to suit everyone's taste, fascinating and well-organized excursions — the setting met with unanimous approval.

The challenging and exciting musical program held manifold discoveries for participants. Johannes Prinz directed *All*

Ode for Music by Z. Kodály, *Kleiner Psalter* by W. Burkhard (Switzerland), *Fest- und Gedenksprüche* by J. Brahms, extracts from *Das Nasobem* by F. Tischhauser (Switzerland) and a very lively arrangement by A. Hosp (Austria) of two internationally known Italian songs: *Funiculi-Funicula* and *Angelina*. María Guinand prepared the *Tre Composizioni Corali* of I.

Pizzetti, *Jubiabia* by C.A. Pinto Fonseca (Brazil), *Mi Patria es el Mundo* by A. Grau (Venezuela), *Das Rad* by R. Moser (Switzerland), *Cloudburst* by E. Whitacre and *Verde Mar de Navegar*, a popular Brazilian song.

The goal was to ensure that the WYC fulfilled its unique calling — the right blend of musical quality taken to the highest

level through hard work, discipline, concentration and commitment, and an unequalled opportunity discover other countries, make new friends from all around the world, develop a new global perspective, share intense experiences of musical creativity, in short, to spend 25 days in another dimension: that of the WYC!

Through genuine teamwork, the result lived up to the expectations. At every one of its ten concerts, the WYC presented an excellent programme distinguished by musical inspiration and youthful enthusiasm. On each occasion, Johannes Prinz and María Guinand took the WYC to new horizons, showing their young singers that every concert is a new musical adventure.

With the first concert in Meiringen, the WYC were "playing for the home crowd". The choir then undertook a three-part tour that began with two concerts in Switzerland in the context of well-known festivals. The first was in Davos, famous for having hosted a G8 summit and the second in Celerina, near Saint-Moritz.

On July 30, the WYC went to Kufstein in Austria, a superb little city where an immense outdoor organ contributes to the local quality of life on a daily basis. The WYC performance in the interior courtyard of the castle was memorable. The rest of the Austrian tour comprised concerts in three locations: Hohenems with its fantastic Baroque church where the concert was worthy of the impressive site; Andorf, where the welcome was as warm as the tropical temperatures; and St-Paul Im Lavantall, home to the family of Johannes Prinz, who alone filled a fifth of the church. Coordination of the Austrian tour was entrusted to Burgi Schobesberger, a former chorister of Johannes Prinz, who didn't hesitate for a moment before committing himself totally to making the WYC visit to Austria a complete success.

Before returning to Switzerland, the WYC made a short swing into Slovenia at the invitation of Tomaž Faganel. The concert in Celje was without doubt the warmest (in every sense of the word) of the tour. The presence of numerous for-



© Bertrand Delvaux

mer choir members created an atmosphere more like that of a rock concert than of a choral concert! Celje was also the perfect site for an intense recording session, the



World Youth Choir

The organizers of the World Youth Choir – 2003 Session warmly thank the
Ecole d'Humanité, Switzerland

for granting a one-year
WYC-Scholarship

to attend this highly renowned International School for a student
chosen by the WYC Committee.

The Ecole d'Humanité hosted the WYC from 11th until 26th July 2003 at Hasliberg BE.

The WYC Organisation Committee 2003
The International Centre for Choral Music
The International Federation for Choral Music



The Ecole d'Humanité is an international boarding school in the heart of the Swiss Alps: The awe-inspiring natural setting provides a wholesome learning environment for adolescents between 13 and 18 where the spirit of learning in every aspect of school life promotes the education of the whole person.

The academic courses are taught in either German or English, depending on the student's academic goals. Options available at the Ecole d'Humanité include, among others, preparation for: an American High School diploma and the SAT tests; the British GCE and A-level exams; and the Swiss Matura exams.

The athletic, art, music and handcraft courses are taught in both German and English. Creative expression in the arts, theatre and music are especially encouraged by the school's staff and by its philosophy. The small course groups (8 on average) make individually tailored instruction possible. Students live in "family" groups of about 8 young people and 2 adults, offering a familiar setting that provides warmth and guidance. The Ecole d'Humanité strives to support each student in the development of the whole self – head, hand and heart.

These ideals – wholistic development, rigorous standards of achievement, interculturalism and a commitment to the arts – are shared by the Ecole d'Humanité and the World Youth Choir. This kinship between the organizations led the directors of the Ecole d'Humanité to donate their school facilities to the World Youth Choir for its two-weeks of rehearsal.

Lebendiges Lernen

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results of which will be available next summer.

Following the long trip back, the WYC found itself the star of a television production on the Rhine. A cruise, interviews, and, naturally, a concert made up the program of a day given over to the media. Thanks to this excellent initiative of the Swiss organizers, the WYC will eventually receive professional quality presentation material on video and DVD.

The session came to a close in Gossau, the home town of Anita Mauchle, a soprano in the 2003 WYC. Following a colourful concert (at which a presentation of the various countries represented by the choristers evoked different folk traditions and held many surprises), a fabulous buffet, and a final party that was altogether too short, it was time to say goodbye until next year in South Korea or elsewhere.

Throughout the session, the WYC did much more than sing "My Home is the World" (Mi Patria es el Mundo – Alberto Grau). The choir was a positive and encouraging witness to alternatives to isolation and intolerance. May these words be a source of encouragement for those who had the privilege of participating in the 2003 summer session as they develop as artists and as human beings. In its own humble way, the WYC achieved what it set out to do.

(Transl: David Scott-Lytle, Canada)

World Youth Choir 2003/2004 Winter Session "Nordic Lights" (Lumières Boréales)

• **Conductor:**

Grete Helgeroed Pedersen,
Norway

• **Dates:**

26 Dec 2003 – 11 Jan 2004

• **Programme:**

Contemporary music from
Scandinavian countries and traditional
songs from Norway
(with traditional instruments)

• **Concerts:**

04/01 : Sombrefte (B)

05/01 : Namur (B)

06/01 : Namur : private concert

08/01 : Bruxelles (B)

Gala concert together with
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09/01 : Aubeil (B)

10/01 : Nancy (F)

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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

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

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

International Association Friends of Sacred Music

Via Paolo VI, 29 00193 Rome, Italy

Tel: 0039/06/68805816 Fax: 0039/06/68210889 (Monday-Friday 9 a.m. to 6 p.m.)

e-mail: info-concorsi@aiams.it web site: www.amicimusicasacra.com

Westminster

Westminster Choir College of Rider University

101 Walnut Lane • Princeton, NJ 08540

CONDUCTING FACULTY/DIRECTOR OF CHORAL ACTIVITIES

Westminster Choir College of Rider University is seeking a superior musician, educator, and colleague to stand at the forefront of its internationally prominent choral conducting and performing tradition. The successful candidate will join an artistic community that has exemplified the highest musical standards for over 75 years. This person will help to chart how our tradition evolves into the future and how it will continue to serve the world at large.

As a key member of a team responsible for the realization of Westminster's goals and aspirations, he/she is an active voice in the articulation of the vision of the institution's future and of our vital contributions to the arts and society. A close proximity to Westminster's choral core makes that person a critical member of the college community.

The successful candidate will:

- aspire to the virtues of an exemplary artist and educator;
- represent the highest musical standards, both within the college and to the world at large;
- understand, believe in, and actively promote an artistic vision in accord with the Westminster institutional mission, centered around choral performance;
- possess the necessary experience and expertise to prepare choral works for performance at the highest professional level with the world's major orchestras and conductors;
- demonstrate a broad conducting background and intimate knowledge of the choral canon;
- hold an earned doctorate (preferred) or demonstrate a commensurate wealth of professional conducting experience.

The Director of Choral Activities will:

- oversee within the department the repertoire, activities and composition of choral ensembles, the delegation of accompanying responsibilities;
- work closely with the Dean/Director and conducting faculty to determine scheduling, engagements and partnerships relating to all ensembles;
- serve as a key participant in developing and defining the components of the conducting curriculum for majors, concentrations and for the student body as a whole;
- conduct a Westminster ensemble or ensembles as appropriate;
- assist in preparation and oversight of the choral activities budget.

For further information and nomination of candidates, contact:

Robert L. Annis, Dean and Director,

Westminster Choir College of Rider University

Phone: 609-921-7100 Ext. 8206 or email: annis@rider.edu

Applications should be forwarded to: Manager of Employment,
Rider University, 2083 Lawrenceville Road, Lawrenceville, NJ 08648-3099
Review of candidates will begin immediately and continue until the position is filled.



EUROPA CANTAT 2003 in Barcelona

Brigitte Siebenkittel



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Barcelona: hot and sunny, many people and languages, a beach and a port, museums and churches, narrow streets and high houses, parks and gardens, dust and traffics jams, tapas and beer, wine and water, the souvenir of two world expos: a fascinating city!

Barcelona in July 2003: more than 3000 people singing, workshops, conductors, composers, choirs, concerts, world premieres, rehearsal, meetings, discussions...

Europa Cantat is an international choral festival not only for top choirs but also for choral singers, choirs and composers who would like to sing or get to know good choral music without linguistic or cultural borders. It is organised every three years in a European city. This July's 2003 festival in Spain did not only mean Europa Cantat in a beautiful hot country on the Mediterranean, but in Catalan Barcelona! There is a difference:

- Not only because all signs are at least in two languages: first in Catalan, then in Castilian.
- Not only because everybody speaks Catalan (by the way, the multi-lingual Sonja Greiner learnt Catalan for the occasion, I was impressed!)
- Not only because every bistro owner is happy when you as an English or French speaking foreigner say *si us plau* instead of *por favor*
- Not only because the Spanish National Museum shows unique pieces from Catalan Romanesque churches
- But also because nobody would otherwise have had the opportunity of listening to Catalan music, of watching people dance

the *sardana*, or of experiencing how proud these people are of their country.

A pity that we poor foreigners (Germans, Frenchmen, Japanese or Filipinos) were unable to understand the sung and spoken texts at the opening and the closing concerts. It would probably have been easy to install a simultaneous translation system, given all the fantastic technical features of the hall. Maybe nobody had thought of it during the immense preparatory work. Then there was that lonely Catalan flag at the left corner of the scene, for a festival with participants from 48 countries.

The fact that some choirs had problems with accommodation, long distances, not enough beds, one toilet for many people, etc.; the fact that it was necessary to get used to a foreign language and a different mentality – everywhere everything is different; all of this was more than compensated by extremely intensive and interesting workshops and successful concerts presented by a charming and able team of translators. And even the lonesome Catalan flag was consigned to oblivion because of the great variety and the liveliness of the singers, the excellent work of the workshop leaders, the top quality of the concerts and the enthusiastic and knowledgeable audiences.

I really enjoyed going to the different workshops, looking at and listening to what was being done, what was changing, how the special atmosphere set the tone. This was challenging and created ties. I would like to mention the show-choir work, the Nordic Song workshop, the Vocal Pop and Jazz workshop, the Academy for Young Choral Conductors and the very demanding Songbridge with 150 children.

In spite of the sometimes difficult climatic conditions, work was done in good humour, with discipline and very professionally. "Sweat dropped from the hot forehead" (translator's note: allusion to Schiller's poem *Die Glocke* – The Bell) and not only from the forehead – but during rehearsals nobody thought about it.

I would never have imagined that inside old high-ceilinged Gothic churches with thick walls, like *Santa Maria del Pi*, it could be even hotter than outside! The exceptional performance of Monteverdi's *Vespers of the Virgin* in this church will leave a long-lasting impression.

The EC Committee with its indefatigable, always present and helpful staff; the daily newspaper with information, updates, personal features and a humour section; the regular daily schedule; and the many discussions about the favourite topic of choral music with known and unknown people: this is how Europa Cantat should be!

We are proud of our organisation which celebrates its 40th anniversary this year.

Let's look forward to the next time in the middle of Germany: in Mainz in 2006!

P.S.: And mention should be made of the unsuccessful pick-pocket in the metro, who fled after receiving a resounding slap in the face from a resolute Belgian woman.

P.S. 2: And of the charming choral conductor whose red shirt was not only sprayed full of water from the magic fountain but also torn up by his fans as a goodbye!

Brigitte Siebenkittel, (BrigSieb@aol.com) voice teacher and choral conductor, Hamburg, Germany; Assistant Chairperson of the AMJ (Music for Young People Association).



The International Chamber Choir Competition Marktobersdorf (Germany)

5-11 June 2003

International Seminar for Choral Conductors

11-15 June 2003

A report by Kent E. Hatteberg

I was looking for an opportunity to broaden the experiences of my graduate conducting students; one where they would hear choirs from numerous countries, hear new and exciting repertoire, meet other conductors and singers, and have a chance to hone their conducting skills. We were also hoping to keep our costs for such an event to a minimum. We found all of this in attending the International Chamber Choir Competition and Seminar for Choral Conductors in Marktobersdorf, in the beautiful Allgäu. The competition is held every two years, alternating with the International Musica Sacra Festival in the even-numbered years.

The Tapiola Choir of Finland opened the competition with a guest performance.

The next five days were filled with competition performances, concerts in several surrounding communities, and nightly features at the evening get-togethers in the festival tent with entertainment spanned all over the globe (a German brass band, an a cappella boy band, a Latin salsa group, and a trio from the U.K.)

The brain behind the competition is Dolf Rabus, Director of the Competition and Director of the Bayerische Musikakademie Marktobersdorf. He is ably assisted by a staff of aides, choir hosts, and media experts.

Twelve choirs from ten nations are chosen from submitted applications and CDs: six mixed chamber choirs and six women's choirs (male choirs are chosen every other competition). The level of the choirs is excellent, as is the choice of repertoire. Choirs attending the competition have a gruelling schedule of singing; in addition to the competition performances, they give sacred music concerts and folklore concerts each day, requiring a large amount of repertoire for the festival.

The international jury was composed of: Johannes Prinz - Chairman (A), Michael Gläser (D), Malcolm Goldring (GB), Kari Ala Pöllänen (FIN), Alexander Vatssek (CZ), Emilio de Cesar (BR), Jennifer Tham (SING).

Observers were welcome to attend the choir studio rehearsals, where members of the International Jury rehearsed choral works with combined choirs. Particularly notable was the valuable instruction in Baroque performance practice and rehearsal technique given by Johannes Prinz, Chair of the Jury.

After the close of the competition, we moved to living quarters in the Bayerische Musikakademie, housed in the former Marktobersdorf castle, where the four-day

styles of each faculty member. All of these fine musicians would make excellent choices for someone seeking a clinician.

I gained ideas from Prof. Hempfling that will aid not only in my conducting but as a teacher of conducting at the university level. The Seminar was given in English, although German at times helped clarify the finer points for some conductors. The repertoire ranged from modern church works with accompaniment to masterworks of the a cappella repertoire.

The Kammerchor Cantamus Corde, from Pretoria, South Africa, served as the resident choir for the duration of the seminar

I was thrilled with the experiences of my ten days in Marktobersdorf. My students and I heard exciting repertoire from stellar choirs and studied with highly-respected conductors. We loved the evenings in the festival tent, where singers, conductors, jury members, and townspeople came together through the love of music-making and the enjoyment of life. I could not imagine a better opportunity for the student conductors with

whom I work to enhance their knowledge and skills. I strongly encourage others to take advantage of this wonderful opportunity. The next date is: 9th International Chamber Choir Competition Marktobersdorf, Germany, 2005, May 12th - 18th, for mixed and male choirs.

Kent E. Hatteberg, Director of Choral Activities, University of Louisville, Louisville, Kentucky, USA. (kent.hatteberg@louisville.edu)

*For information about the competition and seminar, you may contact
Internationaler Kammerchor-Wettbewerb
Marktobersdorf
c/o Bayerische Musikakademie
Marktobersdorf
Kurfürstenstraße 19
D-87616 Marktobersdorf
Telephone: +49 (0) 8342 961825
Fax: +49 (0) 8342 40370
E-mail:
info@int-kammerchor-wettbewerb.de
Homepage:
www.modmusik.de*



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International Conducting Seminar took place. Some 33 conductors from Germany, Switzerland, Slovenia, Korea, Romania, Great Britain, Poland, Portugal, Greece, Burkina Faso (Africa), and the United States attended. Heading the conducting faculty was Volker Hempfling, founder and director of the Kölner Kantorei and professor of choral conducting. A second group of conductors was led by Professor Peter Erdei, director of the Zoltán Kodály Pedagogical Institute for Music in Kecskemét, Hungary. Voice classes and conducting instruction were given by Hermia Schlichtmann, pianist and assistant conductor of the Kölner Kantorei.

Professor Hempfling has an amazing ability to assess a conductor's strengths and weaknesses, and he offers immediate suggestions for technical improvement. Professor Erdei's enthusiasm for music-making, grounded in rhythm and tempo, is ever-present. Ms. Schlichtmann is masterful in getting clarity and resonance in the singing voice. I appreciated the opportunity to observe the various teaching



The «Documentation and Research Centre of German Choir Life» Foundation in Feuchtwangen, Germany

Günter Zieseimer



"Only they who know yesterday realize that tomorrow can be."

Where could a choral singer encounter his history? In Feuchtwangen, for instance. This Bavarian village hosts the "Documentation and Research Centre of German Choir Life" Foundation, home to a comprehensive collection on the life of amateur choirs. It holds the archives of choral societies and bequests by composers, musicologists and personalities of the amateur choral world.

The Foundation began its work in January 2000, although its prehistory is much longer.

On 4 October 1925, the German Singers' Museum was inaugurated at a former monastery near Nuremberg's St. Katharine's Church. Besides artefacts and literary documents, the holdings included culturally valuable historic materials about choral associations and the work of creative musicians. Added to this was an extensive collection of autograph manuscripts.

In 1945, the museum was destroyed by a hail of bombs.

In 1979, the Feuchtwangen Music and Choir Association submitted a proposal to create a choral museum for the Franconian Choral Union. The suggestion became a fact and by 1985, a selected building had been renovated to fulfil this purpose. In 1991, the Bavarian Culture Minister Hans Zehetmair officially opened the house.

Throughout the 1990's, both the German Choir Unions (ADC) and the German Singer's Society (DSB) donated archive materials to Feuchtwangen. Bequests from choral associations also arrived, as well as those made by composers. To replace the autograph collection that had been destroyed in the war's aftermath, the Foundation was successful in accessing materials from the city archive of Essen in

1997, and highlights of the new collection are names like Goethe, Schiller, Schubert and Schumann, Bruckner and Reger.

Following the political shift of 1989 and 1990, Feuchtwangen became a refuge for similar materials from the former GDR (East Germany).

People who are aware of the multiplicity of sources don't want them to rot away forgotten in drawers, and Feuchtwangen evolved into interdisciplinary fields because of the close relationship between musical knowledge and history, sociology and folklore. This interrelationship and the cross-references widen horizons and offer opportunities for interdisciplinary studies.

The Feuchtwangen Singers' Museum has long outgrown its original task: it clearly does not wish to be merely the legacy of the Nuremberg Singers' Museum, and has evolved into a much-used documentation and research centre.

The idea that the centre should be supported by a foundation won favour in the last third of the 1990's and the foundation was created on 1 January 2000, by the DSB, the Franconian Choral Union, the Kurz family of Feuchtwangen, and the Association for the Promotion of the Centre. DSB President Dr. Heinz Eyrich took over chairmanship of the Foundation's board and management lies in the hands of Ms Helma Kurz. The Foundation's assets are the archive and Singers' Museum.

The archive's task is to record the sources and to make them available for research projects. It has a reading library containing mostly books about musicology and musical practice. The museum houses objects and written documents about the history of amateur choral singing and its cultural significance.

The Foundation also plans and carries out interdisciplinary research projects.

There is a growing insight in all scientific branches that materials kept in libraries, archives and museums can offer new possibilities, findings and options when interconnected (1). In Feuchtwangen, that is of great practical importance and therefore the Foundation integrates the instru-

ments offered by the various information sciences into its working methods, without however indulging in a simple eclecticism. Here a modern computer program helps greatly.

A study has been carried out on the multi-media potential of the documentation and research centre and has revealed remarkable prospects. The Foundation also has a well-documented website (www.chorwesen.de).

The museum provides a representative insight into the history of the amateur choir movement in German-speaking regions. Its exploitation encourages a culture of remembrance, which is important for



our pluralistic society. The Foundation owns specific historical source materials, which are indispensable for scientific research. Beyond this, it provides orientation into our contemporary cultural landscape, if interpreted correctly from the perspective of a witness from the past. It also contributes to recognizing and furthering choral singing as a means of integration.

Günter Zieseimer, *Diplomarchivar*
(info@chorwesen.de)

(1) Klaus Dieter Lehmann, *die Vorzüge der Virtualität. Das kurze Gedächtnis digitaler Medien und die kulturelle Überlieferung* (The Advantages of Virtual Reality. The Short Memory of Digital Media and Cultural Tradition) in: *Frankfurter Allgemeine Zeitung*, N°. 240, p.54

(Transl. Devon L. Muhlert, Canada, rev. by JT)



Symposium «(In)Visible Voices?»

Symposium for the European choral profession, Haarlem, the Netherlands, June 26-28 2003

Jeroen Schrijner

On June 28, I attended the final session of the symposium, which comprised a vision by Simon Halsey of professional choirs ten years from now, some discussion and a forum with Danish conductor Bo Holten, Stephane Leys, director of Collegium Vocale Gent and Michael Emery, artistic producer of the BBC Singers, chaired by Neil Wallace, director of the Haarlem Concert Hall and Theatre and Director of the Biennale.

Some 40 persons were on the list of participants of the symposium, though on the last day I saw only about 20 persons, among them Philip White of the French Radio Choir, David Lowe of the Royal Academy of Music and a number of managers of professional choirs, e.g. the Flemish, Dutch, Croatian, Latvian, Swedish, RIAS choirs as well as the Estonian Philharmonic Chamber Choir, the Danish National Choir, The Sixteen, etc.

The Haarlem Choral Biennale was held for the first time in 2001. It aims to bring together some of the best professional choirs in the world. During the Biennale, a so-called Eric Ericson Masterclass is held, in which participants can work with the Dutch Radio Choir and Orchestra as well as the Netherlands Chamber Choir. This year's directors were Uwe Gronostay and Hartmut Haenchen.

The symposium on the choral profession was organised during the last three days of the biennale.

The next edition of the festival is planned for the end of June 2005.

There will probably be an official report about the symposium some time in the future so I am only sharing some of my personal observations.

Symposium

Obviously, during day 1 of the symposium the participants had discussed aspects of education and training, PR and programming. On a flip-over chart I saw things like: "We need a pool of excellent, charismatic conductors". The idea of the final round of discussions was to bring together some of the central issues in professional choral life with a view to the future.

Speech by Simon Halsey

Speaking of an ideal future, Simon Halsey touched upon the following subjects:

1. Good retirement arrangements are needed for singers in professional choirs.
2. There is a need for broadly educated professional singers and teachers who don't tell them that singing in a choir is wrong. The other side of the coin is that conductors must know how to develop their singers' vocal competence.

3. Choirs should offer opportunities for assistant conductors, conducting students and singers on work experience.

4. Singers should be able to specialise in a variety of fields, thus widening their expertise.

5. There should be more collaboration between professional and amateur choirs, with more and more professionals being involved in the amateur scene.

6. There should be many youth choirs, also attached to professional adult choirs.



BBC Singers

7. Choirs must be actively involved in serving their sponsors.

8. Choirs should run chamber music series, thus allowing their singers to work in smaller settings.

9. "Excellence is the only thing that can save us in the long run". Hence, it is important that choirs work with the differing talents and specialisations that different conductors have.

10. Venues for concerts must be chosen with a view to both audiences and the music.

11. Much work should be done on presentation, something which amateurs seem to be better at than professional choirs.

12. Choir committees must be actively involved in their choir's work.

13. Singers should give pre-concert talks or hold interviews with composers or the conductor.

14. Ample attention must be given to PR.

15. The understanding with orchestras should be better. In this context, it is important that a choral conductor sees his field of expertise as equal to that of an orchestral conductor. A choir conductor must not feel obliged to also become an expert orchestral conductor.

16. Channel your energy. This is greatly affected by the degree to which you pay attention to what the singers have to say about the working methods, the aims and goals of the choir.

17. Audition singers annually, thus promoting continued studies.

And finally all of these things can be done whether you are talking about an amateur choir or a professional one. The point is that

professionals ought to be at least as good at it as amateurs!

Simon gave many examples of how singers can and must be actively involved in the way the choir operates, e.g. when working with (new) conductors, evaluating conductors and repertoire, working hours, etc.

Benchmarking

Michael Emery pointed to a perceived need for choral benchmarking and for continued dialogue, considering that many choirs form different countries are confronted with the same problems, such as declining audiences and music education in schools.

Bringing composers back to choral music

Bo Holten spoke up for good choral compositions: composers generally do not know how to write for choirs and need to be brought back to them. In order to avoid 75% of first performances being at the same time last performances, a dialogue between musicians, composers and audiences is needed.

Conclusion

Neil Wallace concluded that he was happy with the discussion network that had begun to take shape: the discussions had met with great enthusiasm and obviously this meets a hunger for exchanges between professional choirs. Therefore, he was hoping that someone else would take the initiative to invite their colleagues again after some time. He also repeated that the singers are obviously at the centre of what professionals choirs do.

He could imagine some common action in the field of benchmarking or profiles of professional choirs.

However, he strongly feels that individual action is crucial to bringing things forward.

Naturally, I discussed with the participants the collaboration between amateurs and professionals, the role of the IFCM and of Unisono, my own organisation and its activities, in these discussions. It would seem that the short programme of the symposium and the fact that the meeting had been addressed specifically to "professional choirs" were essential in making it a success.

Needless to say that with concerts by Cappella Amsterdam (Daniel Reuss), RIAS Kammerchor (Parkman), the Latvian Radio Choir (Kļava and Putnins), the Netherlands Chamber Choir, the Dutch Radio Choir (Ed Spanjaard), the Tallis Scholars, SWR Vokalensemble Stuttgart, Orlando Consort and Gesualdo Consort and Harlem Gospel Choir as well as a community project involving 250 amateurs, Haarlem was also a vocal paradise for several days.

Jeroen Schrijner, Director of Unisono, the Dutch Music Centre (schrijner@amateurmuziek.nl)



The Freedom to Sing...

A Workshop in Vilnius, Lithuania, with the professional choir Jauna Muzika directed by Gary Graden, from Sweden in March 2003

Report by Joy Hill

During 2002/3, I was awarded a Churchill Fellowship for choral music which gave me the privilege of being able to meet and observe others working in choral music, outside my own country. The Fellowship scheme was created as a legacy to Sir Winston Churchill: to enable men and women to acquire knowledge and experience abroad, and in the pro-



Steve Dobrogosz, Vaclovas Augustinas (cond. of Jauna Muzika), Gary Graden

cess, to gain better understanding of the lives and cultures of people overseas, and on their return, their expertise is enhanced greatly as is their effectiveness at work and in their contribution to the community.

I chose to investigate the process of choral education in Sweden as, like many musicians, I was aware of the strong influence of the Swedish choral culture internationally, particularly through the work of the great icon of choral education, Eric Ericson.

My growing interest in Swedish repertoire then led to an opportunity to visit Lithuania where Gary Graden, the conductor of The St. Jacobs Chamber choir in Stockholm, was to work with the professional choir, Jauna Muzika on a programme of Swedish repertoire. Previous conductors of these, now yearly, workshops with this outstanding choir have included Frieder Bernius, Werner Pfaff, Anders Eby, Simon Halsey, Hermann Max, Albert Hartinger, Rinaldo Alessandrini, Ira Spaulding and Johannes Prinz.

The music used included works by Ingvar Lidholm, Michael Walenby, Anders Hillborg, Jan Sandström and Steve Dobrogosz, and Bo Hansson and some spirituals. Swedish repertoire is not new to the choir, as their conductor, Vaclovas Augustinas explained to me: "In the choral conducting course at the conservatoire we study the method of Eric Ericson and the choral writing course uses examples of Swedish repertoire. Consequently, the Swedish influence is strong." Vaclovas, a

prolific composer himself, is about to have two pieces, *Hymn to St. Martin* and *Psalm 139* recorded by the Swedish Radio Choir.

The Swedish music performed in the workshops was new to the choir and the many choral conductors and singers who attended. Interestingly, the majority of the members of the choir were in fact choral directors themselves, having trained at the conservatoire in Vilnius. The repertoire used explored acoustics of choral sound and related ideas of improvisation and the concept of newness in live performance. Gary Graden's profound musical integrity, his passion to give new music a chance and his art as a great conductor encompass the ability to be able to enter into a two-way dialogue with choirs which relates to musical performance, and the emotional and intellectual effect of music.

As a consequence, the musical experience of both the singers and the audience is enhanced during rehearsals and performances. I discovered that many delegates were more familiar with a more authoritarian approach which, they suggested, might stem from the times before independence, when one was told what to think and not encouraged to develop ideas and to influence the way others might think. However, it must be said that such a conclusion is not based on a significant sample of responses, but is merely the result of some personal, but profound, conversations.

I was given the opportunity to spend time with students in the conducting classes at the Academy and Conservatoire in Vilnius and had the chance to carry out some interviews with the students regarding their possible feelings of cultural identity in relation to singing Lithuanian songs. The students said that they felt that, through choral music, they were able to experience all music, and that, perhaps since independence in 1991, their

own music was no longer so strongly related to their feelings of cultural identity.

The next day, however, a student told me in a seminar that she had thought further about our conversations and that now she believed that she understood what singing music and its related feelings of identity meant to her. She recalled her earliest musical memory as a child when one day at school, as she had started to sing a Lithuanian song, her mother, a teacher in the Kindergarten, had placed her hand very tightly over her mouth. Singing in Lithuanian was of course forbidden under the Soviet regime and her mother had had to teach them secretly to her. If the song had been overheard, her mother would have lost the right to ever work again. Only the evening before, she had spoken with her mother of this time and her mother had wept. The pain is still felt so strongly.

During further conversations and during seminars at the conservatoire, which considered the phenomenon of singing and its power to communicate, the music students acknowledged the fact that music learnt in childhood really does sow the seeds of future feelings towards music. Time was then spent reflecting on our responsibility as musicians to create choral music programmes



Gary Graden directing Jauna Muzika

for young people and the challenge brought about by our total freedom to choose choral repertoire.

Following my time with these students, I was invited to visit the School of Sacred Music in Kaunas which was formed in 1991 by Nijole Jautakiene, after Lithuania became independent following the demise of the former Soviet Union and Communist regime. The school currently has 200 pupils aged from 7-20 coming to the school every after-



noon to study music and in particular, to have the chance to sing. This school fulfilled the deepest dreams of Mrs. Jautakiene who had formerly created a girls' choir, Pastoral, in her desire to influence the value system of girls surrounded by atheistic propaganda which submerged all of Lithuania under the Soviet regime. I found the school to be full of vibrant students who seem to get the greatest pleasure out of singing to visitors like me!

At the end of the week, after workshops each day, Jauna Muzika, under Gary Graden and accompanied by Steve Dobrogosz in his Mass, performed a remar-



kable concert. To be singing a Swedish prayer, *Med mitt öga se* and Gospel Music such as *Lord I'm Free* by Steve Dobrogosz, served for me as a poignant reminder that, just 12 years ago under the old regime, the singing of such music would have been a punishable act. The significance of this seemed reflected in the response of the audience in the way they embraced the whole concert with particular warmth and a strong feeling of celebration.

As a musician who has generally been able to choose repertoire freely, my time with these singers and conductors, many of whom have become musicians despite the fact that they were, as they refer to themselves, a lost generation during the Soviet regime, has proved to be one of the most profound musical and emotional experiences of my life.

Joy Hill, Choral director, The Royal College of Music, Junior Department and Senior Lecturer in Music and Music Education, University of Surrey Roehampton, Great Britain. Awarded Sir Winston Churchill Travel Fellowship for Choral Music, 2002/2003

News from the choral singing scene in France

Jutta Tagger

The French choral singing scene is changing, and audiences are appreciating choral singing more and more.

Evidence for this development is the first **Vocal Art Biennale** which took place at the Cité de la Musique in Paris from 2 - 8 June 2003 at the instigation of Laurence Equilbey, conductor of the Accentus chamber choir and artistic director of the Choir of the Orchestre de Paris, among others. Eighteen internationally known choirs from France and abroad gave 24 top-quality concerts with a wide repertoire. There was a master-class for conductors and future singers (directed by Anders Eby, Professor of Conducting at the University of Stockholm, and Daniel Reuss, Musical Director of Cappella Amsterdam and RIAS Kammerchor, Berlin). Individual and public conducting courses, public rehearsals and auditions, lectures and much more completed the event, which had been modelled along the lines of the IFCM world choral symposia.

The closing concert, in particular the second part, performed by the Eric Ericson Kammerkör under the baton of Eric Ericson himself, was one of those rare moments which made cold shivers run down your spine. An unforgettable experience!

But things are not improving just at this semi-official level.

For instance :

- The amateur choral movement **A Cœur Joie** with its 40,000 French-speaking singers all over the world (including 17,000 in France) has taken a new lease of life, spurred on by its new Executive. The quality of the singers is improving considerably, and the movement is opening up to the outside world. A national choir was created a few years ago. (acj.france@wanadoo.fr - www.acj.musicanet.org)
- A French Institute of Choral Art (IFAC) was created in 2000. Its objectives are to become a "forum for observation and analysis, for research and reflection, for meetings, exchanges and cooperation and a resource centre accessible to all". (contact.ifac@artchoral.org - www.artchoral.org).
- Official regional organisations ("Missions Voix", or Centres polyphoniques), children's choirs (*maîtrises*) and vocal ensembles are being created all over France and are assuming an increasingly important role. (Info: www.cite-musique.fr/francais/info_doc/cimd/metier-chefchoeur.htm)
- A training centre for young singers has been created in Paris and has just successfully

completed its first year. (cf. *icb*, vol. XXII, n° 4, July 2002) (lejeunechoeurdeparis@wanadoo.fr)

- A growing number of composers wish to write for choirs.
- Choral conducting is becoming more professional.
- Courses and workshops are taking place all over France.

All those involved realise that they are pursuing the same objective, which is to make the choral art better known and appreciated by a large number of people, and to raise the quality of choral singing. Antagonisms between amateur and professional sectors are rapidly disappearing for the greater good of choral art.

PS : Laurence Equilbey has been awarded the Grand Prix of the International Musical Press (IMP) for 2003.



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First Choral Music Forum A Milestone for the Swiss Choral Movement

Hasliberg, 13-22 July 2003
Press Release

Michael Gohl



For the first time in Switzerland, about 20 exhibitors and delegates from Swiss training institutes and choral associations met on 12/13 July for a "Choral Music Forum". The occasion was the beginning of the rehearsal period of the World Youth Choir (WYC) at the *Ecole d'Humanité* on the Hasliberg in the Berner Oberland. Its central theme was the coordination of choral training, the promotion of children's and youth choirs as well as the need to improve and strengthen the all-Swiss cooperation in the field of choral music in general. The experts agreed that in future, all-Swiss symposia on choral music should take place on a regular basis. It was also planned to establish a regular children's and youth choral festival. The forum was organised by and at the initiative of Michael Gohl (IFCM Advisor and member of the World Youth Choir Committee) who also organised the summer 2003 session of the World Youth Choir in Switzerland.

The discussion forum was sponsored by the Swiss Europa Cantat Federation, the Musikhochschulen (music universities) of Lucerne and Winterthur-Zurich, the Conservatoire de Sion and the Swiss Association of Professional Conductors. Other participants were representatives from the Swiss regional church associations, conductors' associations, A Coeur Joie Suisse and other organisations active in Swiss choral life.

The constructive and action-oriented discussions showed the importance of having more such choral music forums. For future meetings, more persons and organi-

sations should be encouraged to take part in order to deal with the pressing subjects in more depth and in a larger circle. In addition, the forum decided to arrange for a Swiss children's and youth choral festival to take place on a regular basis and selected a project group for this.

Inspiring choral conductors – showing the way for those in charge of training institutions and choral associations

An essential part of this forum was the two-day-long further education opportunity. More than 50 choral conductors from all over Switzerland, some of them well-known, took part in the study tour and workshops directed by Beat Schäfer (Musikhochschule Winterthur-Zurich) and André Ducret (Conservatoire de Sion). All the participants considered that the attendance at WYC rehearsals, the observation and assessment of choral conducting work as well as the discussions with the conductors of the World Youth Choir, María Guinand and Johannes Prinz, were an inspiring way of providing further education, and many wished there to be more such events.

The musical climax of the event was the singing by all participants together with the World Youth Choir. In order to make the presence of young singers from 35 countries beneficial to normal Swiss choirs and choral conductors, Michael Gohl published a "WYC Songbook 2003" for the occasion with 28 choral arrangements sent in from WYC participants from 19 countries. The hospitality of the *Ecole d'Humanité* and the idyllic location in this

mountainous landscape also contributed to the success of the forum.

Michael Gohl (IFCM Advisor and member of the World Youth Choir Committee)

(Tr. JT)

Robert Edler Preis 2003

The 2003 Robert Edler Prize for Choral Music goes to

Stephen Leek

from Australia.

He was awarded the prize for the complete range of his artistic work, but above all for his activities as a composer. His compositions have had a decisive influence on the music scene in Australia. Leek has combined in a unique way various elements and themes from Australia under the influence of Aboriginal music to create a multi-faceted, modern and impressive sound experience. The enormous range of his works include all age levels and technical capabilities and put him on a level with such names as Orff, Britten and Maxwell Davies. Leek is also well known for his involvement in musical education and for his successful work as the conductor of the choir „The Australian Voices“, which enjoys an excellent international reputation.

Congratulations!

For more information about the prize, please go to www.modmusic.de



The Symphony Chorus, Bridging to the 21st Century

Kathy Saltzman Romey

In February 2003, the professional organization of Chorus America released a new publication entitled "America's Performing Art: A Study of Choruses, Choral Singers, and their Impact". The research indicated "choral singing is the top choice for participation in the performing arts by adults and children, with an estimated 28.5 million regularly performing in a chorus." The study focused on public attitude, participation, motivations and behaviors of people involved in choral organizations nationwide. Of some 250,000 American choruses, approximately 12,000 are professional or volunteer community groups, over 38,000 are school ensembles, and 200,000 are church choirs.

John D. Sparks from the American Symphony Orchestra League states, "Choral singing – because of its emotional content, its discipline, and its requirement for personal interpretation and communication – has a unique role to play in an education system that seeks to benefit both the individual and society." [From *The Voice*: Spring 2003]. Chorus America executive director Ann Meier Baker also indicates that "Choruses are a big part of enriching community life and culture in cities and towns of all sizes across the country.... and provide education programs that reach across all segments of the population."

What implication does this have for the symphonic chorus? In the July 2003 issue of the International Choral Bulletin, Simon Tipping addressed the challenges facing larger choral organizations in the 21st century. As artistic director of the 200-voice Minnesota Chorale, I have struggled with my staff to find creative ways for our chorus to increase its reach and scope beyond the traditional repertoire, audiences and concert stage.

Now in its 31st season, the Minnesota Chorale is the principle symphonic chorus in Minnesota. Distinguished by its capacity to perform in ensembles ranging from 20 to 200 voices, the Chorale is most widely known for its choral-orchestral collaborations with the Minnesota Orchestra and The Saint Paul Chamber Orchestra. While the Chorale's primary focus is to be a choral resource to these two orchestras, the overarching mission is to reach a broad community of audiences by performing an ever-widening repertoire of choral music, and to celebrate the human voice and its power to educate, enrich, unite, and inspire.

To this end, the Chorale has developed three programs, which augment the symphonic performance activities of the organization. While these efforts are defined

as "community outreach", in reality the programs are also very much "choral in-reach", in terms of offering the singer membership opportunities to explore a diverse body of repertoire, gain new insight into music, and engage in unique artistic partnerships.

Bridges™

The Minnesota Chorale's *Bridges™* program is an annual event focusing on artistic collaborations, which seek to overcome cultural, economic, and generational barriers of today's world by building musical and social bridges within the community. Each program engages the Chorale in an extended artistic partnership, which culminates in education activities and a final performance. The repertoire is determined by the partnership and often is accompanied by piano, organ or a chamber instrumental ensemble. Performance sites are linked to the partnerships and communities involved in each project.

Bridges partners have included the local Russian community (*A Russian Night*), Jewish and Christian communities (*Service of Remembrance and Peace*), and the Twin Cities' African-American community (an 18-month community/church choir partnership featuring a sing-along concert - *Lift Every Voice*, and a multi-choir concert entitled *God's Trombones*). The 1999-00 *Bridges™* program reconnected past bridging communities in a program entitled *Music & Meditations: A Peace Concert for the Millennium*. In 2000-01, the Minnesota Chorale focused on children, and commissioned composer Janika Vandervelde and writer Judy McGuire to write a "choral storybook" called *Adventures of the Black Dot: The Island of Music*. The 2001-02 *Bridges™* series reunited the Chorale with Venezuelan colleagues from the 2000 America Cantat Festival in *North Meets South: A Celebration of the Americas!*, a week-long collaboration featuring five visiting Venezuelan musicians, ten Twin Cities' schools—elementary through college—and the Twin Cities' Latin American community. In 2002-03, the *Bridges™* program featured an expanded version of Vandervelde's 2001 *Adventures of the Black Dot: The Island of Music*. The 2003-04 *Bridges™* presentation will feature T'ai Chi master Al Huang Chungliang and internationally renowned pipa player Gao Hong in *Musical Chi: East-West Convergences*.

Full Voice Education Program

Now in its 10th year of partnering with selected St. Paul and Minneapolis public

schools, the Minnesota Chorale's *Full Voice Education Program* is noted for its effective matching of student needs with Chorale resources and for dramatic results in improving the vocal artistry, skill level, and motivation of students in partner schools. The program is custom-designed to meet the unique needs of the students and teachers in each partner school; the schools selected have especially limited resources. The program has two key components: *The Artist Residency Program* brings Minnesota Chorale members on monthly visits to participating schools to work with choirs on technical proficiencies such as ensemble sound and vocal production, provide individualized vocal lessons, help prepare the ensembles for state competitions, and provide positive role-modeling in the field of music. *The Open Rehearsal Excursion* - CDs, composer biographies, and program notes provide the basis for multi-disciplinary study of a large-scale choral work, culminating in attendance at an open rehearsal of the work with the Minnesota Chorale.

InChoir™ Adult Education Series

InChoir is an education series for adults, which brings participants into the chorus to experience the creative process up-close, illuminating music and words in a 360 degree encounter with the world's finest choral music. Each session is built around an evening rehearsal of the Minnesota Chorale preparing repertoire for an upcoming program with the Minnesota Orchestra. As an additional bonus, participants are invited to attend the final dress rehearsal of the work with the orchestra, and are provided access to discounted concert tickets. In its inaugural season, *InChoir* featured three experiences:

InChoir--On Screen! Sergei Prokofiev's Alexander Nevsky, in Russian and Latin, was originally the score for an epic Soviet film [1938] of the same name. Participants gained an insider's perspective on this historic collaboration between Prokofiev and film director Sergei Eisenstein, seeing and hearing excerpts from the film and the score as illuminated by Dr. John Mowitz, professor of comparative literature at the University of Minnesota.

InChoir--On Cue! Participants joined the Chorale in sing-along of Felix Mendelssohn's beloved oratorio *Elijah*. Dr. Marian Dolan from Candler School of Theology at Emory University served as moderator, illuminating Mendelssohn's masterful portrait of the great Biblical



A choral conducting diploma in Mexico

Voce in Tempore, A.C. - Continuous Education 2003

Ana Patricia Carbajal Córdoba

prophet and its relevance to present-day concerns.

InChoir--On Stage! Participants observed the Chorale work with four young conductors on the podium interpreting Part I of Gustav Mahler's monumental *Symphony No. 8*. The experience sought to demystify the process of preparing the symphonic chorus – that intense but usually invisible labor which results in polished concert performances.

Choirs around the world are effectively reaching out through a myriad of creative programs, which use music as a tool for community building, education and social change. The programs profiled in this article are just a small sampling of possible ways to update and connect the aging symphonic chorus to the greater community. As conductors and educators, we need to engage in a dialogue around the globe that continues to examine the role of choral art in an ever-changing society. The late American conductor Robert Shaw stated "In these times of political, economic, and personal disintegration, music is not a luxury, it is a necessity: not simply because it is therapeutic, nor because it is the universal language, but because it is the persistent focus of our intelligence, aspiration and good will."

Kathy Saltzman Romey (biographical note cf. Córdoba Interview)



We feel that it is a challenge to make culture a synthesis that promotes human virtues and thereby becomes a means for integration and development. If we start from the fact that the arts reflect ways of perceiving and feeling, music in particular can reveal the culture of a specific people through manifestations that are based on traditions. According to Curt Sachs (1962): "We cannot escape from the culture that we have built ourselves".



© Interkultur Foundation

Choral singing has specific qualities which promote, within the individuals who practice it, a sense of unity that goes beyond economic, political and religious interests. Through this activity, we can build experiences that give us meaning, based on dignity and respect. To achieve a positive result, we must take into account the fact that in any collective activity, it is necessary to have a leader capable of uniting everyone's efforts so as to reach a common destination. Thus this activity requires conductors (male or female) who can interact with choral singers, contribute their knowledge and generate an atmosphere where it is possible to share joint potentials.

There are few schools offering studies in choral conducting in Mexico. Sometimes various public and private institutions organize courses, but they are not sufficient to train the people who either wish to create a choir or who are already facing the challenge of conducting one without the necessary tools to perform job adequately.

At present, choral activity in Mexico is growing. We are aware that the artistic quality could be improved by means of an academic structure which is brought up-to-date and made compatible with the needs of aesthetic expression.

We consider it of vital importance to pay attention, in an organized way, to the academic training of new choir conductors

and to create a place where those already conducting can confront their ideas and knowledge so as to grow and consequently to improve the artistic level in the choral field.

We must not forget that choral activity is an artistic option that needs well-trained human beings, capable of leading projects which will gather persons together and arrive at a sound result, working with sensitive people who will in turn, together with the conductor, make the commitment to work as a team, thus yielding collective growth and the musical development of our country.

Voce in Tempore, A.C. has created, together with specialized professors, a Choir Conducting Diploma, with the objective of gathering those people interested in extending the choral movement in Mexico by improving their own attitudes, abilities and knowledge, so that they can create and conduct a choir at a high level quality.

The choral conducting diploma is registered with the Consejo de Normalización y Certificación de Competencia Laboral (CONOCER), the Standardization and Certification Council for Technical Competence, as a centre for setting up and dispensing courses. Official registration is pending.

With this diploma we expect to contribute to the choral development of our country, in a joint effort with other institutions. We would like to express our deepest gratitude to those professors whose experience, knowledge and interest have helped this dream to become a reality: Ma. Felicia Pérez (conductor of the EXAUDI Chambre Choir, Cuba); Mike Brewer (conductor of the British Youth Choir); Erkki Pohjola (founder of the Tapiola Choir, Finland); Lourdes Ambríz (soprano, Mexico); Luis Luna and Eduardo Díazmuñoz (orchestral conductors, Mexico). Also, we appreciate the teaching staff: Aurelio Tello (musicologist); Patricia Morales (choir conductor); Jorge Pérez (choir conductor); Víctor Luna (singer and conductor); Cory Dedená (conductor and musical pedagogue); and Ethel González (conductor).

Ana Patricia Carbajal Córdoba,
President, Voce in Tempore, A.C.
www.voceintempore.org
info@voceintempore.org

(Transl. Marcela Grobet, Mexico)

Are you and your choir planning to come to France in the summer of 2004?

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E-mail: acj.france@wanadoo.fr



«Skill is Mastery»

Wilma ten Wolde

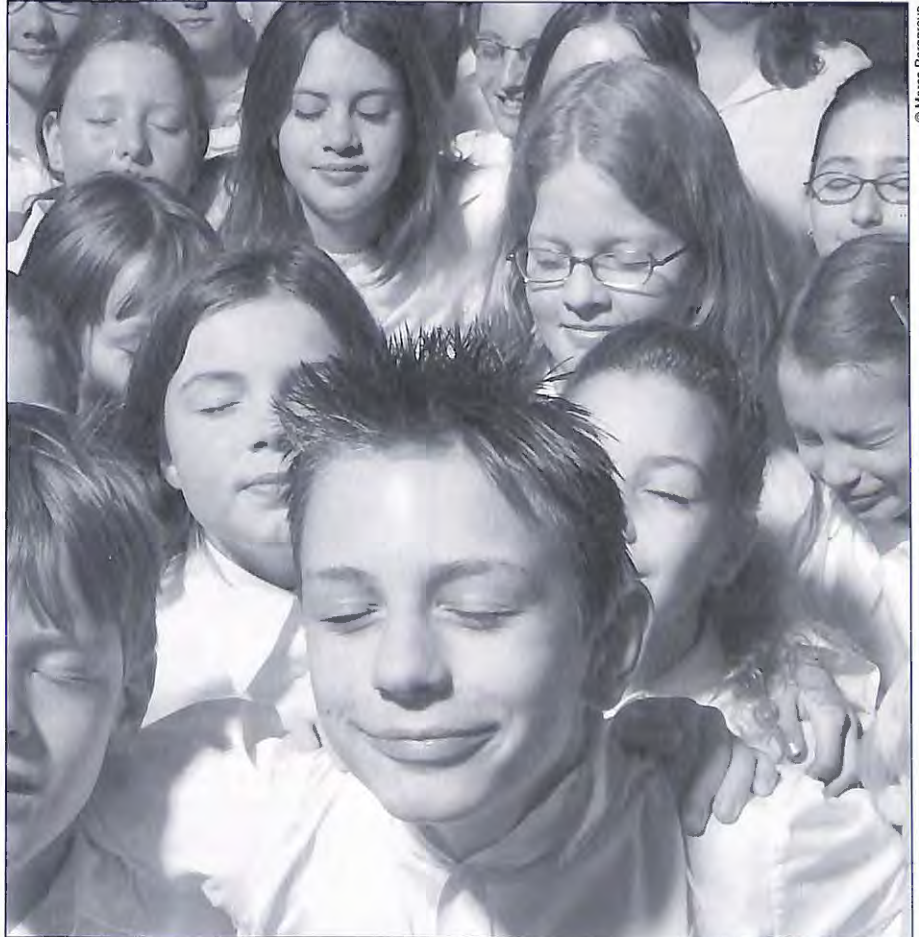
Sometimes an artistic performance is experienced with such intensity, that one cannot help having one's breath taken away. The performer casts such a vigorous spell upon his audience that their breath is literally made to flow along with his. It was this sensation that I felt recently at a rehearsal weekend of the Netherlands National Children's Choir.

It was a Saturday night, and we had been rehearsing all day. The youngest children had gone to bed and the older choristers had gathered on the floor, singing old repertoire. I was in the back of the hall, reading and taking a rest from a hard day's work. At one moment, one of the choristers suggested singing the choral part from Prokofiev's *Ivan the Terrible*. Without any discussion whatsoever, the children spontaneously regrouped into a perfect circle, as if something special was about to begin. One gave the first chord and away they went: *Predany my est' my nyne v ruki vladyk bezzakonnykh* (*At the mercy of lawless tyrants*). The a cappella piece rang out three times, without help from a conductor! It was indescribably beautiful. Perfectly in tune and in time, but, more impressive even than that, with an intense understanding of the text and the music. It was a deep reminiscence of some kind that was at the same time audible, visible and sensitive. At the time I could hardly imagine anything more beautiful. Later, when I came to muse upon this experience, I wondered why it was that children can display such enthusiasm, intensity of emotions and musical feeling.

Firstly, I am convinced that singing under great musicians like Rostropovich greatly enhances the children's musical development. He is able to dig deep into both the music and the children's minds and feelings. Working with him – on a brilliant piece of music too! – is an experience never to be forgotten. Moreover, singing together with peers who share the same passion is a truly liberating sensation. The safety of the group puts the children completely at ease and they feel free to make music from their hearts.

However important the quality of the conductor, the music and the group, they are by no means the only things that make up the richness of musical interpretation. In fact, it is first and foremost the musical skills of the choristers that matter. Much of the effort involved in learning those skills comes from the children themselves, with the help of course of qualified teachers and conductors.

As soon as a child has passed his or her auditions and been accepted as a cho-



© Marco Borggreve

Netherlands' Children's Choir

rist in the Netherlands Children's Choir, the education starts. It consists of vocal training, sight-reading, solfège, repertoire study, ensemble singing and theory of music. Special attention is paid to the development of the child's musical imagination, which I consider the basic musical skill from which all others flow naturally.

Sight-reading is taught through singing on relative note names (do-re-mi) rather than absolute ones (c-d-e). This so-called solmisation method has proved to be by far the most effective method with children, owing to its tonal transparency. For instance, the tonic, third and dominant are always referred to as *do, mi, sol* in major keys and as *la, do, mi* in minor keys. Because this method teaches children to think in tonal *functions*, it is very useful at all levels of education, for talented and less gifted children alike. Children with perfect pitch are less likely to simply jump to the right pitch, but are made aware of the relative distances between tones. On the other hand, "groaners" (children who

have difficulty finding the right pitch) find it helpful to have a tonal grid to rely on. In either case solmisation helps children to quickly achieve a sense of tonal structure and musical phrasing, which in turn enriches their musical performance and understanding of the music as a whole. Rather than stumbling through a new piece of music note by note, the children can start singing right away and do so with a sense of direction and goal. And isn't that what making music is all about?

As we have seen, solmisation enables children to really make music from the very start. Over time they will become more and more fluent in the language of music and almost effortlessly grasp theoretical notions too (major and minor keys, modal scales, accidentals, chords and harmonisation). It is of great importance, though, that the method is practised according to a well-defined plan of pedagogically sensible steps. If that is the case, *all* children (even less talented ones) will be able to achieve remarkable results.



The World of Children's and Youth Choirs

Moreover, it is not only their general musical skills that will develop, but their vocal skills too. Because the children have been trained to grasp musical structures, legato singing – the very basis of healthy vocal development – comes naturally to them.

Most of the sight-reading work is done individually at home. Once the children are aware of what it means to "sing with understanding", practising at home will prove no problem but will even feel like an ointment for the voice. Learning the trade of singing is not like a tough cycle ride through wind and rain with a warm shelter miles away, but a tour of exploration starting right at home and offering the most splendid discoveries along the way. The ultimate goal of the method is to attain musical independence, enabling children to "read" a new piece of music and perform it together on the spot. To a large extent solfège training is like teaching them to read: both aim at bringing pieces of art – whether it be musical or literary – within a child's reach, so that he or she no longer needs the help of others to enjoy it.

If this is achieved, a host of new challenges unfolds:

- sharing the joy of making music together
- helping the voice develop its character

- refining interpretative skills both musically and textually
- expressing oneself through music
- responding properly to any conductor's instructions
- encouraging musical initiative and responsibility

The aim is not to study a piece and simply reproduce it in the same manner time and again, but to explore the music to make it one's own, so that one feels confident enough to let the spur of the moment inspire the performance. This way the music will always remain fresh and a joy for the children to sing, over and over again.

Wilma ten Wolde is the artistic leader and conductor of both the Netherlands Children's Choir and the Netherlands Youth Choir. She studied Choral Conducting and Church Music at The Hague and Rotterdam Conservatories, and the Science of Music at the University of Utrecht. She specialised in the pedagogy of musical and vocal education of youngsters and has published several articles on the subject. Ten Wolde is the director and artistic leader of the Viva la Musica Choir School which she founded in 1987. She teaches solfège and ensemble singing at the Royal Conservatory in The Hague. (wilmatenwolde@planet.nl)

The Netherlands Children's Choir, founded in 1989, consists of children from 8-15 from all over the Netherlands. They attend music classes in their neighbourhoods and gather for choir rehearsals every month. The choir has developed a large repertoire of mostly a cappella works, both secular and sacred, from all eras. They give regular concerts and radio and television performances, and have recorded several CDs. The choir has also taken part in productions of the Royal Concertgebouw Orchestra, the Rotterdam Philharmonic Orchestra and the Dutch National Opera.

The Netherlands Youth Choir was founded in 1996 as a sequel to the Netherlands Children's Choir. It consists of young women between 16 and 25 years of age. The choristers prepare their scores at home and gather for choir rehearsals every month. Once a year a guest conductor is invited for a particular choral project (Bo Johansson, Harold Lenselink, Daniel Reuss, Bo Holten). In May 2002 the youth choir won the 1st prize summa cum laude in the supreme category of the European Music Festival in Neerpelt (Belgium). At the music contest in Tolosa (Spain) in November 2002, the choir won the 1st prize for its secular programme and 2nd prize for its sacred programme.



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New CD Releases

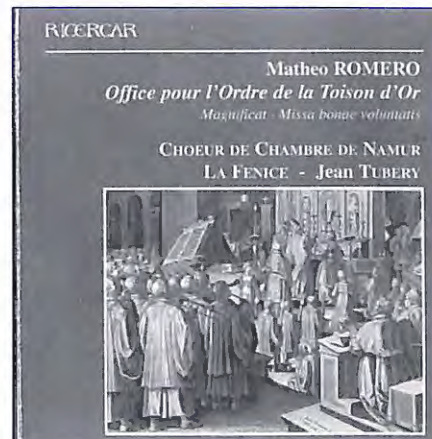
Jean-Marie Marchal

The Montserrat monastery's *Llibre Vermell* is probably one of the best-known and most frequently performed musical collections. There are several very interesting recordings of this unparalleled music in which the sacred and the secular undergo a kind of profound and unique fusion. The new recording just released by the Capella de Ministrers and the choir of the Generalitat Valenciana under the direction of Carles Magraner will certainly not change the discographical landscape. It possesses however quite some personality from which there emanates a spirit of authenticity full of emotion and charm. In contrast to the performances by soloists only, this one revives a certain choral ideal implemented in his time by Jordi Savall. The voice distribution (soloists and male *schola*) alternating with numerous and colourful instrumental parts brings out the text of each chant, sometimes in a spectacular way (Licanus CDM 0201).

The latest CD by the excellent Alia Musica ensemble also comes from Spain. It contains eight vocal (almost none of them ever recorded) and four instrumental pieces from the famous *Las Huelgas* manuscript (14th C.); these alternate with male-voice pieces from a contemporary manuscript from Madrid and a superb religious *serventès* in "langue d'oïl". The theme of this selection

conducted by Joël Suhubiette. The programme is quite interesting: it contains a *Magnificat* and several motets composed for various occasions, including the superb *Qui dabit oculis nostris*, written to lament the death of Anne de Bretagne (the pretext for calling this CD *Anna requiescat in pace*), *O Christe redemptor* (written for the wedding of Claude de France) and *Nobilis progenie* (a homage to François II). The interpretation has no major flaws: however it is a little too much austere; the variety of the subjects and the compositional subtleties do not justify such severity in style (Ligia digital 0202122-03).

There have been several recent good recordings of works by Pierre de La Rue (ca. 1460-1518), a composer who belongs to the same generation as Jean Mouton. This high-quality series has been extended by Edward Wickham's Clerk's Group, with a first recording of the five-part *Missa de Sancta Crux*. It



1647), the King of Spain's last Walloon precentor has the honours in a selection of sacred works including the nine-part *Missa bonae voluntatis*, a superb *Magnificat* for double choir and an impressive twelve-part *Laudate Dominum*. This is a beautiful discovery combining the Franco-Flemish heritage, Venetian influences and local folklore. It is an excellent interpretation by the Namur chamber choir and its habitual accomplice, the La Fenice ensemble, under the baton of Jean Tubéry. Incidentally, this programme was performed at the last World Symposium on Choral Music in Minneapolis (Ricercar 229).

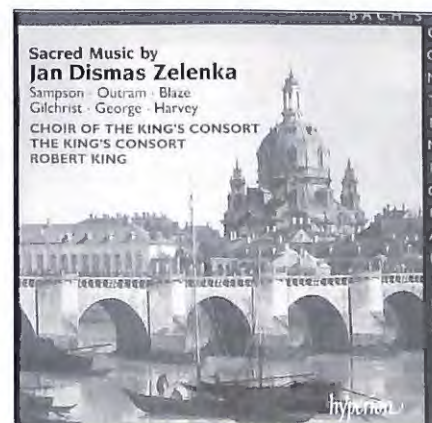
Let us continue with Baroque music, with a new release of from Hyperion to begin with and devoted to Jan Dismas



is a fine and intelligent recording, but the acidity of certain timbres and a somewhat vague accuracy somewhat spoil the listening pleasure (Gaudeamus 307).

Another great maestro of the same generation (again!) was Antoine Brunel (ca. 1460 - 1515), whose major work, the famous twelve-part mass *Et ecce terrae motus* has just been newly recorded. The Ensemble Clément Janequin and Les Saqueboutiers de Toulouse unite their talents here; both are renowned for this type of repertoire. They give a very personal interpretation of this Franco-Flemish polyphonic masterpiece. They know how to use the contrasts and timbres to the best effect, in places where others have cultivated a cappella virtues of an almost ecstatic mysticism (in this respect, the interpretation by the Tallis Scholars is magnificent). The French musicians' interpretation throws a new light on this impressive, fervent and dense music (Harmonia mundi HMC 901738).

The Choeur de Chambre de Namur continues its work of discovery of rare or unpublished repertoires by 16th and 17th C. French-speaking composers with substantial European careers. Today Matthieu Rosmarin, alias Mateo Romero (ca. 1575 -



Zelenka, a still widely unknown composer. The prickly and slightly eccentric character of this Czech composer as well as the fact that he was almost impermeable to the tastes developed during his time, in particular to the sensual gallant style, did not bring him recognition by his peers during his lifetime either. Therefore the true worth and the particular genius of this composer, who after all was rather close to Bach, were slow to be recognized. In his relatively complex writing, he cultivated the virtues of demanding counterpoint and skilful harmonies at a time when his contemporaries preferred to turn to the more immediate appeal of the



is a bestiary, which explains the title of this recital (*Bestiario de Cristo*). The accompanying booklet contains a very interesting introductory text to this very specific imaginary world inhabited by a variety of symbols. The precise and subtle interpretation by Miguel Sanchez and his musicians does full justice to this repertoire with its inimitable poetic flavour (Harmonia mundi HMI 987033).

Jean Mouton (ca. 1459 - 1522) is certainly not one of the most recorded French composers of the 15th and 16th C. polyphonic era. Therefore it was an excellent idea to devote an entire CD to his music the more so given that this task has been undertaken by the renowned Ensemble Jacques Moderne

new Italian style. Zelenka's music is rigorous, but at the same time has a real melodic elegance (which can be discovered in the *Salve Regina* Z135); he shows continuous inventiveness in dramatic effects and audacious harmonies (as in the first measures of the *Litaniae* Z147), and he displays a refined sense of instrumental colours (as shown in the extracts of the *Officium defunctorum* Z47, which make alternative use of a shawm, recorders and muted oboes). The performance by Robert King and his faithful King's Consort and Choir is worthy of today's best performance standards on early instruments: accurate tempi, an expressiveness that is just little reserved but still present, an almost perfect technical realisation. With a pinch of temperament and generosity (as Frieder Bernius offers us in that kind of repertoire), the success would be complete (Hyperion 67350).

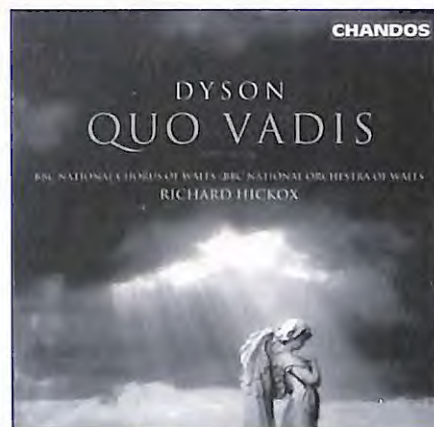
As far as Johann Sebastian Bach is concerned there has been an important new release: the first recording of the complete musical archives of the Bach family (published in 1995), recorded by Konrad Junghänel and his Cantus Cölln ensemble. It contains several cantatas, arias, motets and lamenti which bear witness to the Baroque sacred art as it developed in Germany during the 17th C., but also to the remarkable consistency of this prestigious family's inspirational quality, among whom above all Johann Christoph. The performance is brilliant and homogeneous, the polyphonic works are well presented and impeccably played by the instrumentalists. Some of the

soloists are not quite as good, but this is no reason not to discover such a musical treasure. (Harmonia mundi HMC 901783.84).

In the field of Romantic music, the German CPO label invites us to discover Hermann Goetz (1840-1876), a composer who passed away in his prime, but who left us several well-written orchestral and concertante pieces. There is no doubt that the publication of this album containing three CDs which had already been available separately, will contribute to bringing into the limelight this refined artist who remained faithful to the "classical" formal models of Beethoven, Mendelssohn, Brahms et al. Of course, all this music (concertos for violin, for piano, overtures, symphonies...) is not of equal quality and inspiration, but it reveals an authentic, generous and sensitive Romantic spirit. The success is particularly evident in his choral works: *Psalm 137* (By the River of Babylon) and above all, *Genie* on a poem by Schiller, which Brahms later also set to music. This later piece deserves unquestionably to enter into the repertoire of symphony orchestras and choirs (Choir and orchestra of the NDR of Hanover, conductor Werner Andreas Albert - CPO 999939-2).

Last but not least, Chandos has published a series of recordings devoted to the symphonic repertoire of the 20th C. Among these we find the re-release, in the SACD hybrid format, of one of the most beautiful performances of Benjamin Britten's *War Requiem* conducted by Richard Hickox with the London Symphony Orchestra and Choir in Olympian form (Chandos CHSA

5007(2)), but also a new CD with rare or unpublished works by Serge Prokofiev (*Zdravitsa, In the Fall, Hamlet, Egyptian Nights*), rendered with conviction but at times also with some excess by Valery



Poliansky and his choir and orchestra of the State of Russia (Chandos 10056), and finally a recording of George Dyson's *Quo Vadis* (1883-1964), a kind of immense dissertation on the spiritual status of Man, between marvel and mysticism. It is Richard Hickox again who presents this vigorous and exciting interpretation of this humanistic oratorio (Chandos 1006(2)).

Contact: (jm.marchal@cccbw.com)

(Trans. JT)

TORREVIEJA

DEL 22 AL 30 DE JULIO DE 2004



CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONIA

DECLARADO DE INTERÉS TURÍSTICO INTERNACIONAL



Robert Edler Prize 2003

German music publisher TONOS and Robert Edler's widow have been donating the annual Robert Edler Prize, endowed with EURO 7.500,-, since 1999 for outstanding achievements of choral music. This year's winner as been announced during the 8th International Chamber Choir Contest in Marktobendorf, is Australian composer and conductor Stephen Leek! He will be presented with the price on the 10th of November in Heilbronn. Previous awardwinners have been Tõnu Kaljuste, María Guinand, Frieder Bernius and the World Youth Choir.

Robert Edler's complete oeuvre (including those as published under the pseudonym Max Orrel) have been published by TONOS!

Please call or e-mail us for further information.

More Information about the Robert Edler Prize at www.tonos-online.de!

TONOS Musikverlags GmbH
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Tel. +49 (0) 61 51 / 39 04-0 Fax 39 04-90
e-mail: mail@tonos-online.de
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Choral scores with CD recordings

Werner Pfaff

Gustav Mahler, whose scores are well known for their elaborate and detailed instructions for interpretation, once said that everything could be found in the score, except what was really important. The statement seems all the more easy to concur with when one looks at present-day "Urtext" editions of early music or else the many choral arrangements based on folk song, in which one often encounters nothing apart from the unadulterated musical text (notes, rests, bar lines . . .), not even a tempo indication. Many other questions also remain unanswered, for instance: foreign languages as they are pronounced nowadays or, in early music, Latin, as it used to be pronounced in different countries and in different historical periods; stylistic questions as to articulation, phrasing, ornamentation, intonation or whether improvised embellishments should be added; instrumental doubling of the vocal lines (both in scores of early and folk-based music indication of this is often absent); what is the authentic sound? -- particularly difficult in the area of world-music -- for instance much vibrato or little vibrato, vowel colour, use of overtones, use of unusual vocal techniques such as nasality; whether the rhythm should be interpreted literally or freely (agogics, "inegalité", compare also jazz rhythm, swing, "lay back" and so on).

Today a reference recording gives a much clearer answer to these and other questions than simply looking at the score. This is why sometimes a CD is now included with the score, for instance in the case of *Cantemus 3, an International Choral Collection*, published by the Swedish Choral Union Edition, Stockholm.

Either the CDs, specially made to accompany the score, are sold as an optional extra, for instance in the case of *Hodie Christus Natus Est I & II*, European Christmas Carols for equal voices, a mixed-choir publication from the Carus publishing house in Stuttgart, similar to *Cantemus 3* mentioned above, or else the publishers offer recordings to supplement their scores and indicate in their catalogues the works for which a reference recording is available (for instance Carus Edition, Stuttgart).

Usually with vocal jazz and cross-over the CD comes out first and then, if we are lucky, the original numbers are published as sheet music. Such is the case with for instance *The King's Singers*, *Swingle Singers*, *Singers Unlimited* (Gene Puerling), *Real Group*, *New York Voices*, *Oslo Gospel Choir*, *The Ritz*, *Rare Silk* among others, published by editions such as Gehrman's in Stockholm, Sweden, Walton (Hal Leonard) in the US of A, UNC

Jazz Press, Colorado, USA, Swingle Music USA or Kikapust Music, London, UK.

There is only one example in the area of Negro spiritual: CDs from Moses Hogan are published by MGH New Orleans, USA and the original numbers by Hal Leonard, Milwaukee, USA as sheet music.

South America is a continent where it is unusually hard to get hold of sheet music, but there is one small praiseworthy publishing house, namely Ediciones GCC, Buenos Aires, Argentina, which, as well as publishing South American colonial baroque, is specialized in contemporary Argentinean music, sacred, profane and "Música popular". Following the example of various North American publishers, they have recently started supplying three CD choral recordings of works from their catalogue as "promotional samples" (www.gcc.org.ar).

In spite of my pleas on behalf of the CD recording as a general interpretative aid, particularly in the above-mentioned cases, I'd like to draw the reader's attention to the possible dangers: it can lead to blind imitation and the neglect of one's own imagination and analytical powers.

In what follows I would like to contribute to this feature article about scores with CD recordings a few of my own reviews of some excellent rare recordings for mixed choir.

Veljo Tormis (born 1930 in Estonia): *Raua Needmine* (Curse on Iron) for 4- to 16-voice mixed choir, tenor, bass and shamanic drum (Estonian), 1972, duration 10 minutes, published by Fennica Gehrman, Helsinki, Finland (formerly by Warner Chappell Music, Finland). **Reference recording:** Veljo Tormis: *Litany to Thunder*, *Estonian*

Philharmonic Chamber Choir conducted by Tõnu Kaljuste, ECM records, Munich, Germany, 1999 (www.ecmrecords.com), order no. ECM 1687.

Veljo Tormis: *Forgotten Peoples* (Unustatud rahvad) 1970-1989, a series of six cycles:

- ***Livonian Heritage*** (Liivlaste pärandus) 1970, text: traditional, in Livonian, duration 16 minutes,
- ***Votic Wedding Songs*** (Vadja polmalaulud) 1971, text: traditional, in Votic, duration 11 minutes 30 seconds,
- ***Izhorian Epic*** (Isuri Eepos) 1975, text: traditional, in Izhorian, duration 31 minutes 30 seconds,
- ***Ingrian Evenings*** (Ingerimaa õhtud, Inkerin illat) 1979, text: traditional, in Ingrian-Finnish dialect, English, duration 19 minutes,
- ***Vepsian Paths*** (Vepsa rajad) 1983, traditional, in Vepsian, duration 20 minutes,
- ***Karelian Destiny*** (Karjala saatus) 1986-89, text: traditional, in Karelian.

te - ra - se, kroo - mi, ti - tao - ni, u - rao - ni, plu - too - ni - u - mi ja pal - ju - de
 te - ra - se, kroo - mi, ti - tao - ni, u - rao - ni, plu - too - ni - u - mi ja pal - ju - de
 te - ra - se, kroo - mi, ti - tao - ni, u - rao - ni, plu - too - ni - u - mi ja pal - ju - de
 te - ra - se, kroo - mi, ti - tao - ni, u - rao - ni, plu - too - ni - u - mi ja pal - ju - de

Sh. dr. p **30** *accelerando* *fff* (hüsteerilised) (hysterically)
 fff teis - te e - le - men - ti - de - ga, rau - a, te - ra - se, kroo - mi, ti - tao - ni.
 fff teis - te e - le - men - ti - de - ga, rau - a, te - ra - se, kroo - mi, ti - tao - ni.
 fff teis - te e - le - men - ti - de - ga, rau - a, te - ra - se, kroo - mi, ti - tao - ni.
 fff teis - te e - le - men - ti - de - ga, rau - a, te - ra - se, kroo - mi, ti - tao - ni.

⚠ [Hästi liigavaks muutus korrapärasu liikumise] [irregular movement becoming more and more agitated]

Raua Needmine



Duration: 26 minutes 30 seconds; for mixed choir (four voices with divisions and occasionally soloists from the chorus), Fennica Gehrman, Helsinki, Finland (formerly published by Warner Chappell Music, Finland, and before that by Edition Fazer, Helsinki).

Reference recording: Veljo Tormis: *Forgotten Peoples*, Estonian Philharmonic Chamber Choir conducted by Tõnu Kaljuste, ECM records, Munich, Germany, 1992 (www.ecmrecords.com), order no. ECM 1459/60.

Veljo Tormis is one of the most prominent creative personalities in Estonian musical life. His works, and particularly his choral music, are marked by a very intuitive and well-considered approach to their basis in folksong. Alongside the musical settings of Estonian folksongs ("Estonian Calendar Songs" 1967), Tormis became more and more interested in the folk traditions of nearby peoples. The six cycles making up the work "Forgotten Peoples" are the result of the research trips he made between 1970 and 1989 to the geographic regions bordering on Estonia, most of them to the east of the country, where languages now threatened with extinction, but related to Estonian and Finnish are spoken. Ain Kaalep once said "We, the Estonians, Fins and Hungarians, are the Red Indians of Europe".

Tormis composed one of his most important works, *Raua needmine* (Curse on Iron), in 1972, a piece which has since been performed by ambitious, non-Estonian choirs and which has been recorded on CD. It even served as the basis for a television film.

Tormis' own words about his work: "I had had the idea for *Raua needmine* in my head for a long time before I finally found the perfect musical form for it in a beautiful repetitive ostinato, accompanied by shamanic drum. I combined these elements with modern choral technique. The composition's idea has its roots in shamanism: in order to acquire power over something either material or immaterial, one assigns it self-awareness. Letting iron itself describe and explain the origin of iron belongs to the shamanistic process. This supernatural ritual will in itself suffice to tame the evil spirits contained within the iron. Everything made by man can be turned against him when used without respect for the living. The two contemporary Estonian poets, Paul-Eerik Rummo and Jaan Kaplinski, have added elements from the present day to the August Annist's Estonian text, based on ritual spells from the Finnish epic Kalevala. A koryak-shaman drum from Kamtshatka in East Siberia was used at the first performance, made available to us from Lennart Meri's collection."

Characteristics of Rune Songs, from a pre-Christian, five thousand year-old culture, are to be found both in *Raua needmine* and in many movements of the *Forgotten People* cycle: Rune Songs were performed as call and response between precentor and choir. Rune Song melodies are bewit-

tingly repetitive, short recitatives, the same chant being used for the declamation of different rune poems. More than one line of verse usually fits into the chant melody, so without a periodic structure. It is unbelievable how extremely inventively Tormis reworks the ever-repeating rune motives in a new harmonic garb at each reappearance.

Fennica Gehrman's publications are provided with English texts next to the original language. However I unreservedly recommend the original language. The excellent CD recordings with Kaljuste clarify all questions of pronunciation, and give furthermore an important impression of the right style, in particular when, as so often, the customary classical style of singing is inappropriate. Rather a kind of "voce ordinario" is required, or, like the soloists in *Raua needmine*, the use of an at times forced voice production as they sing along, threatening and trance-like, with the hypnotic sounds of the shamanic drum.

Pēteris Plakidis (born 1947): *Kora Simfonija NOLEMTĪBA* (Choral Symphony DESTINY), text by Ojārs Vācietis, for mixed choir (soprano and alto divided up to 4, tenor up to 3, bass up to 6), 1985 (Latvian), duration 25 minutes, published by Musica Baltika Ltd., 1995, Brivibas Iela 85, Riga, Latvia, LV-1001, tel. 275575.

This choral symphony has five movements:

- **Piesaukšana** (The Naming), 5 minutes 50 seconds
- **Izkal pakavu akmens zirgam** (Hammer a Horseshoe to a Stone Horse), 4 minutes 40 seconds
- **Vajadzētu** (It should be), 5 minutes 30 seconds
- **Apvārdošana** (The Convincing), 4 minutes
- **Zeme** (The Earth), 5 minutes 40 seconds

Reference recording: Jānis Ivanovs, Pēteris Plakidis, Choir: Ave Sol, conductor Imants Kokars, 1995, manufactured by DCM Sweden, AG9505, Grindex.

Even though Plakidis' and Tormis' compositional styles are very dissimilar, they have in common the important in-

NOLEMTĪBA

fluence of folk traditions on their work. In *NOLEMTĪBA* (*Destiny*), a symphony for unaccompanied chorus, Plakidis fuses together an ambitious symphonic structure with straightforward melody and makes a tremendous spirited effect through the use of diatonic simplicity and mantra-like repetition, both of the smaller rhythmic motives and the larger formal periods. A chorus desirous of performing *NOLEMTĪBA* ought not to be too small and should have plenty of full voices and low basses. The echo effects frequently composed in the upper voices work particularly well when the singers are spatially positioned or even now and again divided into groups. The five movements are of course conceived as a cycle (the fourth movement, *Apvārdošana* for instance is like the scherzo of an instrumental symphony), but it is certainly possible and effective to perform them separately. The reference recording with Ave Sol is a great help, first for the pronunciation of Latvian, and secondly for setting the standard of sonority.

After these works from the Baltic region follow now some examples from Argentina. Here the CD recordings are even more indispensable. This time I will go the other way about and discuss first the CDs and then talk about some of the pieces in their published form.



Três Cantos Nativos Dos Indios Kraô - Segundo Canto

Convidando está la noche (Navidad Musical en la América Colonial), choir: GCC - Grupo de Canto Coral with instrumentalists, conductor: Néstor Andrenacci, 1998, available through Ediciones GCC, Buenos Aires, Argentina (Email: gcc@fibertel.com.ar).

The CD is a compilation of Christmas music from various South American countries from the baroque colonial period. This music is first and foremost the product of a clear European, especially Spanish and Portuguese, influence, but also has its own characteristic Latin American flavour.

Jesuit missionaries in particular, including some extraordinarily good composers, educated the indigenous students in the New World, taught them to sing, to build instruments, to play them and to compose. Among the most well-known and best Latin American composers were Domenico Zipoli (born in the first half of the 17th century), Juan de Araujo (ca. 1648-1712), Tomás de Torrejón y Velasco (1644-1728) along with Gaspar Fernandes (1570-1629) who came from Portugal. Stylistically the colonial works are of a simple structure and not very long. What makes them special is the combination of deep religious conviction and indomitable joie de vivre, the latter expressed most of all through rhythm. Most of this music was only discovered recently. The "Archivo Musical de Chiquitos" in Bolivia brought out about six hundred manuscripts from the colonial period, many of them anonymous.

The CD *Convidando está la noche* is an excellent example of how lively this music can sound. At the time of the Jesuit missionaries, the solo parts used to be sung by the indigenous students, so similarly Néstor Andrenacci has all the solos sung by members of the choir; nearly all of them get their turn and bring it off with enthusiasm. From the choir come spontaneous cries of approval in the style we know from Gospel music (these are of course not to be found in the sheet music!). As well as the Spanish language now and again Indian languages are also set.

The instruments are in part treated as obligato solo instruments, while the distribution of the continuo varies as it would in European baroque practice. That diverse percussion instruments are to be used is on the other hand from a stylistic point of view certainly correct and very important for the mood, but nowhere to be found in the score. The reference recording makes it clear that there is a long way from the score's sober notation to the recording's colourful soundscape, which radiates joie de vivre. Of course we also get exemplary help with the pronunciation of the South American accent in Spanish and the colour of the Indian languages.

Most of the sheet music has already been published by Ediciones GCC. The publisher may well be able to provide the rest, or at least particulars about where it can be ordered.

From the same choir there is also a CD with tangos and Argentinean folk music:

Flor del país. Choir: GCC - Grupo de Canto Coral, conductor: Néstor Andrenacci, 2002, available through Ediciones GCC, Buenos Aires, Argentina (Email: gcc@fibertel.com.ar).

Most of the sheet music is in print at Ediciones GCC. Folk music is a case in point where it is impossible to notate how to sing it, just as it is impossible to notate the pronunciation of Argentinean Spanish or in the case of the tango the accent of the Porteños (the residents of Buenos Aires). Use of the Bombo (large drum) and how to improvise on it is indicated nowhere in the score. It is equally impossible to write

down the characteristic rhythmic distortions of the tango. The arrangements are very demanding in terms of rhythm and harmony. They originate from the top rank of Argentinean composers, Javier Zentner, Antonio Russo, Mario Vitis, Hector Bisso, Néstor Zadoff, Eduardo Ferraudi, Ricardo Mansilla, Oscar Escalada, etc.

Finally I'd like to recommend one further CD, which combines Argentinean and Brazilian folk music with world-music: **Coro de la Facultad de Arquitectura, Urbanismo y Diseño**, Universidad Nacional de Córdoba, Argentina (coro vocacional), conductor: Gustavo Maldino,



1998 & 1999, obtainable through the Universidad Nacional de Córdoba. Sheet music obtainable by request through Gustavo Maldino.

The arrangements are by Marcos Leite, Ariel Ujaldón and Gustavo Maldino himself, among others. The choir is very good, consists exclusively of amateurs, sings the entire programme live from memory, does stage movement and provides soloists from its own ranks. To begin with one hears a perfect imitation of the Brazilian rainforest with bird and animal noises and the sound of tropical rainfall (fingernails on wooden floor). Special studies were made of the aboriginal Krao people from the Brazilian Amazon region as well as other ethnic peoples in order authentically to be able to imitate their style of singing. It sounds amazingly real! The improvised percussion -- not notated -- is also excellent. The choir sang excerpts from this CD at the "Primer Concurso Nacional de Interpretación Coral de Música Folklórica y Popular Argentina" (first national competitive choral festival for folk music) in 1998 in La Plata, Argentina and was awarded first prize. This music is fascinating, the performances extraordinary, scarcely susceptible to imitation by us, even after many hearings of the CD. Without the CD it is quite impossible to translate the musical text into sound.

P.S. Those publishers I refer to who provide CDs with their scores are only examples, I make no pretence of providing a complete list. I would be glad to hear from anyone anywhere in the world with additions to the list and reactions to this subject. Further articles on the subject are certainly conceivable. I am similarly interested in receiving suggestions and requests for book reviews. As you know I am responsible for the section where new repertoire is introduced. So as to be able to inform you with the greatest possible authority about new publications on offer worldwide, I regularly ask experts to write an article as "guest columnist". However I am sure that there are large numbers of highly qualified people whom I do not know personally who would be willing to write an article as guest columnist about interesting choral works from their own countries. I would be very happy to hear from you, either directly (Email: Werner.Pfaff@gmx.net) or through Jutta Tagger (Email: jtagger@ifcm.net).

Três Cantos Nativos Dos Índios Kraó - Terceiro Canto

45 (♩ = 138) *mf*

S. A. Ka - mar - rê - ra ki - dé - ri ke - ma ki - dé - ri

T. B. *mf* Uá - ri - te, uá - ri - te,

48 ke - ma ki - dé - ri ke - ma. Ka - mar - rê - ra ki - dé - ri

uá - ri - te, uá - ri - te - te, uá - ri - te,

51 ke - ma ki - dé - ri ke - ma ki - dé - ri ke - ma

uá - ri - te, uá - ri - te, uá - ri - te,

54 *without percussion* *with percussion* (1)

Ti - ô - i - re - mô uá - ri - te - te A - hãm A -

Ti - ô - i - re - mô uá - ri - te - te, A - hãm A -

58 1.2. 3. *al niente*

hãm A - hãm A - hãm. Ka mar - hãm.

hãm A - hãm A - hãm. hãm. *al niente*

1. This effect is produced by sucking the air in through the closed teeth.



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«Passio Secundum Joannem» by Antonio María Russo

María Elina Mayorga

The fascinating and prolific work of Antonio María Russo places him among the most important Argentinean composers of our time. His *Passio Secundum Joannem* shows him at the height of his musical art in both its splendid craft and its emotional intensity.

Premiered in the Buenos Aires Metropolitan Cathedral on 9 August 2002, and repeated in La Plata Cathedral, it was commissioned by Monsignor Héctor Aguer, Archbishop of La Plata.

It is based on the Gospel according to St. John and other relevant texts, i.e.:

1. Prologue a cappella: *Christus factus est*
2. At the end of the first part: *Sacrificium et oblationem*, a cappella (psalm 39-40).
3. At the end of the second part: *Popule Meus* (Good Friday Improperia)
4. At the end of the Third part: *Te saeculorum Principem* (from the Vespers of the Solemnity of Christ the King)
5. In the fourth part: *Crux fidelis* (from Pange Lingua, by Venantius Fortunatus, 6th C.)
6. In the fourth part: *Stabat Mater* (from Liber Hymnarius)
7. At the end of the fourth part: *Christe, amor coegit te tuus*, a cappella (from the Vespers of the Solemnity of the Sacred Heart of Jesus)
8. Double choir and orchestral Epilogue: *Salve, Redemptor* (Terce Hymn for Good Friday)

It is written for four soloists (The Evangelist, baritone; Jesus, bass; Pilate, tenor, and a mezzo-soprano singing the *Stabat Mater*), two choirs (a chamber choir and a large chorus) and full orchestra.

The orchestra consists of woodwinds (including a soprano saxophone), brass, timpani, harp, piano, celesta, percussion and strings

The chamber choir sings three a cappella pieces with inserted texts; these are among the most emotive and dramatic moments and represent the Evangelist.

The large chorus sings whenever there is dramatic action and intervenes in the other non-biblical texts, always with the orchestra.

The piece consists of five parts:

1. In the Garden

It starts with an a cappella choral introduction, which raises the question of Christ's death and resurrection and anticipates Man's search for redemption.

At the end, the orchestra plays two themes. The first one addresses Christ's

"human" pain, while the second sets the atmosphere of the garden. There is a strong feeling of drama with regard to the guard's violence and Christ's serenity and majesty. Jesus gives himself up to the Passion.

2. Jesus before the High Priest Annas

This scene contains the questioning of Peter and his denial. It is marked by deep contrasts: Peter's denial, Jesus' confession and, in the centre, the slap in the face by one of the officers as a symbol of the rejection of Jesus' teachings. The choir sings *Popule meus*

3. Central Scene: Jesus before Pilate

A highly elaborate piece following Pilate's action: his discussion with the Jews; the first encounter with Jesus and his royal status; the choice between Jesus and Barrabas; Jesus being given the crown of thorns and, finally, a large chorus closing the scene and proclaiming Christ's sovereignty.

4. At Calvary

Describes the way to Calvary and the crucifixion.

The hymn *Crux Fidelis* takes a prominent part. The choir sings this praise to the cross as the tree of life.

The presence of Mary is emphasised by the Evangelist, and Jesus praises Mary as the mother of redeemed humanity (*Stabat Mater*)

The part finishes with another a cappella chorus: *Christe, amor coegit te tuus..*

5. The Entombment

Final scene, again in the garden. This time the atmosphere is one of deep peace. It is the new Paradise, the Garden of Resurrection, the garden that symbolises life.

The big final chorus epitomises both God's glory and the request for redemption: *Salve, Redemptor, plasma tuum nobile*.

Some thematic material:

Christ's suffering in the first scene is presented by the orchestra in a theme which is picked up again and developed at the end of the fourth part, during Jesus' agony and death.

(ex. 1)

Unique thematic material, without any previous or later references, is used in the *Stabat Mater*, sung by the mezzo-soprano soloist and the female voices of the large chorus.

(Ex. 2)

Every time Jesus moves, the music becomes like a sorrowful funeral march:

(ex. 3)

The two choirs come together for the fervent ending. The theme is taken from the third section of the a cappella *Prologue*:

(ex. 4)

The same theme is also used for the second section of the Epilogue, this time composed for double choir and orchestra.

Ejemplo 1



Ejemplo 2

Poco più mosso
(stesso tempo $\text{♩} = 56$)

2017

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2042

RO-SA-JUX-TA CRU-CEMLA-CRU- MO- SA DUM PEN - DE - BAT FI-LI-US.

Ob. Cr. Cl. Fg. Vc., Ch.

Ejemplo 3

355 Pesante

Ob. Vl. Vc. Cb. Cl. B. Gr. C.

pp p p ppp

364

cresc. molto f ff

Ejemplo 4

118 Meno mosso $\text{♩} = 88$

S.1-2 Sop. 2: DO - MI - NE

A.1-2 mf dolce ET SANC - TAM

T.1-2 CRU - CEM TU - AM A - DO - RA - MUS DO - MI - NE ET

B. CRU - CEM TU - AM ET

123 (Tutti) mf

RE - SUR - RE - CTI O - NEM TU - AM

RE - SUR - RE - CTI O - NEM TU - AM

(Tutti) RE - SUR - RE - CTI O - NEM TU - AM LAU -

RE - SUR - RE - CTI O - NEM TU - AM LAU -

122 Molto sostenuto

LA AU DA - MUS LAU

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Nothing can replace a live hearing of *Passio Secundum Joannem* by Antonio Russo; it is a real master piece.

I hope that these humble comments will be a sincere tribute to the man who has been and will always be my master.

María Elina Mayorga (Conductor of the Choir Catholic University of Cuyo – San Juan – Argentina)
(mariaelinamayorga@uolsinetis.com.a)

Antonio María Russo

Born in Italy, a naturalised Argentinean, Antonio María Russo has had a long and successful career as a choir and orchestral conductor, educator and composer.

He has conducted the Choir of the Wagnerian Association, the Bach Choir, the National Polyphonic Choir and the Permanent Chorus of the Colón Theatre of Buenos Aires.

For more than 30 years he has taught choral conducting at the most prestigious educational institutions in Buenos Aires.

He started working as an orchestra conductor in 1974, conducting the most important orchestras of Argentina, Uruguay and Chile.

Since 1992 he has intensified his activity as a composer.

He has written music for a cappella choir, piano, voice and piano, chamber groups and symphony orchestra.

Among his distinguished symphonic choral pieces are: *Magnificat* for orchestra, choir y soloist; *Cantata Profana* for choir, orchestra and soloist; *Misa de Corpus Christi*, for choir, orchestra and four soloists (premiered in Buenos Aires and in Rome, Italy, under the auspices of the International Association of Friends of Sacred Music); *Cantata Pequeños, blancos amores* for children's choir, two soprano soloists and orchestra.

He has received many prizes and awards for his artistic and educational work.

In recognition of his academic and artistic achievements he was named Honorary Professor of the Catholic University of Cuyo at San Juan, Argentina, in August, 2002.

The Association of Music Critics of Argentina has awarded *Passio Secundum Joannem* the distinction as "The best Argentinean composition of the year 2002"

Contacts and more information: Antonio María Russo (antoniomariarusso@yahoo.com)

(Translation revised by JT and Ian Jones)



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- Int'l Youth Music Festival, Vienna, July 6–9, '02, July '03
- Bavaria Int'l Youth Music Festival, July 18–25, '02, July '03
- Other festivals in Europe and North America.



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2002 Conductor: Bob Chilcott
2003 Conductor: Dr. Doreen Rao



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The Composers' Corner

Composer Interview: Jorge Córdoba Valencia Sixth World Symposium on Choral Music

Kathy Saltzman Romey

Jorge Córdoba Valencia (JCV)
Kathy Romey (KR)

KR: *It is a pleasure to speak with composer Jorge Córdoba Valencia about his new work - The Divine Image, commissioned by the Sixth World Choral Symposium, and premiered at the Symposium by Det Norske Solistkor, under the direction of Grete Pedersen Helgerød. Would you talk about why you like writing so much for the voice?*

JCV: It cannot be anything other than that for the singer, it is the way we are able to accomplish two forms of artistic expression at the same time: poetry and music. And I think the voice is the most excellent, divine instrument.

KR: *And is there a difference between how you write for the voice and how you write for instruments?*

JCV: Yes. When I write for choir, I feel the process of the voices as if I were singing them because singers are very unique artists. They feel. They feel it when something is not well written for the voice. And the way in which one writes for a singer then resonates with one's own body as one is writing, when it is well written. It is more visceral. In instrumental music, there might be more formal aspects that intervene, or perhaps not. But the range of each instrument is completely different to that of the voice.

KR: *Would you talk about some of the music you have written for choir?*

JCV: Since I am a singer - I finished a degree as a singer and went on to become a choir director - I know what it is to use the voices of singers. I started writing short pieces with the idea of never repeating any of the technical approaches in pieces I have written. I have composed for male voices, female choruses, mixed choirs a cappella, and for choir accompanied by an orchestra.

KR: *And when did you first start writing for choirs?*

JCV: About 1980.

KR: *Since that first piece, has there been any change in your compositional style?*

JCV: I don't know. I try to compose different [types of] pieces. But this special piece, *The Divine Image*, has another treatment - another approach. First, it was a commission at a special time and with a poem in English. I think the style can then emerge but it is not that one decides that. In this piece, I tried to create a work that was very transparent. Because the poem and circumstances that moved

me to do it, called me to work with an idea that was very sincere and very much from the heart. It was very hard for me to find text for this event. Unfortunately, what happened on September 11th coincided with the time in which I found this text. And the text moved me so much,

The Divine Image

To Mercy, Pity, Peace, and Love,
All pray in their distress.
And to these virtues of delight
Return their thankfulness.
For Mercy, Pity, Peace, and Love,
Is God our Father dear;
And Mercy, Pity, Peace, and Love,
Is man, His child and care.
For Mercy has a human heart;
Pity, a human face;
And Love, the human form divine;
And Peace, the human dress.
Then every man, of every clime,
That prays in his distress,
Prays to the human form divine:
Love, Mercy, Pity, Peace.
And all must love the human form,
In heathen, Turk, or Jew.
Where Mercy, Love, and Pity dwell,
There God is dwelling too.

William Blake

that I decided to use it not just because of what occurred here on September 11th, but because this is a worldwide evil. I think it is the most horrible thing that humanity can experience, this terrorism. In the poem by William Blake, I found in the last verse the meaning with which I am in agreement. I think when I understood this, it put any distinct religion to the side. Religion does not matter. Skin colour does not matter. It is a call to all human beings that we cannot ask God to be with us if we ourselves do not hold [to] these four virtues [Mercy, Pity, Peace, and Love]. Your attitude should be one of brotherhood and sisterhood, and not just within the context of a choral symposium.

KR: *So this is a piece about universal truths, and perhaps also about reconciliation following a tragedy?*

JCV: It is not the reconciliation between human beings but rather the human being with him or herself. Because if a human being is not right with oneself

and does not have peace, then that person cannot give peace to others, even if their religion says that it should. That was the idea.

KR: *When you first began writing *The Divine Image*, how did you start?*

JCV: *You had the poem but how do you work with the text, and what was your creative process?*

JCV: I think when I repeated and repeated the text, I felt the idea. The first line became an obsession.

KR: *So you speak the text over and over again to yourself?*

JCV: Sometimes in a loud voice, and sometimes in my inner voice. Because I first need to feel the emotional part of the poem. Afterwards, I write the whole idea of the piece. Then I choose the technical means to actually carry it out. I ground myself in the structure of the poem and use this as a guide.

KR: *So the structure of the poem is reflected in the musical structure of the piece?*

JCV: Yes. The poem has five parts. And for me, the third and the fifth strophes are the most emotional parts of the poem because of the analogies that are made in the third verse, and the conclusion, which Blake makes in the fifth.

KR: *In writing vocal music, is there a compositional element or elements, which dominate -- the melodic line, harmonic language, or perhaps texture?*

JCV: I don't think that there is just one. There are passages that require one or other of these. And there are moments during which I want to provide some texture reinforcing the poetic content. In the harmonic aspect, it allows me to provide an emotive reaction throughout the piece.

KR: *And your vision for *The Divine Image*?*

JCV: Very strong, very emotional because that is the way Blake's poem is. I want it to be a reflection - an urgent call for change.

KR: *And if you think about all the pieces that you have written for chorus, are there any that are especially significant to you?*

JCV: I think each one reflects a moment of my life. But this one in particular is very special to me. First, because I was going to participate in this Sixth World Choral Symposium, which for me has been marvellous. Secondly, because I want to contribute to a new change in humanity. I don't repeat that just because it [September 11th] was in the United

The Composers' Corner

States and the Symposium was to take place here. But rather because it was very painful that this [attack] happened to the United States - this was like the last wall. It was the thing we least expected to happen. That made me ask myself, "After this, what is going to happen?" And so, I was very afraid and I hope The Divine Image is of some use... I would like to say that it has been wonderful to be here. This Symposium has ended up being exemplary for all humanity due to the way in which it has been brought together -- all of the technical achievements together with all of the sentiments that have been brought to it.

Jorge Córdoba Valencia is a native of Mexico City and has gained prominence as a composer and conductor, performing throughout his homeland, Europe and the U.S.A. Since 1984, he has been producer of the recording series "Contemporary Chamber Music", and is coordinator of the University Choirs of the National University of Mexico. (alebrijes55@hotmail.com)

The Divine Image sets a poem by William Blake in a multi-metered work for 8-part chorus and choral soloists. It is a dramatic prayer focusing on the text "To mercy, pity, peace and love" with an extended vivo setting of the four words framed by a majestic opening and meditative closing lento.

Kathy Saltzman Romey is an assistant professor of choral music at the University of Minnesota and the artistic director of the Minnesota Chorale. This interview is an excerpt from a longer discussion which was part of a research project entitled "From Page to Stage - The Documentation of Ten World Premieres". The research focused on the creative process of ten internationally renowned composers, who were commissioned to write new works as part of the 2002 Sixth World 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. (romey001@umn.edu)

The following scores have been received at the International Center for Choral Music. These are available for consultation in Namur (Belgium) and on the electronic choral database, MUSICA on <http://www.musicanet.org>

Partitions reçues à la bibliothèque du Centre de Chant choral à Namur depuis le 1er mars 2003.

Centre de documentation, Musique en Wallonie, Aineffe

Rochus, A., Florilège. Folklore, Danses.

Union Sainte Cécile, Strasbourg

André, J.R., Pâques de Jésus Christ, SATB, USC 827

Simon, D., Béni sois-tu, toi le seul Dieu, U, chœur ou assemblée, USC 826

Bohn, E., Hymne au Christ, solS, SAB, USC 825

André, J.R., Voici que s'ouvrent pour le roi, USC 828

Robert, P., Christ est ressuscité, reçois la vie, USC 829

Andrès, E., O croix dressée sur le monde, 0 041

Editions A Cœur Joie, Lyon

Hausamann, I., Le manteau de fou-rire, 3voix d'enfants, chœur seul.

Bohn, P., 10 petits chœurs pour voix égales, n° 9165

Bécaud, G., harm. Jourdan, J., Chante, SAH, n° 083

Harm. Jourdan, J., Reflets de France, 8 chansons populaires, SATB, n° 2009

Harm. Coric, Y., Berceuse berrichonne, SAT, n°2010

Janequin, C., Le chant des oiseaux, SATB, versions longue, version courte, n° 6024

Hill, P.S., harm. Gauffriau, J., Happy birthday to you, SATB, piano, n°720

Balavoine, D., arr. Verny, P.G., La vie ne m'apprend rien, SMAH, piano, basse, batterie, CA 100

Bechet, S., arr ;Gauffriau, J., Petite fleur, SATB, piano, CA 101

Editions Alphonse Leduc, Paris

Jolas, B., Enfantillages, SMA, flûte, réf. L

Fauré, G., Messenger, A., Messe des pêcheurs de Villerville, SSA, réf. 0.

ECS Publishing, Boston

arr. Bass, R.A., The king of love, SATB, piano, rbm-001

arr. Bass, R.A., We wish you a merry Christmas, SATB, piano, rbm-008

arr. Bass, R.A., Jingle bells, SATB, piano, rbm-010

DeLong, R., Immortal love for ever full, SATB, N°4856

Pinkham, D., Of God be for us, SATB, organ, n°5049

Arnatt, R., Psalm 100, SATB, organ, n°56460

White, D.A., The eyes of all, SATB, n°5767

Walker, G., Harlem songs 1 Spirituals, SATB, piano, n°5769

Walker, G., Harlem songs, 2 Harlem night song, SATB, piano, n°5770

Walker, G., Harlem songs 3 Tambourines, SATB, piano, n°5771

Bell, L.T., Songs of innocence and experience 1 Introduction SSA, piano, n°5788

Bell, L.T., Songs of innocence and experience II The Lamb, III The nurse's songs, SSA, piano, n°5789

Bell, L.T., Songs of innocence and experience, IV Infant joy V Spring, SSA, piano, n°5790

Bell, L.T., Songs of innocence and experience, VI Introduction, SSA, piano, n°5791

Bell, L.T., Songs of innocence and experience, VII The garden of love, SSA, piano, n°5792

Bell, L.T., Songs of innocence and experience, VIII The sick rose IX The tyger, SSA, piano, n°5793

Bell, L.T., Songs of innocence and experience, X The voice of the ancient bard, SSA, piano, n°5794

Wachner, J., Aaronic benediction, SATB, n°5806

Hailstork, A., Triumph in my song, SATB, n°5854

Hoffman, S.M., Yih yu l'ratson, SATB, N°5864

Marshall, J., Words from two women, SATB, n°5872

Mooney, D., Roisin dubh, SATB, n°5931

Mooney, D., The cat's ramble to the child's saucer, SSA, piano, n°6019

Mooney, D., Beidh aonach, SSAA, piano, n°6020

Mooney, D., Phil the fluther's ball, SSA, flute, piano, n°6023

Chatman, S., Time pieces : 1 Tempus, n°7.0417 - 2 Come, my Celia, N° 7.0418 - 3 I saw eternity, +violin, n° 7.0419 - 4 Cloks, n° 7.0420, SATB.

Union Sainte Cécile, Strasbourg

André, J.R., Pleine de grâce réjouis toi !, SATB, orgue, USC 830

André, J.R., Grâce te soit rendue, SATB, orgue, USC 831

Bohn, E., Dieu notre père, SATB, Chantre, Assemblée, orgue, USC 832

Vonarb, F., Et Toi, Seigneur, mon espérance, SATB, USC 833

André, J.R., Dieu est à l'œuvre en cet âge, SA, orgue, USC 834

André, J.R., Dieu est à l'œuvre en cet âge, SA, orgue, USC 834

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Please note
that this list is based on information sent to us
and has been compiled to the best of our knowledge.

14th S. Simkus Choral Competition, Klaipeda, 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 Klaipeda, 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, Nybrokajen 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 bar-

bershop. Contact: The Sligo International Choral Festival, 16 Quay Steet, Sligo, Ireland. Tel: +353-71-70733, Fax: +353-71-70733, Email: sligochoralfest@eircom.net - Website: www.sligochoralfest.org

"Days of New Choral Music" (Tage der Neuen Chormusik), Aschaffenburg, Germany, 30 Oct-2 Nov 2003. Concerts, conducting and interpretation 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.tagederneuenchormusik@t-online.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-

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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.coppla.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@dmcoive.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@uio.satnet.net - Website: www.coppla.com.ar

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 Alfter, Germany, Fax: +49-228-7481973, Email: peterhemboka@t-online.de

International Choral Festival "Creo en la Paz", Santiago de Cuba, Cuba, 23-30 Nov 2003. Festival dedicated to the peace. Contact: Electo Silva, Director del coro Orféon Santiago, Presidente del Festival Int'l De Coros de Santiago de Cuba, , 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: +36-1-4207040, 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 _varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

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

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

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

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, Atzmon, 20170 Misgav D.N. , Israel, Fax: +972-4-9909176, Email: reshef@atzmon.org.il

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@aiams.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

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

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

14th International Festival of Sacred Music, "B. M. Cernohorsky's Days", Nymburk, Podebrady, Prague, Czech Republic, 1 Apr-30 June 2004. Concerts, workshops, meetings. Contact: IPOS-ARTAMA, Dr. Jaroslava Modrochova, Blanická 4, POBox 12, 120 21 Prague 4, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama

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

- 6th Rhodes International Music Festival, Greece, 14-17 April 2004. Choir competition and lyric soloist competition. Open to mixed, male, female, chamber, youth, children's choirs and folklore vocal ensembles as well as lyric soloists. Apply before: 30 Nov 2003. Contact: Polifonia Athenaeum, 2, Sparti str., GR-153 42 Agia Paraskevi - Athens, Greece. Tel: +30210-6014741, Fax: +30210-6009204, Email: info@inter-fest.com or choir_competition@hotmail.com

Toronto International Choral Festival, Canada, 14-18 April 2004. Massed rehearsals and concerts, choristers interaction, sightseeing, Guest Conductor: Jean Ashworth Bartle. Contact: Toronto International Choral Festival, Arts Bureau for the Continents, 350 Sparks Street, Suite 207A, Ottawa, ON K1R 7S8, Canada. Tel: +1-613-2343360, Fax: +1-613-2362636, Email: abc@abc.ca - Website: <http://www.abc.ca>

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

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

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

World Choral Festival Salzburg & Vienna, Austria, 24-26 April 2004. A "Once in a Lifetime" opportunity to perform in Salzburg and Vienna with the world renowned "Vienna Boys' Choir" and the "Vienna Male Choral Society" in Salzburg at the "Grand Hall" of the "Mozarteum" and in Vienna. Contact: Haring KEG Choral Festivals, Michael Haring, 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

54th European Music Festival for Young People, Neerpelt, Belgium, 30 Apr-2 May 2004. Competition for children's and youth choirs from all over Europe and beyond. Contact: Europees Muziekfestival voor de Jeugd, Postbus 56, B-3910 Neerpelt, Belgium. Tel: +32-11-662339, Fax: +32-11-665048, Email: emj@tijd.com - Website: www.emj.be

52nd European Music Festival for Youngsters, Neerpelt, Belgium, 30 Apr-2 May 2004. For Children's and Youth choirs from Europe. Contact: European Music Festival for Youngsters, Postbus 56, B-3910 Neerpelt, Belgium. Tel: +32-11-662339, Fax: +32-11-665048, Email: emj@tijd.com - Website: www.emj.be

9th International Festival of Contemporary Music with Z. Lukas prize "THE SPRING IS OPENING", Ostrava, Czech Republic, 7-9 May 2004. Competition with Z. Lukas prize, concerts, workshops, meetings. Contact: IPOS-ARTAMA, Dr. Jaroslava Modrochova, Blanická 4, POBox 12, 120 21 Prague 4, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama

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

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

1st Swedish International Choir Competition, Helsingborg, Sweden, 19-23 May 2004. In cooperation with the

Swedish National Choir Competition. Kör Centrum (the Swedish Choral Center), Fred Sjöberg, Nybrokajen 11, SE-11148 Stockholm, Sweden. Tel: +46-8-4071679, Fax: +46-8-4071727, Email: korkentrum@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

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

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

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.kooriyhing.ee

33rd Florilège Vocal de Tours, France, 28-31 May 2004. International Choral Singing Competition limited to ensembles from 12 to amateur choristers. Three rounds: qualifications (a cappella), final round (including one piece with piano) and closing gala. Four categories: mixed choirs, male or female voice choirs, mixed vocal ensembles, free program/and a special children's choir international competition. Apply before: 30 Nov 2003. Contact: Florilège Vocal de Tours, B.P. 1452, F-37014 Tours CEDEX 1, France. Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr

Musica Sacra International Festival, Marktobendorf, 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 Marktobendorf, 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's 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 March 2004. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, I-00193 Rome, Italy. Tel: +39-06-68805816, Fax: +39-06-68805816, Email: info@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: <http://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

47th International Festival of Choral Art Jihlava with 7th International Composers' Competition "Jihlava 2004", Jihlava, Czech Republic, 25-27 June 2004. International composers competition, concerts, workshops, meetings. Contact: IPOS-ARTAMA, Dr. Jaroslava Modrochova, Blanická 4, POBox 12, 120 21 Prague 4, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama

Europa Cantat Int'l Singing Week, Tartu and Tallinn, Estonia, 26 June-4 July 2004. For mixed choirs and individual singers. Open singing with Raul Talmar and Hirvo Surva (Estonia). Apply before: 1 March 2004. Contact: Estonian Choral Society, Suur-Karja 23, 10148 Tallinn, Estonia. Tel: +372-6-441849, Fax: +372-6-449147, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

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 totaling 300-400 singers will join Jean Ashworth Bartle for daily rehearsals culminating in gala festival concert in Florence. Individual ensemble concerts in Florence and Tuscany. Includes two-days post-festival extension to Rome and participation in mass at St. Peter's Basilica. Contact: Musica Mundi Concert Tours, 101 First Street, Suite 454, Los Altos, CA 94022, USA. Tel: +1-650-949-1991, Fax: +1-650-949-1626, Email: tours@musicamundi.com - Website: www.musicamundi.com

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

Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 6-14 July 2004. An adventure and exploration of distinctive music from countries around the Pacific Rim. Artistic Director: Henry Leck. For treble choirs only. Participants will interactively explore Polynesian music, dance, instruments, language and story telling with native speakers and instructors. Contact: Wanda Gereben, Executive Director, 159 Laimi Road, Honolulu, Hawaii. Tel: +1-808-5950233, Fax: +1-808-5955129, Email: info@PacRimFestival.org - Website: www.PacRimFestival.org

41st International Choral Competition Schloss Porcia, Spittal an der Drau, Austria, 8-11 July 2004. For art and popular songs. Contact: Kulturamt, Burgplatz 1, A-9800 Spittal an der Drau, Tel: +43-4762/5650-223 Fax: +43 4762/3227. Email: obnoster@spittal-drau.at

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

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

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

Europa Cantat Int'l Singing Week for Children's Choirs, Kópavogur, Iceland, 12-18 July 2004. For Children's and girls' choirs, also less experienced ones (equal voices aged 12 to 18). Open singing with Michael Gohl. Apply before: 15 Feb 2004. Contact: Singing Week, c/o Thorunn Björnsdóttir, Kópavogsbraut 18, IS-200 Kópavogur, Iceland. Tel: +354-5544548, Email: martein@mmedia.is

International Choir and Orchestra Festival "Cantus Salisburgensis", Salzburg, Austria, 15-19 July 2004. Kaleidoscope of Nations. For choirs and orchestras. Specific pieces to be performed. Contact: Cultours Austria, Choir & Orchestra Concert Tours, Höglwörthweg 10/4, A-5020 Salzburg, Austria. Tel: +43-662-821310-0, Fax: +43-662-821310-40, Email: office@cultours.at - Website: www.cultours.at

50th International Choral Competition of Habaneras and Polyphony of Torrevieja, Alicante, Spain, 18-25 July 2004. 7 days of outdoors habaneras and polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2004. Contact: Certamen Int'l de Habaneras de Torrevieja, C/ Patricio Perez, 10, 03180 Torrevieja - Valenciá, Spain. Tel: +34-965-710702, Fax: +34-965-712570, 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: <http://www.abc.ca>

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

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

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 Fesztiválközpont Kft, Petöfi tér 10, H-4025 Debrecen, Hungary. Tel: +36-52-525270, Fax: +36-52-525280, Email: debrecen@fesztivalkozpont.hu - Website: www.bbcc.hu

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

AMJMusikinderJugend@t-online.de - Website: www.amj.allmusic.de

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

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

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

20th Zimriya, Mount Scopus, Jerusalem, Israel, 2-12 Aug 2004. Workshops, open singing, choir to choir sessions, concerts. Workshop conductors: Simon Carrington, Jürgen Fassbender, Michael Gohl, Gary Graden, 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

12th Multinational Chamber Choir, Vienna and Austrian Alps, Austria, 4-18 Aug 2004. Multinational project for INDIVIDUAL SINGERS (capable of singing in very small ensembles and/or one on a part at times as well) to be selected from the available applications to form a new chamber choir here in Austria and work on a plenary selection of sacred music as well as in a studio group for secular Renaissance works and another on various light music items. The rehearsing part of the meeting will be held in the Austrian Alps, recordings and concerts in Austria, Vienna, at the end included. Musical director: Mag. Hermann Platzer, Austria; Organizational Chair: Monika Fahrnberger, Austria. Application deadline: March 1, 2004; first come, first served - according to places available in the voice parts. Full information (including exact rules for individual

applications) is at <http://choralnet.org/cat/mchch.html> (in English) or <http://choralnet.org/cat/mchchde.html> (in German). Contact: Monika Fahrnberger, Quellenstr. 18/38, A-1100 Wien, Austria, Email: monika.fahrnberger@univie.ac.at

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

3rd International "Waterford Sings!" Festival, Ireland, 12-15 Aug 2004. Non-competitive festival for choirs in all categories. Contact: MSW Festivals c/o TM Inco Travel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

Europa Cantat Int'l Singing Week, Ljubljana, Slovenia, 15-22 Aug 2004. For mixed choirs, vocal groups and individual singers. Apply before: 14 May 2004. Contact: Zavod sv. Stanislava/St. Stanislau's Institution, tula 23, SI-1210 Ljubljana - entvid, Slovenia. Tel: +386-1-5822200 or 5822202, Fax: +386-1-5121065, Email: gregor.lotric@guest.arnes.si - Website: www.zavod-svstanislav.si

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: waranquiz@aconex.cl

Vocal Jazz Days, Soesterberg, Netherlands, 21-27 Aug 2004. For intermediate and advanced singers. Apply before: 31 May 2004. In cooperation with Europa Cantat. Contact: Dutch Choral Organisation, KBZON, Felix Timmermansstraat 50, NL-5751 LS Deurne, The Netherlands. Tel: +31-493-311100, Fax: +31-334-701622, Email: walterf@worldonline.nl - Website: www.debiltstars.nl/vocaljazzdays/index.html

In the Footsteps of Antonín Dvořák, Prague and Bohemia, Czech Republic, 24-30 Aug 2004. In cooperation with Europa Cantat. Apply before: 31 March 2004. Contact: VÚS Choir, Vorsilska 1, 11008 Prague 1, Czech Republic. Fax: +420-224219607, Email: jakub.zicha@centrum.cz or simunek@letenky.as

Alpe Adria Cantat Int'l Singing Week, Lido di Jesolo, Venice, Italy, 29 Aug-5 Sept 2004. For mixed choirs, children's choirs and individual singers. Apply before: 30 Apr 2004. Contact: Alpe

Adria Cantat, Via Castellana 44, I-30174 Venezia/Mestre, Italy. Tel.: +39-041-958918, Fax: +39-041-950074, Email: asac.cori@usa.net or feniarco@tin.it - Website: www.feniarco.it

23rd International Choral Week of Alava, Spain, 3-10 Sept 2004. For any kind of choirs. Contact: Javier Cameno, Manuel Iradier 35-5°, E-01005 Victoria-Gasteiz, Spain. Tel: +34-94-5268441, Fax: +34-94-5252112, Email: cameno@euskalnet.net - Website: www.victoria-gasteiz.org/coral

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

6th International Festival of Romantic Music, Vlachovo Bfiezí, Prachatice, Vimperk, Kratochvíle Castle, south of Bohemia, Czech Republic, 8-10 Oct 2004. Concerts, workshop, competition. Contact: IPOS-ARTAMA, Dr. Jaroslava Modrochova, Blanická 4, POBox 12, 120 21 Prague 4, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-mk.cz - Website: www.ipos-mk.cz/artama

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

6th International Choir Festival & Competition "Isola del Sole", Grado, Italy, 20-24 Oct 2004. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

7th International Youthchoir Festival, Veldhoven, Netherlands, 23-25 October 2004. For youth choirs and vocal groups like students, gospel ensembles, pop choirs including singers aged 13 to 30. Contact: International Youthchoir Festival, Karin Hazenberg, Kometenlaan 4, NL-5505 PP Veldhoven, Netherlands. Tel: +31-40-2785449, Email: iyf@dse.nl or karin.hazenberg@philips.com - Website: www.iyf.nl

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

10th Athens International Choir Festival, Athens, Greece, 10-14 Nov 2004. Choirs competition/lyric soloist competition. Open to mixed, male, female, chamber, youth and children's choirs as well as folklore ensembles. Apply before: 29 Feb 2004. Artistic Director: Dr. Thrassos Cavouras. Contact: Polifonia 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. Contact: Prof. Vassika Spassova, President, 2, T. Samodumov Str., 4000 Plovdiv, Bulgaria. Tel: +359-32-628311, Fax: +359-32-631668, Email: spassov@mail.com - Website: www.spassov.homestead.com

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

4th Advent and Christmas Songs Festival, Budapest, Hungary, 3-6 Dec 2004. Non-competitive festival for choirs in all categories. Program: Advent and Christmas Songs. Apply before: May 2004. Contact: MSW Festivals c/o TM Inco Travel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

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_enindex.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 Nevelök Háza, Szent István tér 17, H-7621 Pécs, Hungary. Tel: +36-72-315679, Fax: +36-72-315679, Email: nevhas@matavnet.hu - Website: www.ckh.ini.hu

6th International Choir Festival 2003, Bad Ischl, Austria, 28 April-2 May 2005. For children, female youth, male youth, mixed youth, female, male and mixed vocal ensembles or choirs. Apply before: 31 Dec 2004. Contact: Salzkammergut Touristik, Incoming Reisebüro, Götzstraße 12, A-4820 Bad Ischl, Austria. Tel: +43-6132-4000-0, Fax: +43-6132-24000-44, Email: office@salzkammergut.co.at

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

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

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

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 totaling 300-400 singers will join Joan Gregory 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: 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

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

Honolulu, Hawaii. Tel: +1-808-5950233, Fax: +1-808-5955129, Email: info@PacRimFestival.org - Website: www.PacRimFestival.org

International Choir and Orchestra Festival "Cantus Salisburgensis", Salzburg, Austria, 14-18 July 2005. Kaleidoscope of Nations. For choirs and orchestras. Specific pieces to be performed. Contact: Cultours Austria, Choir & Orchestra Concert Tours, Höglwörthweg 10/4, A-5020 Salzburg, Austria. Tel: +43-662-821310-0, Fax: +43-662-821310-40, Email: office@cultours.at - Website: www.cultours.at

7th World Symposium on Choral Music, Kyoto, Japan, 27 July-3 Aug 2005. Contact: WSCM, c/o Japan Choral Association, 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. Rákóczi F út 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, Gruentorgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: World.Choral.Festivals@chello.at - Website: www.austrianfestivals.at/

6th International Choir Competition 2006, Miltenberg, Bavaria, Germany, 6-9 July 2006. Two categories: Symphony of

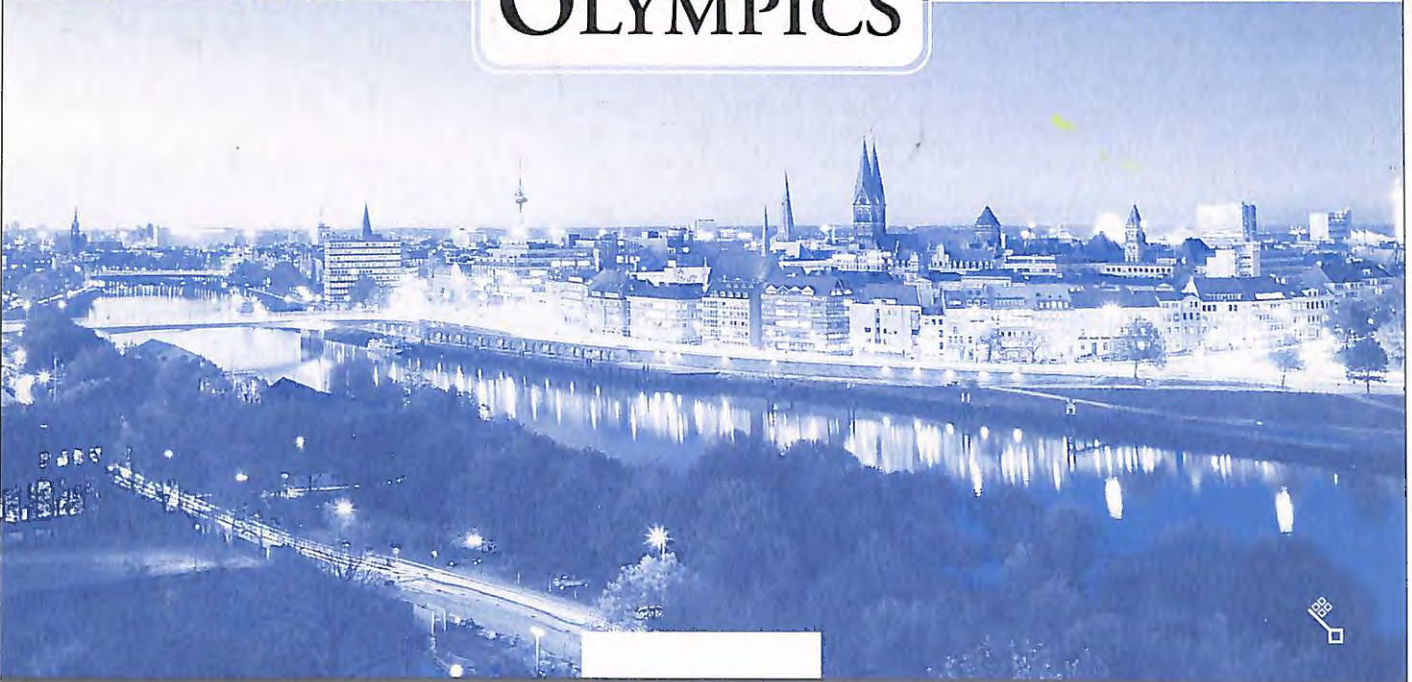
Voices (choir compositions with one compulsory composition) and Folksongs, spirituals & jazz. Apply before: 31 Jan 2004. Contact: Kulturreferat des Landkreises Miltenberg, Brückenstr. 2, 63897 Miltenberg, Germany. Tel: +49-9371-501503, Fax: +49-9371-50179503, Email: kultur@lra-mil.de - Website: www.chorwettbewerb-miltenberg.de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

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

Vivace International Choir Festival 2006, Veszprem, Hungary, 11-14 Aug 2006. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Művelődési Központ, Dózsa György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: vmk1@veszprem.hu - Website: www.vmk.veszprem.hu/events.html

6th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 5-8 July 2007. Competition in different categories and difficulties. Contact: 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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Please ask for further information:

Choir Olympics 2004

Am Weingarten 3 · D-35415 Pohlheim, Germany

Phone: +49-(0)6403-956525 · Fax: +49-(0)6403-956529

E-Mail: mail@musica-mundi.com

www.choirolympics.com