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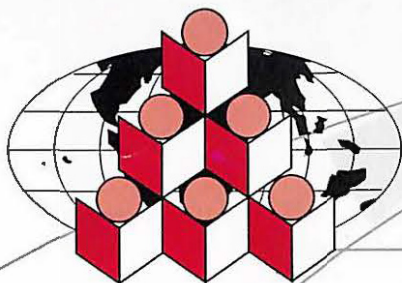
International Choral Bulletin

Dossier **Copyright**

In memoriam **A Tribute to Eskil Hemberg**

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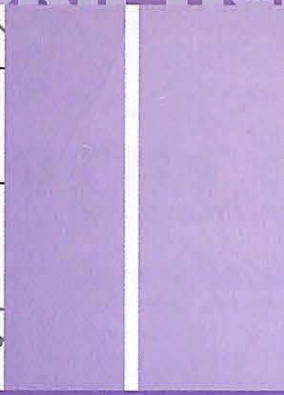
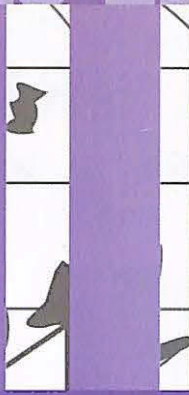
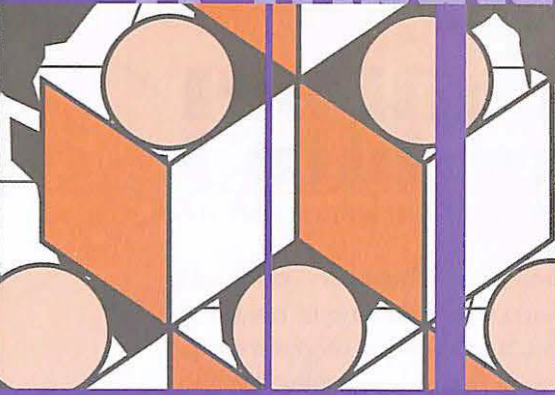
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A Tribute to Eskil Hemberg



A Tribute to Eskil Hemberg

In Remembrance: Eskil Hemberg (1938-2004)

Eskil Hemberg - A Portrait
Philip Brunelle

List of Eskil Hemberg's Choral Works

Eskil Hemberg's Music Days
Birgit Hemberg

In Remembrance: Eskil Hemberg (1938-2004)

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The loss of our friend Eskil Hemberg is deeply felt by all of us through the void that he has left behind. He was a highly gifted man and his multifaceted creativity was expressed in so many ways.

During his many years as the conductor of the Stockholm Academic Choir, Eskil brought forth the full capability of the choir, through numerous successful tours and performances in Sweden and abroad.

His legacy is manifested in his many valuable works which continue to enrich our choral literature worldwide.

Eskil Hemberg also had unique talents, combining the ability to manage human resources together with great qualities of leadership, allowing him to coordinate the activities of many willing individuals.

In the midst of such an active and demanding life, Eskil remained our friend with his special kindness, warmth and ever-positive outlook. We will remember him with deep gratitude for what he contributed to all our lives.

Eric Ericson
IFCM Honorary President
(Email: ericericson@telia.com)

*"Dear IFCM members,
I have time and again argued in opening speeches, in articles, and ceremonies that IFCM is and would like to be a messenger of peace in this difficult world. . . . As an IFCM member, please consider singing about peace in your next program and be careful to choose texts and venues that would make a difference to the ordinary listener. You will get many positive responses from people in the audience and from singers, who will then find a choral concert more meaningful to sing in and more intriguing than it used to be."*

—Eskil Hemberg, President
(ICB July 2002, Editorial)

Our dear friend Eskil Hemberg was a peace maker, a visionary, a creative spirit, and a dynamic leader. Following his death June 26, 2004, his colleagues around the globe expressed their affection, admiration, and sense of loss. Following are extracts from emails of some of the many whose lives he touched in such a powerful way.

—Michael J. Anderson, U.S.A.

*"Dear friends,
I have the very sad duty to inform you that Eskil Hemberg, president of IFCM, died Saturday June 26th in Sweden."*

—Jean-Claude Wilkens, Belgium/Spain

"Eskil was not only a remarkable musician, he was also an amazing diplomat - one of the few with the ability to bridge cultures and differences and achieve a consensus - something we all desperately need in the arts."

—Philip and Carolyn Brunelle, U.S.A.

"You know how wonderful Birgit has been for Eskil during his long period of suffering—strong, warm, loving. Now our thoughts and good wishes go to her and to their children, being with her in Varmland."
—Ellen and Per Gothefors, Sweden

"La noticia me ha dejado muy golpeado, ya que si bien no lo trató mucho, apreciaba a Eskil por su forma de trabajar. Yo me encargo de difundirla por estas tierras. Un abrazo y una oración por Eskil."

—Daniel Garavano, Argentina

"Eskil was a visionary and wonderful leader. His particular style and personality cannot be matched."

—John Haberlen, U.S.A.

"The condolences of the African Choral Community at the loss of our beloved President, Eskil Hemberg. May his soul rest in peace."

—Lupwishi Mbuyamba, Angola

"I send you many thoughts of the great job Eskil did for the IFCM and world choral music."

—Peter Godfrey, New Zealand

"The condolences of the Argentinean Choral Community at the loss of our beloved President, Eskil Hemberg. May his soul rest in peace."

—Ricardo Denegri, Argentina

"All the people who did work with him paid much respect to Eskil for his leadership and knowledge."

—Nobuyoshi Yoshimura, Saeko Hasegawa, Mitsukazu Suwaki, Japan

A Tribute to Eskil Hemberg

...In Remembrance: Eskil Hemberg

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"From the first time we met him in Singapore for our little symposium, his encouragement and support, his faith in us and our work made everything seem worthwhile and almost anything possible. His kindness and concern for others, despite his illness, inspire us to be the same."
—Jennifer Tham and Albert Yeo, Singapore

"He was one of the greatest personalities I have ever met and this is a great loss for all of us. May God bless his soul!"
—Theodora Pavlovitch, Bulgaria

"Hago llegar mis condolencias por tan irreparable pérdida."
—Roberto Saccente, Argentina

"We shall remember Eskil as a great man who achieved a lot for choral music and was a friend to many of us."
—Sonia Greiner, Germany

"He was a warm and wonderful man, and will always be remembered as a great leader in the field of music. His love and accomplishments for choral music will live on in a million choirs."
—Dho Young-shim, Korea

I expect to pass through life but once. If therefore, there be any kindness I can show, or any good thing I can do to any fellow being, let me do it now, and not defer or neglect it, as I shall not pass this way again. William Penn (1644-1718).

"The above words echo the character of Eskil Hemberg who touched many lives in the choral world. He was a kind and good man and will be missed."
—Annemarie van der Walt, South Africa

"Le monde choral perd en Eskil un homme passionné, clairvoyant et efficace dans les tâches qu'il a assumées."
—Jean Sturm, France

"I would like to take this moment to express my deepest respect for his lifetime of great achievements in and service to music."
—Ryuichi Kotani, Japan

"On behalf of the Lithuanian Choral Union-our heartfelt condolences and sympathy."
—Vytautas Miskinis, Lithuania

"On behalf of Korea Federation for Choral Music, our heartfelt condolences. Eskil will always be alive in our hearts forever through his choral music and the great dedication to IFCM."
—Jong Ei Park, Jacob Youngmok Chang, Korea

"On behalf of Chamber choir of the Moscow Chajkovsky Conservatory and on its own behalf I express feelings of deep grief concerning premature death of the outstanding musician, the teacher, the educator, world famous choral figure Eskil Hemberg."
—Boris Tevlin, Russia

"The spirit of a gifted composer, the deep thought of a poet, the sharp mind of a leader, a man with a visionary sight. We shall miss him."
—Maya Shavit, Israel

"Receive sincere condolences from the Mexican choral family for the irreparable loss of our dear friend Eskil Hemberg. Undoubtedly Eskil will live forever in our hearts."
—Gerardo Rábago, Mexico

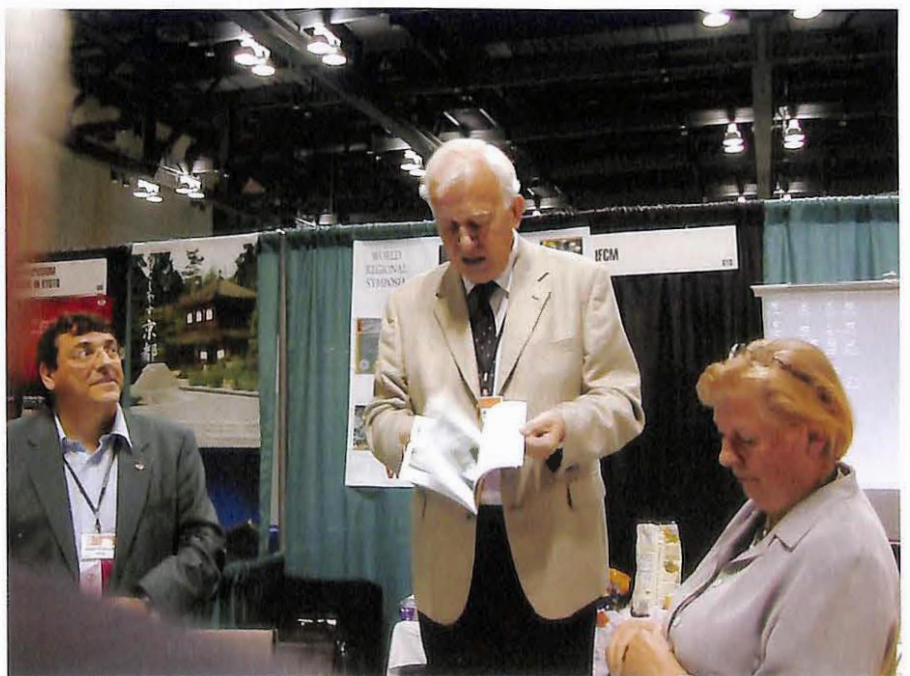


Photo: Jean Sturm

"We want to express our condolences for the death of the President of IFCM. It is a sad notice for his family, friends, Swedish Music family, and all our world choral family."

—Beatriz Fernández de Briones, Lic.
Rodolfo Briones conductor, Argentina

"On behalf of the Asociación Latinoamericana de Canto Coral (ALACC), our sympathy and prayers. Eskil will stay alive in his music and in our hearts."

—Waldo Aránguiz-Thompson, Chile

"I am also deeply touched about Eskil's death. He was such a great an extraordinary person!"

—Tomaz Faganel, Slovenia

"On behalf of the New Zealand Choral Federation membership, I would be grateful if our condolences could be extended to Eskil's wife and family, the Swedish Choral Association and the International Federation of Choral Music."

—Norman Firth, New Zealand

"We are deeply sorry to hear the news about Eskil. In honour of his great work for the choral music and culture, we want to express our respect and condolences."

—Ejvind Callesen, Tom Møller Pedersen, Jesper Grove Jørgensen, Peter Hanke, Denmark

"Ein unvergleichlicher Mensch ist nicht mehr. Wir trauern mit Ihnen und Ihrer Familie und versichern Ihnen unsere herzliche Anteilnahme. Wir werden ihm ein ehrendes Andenken bewahren."

—Hartmut Doppler, Germany

"J'ai eu plusieurs fois l'occasion de le rencontrer et d'apprécier ses compétences de président de la Fédération Internationale pour la Musique Chorale. Le monde choral international vient malheureusement de perdre une personnalité remarquable."

—Noël Minet, Belgium

"Receive in the name of Choir Victoria and mine personal our deepest condolences. Know that you are in our prayers and that you count with us in whatever we can do. Wishing the lord gives you his support today and always."

—Julio Santos, Guatemala

"We will deeply miss Eskil as a fine composer and conductor, a man of humility, generosity and huge spirit."

—Karen Grylls, New Zealand

"I was so privileged to get to know him and work with him during his weeks at Bethany College in Kansas, U.S.A. So cheers to Eskil, the family and friends who loved him, and the mark of beauty, integrity, and friendship that he left on the world. I only wish I could have known him longer."

—Julianne Davis, U.S.A.

"Reviewing his life history, one cannot help but admire and respect Eskil Hemberg, his personality, great talent and his continuous giving. His untimely death is a great loss not only to his family, close friends, to IFCM, and IMC, but to all those who had the chance to meet him."

—Kifah Fakhouri, Jordan ●

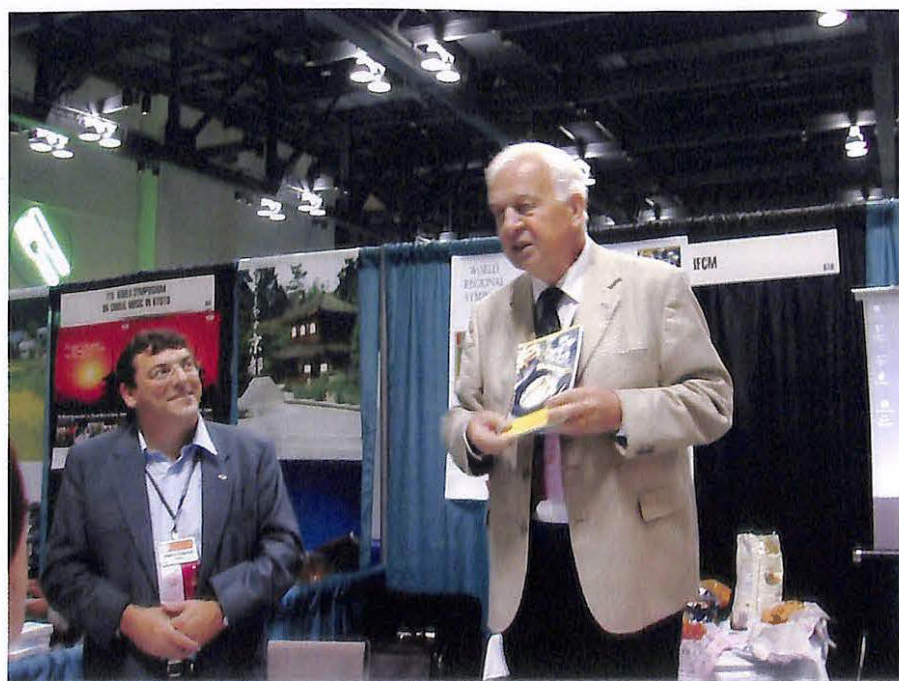


Photo: Jean Sturm

A Tribute to Eskil Hemberg

Eskil Hemberg - A Portrait

Philip Brunelle

*Founder and Artistic Director of VocalEssence,
IFCM Board Advisor, President of the Sixth
World Symposium on Choral Music*



Photo: Philip Brunelle

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To write of Eskil Hemberg, IFCM's recently deceased president, is an incredible assignment. His life impacted every participant in choral music in some way - singers, conductors, composers, administrators and listeners alike. Eskil was deeply aware of all of these interlocking constituencies and by understanding each of them separately and as a whole throughout his life he tried to make singing the most wonderful experience that music has to offer. I first met Eskil in July 1963 when the *Bob Mantzke Choralaires*, a 35-voice chorus from Minneapolis for which I was pianist, was invited to share a concert in Stockholm, Sweden at the Modern Art Museum with the Akademiska Kören (Stockholm University Chorus) conducted by their new conductor, Eskil Hemberg. From that first meeting I was aware that Eskil was a superb musician possessing a keen mind, a sensitive ear, a great understanding of vocal potential, and a wonderful sense of humor. He knew what was important in performance and how to achieve it. Eskil loved vocal music--both solo works and music for chorus--and he was (like all good conductors) constantly searching for what was excellent and new to perform.

Eskil Hemberg was born in Stockholm, Sweden in 1938. From age six he sang in the Boys Choir of Uppsala Cathedral, performing music of Palestrina, Hassler, Bach and many others. He also had lessons in piano, violin and organ. After his high school years he moved with his family to Södertälje; here he was able to study privately with Lars Edlund, one of the foremost Swedish church musicians at that time. He entered the Royal Academy of Music at age 19 and had the opportunity to study choral conducting with Eric Ericson and orchestral conducting with Herbert Blomstedt among the very exacting set of courses the Academy prescribed. During that

time (1957) he also auditioned for Johannes Norrby, chief conductor of the Akademiska Kören, and was accepted into the choir.

By 1963 Eskil had graduated from the Royal Academy of Music in Stockholm and the following year was invited to be the choral music producer at Swedish Radio where he was responsible for managing the Radio Choir and Chamber Choir, a position he held until 1970. These years offered him the unique opportunity of working with Eric Ericson, Ingvar Lidholm, Karl-Birger Blomdahl, György Ligeti, Nikolaus Harnoncourt and many others.

Eric Ericson, who became conductor of the Chamber Choir, writes of Eskil as his producer: "I dare say that Eskil was the best person I ever had in that job because he was very active for us in starting a connection with the musical life in Europe and our connection with Electrola (the German EMI)." The first release from that contract was the renowned "Europäische Chormusik aus fünf Jahrhunderten" (European choral music from five centuries) which received the 1971 German Record prize. By the time Eskil left his position at Swedish Radio the Radio Choir had achieved the distinction of being the first choir in the world in which each member was paid for recording and also given the opportunity to approve the recording.

The same year that Eskil went to work for Swedish Radio (1964) he also was appointed first conductor of the Akademiska Kören and during the years that followed the choir made six international tours (to the USA, the Soviet Union, Poland and East Germany). Amazingly, in 1964 he also became music director and composer for the Par Bricole Society in Stockholm, an all-male group that was founded by Carl Michael Bellman in 1779. He remained with the Society for six years, and with the

Akademiska Kören until 1983.

In 1970 he left Swedish Radio and was appointed Head of Planning and Director of Foreign Relations (in essence 'foreign minister') for Rikskonserter (Swedish National Concert Institute) where he remained until 1983. At the same time he was nominated to be Chairman of the Swedish Composers Union (1971-1983) and Vice-President of the board of the Performing Rights Society. In 1974 he was elected to membership in the Royal Swedish Academy of Music. During these years he was also president of the National Swedish Committee of the International Music Council of UNESCO (he became President of the IMC of UNESCO 1992-94) and served on the Nordic Music Council and the board of the Royal Opera, among other duties.



Photo: Caroline Lejonhufvud

Eskil Hemberg was appointed General Manager of the Gothenburg Concert Hall and the Gothenburg Opera as well as Artistic Director of the Opera in 1984 and remained in that position until 1987 when he was appointed General Manager and Artistic Director of the Royal Swedish Opera in Stockholm, a position he held for 9 years. During this time he was a board member of the AIDO (Association Internationale des Directeurs d'Opéra). Eskil was also (in 1982) one of the founders and became a member of the Board of Directors of the International Federation for Choral Music. In 1999 he was elected IFCM President, and re-elected in 2002 - a position he held until his untimely death.



It is no surprise that given his immense service to the life of music he was recognized with many distinctions e.g. the Medal of the King of Sweden, 12th dimension with the ribbon of the Order of the Seraphim (1993). He became Commander of the Cross of the Order of Merit of Portugal (1991) and Commander of the Order of Merit of the Federal Republic of Germany (1995). In 1997 he received the Atterberg Prize, in 1998 the Culture Prize of the Culture-Fund for Sweden-Finland, in 2000 the "Bud Pearson Distinguished Professor in Swedish Studies" at Bethany College, Lindsborg, Kansas. Eskil was also recognized as an Honorary Board Member of VocalEssence in Minneapolis, Minnesota.

Stanley R. Wold, Professor of Music at the University of Minnesota Duluth, Minnesota (and to whom I am grateful for his assistance with this article) says of Eskil Hemberg as a composer: *"He is many-faceted, perhaps even eclectic. Harmonically and melodically, his melodic 12-tone approach is similar to that of, among others, Dominick Argento. In terms of collage technique and avant-garde vocal effects he is related to Lars Johan Werle. Still other scores favor a tonal scheme or the whole-tone scale. His choice of texts shows a strong interest in sacred prophetic texts while his secular texts have been carefully selected for their lyricism or dramatic possibilities."*

The list of works by Eskil Hemberg favors choral and solo voice, of course, but also includes music for the stage, for organ and chamber music. The many choirs he has written for include the Swedish Radio Chamber Choir, Akademiska Kören, Stockholm's Oscar church, Iowa State University Choir, Dale Warland Singers, Plymouth Congregational Church (Minneapolis), Norman Luboff Singers, Arrowhead Chorale (Duluth, Minnesota),

Bethany (Kansas) College Choir, the VocalEssence Ensemble Singers, and his own beloved Eskil Singers--a choir formed in recent years, many being former members of Akademiska Kören. A number of his works have been recorded and published and Eskil Hemberg will be honored this year during the International Day of Music.

Eskil is survived by his wife, Birgit and three children, Anna, Johan and Love. In his memory funds are being solicited for the Värmland Festival which he founded in Sweden several years ago. It is poignant that one of his last compositions was a setting of an American Spiritual with these words:

Give me a little more time, dear God, to live my life.

I've got a lot of things I need to do before I leave this earth all behind.

Just give me time.

Eskil Hemberg was a man with great vision and a true voice for the world of choral music; he will be greatly missed.

Philip Brunelle, Founder and Artistic Director, VocalEssence, IFCM Board Advisor, President, Sixth World Symposium on Choral Music

(Email: pbrunelle@vocalessence.org) ●

A Tribute to Eskil Hemberga

Choral Works by Eskil Hemberg

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List of Choral Works

Title	Voicing	HL#	Walton#
<i>Concerning Negotiations with Good</i>	SATB DBL CHR, soli	08500069	WGK-115
<i>Messa D'oggi</i>	SATB	08500082	WH-104
<i>Zoo</i>	SATB	08500091	WH-114
<i>Signposts</i>	SATB	08500093	WH-116
<i>Eighteen Movements</i>	SATB	08500100	WH-123
<i>Barefoot Songs</i>	SATB	08500123	WH-152
<i>Three Ohio Gospels</i>	SATB	08500130	WH-173
<i>Cantica</i>	SATB	08500138	WH-181
<i>Magnificat</i>	SATB DBL CHR	08500268	WH-161
<i>Lutzener Te Deum</i>	SATB DBL CHR	08500269	WM-162
<i>Emigrant Ballads</i>	SATB	08500307	WSK-109
<i>Carols of Joy</i>	SATB	08500315	WSK-116
<i>Bless the Lord O My Soul</i>	SATB	08500576	WW-1252
<i>Thou Who Art Over Us</i>	SATB	08500584	WW-1263
<i>Anthem</i>	SATB	08501401	WW-1271
<i>Psalm 23</i>	SATB	08501415	WW-1273
<i>Of Time and Life</i>	SATB	08501521	WW-1327

For further works by Eskil Hemberg, please visit Walton Music's website: www.waltonmusic.com ●

Eskil Hemberg's Music Days

In recollection of Eskil Hemberg a new society has been founded in Sweden

The former President of IFCM and composer Eskil Hemberg, my beloved husband, passed away on 26 June 2004. To honour and commemorate him and to further parts of his work, Eskil's friends and I decided, on 4 July 2004, to form a non-profit association named *Eskil Hembergs Musikdagar* (Eskil Hemberg's Music Days).

The purpose of *Eskil Hembergs Musikdagar* will be to organize music events in Eskil's spirit, modelled after *Vistebergs Kammarmusikdagar*, which he initiated and directed for a number of years. However, such events may also be organized at other places and in other forms. Naturally, music by Eskil Hemberg as well as by other contemporary Swedish composers will be highlighted.

I have asked Dr. Lars-Johan Norrby to serve as Chairman of the new Society. Besides being a close and longstanding friend of Eskil's, Lars-Johan is a very able musician and chorister. He is the son of Johannes Norrby, former executive president of the Stockholm Concert Hall and Stockholm Philharmonic Orchestra and an illustrious person in Swedish music. Johannes Norrby was Eskil's predecessor as conductor of the Stockholm University Choir (Akademiska Kören) and became in this capacity a true mentor for Eskil.

The Board will formulate the guidelines and forms of activities of the Society and will be responsible for concerts, the casting of artists and musicians etc.

In order to raise funds for the new Society in memory of Eskil, I chose to announce that in lieu of flowers at the funeral, memorial contributions would be much appreciated. Since then, a substantial number of contributions have been made by near as well as distant friends.

If anyone who reads this would like to contribute to *Eskil Hembergs Musikdagar*, thereby making it possible to further Eskil's work, our bank has given the following advice how to transfer money to Sweden in the simplest and safest fashion.

A person or organization abroad should ask their bank to send the chosen amount of money to the Society under the following address:

ESKIL HEMBERGS MUSIKDAGAR,
Nacka, Sweden
NORDEA BANK, Sweden
SWIFT address: NDEASESS
Account number: pg 27 14 22 – 8



Photo: Jutta Täger

The bank will charge a fee for such a transfer. N.B. Swedish banks do neither take checks drawn by foreign banks nor personal checks. The same holds for International Money Orders, so bank transfer is the only safe way.

I am very happy at the thought of Eskil's music subsisting, very much due to the support of the *Eskil Hembergs Musikdagar*.

Birgit Hemberg
(Email: birgit.hemberg@globalnet.net) ●

Birgit Hemberg

Dossier



Copyright

Author's Rights: Terminology and Facts
Jean-Claude Wilkens

The Public Domain and its Exceptions
Vincent Salvadé

Copyright and the Public Domain
Joost Smiers

"Piracy"
Lawrence Lessig

Author's Rights: Terminology and Facts

Jean-Claude Wilkens
IFCM Secretary General



Photo: Dolf Rabus

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Introduction

While preparing this article on copyright, I was obliged to make a certain number of choices because there is so much material on the subject. To offer several articles with legal content would surely have led to an incomplete file because the laws are so different depending on the country where one is located. I have therefore, chosen to prepare a brief summary of the matter referring the reader to the different internet sites of the associations of copyright organizations for the details.

On the other hand, a certain number of researchers and law professors emphasize the weaknesses of the present system and the possible alternatives, a little like the alternative-world proponents seeking alternatives to globalization. I felt that it was essential to give them a chance to speak, even if it provoked arguments.

J.C. Wilkens
(Email: jcwilkens@ifcm.net)

(Translated from the French by Dr. Marvin Ward, USA)

Preamble

Copyright and related rights are part of a much wider concept called intellectual property rights and apply to all types of artistic creations. This article focuses on aspects that apply to music and in some cases, to choral singing, in particular. It is important to remember that these rights are also valid for works of literature, theater, dance, computer programs, painting, fine arts, etc.

What is author's right?

Authors enjoy an exclusive right to the use of their works. Each time a work is created, its author becomes the owner of copyright relating to that work. Therefore, this means that the creator decides on the conditions in which their work can be used. Entitlement to this right does not require any type of formality whatsoever. According to the CISAC copyright Charter (see box at the end of this article), "copyright lies in the act of creation itself". The only condition is to put the work in a tangible form. From then on the author benefits from a legal protection that is defined by copyright law.

What rights does copyright provide?

The creators of works protected by copyright and their inheritors have certain fundamental rights. Notably, they have the *exclusive right* to the use of the work or of giving permission for its use under agreed conditions. The creator of a work may forbid or allow:

- Its reproduction in various forms, for example, as a sound recording,
- Its public display,
- Its recording, for example as a compact disc, sound cassette or videotapes,
- Its broadcasting by radio, cable, satellite or internet,
- Its translation or adaptation, as, for example, from a novel into a film.

Royalties

Many creative works protected by copyright require enormous effort in regard to their distribution, advertising and financial backing in order to become known. (For example, publishing and sound recordings). Creators often sell the rights to their works, for fees, to individuals or companies that are better equipped to commercialize them. These fees, that are often subject to effective use of the work, are called royalties.

Moral rights

Copyright protection also includes moral rights, in particular, the right to claim ownership of a work and the right to oppose any modifications that would undermine the reputation of the creator.

Duration of copyright

The international standard established by the Berne Convention for the term of copyright protection extends throughout the author's life plus 50 years after their death. However, in a number of countries such as the United States and those of the European Union this protection extends throughout the lifetime of the author plus 70 years after their death. Once this term has expired the work becomes part of the public domain and may be freely used by anyone.

Related rights

A group of rights related to copyright has rapidly developed over the last 50 years. These rights that evolved from copyrighted works are similar to copyright laws but are often more limited in their scope and duration. They include:

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- The interpreting artist (e.g. actor, musician) on performances,
- Sound recording producers (cassette recordings and compact discs) on their recordings,
- Broadcasting organization on their radio and television programs.

International Treaties

Every individual has the right to the protection of moral and material interests arising from all scientific, literary or artistic production of which he is the author. (Art. 27.2 – Universal Declaration of Human Rights – 1948)

The Berne Convention for the Protection of Literary and Artistic Works (1886)

The basic international principles governing copyright protection were specified in the Berne Convention for the Protection of Literary and Artistic Works.
www.admin.ch/ch/f/rs/0_231_13/

The Universal Copyright Convention (1952)

Under UNESCO's guidance, this convention was written with a view to establishing a copyright protection system for all nations of the world. Its greatest success is the famous symbol © which denotes a protected work.
www.unesco.org/culture/laws/copyright/html_en/page1.shtml

The International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations (Rome Convention, 1961)

The Rome Convention extended the author's right of protection to neighboring laws: performing artists enjoy rights on their interpretations or presentations, producers of phonograms on their recordings and radio

and television broadcasters on their programs.

http://www.fim-musicians.com/pdf/14_2_1_1_2.pdf

World Intellectual Property Organization Copyright Treaty (WCT) and the WIPO Performances and Phonograms Treaty (WPPT) (1996)

These treaties were drawn up so as to provide authors with protection against the challenges presented by an emerging digital world.

<http://www.legalis.net/legalnet/treatyompi.htm>
http://admi.net/eur/loi/leg_euro/fr_200A0411_02.html

What are the rules regarding copyright and related laws in my country?

Although some countries apply the treaties directly as domestic law, in general, copyright protection and its related rights are ensured by national legislation in different countries. The international treaties establish a link between the various national laws so as to secure a minimum level of protection under each law. The treaties themselves do not give rights, but require member countries to comply in according certain precise non-discriminatory basic rights.

In addition to texts that focus on authors' rights internationally, laws adopted by countries such as those of the European Union and United States deserve special attention in regard to their impact on worldwide copyrights. Originally responding to specific needs in these countries these laws aim to cover a wide range of questions such as data protection or copyright protection in the digital age.

The following sites make reference to the Digital Millennium Copyright Act (1998) in the United States:

<http://www.copyright.gov/legislation/dmca.pdf> and directives 92/100/CEE - 96/9/CE - 2001/29/CE of the European Parliament:
http://adminet.com/eur/loi/leg_euro/fr_392L0100.html
http://www.sppf.com/legislation/telecharger_doc/directive_protection_bdd.pdf
http://adminet.com/eur/loi/leg_euro/fr_301L0029.html

National copyright laws of various countries may be accessed through the collection of electronically available laws (CLEA).

How is copyright protection assured on the internet?

In December, 1996 two new treaties were concluded with the guidance of the World Intellectual Property Organization (WIPO). One, The WIPO Copyright Treaty (WCT) protects copyright of literary and artistic works such as books, computer programs, original databases, musical works, audiovisual works, works of art and photographs. The other, the WIPO Performances and Phonograms Treaty (WPPT) protects certain "related rights" which means relating to copyright. In the case of WPPT this concerns the rights of performers and phonograms producers.

The WCT and the WPPT respond to the challenges that new digital technology brings, in particular, the distribution of protected materials on digital networks such as the Internet. For this reason they are known as the "Internet Treaties".

WCT and WPPT, respectively, became effective on March 6, 2002 and May 20, 2002. Many countries have incorporated the

terms of the two treaties into their legislation.

The list of contracting parties to the treaties administered by the WIPO is available at the following address: <http://www.wipo.int/treaties/ft/ip/index.html>

World Intellectual Property Organization (OMPI)

www.wipo.int

The mission of this organization is to promote the use and protection of works of the human spirit. These works – intellectual property – extend the boundaries of science and technology while enriching the world of the arts. Thanks to its activities, WIPO contributes as much to improving the quality of life as it does to creating wealth for nations. WIPO whose headquarters are in Geneva, Switzerland, is one of the 16 specialized institutions of the United Nations. It administers 23 international treaties relative to different aspects of intellectual property protection. The organization has 180 member states. General and detailed information about WIPO may be obtained by visiting links listed below.

International Confederation of Societies of Authors and Composers (CISAC)

www.cisac.org

This organization works towards increased recognition and protection of creators' rights. With over 209 authors' societies in 109 countries, CISAC indirectly represents more than 2 million creators representing all categories of the arts: music, drama, literature, audio-visual works, graphic and visual art.

How can I obtain permission to use a work?

You can get in touch with the titleholder of the right. For certain uses authorization may be obtained from a collective management organization. Collective management organizations grant permission for the use of works and other subjects that are protected by copyright and related rights in cases where practical reasons prevent the individual titleholder from exercising the rights. There are a number of international non-governmental organizations that represent established world networks of national collective management.

What portion of someone's work can be used without their permission?

According to most national laws of copyright a limited portion of a work may be used, including quotes, for reasons such as news events or for personal use. For further information please refer to the national laws. (See CLEA).

Is it necessary to register the copyright in order to benefit from protection?

According to the Berne Convention, regarding the protection of literary and artistic works, protection is automatic which means that no registration procedure is required. The author of an original work is protected from the time that the work is created, without any formalities, in States that are participants to the Berne Convention. Therefore, the WIPO does not offer a registration system for literary and artistic works.

However, many countries have a national copyright office and some countries have national legislation on registration procedure. In general, registering a work may be useful in order to establish ownership rights. A list of collective management organizations is available at: <http://www.cisac.org>

Collective management organizations

Collective management organizations can be beneficial to creators of works as in some of the examples listed below:

- Collecting and distributing royalties,
- Provide legal assistance, for example, in drawing up contracts, issuing licenses authorizing uses and negotiating terms and conditions of use for the users,
- Political action in favor of effective protection of author's rights, this type of action may be presented to national or international organizations representing the author's rights community whether governmental or non-governmental,
- Social and cultural action in view of promoting author's interests and of protecting their well-being

(Translated from the French by Gabrielle Paci, USA)

Editor's Note: You can access all texts and sites via the links provided by the European Union homepage: http://europa.eu.int/index_en.htm (search: copyright) ●

The Public Domain and its Exceptions

From Private to Public Interest

Vincent Salvadé



Photo: Vincent Salvadé

16 Traditionally, the public domain includes all literary and artistic works that have ceased to be protected by copyright. After a certain length of time the interests of the individual author or those of the inheritors give way to the public interest so as to enable more people to enjoy the original work. Therefore, the public domain is the result of the expiration of the author's rights through the passage of time. It is independent of the author's will. In a broader sense, it can also be applied to works that are voluntarily made available to the public such as, for example, in the "open source" process. In this case, the public domain is not a denial of the intellectual property: choosing to make one's works available without remuneration is simply an option of copyright.

Term of protection

Let us focus our attention on the first meaning. In Europe, copyrights generally terminate 70 years after the author's death (see the directive of the European Communities Council relative to the harmonization of copyright protection term and other related rights, October 29, 1993.) This term has gradually replaced the 50-year term of *post mortem auctoris*, still calculated by the Berne Convention, for literary and artistic works (article 7, chapter 1). The extension of the term of protection, presented today as a considerable concession in favor of the author, was in fact a simple adaptation of the average increase in life expectancy: the 50-year term was calculated to ensure protection to the first 2 generations of descendants. (D. Barrelet / W. Egloff, *Le nouveau droit d'auteur*, 2nd Edition, Berne 2000, p. 154).

From a legal point of view, the extension of the term has raised certain questions.

Could a work that falls into the public domain under the old law (because the 50-year term had passed) come under the protection of the new law (because the 70 year term was not yet reached)? The Swiss Federal Court has said that it cannot. (ATF 124 III 266). Is the public domain vague from then on? Certainly not.

Public domain exceptions

In France, for example, the moral right is stated as perpetual which notably allows for oppositions to be made to alterations of the work even after the ending of the inheritors' rights (article L. 121-1 of the intellectual property code; Barrelet/Egloff, *op. cit.*, p. 155). This perpetuity, however, is not recognized by countries such as Germany or Switzerland. This really comes more from a protection of cultural heritage than from the rights of the individual. After several generations the link between the work and the author's inheritors is necessarily weakened: it is therefore, a public interest that justifies maintaining the moral right.

Another exception to the disappearance of protection: the paying public domain. This is a very old concept, according to which works that come into the public domain would continue to generate supporting revenue for creating new works. Victor Hugo referred to it: "*I support the benefits of perpetual revenue... Do you know of anything better than this; all works that no longer have direct inheritors come into the paying public domain and the proceeds serve to encourage, enliven and fertilize young talent!*" However, apart from some reminiscent examples in Italian, Brazilian and Mexican law, the concept has never been applied.

Today it seems to be benefiting from renewed interest. At the beginning of last May, the new French Minister for Culture said he was ready to study a proposition by the SACD* that focused on making the public domain payable: theatrical presentations of works that were no longer protected would be subject to a tax to fund assistance for the creation of contemporary works. However, it needs to be established if it concerns a partial fiscal payment.

Finally, the protection of folklore and of traditional knowledge can sometimes slow down accessibility to the public domain. For some years this has been the subject of continuous attention, particularly within the World Organization for the Protection of Intellectual Property. This is in reply to countries wishing to defend themselves against the appropriation of their traditional knowledge. Once again, the public domain comes up against the imperatives of preserving heritage.

Conclusion

One can see that in the examples mentioned above the exceptions lie in the general interest and not on the private interests of the author or their inheritors. However legitimate they may be one question needs to be asked: in mixing genres, is the soul of the author's right not lost? At a time when this right is unfairly questioned, there is a risk of increasing the already popular intolerance by introducing partial fiscal payments or measures to preserve heritage. In a society where experience has been completely changed by information perhaps the creators of literary and artistic property should be kept in the spotlight... as a single focus.

* *Syndicat d'Auteurs et de Compositeurs Dramatiques*

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Copyright and the Public Domain

Author's Rights Privatise the Public Domain and No Longer Help the Artists

Joost Smiers

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The Netherlands*



Photo: Joost Smiers

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It is logical that artists receive fair pay for their work. Copyright seems to represent one of their most significant sources of income. However, it is becoming one of the most commercialized products of the 21st century. It appears that it is no longer capable of protecting the interests of the majority of musicians, composers, actors, dancers, writers, designers, painters, or directors. This statement encourages discussion about what avenues to explore so as to ensure that artists can make a living from their work and are given the respect that they deserve.

Large cultural and informational groups have satellite and cable networks covering the entire planet. Yet, owning all the information channels of the world has meaning only if one holds the fundamental contents which copyright provides the legal ownership to. Recent amalgamations in the cultural world have placed us in a situation where only a handful of corporations are in possession of the intellectual property rights to all artistic creations, both past and present. One example is Bill Gates and his company Corbis that own the rights to 65 million images throughout the world, 2.1 million of which are available online (1).

Copyright was a good idea in the past but is now becoming a means, for a small number of industries, to control the common intellectual and creative good. It would be easy to address this if it was merely a question of abuse. Rosemary Coombe, the Canadian anthropologist, who specializes in copyright notes that *"in the consumer society, most images, texts, patterns, labels, trademarks, logos, designs, melodies and even colors are governed, if not controlled, by the intellectual property system"* (2).

The consequences of this monopoly control are frightening. The few groups dominating the cultural industry only publicize artistic and entertainment works if they hold the rights to them. They concentrate on the promotion of certain stars, make enormous investments in them and make money from related products. Due to the high risk and the demand for investment returns each citizen of the world is the target of aggressive marketing to the extent that all other cultural creations are eliminated from many people's thoughts. This has a negative effect on diverse artistic expression that we so desperately need to reflect a democratic perspective.

It is also been noticed that legislation is being applied to all creative activities. Companies that buy all the rights then protect them with extremely detailed rules and have their interests defended by highly qualified lawyers. Individual artists must now be careful in case corporations steal their work from them. They are also compelled to employ lawyers to defend their cases despite having a lot less money.

Making a Decent Living as an Artist

Big companies are making a fortune from the copyright system. However, they are threatened by piracy that "democratizes" the use of music and other artistic materials in peoples' homes.

With a turnover of 200 billion dollars annually, it is affecting the accumulation of capital (3). Nevertheless, the struggle against piracy seems futile with the arrival of "peer to peer" (p2p) software. These applications make it possible to download, within minutes, vast amounts of music, images, films or software from the virtual data stock

available from around the world. The recording industry and its association, the RIAA (Recording Industry Association of America), is not very appreciative of this phenomenon.

Besides, computers and the Internet are providing artists with the unique opportunity of being creative while using artistic materials, from past and present, coming from all over the world. They are doing nothing more than what their predecessors, Bach, Shakespeare and thousands of others have done before them. It has always been considered normal to use ideas that are inspired by previous works. Plagiarism is something else.

The philosopher Jacques Soullou develops an interesting theoretical comment on this phenomenon: *"the reason why it is difficult to prove plagiarism in art and literature comes from the fact that it is not enough to show that B was inspired by A without eventually mentioning their sources but to prove also that A was not inspired by anyone. Plagiarism supposes that going from B back to A, in fact, stops at that point because if one pursues proving that A was inspired by X situated in the past, denouncing A would be weakened."* (4)

His analysis is a reminder that not only is the copyright system becoming less and less plausible but also that it is founded on a concept that is not as obvious as it appears. Could one imagine a poem written without the existence of previous poems? Rosemary Coombe wonders to what extent a star's image and value are due to their own personal efforts: *"A celebrity's image has to be fabricated... Star images are made by studios, the media, public relations agencies, fan-clubs, journalists, photographers, hair stylists, gymnastic trainers, teachers, scriptwriters, ghost-writers, directors, lawyers and doctors"* (2).

Let us not forget the public's role either about which Marilyn Monroe said herself: "If I am a star it's because the public has made me a star, not the studios, no one but the public" (2).

Does one need an intellectual property system to promote creation? Not really. More and more economists, in support of works, stress that the expansion of copyright is more favorable to investors than to artists and performers. In fact, 90% of the revenue collected in this way goes to 10% of the artists. The British economist, Martin Kretschmer concludes that "copyright rhetoric has mainly been carried on by a third party: editors and recording companies. That means that investors in creativity (more than the creators,) have become the first to profit from this comprehensive protection". (5)

The system does not favor the third world, either. As the academic, James Boyle, explains that in order to get intellectual property rights an artist needs to prove himself. "This requirement disproportionately favors developed countries. So curares, batiks, myths and the lambada dance leave developing countries with no protection whatsoever, while Prozac, Levi's, Grisham and the movie 'Lambada' arrive with a range of intellectual property rights". (6)

It would be wise to consider a more advantageous system for the diversity of artistic creations. The second objective of a new system: that artists from both rich and poor countries be able to make a decent living from their creative work. For all of the above reasons keeping the copyright system turns out to be neither desirable nor realistic.

The direct relationship with the artist, as was the original concept behind the copyright philosophy, no longer exists. Why not go one step further and abolish this system? Why not replace it with another system that would provide better

remuneration to third world artists like those in developed countries, which would give greater respect to their work and would bring the public domain back as the central focus?

On the surface it may seem contradictory that an artist from a developed country or a third world country could be in a more comfortable position without copyright. However, this option merits serious consideration. The most extreme aspect of this suggestion would undoubtedly be that there would be a decline in the enthusiasm that the cultural industry elicits for stars. They would no longer be interested in massive investment in these "phenomena" attracting the public at large if they could not be exploited exclusively; which is, after all, the basic principle of copyright.

If copyright no longer existed the cultural industry would no longer have the monopoly in determining public taste by promoting their stars. For the average star the situation would return to "normal": once again they could discover markets and diverse audiences among those around them and on a global scale through the Internet; they could then earn a living normally and even more.

Companies and other users of artistic material would be free from copyright payments and the inevitable bureaucratic paperwork involved. That would not mean that fees would not be paid for using artistic works. Companies and other commercial users of artistic creations have access to music, images, texts, designs, films, choreography, paintings and the multimedia... with the goal of stimulating interest so as to improve profits.

There should be a tax imposed on profits made by companies that use artistic materials by one means or another. That includes almost all of them. The money made from this tax could be placed in a special fund, according to procedures set out by law, and

put into three categories of beneficiaries: artist groups, individual artists and those of the third world. Therefore, there would no longer be a direct connection – measured in quantity, by minutes or otherwise – between the actual use of an artist's work and the payment they receive.

In regard to the moral rights that should protect the integrity of artistic and scientific works against imitation, let's face the fact that it freezes artistic creation. The logical conclusion should be to do away with it, also. In the western world we have created a strange situation where we go to court as soon as we think that a copyright has been violated... but if there is no absolute property then there is nothing to violate and bring to court. The central question in our debate should be to know if one party's use of another artist's work was done with respect and with the addition of something new to the work, or if it was mutilated, tedious or lifeless. An artist who borrows, too readily, from his predecessors or from his contemporaries will be classed as a minor artist.

However, imagine a case where a person copies the work of another artist, claims it is theirs and signs their name to it. If there is no adaptation, no cultural note, no additions or any trace of having created it then it is obviously a clear theft that deserves to be penalized.

From now on, the objective should be to create a new system that guarantees a better living to western and third world artists, that gives the public a chance to debate the value of the artistic creation, that is concerned about maintaining culture's public domain, that breaks the monopoly in the culture industry that feeds off the copyright system.

Joost Smiers is professor of political science of the Arts, at the Utrecht School of the Arts, in Utrecht, The Netherlands. Among his most recent books are: Arts Under Pressure, Promoting Cultural Diversity in the Age of Globalization, Zed Books, London 2003, and Artistic Expression in a Corporate World. Do We Need Monopolistic Control? Utrecht School of the Arts, 2004.
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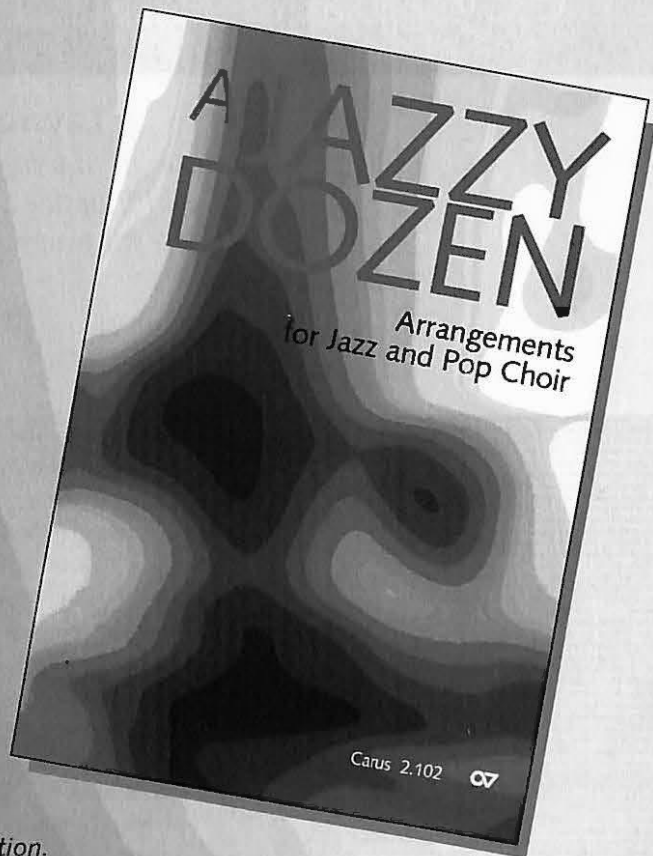
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S Dat da da da da da dat da da da da da

MS Dat da da dat da da dat da da da dat da

A Dat da da dat da da dat da da da dat da De

T Dat da da dat da da dat da da da dat da De

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"Piracy"

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This article reproduces passages from the book "Free Culture: How big media uses technology and the law to lock down culture and control creativity", published by Penguin Press, New York, 2004. It is also published on the Internet at <http://free-culture.org/get-it> and includes the following remark: "This PDF version is licensed under a Creative Commons licence.

This license permits non-commercial use of this work, so long as attribution is given."

I highly recommend reading this book by all who think that the unrestricted circulation of cultural goods is in danger. I have tried to select those passages which are the most meaningful for our profession, but reading the entire book will shed more light on some of Mr Lessig's ideas and suggestions: they are frequently illustrated by anecdotes and by proposals for actions to be taken in order to "change things".

I hope that I have not betrayed Mr Lessig's thoughts by selecting these excerpts and that this "provocative" text will cause the same reaction in you as it did in me: "Sound the charge, citizens"! —Jean-Claude Wilkens

Lawrence Lessig

Professor of Law at Stanford Law School
and founder of the school's
Center for Internet and Society



Photo: Lawrence Lessig

Since the inception of the law regulating creative property, there has been a war against "piracy." The precise contours of this concept, "piracy," are hard to sketch, but the animating injustice is easy to capture. As Lord Mansfield wrote in a case that extended the reach of English copyright law to include sheet music, "A person may use the copy by playing it, but he has no right to rob the author of the profit, by multiplying copies and disposing of them for his own use". (1777 – Bach v. Longman)

Today we are in the middle of another "war" against "piracy." The Internet has provoked this war. The Internet makes possible the efficient spread of content. Peer-to-peer (p2p) file sharing is among the most efficient of the efficient technologies the Internet enables. Using distributed intelligence (1), p2p systems facilitate the easy spread of content in a way unimagined a generation ago.

This efficiency does not respect the traditional lines of copyright. The network doesn't discriminate between the sharing of copyrighted and uncopyrighted content. Thus has there been a vast amount of sharing of copyrighted content. That sharing in turn has excited the war, as copyright owners fear the sharing will "rob the author of the profit."

The warriors have turned to the courts, to the legislatures, and increasingly to technology to defend their "property" against this "piracy." A generation of Americans, the warriors warn, is being raised to believe that "property" should be "free." Forget tattoos, never mind body piercing—our kids are becoming *thieves!*

There's no doubt that "piracy" is wrong, and that pirates should be punished. But before we summon the executioners, we should put this notion of "piracy" in some context. For as the concept is increasingly

used, at its core is an extraordinary idea that is almost certainly wrong.

The idea goes something like this:
Creative work has value; whenever I use, or take, or build upon the creative work of others, I am taking from them something of value. Whenever I take something of value from someone else, I should have their permission. The taking of something of value from someone else without permission is wrong. It is a form of piracy.

This view runs deep within the current debates. It is what NYU (2) law professor Rochelle Dreyfuss criticizes as the "if value, then right" theory of creative property—if there is value, then someone must have a right to that value. It is the perspective that led a composers' rights organization, ASCAP (3), to sue the Girl Scouts for failing to pay for the songs that girls sang around Girl Scout campfires. There was "value" (the songs) so there must have been a "right"—even against the Girl Scouts.

This idea is certainly a possible understanding of how creative property should work. It might well be a possible design for a system of law protecting creative property. But the "if value, then right" theory of creative property has never been America's theory of creative property. It has never taken hold within our law.

Instead, in our tradition, intellectual property is an instrument. It sets the groundwork for a richly creative society but remains subservient to the value of creativity. The current debate has this turned around. We have become so concerned with protecting the instrument that we are losing sight of the value.

The source of this confusion is a distinction that the law no longer takes care to draw—the distinction between republishing someone's work on the one hand and building upon or transforming

that work on the other. Copyright law at its birth had only publishing as its concern; copyright law today regulates both.

Before the technologies of the Internet, this conflation didn't matter all that much. The technologies of publishing were expensive; that meant the vast majority of publishing was commercial. Commercial entities could bear the burden of the law—even the burden of the Byzantine complexity that copyright law has become. It was just one more expense of doing business.

But with the birth of the Internet, this natural limit to the reach of the law has disappeared. The law controls not just the creativity of commercial creators but effectively that of anyone. Although that expansion would not matter much if copyright law regulated only “copying,” when the law regulates as broadly and obscurely as it does, the extension matters a lot. The burden of this law now vastly outweighs any original benefit—certainly as it affects noncommercial creativity, and increasingly as it affects commercial creativity as well. Thus, the law's role is less and less to support creativity, and more and more to protect certain industries against competition. Just at the time digital technology could unleash an extraordinary range of commercial and noncommercial creativity, the law burdens this creativity with insanely complex and vague rules and with the threat of obscenely severe penalties. [...]

Creators here and everywhere are always and at all times building upon the creativity that went before and that surrounds them now. That building is always and everywhere at least partially done without permission and without compensating the original creator. No society, free or controlled, has ever demanded that every use be paid for. [...]

Instead, every society has left a certain bit of its culture free for the taking—free societies more fully than unfree, perhaps, but all societies to some degree.

The hard question is therefore not *whether* a culture is free. All cultures are free to some degree. The hard question instead is “How free is this culture?” How much, and how broadly, is the culture free for others to take and build upon? Is that freedom limited to party members? To members of the royal family? To the top ten corporations on the New York Stock Exchange? Or is that freedom spread broadly? To artists generally, whether affiliated with the Met (4) or not? To musicians generally, whether white or not? To filmmakers generally, whether affiliated with a studio or not?

Free cultures are cultures that leave a great deal open for others to build upon; unfree, or permission, cultures leave much less. Ours was a free culture. It is becoming much less so. [...]

The record industry was born of piracy

At the time that Edison and Henri Fourneaux invented machines for reproducing music (Edison the phonograph, Fourneaux the player piano), the law gave composers the exclusive right to control copies of their music and the exclusive right to control public performances of their music. In other words, in 1900, if I wanted a copy of Phil Russel's 1899 hit “Happy Mose,” the law said I would have to pay for the right to get a copy of the musical score, and I would also have to pay for the right to perform it publicly.

But what if I wanted to record “Happy Mose,” using Edison's phonograph or

Fourneaux's player piano? Here the law stumbled. It was clear enough that I would have to buy any copy of the musical score that I performed in making this recording. And it was clear enough that I would have to pay for any public performance of the work I was recording. But it wasn't totally clear that I would have to pay for a “public performance” if I recorded the song in my own house (even today, you don't owe the Beatles anything if you sing their songs in the shower), or if I recorded the song from memory (copies in your brain are not—yet—regulated by copyright law). So if I simply sang the song into a recording device in the privacy of my own home, it wasn't clear that I owed the composer anything. And more importantly, it wasn't clear whether I owed the composer anything if I then made copies of those recordings. Because of this gap in the law, then, I could effectively pirate someone else's song without paying its composer anything. [...]

The law soon resolved this battle in favor of the composer *and* the recording artist. Congress amended the law to make sure that composers would be paid for the “mechanical reproductions” of their music. But rather than simply granting the composer complete control over the right to make mechanical reproductions, Congress gave recording artists a right to record the music, at a price set by Congress, once the composer allowed it to be recorded once. This is the part of copyright law that makes cover songs possible. Once a composer authorizes a recording of his song, others are free to record the same song, so long as they pay the original composer a fee set by the law. [...]

24 Radio was also born of piracy

When a radio station plays a record on the air, that constitutes a "public performance" of the composer's work. As I described above, the law gives the composer (or copyright holder) an exclusive right to public performances of his work. The radio station thus owes the composer money for that performance.

But when the radio station plays a record, it is not only performing a copy of the *composer's* work. The radio station is also performing a copy of the *recording artist's* work. It's one thing to have "Happy Birthday" sung on the radio by the local children's choir; it's quite another to have it sung by the Rolling Stones. The recording artist is adding to the value of the composition performed on the radio station. And if the law were perfectly consistent, the radio station would have to pay the recording artist for his work, just as it pays the composer of the music for his work.

But it doesn't. Under the law governing radio performances, the radio station does not have to pay the recording artist. The radio station need only pay the composer. The radio station thus gets a bit of something for nothing. It gets to perform the recording artist's work for free, even if it must pay the composer something for the privilege of playing the song.

This difference can be huge. Imagine you compose a piece of music. Imagine it is your first. You own the exclusive right to authorize public performances of that music. So if Madonna wants to sing your song in public, she has to get your permission.

Imagine she does sing your song, and imagine she likes it a lot. She then decides to make a recording of your song, and it becomes a top hit. Under our law, every time a radio station plays your song, you get some money. But Madonna gets nothing, save the

indirect effect on the sale of her CDs. The public performance of her recording is not a "protected" right. The radio station thus gets to pirate the value of Madonna's work without paying her anything.

No doubt, one might argue that, on balance, the recording artists benefit. On average, the promotion they get is worth more than the performance rights they give up. Maybe. But even if so, the law ordinarily gives the creator the right to make this choice. By making the choice for him or her, the law gives the radio station the right to take something for nothing. [...]

Piracy is all over

There is piracy of copyrighted material. Lots of it. This piracy comes in many forms. The most significant is commercial piracy, the unauthorized taking of other people's content within a commercial context. Despite the many justifications that are offered in its defense, this taking is wrong. No one should condone it, and the law should stop it. [...]

All across the world, there are businesses that do nothing but take others people's copyrighted content, copy it, and sell it—all without the permission of a copyright owner. The recording industry estimates that it loses about \$4.6 billion every year to physical piracy (that works out to one in three CDs sold worldwide). The MPAA (5) estimates that it loses \$3 billion annually worldwide to piracy. This is piracy plain and simple. [...]

Alternatively, we could try to excuse this piracy by noting that in any case, it does no harm to the industry. The Chinese who get access to American CDs at 50 cents a copy are not people who would have bought those American CDs at \$15 a copy. So no one

really has any less money than they otherwise would have had.

This is often true (though I have friends who have purchased many thousands of pirated DVDs who certainly have enough money to pay for the content they have taken), and it does mitigate to some degree the harm caused by such taking. Extremists in this debate love to say, "You wouldn't go into Barnes & Noble and take a book off of the shelf without paying; why should it be any different with online music?" The difference is, of course, that when you take a book from Barnes & Noble, it has one less book to sell. By contrast, when you take an MP3 from a computer network, there is not one less CD that can be sold. The physics of piracy of the intangible are different from the physics of piracy of the tangible. [...]

But as well as copyshop piracy, there is another kind of "taking" that is more directly related to the Internet. That taking, too, seems wrong to many, and it is wrong much of the time. Before we paint this taking "piracy," however, we should understand its nature a bit more. For the harm of this taking is significantly more ambiguous than outright copying, and the law should account for that ambiguity, as it has so often done in the past. [...]

Even if some piracy is plainly wrong, not all "piracy" is. Or at least, not all "piracy" is wrong if that term is understood in the way it is increasingly used today. Many kinds of "piracy" are useful and productive, to produce either new content or new ways of doing business. Neither our tradition nor any tradition has ever banned all "piracy" in that sense of the term. [...]

This doesn't mean that there are no questions raised by the latest piracy concern, peer-to-

peer file sharing. But it does mean that we need to understand the harm in peer-to-peer sharing a bit more before we condemn it to the gallows with the charge of piracy.

[...]

File sharers share different kinds of content. We can divide these different kinds into four types.

A: There are some who use sharing networks as substitutes for purchasing content. Thus, when a new Madonna CD is released, rather than buying the CD, these users simply take it. We might quibble about whether everyone who takes it would actually have bought it if sharing didn't make it available for free. Most probably wouldn't have, but clearly there are some who would. The latter are the target of category A: users who download instead of purchasing.

B: There are some who use sharing networks to sample music before purchasing it. Thus, a friend sends another friend an MP3 of an artist he's not heard of. The other friend then buys CDs by that artist. This is a kind of targeted advertising, quite likely to succeed. If the friend recommending the album gains nothing from a bad recommendation, then one could expect that the recommendations will actually be quite good. The net effect of this sharing could increase the quantity of music purchased.

C: There are many who use sharing networks to get access to copyrighted content that is no longer sold or that they would not have purchased because the transaction costs off the Net are too high. This use of sharing networks is among the most rewarding for many. Songs that were part of your childhood but have long vanished from the marketplace magically appear again on the network. (One friend told me that when she discovered Napster, she spent a solid weekend "recalling" old songs. She was astonished at the range and mix of content

that was available.) For content not sold, this is still technically a violation of copyright, though because the copyright owner is not selling the content anymore, the economic harm is zero—the same harm that occurs when I sell my collection of 1960s 45-rpm records to a local collector.

D: Finally, there are many who use sharing networks to get access to content that is not copyrighted or that the copyright owner wants to give away.

How do these different types of sharing balance out?

From the perspective of the law, only type D sharing is clearly legal. From the perspective of economics, only type A sharing is clearly harmful. Type B sharing is illegal but plainly beneficial. Type C sharing is illegal, yet good for society (since more exposure to music is good) and harmless to the artist (since the work is not otherwise available). So how sharing matters on balance is a hard question to answer—and certainly much more difficult than the current rhetoric around the issue suggests.

Harms

To fight "piracy," to protect "property," the content industry has launched a war. Lobbying and lots of campaign contributions have now brought the government into this war. As with any war, this one will have both direct and collateral damage. As with any war of prohibition, these damages will be suffered most by our own people. Is this war justified?

In my view, it is not. There is no good reason why this time, for the first time, the law should defend the old against the new, just when the power of the property called "intellectual property" is at its greatest in our history.

Yet "common sense" does not see it this way. Common sense is still on the side of the

Causbys (6) and the content industry. The extreme claims of control in the name of property still resonate; the uncritical rejection of "piracy" still has play.

There will be many consequences of continuing this war. I want to describe just three. All three might be said to be unintended. I am quite confident the third is unintended. I'm less sure about the first two. The first two protect modern RCAs (7), but there is no Howard Armstrong (8) in the wings to fight today's monopolists of culture.

Constraining Creators

In the next ten years we will see an explosion of digital technologies. These technologies will enable almost anyone to capture and share content. Capturing and sharing content, of course, is what humans have done since the dawn of man. It is how we learn and communicate. But capturing and sharing through digital technology is different. The fidelity and power are different. You could send an email telling someone about a joke you saw on Comedy Central, or you could send the clip. You could write an essay about the inconsistencies in the arguments of the politician you most love to hate, or you could make a short film that puts statement against statement. You could write a poem to express your love, or you could weave together a string—a mash-up—of songs from your favorite artists in a collage and make it available on the Net.

This digital "capturing and sharing" is in part an extension of the capturing and sharing that has always been integral to our culture, and in part it is something new. It is continuous with the Kodak, but it explodes the boundaries of Kodak-like technologies. The technology of digital "capturing and sharing" promises a world of extraordinarily diverse creativity that can be easily and

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broadly shared. And as that creativity is applied to democracy, it will enable a broad range of citizens to use technology to express and criticize and contribute to the culture all around.

Technology has thus given us an opportunity to do something with culture that has only ever been possible for individuals in small groups, isolated from others. Think about an old man telling a story to a collection of neighbors in a small town. Now imagine that same story-telling extended across the globe.

Yet all this is possible only if the activity is presumptively legal. In the current regime of legal regulation, it is not.

[...]

As Jed Horowitz, the businessman behind Video Pipeline (9), said to me, *We're losing [creative] opportunities right and left. Creative people are being forced not to express themselves. Thoughts are not being expressed. And while a lot of stuff may [still] be created, it still won't get distributed. Even if the stuff gets made ...you're not going to get it distributed in the mainstream media unless you've got a little note from a lawyer saying, "This has been cleared." You're not even going to get it on PBS (10) without that kind of permission. That's the point at which they control it.*

[...]

Constraining innovators

So extreme has the environment become that even car manufacturers are afraid of technologies that touch content. In an article in *Business 2.0*, Rafe Needleman describes a discussion with BMW:

I asked why, with all the storage capacity and computer power in the car, there was no way to play MP3 files. I was told that BMW engineers in Germany had rigged a new vehicle

to play MP3s via the car's built-in sound system, but that the company's marketing and legal departments weren't comfortable with pushing this forward for release statewide. Even today, no new cars are sold in the United States with bona fide MP3 players.

This is the world of the mafia—filled with “your money or your life” offers, governed in the end not by courts but by the threats that the law empowers copyright holders to exercise. It is a system that will obviously and necessarily stifle new innovation. It is hard enough to start a company. It is impossibly hard if that company is constantly threatened by litigation.

The building of a permission culture, rather than a free culture, is the first important way in which the changes I have described will burden innovation. A permission culture means a lawyer's culture—a culture in which the ability to create requires a call to your lawyer. Again, I am not antilawyer, at least when they're kept in their proper place. I am certainly not antilaw. But our profession has lost the sense of its limits. And leaders in our profession have lost an appreciation of the high costs that our profession imposes upon others. The inefficiency of the law is an embarrassment to our tradition. And while I believe our profession should therefore do everything it can to make the law more efficient, it should at least do everything it can to limit the reach of the law where the law is not doing any good. The transaction costs buried within a permission culture are enough to bury a wide range of creativity. Someone needs to do a lot of justifying to justify that result.

[...]

Corrupting Citizens

Overregulation stifles creativity. It smothers innovation. It gives dinosaurs a veto over the future. It wastes the extraordinary opportunity for a democratic creativity that digital technology enables.

In addition to these important harms, there is one more that was important to our forebears, but seems forgotten today. Overregulation corrupts citizens and weakens the rule of law.

The war that is being waged today is a war of prohibition. As with every war of prohibition, it is targeted against the behavior of a very large number of citizens. According to *The New York Times*, 43 million Americans downloaded music in May 2002. According to the RIAA (11), the behavior of those 43 million Americans is a felony. We thus have a set of rules that transform 20 percent of America into criminals. As the RIAA launches lawsuits against not only the Napsters and Kazaas of the world, but against students building search engines, and increasingly against ordinary users downloading content, the technologies for sharing will advance to further protect and hide illegal use. It is an arms race or a civil war, with the extremes of one side inviting a more extreme response by the other.

[...]

The response to this general illegality is either to enforce the law more severely or to change the law. We, as a society, have to learn how to make that choice more rationally. Whether a law makes sense depends, in part, at least, upon whether the costs of the law, both intended and collateral, outweigh the benefits. If the costs, intended and collateral, do outweigh the benefits, then the law ought to be changed. Alternatively, if the costs of the existing system are much greater than the costs of an alternative, then we have a good reason to consider the alternative. [...]

I believe there is a way to assure that artists are paid without turning forty-three million Americans into felons. But the salient feature of this alternative is that it would lead to a very different market for producing and distributing creativity. The dominant few, who today control the vast majority of the distribution of content in the world, would no longer exercise this extreme of control. Rather, they would go the way of the horse-drawn buggy.

Except that this generation's buggy manufacturers have already saddled Congress, and are riding the law to protect themselves against this new form of competition. For them the choice is between forty-three million Americans as criminals and their own survival.

It is understandable why they choose as they do. It is not understandable why we as a democracy continue to choose as we do. [...]

Conclusion

As I write these final words, the news is filled with stories about the RIAA lawsuits against almost three hundred individuals. Eminem has just been sued for "sampling" someone else's music. The story about Bob Dylan "stealing" from a Japanese author has just finished making the rounds. An insider from Hollywood—who insists he must remain anonymous—reports "an amazing conversation with these studio guys. They've got extraordinary [old] content that they'd love to use but can't because they can't begin to clear the rights. They've got scores of kids who could do amazing things with the content, but it would take scores of lawyers to clean it first." Congressmen are talking about deputizing computer viruses to bring down computers thought to violate the law. Universities are threatening expulsion for kids who use a computer to share content.

Yet on the other side of the Atlantic, the BBC has just announced that it will build a "Creative Archive," from which British citizens can download BBC content, and rip, mix, and burn it. And in Brazil, the culture minister, Gilberto Gil, himself a folk hero of Brazilian music, has joined with Creative Commons (12) to release content and free licenses in that Latin American country.

I've told a dark story. The truth is more mixed. A technology has given us a new freedom. Slowly, some begin to understand that this freedom need not mean anarchy. We can carry a free culture into the twenty-first century, without artists losing and without the potential of digital technology being destroyed. It will take some thought, and more importantly, it will take some will to transform the RCAs of our day into the Causbys.

Common sense must revolt. It must act to free culture. Soon, if this potential is ever to be realized.

Lawrence Lessig is a Professor of Law at Stanford Law School and founder of the school's Center for Internet and Society. Prior to joining the Stanford faculty, he was the Berkman Professor of Law at Harvard Law School. Lessig was also a fellow at the Wissenschaftskolleg zu Berlin, and a Professor at the University of Chicago Law School. He clerked for Judge Richard Posner on the 7th Circuit Court of Appeals and Justice Antonin Scalia on the United States Supreme Court.
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Editor's Notes: *

(1) "distributed intelligence": a characteristic of a data-processing system in which the processing power is divided among a number of autonomous computers working for themselves and for the computer

network to which they are connected (source: www.granddictionnaire.com)

(2) NYC: New York University

(3) ASCAP: The American Society of Composers, Authors and Publishers

(4) Met: Metropolitan Opera, the main opera house of New York

(5) MPAA: Motion Picture Association of America

(6) Causby: Name of a family of farmers who in 1945 asserted their ownership rights to the airspace above their property in order to prevent airplanes from flying over it; the case was dismissed by the United States Supreme Court.

(7) RCA: Radio Corporation of America

(8) Edwin Howard Armstrong (1890-1954): US electrical engineer and inventor, who among other things, discovered and perfected frequency modulation. RCA (Radio Corporation of America) felt its AM Empire was threatened by this discovery and tried to block the development of FM radio. Several legal battles followed, and in the end Armstrong took his own life. Lessig wrote his biography.

(9) Video Pipeline: a small company making ad banners for Hollywood movies which were distributed by online providers and in public libraries. They were sued by Disney and had to close down. Horovitz based a movie on this event: "Willful Infringement".

(10) PBS: Public Broadcasting Service, a US network of public, not-for-profit television stations broadcasting high-quality or educational programs.

(11) RIAA: Recording Industry Association of America

(12) <http://creativecommons.org>

* Put together with the help of all translators concerned, in particular Christine Dumas, from Canada ●



International Federation for Choral Music

IFCM

In Brief: Extracts from the IFCM Monthly Newsletters to the Board
Jean-Claude Wilkens

Notice of Succession
María Guinand

Songbridge
Erkki Pohjola

International Day of Choral Singing 2004: in Memoriam Eskil Hemberg

*Youthful Choral Music in the "Land of Calm Mornings":
The 2004 Summer Session of the World Youth Choir*
Jean-Marc Poncelet

Jean-Claude Wilkens IFCM Secretary General



Photo: Dolf Rabus

Tribute to Eskil Hemberg

The following decisions were taken by IFCM Executive Committee in order to honour the memory of late Eskil Hemberg, IFCM president:

- IFCM and Europa Cantat will dedicate the International Day of Choral Singing, which will take place on December 12, 2004, to Eskil Hemberg. One or two compositions will be chosen and choirs will have the choice to perform one of these pieces during their concert.
- Musica will choose a piece of the month from M. Hemberg's works in October 2004.
- The WS7 in Kyoto will add a tribute to M. Hemberg in the opening concert.
- IFCM will work with the Swedish Choral Center to organize an "in memoriam" concert in January 2005 in Stockholm.
- The October 2004 issue of the ICB will include a large tribute to Mr. Hemberg's career.

World Choral Symposium 7 in Kyoto

The 2nd announcement has been published. It has been sent to 4,500 people in the world, including the IFCM members and former Symposium participants. The online registration is available at <http://www.jcanet.or.jp/wscm/>

World Choral Symposium 8 - 2008

I am happy to confirm that the Board of IFCM has agreed that Copenhagen will be the next host city of the World Symposium for Choral Music in 2008. IFCM is looking forward to working with Choral Denmark and the City of Copenhagen.

World Chamber Choir

IFCM is re-activating this project. The choir has already two appearances planned: the celebration of D-Day in Normandy (June 2004) and the VOCEVersa festival in Vigevano (September 2004). The choir will apply the following rules: No competition with the World Youth Choir – Made up of singers who have "finished" with the WYC project – A total of 24 to 36 singers depending on the artistic programme - A core of singers who will commit themselves for a 2-year period - Open to "extra" singers who have not been in the WYC - Management of the WCC by the Tagger Foundation. A few managers of European professional choirs will be invited to the VOCEVersa festival in order to meet the WCC at work (RIAS, the Radio choirs of Stockholm, Stuttgart and Copenhagen, the Nederland's Chamber Choir, etc...). The choir will be proposed to orchestra conductors for co-productions.

The IFCM in the Congo

A large choral event will be organized by IFCM in the Congo in January 2005. It will comprise a Musica session, a choral conducting workshop, a round-table with African choral conductors and an atelier for singers from Kinshasa. This activity is co-organized by many different partners in Europe and Africa: the IFCM, the International Music Council and UNESCO, Musica International, CGRI in Belgium, M. Mbuyu, Minister of the Industry in the Congo, the French Cultural Center and the Centre Wallonie Bruxelles in Kinshasa, the University of Kinshasa etc...

Musica

A new DVD, including all multi-media features of the database, has been released. Don't miss it! www.musicanet.org

From the IFCM Commission for Ethnic and Multicultural Conferences (MEC)

Conferences: Following the successful conference in Jokkmokk, the Commission has been investigating locations for future conferences. Discussions have commenced with the following individuals:

- Albert Yeo of the Young Musicians Society of Singapore
- Maya Shavit, Israel
- Kifah Fakhouri of the National Conservatory in Jordan, President of the International Music Council

During the IFCM board meeting in Bremen, M. Mbuyamba invited the MEC to have a conference in Uganda in 2005. The Commission hopes to finalize the date and location for its next conference within the next few months. It is currently hoped that the next conference will be held in the early summer or autumn of 2006.

Links with other countries: The Commission placed a priority on establishing links with diverse choral cultures. To this end, André de Quadros visited Syria and established a link with the National Conservatory in Damascus. There is an active choral program in this conservatory; there are also other choirs in Damascus, mostly within Christian churches. Of interest to the Commission is that several of the choirs sing Arabic choral music.

From the International Music Council

The very first "Hip Hop World Summit", will be held in Paris, November 12-14. A dedicated website has been designed for this initiative www.hiphopworldsummit.com and you are invited to log in and send them your suggestions and proposals for collaboration.

30 Jewish and Arab girls sing together

The aim of the "Singing for Peace" Arab Jewish Youth Choir (young women) is to promote a cross-cultural musical dialogue that will lead to better understanding, tolerance & peace. Two musical ensembles are being fused into one coherent group which will prepare and present original compositions based on both cultures. The "Efroni Choir" is a well established musical ensemble which was founded in 1981. The "Sawa Choir" was established in order to promote musical education for young women in Shfar'am Village and to participate in the Singing for Peace Project. The "Singing for Peace Choir" will present concerts throughout Israel and overseas.

The Ensemble was invited to participate and represent Israel at the "Forum Barcelona 2004", organized under the auspices of UNESCO.

A group of 25 girls from both choirs have just returned from the "Peace Camp" which is a part of the "Forum". The choir performed at the official inauguration of the camp on May 28th and at two separate concerts during the "Forum" on June 4th.

From Malaysia

Malaysia will be hosting the World Music Education Symposium in 2006.

America Cantat 2007

The Vice-Minister of Culture and President of the Cuban Institute for Music has officially accepted to organize the 5th America Cantat in Cuba in 2007. Congratulations!

Andino Youth Choir

The big concert in the Teresa Carreño hall, Caracas, took place on June 3rd, with the participation of local choirs and the Simón

Bolívar orchestra. 150 singers from Bolivia, Ecuador, Peru, Columbia and Venezuela were part of this new choir. The next concerts will take place in Peru (August 14th), Colombia (October 14th), Ecuador (November 4th), Bolivia (October 18th).

New Choral Council in Chile

On 12 June, the principal choir organisations of the country decided to create the Choir Council of Chile. This institution will coordinate the activities and choral programmes of the country. IFCM advisor Waldo Aránguiz was appointed president of the newly-formed institution. Congratulations.

From the USA : A Farewell

The Dale Warland Singers celebrated 31 years of artistic excellence at their farewell concert.

After 31 years of concerts, tours, radio broadcasts, and critically acclaimed recordings, and receiving every award granted in the choral field, the ensemble will disband in June 2004 upon Dale Warland's resignation. Warland feels he can best continue to serve the field by dedicating his energy to teaching, guest conducting, recording, and composing.

Swiss Forum for Choral Music

Initiated on the occasion of last year's World Youth Choir session in Switzerland, a second forum took place during this year's European Youth Choir Festival in Basel.

Representatives from the major Swiss institutions involved in choral music (Musikhochschulen, conservatoires, choral associations, churches and schools) took part. It was decided to continue these forums, to organise a first Swiss children's and youth choir festival in 2007 and to create a regular Swiss symposium for choral

music, called Swiss Forum for Choral Music, starting in 2007.

Obituary

Natalya Verkienko passed away on 29 August in a Russian hospital. She had been fighting a cancer for more than a year, and when we met her last June in Namur, she was quite optimistic. Natalya had been very active within the IFCM during the last years; she was a staff member of the World Youth Choir, Europa Cantat junior and the Marktoberdorf choral competition. We will keep her in our heart.



Address Changes

Boniface Mnganga has a new email address: bonmnganga@jambomail.com

Christian Ljunggren has a new email address: christian.ljunggren@callunamusik.se
You may also use christian.ljunggren@rikskonserter.se

The New Zealand Choral Federation has a new General Manager: Garry Maher. His email address is: garrymaher@nzcf.nz ●

**Notice of Eskil Hemberg's
Successor as IFCM President**

Article 6, Section 2 of the Bylaws says that the First Vice-President "...shall assume all duties of the President in the case of resignation, disability, death, or reasons that result in failure of duty, until an election can be held at the next General Assembly..."

Accordingly, I have accepted the function of IFCM President until the elections in August 2005. The Executive Committee has appointed **Thomas Rabbow** as First Vice-President until that date.

Eskil Hemberg left the IFCM a valuable legacy of ideas and projects. As Acting President, I am committed, with the Executive Committee, to pursuing these goals and projects. I wish to assure all IFCM members that with the enthusiastic support of each one of you, we will continue on our path, building bridges and opening up new ways to communicate through choral singing.

María Guinand
(Email: mariaguinand@hotmail.com) ●



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Songbridge

A Dream Come True

32

When I finished conducting the Tapiola Choir after 31 years in 1994, I felt I had no energy left to respond to the constant challenges of the job. However, I soon discovered that the experience I had accumulated, above all of collaborating with composers and of making widespread international contacts, constituted a resource so special that it had to be shared with choirs and colleagues in Finland and abroad. Everyone wanted to know how the Tapiola Sound had been created and to acquaint themselves with repertoire written for the Tapiola Choir.

Focus on the child

In the mid-1990s, Royce Saltzman, President of the IFCM, asked me to devise a strategy for raising the quality and esteem of children's and youth choirs worldwide. I had been artistic director of the first international *Sympaatti* festival organized in Finland in

1986, and in the warm and inspirational mood of that festival I found a starting point.

I sketched out a plan for Songbridge 2000, a plan to be implemented around the turn of the millennium. The plan involved three international projects to which adventurous high-quality children's and youth choirs and composers from all over the world would be invited. It seemed like a Utopian concept for quite some time, but after many twists and turns, and not a little frustration, the end result exceeded my wildest dreams. Three of the world's most distinguished choral festivals — the Fifth World Symposium on Choral Music (Rotterdam 1999), *America Cantat III* (Caracas 2000) and *Europa Cantat XIV* (Nevers 2000) — undertook to include Songbridge in their programmes. UNESCO also expressed an interest in incorporating Songbridge in its *Music and Peace* campaign.

Erkki Pohjola

Founder of the Tapiola Choir
and Songbridge



Photo: Erkki Pohjola

These three Songbridge 2000 projects met with such an enthusiastic response that sequels were inevitable. Thus, the concept was reincarnated in Vancouver in 2001, in Espoo in 2002, in Newfoundland and Barcelona in 2003 and in Mexico City in 2004.

A non-competitive forum

I did not want to cast Songbridge as a choral competition, because I feel there are far too many choral competitions already. Instead, I wanted to create a forum where the creative and performing aspects of choral music could meet at a high artistic and pedagogical level. This became possible through the intensive collaboration of contemporary composers and a dynamic new generations of singers and musicians. As a result, we have seen new procedures and compositions emerge, the best of which truly convey a message to the new millennium, as a Canadian critic put it.

Hand in hand with composers

The Songbridge concept itself is quite simple. About one year before the relevant festival, three or four choirs from different cultural backgrounds are invited to participate. Each choir then selects a composer from its country to write a new work 8 to 10 minutes in length in close collaboration with the choir and its conductor. Once the new works are completed a few months (hopefully!) before the joint sessions, the scores are distributed to the other participating choirs for rehearsing. Each choir also provides the others with a few representative folk song arrangements from its country.

Participating in Songbridge is a new kind of challenge for the choirs, their conductors and the composers. It launches a year-long process which the participants will probably

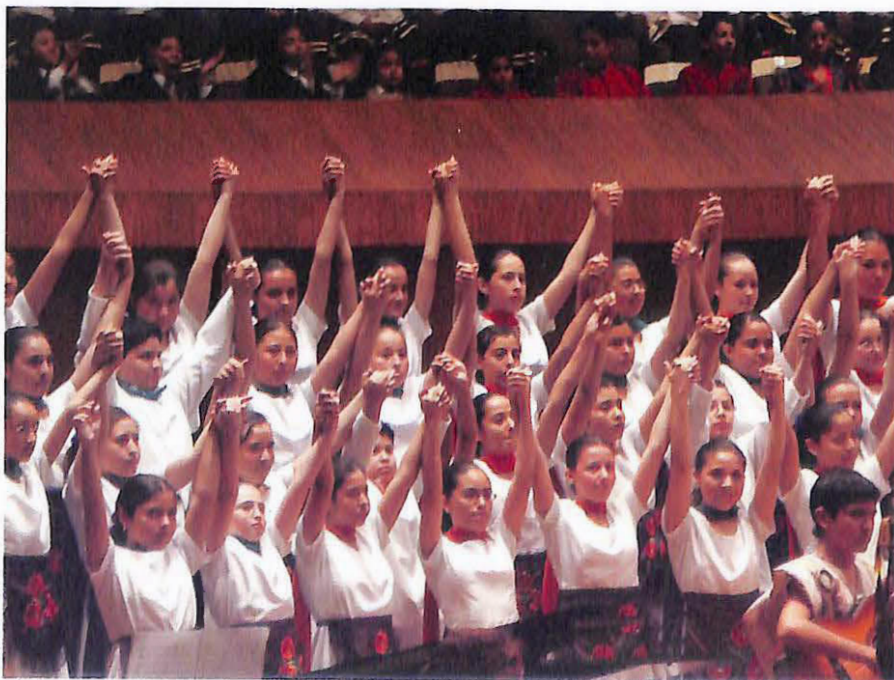


Photo: Mauri Pälli



Photo: Maun Pali

remember for the rest of their lives. I have heard numerous choir members in various countries say that Songbridge has been one of the most wonderful experiences they have ever had. Among these young singers there are future adult choral singers, choral conductors, composers, instrumentalists, dancers, actors and music administrators; it is thus more than probable that the ideas of Songbridge will live on, grow and find new forms in which to manifest themselves.

When the choirs and composers arrive at the festival location, they are all housed in a 'Songbridge Village' for a three-day rehearsal camp where each of the choir conductors in turn conducts rehearsals. Every time I have been delighted to see and hear how the choirs that sound so different and react in so different ways evolve into a single instrument whose sound and performance attain an amazing level of uniformity and intensity.

World premieres

Everything culminates in the Songbridge Gala Concert, where the new works are given their world premieres in the presence of the composers. The audience is involved too: each composition contains a 'Hymn Section' whose music is printed in the concert programme and in which the audience is invited to join. With each choir also contributing numbers from its own repertoire, the concert coalesces into a colourful display of a broad range of emotions from profound solemnity to unbridled joy. Not only singing, but instruments, choreographies and dramatization are employed.

After the first Songbridge projects, my role has involved the artistic coordination and management of each project: by computer and e-mail at the preparatory stage, and in the rehearsal halls, behind the scenes and on stage during the project itself.

At the end of each Gala Concert I have conducted a massed choir consisting of all children's and youth choirs participating in the festival.

The future

The future of Songbridge looks bright. The IFCM will be taking over its management, and henceforth Songbridge will be based at the International Centre for Choral Music in the city of Namur, Belgium. The ICCM has committed itself to maintaining and developing Songbridge "in the spirit of Prof. Erkki Pohjola's original inspiration". I will personally continue to function as Chairman of the Songbridge International Artistic Committee.

Like a father wishing his child well when sending him out into the world, I now entrust my beloved Finnish-born Songbridge to a strong international organization with my blessing and an ancient Roman saying: *Ars longa, vita brevis* — art is long, life is short.

Professor Erkki Pohjola is best known as the founder and conductor of the Tapiola Choir (1963-1994). Retired but still active, he has conceived and organized a series of international projects entitled Songbridge, which is now being transferred into the care of the IFCM.

(Email: pohjoer@saunalabti.fi)

(English translation by Jaakko Mäntyjärvi) ●

International Day of Choral Singing 2004

In memoriam Eskil Hemberg

34 The International Day of Choral Singing is an initiative of the Latin-American Vice-Presidency of IFCM (International Federation for Choral Music) originally suggested by Alberto Grau from Venezuela. Its purpose is to have choirs all over the world sing for peace and reconciliation of man with his natural environment, showing that the universal choral family can contribute through its music to break down the artificial barriers product of politics, different ideologies, religious differences and racial hatred that separate human beings.

Since 1990 choirs have been encouraged to organise choir events each year on the second Sunday of the month of December and to inform IFCM about their initiative. During the first 10 years, more than 25 countries participated with concerts, festivals, choral workshops or singing and friendship days, involving several million singers. A special proclamation, translated into 8 languages so far, was read out at each of these events and several choral works written for the occasion could be included into the programme as musical symbols of the day. (The proclamation and the translations are available from Zenaida Vásquez, E-mail: fundascc@telcel.net.ve, or go to the IFCM website www.ifcm.net, English text only).

This year's International Day of Choral Singing will be celebrated on Sunday, December 12th 2004 and IFCM and Europa Cantat decided to dedicate it to the memory of the great musician Eskil Hemberg, late president of IFCM who passed away in June 2004.

Two of Eskil Hemberg's compositions, *Thou who art over us** for mixed choir and *Cradle Song* for equal voices, are available free of charge for this programme and can be downloaded from the IFCM website www.ifcm.net.

For more information about the International Day for Choral Singing in general, please contact Mrs Zenaida Vásquez:
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Apdo 328 Carmelitas, 1010 Caracas,
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Youthful Choral Music in the "Land of Calm Mornings"

The 2004 Summer Session of the World Youth Choir

Jean-Marc Poncelet
Manager, World Youth Choir



Photo: Dolf Rabius

For natives of other regions, the Far East is mainly one part of a very mysterious world. This is a region where a visitor, who has just found himself deprived of all his usual landmarks: language, philosophies and religions, writing, food, climate, social norms. Culturally, all is different there, and yet, the visitor is unable to abandon a certain sentiment of familiarity born of the assiduous presence of products that are made in Korea or made in Japan and found in the departments of our stores and discovered in the Far East, too.

Therefore, it is with much excitement and curiosity that the members of the World Youth Choir 2004 found ourselves again in Busan, at the invitation of the Korean Choral Institute and of the IFCM Asian Pacific Regional Secretariat. After the resolution of some logistical difficulties at the beginning of the session, the 75 singers hungrily tackled the hearty musical menu of this session.

Georg Grün (Germany) had selected several pieces for 16 voices. First, three arrangements of Clytus Gottwald on the works of Maurice Ravel – *Soupir*, Claude Debussy – *Des Pas sur la Neige*, Gustav Mahler – *Scheiden und Meiden*, then one of the monuments of choral music, *Der Abend* by Richard Strauss. And, another tough dish, *Hollow Hills* by the British composer Andrew Simpson. This first section was rounded off by *Immortal Bach* of Knut Nystedt and *Hear My Prayer, O Lord* by Sven-David Sandström.

Anthony Leach had prepared a program representative of the Afro-American choral tradition. *Walk Together Children* (arr. Anthony Leach), *True Light* (Keith Hampton), *Bless Me* (Donald Lawrence), *Nia* (Glenn Edward Burleigh), *No Mirrors In My Nana's House* (Ysaye M. Barnwell), *Shout Glory* (Byron J. Smith), *Good News* (arr.

Rosephanye Powell), *Psalm 23* (Robert Morris), *Got a Mind to Do Right* (arr. David Morrow), *There is a Balm in Gilead* (arr. Raymond Wise) constituted the framework. A local percussionist and an American bassist lent their help to this part while Anthony Leach applied himself to the piano parts.

Two parts deliberately contrasted very much, for the great pleasure of the singers and of the public. Again the two leaders successfully huilt, in 11 days of rehearsal, a program both musically and vocally demanding. Again the singers fully invested themselves in an intense work, in order to attain the best result possible. Leaders and singers were able, for the first time in the history of the World Youth Choir, to count on the very effective help of a rostrum. These former singers of the World Youth Choir were equipped with solid experience – the four together had participated in more than 35 summer and winter sessions - this included the privilege of shifts between leaders, management, and singers. Among their tasks: vocal and social coaching for the youngest members, organizing sectional rehearsals, participating in the gatherings of leaders/management, etc. They completed heavy responsibilities in all of these categories with brilliance, as voted by leaders, staff, and singers.

If music is the foundation of the World Youth Choir, the choir is equally a terrific social and cultural integrator, which definitively and profoundly marks the minds of those who have had the chance to participate in it. This dimension was particularly present at the time of the 2004 session. There were many who met participants from Korean and Japanese cultures via concerts, visits, free time, and meals. There were also internal interactions in the choir, interminable discussions in the heavy heat of the Korean nights, remarkable

benefits of the All Star Evening, private conversations on propitious bus journeys, all that the World Youth Choir does change your life.

Everyone returned loaded with memories, certain ones very personal, others that were shared with the whole choir. Certain ones ad hoc like the discussions seated on the same floor in front of the Busan train station, the youth hostel worthy of a three-star hotel, the visit to the temples, the frenzy of the young Koreans at the entrance of our blond, Nordic singers, the reception at the Korean Presidential Palace, the extraordinary welcome of the Wakayama (Japan) Chorus of the Young, the kindness and the receptiveness of our Korean manager, M. Cha, the heavy heat and humidity, the difficult exercise of eating sitting on the ground with chopsticks, the immensity and the incessant bustle of Seoul, and much more.

A thank you in particular to Mrs Young Sim Dho, Culture and Tourism Minister of the Republic of Korea, without whom this session would not have been possible!

The next meeting of the World Youth Choir is set for the end of December 2004 for the seventh winter session under the direction of the Italian conductor Filippo Bressan.

(Email: jmponcelet@ifcm.net)

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

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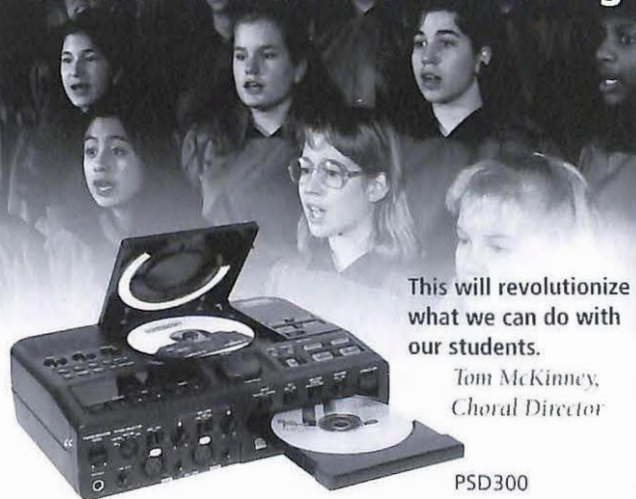
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Choral

World News

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and 1st Veteran's Jubilee of the Choral Movement*
Ambroise Kua Nzambi Toko

The World of Choral Music Needs to Get Sexed Up a Bit

A Conversation with Simon Halsey

Paul Janssen

Musicologist, publicist, and Editor-in-Chief of the Dutch music periodical *Mens en Melodie*



Photo: Paul Janssen

The English choral conductor Simon Halsey, alongside his American colleague André Thomas, will be among the team of instructors for the third Eric Ericson Master Class for choral conductors (to be held in June 2005 in Haarlem, The Netherlands). A job made to order for Simon Halsey, who has outspoken views about the world of choral music and the profession of choral conductor. As far as he is concerned there can never be enough highly qualified choral conductors. Here follows a conversation about the field, the circumstances, and the significance of a master class.

—Paul Janssen

“There is a great need for choral conductors – actually we could never have enough of them,” states the English choral conductor Simon Halsey decisively. He also identifies the problem directly: “The point is that one can learn this subject at conservatory, but by doing so the conductor is not yet ready for the reality of this field. You cannot just throw an inexperienced conductor in front of a large choir that is working with a conductor like Valery Gergiev. The choir will eat someone like that alive”.

Halsey (born in 1958) knows what he is talking about, having been active as a leader of choirs for the past 25 years. At the moment he is the artistic head of the Netherlands Radio Choir, the principal conductor of the Berlin Radio Choir, and of course director of choirs for the City of Birmingham Symphony Orchestra. In the latter city he is also artistic director of the Voices in the City Festival. Together with Simon Rattle he has created in Birmingham a superb culture of choral and orchestral music, and firmly anchored the place of the choir and orchestra in their community, not least by founding a 150-voice amateur choir,

the City of Birmingham Youth Chorus. Therefore Halsey is active on a number of different levels within his field, which makes him especially qualified to explain the ins and outs of the profession to the next generation. “Many people in the choral field are specialised and work primarily with amateurs, with children, or with a small *a cappella* choir. By chance I found myself for the most part in the world of large choirs and symphony orchestras, and these are totally different worlds. A small *a cappella* choir has totally different needs to a large choir.”

Halsey feels that the same basic tools of the trade are necessary for all conductors, whether they are working with professionals or amateurs. A conductor must understand the human voice. He must know how a choral singer thinks, and he must be able to create a choral sound. These are things that one can learn, that professional and amateur conductors often have mastered to a comparable level. The gap between the world of professionals and amateurs is to be found more in the musical stimulation available to the professional musician, as compared to the amateur. “It’s very simple”, explains Halsey. “I am in the happy situation that I am always exercising my trade. In the last few days I have learned an incredible amount from Valery Gergiev because the Netherlands Radio Choir has been taking part in a performance of Rimsky-Korsakov’s *Mlada* in Amsterdam. Simply because I have to be with the choir, I am able to observe someone like Gergiev for six hours a day. An amateur conductor has no such opportunities; that is a different level.” And in fact it is vital that amateur choral conductors also receive musical stimulation on the highest level. “A conductor who is coaching an amateur ensemble is just as important. People at the top may receive more pay, but if lower levels are not functioning properly, the top will

quickly decline as well. This means that it is the duty of professional conductors to coach the next generation.”

However, the question is: how do we create these professional conductors? And this is a question to which the Eric Ericson Master Class, of which Halsey will be a faculty member next year, is attempting to find an answer. This master class is one of the events sponsored by the Choir Biennale in Haarlem, The Netherlands. The Biennale is meant to give a more public profile to professional choral singing, an art still known only to a limited audience. The Master Class first took place 4 years ago, in the form of a competition for conductors. However, since objective learning and acquiring experience are the most important goals, it has become a master class where selected conductors can practice their skills with both the 80-member Netherlands Radio Choir and the 24 vocalists of the Netherlands Chamber Choir. These are two top international choirs and are as such, according to Halsey, a well-kept Dutch secret.

“The Eric Ericson Master Class is actually a temporary extension of the function of assistant conductor as we know it with the Netherlands Radio Choir. The disadvantage of the assistant conductorship is that there is only room for one conductor. In a master class of this type one can reach many more conductors. Besides this, in the Eric Ericson Master Class people can acquaint themselves with the differences between a symphonic choir and a chamber choir, in safe surroundings. The feel of a rehearsal with 80 singers is entirely different from that of a rehearsal with 24 persons. A choral conductor who wants to work professionally must have had this experience.”

40 Ideals

Halsey has fervently embraced the ideals of the Eric Ericson Master Class. "No one has all the answers, but that does not mean that one can just sit on the sidelines. It is very important to me to improve the standard of choral singing throughout the world. Consequently, I would like to reach people from Australia, the Far East and the United States in order to achieve an exchange of ideas. This is exactly the reason why the Eric Ericson Master Class has engaged, in addition to myself, the American conductor André Thomas, Director of Choral Activities and Professor of Choral Music Education at Florida State University. In the United States there are so many good choral conductors about. The training there is of a higher standard than that in Europe."

Still, according to Halsey, the Eric Ericson Master Class is of particular importance for musicians in the United States as well. And not only because it is one of the Eric Ericson Master Class's goals to discover more qualified people, regardless of their passports. "Thanks to the American Choral Directors Association, there is a wide assortment of courses of study in America at the moment. I would like to initiate a cultural exchange and bring the best people from the USA over here. The Eric Ericson Master Class is the gateway for American choral conductors that can bring someone from, say, Atlanta, to Europe. That is the reason that it is so incredibly important that someone like André Thomas is involved with the Master Class. He can provide an impulse for that exchange."

And out of that exchange, the truly distinguished people can emerge who can lift the world of choral music to a higher level. But a great deal has to happen at a basic level as well. "For me it is of the greatest importance that music education should be

really good, so that many people have the opportunity to learn how to sing well. A well-constructed framework for this is necessary. The training offered at the conservatories is good, but can always be improved. There are many challenges in this area for us as choral musicians. The current generation is an MTV generation with an average attention span of 90 seconds. How can we make such people enthusiastic enough for the attention required by Wagner's *Ring*, for example? The entire tempo of today's society is so fast. I can see this myself. I rehearse in the morning in Hilversum (The Netherlands), and in the evening I am in front of the choir in Birmingham. We have to adjust to this tempo as well. Young people today have so many choices. How can we seduce them into getting involved with choral music? In order

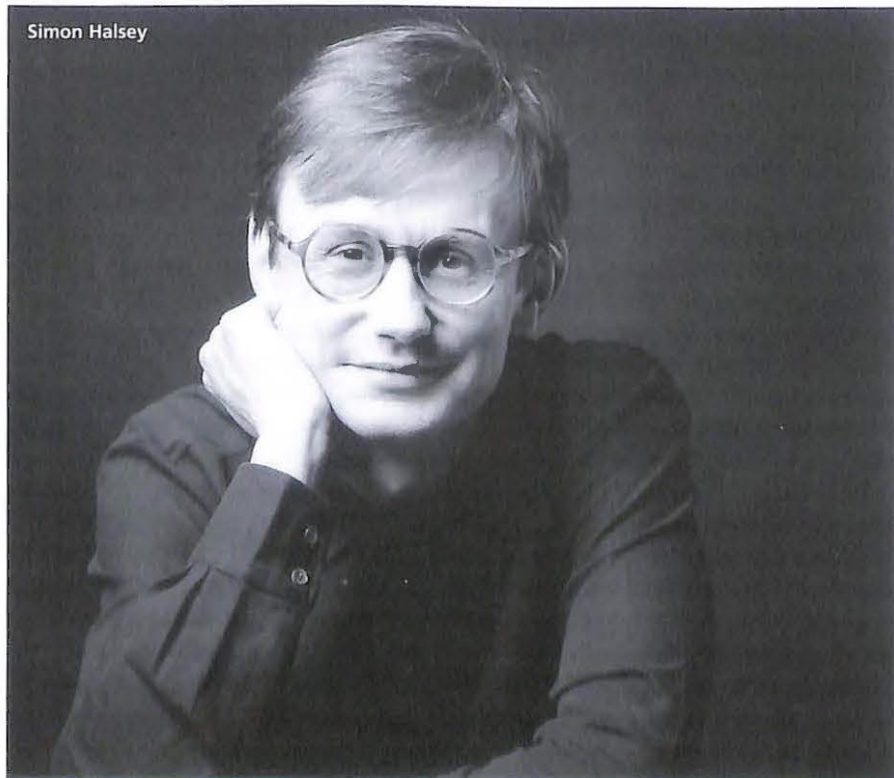
to do that, choral music needs to get sexed up a bit, and we need personalities comparable to Gergiev, Rattle and Chailly, people with an enormous magnetism who know how to convey the enthusiasm needed for this purpose. Those are the people I want to discover. And the Eric Ericson Master Class is an important tool to that end as well."

The next Eric Ericson Master Class will be held in June and July, 2005. For more information see: www.ericicsonmasterclass.nl

*Paul Janssen is a musicologist and publicist, and editor-in-chief of the Dutch music periodical *Mens en Melodie*. He lives and works in Midwoud, the Netherlands (Noord-Holland).*

(Email: paulenzo@xs4all.nl) ●

Simon Halsey



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World Children's Choir Festival 2005 (Tentative Programme Schedule)

Time	9/7 (Sat)	10/7 (Sun)	11/7 (Mon)	12/7 (Tue)	13/7 (Wed)	14/7 (Thur)	15/7 (Fri)
9:00 am – 9:45 am			Open Singing	Open Singing	Open Singing		
10:00 am – 11:15 am			Workshop (1) F Workshop (2) G	Workshop (7) F Workshop (8) E	Workshop (13) F Workshop (14) G		
11:30 am – 12:45 pm			Workshop (3) D Workshop (4) E	Workshop (9) D Workshop (10) B	Workshop (15) D Workshop (16) C		
1 pm – 2 pm	Arrival & Registration	Arrival & Registration	Afternoon Free Concert (1)	Afternoon Free Concert (3)	Afternoon Free Concert (5)	Free Day	Departure
2:15 pm – 3:30 pm			Workshop (5) A Workshop (6) A	Workshop (11) A Workshop (12) A	Workshop (17) A Workshop (18) A		
5:30 am – 6:30 pm			Afternoon Free Concert (2)	Afternoon Free Concert (4)	Afternoon Free Concert (6)		
8 pm – 10 pm		Asian and Local Choirs Concert (1)	Opening Concert (2)	Commissioned Works by 3 Invited Choirs (3)	Closing Concert (4)		

Workshops

- A Workshop / Seminar with Choir Demonstration (x 6)
- B Conductors' Round-table Discussion (x 1)
- C Workshop for Composers (x 1)
- D Choir Conducting Technique (x 3)
- E Children's Voice (x 2)
- F Children's Choral Singing Pedagogy (x 3)
- G New Repertoire in Children Choral Singing (x 2)

Choir Application Deadline: 30 October, 2004. Successful choirs will be notified on or before 31 December, 2004 and are requested to pay the Festival a registration fee of US\$390 per choir member, which will be used to cover accommodation, local transportation, sight-seeing and per diem expenses for the 6-day activities in Hong Kong during the Festival.

Application forms for General Registration for individual participants (including choirs lovers, teachers and professionals) can also be downloaded from the Festival website from January 2005 onwards. Individual General Registration fee will be US\$250 which covers tickets to the 4 concerts and workshops.

For more information on the Festival, Choir Application and General Registration, please contact:
Secretariat, 2005 World Children's Choir Festival
c/o Rhapsody Arts Management Ltd.
Tel: (852) 2722-1650; Fax: (852) 2724-1960
E-mail: info@rhpsarts.com
Festival website: www.hktreblechoir.com/2005_World_Children's_Choir_Festival/

In addition, our Association hopes to group together some of the outstanding choirs to join the 3rd International Children's Choir Festival in China (15-26 July, 2005) right after the Hong Kong Festival for further programme exchange, experience sharing and performances in Mainland China (Guangzhou, Ningbo & Shanghai).

Co-presented by



Walter Vorwerk
Music Journalist



Photo: Walter Vorwerk

42 Every year for the past twelve years, my calendar has been booked for the weekend of Pentecost. On this weekend, the small Bavarian town of Marktoberdorf, seated at the foot of the East Allgäu Alps, becomes something of a pilgrimage site for musicians and music-lovers, for us music journalists, for musicologists and pedagogues. Now in its seventh year, the *Festival Musica Sacra International* has been held here every two years since 1992, alternating with the International Chamber Choir Competition. It is a remarkable musical event; here, for a few days, you can experience a utopia-become-reality: musical collaboration among the five world religions—Christianity, Islam, Buddhism, Hinduism, and Judaism. Musicians serving as forerunners for world leaders.

While choirs are the main focus, the festival also draws vocal, dance and instrumental ensembles from all over the world to the churches and cultural halls of the East Allgäu region. Organized by the Bavarian Academy of Music at Marktoberdorf, the event creates an atmosphere of openness that facilitates learning and understanding among participants. Theodora Pavlovitch, leader of the Vassil Arnaoudov Chamber Choir from Bulgaria, is an internationally sought-after director and pedagogue, as well as a member of the board of directors of the IFCM and Europa Cantat. This is what she finds most attractive about the Festival Musica Sacra: "...the contacts you can establish, the new partnerships between programs, the spiritual content. I think of the concert that combined artists from India and Italy—we were touched, and I hope others were too. Or the concert with the choir from Israel, or the Iranian ensemble. It's unbelievable, the way you suddenly feel yourself connected to the whole of humankind. It's the kind of

encounter where humanity and understanding build off one another."

An ensemble of Iranian exiles, most of whom now reside in the region of Cologne, Germany, was received with a great deal of attention. Musical performance is quite controversial in Iran; Koran watchdogs are concerned that musical enjoyment would have a detrimental effect on religion, detracting from the reverence of Allah. Others, in turn, are of the opinion that reverence for Allah could be even better expressed through music. To this day, women are not allowed to sing as soloists. Want of this option in her home country prompted singer and theater scholar Maryam Akhondy to seek asylum in Germany. There she founded, in addition to a choir of exiled Iranian women, the instrumental ensemble she brought to Marktoberdorf. Using old instruments, they play classical Iranian music, the oldest ever played in Iran. Maryam Akhondy sings poems to accompany the music; the texts, both old and new, are predominantly religious, but the message of human relationships is also there. For her, Musica Sacra International is "...proof that, through music, we can come closer to people of other cultures and religions. That, I believe, is simply the most important message of music. Which is exactly why I'm so happy to take part here."

From the Italian island of Sardinia came an extraordinary ensemble with extraordinary voices—the Tenores di Bitti—five singers who named their group after the anthropologist Mialinu Pira. Guttural throat singing has a history on the island of Sardinia, as Omar Bandinu, the Basso gutturale, explains: "History has handed down no written documents on this singing style whatsoever. The sole existing proof is a bronze medallion found by archaeologists on Sardinia; it depicts a singer lifting his chin

towards the sky and forming his lips in song—the same way we do today. According to archaeologists, this medallion dates back to approximately 2000 years B.C.E. Until this discovery, nothing else, nothing even similar, had ever been found." Omar Bandinu gave the following assessment of the Festival Musica Sacra: "The aim of this festival—to bring musicians together—has been an absolute success. A wonderful example was our encounter with the Iranian group and their director, the singer Maryam. We discovered that our guttural singing and her improvisational style are a wonderful match. So we sang together, and, all of a sudden, here were the representatives of Catholic Christianity and Islam united—it seems an impossible utopia, but here, among musicians, it was a reality."

An ensemble by the name of *Rajaton* put in a showing from Finland. "Rajaton" means "boundless," and behind the name of this singing sextet dwells a high-minded artistic agenda. With their professional renditions, the group of three women and three men quickly won the hearts of festival participants and concertgoers. "With so many problems, our world needs a festival like this," said Essi Worela, one of the two sopranos of Rajaton. Her remarks echoed those made by the mayor of Marktoberdorf at the festival's opening ceremony, namely that "...this festival sends the world the following message: It is possible for people of different lifestyles and different faiths to live together peacefully."

This sentiment was clearly present in Marktoberdorf during the concert weekend, for example when the members of the African Christ the King Church Choir from



Photo: Bayensche Musikak

Kampala, Uganda showed up in town in their costumes, drawing the curiosity of the locals. Singing plays a very important role in Uganda. "Singing is part of worship and part of our everyday lives. When we sing, we move to the music, and it moves our hearts," said Patrick Mberenge, the choir director, adding: "For one thing, singing brings people together, and for another, when they sing, they forget their differences. Our art is a mixture of tradition and religion. To be here at the Festival Musica Sacra and to encounter other groups, other cultures and religions – it's amazing. We've learned a lot."

After singing their way to second place at the Sixth International Chamber Choir Competition, the Belgian chamber choir Goeyvaerts Consort, under the direction of Marc Michael de Smet, also attended the music festival of world religions here in East Allgau. The director, who was not at all surprised by the level of



demie Marktoberdorf

understanding among musicians, put the "Wonder of Marktoberdorf" into perspective: "We can't be anything less than overjoyed about the horizons that have opened up here. It's incredibly important for the future not to stay isolated in our own little corners of the world. For us, Marktoberdorf is an extraordinary experience – an amazing encounter, but an insular one. We as musicians have to understand that we can be a medium for change."

Similar thoughts were shared by Aharon Zarchi, director of the Upper Galilee Choir from Israel. Along with fellow choir members, he visited the memorial at the site of the former concentration camp in Dachau before the festival's final concert... "it was

hard for us," he said, "but we wanted to do it; we sang there, we prayed." And so the festival is also a festival against hatred. Especially moving for Zarchi was the concert featuring the choir from Uganda and the singers from Sardinia, which culminated in the singing of a united "Hallelujah." "The collective sense of understanding you find here," said Zarchi, "is very important for our times, our future and the solution of our problems. We can't fix those problems with music, but we can open our hearts and learn to hear other people, to understand them."

The German premiere of Swedish composer Nils Lindberg's 1993 Requiem for soloists, choir, and jazz big band was Germany's contribution to the Festival Musica Sacra International. Playing under Swedish director Fred Sjöberg were, among others, the Carl Orff Choir of Marktoberdorf, the Landsberg Vocal Ensemble, the Bavarian State Youth Jazz Orchestra and three exceptional soloists. This way of presenting sacral music in a crossover style met with acclaim among the festival participants.

Dolf Rabus, the *spiritus rector* of the festival and director of the Bavarian Music Academy of Marktoberdorf, emphasized the ethical component at the core of the festival's concept: "We shouldn't be hindered by our differences, but rather search for common ground. It's a wonderful thing for our planet that we're not all alike, that we have different cultures. We have to learn to get along with one another. I'm reminded of the Kantian maxim: Do unto others as you would have them do unto you.* The principle of peaceful coexistence is at the core of virtually every religion. It constitutes the basis for all human society. And we continue to learn by it. If we want to avoid conflict, we have to start by talking to one another and joining together in a collective undertaking. That's

the basic idea behind the Festival Musica Sacra. At the very least, we're able to create peace for a handful of people—people who will never shoot at one another."

(Email: walter.vorwerk@gmx.de)

(Translated from the German by Stacy Jeffries, USA)

*Translator's note: Readers will most likely identify this adage as the "Golden Rule." In the German vernacular, the Golden Rule and the Categorical Imperative of philosopher Immanuel Kant ("Act only according to that maxim by which you can at the same time will that it should become a universal law") are universally understood in connection with one another. ●

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Choir Olympics 2004

8-18 July 2004 - Bremen, Germany

Michael J. Anderson

IFCM Vice-President for
North America

44 As a 1200-year-old, unpretentious German city, Bremen (in the northwestern part of the country) can boast of many things: a magnificent historical town hall, the St. Peter's Cathedral, a modern airport, a progressive train station, and the unique Universum Science Center. But, what was unexpected was their voluminous convention center, and it was in this center that Bremen hosted the enormous 2004 Choir Olympics from 8 to 18 July, a project of the Interkultur Foundation.

For ten days 360 choirs from 83 nations competed in 26 different choral categories. 73 internationally-renowned conductors served as adjudicators, working well into the night at times to ensure that each of the 573 competition performances was judged fairly. When the choirs were not preparing for competition, they may have been participating in one of the 140 concerts for city residents and guests. All in all, 18,000 people attended what was billed as the "biggest choir competition in the world."

The event was divided into two parts to make logistics more practical. Each of the two parts included a qualifying round followed by the competition. At the end of the competition all choirs were invited to the Great Hall for presentation of the winners. The top three choirs in each category were awarded medals, with the national anthem of the gold medal winner being played as their country's flag was raised. This multimedia presentation each evening was nothing short of spectacular, making all the participants feel that they were part of a truly significant international event. Later that evening everyone was invited to attend the Gala of the Winners concert, in which all winning choirs performed. What a smorgasbord of choral taste and styles!

There were two special additions for the participants and their conductors this year. The "Choral Fireworks—the Magic Night of Voices" concert combined the Choir Olympics Orchestra and some of the participating choirs, who performed extracts from oratorios, hymns, folk songs, and "top hits from the popular music scene." Also, the Olympics included a modest Music Fair and Exhibition where participants could peruse music, buy recordings, and shop for music paraphernalia. In a huge hall next to the Great Hall, choir participants had many opportunities to perform for one another, spend time together, and share their culture. It was a multifarious collection of language, dress, and song!

From the beginning of the Choir Olympic concept, IFCM has partnered with the Interkultur Foundation to structure an educational component for visiting conductors. Workshops were organized by Christian Ljunggren, Liaison Officer for the IFCM Ethnic and Conductor commissions. All the sessions were well attended, and many included demonstration choirs. Conductors from around the world shared performance ideas, learned new repertoire, and discussed the various challenges facing choral conductors everywhere. The culmination of IFCM's participation was the annual meeting of the IFCM Executive Committee and Board of Directors held their annual meeting.

To improve and promote the concept, the Olympic committee formed two support groups: the Choir Olympic Honorary Artistic Committee and the Choir Olympic Council. The Council met for an entire day at the halfway point of the Olympics to provide qualitative feedback to the organizers. They also crafted a Resolution on Children's and Youth Choirs, which was

presented to a representative of The International Music Council of UNESCO at the end of the Olympics.

The Choir Olympic concept began in the year 2000 hosted by Linz, Austria, moving, in 2002 to Busan, Korea, and this year to Bremen. Half way through the Bremen Olympics, it was announced that Xiamen, China would host the fourth Choir Olympics from 15 to 26 July 2006. To underscore the announcement, dignitaries and artists from Xiamen put on a magical show of dancing, singing, and promotional presentations about the city. Souvenirs from China were given to the many thousands of spectators and by the end of the evening everyone was excitedly talking about participation in Xiamen.

NOTE: To read more about the Choir Olympics, log on to http://www.musica-mundi.com/inter/index.html?en_mitglied.html. There you will find details on all facets of the event, a complete list of the winning choirs, the international jury, and the UNESCO resolution.

Dr. Michael J. Anderson is Chairman of the Department of Performing Arts at the University of Illinois at Chicago, USA, and IFCM Vice-President for North America (Email: mja@uic.edu) ●

Resolution on Children's and Youth Choirs

From the 3rd Choir Olympics 2004 in Bremen to the International Music Council at UNESCO

Since UNESCO was created in 1945, its most ambitious goal has been to build peace in the hearts of mankind and define global visions of sustainable development based on human rights and mutual respect. In no other field of human endeavour can these goals be more accurately achieved than through the hearts and minds of children – children throughout the world singing together in choirs that achieve the highest possible artistic standard.

Singing is the most natural form of self-expression and one that all children can develop and enjoy. The life-long benefits of singing in a choir are enormous: a child develops a great love and understanding of poetry, learns to work with others to achieve a common goal, develops self-confidence and self-esteem, and learns to appreciate foreign languages and other cultures.

One of the Millennium Development Goals of UNESCO is to achieve universal primary education in all countries by 2015. The development of children's choirs in every country can assist in achieving this goal. No child should be left out because adequate resources and teachers could not be found. Funds need to be made available to help countries with few resources.

During the past thirty years, outstanding children's and youth choirs have developed at an unprecedented rate. Many have travelled to share their experiences and songs with children throughout the world. No greater bonding between children can take place than when they sing their songs together.

At no other time in the history of mankind has there been a greater need to create mutual respect, love, and concern between nations; it must begin in the hearts of children. This can be done through international singing projects that bring together children from every country, enriching their contribution with musical instruments, dance, and drama.

Despite limited resources, UNESCO's International Music Council continues to be extraordinarily supportive of choral music and can assist us greatly with our future goals. ●

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Marta Jakubiec
Choral Conductor



Photo: Marta Jakubiec

46 When I came to the Canticum Novum festival in Caracas where I had been invited to lead workshops on choral music, I expected it to be a choral event like many others. How happy I was to find a wealth of traditional choral music and an abundance of excellent choral groups. Besides my classes for local choirs on contemporary Polish choral music and my conducting classes for students, I took the opportunity to listen to festival concerts. Actually, it was my first live experience of traditional South American choral music.

I cannot forget the **Conapi** choir partly composed of disabled singers entering the stage. It took them a while as a wheelchair had to be carried on and the blind members had to be specially careful when going up the narrow stairs. The conductor, **Carmen Gonzales**, walked using a stick. Until she stood in front of her choir and was handed a small *quarto* guitar (the national instrument) I kept wondering how she would manage to conduct the concert. Then the metamorphosis happened: from the first note, the choir turned into a group brimming with movement and energy. Disability became irrelevant. Never before had I witnessed such an explosion of joy and vitality.

It was not only this performance where choir members seemed to go beyond their human limitations. The other choir which stuck in my mind was **Entre Voces** under **Francisco Zapata**.

What richness of sound and variety of moods! The conductor also turned out to be an outstanding composer. Full of harmonic and rhythmic nuances as well as vocal percussion effects, his works delighted me. And we soon realized when drinking aromatic *marron* that we shared an affection for Polish composers: Chopin, Szymanowski and Lutoslawski.

I found that the singers of the 14-member **Orfeón Municipal Pastor Suárez** group led by the young conductor **Luis Eduardo Jiménez** though without professional training had outstanding vocal power. Their performance of the Alleluia Chorus from Handel's *Messiah* during the service in a huge Caracas church left the impression that each singer could easily fill the greatest opera halls with his or her voice.

Never shall I forget the **Grupo Coral Veneziola** from Maracaibo, the ensemble with which I spent most of my time during the workshops. I was truly impressed by their flexibility and openness in learning Polish music. During the concerts they demonstrated extraordinary communication between the singers which, together with great emotional commitment, resulted in a really powerful performance. By the way, it was taken for granted that when a baby of one choir member started crying during the performance of the group, its mother jumped down from the stage for a while to comfort it...

Among the ensembles from outside Venezuela, I met the **National Choir of Surinam**. Their perfectly prepared concerts, varied and colourful dress were unforgettable (not to mention the accompanying combo ensemble whose percussion instruments made the music exceptionally rousing). Founded in 2003 by the charismatic director **Mavis Noordwijk**, the choir was designed to be a showcase for the Surinam state which gained its independence only 30 years ago. I was surprised to hear that Mavis had been so determined to raise funds for her choir's first foreign trip to Caracas that she hadn't hesitated to approach the President of Surinam. Finally, she achieved her goal...

It was the 10th edition of the festival Canticum Novum held in May 2004 in Caracas. Despite severe financial problems, the organizers succeeded in creating a memorable choral event. Much of the credit should go to the festival director **Guntars Gedulis**. Born in New York, the composer and conductor of Latvian origin had come to Venezuela more than 20 years ago for a one-year contract...and has been there ever since...

While listening to the festival performances, it struck me how deeply choral music is tied to everyday life there and how ubiquitous it is in Venezuelan society (there were numerous choirs from banks or courts!). With their traditional music reflecting the colours and flavours of South America, every performance seemed to convey an irrepressible joy of life and the vibrant temperament of the singers.



Photo: Marta Jakubiec

Marta Jakubiec holds masters degrees in choral conducting (2000) and economics (1998) from the Chopin Academy of Music in Warsaw, Poland, and the Warsaw School of Economics. Additional conducting studies include Early Music with Erik van Nevel at the Lemmens Institute, Leuven, Belgium (2003); and courses with Gary Graden, Jon Washburn, Péter Erdei, and Uwe Gronostay. She has worked with a number of professional choirs, including the BBC Singers (England), the Vancouver

Chamber Choir (Canada), the Debrecen Chamber Choir (Hungary), and the Siryn Vocal Ensemble (Sweden). Her recent artistic activities include performing and promoting Polish contemporary music. In 2003 she qualified as finalist in the Mariele Ventre International Competition for choral conductors in Bologna, Italy; and, together with her St. Cecilia Chamber Choir, she

presented Polish contemporary music at the International Choral Meetings in Fano, Italy. Her scientific interests embrace voice production and vocal techniques in various musical periods and genres.

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SOUL - Singers of United Lands

Marcus LaPratt

Founder, Singers Of United Lands



Photo: Marcus LaPratt

48 Five singers from five different countries—even five different continents—met in the United States in early January 2004 for a one-of-a-kind experience. For six months, with myself as the *native* representative, the five of us became “Singers Of United Lands”. Since 1996 I have had wonderful opportunities to travel to many countries in the world and participate in various international choral music projects. As a member of seven different sessions of the World Youth Choir I have toured to twelve countries on five continents. I am sure that many readers of the ICB share similar experiences and do not need additional proof of the magnificent positive impact on humanity that such international vocal music experiences provide.

In January 2004 Singers Of United Lands (“SOUL”) moved from just an *idea* to a functioning *project* after two years of much planning. Four talented and dedicated individuals committed six months of their time to leave their families, friends, jobs, and

lives in order to join SOUL—a project that had no history, no proof of success, and not even a specifically-defined plan. Ruth Armishaw- New Zealand, Chris Borela- Philippines, Katarina Bradic- Serbia and Montenegro, and Lhente Grimbeek- South Africa joined me in to create the first SOUL Team. Ruth was the only SOUL participant who had not been a former member of the World Youth Choir. But Lauren Armishaw (Ruth’s sister) represented New Zealand in WYC 2002 and suggested to me that Ruth be considered for SOUL.

So what exactly did SOUL *do* for six months? Our first two weeks were spent teaching one another about our cultures, our languages, and most importantly our songs that were native to our respective countries. By the end of this period, we had learned nearly 30 songs in nearly 10 different languages that we could perform as a quintet and that we could also *teach* to groups of students who would then perform the songs *with us*.

By the end of January SOUL began to travel to different communities—becoming Artists-In-Residence. We would spend anywhere from one day to one week in a community working closely with someone (generally a music teacher) who allowed us to share our cultures and songs with the local students. During each residency SOUL would perform their music as a quintet for the community. But more interestingly, the students that hosted SOUL would have a chance to interact and perform our repertoire with us!

The SOUL singers realized that they had a significant opportunity to share how their countries should not be only associated with war, bombing, devastation, poverty, and crime, but instead that their countries should be recognized for their natural beauty, their incomparable foods, their positive contributions to the advancements of science, engineering, literature, and humanities, and of course about the music and songs that are wonderfully unique to their respective cultures.

Although the concept of the SOUL may seem fun and inspiring, this first tour was not without difficulties. Five singers from five different countries with five different cultures and at *least* five different languages is a natural recipe for many challenges. We had to learn enough about one another to survive 24 hours per day and seven days per week for six months working and living within close proximity to one another. And though we didn’t always agree with one another, we had to learn to accept one another’s differences and appreciate how we are each unique. And that is ultimately the message of SOUL.



Photo: David Trumpie

In June 2004 the four visiting SOUL singers resumed their lives that existed before this project began. Each one of them finished the SOUL tour with a better understanding of the way people live and work in the USA.

The public response to the first Singers Of United Lands tour was overwhelmingly positive. And we are excited to announce that SOUL will conduct its second touring season from September 2004 through April 2005. The singers for this next tour will be Nathan Ahimsa - Indonesia,

Roberto Reffray - Peru, Nedyalka Todorova - Bulgaria, and Marleen van der Weij - The Netherlands. With the exception of Marleen, all of these singers have also been members of the World Youth Choir.

It is exciting to watch this relatively young organization grow and develop. And if there is support and interest from people around the world, then it is likely that SOUL will expand its touring to include countries outside of the USA within the next year or two.

Marcus LaPratt is the founder of Singers Of

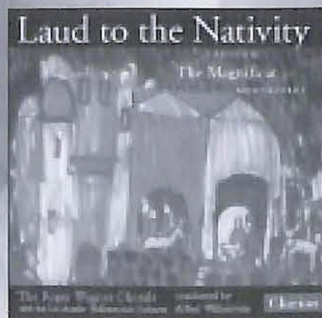
United Lands, a World Youth Choir Member: 1997, 1998, 98-99, 99-00, 2000, 00-01, and 2001, and World Youth Choir Tour Manager: 2001 (Florida, USA Tour)
(Email: soulands@hotmail.com)

For more information on Singers Of United Lands please visit:

www.singersofunitedlands.org ●

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South-American Folklore Competition in Argentina

The Fourth Competition of Choral Interpretation of Folkloric and Popular South-American Music

Ricardo Denegri

IFCM Advisor and President of the Argentinean Association for Choral Music



Photo: Ricardo Denegri

50 This past June 13, ending the autumn of the southern hemisphere, I had the special satisfaction of closing the season with the latest edition, the fourth, about the *Choral Competition* dedicated to folkloric and popular South-American music. This competition took place June 11-13, 2004 in the 100 year old Modesta Coliseum Theatre and is organized every two years by the Argentinean Association for Choral Music "America Cantat" (AAMCANT).

I believe it is important to mention that South-American folkloric and popular music have their foundation in the traditions of rhythm and song for dance, and the repertoires and arrangements of the choirs that perform this music are constituted by choral versions of these diverse rhythms and dance songs, and by the original compositions based in them.

The competition is open to any choir interested in developing a serious choral program that combines pre-selected works of only Argentinean composers with a liberal selection of works by composers from any country or countries indicated in the competition regulations. This edition was dedicated to the memory of the distinguished Argentinean composer Maestro Emilio Dublanc.

Only seven, five Argentinean and two Brazilian, of the twenty choirs were selected for the competition. From those seven, the winning choirs were: Choir Link of Paraná

(Coral Nexo de Paraná) directed by Andrea Laporta, The Choir of the Federal University of Juiz de Fora (Coral de Universidad Federal de Juiz de Fora) directed by Andre Pires, and the vocal group "New Arsis Nova" of Mar del Plata (Grupo Vocal Arsis Nova de Mar del Plata) directed by Garcíela Vespoli. Maestro Andre Pires of Brazil also received the juried award "Most Praiseworthy and Distinguished" and the Choir of the Federal University of Juiz de Fora was distinguished as the "Best Choir by Public Opinion".

Finally, it is important to emphasize that during the course of the competition; the annual convention of the Federal Organization of Choral Activities (OFADAC) took place and included the participation of the presidents and the representatives of the respective associations and foundations.

The fourth edition of the Competition will take place June 8 through June 19, 2006. Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay, and Venezuela –the South-American countries that will select the repertoires for the competition– are all participating.

We invite everyone to participate and visit the beautiful city of La Plata in June of 2006.

(Email: aamcantlp@infovia.com.ar)

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



Photo: Ricardo Denegri



André Pires (Photo: Ricardo Denegri)

The 20th Zimriya

World Assembly of Choirs in Israel

Esther Herlitz

Director of the Zimriya –
World Assembly of Choirs in Israel

The 20th Zimriya took place from 2 to 12 August 2004 on the beautiful campus of the Hebrew University on Mount Scopus, Jerusalem.

Some 500 participants from Israel, Croatia, Korea, South Africa, The United States of America and Uruguay spent mornings and afternoons in workshop sessions with the following conductors, who all volunteered their great talents.

María Guinand (Venezuela) – Equal voices. South American and English Music.

Wolfgang Helbich (Germany) - J.S. Bach. Missa in G Major BWV 236

Josep Prats (Spain) - Spanish Romantic Music

Jonathan Rathbone (UK) - Vocal Jazz

Andre J. Thomas (USA) - Afro-American Music

Michael Gohl (Switzerland), led the open singing each evening with the help of "The Israel Junior Choir", assembled for this purpose.

Each evening a number of choirs performed in what are called "Choir to Choir" sessions. Two jubilees were celebrated – the 50th anniversary of the Lira choir of Croatia and the 30th of the Chamber Choir of Tivon (Israel). The latter had commissioned a work by the well known young Israeli Composer, Gil Shohat.

Dr. Thomas, with his workshop of 110 singers, gave an open rehearsal at the Tel Aviv Enav Hall to a packed and enthusiastic audience.

The festive closing concert, at which three workshops performed what they had studied, took place in the Jerusalem Theater. The concert was sold out and people were turned away.

All choirs from abroad had a guided tour of Jerusalem, old and new. On Saturday night, all choirs from abroad performed at various locations in Israel, having first visited places of interest in the country.

The mixed girls' choir from South Africa's St. Mary School received much attention. They performed together with the Teachers Choir from Seoul, Korea, at the Bitle Festival in the Bell Cave in the Jerusalem hills.

For those who had completed their workshops there were three lectures:

- **Michael Shani**, Israel: Christian Liturgical Forms in Israeli Choral Music
- **Michael Gohl**, Switzerland: The Interpretation of International Folk Repertoire
- **Dr. Andre Thomas**, USA: Afro-American Music

The Zimriya, which has been taking place in Israel every three years since 1952, was a great success musically and socially and everybody promised to return in 2007.

Esther Herlitz, Director of the Zimriya – World Assembly of Choirs in Israel (Email: harzimco@netvision.net.il)

Website: www.zimriya.org.il



Photo: Vera Etzion (© All rights reserved)

12th World Choral Day in the D.R. Congo

And 1st Veterans' Jubilee of the Choral Movement

Ambroise Kua Nzambi Toko

Founder and Artistic Director of the
1st Veterans' Jubilee of the
Choral Movement in Congo



Photo: Kua Nzambi Toko

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Organized by the Grace Choir in collaboration with the Protestant Music and Culture Coordination (COMUPRO) and the Union of Christian Choirs of Congo (UCCC), under the patronage of his Excellency Mgr Marini Bodho, national President of the Church of Christ in Congo and President of the Senate, and of her Excellency Madam the Minister of Culture and the Arts, and sponsored by the Mzee Laurent Désiré Kabila Foundation, the 12th International Day of Choral Singing – or World Choral Day - was celebrated with festivity for the 3rd consecutive year in the Democratic Republic of Congo.

The occasion was used to launch a major project for the benefit of the larger Congolese choral community. We refer to the *Jubilee of the Veterans of the Choral Movement in Congo* whose first edition took place on Sunday 14 December 2003 in the Cathedral of the Protestant Centenary in Kinshasa and which, in the future will be organized every third year on the International Day of Choral Song.

Founded by Grace Choir and its Artistic Director, the 1st Jubilee of the Veterans of the Choral Movement in Congo, event without precedent and unique in its kind, was quickly confirmed as one of the greatest meetings in the history of the Congolese choral movement, having been able to motivate more than 350 choirs in Kinshasa to unite to form large vocal ensembles including: the Large Mixed Choir (1700 choristers), the Large Men's Choir (500 choristers), the Large Choir of the Choreco and Chotheo Families (2000 choristers), the Large Women's Choir (1000 choristers), the Kilombo Urban Chorale (500 choristers), the Chorale of the Kimbangist Directors (600 choristers), and the PIPKIN Central Chorale (120 choristers).

The Prizewinners

From a list of 36 candidates nominated, 12 prizewinners were selected by a representative jury with as principal criteria for selection: to be a major composer or famous choir director and have had a career of more than 40 years.

The ceremony was honored by the presence of the upper level authorities of the Church of Christ in Congo, government Ministers, diplomats, Deputies and Senators. The presence of several sponsors such as Coca-Cola - Bracongo, Marsavco, Cowbell, ECC Radio, Tadi Tambwe Production, Biblical Alliance of Congo, Cantemus*, AIPPEF et GHK is further proof of the large scale of the event. An honorary diploma was conferred on each prizewinner by her Excellency Madam the Minister of Culture and the Arts. A very warm and enthusiastic audience filled the 10,000 seats of the largest cathedral in Kinshasa. The highly colorful event was recognized as a total success especially if one can rely on the various impressions gathered on the spot and afterwards. The second edition will take place on 13 December 2006 and will honor 24 prizewinners on that occasion.

Ambroise Kua Nzambi Toko, Founder and Artistic Director of the 1st Veterans' Jubilee of the Choral Movement in Congo, Artistic Director and Manager of the Grace Choir, Secretary General of the Union of Christian Choirs of Congo.

*P.O. Box 1416 Kinshasa 1 – RD Congo
(E-mail: kuanzambi@yahoo.fr)*

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



The 12 Laureats (Photo: Kua Nzambi Toko)



The 12 Veterans (Photo: Kua Nzambi Toko)

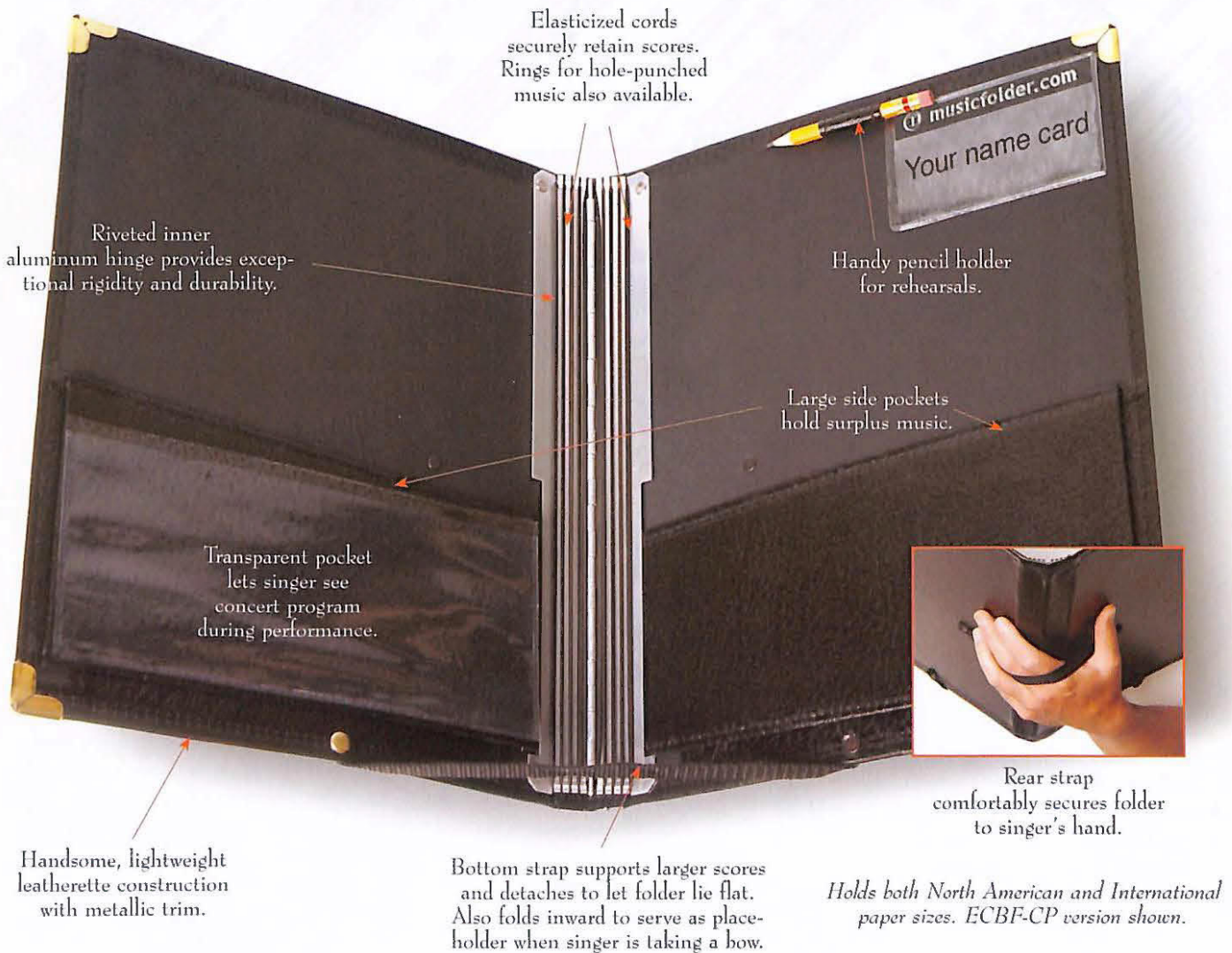


Choeur la Grace (Photo: Kua Nzambi Toko)



Grand Choeur de Femmes
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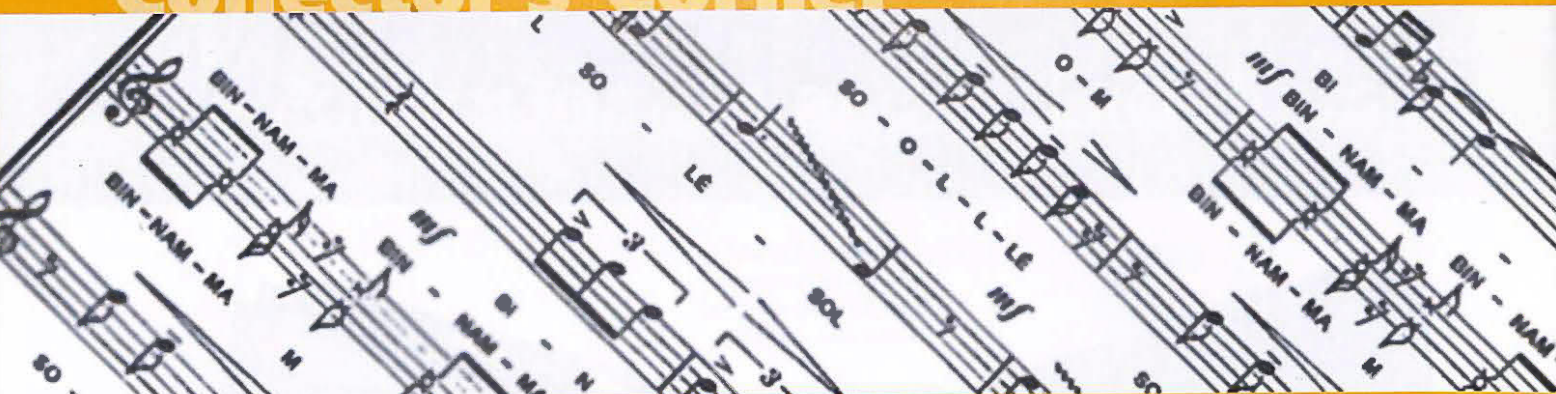
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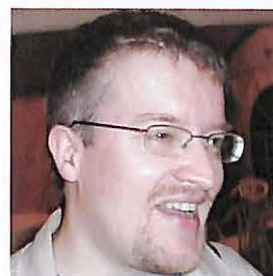


Photo: J.-M. Marchal



Only Renaissance specialists know of the existence of **Johannes Prioris** (c. 1460-c. 1512), a composer about whose professional career we know nothing except that he was choir master to Louis XII, king of France, between 1503 and 1507. Thus the new recording by Roberto Festa's Daedalus Ensemble is particularly useful, for it brings to light the work of a composer who comes across not as a second-class artist but rather as a musician whose subtle and original writing handles long melismas as well as homophony. Comprised of two complete masses of Prioris (a *Requiem* and a mass composed around the song *Allez Regretz* of Hayne van Ghizeghem), this recording allows one to appreciate the skills of the performers, who succeed, seemingly without effort, in perfectly conveying all the nuances and colors of this astonishing music. A very nice discovery. (Accent 23153).

Much more famous than the preceding composer, yet still not well served on disk in a manner commensurate with his immense talents, **Roland de Lassus** (1532 – 1594) is featured on the latest recording of Paul Van Nevel and his Huelgas Ensemble. Here we find ten madrigals written by Lassus between 1555 and 1593, beginning with Petrarca's *Canzoniere*, which have attracted the attention of these great specialists of Renaissance music. One finds here great

masterpieces of finesse and subtlety, whose moderation may dismay listeners used to hearing the much more expressive madrigals of Marenzio or de Wert. Indeed, Lassus treats his subject with much delicacy and restraint, in a style that borrows heavily from the Franco-Flemish polyphonic tradition. Paul Van Nevel seems to be in his element here, developing an interpretation full of perfectly shaped nuances and phrasings, delicately colored by the selective contributions of a variety of instruments. This is an interpretation that favors subtlety, attention to detail, and emotional depth over dramatic effusiveness. (Harmonia Mundi HMC 901828.)

Claudio Monteverdi (1567-1643) is also honored in a special way in three releases. We point first to a collection of madrigals performed masterfully by the La Venexiana Ensemble, a group which has become an indispensable reference in this field. The singers, directed by counter-tenor Claudio Cavino, here turn their attention to the *Quatrième Livre (Fourth Book)*, published in 1603. Once again, one cannot help but praise the incredible precision in the Ensemble's work, its perfect cohesion and its masterful sense of nuance as well as of textual subtlety. An absolute treat for lovers of the genre! (Glossa 920924).

We again encounter the tenor Giuseppe Maletto, a member of the La Venexiana Ensemble, directing the Cantica Symphonica Ensemble in a recording that includes the Mass « *In illo tempore* » of Monteverdi and Francesco Vacalli's *Requiem*. This wonderful performance by the Italian group puts forth a balanced, sonorous figure, notable for its transparency and legibility. The somewhat strict and solemn character of these two major works is well conveyed, while all sections that break with this contrapuntal linearity, starting with the incredible *Dies*

Irae of Cavalli's *Requiem*, are displayed with strong conviction. Check it out! (Stradivarius 33665).

Robert King, for his part, continues his collection of Monteverdi's sacred works with a second volume that includes the « *Messa Quattro voci* » (« *Mass for Four Parts* »), a series of motets, a setting of psalms for Vespers, and a Litany to the Holy Virgin, all from a commemorative collection published in 1650. While the first volume of this set left us wishing for more in terms of dramatic richness, this one marks clear progress in conveying the diverse atmospheres and multiple colors of Monteverdi's music. The instruments, played with finesse, are clearly placed in service to the voices, which forcefully and freely express the full meaning of the sacred texts, quite often treating them with the expressive means used in secular music. One would have liked to see a bit more passion in places (for example in the superb duct *Ego dormio*), but overall the King's Consort performance deserves the greatest respect (Hyperion 67438).

In the category of French Baroque music, let us mention briefly the appearance of two new recordings that deserve a look. The first concerns **Marc-Antoine Charpentier**. Jeffrey Skidmore and the Ex Cathedra Ensemble have just dedicated a recording to him that



includes the very rare and impressive « *Messe à quatre chœurs* » (« Mass for Four Choirs »), the « Denial of St. Peter », and the magnificent « O » Antiphons for Advent. The realization is technically flawless, and benefits from a welcome increase in dramatic intensity in the « Denial ». Despite some stylistic imprecision, this recording excels over weaker competing versions, at least as far as the Mass is concerned (Hyperion 67435).

Frédéric Desenclos and the Pierre Robert Ensemble propose for their part a new recording of the two « Masses for Organ » and nine motets for male voices by François Couperin (1668-1733). The motets function wonderfully as commentaries on the Masses, and have been chosen with regard for the musical moment and its liturgical context. The unity of style between the various pieces on the program and the superbly executed collaboration between instruments and voices give true « *élan* » to this in every way remarkable performance. (Temperaments 316028/29).

Introduced by an excellent presentation text by David Skinner, this recording of sacred works by Orlando Gibbons (1583-1625), performed by the choir of Magdalen College Oxford and the Fretwork Ensemble (directed by Bill Ives), and likewise deserves nothing but praise. Although one does wonder if the « *colla parte* » practice of the violas was actually in use in church music of that epoch, or only in the domestic setting, it must be admitted that the blending of vocal and instrumental tones functions to perfection. The interpretation given by the soloists (among which the delicious treble voices are to be noted), choristers and instrumentalists is utterly convincing, as admirable for its expression of contemplative devotion as for the warmest lyricism. To my knowledge, this is the best recording of

Gibbons' sacred works currently available! (Harmonia Mundi HM 907337)

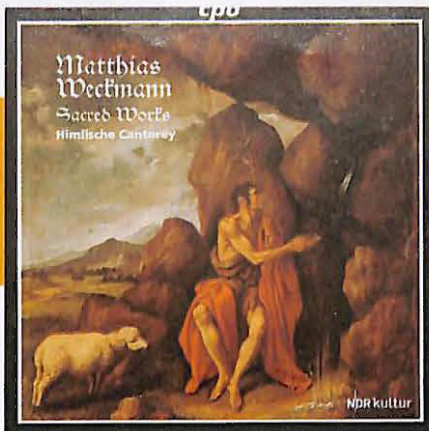
Finally, let us bring to a close this musical tour of Europe with Germany, and more precisely with a CD that showcases a fascinating yet still largely overlooked composer, Matthias Weckmann (c. 1616-1674), a student and intimate friend of Heinrich Schütz. The dozen or so sacred works of Weckmann that have survived the vicissitudes of history unquestionably deserve more than polite interest, insofar as they offer a fine stylistic variety and a perfect illustration of the expressive power of German musical rhetoric. Even though one can already find elsewhere quite strong interpretations of one or two of these pieces, the interest in finding them all together in an interpretation that is at once precise, polished and expressive, is obvious. Absolutely to be discovered! (CPO 999 944).

Let us turn the page and draw near to some recent performances that highlight the 20th century repertory. First of all, we must focus on a new recording of the *Third Symphony* (« *Kaddish* »), the *Chichester Psalms*, and the *Missa Brevis* of Leonard Bernstein, performed notably by the BBC Singers and the choir and orchestra of the BBC, under the direction of Leonard Slatkin. Slatkin appears more than ever to be a fine *connoisseur* of Bernstein's private universe, of which he offers us a vision both relevant and balanced, one which successfully reconciles the diverse aspects of Bernstein's at times dissonant writing, without erasing any of the distinctive features that lend the music its charms. A famous role of tightrope-walker, which Slatkin assumes perfectly by transmitting tremendous energy to his troops. Here reign a healthy jubilation, an infectious happiness, a dynamism and force of conviction that are

likely to seduce every music-lover in search of an acoustic universe unlike any other (Chandos CHSA 5028).

Another repertory equal to the last recording by the South Bend Chamber Singers, directed by Nancy Menk, who here proposes an anthology of contemporary works dominated by the *Cantos Sagrados* of James MacMillan and the cycle *To a Long Loved Love* by Libby Larsen. Nothing revolutionary here in terms of the writing of composers who, beyond some occasional spectacular effects, make use of an open, melodic, in fact overtly consonant style. The singers exhibit good technique and quite considerable cohesion, but their performance is not without some approximate intonations and other difficulties. Nonetheless, this program is to be discovered with pleasure, despite a recording with too much reverberation, which drowns out certain details. The performance becomes excellent, even, in the amusing *Mundi renovatio* of György Orbán and in the delicious *Celia* by William Hawley. Also excellent are the accompaniments of David Eicher (organ and piano) and of the Chester String Quartet in the piece by Larsen (*Pro Organa* 7162 – www.SouthBendChamberSingers.org).

Also from the United States comes an album of Britten works performed by The American Boychoir, directed by Vincent Metallo. On the program, an anthology of famous choral pieces by the British composer, most notably *A Ceremony of Carols* and the *Missa Brevis*. This recording truly attests to excellent work by the choir, and one knows how particularly demanding such work can be with a group of young boys. Bravo, then, for this quite accomplished result, both in overall terms (homogeneity among the sections) and individually (solo interventions in the *Missa Brevis*). One regrets some approximations in the



intonation of the most difficult pages, and an ensemble sonority that does not (yet) have the sparkle of the best British phalanges, but all things considered, the quality of the work of these young singers is to be applauded. (Albamarle Records 1003 – www.americanboychoir.org).

Let us conclude this abundant discography review by calling attention to the appearance of an anthology of great famous choral works, under the evocative

title « *Hallelujah* ». Thirty-five not-to-be-missed pieces, some from the *a cappella* repertory others with orchestra, ranging from the *Miserere* of Allegri and the *Ave Verum Corpus* of Byrd to recent works by Taverner and Rutter, and stopping in between with extracts of works by Bach, Handel, Mozart, Haydn, Mendelssohn, Vaughan-Williams and many others. Impossible to cite here all the individual artists, taken from recordings in the EMI catalog, whose interpretations

range from the interesting to the excellent. At last, a good « Best of ». (EMI CMG 5 906561 2 – 2 CD)

(Email: jm.marchal@cccwb)

(Translated from the French by Anita Shaperd, USA) ●

CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONIA
PATRONATO MUNICIPAL

LI CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONÍA DE TORREVIEJA

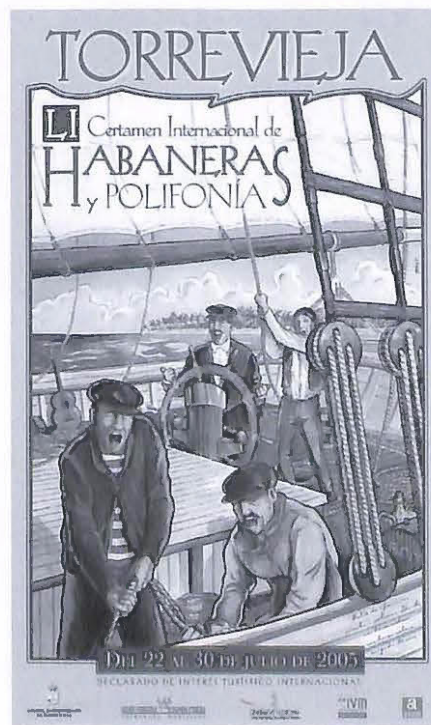
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Events



Events

Jean-Claude Wilkens

I. Workshops & Masterclasses

II. Festivals & Competitions

Workshops & Masterclasses

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We are pleased to provide these lists as a service to our members. They are based on the best information available to us. However, we advise you to check the details with the organizers of the individual event you may be interested in.

Please submit event information for publication to:

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

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

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

43rd German-Scandinavian Music Week, Scheersberg, near Flensburg, Germany, 19-29 March 2005. International music week with choir atelier and orchestra atelier, two final concerts, chamber music and house-concerts, Scandinavian folklore and folk dance. Minimum age 16. Conductors: Prof. Cornelius Trantow, Hamburg/Germany, Prof. Stefan Karpe, Stockholm/Sweden, Halvar Nilssen, Hamnvik/Norway and lecturers for section rehearsals Contact: Prof. Cornelius Trantow (artistic director), Internationale Bildungsstätte, Jugendhof Scheersberg, 24972 Quern, Germany. Tel: +49/4632/84 80 0, Email: ahnsel@scheersberg.de - Website: www.scheersberg.de

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

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

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

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

Euro Choir 2005, Obersiebenbrunn, Austria, 9-17 July, 2005. For singers aged 18 to 30 years. Workshops and concerts. Theme: Joseph Haydn and the music of the region of Pannonia (East of Austria, West Slovakia and Hungary) Contact: Chorverband Österreich, Opernring 11/5/10, A-1010 Wien, Austria. Tel: +43-1-5869494, Fax: +43-1-58694944, Email: info@chorverband.at - Website: www.chorverband.at

World Youth Choir, Mid-July/Mid-Aug 2005. An IFCM, Jeunesses Musicales and Europa Cantat project. The World Youth Choir for talented young singers aged 18-26 will have its summer session with 2 weeks rehearsal session and 2 weeks concert tour. Venue to be announced. Contact: International Center for Choral Music, Jean-Marc Poncellet, Avenue Jean 1er 2, 5000 Namur, Belgium. Tel: +32-81-711600, Fax: +32-81-711609, Email: iccm@skynet.be - Website: www.worldyouthchoir.net

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

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

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

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

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

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

European Academy for Young Choral Conductors, Sofia, Bulgaria, Sept 29 - Oct 5th, 2005. Young conductors under 30 from all over Europe. All participants (active and passive) have to sing in the choir. As well open for young singers interested in choral conducting. Director: Peter Broadbent (GB). Contact: Friends of Choral Music Foundation, 24, Patriarh Evtimij Blvd, BG-1000 Sofia, Bulgaria. Tel: +359 2 980 58 40, Fax: +359 2 980 58 40, Email: fcmb@abv.bg

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

Festivals & Competitions

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3rd "Prof. Ivan Spassov" Composers' 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

International Advent Singing, Vienna, Austria, 25 Nov - 22 Dec 2004. This series of weekends in December offer choirs the opportunity to sing a selection of their preferred music in the Vienna Town Hall, as well as performing in local institutions and churches. Open to male, ladies and mixed choirs. Music is the choirs own selection. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

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

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

5th "Prague Christmas" Int'l Festival of Advent and Christmas Music, Prague, Czech Republic, 10-12 Dec 2004. For children's and adult choirs, also for folklore groups. A rich frame programme and performance opportunities. Contact: Club Tours Agentur, Pavel _varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

13th International Day of Choral Singing, 12 Dec 2004. Contact: Zenaida Vasquez, FIMC Vice Presidencia - c/o Schola Cantorum - Edificio Hemeroteca Nacional, Nivel AP 4. Apdo 328, 1010 Caracas, Venezuela. Tel: +58-212-5646362, Fax: +58-212-5648748, Email: fundasec@telcel.net.ve - Website: www.ifcm.net

"World of Opera" 1st Int'l Competition Festival of Opera Choruses, Prague, Czech Republic, 2-5 Jan 2005. A rich frame programme (symphony concert visit, State Opera Prague performance visit). Contact: Club Tours Agentur, Pavel _varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

Silver Bells 2005, Daugavpils, Latvia, 7-9 Jan 2005. Competition for choirs and vocal soloists. Contact: Silver Bells, Kr. Valdemara iela 1, LV-5401 Daugavpils, Latvia. Tel: +371-5404377, Fax: +371-5421941, Email: choirdaugava@inbox.lv - Website: www.daugavpils.lv/en/culture/culture

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

Happy Birthday Händel, Halle (Saale), Germany, 24-28 Feb 2005. International choir festival in honour of Georg Friedrich Händel in his home town Halle. Central to the choir program is a joint performance of Messiah with up to 500 singers. Contact: Happy Birthday Händel, Schleiermacherstr. 1, DE-06114 Halle, Germany, Email: hbh@t-online.de - Website: www.happy-birthday-handel.de

Choir Festival Malta, Malta, 26 Feb - 2 March 2005. Competition in different categories and difficulties. Contact: Förderverein Interkultur, Am Weingarten 3, Postfach 1255, D-35415 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

Madetoja International Male Choir Competition, Lahti, Finland, 12 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 Sacred Music Choir Festival "G.P. da Palestrina", Rome, Italy, 18-21 March 2005. For male, female, mixed, youth and children's choirs. Repertoire of categories with and without compulsory piece including sacred a cappella music only among which at least one piece of G.P. da Palestrina, one piece from the 19th Century and one contemporary piece composed after 1920. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, 00193 Rome, Italy. Tel: +39-06-68805816, Fax: +39-06-68805816, Email: info-concorsi@aiams.it - Website: www.amicimusicasacra.com

8th International Festival of Folksongs and Choral Music, Portoroz, Slovenia, 19-22 March 2005. Opportunity to perform own repertoire in the company of many international choirs in the enchanting environment of Portoroz. The festival starts and ends with ceremonies involving performances from all choirs. Open to Male, Ladies, Mixed or Youth Choirs, music performed will be folk music of your country of origin. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

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 Kft, Rottenbiller u 16-22, H-1074 Budapest, Hungary. Tel: +36-1-4621330, Fax: +36-1-3429362, Email: bacs@axelero.hu - Website: www.musica-mundi.com/mc_en/index.html

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

3rd International Choral Festival of Sacred Music, Pamplona, Colombia, 21-26 March 2005. Meeting of Music and Spirituality. Contact: Edwin Orlando Carrillo Duarte, Museo Casas Colonial, Calle 6 No 2, Pamplona, Colombia. Tel: +577-568-2043, Fax: +577-568-2880, Email: edwincarrillo@alcaldiadepamplona.gov.co

International Choir Festival, Verona, Italy, 30 Mar - 3 Apr 2005. Opening concert to which all choirs will be invited whilst the competition takes place in the Teatro Nuovo. Open to mixed, male, ladies, children and vocal ensembles. Choirs are asked to perform a compulsory piece of music in addition to a performance from a 4 possible categories. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

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

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

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

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

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

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

International Festival for Singers, Weimar, Germany, 28 Apr - 1st May 2005. Open to male choirs, ladies choirs and mixed choirs. There is no stipulation to the music performed. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

13th Festival International de Chant Choral de Nancy, France, 4-8 May 2005. Contact: Festival International de Chant Choral de Nancy, BP 3335, F-54000 Nancy, France. Tel: +33-3-83275656, Fax: +33-3-83275666, Email: festival-choral@wanadoo.fr - Website: www.fest.chantchoral.free.fr/

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

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

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

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

Venezia in Musica 2005, Venice, Jesolo, Italy, 20-24 May 2005. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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

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

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

2nd Helsingborg International Choir Competition, Helsingborg, Sweden, 9-13 June 2005. In cooperation with the Swedish National Choir Competition. Kör Centrum (Swedish Choral Center), Fred Sjöberg, Nybrokajen 11, SE-11148 Stockholm, Sweden. Tel: +46-8-4071679, Fax: +46-8-4071727, Email: korcentrum@rikskonsertter.se - Website: www.srk.se Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

12th "Musica Sacra Praga" International Choir and Oratorio Festival of Sacred Music, Prague, Czech Republic, 10 June-17 July 2005. Open for all categories. Contact: Club Tours Agentur, Pavel_varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

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

...Festivals & Competitions

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World Choral Festival Salzburg & Vienna, Austria, 23-25 June 2005. A "Once in a Lifetime" opportunity to perform in Salzburg and Vienna with the world renowned "Vienna Boys' Choir" and the "Vienna Male Choral Society" in Salzburg at the "Grand Hall" of the "Mozarteum" and in Vienna. Contact: Haring KEG Choral Festivals, Michael Haring, Gruententorgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: World.Choral.Festivals@chello.at - Website: www.austrianfestivals.at/

The Tuscany Music Festival, Montecatini, Italy, 23-27 June 2005. Participation in the enchanting 'torch parade' from Tettuccio to Torretta to mark the festival's arrival in the town. Other locations for performances include Montecatini Terme's square, the local churches as well as the churches of neighbouring villages. Open to male, ladies, mixed and youth choirs; music is the choirs own selection. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

3rd International Choir Competition of Sacred Music, Prague, Czech Republic, 23-25 June 2005. For mixed, female, chamber and children's choirs. A rich frame programme and performance opportunities. Contact: Club Tours Agentur, Pavel Varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

International Festival of Sacred Music, Vienna, Austria, 24-27 June 2005. Performing festival in Vienna and surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

Copenhagen International Children's Chorus Festival, Denmark, 27 June - 4 July 2005. International children's choruses totalling 400-500 singers will join for daily rehearsals culminating in a gala concert with orchestra in the Tivoli Gardens. Contact: Musica Mundi, Inc, 101 First Street, Suite 454, Los Altos, 94022, USA. Tel: +1-650-9491991, Fax: +1-650-9491626, Email: tours@musicamundi.com - Website: www.musicamundi.com

15th European Music Festival for choirs and soloists, Arnhem, The Netherlands and North-Rhine Westfalia, Germany, 28 June - 4 July 2005. Competition for choirs and soloists (classical, pop, jazz, world). Composition competition, masterclasses, European Symposium, concerts etc. Information: IKF Festival Office, Plompetorengracht 3, NL-3512 CA Utrecht, The Netherlands. Tel: +31 30 233 56 00 (Unisono)-www.ikf2005.nl

Coastal Sound International Choral Festival, Vancouver, Canada, 29 June - 4 July 2005. Biennial, non-competitive Choral Festival. Treble Children's Choir and SATB Youth Choirs will participate in five days of concerts, rehearsals, fun and friendship. Guest Clinicians: Sanna Valvanne (Finland), Diane Loomer (Canada) and musica intima vocal ensemble (Canada). Application deadline: November 1, 2004. Contact: Coastal Sound International Choral Festival, P.O. Box 64528, Coquitlam, British Columbia V3J 7V7, Canada. Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 30 June - 3 July 2005. Performing festival in Salzburg surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com
7th International Choir Festival "Summer Songs", Sopron, Hungary, 30 June-3 July 2005. Non-competitive festival for choirs in all categories. Contact: MSW Festivals c/o TM Inco Travel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

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

"Sing to the Lord" 3rd Multinational Choir, Prague, Czech Republic, 1-14 July 2005. Meeting in Prague. For small groups and individual participants. Working language English. Pre-studied material: sacred compositions from Dvorák, Janáček and further Czech and world composers. Concerts and recording sessions in the Baroque and Gothic churches in Prague and in various Czech locations. Musical director: P. Dent, Vancouver, Canada. Contact: Club Tours Agentur, Pavel 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

Festival 500 "Sharing the Voices", St. John's, Newfoundland, Canada, 3-10 July 2005. More than 75 concerts throughout North America's oldest city, St. John's. Featuring the four-voice ensemble De Boca En Boca (Argentina), María Guinand (Venezuela) and Tõnu Kaljuste (Estonia). Contact: Festival 500 "Sharing the Voices", P.O.Box 2333 - Stn. C, St. John's, NL, A1C 6E6, Canada. Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

Tuscany International Children's Chorus Festival, Florence, Italy, 4-12 July 2005. Int'l Children's choruses totalling 300-400 singers will join Joan Gregorik 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

7th Rhodes International Music Festival, Greece, 7-10 July 2005. Choir competition and lyric soloist competition. Open to mixed, male, female, chamber, youth, children's choirs and folklore vocal ensembles as well as lyric soloists. Apply before: 15/3/2005. Contact: Polifonia Athenaeum, 2, Sparti str., GR-153 42 Agia Paraskevi - Athens, Greece. Tel: +30-210-6014741, Fax: +30-210-6009204, Email: info@inter-fest.com or choir_competition@hotmail.com

23rd Int'l Choir Festival of Preveza - 11th Int'l Choir Competition of Sacred Music, Preveza, Greece, 7-10 July 2005. For mixed, equal voices, children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Apply before: 28 Feb 2005. Contact: Choral Society "Armonia" of Preveza, P. O. Box 139, GR-48 100 Preveza, Greece. Tel: +30-2682-24915 / 29852, Fax: +30-2682-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia4/

5th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 7-10 July 2005. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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

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

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

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

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

4th International Choir festival of Sacred Music, Rottenburg, Germany, 21-24 July 2005. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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

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

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

Vivace International Choir Festival 2005, Veszprém, Hungary, 28 July - 1 Aug 2005. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Művelődési Központ, Dózsa György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: vmkl@veszprem.hu - Website: www.vmk.veszprem.hu

3rd International Festival of Choral Art - Singing the World, St. Petersburg, Russia, 5-10 Aug 2005. Organized by the "BENEFIS" State Theatre under the aegis of The Russian Federation Ministry of Culture and St. Petersburg Committee of Culture. For the first time, the festival will include an international choral competition. Contact: Elena Bizina, Tel: 812-328-39-21, Fax: 812-328-39-21, Email: bizina@rambler.ru - Website: www.singworld.narod.ru

2nd International Choir Festival, Randers, Denmark, 10-13 Aug 2005. A competition in following categories: Children's Choir, Chamber Choir, Mixed Choir and Rhythmic Choir. Contact: Karsten Blond, Støvringgårdvej 51, Møllerup, DK 8900 Randers, Denmark. Tel: +45-86425874, Email: blondlek@mail.tele.dk - Website: www.korfestival.dk

4th International "Waterford Sings!" Festival, Ireland, 11-14 Aug 2005. Non-competitive festival for choirs in all categories. Contact: MSW Festivals c/o TM Inco Travel, H. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axclero.hu - Website: www.mwsfestivals.com

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

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

Grieg International Choir Festival, Bergen, Norway, 1-4 Sept 2005. The competition is open to amateur choirs in all choral categories (mixed, chamber, male, female, and children's choirs). The categories are all without level of difficulty, and there is no compulsory piece. Contact: Annlaug Hus, Komediebakken 9, N-5010 Bergen, Norway. Tel: +47 55 56 38 65, Fax: +47 55 56 38 66, Email: annlaug.hus@griegfestival.no - Website: www.griegfestival.no

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

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

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

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

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

...Festivals & Competitions

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

Rimini in Musica, Rimini, Italy, 23-27 Sept 2005. Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

Canto sul Garda, Riva del Garda, Italy, 12-16 Oct 2005. Competition in different categories and difficulties. Contact: Associazione Concorso Corale Internazionale, Via Maffei 7 - CP 681, 38066 Riva del Garda (TN), Italy. Tel: +39-0464-560113, Fax: +39-0464-520900, Email: info@concorsocorale.it - Website: www.concorsocorale.it

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

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

19th International Choral Competition and Festival of Prague, Czech Republic, 29 Oct - 1 Nov 2005. Categories include: Male, female, mixed, advanced mixed choirs, male, and female and mixed choirs - Folksong. Festival only (without competition). Repertoires may be taken from any period; choirs appearing as part of the competition must perform a compulsory piece. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

17th Malta International Choir festival, Valetta, Malta, 7-11 Nov 2005. Open for all categories. Contact: Malta International Choir Festival - Tourism Authority, Auberge d'Italie, Merchants Street, Valetta CMR 02, Malta. Tel: +356-2291 5809, Fax: +356-2291 5899, Email: events@visitmalta.com - Website: www.maltachoirfestival.com

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

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

International Advent Singing, Vienna, Austria, 24 Nov - 19 Dec 2005. This series of weekends in December offer choirs the opportunity to sing a selection of their preferred music in the Vienna Town Hall, as well as performing in local institutions and churches. Open to male, ladies and mixed choirs. Music is the choirs own selection. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

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

6th "Prague Christmas" International Festival of Advent and Christmas Music, Prague, Czech Republic, 9-11 Dec 2005. For children's and adult choirs and folklore groups. Rich frame programme and performance opportunities. Contact: Club Tours Agentur, Pavel _varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608 Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

8th International Festival of Folksongs and Choral Music, Portoroz, Slovenia, 8-11 Apr 2006. Opportunity to perform own repertoire in the company of many international choirs in the enchanting environment of Portoroz. The festival starts and ends with ceremonies involving performances from all choirs. For male, ladies, mixed or youth choirs, music performed will be folk music of your country of origin. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

International Choir Festival, Verona, Italy, 19-23 Apr 2006. Opening concert to which all choirs will be invited whilst the competition takes place in the Teatro Nuovo. Open to mixed, male, ladies, children's and vocal ensembles. Choirs are asked to perform a compulsory piece of music in addition to a performance from 4 possible categories. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

International Festival for Singers, Weimar, Germany, 28 Apr - 1 May 2006. Open to male, ladies and mixed choirs. There is no stipulation to the music performed. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

5th International Robert Schumann Choir Competition, Zwickau, Germany, May 2006. Competition in different categories and difficulties. Apply before Jan 1, 2006. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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

The Tuscany Music Festival, Montecatini, Italy, 22-26 June 2006. Participation in the enchanting 'torch parade' from Tettuccio to Torretta to mark the festival's arrival in the town. Other locations for performances include Montecatini Terme's square, the local churches as well as the churches of neighbouring villages. Open to male, ladies, mixed and youth choirs, music is the choirs own selection. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

International Festival of Sacred Music, Vienna, Austria, 23-26 June 2006. Performing festival in Salzburg surroundings. Performing festival in Vienna and surroundings. Contact: Chorus MM, Fuerstallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

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

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

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

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

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

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

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

19th International Choral Competition and Festival of Prague, Czech Republic, 26-29 Oct 2006. Categories include: Male, female, mixed, advanced mixed choirs and male, female and mixed choirs - Folksong. Festival only (without competition). Repertoires may be taken from any period; choirs appearing as part of the competition must perform a compulsory piece. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

International Advent Singing, Vienna, Austria, 23 Nov - 18 Dec 2006. This series of weekends in December offer choirs the opportunity to sing a selection of their preferred music in the Vienna Town Hall, as well as performing in local institutions and churches. Open to male, ladies and mixed choirs. Music is the choirs own selection. Contact: Choir Contact International, Seatem House, 39 Moreland Street, London EC1V 8BB, United Kingdom. Tel: +44 2890 720 003, Email: sarahjohnson@seatem.com - Website: www.choircontact.com

Coastal Sound International Choral Festival, Vancouver, Canada, 28 June - 3 July 2007. Biennial, non-competitive Choral Festival. Treble Children's Choir and SATB Youth Choirs will participate in five days of concerts, rehearsals, fun and friendship. Application deadline: November 1, 2006. Contact: Coastal Sound International Choral Festival, P.O. Box 64528, Coquitlam, British Columbia V3J 7V7, Canada. Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

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

53th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-30 July 2007. 7 days of outdoors habaneras and polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2007. Contact: Certamen Internacional de Habaneras de Torrevieja, C/ Patricio Pérez, 10, 03180 Torrevieja - Valencia, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

Vivace International Choir Festival 2007, Veszprém, Hungary, 3-6 Aug 2007. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Művelődési Központ, Dózsa György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: vmk1@veszprem.hu - Website: www.vmk.veszprem.hu/events.html

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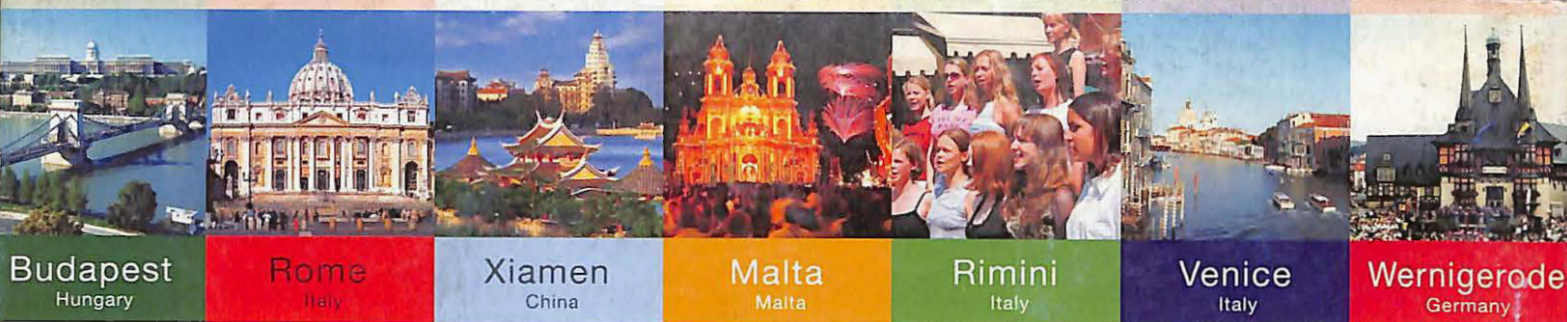
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4th International Johannes Brahms Choir Competition and Festival
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Rome 26 – 31 July 2005 (Italy)

Rimini in Musica, International Festival for Choir Music
Rimini 23 – 27 September 2005 (Italy)

6th "IN ... CANTO SUL GARDA" International Choir Competition and Festival
Riva del Garda 12 – 16 October 2005 (Italy)

Mallorca en Música, International Festival for Choir Music
Mallorca 19 – 23 October 2005 (Spain)

1st World Music Festival
Venice 14 – 24 May 2006 (Italy)

4th Choir Olympics
Xiamen 15 – 26 July 2006 (China)

INTERKULTUR Foundation

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