



Dossier

# The Balkans

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## International Federation for Choral Music

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**Martine Jacques**  
Député permanent,  
Namur, Belgium



When I became permanent deputy for the Province of Namur in 1999, I was honored to receive « Culture » as an assignment. A big task that raised some fears.

Theater, dance, music, painting, singing, folklore, cinema, poetry, carnivals, continuing education ... Where to begin in this long apprenticeship?

At about the same time, I became president, vice-president, or board member of more than 40 cultural associations in the province! May I say that my first encounter with the CIMC (International Center for Choral Music) whose president I had become was love at first sight. And it carried with it an automatic appointment as ex-officio Board Member of the IFCM.

Namur occupies a central place in the choral world, thanks to several local politicians who believed in this project, but especially because of the courage of some « kamikaze » musicians who worked like crazy, non-stop, to overcome the many bureaucratic road-blocks that one encounters when trying to get a new concept off the ground. Thus they gave birth to this innovative project: an international center.

The birth went well; the next stage was to institutionalize it for the benefit of choral music.

With seven years of experience, the CIMC was finally in a position to sign a five-year financial plan, one which unites the three levels of governmental authority that have subsidized this project from the start: nation, city, and province, under the auspices of the City of Namur.

This partnership allowed us to plan for a period of five years, without having to renegotiate a budget each year, or again having to convince the public authorities of the project's merits.

We recognize that mark of confidence as a sign of the public authorities' gratitude for the CIMC, and appreciate the favor shown to the CIMC, which allows it to better achieve its mission.

Once Namur was convinced, the IFCM succeeded in 1999 in seducing the town of Altea and in obtaining an agreement with that town. The situation there is more delicate because the continued use of IFCM's generous office space in Altea depends entirely on the good will of one level of civil authority, which at any moment could question the benefits of helping the Federation, whether that aide be financial or logistical. Negotiations are underway to put this project on a more permanent footing. 2002 Vigevano: The cultural dream in all its splendor. Alessandro Cortese, thanks to his unremitting discussions with the City of Vigevano, succeeded in convincing decision-makers that the city should welcome the « communications and marketing » branch of the IFCM.

Since 2003, this new initiative took form under the statute of a foundation and carries the name Tagger Foundation, in homage to late President Claude Tagger of the IFCM. Alessandro Cortese took possession of the offices graciously placed at his disposition by the City in this superb castello, the largest castle built in Europe.

It is a place of art in a city of art. The City of Vigevano outdid its sisters (Namur and Altea) by uniting the three governmental levels with private operators, a fortunate Italian practice that Namur and Altea, alas, do not follow.

Three magical locations, three differently constituted projects, three landscapes which, since their inception have teemed with musical intellects from around the world, with complementary professional backgrounds and diverse cultural origins. There emanates from each of these meetings, and I feel it each time, such a love for music, such a desire to share ideas, such a richness of spirit on the part of each participant, such diversity, but also such cohesion towards the attainment of a common goal, that I wonder why I was so afraid back in 2001.

To be accepted into the heart of the Board of the IFCM is for me, an honor and a great joy.

Allow me in these columns to thank the members for their great spirit and for their boundless good will.

*Martine Jacques, President CIMC*  
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(Transl.: Anita Shapert, USA)



Dossier



# The Balkans

*A Review of Choral Music in Serbia*

Dimitrije Stefanovic

*Choral Art in Greece through the Centuries*

Valentin Stefanov

*Choral Culture in Macedonia*

Prof. Sotir Golabovski

*Choral Singing in Kosovo*

Adhurim Rasimi



# A Review of Choral Music in Serbia.

**Dimitrije Stefanovic**  
Conductor of the Study Choir  
of the Institute of Musicology  
in Belgrade, Serbia



Photo: D. Stefanovic

## Beginnings

There is evidence that in the 1830s already, Serbian choirs existed in small and big towns outside Serbia in the Austria-Hungarian Empire e. g. in Arad and Timisoara (Romania), Budapest, Szegedin (Hungary), Vienna, Trieste and Croatia. Choral singing has played an important role in Serbian music history since the 1850s and continues to do so to this day.

Three of the oldest choirs are still active. The oldest of them is the *The Pancevo Serbian Church Singing Society* which was founded in Pancevo near Belgrade in 1838 (1). A year later in 1839, the *Jedinstvo* (Unity) choir was founded in Kotor (Montenegro). The *First Belgrade Singing Society* was founded in 1853 (2). These choirs served as examples for the founding of a number of choirs in other towns.

Serbian choral music developed gradually both in Serbia and in Austro-Hungarian towns in which Serbs lived. Church choirs were the pillars of Serbian musical life. The modest church music repertory gradually grew with new compositions by Serbian, German, Ukrainian and Russian composers. Choirs also performed on various secular occasions, singing secular compositions. These were based on patriotic texts that promoted national feelings and folk melodies with some romantic flavour. Amateur Serbian musicians participated along with foreigners, Slovenes and Czechs. They conducted Serbian choirs, played in orchestras and taught at schools.

The first trained Serbian musician **Kornelije Stankovic** (1831-1865) wrote, performed and published Serbian church and folk songs with four-part harmonies in Vienna (3). During the period between 1887 and 1914 when **Stevan Mokranjac** (1865-1914), the

most talented and renowned Serbian composer and choral conductor, led the Belgrade Singing Society, a great advancement was made in the musical life not only of Belgrade but also of Serbia at large (4). Serbian concert tours within the borders of former Yugoslavia then under Austro-Hungarian rule, as well as tours to Turkey, Germany, Hungary and Russia, fulfilled a kind of diplomatic mission and greatly contributed to the high reputation of the choir led by Stevan Mokranjac.

At the end of the 19th c. about 100 Serbian choirs were active.

The artistic level was gradually raised so that great choral-instrumental works were performed in Belgrade: Haydn's *Seven Words of Christ* in 1907, *The Creation* in 1908 and even Beethoven's *Ninth Symphony* in 1910. The first oratorio by a Serbian composer was completed and performed in Belgrade in 1912. (5). The Union of Serbian Choral Societies was founded in 1911.

## After the two World Wars and the present Situation

Between the two world wars almost all Serbian composers wrote liturgies, church music for concert performances as well as secular compositions often based on folk melodies. There was much music in churches, and choral and vocal-instrumental works were well represented at concerts. After the Second World War, the country fell under communist rule and as a result church music was banned from performances. The majority of church and secular choirs were dissolved. A number of so-called cultural and artistic societies were founded while some choirs changed their names. Under the new cultural policy that was imposed, politically-motivated songs for the masses, of little artistic value, were obligatory and had

to be performed at every concert. As a consequence, the cultural, musical and spiritual education which played an important role during the 19th and in the first part of the 20th centuries was stopped. From the late 1980s a somewhat freer atmosphere emerged and Orthodox church music was sung in churches and regained its place at concerts.

Today, music teachers and students act as choir conductors both in Orthodox churches and in secular choirs, so that almost every town has church and secular choral societies. By singing in church, by trying to understand the meaning of the Church Slavonic text, young singers become people of good will and are thus willing to respect each other, in other words they acquire a new spiritual dimension which is gradually enriched.

There are annual choir competitions for school and amateur choirs. Some amateur choirs join professional ensembles at big vocal-instrumental concerts (Cantatas, Requiems, and Missae).

At the yearly Festival in honour of Stevan Mokranjac - *Mokranjcevi dani*, which takes place in his birthplace Negotin, native and foreign choirs perform various pieces including Mokranjac's compositions. The *Yugoslav Choir Festivities* in the town of Nis changed its name after the dissolution of Yugoslavia and took the name of *Choir Festivities*. At another yearly Belgrade Festival *Harmoni medju freskama* (*Choirs among Frescoes*) - established in 1994 - choirs from different towns perform old and contemporary church music. In 2003 the *First Festival of Serbian church choirs* both from the country and from abroad took place in Belgrade and a new *Union of 43 Serbian choirs* was formed.



## ...A Review of Choral Music in Serbia

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A number of choirs have performed at international festivals and won distinctive prizes, e.g. Belgrade student choirs: *Branke Krzmarovic* (several tours in the USA, three first prizes at Arezzo, Italy), *Ivo Lola Ribar*, *Collegium musicum* (many foreign distinctions); the *Belgrade Madrigalists* and *Stefan Decanski* from Novi Sad (at the International Eisteddfod in Langollen, Great Britain), *Juventus Cantat* from Sombor (among others, won first place at the Choir Olympics in Seoul, South Korea). The choir *Koca Kolarov* from Zrenjanin (won prizes in Hungary, Germany, Belgium, Greece) became a member of *Europa Cantat* and the *IFCM*.



Serbian composer Ljudevit Gligo (1833-1885)

There was much international activity before the sanctions were imposed at the end of the last century: twenty Yugoslav-German choir weeks took place (1969-1989). At present international connections mostly depend on private initiatives. More than 35 domestic choir weeks with lectures have been organized in monasteries and towns. Young people attend from Serbia, parts of former Yugoslavia and neighbouring countries. Several contemporary composers have written liturgical music based on traditional melodies or harmonies but have taken a somewhat original - not avant-garde - approach. Almost all of the choirs have produced compact disks containing both church and secular compositions by native and foreign composers.

A number of important questions remain to be answered: how to find the right educational approach and methods in the fields of culture, the church and art; how to develop communication with the world; how to create a systematic project for printing choral music in order to make up for the lack of music material.

In spite of all this it is to be hoped that young singers will follow the examples of their predecessors in continuing the tradition of choral singing and transmitting it to future generations. ●



Serbian composer Stivan Mokranjac (1856-1914)

### Footnotes

- 1) A historical review of choral beginnings and its further development was published on its 100th anniversary. Cf. Mihovil Tomandl, *Spomenica Pancevackog srpskog crkvenog pevackog drustva* (Spomenica - Memorial book of The Pancevo Serbian Church Singing Society) Pancevo 1938.
- 2) An important catalogue of the exhibition of the choir's 150th anniversary gives a chronological, scholarly account not only of the choral musical life in Belgrade but also unveils aspects of Serbian musical culture. Cf. Danica Petrovic, *Prvo beogradsko pevacko drustvo* (First Belgrade Singing Society), published by the Institute of Musicology and the Gallery of the Serbian Academy of Sciences and Arts, Belgrade 2004, with an extensive English abstract, pp. 217-247.
- 3) Kornelije Stankovic published three volumes of *The Orthodox Church Music of the Serbian people*, Vienna 1862-1864. Moreover he conducted a concert of Serbian Church music in the concert hall of the Vienna *Musikverein* in 1861. He also wrote

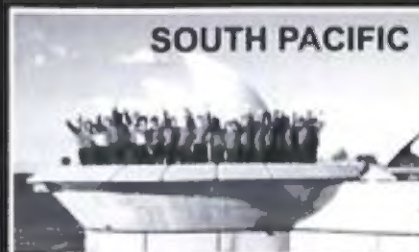




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and published 78 folk melodies.  
4) His manifold contributions include: notable church and secular compositions, important tours abroad that were more like great diplomatic and cultural missions; pedagogical work which led to the foundation in 1899 of the first Serbian music school still active in Belgrade; enriching musical life with instrumental music; printing choral music. His complete opus of church and secular music was published in 11 folio editions with texts in the vernacular and Church Slavonic, and with English translations: Stevan Mokranjac, *Sabrana dela* (Collected works) Belgrade 1992-1999.

(5) *Oratorio Resurrection* - a biblical poem by Stevan Hristic (1885-1958).

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Photo: T. Parlovitch

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## Choral Art in Greece through the Centuries

From the "Chorus" of the ancient Greek tragedy to the Choir of the 21st Century

### Valentin Stefanov

Artistic Director of the  
International Choir Festival  
and Competition of Sacred  
Music of Preveza



Photo: V. Stefanov

**10** Every Greek musician takes pride in having been born in Greece and in living in a country which has given so much to universal civilization and especially to European culture and art.

After all, many meaningful words such as democracy, music and Europe, derive from ancient Greece. Even the word choir has its roots in the Greek language. Furthermore, the magnitude of the choral art in ancient Greece is well known worldwide, as well as the role of the chorus in ancient tragedy and comedy. But this topic would require much further analysis.

Looking back to the past, we first find Byzantine chant with the appearance of Christianity and after the schism between the Eastern and Western Churches, when the Byzantine era began in Greece. Then, from the fifth to the fifteenth century, many schools of Byzantine chant were established in the metropolises and monasteries.

After an interruption of four hundred years – because of the Ottoman domination – all these schools started their work again and they now form the basis of the Greek Church's choral music. Almost every town and village has its own school of Byzantine chant and choir, the most important ones

being those of Athens, Thessaloniki, Patras and Agrinio. The most characteristic features of this kind of music are the monophonic melody with drone and the notation system which is called neumatic. Only men sing in these choirs and in addition to participating in the liturgies, they also give concerts and take part in many festivals and contests.

Due to historical factors polyphonic choral music started much later in Greece. The first typical examples appeared in the middle of the nineteenth century in the Aegean Islands (Corfu, Cefalonia, Lefkas, Zakintos) and in Crete. The first Greek composers wrote operas and operettas with Italian and French influences. During this period two very important works for Greek history were written: the *Hymn to Liberty* by N. Matzaros – which later became the Greek National Hymn – and the *Olympic Hymn* by Sp. Samaras.

The financial and cultural life of the country was transferred to Athens when it became the capital of the country at the beginning of the 20th century. The professional opera (Liriki Skini), the Philharmonic Orchestra, the first Conservatories, i.e. the Hellenic Conservatory (1919) and the National Conservatory (1926), many popular choirs and orchestras were founded. Many Greek composers contributed to the continuity of Greek ethnic music and traditions, such as: M. Kalomiris, D. Lavragas, D. Koromilas, D. Kokkinos and others.

However, we can talk of a high point in Greek music and especially choral music only once the 2nd World War, the civil war and the dictatorship (1967-1972) had ended and democracy had been reestablished. Honourable mention has to be given to the minister of culture of that time, Melina Merkouri and many world-famous Greek composers such as M. Theodorakis, M. Hatzidakis, G. Markopoulos and others. In the mid-seventies and the beginning of



Spring Concert of the 5th Athens International Choir Festival, 1994



the 1980s, a number of choirs were established all around the country and the first choral meetings and festivals were organized. The most famous ones, which still exist, are those in Nikea, Kifissia, Preveza, Karditsa and others. At the same time, the Pan-Hellenic Choral Union was set up, which helped in the coordination and the establishment of new choirs and festivals. At the end of the 1970s, the first professional choir of the Hellenic National Radio was also set up, with A. Kondogeorgiou as its conductor.

In addition, many amateur choirs, such as the "OTE" choir, "Emporiki Bank" choir, the "Piramatiki" choir, the "Agiu Triada" children's choir from Thessaloniki achieved international distinction. Composers and conductors such as M. Adamis, A. Carbone, G. Ioannidis, T. Kavouras, D. Papapostolou, A. Papagiannopoulos and many others helped in the development of choral life.

Through the years, choral life expanded and we could say that the 1990s were the most prosperous years. Choral music spread everywhere and there are polyphonic and Byzantine choirs in almost every town and village. The first choral music competitions took place in Athens, Preveza, Karditsa, Rhodes, etc. These competitions contribute to the achievement of higher quality in Greek choirs, so that they can reach the European and world level.

In the 1990s, some Greek choirs, such as the "Armonia" mixed and children's choirs of Preveza, the "Friends of Modern Music"

choir of Athens, "Polyphoniaki" of Patras and others, were awarded international prizes in competitions all over the world. This international success has promoted the standard of the amateur choirs even more. Every year since 1991, the Pan-Hellenic Choir Congress has taken place, where the most serious problems of the amateur choral art are discussed. Most of these problems are due to the following facts:

- 1) The legislation concerning musical education dates back to 1956 and thus does not meet today's requirements.
- 2) The state does not provide sufficient financial aid to culture.
- 3) There is still no choral conducting degree: there is no such course in the Greek educational system.

This year in April, the 13th Pan-Hellenic Choir Congress was organized in Preveza for the third time. The main issues discussed were:

- The relationship between the Board, the conductors and the chorists;
- The role of poetry in Greek choral music; choirs and technology;
- The formation of new groups, such as boys' choirs etc.

Although the state cannot help much in the promotion of choral music, we are confident that it will continue to thrive, because that is the wish of the thousands of people who are involved in this art and of the thousands of people who with their talents, their love for music and their creativity will help preserve the great heritage of their ancestors. ●



International Choir Festival of Preveza

*Valentinus Stefanov, Artistic Director of the International Choir Festival and Competition of Sacred Music of Preveza, Artistic Director of the "Armonia" Choral Society of Preveza, the "Lykion Ellinidon" Mixed Choir of Ioannina and the "Orpheus" Music Society of Agrinio, and choral music teacher at the Ioannina Municipal Conservatory*  
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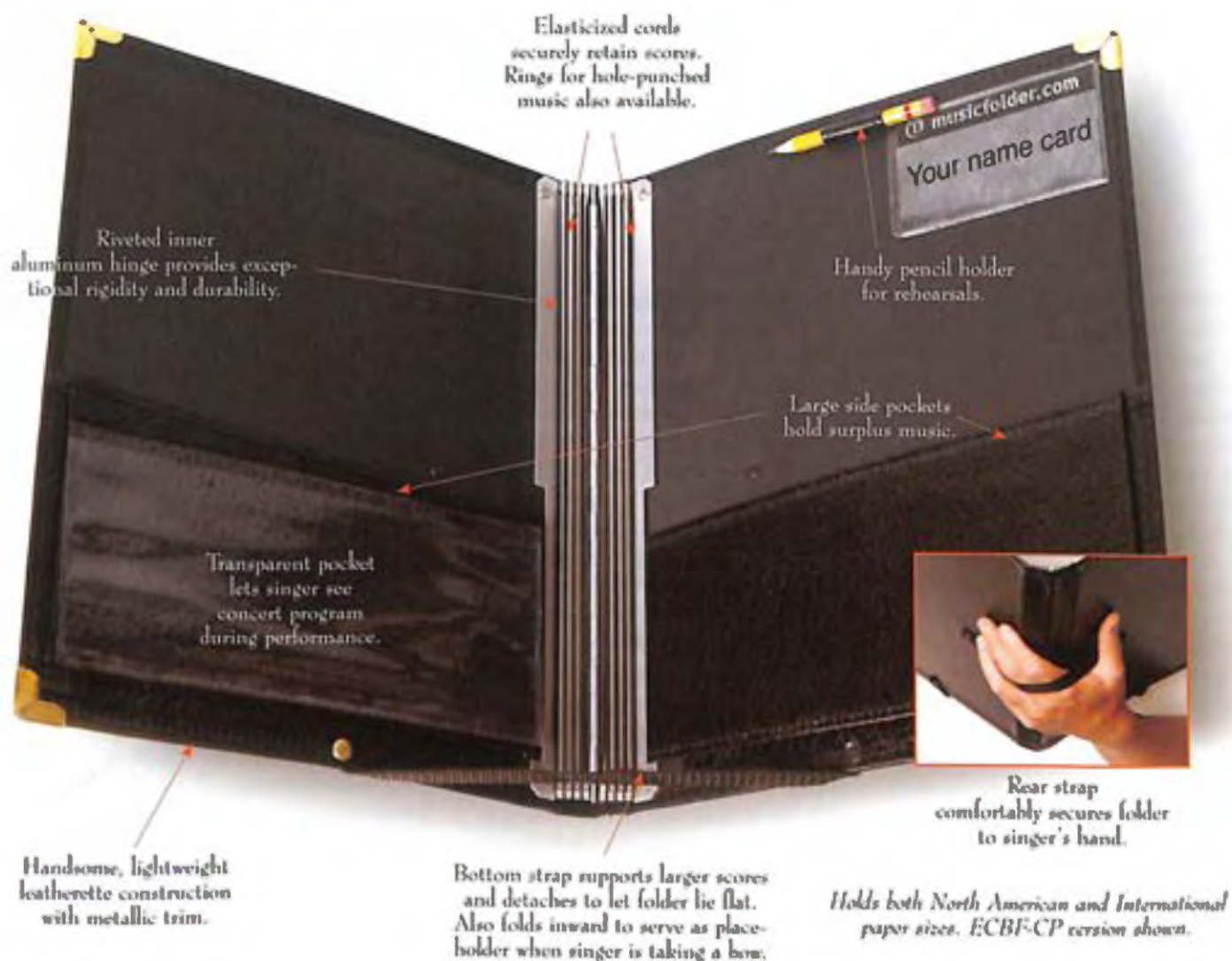
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## Choral Culture in Macedonia

From the second half of the 20th Century until today

**Prof. Sotir Golabovski**  
Professor of Musicology at  
the Music Department of  
Skopje University



Photo: S. Golabovski

Information about Macedonian choral culture can be found as early as St. Kliment Ohridski (10th-11th centuries). In his lessons about the Resurrection he mentioned that the Cherubim song should be sung monophonically, which enables us to conclude that some sort of polyphony existed at that period. Unfortunately, there are no materials to prove this assumption. Fourteen manuscripts have been preserved in Ohrid since the 10th to 14th centuries, and all of them are monodic. Therefore, we can conclude that monodic singing in Macedonia has deep roots, coming from the Christian ideology. New research on the Macedonian written heritage and music in the oral tradition has confirmed this thesis. A composer of the first polyphonic liturgy which started changing this tradition by replacing monody with eastern European harmony was Atanas Badev who lived in Prilep. Since then, a number of pieces on the liturgical texts have been composed in the same harmonic style, many of them recently recorded on CD.

A similar long tradition exists in the field of Macedonian secular music about which there are written and oral sources as well. Part of these sources were discovered at the end of the 19th century by the first Macedonian melographs: Naum Miladin, Todor Gavazov, Alexander Konev, Todor Netkov, Ivan Klinkov; more were discovered in the 20th century by Zhivko Firfov, Alexander Linin, Vassil Haximanov, Metodija Simonski and others. Choral music composed by the first Macedonian composers (Todor Skalovski, Trajko Prokopiev, Vlastimir Nikolovski, etc.) was based on those sources.

### Dragan Shuplevski

The most important personality in the field of choral music in Macedonia in the 20th century was Dragan Shuplevski (1933-

2001). He was born in Skopje where he also graduated from the Secondary Music School. Later he worked as a pianist of the Skopje Radio Choir under the baton of Stefan Gajdov. In 1954 Shuplevski went to study in Belgrade, where he graduated in 1959. During his years of study, he conducted the "Zhikitsa Jovanovich - Shpanac" students' choir. From 1960 to 1963 he worked as a teacher at the Secondary Music School in Skopje and later on as an editor of music production at the Macedonian Radio and TV. When the Academy of Music was founded in 1966, he was invited to teach choral conducting, choral singing and choral literature. His pupils were a number of young and talented conductors, among them Zapro Zapro and Panche Josifov whose activities and achievements are well-known in Macedonia and abroad.

From 1960 to 1973, Dragan Shuplevski led the *Mirche Atsev* Academic Choir with which he gained an international reputation, touring in Macedonia, Poland, Bulgaria, Czechoslovakia, Hungary, Great Britain, Italy, etc.). In 1962, in competition with more than 60 choirs from Europe and America, the choir won first prize in the mixed choirs' category and fourth place in the female choirs' category at the International Choral Festival in Llangollen. After that big success, the *Mirche Atsev* Academic Choir was given the *November 13th Award* by the city of Skopje. A year



Recording for 1960's in the 1960's. Zapro Zapro

later, in 1963, the choir won fourth place in Arezzo, Italy and in 1967, third prize at the Harmony Festival in West Germany. In 1966, under the patronage of the city's cultural-educational organization, Shuplevski set up the *Razvigorche* children's choir, and in 1972 a female choir named *May 25th*. With these choirs Shuplevski achieved high results as well. A year after its foundation, the *Razvigorche* children's choir



Mirche Atsev Academic Choir  
(Cond.: Alexander Lekovski)

gave its first concert in a full Universal Hall and was highly applauded. In 1971, the *Razvigorche* children's choir won a gold medal at the Pan-Yugoslav Festival for Children's and Youth Choirs and later, the *November 13th Award* of the city of Skopje. The *May 25th* female choir became very popular after a performance of the *Starbat mater* by G. B. Pergolesi. Later on, Shuplevski entrusted the two choirs to his student Zapro Zapro who obtained even higher results with them. As a choral conductor, Dragan Shuplevski achieved his greatest success with the Radio and TV Choir of Skopje which he conducted for 22 years. The reviews published in the regional and foreign press after the choir's concert tours are indicative of its success. Most significant were the choir's concerts in the former Yugoslavia: in Split, Zagreb, Belgrade, Negotin and Kraina. He gave more than 15 concerts at the *Ohrid's Summer International Festival* and organized concert



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MBUN "Bija Nilo Lul" Mixed Choir

tours abroad, in Italy, Poland, Belgium, Great Britain and France. The choir's performances were greeted with applause, and the national and international reviews underlined Shuplevski's great conducting qualities. And once again he was awarded the distinguished *October 11th* national prize in 1979, but even before, in 1974, the choir itself had been given the same award. The Skopje Radio and TV Choir and its conductor contributed greatly to the popularization of Macedonian choral and choral-instrumental music in the country and abroad. They produced a number of audio and video recordings for broadcast, as well as gramophone records, most famous among them being a recording of the "Liturgy of the St. John Chrysostom" by Atanas Badev.

Prof. Shuplevski's merits in the field of musical education were also very special. His pupils show very good results as leaders of school and amateur choirs, and some of them have already won high public recognition. Their choirs have won various national and international awards. For the requirements of the choirs and the students in Macedonia, Dragan Shuplevski edited five collections and anthologies of choral pieces by Macedonian and European composers. After his retirement in 1999, he collected his knowledge and skills in a book named "The Art of Choral Singing", a unique encyclopedia about working with

choirs. Dragan Shuplevski was also very active in different forums, commissions, festivals etc. His work for the development of choral singing in schools is of great importance. For all this, Shuplevski was awarded the Order of Merits of the People with Silver Ribbon.

### Alexander Lekovski

Another famous name in the Macedonian choral art is Alexander Lekovski who was born in 1933 in Nish; four years later his family moved to Bitolia. He received his first musical education in Skopje and later graduated from the Secondary Music School in Zagreb. In 1967 he obtained his conducting diploma in Belgrade (under Zhevolin Zdravkovich), where he also obtained his master's degree in 1967. Besides his work at the Macedonian Opera and Ballet, he has conducted the *Mirche Atsev* Academic Choir and achieved high international recognition.

### Zapro Zaprov

Dragan Shuplevski's most successful pupil is Zapro Zaprov, a professor at the Pedagogical Faculty of Skopje. He was born on 3 October 1947 in Piperevo – Strumishsko and graduated from the Music Academy in Belgrade. As a result of his work, he has received 101 high awards (48 international and 53 national), among them the highest state recognition: the *October 11th* Award. Since 1973 Zapro Zaprov has conducted different choirs, the most successful being the *Isavrbie* children's choir, the *May 25th* youth choir, the *Rustica* female choir and the *Razrigorche* children's choir. He has given more than 2,500 concerts in Macedonia and abroad (The Netherlands, Hungary, Turkey, Belgium, Austria, Poland, Bulgaria, Japan etc.).

### Panche Yosifov

The second best-known pupil of Dragan Shuplevski is Panche Yosifov, the chief



Dr. Zhevolin Zdravkovich Mixed Choir





Mache Atsev Academic Choir  
©Condl. Dragan Shuplevski

conductor of the "St. Kliment Ohridski" Cathedral Chamber Choir in Skopje. Born in Veles in 1956, he went to primary and secondary music school in Bitolia, and studied at the Music Academy of Skopje where he obtained his master's degree under Dragan Shuplevski. With Yosifov as the conductor, the cathedral choir plays an important part in the liturgy and has toured in Bulgaria, Italia and Poland where he has received excellent reviews. ●

*Prof Dr Sotir Golabovski (\* 1937) Composer and musicologist, director of the Struga Autumn Music Festival. Doctoral thesis in philosophy in 1985: "The Music Manuscripts of the Ohrid Collection and the oldest Slavonic Macedonian Triodions". Studied with Pr Bialas in Munich, Pr Karl-Heinz Stockhausen in Cologne and Pr Frank Baer in Berlin. At present, full professor of musicology at the music department of Skopje University. (Email: sogo@younet.com.mk).*



SOPIROK, SOTIR GOLABOVSKI AND SOTIR KAPANOVA AT THE SKOPJE CATHEDRAL CHAMBER CHOIR, AUTUMN MUSIC FESTIVAL 1997



## Choral Singing in Kosovo

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Choral singing is a component of musical and general education that is of fundamental importance. As well as the presence of heterophony and polyphony in our native music, which would naturally help advanced choral singing, various circumstances such as economical, historical and socio-cultural factors did not favour the development of this form of musical expression in Kosovo. Even though we do not have a long tradition of choral singing in our country, we experienced a blossoming of choral singing immediately after the Second World War. In urban areas a great number of cultural-artistic associations were established and included choirs. One of the choirs to be remembered is the choir of the "Agimi" cultural-artistic association in a city with a great feeling for music: Prizren. This choir has achieved an admirable level especially thanks to the hard work of the pioneer of our choral artistic music Lorenc Antoni and his follower Rexho Mulliqi who have great vision as composers and display a high level of musical leadership.

The 1970s saw the establishment of the "Collegium Cantorum" choir, which we can say was more than an amateur choir, because the majority of the members were professionals. Under the direction of composer Mark Kaqinari and later of Gjergj Kaqinari, this choir has performed different



Collegium Cantorum

musical pieces such as: masses, motets, madrigals, cantatas, even Mozart's Requiem. One of the most successful choirs that made a great contribution in the development of choral singing was undoubtedly the Radio-Television of Prishtina choir, which successfully performed different musical works. There were also other popular choirs like the choir of the Faculty of Arts in Prishtina and the Men's Choir in Gjakova. During this period, the best schools and the best teachers have always shown a great interest in choral singing. There were recognized competitions for primary school choirs that attracted a great number of participants in the years 1970-1990. Many choirs competed: a very popular one was the Choir of the "Emin Duraku" primary school in Prishtina. In addition to those in the urban areas, there were also choirs in rural areas, such as a very well-known children's choir in Keqekolla Village.

This whole process stopped for more than a decade during the years 1989-1999: as a consequence of the difficult political and economic situation many aspects of life became paralyzed. Despite the overall difficult situation, there were attempts to pursue choral singing even during these years. The Choir of the Faculty of Arts was active during this period and they held rehearsals in private houses because the corresponding institutions were occupied. With the assistance of the Soros Foundation and the work of professors Baltri Cela and Jebona Zajmi, during 1996-1997, a choir was established in Prishtina which mainly included professional singers, music aficionados and a small number of foreign

**Adhurim Rasimi**  
Music Professor,  
Conductor of the Gjilan  
Children's Choir



Photo: A. Rasimi



Collegium Cantorum

singers who at that time were working with different humanitarian organizations in Kosovo. This choir performed the Requiem by Domenico Cimarosa in the "Saint Ndoj" Albanian Catholic church in Prishtina. Kosovo is still facing difficult problems as a consequence of war. A great number of professionals, whether singers, composers or conductors were forced to leave the country and emigrate and they see no prospects of coming back.

Choral singing is an issue much discussed, but not fully applied in the musical-education process, despite the fact that the curriculum clearly specifies that "the choir is a special and mandatory form to be taught in primary and high schools. The choir should have students of distinctive musical skills and others that show a particular interest. These forms of musical education represent a high level of musical interpretation and represent the school in all public performances within the school or outside. Working with school choirs, as a basis for creating an artistic life should be planned and scheduled. There could be choirs of different levels and the choir class should be of the same length as other classes, i.e. 45 minutes. The work of the choir teacher counts in his weekly norm, with a 2-4 classes per week (depending on



the level). During the school year, the choir prepares and presents programmes based on pedagogical and artistic criteria." Despite the curriculum, there are great delays in considering working with choirs, because of circumstances like: the lack of teachers, or of choir conductors, the overfilled school buildings (4 shifts) make it difficult to find spaces for working with choirs; the non-readiness of legal authorities to treat choral singing as mandatory for those students that have great musical skills and show distinct interest in joining a choir etc. All these factors do not fully allow this part of the curriculum to be implemented. All this discourages teachers from founding and working with choirs as their professional obligation. Despite this unsatisfactory situation, we can say that there is some light at the end of the tunnel. In the schools where the teacher is enthusiastic and fully understands his responsibilities and his profession, there are choirs. We hope that this year we will restart the competitions for primary and high school choirs. By reactivating general primary and high school choirs, we will be able to detect and draw the potential future musical school students or future choir singers. There is one noticeable phenomenon: many choirs are activated in certain periods such as: The Flag Day, 8th of March, the School Day, the Teacher's Day etc. This does not allow continuous work



Ediullëti i Artë



Zogëri i ndrysh

with choirs. We have a far better situation with professional music schools, especially high music schools, which, under the curriculum, have 4 choir classes a week and are active in all of the schools in cities like Prishtina, Prizren, Gjiilan, Ferizaj, Mitrovicë. The National Opera also play an important role, however its opera choir is very small. There is also the choir of the Faculty of Arts, the Gjakova men's choir, the Gjiilan children's and the Albanian Catholic church "Saint Ndoi" children's choir in Prishtina. Even after restarting their work, the "Collegium Cantorum" choir had to stop its activities due to the difficult material and technical conditions. ●

This is a realistic survey of the developments and the state of choral singing in our country. We hope that in the future choral singing will be far more present and that it will have a true artistic and musical value.

(Email: [adburas@hotmail.com](mailto:adburas@hotmail.com))



**IFCM News**



International Federation for Choral Music

# IFCM

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

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Alessandro Cortese

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Royce Saltzman

*Guidelines for a Total Quality Charter*



# In Brief

Extracts from the IFCM Monthly Newsletters to the Board

## Jean-Claude Wilkens IFCM Secretary General



Photo: Doof Reubus

### IFCM

#### IFCM Ambassadors

After more than two decades of intensive work, the IFCM's outreach has expanded into a global network of activities that requires representation beyond what is possible from its Board and Advisors. Inasmuch as there are other persons who have served in various leadership capacities and remain committed to the goals and aims of the Federation, the Executive Committee has determined that such persons should be invited to represent IFCM when the need arises.

It has been decided to appoint some of them with the title of "IFCM Ambassador". The IFCM executive committee will soon issue the list of current IFCM Ambassadors.

#### Membership and Marketing

About 75% of the members have renewed their membership for 2004. The last reminders will be sent to the remaining addresses before the end of April. The IFCM will begin plans for marketing membership in May in order to increase the number of individual members. Jean-Marc Poncelet (ICCM) will lead this project. More info: [jcwilkens@ifcm.net](mailto:jcwilkens@ifcm.net)

#### World Chamber Choir

The World Chamber choir (a group made up of former members of the World Youth Choir) will meet in Normandy in June as part of the celebration for the 60th anniversary of D-Day. Three concerts will be given under the baton of Volker Hempfling. More info: [iccm@skynet.be](mailto:iccm@skynet.be)

#### Songbridge

An agreement is ready for signature between M. Pohjola and the IFCM. The text has been adopted by the IFCM executive committee, and the ICCM in Namur will be responsible of the management for the Songbridge projects from now on.

Three candidates are applying for Songbridge in the future: Argentina, Europa Cantat and Hong Kong.

The guidelines for the organization of a Songbridge will be ready by September 2004 and will be published by the IFCM and in the ICB.

#### ICB and advertisement

You have probably received the new version of the International Choral Bulletin; the whole team hopes that you appreciate the new look of our magazine.

I should like to take this opportunity to inform you that the IFCM and the Tagger Foundation have taken over (in-house) the management of advertising in the ICB. Ian Bullen has done a great job for many years and we thank him for his commitment to the federation.

You might think of inserting an ad for your activity in the next issues of the ICB and take advantage of the special conditions offered to IFCM members. Don't hesitate to ask us for the new advertisement rates:

[jcwilkens@ifcm.net](mailto:jcwilkens@ifcm.net)

#### International Music Council

##### Music World Forum

The first Music World Forum will take place from 1 to 4 October 2005 in Los Angeles within the framework of IMC's next General Assembly. As a global knowledge-building platform on the theme "Music and Society in the 21st Century", it is intended to provide a critical review and assessment of current

trends and future prospects in the development, production, promotion and accessibility of diverse forms of music. Aimed at government officials, private sector executives, professionals from the civil society, scholars, artists and students, it seeks synergies across different sectors and professional groups. It will address issues related to music and social change; music education and training; technology and public access; copyright and the livelihood of music-makers. [www.musicworldforum.org](http://www.musicworldforum.org)

#### Framework Agreement between the IMC and UNESCO

Under the terms of the Framework Agreement between UNESCO and the IMC, the Secretariat has secured funding from UNESCO for the 2004-2005 biennium for its Rostra, publications and networking activities, for America Cantat IV (an IFCM project), as well as for regional consultations in preparation of the Music World Forum. The majority of these funds have been decentralised by UNESCO and will be made available directly from UNESCO offices in the concerned regions.

#### Tagger Foundation

The Tagger Foundation finally received legal recognition from the Prefecture of Pavia. The current work of the Foundation is focussing on the International Choral Bulletin, the September Vocal Festival in Vigevano, the creation and maintenance of different websites and the restructuring of the Vigevano Music School. The Tagger Foundation will also work on a global re-branding of the IFCM and its projects. A presentation is planned for the General Assembly in Kyoto.



### 20 Awards

Congratulations to Patricia Abbott, who was awarded the *Ordre du mérite choral* by the Alliance des chorales du Québec

#### Queen Elisabeth competition for solo singers in Belgium

We have the great pleasure to inform you that four former members of the World Youth Choir have reached the semi-finals of this prestigious competition. One of them, Johannes Schendel, Germany, has been chosen by the jury to appear in the finals. Congratulations!

#### The 2004 Robert Edler Prize for Choral Music

...has been awarded to Karmina Silec, Conductor of the Carmina Slovenica girls' choir, Maribor, Slovenia, for her internationally-recognised and highly-creative artistic work as well as her educational achievements. Congratulations!

#### Obituaries

Mrs Colleen Kirk, past president of the ACDA and board member of the IFCM from 1982 to 1985, passed away recently. The IFCM presents its condolences to her family.

Jim Bjorge passed away on 30 January 2004. A large part of his life was devoted to choral music in which he also invested much of his personal resources. Although he was not very active within the IFCM after its creation, he worked hard towards the latter; he was involved in writing the IFCM's statutes. Together with Walter Collins, he produced the first issues of the *International Choral Bulletin*. And at the IFCM's first official Board meeting in 1982, he was appointed an Advisor.

#### Address changes

Eesti Koorihing - Kaja Tanner,  
Roosikrantsi 13 - EE 10119 Tallinn, Estonia  
Phone work: +372-6274451  
Fax work: +372-6274450  
The Email is unchanged: koorihing@kul.ee

Norwegian Children's and Youth Choir  
Assn. - Kjetil Åmann - pb. 440 Sentrum -  
N-0103 Oslo, Norway - Tel, fax and email  
remain the same:  
Phone work: +47-23-310350  
Fax work: +47-23-310351  
Mobile: +47-93-424481  
Email: nobu@nobu.no  
Homepage: www.nobu.no

Finnish Choral Directors Association, c/o  
Sanna Ketola, Tornitasa 3 as 6 - 02120  
Espoo, Finland  
Phone work : +358-40-7323674  
Fax work : +358-9-2944950  
Email: sketola@siba.fi  
Homepage : www.visioiva.fi/skj

#### Don't forget! / Pensez -y! / Denken Sie daran! / ¡No lo olvidéis!

International Day of Choral Singing 2004  
Journée Internationale du Chant Choral  
2004  
Internationales Tag des Chorgesangs 2004  
Día Internacional del Canto Coral 2004  
12th December

Contact : Zenaida Vásquez,  
FIMC - Vicepresidencia  
Fundación Schola Cantorum de Caracas  
Tel: +58-212-5646362/8748  
Fax: + 58-212-5646923  
E-mail: fundascc@telcel.net.ve



Karmina Silec - Winner of the Robert Edler Prize

Photo: K. Silec

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Mobile phone (to be used by preference):  
+972 54 5988896  
Email: shanimic@netvision.net.il ●

#### New ICB Events Column

The IFCM has decided to start a new column in the *International Choral Bulletin*. The new pages will be similar to the already well-received international festivals, workshops and competitions list at the end of the magazine.

The new column will list all known "master classes", "ateliers", "workshops", "seminars", "music camps" etc. for singers and choir conductors open to international participants.

If your organization is planning such events in the future, send us the necessary information to have them listed!

The new column will start in the ICB issue in the third quarter of 2004 and will list all events taking place after 1st December 2004. In order to help us in the huge work of collecting information, please send your details to [jcwilkens@ifcm.net](mailto:jcwilkens@ifcm.net), in a similar format to the one in which we currently publish the festivals list:

- Name of the event
- City
- Country
- Dates
- Maximum 50 words of description
- Contact name and address
- Contact Email
- Website

Thank you very much for your help. We hope that this new column will help you to advertise your activities. ●



# News from the Tagger Foundation

**Alessandro Cortese**  
Executive Director of the  
Tagger Foundation



Photo: Duff Ramus

The Tagger Foundation is nearly one year old. When we started our work, we had plans and ideas about what the Foundation could and should do in order to serve the international choral movement. And with time, those ideas have become clearer: today the Foundation is starting to operate as efficiently as many of our stakeholders expected.

In fact, we knew from the very beginning that our challenge would mainly be in the fields of communications and marketing. This means that the Tagger Foundation is in charge of implementing all of the IFCM's communications through traditional and new media. For instance, you might have noticed that the last three issues of the *International Choral Bulletin* have a new layout. This is one of the first results of the Foundation's work and ensured the change-over from two to four colours.

That change was also the trigger for reorganizing several aspects of the production of the *International Choral Bulletin*. So while Jutta Tagger remains in charge of the editorial aspects of the magazine, the Communications Manager of the Tagger Foundation, Chiara Bartolozzi, is now in charge of all related operations. Another important sector of activity concerns the Internet and the tools which can be developed through the web. At the moment, our work is more "behind the scenes" as we are working very much on software development.

In fact, we are creating web-based software which will allow persons with no technical skill to build their own website as easily as writing a Word document. This process is very important for several reasons: first of all, it allows us to make our own software, which we will be able to offer at a reasonable fee to those who need it; second, we will be able to specialise in music-related websites; and

third, we will be able to provide IFCM members with a new service.

If you wish to see a first result of this working technique, you can browse the new website of our partner in the World Youth Choir organization, Jeunesses Musicales International, at [www.jmi.net](http://www.jmi.net). This website was built by the JMI staff in Brussels and is based on a design made by us in response to their communications needs. The person in charge of this process is our Creative Marketing Manager, Pádraig Kitterick. Coming to our marketing activity, I should like to make a small digression. During the last months, the Tagger Foundation has implemented a change of strategy in its way of working and fund-raising for the IFCM. In fact, the IFCM has started to think about specialised centres with professional skills, which could also offer fund-raising opportunities, through the construction of networks between international organizations, local partners and private sponsors. In short, the possibility of structuring the Federation's work in departments with specific skills corresponds to the need to find strong partnerships in areas and territories planning to invest in culture for their own development. The Tagger Foundation has therefore presented a new concept in its way of working and fund-raising, showing how specific elements from the for-profit sector could also be used for the not-for-profit one. Today, the new frontier of our work consists in a thorough marketing analysis of what the IFCM represents in terms of persons, ideas and initiatives. This analysis will enable the IFCM to employ its resources in efficient ways in order to offer new and better services to its members and to define a membership package of benefits and services attractive and valuable for current and new members. So much for the operational part of our

activities.

But the Tagger Foundation is also active in the organization of an annual Festival which will take place in Vigevano, the city where we have our headquarters. Dates: 4 to 12 September 2004. The Festival is called VOCEversa and is dedicated to vocal creativity in all its aspects. It is a new concept where we try to offer an event whose main goal is to show the importance of vocal communication through music as a universal tool. And among the various aspects of vocal creativity, we underline the role of choral music as an important social and cultural instrument. VOCEversa belongs to the family of events which propose a new experience to people attending it. Our dedicated Project Manager, Gaia Faccioli, has been very careful to ensure that the whole city will breathe with the Festival, becoming part of its content and not only its surroundings.

Different genres of vocal music will coexist in the programme: in fact, those who come to Vigevano during the Festival will be able to listen to "big names" in the choral movement, e.g. *Tönn Kaljuste*, next to jazz concerts, e.g. by the *New York Voices*; or they will be able to hear an original version of Monteverdi's *Vespri della Beata Vergine* together with performances by the *World Chamber Choir*; a new IFCM project, or it will be possible to listen to the first modern performance of Monteverdi's *Gloria for 8 voices* which was lying in a library in Naples waiting to be republished and performed. The concert programme will be completed by meetings with artists, open rehearsals, conferences, master-classes etc.

There is probably no need to say it, but of course you are all very welcome in Vigevano in September to share this new experience with us! (Festival website: [www.vocevera.org](http://www.vocevera.org)) (Email: [alessandro@taggerfoundation.org](mailto:alessandro@taggerfoundation.org)) ●





The International Federation for Choral Music invites you to the

## 7th World Symposium on Choral Music in Kyoto, Japan

July 27 - August 3, 2005

*Cantus populi, cantus mundi. Cantus omnibus unus.*

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

### Workshop/Seminar Sessions

There will be **41 workshop and seminar sessions** at which **30 choral experts** from around the world will speak on such topics as "Choral music from different regions of the world," "Choirs in the history of Occidental music," "Conducting and vocalizing" and "Japanese chorale."

**Lupwishi Mbuyamba** - Mozambique: Choral Music in Africa  
**Annetta van der Walt** - South Africa: Choral Music in Africa  
**Theodora Pavlovitch** - Bulgaria: Choral Music in Eastern Europe  
**Peteris Vasks** - Latvia: Choral Music in Baltic countries  
**Edson Carvalho** - Brazil: Choral Music in Latin America  
**Randie Fong** - USA (Hawaii): Choral Music in South Pacific  
**Igelese Ete** - New Zealand: Choral Music in South Pacific  
**Kifah Fakhouri** - Jordan/France: Middle East - Choral Music in Asia  
**Coomi Wadia** - India: Choral Music in Asia  
**Jonathan Velasco** - Philippines: Choral Music in Asia  
**Rung-Shun Wu** - Taiwan: Choral Music in Asia  
**Geonyoung Lee** - Korea: Choral Music in Asia  
**Marcel Pérès** - France: Early Renaissance era  
**Florian Heyerick** - Belgium: Renaissance era  
**Masaaki Suzuki** - Japan: Interpretation of Bach's works

**Frieder Bernius** - Germany: Romantic period  
**Erwin Ortner** - Austria: Late Romantic period  
**t.b.a** - British choral music of the 20th century  
**Duane Davis** - USA: Jazz Chorus  
**Dan-Olof Stenlund** - Sweden: Conducting master class (1)  
**Theodora Pavlovitch** - Bulgaria: Conducting master class (2)  
**Yoshihisa Matthias Kinoshita** - Germany: Vocal sound building (1)  
**Vera Scherr** - Germany: Vocal sound building (2)  
**Akira Miyoshi** - Japan: Contact between Japan and West  
**Yoriaki Matsudaira** - Japan: Contact between Japan and West  
**Toru Nakamura** - Japan: Japan's scale - Heterophony  
**Akira Nishimura** - Japan: Japan's scale - Heterophony  
**Toshi Ichyanagi** - Japan: Voice and Japanese musical instruments  
**Atsuhiko Gondai** - Japan: Voice and Japanese musical instruments  
**Yozo Sato** (as Coordinator) - Japan: Choral activities at schools and in social education in Japan.

### Symposium Concerts

The Symposium will comprise a series of **13 concerts**. In addition to **22 choral groups from 19 countries plus 10 groups from Japan**, all publicly sought by the International Federation for Choral Music and selected by the Artistic Committee.

#### AFRICA

Africa-USA: African Children's Choir, Jamimah Nasanga: SAT+Drum/Professional  
South Africa: University Choir of Stellenbosch, Andre Van der Merwe: SATB

#### LATIN AMERICA

Cuba: ENTREVOCES, Digna Guerra Ramirez: SATB/Professional  
Guatemala: Coro Victoria, Julio César Santos Campos: SATB

#### NORTH AMERICA

Canada: Nathaniel Dett Chorale, Brainerd Blyden-Taylor: SATB/Professional  
Canada: Winnipeg Singers, Yuri Klaz: SATB/Professional  
USA: The Young People's Chorus of New York City, Francisco J. Núñez: SSA(A)  
USA: San Francisco Girls Chorus, Susan McMane: SSA(A)

#### EUROPE

Denmark: Vocal Line, Jens Johansen: SATB  
Germany: Cantabile Limburg, Jürgen Fassbender: TTBB  
Italy: I Madrigalisti Ambrosiani, Gianluca Capuano: SATB/Professional  
Netherlands: Netherlands Youth Choir, Wilma ten Wolde: SSAA  
Norway: Oslo Chamber Choir, Grete Pedersen: SATB  
Norway: Nordic Voices: SATB/Professional  
Russia: Vokalensemble Anima, Victor Smirnov: TTBB/Professional  
Slovenia: Carmina Slovenica, Karmina Šilec: SSAA  
Sweden: Schola Gothia, Ulrike Heider: SSAA/Professional

#### ASIA SOUTH PACIFIC

Australia: Canticum Chamber Choir, Emily Cox: SATB  
Indonesia: Parahyangan Catholic University Choir, Avip Priatna: SATB  
Korea: The National Chorus of Korea, Chin-Seup Yom: SATB/Professional  
Philippines: The San Miguel Master Chorale, Eudenic Palanan: SATB/Professional  
Turkey: Orfeon Chamber Choir, Elvira Kerimova: SATB

#### JAPAN

Vocal Ensemble «EST», Masao Mukai: SATB  
Chamber Choir VOX GAUDIOSA, Ko Matsushita: SATB  
The Little Singers of Tokyo, Hisae Hasegawa: SSAA  
Naniwa Choraliers, Keishi Ito: TTBB  
Japan Youth Choir: SATB  
Chœur Joyeux, Tsuneo Takase: TTBB  
Kyoto Echo Choir, Kenchi Asai: SATB  
Tajimi Children's Choir, Nobutaki Tanaka: SSAA  
The TARO Singers, Horoshi Sato: SATB/Professional  
Green Wood Harmony, Kunio Imai: SATB

### SPECIALLY INVITED CHOIRS



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Bach Collegium Japan



## 7th World Symposium on Choral Music

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

E-mail: ws7@jcanet.or.jp Fax: +81-3-5421-7151 www.jcanet.or.jp/wscmf

## Schedule

Hours	Wed. 27 July	Thu. 28- Sat.30 July	Sun. 31 July	Mon. 1 - Wed. 3 August
09:00 - 09:45		Open Singing	JCA presents: Junior Chorus Festival & Mothers' Chorus Concert	Open Singing
10:00 - 12:00		Workshop/Seminar (4 concurrent sessions)		Workshop/Seminar (4 concurrent sessions)
12:00 - 13:00		<i>Okashiyasu</i> Concert		<i>Okashiyasu</i> Concert
13:15 - 14:30		Afternoon Concert		Afternoon Concert
15:00 - 17:00		Workshop/Seminar (4 concurrent sessions)		Workshop/Seminar (4 concurrent sessions)
19:00 - 21:00	Opening Gala Concert	Evening Concert		Evening Concert / Closing Gala Concert

- IFCM's **General Assembly** will be held at 9:00-12:00 on 31 July and 1 August.

- As an adjunct to the Symposium, the Japan Choral Association plans to hold a **"Junior Chorus" festival** as a harbinger of future choral activities. The JCA will also stage an **"Okashan (mothers) Chorus" concert**, which has been drawing global attention as a choral activity unique to Japan. Both will take place in Kyoto and aim at promoting an understanding of Japan's choral culture among the many participants from around the world.

## Delegate Registration Fee

The registration fee for the Kyoto Symposium will be decided in the same price range as the previous conference. Of particular note is that it is the first time to base the fee on the *United Nation's Human Development Index*.

Classification	Group I in Yen	Group II in Yen	Group III in Yen
IFCM Members - full week	50,000	40,000	27,000
IFCM Members - half week	30,000	24,000	16,200
All other non-IFCM members - full week	60,000	48,000	32,400
All other non-IFCM members - half week	36,000	28,800	19,400

Guest Registration Fee (for your family) includes admission to concerts and reception

Classification	Group I in Yen	Group II in Yen	Group III in Yen
All Guests - full week	35,000	28,000	18,900
All Guests - half week	21,000	16,800	11,300

Registrations received after May 1, 2005, will be subject to an additional 10% surcharge on the registration fee.

## Hotel

Kyoto has 13,000 Western style hotel rooms scattered throughout the city. Combined with the 35,000 rooms of the many Japanese style *ryokan*, or traditional inns, Kyoto can accommodate groups of almost any size. The number of hotels and *ryokan* leads to a wide variety of choices for lodging, from five-star hotels to economy rooms. For the details, please see the 2nd Announcement.

Hotel Rates (for reference)

Class	Fare in Yen	
	Single	Twin
L	15,000 - 16,000	20,000 - 22,000
A	14,000 - 14,500	18,000 - 19,000
B	10,000 - 12,000	15,000 - 18,000
C	8,000 - 9,500	14,000 - 17,000
D	7,000 - 7,500	12,000 - 14,000
E	r.b.a	r.b.a

## 2nd Announcement

The Executive Committee will publish the **2nd Announcement** this summer, when we start accepting registrations online. We sincerely invite you to join us in Kyoto for the Symposium.

To receive the 2nd Announcement this summer, please register your name and address as soon as possible, at the website: [www.jcanet.or.jp/wscmf/](http://www.jcanet.or.jp/wscmf/).



photo courtesy of the Kyoto Convention Bureau



## The first Asia Pacific Choral Summit

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A significant event for IFCM took place in Busan, Korea on 22 May 2004. An Asia Pacific Choral Summit brought together 35 choral leaders from 10 countries. Hosted by IFCM's Asia Pacific Regional Secretariat (APRS), which is part of the Korean Choral Institute, the Summit focused on the sharing of ideas and the development of activities that would lead to the expansion of choral music throughout the region. Representing the Federation were Jean-Claude Wilkens, Secretary-General, and Royce Saltzman, Past-President.

Speaking on behalf of the Korean Choral Institute was Madam Dho Young-Shim, Ambassador of Cultural Cooperation for the Republic of Korea.

The Acting Mayor of Busan opened the Summit by welcoming the delegates, pledging his commitment on behalf of the city to support the APRS. Throughout the day Madame Dho emphatically emphasized the importance of the APRS and how it can, with financial support from the city, stimulate activities for the Asia Pacific Region and the city of Busan. Already this support has been demonstrated by hosting the World Youth Choir in Korea this summer. Important in the future for the APRS is an Asia Cantat for choir singers in 2006. The Asia Pacific Choral Summit is an

indication that once again IFCM is committed to the enhancement of choral music in all parts of the world.

(Email: saltzman@oregon.uoregon.edu)

### List of participants

#### International participants:

- Royce Saltzman, USA – IFCM Past President of IFCM
- Jean-Claude Wilkens, Belgium/Spain – IFCM Secretary General
- Mitsukazu Suwaki, Japan – IFCM Vice-President
- Nie Zongming, China – President, China Chorus Association
- Leon Tong Shiu-Wai, Hong Kong – President, Hong Kong Treble Choir association
- Nariman H. Wadia, India – President, Paranjoti Academy Chorus of Bombay
- Avip Priatna, Indonesia – conductor
- Monty Rizkidominggo, Indonesia – Executive Director, Batavia Madrigal Singers
- Tommyanto Kandisaputra, Indonesia – President, Bandung Choral Society
- Yozo Sato, Japan – Past President, Japan Choral Organization
- Yoshi Egawa, Japan – Executive Director,



Photo: R. Saltzman

- World Choral Symposium 7 in Kyoto
- Saeiko Hasegawa, Japan – Chair, Artistic Committee of the WCS7 in Kyoto
- Chew Hok Ping, Malaysia – conductor, Malaysia National Choir
- Saida Raseam, Malaysia – composer
- Karen Grylls, New Zealand – conductor, National choirs of New Zealand
- Norman Firth, New Zealand – President, New Zealand Choral Federation
- Andrea O. Veneracion, Philippines – Founder, Philippines Madrigal Singers
- Jonathan Velasco, Philippines – in delegation of the Philippines Federation for Choral Music
- Dirk Dubei, Taiwan-China – President, Taipei Philharmonic Foundation

#### Korean Participants:

- Dho Young-Shim – Chairperson, Korean Choral Institute
- Yom Chin-Seup – President, KCI Artistic Committee
- Oh Sei-Jong – conductor
- Bae Seung-Tak – conductor
- Jacob Chang
- Song Gi-in – Vice-President, KCI
- Choi Sang-yoon – KCI Vice-President
- Im Joo-Seup – KCI Executive Director
- Lee Ik-Joo – Director of Culture and Tourism, City of Busan

#### Were Excused:

- Albert Yeo, Singapore – Director, Young Musician's Society
- André De Quadros, India/USA – IFCM Board Member
- Noel Ansell, Australia – Former President, Australian Choral Association ●



Madam Dho Young-Shim



Photo: KCI



# Guidelines for a Total Quality Charter

Almost two years ago, the IFCM started to work on a reference text for those who offer their services and skills to amateur choirs as tour operators or event organisers.

The text is now ready and we submit it to you below. It is the fruit of long discussions by the IFCM Executive Committee and the Board of Directors of the "International Choral Network", an association which brings together a large number of choral festivals all over the world.

Jean-Claude Wilkens,  
Secretary General, IFCM

## Preamble

Choral music needs a platform such as concerts, festivals, competitions, artistic tours, recordings, etc. to develop its activities. This platform is usually provided by professionals working in tourism or other commercial sectors. Because of their nature, choral activities require sensitive understanding. The International Federation for Choral Music (IFCM) and the Choral Festival Network (CFN) are therefore proposing this Total Quality Charter as a tool to make the relationship between the organiser and the choir more transparent. However, it is not the role of the IFCM or the CFN to ensure compliance with this charter.

## Definitions

**Activity:** An event in which a choir, musical group, choir conductor, individual singer, music teacher, etc. takes part actively or passively. Such events include but are not limited to: a choral festival, a choir competition, a mass choir activity, a concert tour, a conference, a seminar, a master-class or a recording.

**Organiser:** Any entity, whether commercial or non-profit making, which organises an activity as defined above.

**Participant:** A choir, musical group, choir conductor, individual singer, music teacher, etc. which takes part in an activity as defined above.

## Total Quality Charter

### Responsibility of the organiser

The *organiser* must provide clear identification details, including its name and legal status, stating whether it is profit- or non-profit making as well as its goals. It must provide a postal address and a legal incorporation address, as well as all means of communication such as telephone, telefax and e-mail.

An *organiser* which also acts as a travel agent for the *participant* shall respect all the rules laid down in the IATA licenses as well as by its national professional association of tour operators.

### Relationship between the *organiser* and the *participant*

The *organiser* must organize its communication and publicity regarding all activities and services proposed to the *participant* transparently and accurately, so as to provide the latter with a clear understanding of the content and operation of the proposed activity

The *organiser* must propose a clear written contract between itself and the *participant*. This contract must describe in detail all the services (and their extent) provided by the *organiser* to the *participant*, as well as the price to be paid for those services.

The *participant* must be able to identify the flat fee to be paid to the *organiser*. The *organiser* must specify the costs of accommodation, meals, transportation, music programmes and general administration. The *organiser* must give clear information about the names and addresses of hotels or other accommodation, and restaurants.

The *organiser* is answerable for the activities of any subcontractors. There shall be no division of responsibility.

The contract must mention the terms, such as performing fee and expenses if any, under which the *participant* performs at concerts or festivals.

### Logistics

The *organiser* must propose a reasonable schedule of activities such as performances and rehearsals. This schedule must be an integral part of the contract.

The tourism part, if any, and the artistic part of an activity must be mentioned clearly. A tourist guide shall be in charge of the tourism part and a musically experienced member of the *organiser's* staff shall be in charge of the artistic part. When catering for a large group, the *organiser* must provide the minimum service at meals such as a proper place to sit, quality food, clean setting, sufficient and professional staff, reasonable waiting time to be served, etc...

### Concert performance

The *participant* must receive complete information on the performing venue(s) prior to the activity, such as: name(s) of the hall(s), address(es), number of seats, acoustic conditions, possible restriction in repertoire



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(e.g. in churches), etc.

The *organiser* must ask the *participant* to state its logistical and technical needs. After negotiation, the *organiser* must meet the agreed conditions such as: stage size, technical features, lighting, sound equipment, instruments and tuning, size and number of dressing rooms, access to facilities, heating and temperature, rehearsal time and duration, etc.

If appropriate, doors must be closed and silence ensured during performances.

The *organiser* must provide sufficient and adequate promotion so that there is an audience for the activity.

It is the *organiser's* responsibility to ensure compliance in all cases with the venue's rules and requirements, as well as performing and publishing rights.

### Training and workshops

In its advertisements, the *organiser* must provide full information on a workshop or other training event, such as: list of works and repertoire, name of the conductor and assistants, name of the orchestra, soloists and instrumentalists, as well as their work schedule. The working languages must be mentioned. All *participants* should be able to understand the instructions.

The contract must provide information about materials required, e.g. scores or books provided and their prices.

In event of changes in the programme or in the teaching staff, the *organiser* must provide adequate alternatives. If it fails to do so, the *participant* must be able to cancel its participation at no cost.

### Choir competitions

The *organiser* must publish the competition rules. These rules must be as comprehensive as possible and clearly specify the following: conditions for participation, rules for the selection of the participants, competition categories, compulsory works, time and content of the performance, composition of the jury, adjudication.

To avoid problems regarding the acceptance of amateur and/or professional choirs, the *organiser* must clearly define who is allowed to take part in the competition.

The *organiser* must treat all *participants* equally (financial and material conditions). If grants are available for *participants*, the rules for obtaining them must be advertised by the *organiser* and grants must be open to application.

When a competition is advertised as "international", the *organiser* must ensure that:

- The participants come from a large number of countries;
- The categories are artistically homogeneous (number of members in the choir, type of group, type of repertoire, a cappella or not, etc.);
- The jury is made up of at least five members, the majority being from abroad, treated as professionals and strictly independent of the *organiser*;
- The jury members are fully conversant with the competition rules and procedures, as well as deliberation rules and procedures;
- The length of the performance is long enough to allow the jury to make a genuine assessment;
- The number of prizes awarded does not exceed a reasonable proportion of the number of participants;

- The jury's decisions are respected and available in writing. ●

### Desperately Seeking Lost Members

Can anyone help the IFCM Secretariat find the following members who seem to have moved:

#### Angola:

- Macedo, Jorge (Antig. Creche Infantil Pop de Radio Luanda)

#### China:

- Yungiu Tang  
- Yu Ling Ma

#### Germany:

- Juergen Puschbeck

#### Japan:

- Yuuka Choir

#### Sweden:

- Incca Rasmussen-Belin

#### Puerto Rico:

- Lutz Elena Fernandez

#### Republic of South Africa

- Nicholas Nicolaidis

#### Russia:

- Ilya Myakishev

#### USA:

- Jessica Bissett

To enable them to continue receiving the International Choral Bulletin, please send their new addresses to:

Jean-Claude Wilken  
IFCM International Office  
Centro Internacional de la Música de la  
UNESCO  
Villa Gades  
E-03590 Altea, Spain  
Email: jcwilken@ifcm.net



# Pacific Children's Chorus

An Adventure in Choral Music and Dance from Pacific Rim Countries

*This 9-day residential program is designed to provide treble choirs an opportunity to experience the cultures of the Pacific Rim through their choral music repertoire in an interactive, non-competitive environment. Highly recommended for Independent Directors as well. Connect with new friends, new cultures, and the world.*

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• July 19 - 27, 2005



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Festival Artistic

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### making connections

**HOST CHOIR**  
Hawai'i Youth Opera Chorus  
Nola A. Nāhulu, Artistic Director



**Pacific**  
MUSIC RESOURCES

Wanda Gereben, Executive Director

Tel: (808) 595-0233

Email: info@PacRimFestival.org



CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONIA

PATRONATO MUNICIPAL

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Choral World News



Choral

# World News

*Porque cantando se alegran los corazones - América Cantat IV in Mexico*  
Sonja Greiner

*Once Again... - América Cantat IV*  
María Guinand

*50th Cork International Choral Festival*  
Peter Grahame Woolf



# Porque cantando se alegran los corazones

América Cantat IV in Mexico

Sonja Greiner  
Secretary General,  
Europa Cantat



Photo: S. Greiner

I was invited to attend the final days of América Cantat IV in Mexico City, as representative of the European "sister organisation", and I was very curious to see the parallels and differences between our two festivals. My first thought when I flew into Mexico City Airport and saw the dimensions of it from the air (with 22 Million inhabitants!) was how the Mexican Choir Organisation could organise a festival there if participants of EUROPA CANTAT XV had already considered that Barcelona was too big for such an event.

Part of the "secret" was the CENART (Centro Nacional de las Artes), a huge centre with excellent rehearsal and concert halls, where all ateliers rehearsed, all atelier concerts (as well as several choir concerts) were presented and where everybody met for breakfast and lunch under the tents. Here it was possible to meet the participants, the organisers and the guests, to browse through scores at the open-air exhibition area, to have a cup of coffee or to play football or have a rest under the trees in the beautiful park. 1.300 participants, conductors and guests from 24 different countries had gathered, with 24 Mexican choirs and 21 foreign choirs (mostly from Latin America, but also from Canada, USA, Martinique, Germany, Spain, Great Britain, South Africa and Australia). They worked every morning, in 13 workshops, on music from different

Latin-American countries, both traditional and contemporary music for children, European choral works from the 20th century and Afro-American music.

The quality of the workshop concerts was very good in general, partly thanks to invited "pilot choirs" who had come prepared and knew the repertoire. The most unforgettable moments for me were:

- The workshop with Cuban music, conducted by Alina Otraca, in which the Academy Chamber Choir from Canada magically managed to sound like a Latin-American group, and where a little girl sitting behind the choir was copying Alina's conducting gestures, totally lost in the wonderful rhythms of the music
- The impressive sound and precision of the choirs from Karlsruhe and Tenerife, singing contemporary music with Werner Pfaff
- Oscar Escalada's explanations of the tango and the excellent presentation of his workshop
- A little girl listening with her mouth and eyes wide open and totally still to a contemporary work conducted by Nestor Andrenacci.

In addition to the workshops, there were 107 concerts in 20 different concert halls. This was, on the one hand, wonderful because the music of the festival was spread all over Mexico City, but, on the other hand it was difficult for the participating choirs as they

were singing almost every afternoon, and, due to the size of the city and having to travel around in buses, were not able to listen to most of the evening concerts, and sometimes had to sing in front of very small audiences. Unfortunately, the guests were usually not able to attend both the afternoon and the evening concerts, either, so we usually chose to attend the daily Gala concert where we heard 4 choirs as well as a commissioned work of a Mexican composer. Apart from the often excellent guest choirs, we discovered some very good Mexican groups, among others the Chamber Choir of the CENART, conducted by the Honorary President of the festival, Gerardo Rabago Palafox.

Towards the end of the festival I was invited to a historical meeting at which the organizers of the previous América Cantat Festivals (1992 and 1996 in Argentina, 2000 in Venezuela) and the organisers of América Cantat IV decided to found an organisation "América Cantat" which will accompany the preparation of the future festivals on this continent. This committee officially announced at the end of the festival that the América Cantat V will take place in 2007 in La Habana, Cuba.

América Cantat IV ended with a Songbridge gala concert in the presence of Erkki Pohjola, presenting children's choirs and composers from Mexico, Argentina and Australia. This was followed by a big gala concert at which the results of different "Open Singing Workshops" took the audience on a musical trip through the Americas. At this concert, which ended with a first performance involving all participating choirs, the Latin-American temperament became very apparent:

- María Guinand, who presented music from Venezuela and its neighbouring countries, danced while conducting and had the





## International Choir Events 2004/2005



### 7<sup>th</sup> International Folksong Choir Festival "Europe and its songs" Barcelona (Spain), September 29<sup>th</sup> - October 3<sup>rd</sup>, 2004

Addressed to male, female, mixed, youth and children choirs; repertoire of folksongs without compulsory piece and difficulty level with at least one piece of folk music from the choir's country of origin and one European folksong. Deadline for registration: 28. 07. 2004



### 10<sup>th</sup> International Sacred Music Choir Competition "Giovanni Pierluigi da Palestrina" Latium Region, Rome and the Vatican City, March 4<sup>th</sup> - 6<sup>th</sup>, 2005

Addressed to male, female, mixed, youth and children choirs. Comprehends categories with and without compulsory piece; a repertoire of only sacred a-cappella music must be presented among which at least one piece of G.P. da Palestrina, one piece from the XIX century and one contemporary piece composed after 1920. Deadline for registration: 15. 01. 2005



### 12<sup>th</sup> International Choir Festival "Orlando di Lasso" Marche, Italy, May 27<sup>th</sup>-30<sup>th</sup>, 2005

Addressed to male, female and mixed choirs, vocal groups with max. 12 singers, folksong choirs, youth and children choirs. Comprehends categories with and without compulsory piece; a repertoire of both sacred and profane a-cappella music is to be presented, with one piece of folk music from the choir's country of origin; special category for folk choirs. Deadline for registration: 01. 03. 2005



### Choir Review in Rome - Choral Meeting, Summer 2004

An occasion to meet with other choirs and perform in the most beautiful churches and open spaces in Rome and its surroundings, with accomodation around St. Peter's Square. Combine a splendid summer vacation with unforgettable choir events in the most marvellous venues of the Eternal City with the possibility to meet other choirs.

### Choir Review in Rome - Choral Meeting, Winter 2004-2005

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Tel: 003906 68309449 Fax: 003906 68308568  
e-mail: info-cori@iamms.it web site: www.amiciinmusicasacra.com

audience clapping, moving and dancing along within a moment

- Freddy Milton from Venezuela accompanied several songs on his drums with fascinating Latin-American rhythms and you could not help to tap your feet to them

- The concert finished with surprise fireworks (on a theatre stage!)

- The complete audience sang along to the Mexican national anthem and the well-known song "Cielito lindo" which finishes with the words "porque cantando se alegran, cielito lindo, los corazones" (because, my dear, beautiful singing and dancing bring joy

into the hearts), which could have been the motto of the festival.

Despite the fact that certain aspects of the festival may be criticized and there were, as always, possibilities of improving the schedule and some basic principles, the main organizers and their small energetic team of helpers must be heartily congratulated on their wonderful work. Gerardo Rábago and his wife, Verónica Alexanderson, (both excellent musicians and organisers) can be proud of their achievement. I'm sure that all participants and guests will remember the warm welcome they were given in this beautiful country of Mexico which seems to

have a long tradition, as Netzahualcyotl already said in the 15th century:

"Esperamos que de vuelta a sus lejanas tierras nuestros amigos lleven (...) en sus corazones el calor de nuestra amistad" (We hope that when they have returned to their homelands, our friends will carry in their hearts the warmth of our friendship). I certainly will! ●

Souja Greiner, Secretary General, Europa Cantat

(Email: info@EuropaCantat.org)



# Once again...

## América Cantat IV

### María Guinand

IFCM Vice-President for  
Latin America



...the dream of the America Cantat came true. This time, more than 1,300 singers representing 45 choirs from 24 countries and five continents converged in lovely Mexico City, Mexico.

Thanks to the effort and dedication of Verónica Alexanderson, General Director, Gerardo Rábago Palafox, Honorary President, and their angelic collaborators, Luisa, Ivonne, Luis, Martha, Xavier, and Ralph among others, the Mexican Choral Foundation, with the support of the National Council of Culture, the Society of Mexican Authors and Composers, the International Music Council (IMC) and UNESCO, the national and state governments of Mexico and Mexico City, the IFCM, and the diverse public and private organizations that made America Cantat IV possible.

This festival, which was modeled after the Europa Cantat, seeks to protect the work of choirs and choir directors on the continent, as well as the creation of choral repertoire by new composers. The festival also contributes to the strengthening of regional, national, and international networks, stimulating the diffusion of the diverse cultures of the Americas and building musical bridges with other continents. All of these objectives, and more, were completed, culminating in 18 workshops, 105 concerts, and 10 premieres. We want to recognize what an enormous personal and collective effort a venture such as this requires, not only in terms of budget, but also in organizational, logistical, and creative terms. Bravo Mexico!!!

The colorful Mexican culture, the taste and smell of its exquisite cuisine, the incomparable beauty of its landscape, and its long indigenous and vice-regal history made this America Cantat magical and unforgettable. The stages of the Palace of Bellas Artes, Nezahualcoyotl Hall, Chapultepec Castle, the Hellenic Cultural Center and the Vice-Regal Museum served to highlight the marvelous performances of our choir participants. The visit to Teotihuacán was also unforgettable.

The warmth, kindness, and hospitality of the Mexican people was immediately apparent when we began our activities in GENART (National Center of the Arts), known for its beautiful gardens and installations and where most of the festival took place.

During this America Cantat, we made advances in the creation of an international association with the "Declaration of Mexico," a document supported by Argentina (AAMCANT), Venezuela (Fundación Schola Cantorum de Caracas), and México (Fundación Coral Mexico), which were the organizers of the America Cantat festivals I, II, III, and IV. In this document they established the bases for the creation of a continental platform that would guarantee the continuance of this important choral encounter. In addition, Cuba, which has presented its candidacy on two occasions, will be the location of America Cantat V.

The Mexican Choral Movement has displayed great maturity and wisdom in the organization and execution of this festival. Its attention to artistic quality will be reflected in future festivals.

There is no doubt that we are a creative continent, where "anything is possible." We must continue to explore new paths and make choral singing one of our best allies in social integration and the improvement of our children and youth.

Teamwork, the search for beauty and artistic perfection, discipline, and consistency are all values that will enable continued personal growth in our societies on this magical continent, full of generous and enthusiastic people.

Once again, thanks to everyone who made this dream come true, and good luck to those who will continue down this road. ●

(Email: [mariaquinand@hotmail.com](mailto:mariaquinand@hotmail.com))

(Transl. Thais Fletcher, USA)



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This year Cork's very special Choral Festival has celebrated its record as the longest-lasting annual festival in Ireland, a unique story and cultural achievement in world terms.

Under the leadership of John Fitzpatrick the Cork International Choral Festival has gained in prestige and international importance. The 2004 festival opened with a special event celebrating the inspirational contribution of composer Aloys Fleischmann (Chairman 1954-66; Director 1967-8) who devoted his life to music in Cork and Ireland. A concert of his large-scale music was given by the combined forces of the Cork School of Music Symphony Orchestra and Fleischmann Choir, with Paul McNamara (tenor) in nationalistic compositions which lifted the roof off City Hall, especially when and Kieran Murphy (war pipes) joined them to celebrate the 1706 rout of the English by Lord Clare's Dragoons.

To coincide with this year's particular celebration an impressive written history of the festival has been published. As a record of civic cooperation and generosity, during the latter half of the 20th Century and into the new Millennium, there could be none better than this massive tome (584 pages of small and smaller print!) with contributions from a multitude of people who knew and studied with the 'Prof'; the whole edited meticulously by his eldest daughter Ruth Fleischmann, with invaluable assistance from her younger sisters Anne and Maeve - the outcome a comprehensive source book of information and precious reminiscence.

### Peter Grahame Woolf Founder of 'Musical Pointers' and 'Seen & Heard'



Photo: P. G. Woolfe

### ALOYS FLEISCHMANN AND THE COMPOSERS' SEMINARS

Aloys Fleischmann's name is justly revered for his 60 years prominence in Ireland's musical life, a visionary who built up the University of Cork Music Department and during his directorship of the Festival never spared himself and, most notably perhaps for readers of *Musical Pointers*, introduced a Composers' Seminar with commissions for new choral works. These were analysed, rehearsed and discussed in public over the years, to general enlightenment, before their formal premieres in main festival concerts.

Prof. Fleischmann's seminars were not all plain-sailing at first; Boris Blacher didn't like having his work analysed 'with a question mark over any of it' and William Walton found initial comments on his piece "not entirely to the composer's taste". To encourage discussion, his *Canti del Sole* had been played once more, after which, with unassailable authority, he announced 'It is a very beautiful work and it had a very beautiful performance' and sat down, bringing the proceedings to a sudden unscheduled end!

The superb National Chamber Choir of Ireland gave a special concert at St Finn Barre's Cathedral to mark that fruitful and - it must be said - costly innovation, which has been maintained under John Fitzpatrick's leadership, with his particular concern to promote educational outreach. The selected items were chosen by the choir's Brazilian conductor Celso Antunes from a total of 100 special commissions from composers of many nationalities. The acoustics are perfect and this was an enthralling musical experience, the music

spanning 1962-1999. We heard commissioned works by Milhaud (1962), Walton (1974) and Shchedrin (1982), those by Walton and Ian Wilson (bluebrighteyes, 1999) particularly ear-catching, as was Fleischmann's *Poet in the suburbs* (1974 - not a commission, composed to celebrate 21 years of the festival).

### WORDS AND MUSIC

The effect of the NCC's concert as a whole was severely compromised by the lack of programme notes and words to follow; essential to make full sense of the word-driven musical settings, an omission remarked widely. To a lesser extent, this absence distances listeners to the competitive sequences of choirs too, and it seemed additionally counter-productive to have the lights generally dimmed (for dramatic 'atmosphere', I suppose?) making it hard even to follow our programmes!

It is relevant to learn from Ruth Fleischmann's book that the modern commissioned works ruffled feathers in the City Hall concerts, where audiences preferred "an Italian choir singing Verdi or a Welsh male voice choir singing just about anything". Repeat performances of such 'difficult' music provoked hostility and the practise had to be abandoned. When audiences were given copies of texts and the house-lights were put on during performances, there was a greater acceptance of this 'NEW MUSIC', and under Celso Antunes the NCC has become far more experienced in negotiating the complexities of cutting-edge contemporary choral music than had been the case in the earlier decades.



## PHILOMELA

The impossibility of reconciling words, music and dramatic choreography was highlighted in the outstanding event (for us) of the whole festival, the late night performance by the versatile and uniquely accomplished *Philomela* of a sequence of choral songs by Turkka, Matveinen, Kähärä and others, many of them derived from the *Kalevala*. These young Finnish women had been trained by Marjukka Riihimäki to discover in themselves a palette of tones high and low, sweet and raucous, each girl emerging as a confident soloist from time to time.

One could only begin to guess what they were singing about, but we were riveted to their singing and expressive bodily language as they moved around the aisles and steps of the beautiful modern interior of Cork's North Cathedral. Only after acquiring their new CD of the same programme could we discover that the texts carry enormous power and resonance in their exploration of women's lives, aspirations and griefs. The complete experience of this programme *Mieli* is only open to native speakers of their language, and in live performance.

Next best must be the DVD which is crying out to be made (I understand that *Philomela*'s creations have been televised in their native land) and must by example revolutionise the approach to their craft of choir directors and conductors who are fortunate enough to encounter this total musico-theatrical experience and think how some aspects might be adapted in their own presentations. A DVD including optional subtitled texts in a range of languages would combine the best of all worlds in this 'modern world music inspired by folk tradition and archaic folk poetry'.

## FESTIVAL CDs

The National Choir of Ireland's concert of Cork commissions was recorded for broadcasting and hopefully may find its way into one of the Cork Festival's fine CDs (see review of the 2002 CD) and with the omission of texts, something of a hobby-horse of mine, remedied?

The double CD of the 2003 Festival shows the pitfall of not doing so, notwithstanding expense considerations. Beyond bald titles of pieces sung, and initials and surname of composers, and of choirs and conductors featured, there is no information whatsoever. It can accordingly be only a souvenir for that who were there and is not recommendable for general purchase, even though these may remain the only recordings of the two interesting commissioned works of the year. One of those is *Amertezan* by Javier Busto in his fascinating, tongue-twisting native Basque language (e.g. 'txa-la' recently) and the other Irish composer Gráinne Mulvey's demanding *Sabat Mater* for 17 solo voices.

## IRISH SCHOOLS at the Festival

The Cork Choral Festival is to be commended for opening its doors to schools from all over Ireland. It was heartening to listen to so many children from far and wide trying their best. However many of the competing Irish children had yet to 'find their voices' and sing out with confidence; not all of the conductors were music teachers with training in voice production. It can only be hoped that music teaching, and the comparatively recent tradition of choral singing in Ireland, can continue to be supported to foster and do justice to a pool of potential talent, and help to encourage

and preserve a musical culture in Ireland into the future, attended as it is by very evident personal and social benefits.

To foster interest and enthusiasm in teenagers, the relatively recent Composer-in-the-Classroom scheme has latterly concentrated on encouraging children to become fledgling composers themselves. A presentation by two of John Spillane's pop-folk classes showed what can be done: a confident boy singer/composer demonstrated how boys and girls can be helped to surprise themselves and enter the world of practical music-making.

## INTERNATIONAL CHOIRS

It would be invidious for us to comment on the outcome of the contention for the coveted Fleischmann International Trophy. There was a great deal of inspiring music-making, but only the five adjudicators, multi-national and vastly experienced, had the benefit of scores in front of them. Their spokesman, Péter Erdei of Hungary, urged choir conductors to immerse themselves in national and period musical languages, and to utilise the full scope of stage space to enhance their musical performances, creating excitement for the audiences, but without distracting from the composers.

Our own favourites, from Belgium, Czechoslovakia, Finland and Latvia, all won prizes and we were delighted that Marjukka Riihimäki carried off two of them, for *Philomela* and for her mixed choir *Grey Musician*.



### 34 MEMORIES

Competition and entertainment were intertwined throughout the week in a packed programme throughout the city and beyond. Everyone will have carried away cherished memories; amongst mine were the youngest and best of the school choirs, staggering musicianship from Niamh Williams's primary schoolchildren of St Brigid's, Dublin. We saw Slovakian folk singing and dancing on European Accession Mayday, and on several occasions the stunning footwork of traditional Irish dancing; the smallest girl singer from Slovakia and the smaller of the Irish girl dancers in the Cowhie Ryan group radiated assurance and charm.

### SUGGESTIONS FOR 2005

Next year Cork will be the European City of Culture (the Festival having played no small part in the City's successful bid) and it would be an apt gesture for participating choirs to be encouraged to revive some of the ninety or so works commissioned since 1962 in their presentations and for some twenty or so of the best of them to be collected and issued as a commemorative CD in honour of Aloys Fleischmann's pioneering spirit. The final word, as last year, must be for the smooth organisation headed by John Fitzpatrick, and for the attentive care we privileged guests received from everyone. It must be a mark of the special standing of the festival among local people that it elicits the dedication of over 170 volunteers, some of them every year over decades. Their concerted efforts and know-how help to lift the Cork Choral Festival into a truly outstanding musical and social event. ●

*Peter Grahame Woolf and Alexa Woolf*  
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The full article can be viewed at:  
<http://www.musicalpointers.co.uk/festivals/international.html>

The competition results are posted on the festival website: <http://www.corkchoral.ie>. For purchase information about Cork Festival CDs, and Ruth Fleischmann's biography of Aloys Fleischmann (1910-92) *A Life for Music in Ireland*, and her celebration of the festival (1954-2004) write to: [chorfest@iol.ie](mailto:chorfest@iol.ie)

See also the article about Aloys Fleischmann on Music Web by David Wright (1990/92) <http://www.musicweb.uk.net/fleischmann/index.htm>

*Peter Grahame Woolf is Founder of Musical Pointers <http://www.musicalpointers.co.uk> and Founder/Emeritus Editor of Seen&Heard (<http://www.musicweb.uk.net/SandH/2002/Feb02/PGW75.htm>). He has reviewed numerous competitions for Seen&Heard and Musical Pointers, including e.g. an analysis of the results and markings at 3rd Rhodes International Music Festival and Choir Competition National Theatre of Rhodes, April 2001 (<http://www.musicweb.uk.net/SandH/2001/May01/rhodes.htm>)*

*Editor's note: Please look also at the website of the Irish Contemporary Music Centre [www.cmc.ie](http://www.cmc.ie) which can be searched for all commissioned works and which can also be purchased.*



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*A Conversation with Félix Nassi*  
**Núria Tura i Ros**



# A Conversation with Félix Nassi

Conducted by Núria Tura i Ros

*One must see Félix Nassi in action. He talks with lots of gestures and uses his whole body to express things that are impossible to put down in writing. Consequently, his conversation is not only full of information, but also of subtleties and nuances. ... He does not give a simple answer to a concrete question but wants to explain a lot of things when talking about his country, his projects, and he wants to convey a way of listening to music, saying that "the singer must be a complete musician, he must use his entire body for the singing to come to life".*



Photo: J. Toppin

*Let us talk about choral music in Benin in the context of Africa...*

Africa is a musical continent, and Benin is a small country with 6 million inhabitants and about 200 different languages and dialects. It is a culturally and artistically rich country. As far as choral music is concerned, it must be said that collective singing has a long tradition. However choral singing in four-part mixed voices (SATB) was introduced into Benin by Christian missionaries who had come to evangelise Africa. At present, there are hundreds of choirs in Benin; choral singing is also practised in churches. Basically, there are four kinds of

choirs: traditional choirs singing the traditional repertoire which has been passed on by their ancestors through the centuries, exclusively in one of the national languages. Then there are Protestant church choirs, Catholic church choirs, and finally so-called modern choirs. These "modern" choirs include only singers who have completed formal schooling and who speak a European language (French, English, Latin, Spanish, German...). The younger generation plays guitar, electric piano, percussion etc. and they use these instruments to accompany the singing. Interpretation of foreign repertoire takes on very African colours: swing, a nasal timbre of the voice, influence of local languages, etc. These kinds of choirs can be found in churches, schools and communities.

*Are there any choral federations?*

Most singing happens in the communities or the churches; the existing associations are always religious or ethnic. There is no national federation in Benin yet, considering the complexity of the situation.

*Are there any plans to create one?*

One of my many occupations is exactly to make the various choirs aware of the need to create a national choral federation in the near future. ... Jean-Claude Wilkens from the IFCM has already come to Benin twice, and we went together to the Ministry of Culture in order to find support for the promotion of choral singing and to help develop the "Rencontres Polyphoniques" festival.

*Am I right to suppose that you are trying to say that there is a lot of work to be done? ... What place does music occupy in general, and choral singing in particular, in the education of a child?*

Our school curriculum does include music

education; the reality however is very different, essentially for three reasons: first of all, because the teachers do not have adequate musical training; secondly, there is a lack of resources: the schools are overpopulated and do not have big enough rooms; there is only one hall where we can accommodate 65 to 70 pupils. The third reason is that the basic subjects, such as maths, languages, biology, history or geography take up all the available time. In spite of this, there are courageous teachers who volunteer to sing with their pupils, often in an improvised manner; they rehearse with them the same old songs, lullabies and nursery rhymes.

Conclusion: Everything remains to be done in the schools as far as music education is concerned. This is why I am working together with the Ministry of Primary and Secondary Education in order to improve the situation; one of my projects is to create a music school where learning to sing would be the most important subject ...



Photo: Joseph Carrol



## ...A Conversation with Félix Nassi

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*I would like to refer to Europa Cantat Junior 3 in Namur<sup>(1)</sup>, to the body percussion workshop there. You made the children dance, create rhythm with their bodies, sing, play small percussion instruments, etc. Was it a demonstration of what can be done, or an ordinary way of working?*

Let me tell you that the choral conductors in Benin do fantastic work, considering the fact that there are many tasks to fulfil which they do on a voluntary basis, as we do not have professional choirs in our country.

Our concept of "choral conductor" or "orchestral conductor" is completely different. I will give you an example: in traditional music, the person who conducts the choir is the soloist, the principal singer or the main percussionist. Whoever it is, he or she must be a complete musician and express the music with his or her entire body.

The use of hands, feet or other body parts to accompany the singing in unison is a frequent practice in Benin and elsewhere in Africa. Call and response is practised a lot in Benin. Our ancestors told us that singing and dancing were intimately bound together,

and a good musician also needed to be able to dance.

*Tell me about your choirs ... about your work...*

I conduct three choirs: two children's choirs and a youth choir. The repertoire and the kind of work are very different with each of them. For instance, one of the choirs with which I work, includes 150 school children who come from a school near Cotonou where there is still no electricity. I do a lot of polyrhythms and unison singing with them. The children sing very loud, and the reason for this is that in their daily lives most people here speak in a loud voice. This affects the quality of the voice, and the major difficulty for me is to give depth to their singing...

The repertoire for my other choirs is rather varied, they sing African and other music. I would like to work with European children in order to teach them to sing and dance the contemporary works which I have done with my own choirs... ●

<sup>(1)</sup> Europa Cantat Junior 3 took place from 13-21 July 2001.



Photo: Europa Cantat

*Félix Nassi was born on 20 November 1961 in Natitingou, in the north of Benin. He is a self-taught musician, but took a number of conducting courses in France and the Netherlands. He is the founder and director of several choirs, the best-known of which is the "Chœur d'Enfants du Bénin" with which he participated in the "World of Children's Choirs" festival in Vancouver in 2001. This choir also obtained a prize last year at the Choir Olympics in Busan, Korea and has toured in France and Belgium.*

*At present Félix Nassi is the organizer of the "Rencontres Polyphoniques Internationales de Cotonou" festival of which he is also the choral director. In addition, he conducts music programmes on Benin Radio and Television. Félix is an IFCM Advisor in charge of promoting choral singing in West Africa. Email: felix.nassi@yahoo.fr*

*This interview was conducted by Núria Tura i Ros (a member of the Editorial Team of "La Circular", the magazine of the Secretariat de Corals Infants de Catalunya - SCIC - the Catalan children's choir federation.*

*Email: nuria.tura@scic.net*

*The interview took place during Europa Cantat XV in Barcelona, Spain (18-27 July 2003) and was completed by Email correspondence. First publication in La Circular n° 125, April, May, June 2004, reproduction in translation with kind permission.*

(Transl. from Catalan by Jutta Tagger)



Photo: Europa Cantat





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Collector's Corner



# Collector's Corner

*New CD Releases*  
**Jean-Marie Marchal**



# New CD Releases

## Jean-Marie Marchal



Photo: J.M. Marchal

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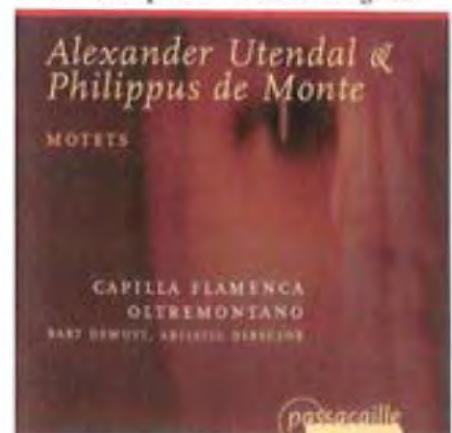


For about twenty years, the Hilliard Ensemble has been among the best ensembles of soloists devoted to the repertory of the Renaissance as well as contemporary creation. At the beginning of their musical adventure, the English musicians built their reputation essentially...but not solely...on the repertory of the 15th and 16 centuries. This is what the new CD reissued today by Hyperion in its Hebros line, a CD that offers a varied repertory, both secular and sacred, whose compositions cover six centuries from the *Selve Regina* of Hermanus Contractus (11th c.) to the motets of William Byrd, reminds us. This selection, originally recorded in 1987 and 1989, demonstrates the cohesion, the flexibility, and the precision of a vocal quartet called upon to pursue an exemplary career (*Sacred and Secular Music from Six Centuries* – Hyperion CDH55148). Among the heirs of the Hilliard Ensemble who are in the news today in the realm of early vocal music is a Flemish ensemble which stands out by its rigor without fault and with its really imaginative talent in the conception of its programs. We are referring to the Capilla Flamenca, directed by Bart Demuyt. Their latest release is devoted to two Flemish composers active in the

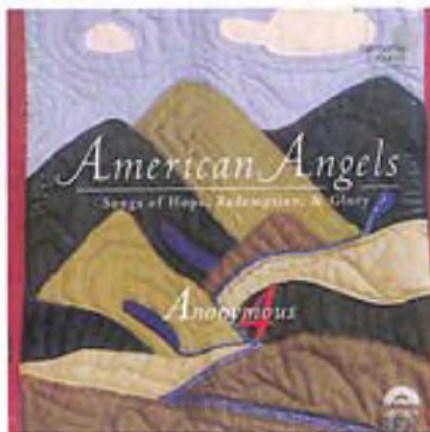
Germanic countries in the second half of the 16th century. If the first of them, Philippe de Monte, appears in the references on the subject (in spite of the fact that the discography currently devoted to him does not correspond to his immense talent), this is not the case of his colleague Alexandre Utendal (c.1530-1581), a musician who spent the bulk of his career in the service of Ferdinand, Archduke of the Tyrol. The program thus created around these two people demonstrates Franco-Flemish polyphony in all its splendor. A music tackled here from the angle of a certain sonic hedonism, seductive even though sometimes inconsequential, also very eloquent thanks to the beautiful declamatory impact of a flexible and full-blossomed singing (*Passacaille* 207872).

Sticking with early polyphony, this time with an important project, that is the publication of the complete works of Giovanni Pierluigi da Palestrina, which includes not only a new edition of the scores and the production of recordings, but also conferences, pedagogical initiatives, etc. This bold accomplishment, which is projected to take at least twenty years, includes a series of recordings, the first of which has just been released. It is devoted to the five masses presented in Palestrina's *Missarum liber primus*, published in Rome in 1554. The performance is entrusted to Roberto Gabbiani and to a selection of the members of the Chorus of the Accademia Nazionale di Santa Cecilia, specialists in the repertory of the 19th and 20th centuries, and in particular of Romantic opera. The twenty-four singers chosen from within the *Coro Polifonico* are therefore not specialists in this very specific repertory...and that can be heard! Even if their enthusiasm and desire to do well are obvious, it must be observed that their services do not equal in any way the work of the best ensembles specializing in

early music in the areas of accuracy, homogeneity, expression, and transparency of the tones (Fonè 033 3SACD). After Purcell and Vivaldi, today it is Monteverdi, and specifically the sacred works of the Italian composer, who is the subject of a complete recording project being entrusted by Hyperion to Robert King and to his faithful King's Consort. The first volume of this new musical adventure mixes four-part Psalms, a mass in *stile antico*, and a hymn by soloists. King's production is unfortunately uneven. There are indeed some very beautiful things here, beginning with the interesting instrumental doublings *colla parte* of the *Messa a 4*, and with the beautiful sweet colors of the hymn *Christe Redemptor Omnium*. On the other hand, the *Psalms* are disappointing in their lack of polyphonic clarity and their often massive and un-uniform choral handling. A mixed result, therefore! (Hyperion 67428). The program selected by Jeffrey Skidmore and his ensemble Ex Cathedra, which picks up in a sense the "Chemins du Baroque" series inaugurated by the label K617, exploring the repertory born in the heart of the Jesuit missions disseminated in Latin America in the 17th century, from the pen of composers such as Juan de Araujo and Domenico Zipoli, is much more original.







These latter appear on the menu of a very pleasant Spanish-flavored program that must be approached with naturalness, enthusiasm, and spontaneity by its interpreters to give it its full measure. It is here that things get spoiled, because the musicians gathered for the occasion do not really possess the temperament necessary to translate all the energy that must emerge from this music to render it captivating. A kind of teal but cold beauty that seems inappropriate emanates from this recording (Hyperion 67380).

The work of Johann Sebastian Bach continues to inspire day after day interpreters, in the first rank of which is Masaaki Suzuki, who pursues unperturbed the building of a set of the complete cantatas which will make history by the fact of its great aesthetic and interpretive maturity. The latest volume to appear, the twenty-second in the series, confirms all the good that has been thought of its predecessors. The Japanese director, who can count on a chorus remarkable for its malleability and homogeneity, definitely conducts Bach with an incomparable art of discourse, made of naturalness and freedom supported by a firm agogic that best reveals the composer's intentions. A brilliant success, once again, which benefits fully from the three cantatas chosen for the occasion (Cantatas BWV 7, 20, end 94 – Bis 1321).

We are less enthusiastic about the recording of apocryphal works of the Cantor (which appear in the Appendix of the BWV catalogue) performed by Wolfgang Helbich at the head of the I Febarmonici ensemble and of the Alsfelder Vokalensemble. The program includes three works copied by

Bach: a *Mass in C Major* by an unknown author, a *Magnificat in a minor* and a *Mass in c minor* attributed respectively to Melchior Hoffmann and Francesco Durante. The sonic document is worth seeking out because it allows one to appreciate to what degree Bach was able to store up diverse styles in order to nourish his own musical language. The interpretation, clean and distinctive, remains unfortunately beyond the quality of the works and their expressive potential (cpo 999834-2).

A return to the new world and more precisely to the United States to discover the latest recording of the ensemble Anonymous 4, devoted to the repertory of spirituals born at the turn from the 18th to the 19th centuries. A music unlike any other, which carries internally both the European roots of American music and the first fruits of a new and very specific repertory. The interpretation of the four female singers, long-time partners as everyone knows, is admirable in spontaneity and radiant joy. *Gospels, Psalm tunes and Revival tunes* follow each other in a tableau varied in color and sensibility that mix a healthy populist vigor with an authentic religious fervor (*American Angels* – Harmonia Mundi 907326).

Diving into the heart of the 20th century to follow up, with an absolutely fabulous recording of two works by Arnold Schoenberg that express all the force of conviction of the composer when he is confronted with the Biblical message. First, there is the remarkable *Friede auf Erden* [Peace on Earth], magnificent page of inspiration and generosity offered here in its

traditional choral version but also in its orchestral version. And then *Jacob's Ladder*, an enigmatic work left unfinished as a result of the mobilization of the composer during the First World War, and whose fragments were subsequently reunited by Wilfrid Zillig in a powerful and fascinating work. The interpretation offered today by Kent Nagano at the head of a cast of ideal soloists, is simultaneously airy, precise, luminous, in perfect balance between clarity, sense of colors, and generosity of mood. Very clearly, this recording appears to me to lead the discography henceforth, all the more because the sound quality is also exemplary, coherent, well leveled and full of relief. Add to this that this hybrid SACD offers an additional visual feature of the complete manuscript of the work, and the happiness is complete! (Rundfunkchor Berlin [Radiochor], Deutsches Symphonie-Orchester Berlin – Harmonia mundi HMC 801821).

Finally, from Minneapolis comes a superb box set of four disks recorded by the VocalEssence Ensemble Singers and Chorus directed by Philip Brunelle, accompanied by various soloists and instrumental ensembles. Under the title of "Witness," these artists have undertaken a long-term program which aims to defend and illustrate the entire legacy of Afro-American musicians and composers to the musical culture of the USA in the 20th century. Space is too limited here to describe the menu of this astonishing and revitalizing musical voyage, which lingers successively on the tradition of *gospels* and *spirituals*, then on the work of William Grant Still (who left much more than the famous *Afro-American*



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*Symphony*), and then on the work of the last generation of Black American composers, and finally on the standards of the golden age of jazz of the 1920s. The variety in atmosphere that emerges from this very specific repertory is absolutely extraordinary, and the mixture of spontaneity, energy, and technical competence that emanates from the interpretation of the musicians directed by Philip Brunelle is truly remarkable. A real discovery, thrilling from one end to the other! (Clarion CLR9044CD – See also [www.vocalescence.org](http://www.vocalescence.org)). ●

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# Repertoire

Ma-sken, Ma-sken,

The image shows a musical score for three staves. The top staff is a vocal line with lyrics 'Ma-sken, Ma-sken,'. The middle and bottom staves are piano accompaniment. The music is in a minor key and features a steady eighth-note accompaniment in the piano parts and a melodic line in the vocal part.

# Repertoire

*Polish Choral Music Today*  
Marta Jakubiec



# Polish Choral Music Today

Marta Jakubiec  
Choral conductor



Photo: M. Jakubiec

My five-year conducting experience has been rich in inspiration following the discovery of music of different cultures and talking to choral enthusiasts throughout the world. The discussions with my foreign friends made me realize how few Polish contemporary choral composers were known to them. In fact, the only composers familiar to people outside Poland are the icons of Polish music: Krzysztof Penderecki, Henryk Mikolaj Górecki or Romuald Twardowski (all born in the 30s). On the other hand, there is a large group of younger composers who are successfully continuing the Polish choral tradition. Many of them deserve being discovered to the benefit of choral music, the satisfaction of conductors and the enjoyment of audiences.

One of these outstanding composers is Pawel Szymanski (b. 1954) whose pieces possess an easy recognizable idiom: structures referring mainly to baroque or Renaissance are repeated in slightly modified forms, which brings about unusual colour effects. In his *Lux aeterna*, the initial effect of a flickering light is achieved by short motifs of the popular melody from the XVth century *L'homme armé* sung by individual voices.  
(See Excerpt 1)

High tones of accompanying instruments (celesta, vibraphone, harp and piano) complete the transparent structure of the work. Suddenly, the light disperses while richer texture, rhythm and louder dynamics appear. Approaching the end, the gradual synchronization of the voices illustrates the concentration of the light. For the desired effect, singers should adopt the arrangement on the stage suggested by the composer.  
(See Excerpt 2)

The arrangement of singers also plays a significant role in the piece *Wniebogłoty* (*Singing to Heaven*) by Ryszard Gabrys (b. 1942), because the composition is designed to be a piece of musical theatre with singers impersonating 3 groups of angels – good, neutral and rebellious. The angels argue what to call God: Jehovahs, Adonai or Elohim? Singers are encouraged to improvise upon the syllables of God's different names. On the other hand, some parts of this piece are composed in the technique *nota contra notam* <sup>(1)</sup>. The composer says: "I wanted the improvised, vibrant and delicate structures to contrast with the *nota contra notam* melodies illustrating a down-to-earth life". Although the majority of compositions by Edward Sielicki (b.1956) can be classified as sacred music, the sacred meaning of the words is of less importance to the composer. In fact, texts are chosen not so much for their meaning but rather because of their being suitable for music as in the example of *Jubilate Deo*.  
(See Excerpt 3)

Composers born in the 1940s and the 1950s use secular themes as well. *Rilke-Lieder* by Krzysztof Baculewski (b. 1950) for 2 choirs, soprano and baritone solo, consists of 3 songs on the poems of Rilke. This passionate choral cantata about love is full of culminations, swift tempi, complex harmony and texture. Various techniques corresponding to words of poems give rise to very suggestive images of love-related emotions: tension, longing or loneliness. For instance, impatience and suddenness while falling in love are reflected by "trembling" melodies.  
(See Excerpt 4)

*Orzekiwanie* (*Waiting*) by Jerzy Kornowicz (b. 1959) expresses swinging moods connected with the presence and absence of a loved one. We hear short sentences both in Polish and English: „I am rocking”, „Go to sleep”, „I will protect you”, appearing upon a peaceful background of motifs from a Polish folk dance while later more dramatic texts: „I am waiting”, „You are not here” are obsessively repeated with increasing dynamics until a culminating scream of the whole choir.

The compositions mentioned above are sophisticated and demanding, therefore they can be found in the repertoire of professional or semi-professional choirs. The amateur choral movement in Poland has largely benefited from Marek Jasinski (b. 1949) whose vivid *Psalm 100* belongs to the repertoire of nearly every Polish academic choir. His *Prelude and Fugletta* is an ideal piece for introducing polyphony to children's choirs. Jasinski enriches music by improvisation and sounds that go beyond conventional singing: whispering, screaming or excessive and slow vibrato as for instance in his *Dona nobis pacem*.  
(See Excerpt 5)

Composers born in the 1960s and the 1970s have turned mainly towards sacred music. Pawel Lukaszewski (b. 1968) says: „I have a great respect for the Word and I seek a suitable sound for it. My music is to encourage people to contemplate”. The cycle of 7 *Antiphons* is called "O Antiphons" as each title begins with the letter "O" (*O Sapientia*, *O Adonai*...). The text expressing the awaiting of the birth of Christ has been employed in the Christian liturgy of Advent since the IXth century. Lukaszewski's cycle written as a 40-minute choral symphony is a real challenge to the choir owing to a



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combination of wide vocal range, various dynamics and rich texture. The whole cycle possesses common characteristics such as frequent ascending minor sixths, fading phrases or quasi bourdon in male voices. (See Excerpt 6)

In *Psalm 88* by Marcel Chyrzynski (b. 1971) a depressed man complains bitterly to God about his fate. The static and impassive melody trailing for 9 minutes over dark chords affects the hopeless mood of this work. Even the repeated requests for rescue which are the culminations of the piece gradually weaken and finally die away. On the contrary, the rhythmical *Psalm „Domine Deus”* by Bartosz Kowalski-Banasewicz (b. 1977) and *Psalm CL „Laudate Dominum”* by Wojciech Widlak (b. 1971) explode with joy. *Psalm CL* calls for praising God by playing musical instruments: zither, horn or harp whose tones are imitated by the choir. The flowing character of the piece is ensured by the irregular meter 7/8.

*Dusza moja (My Soul)* by Przemysław Zych (b. 1980) is a meditative work. Based on a XVth century Polish Christmas carol, it has a simple structure, slow tempo and increasing dynamics till a huge culmination. This helps to achieve a deep contemplative mood and ensures a real catharsis in the audience. Thanks to its simplicity this piece is very often sung by non-professional choirs. (See Excerpt 7)

The youngest composers frequently refer to archaic musical elements. For instance, Dariusz Lapinski (b. 1977) uses a stylization of the plain chant in his *Benedictiones*. (See Excerpt 8)

Aldona Nawrocka (b. 1977) turns to church scales employing the Phrygian mode in her *Agnus Dei*. She says: "Inspired by the phenomenon of topophony<sup>(2)</sup> I tried to create the effect of permanent sound reflection by means of overlapping Phrygian melodies interrupted by dissonant chords".

New generations of Polish composers have been continuing the rich tradition of their great predecessors. Full of verve, passion and colour, their music seems to reflect genuinely national qualities of Poles: spontaneity, love of improvisation and fantasy. Can they act as a good counterweight to the seriousness of religious themes traditionally important in Polish music? The composer of the passionate *Adoratio crucis*, Weronika Ratusinska (b. 1977), came up with a sort of manifest of the young generation of composers by saying: "We are looking for texts which have a philosophical, ethical, religious or literary meaning. Inspired by tradition and the present, we tend to combine elements of classical music with ethnic or minimalist music".

Still undiscovered, Polish choral music of the present times is waiting for its Columbus. It is bound to appeal to the hearts of many music lovers. ●

<sup>(1)</sup> *Nota contra notam* - a type of counterpoint in which voices are given the same rhythm, thereby forming chords.

<sup>(2)</sup> *Topophony* - the spatial arrangement of (groups of) musicians or singers in a performance.

*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 Neevel at the Lemmens Institute, Leuven, Belgium (2003); and courses with Gary Graden, Jon Washburn, Péter Erdő, 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 Mariela 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 Meeting in Fano, Italy. Her scientific interests embrace voice production and vocal techniques in various musical periods and genres.*

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*"The musical excerpts mentioned in the text are posted on [www.ifcm.net](http://www.ifcm.net) in the ICB section"*



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- public concerts by the teachers and participants

*Following the first Baroque Voices masterclass, which took place in France in July 2003, "I Madrigalisti Ambrosiani" of Milan in coproduction with the Tagger foundation, is now organizing the second Baroque Voices masterclass under the patronage of the IMC, the International Music Council, and in collaboration with the IFCM, the International Federation for Choral Music. This session will place particular emphasis on the central figures of Baroque vocal music: Claudio Monteverdi and Alessandro Scarlatti.*

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Composers' Corner

# Composers' Corner

*Interview with Libby Larsen*  
**Kathy Romey**



# Interview with Libby Larson

Held on June 10th 2002, for the 6th World Symposium on Choral Music in Minneapolis, Minnesota, USA, August 3-10 2002

Conducted by Kathy Romey

*Kathy Romey (KR): What about the choral medium appeals to you?*

Libby Larsen (LL): I could never be thinking of not working with the voice. The voice is part of me! Though I compose for solo voice, operatic voice, commercial voice – what appeals to me about the choral voice is congregation. It is the idea of a congregated group of individuals lifting their voices beyond the street, in my mind, in an effort to heighten emotion, to experience something that none of us can experience alone. Voice in a congregate way – I mean the secular term of congregate – is an extraordinary experience. It is a very rare gem of an experience. I think you and I were talking right after September 11th, and you noted the event in which several of the senators gathered on the steps of the Capitol. The media was there, and there was going to be a press conference. And what did those senators do? They sang! It was extraordinary that somehow the congregate lifting of voice beyond speech, beyond reason, is at the heart of choral – whatever “choral” is. That is what interests me about it.

*KR: What about this medium challenges you, if anything?*

LL: I can tell what it is that challenges me: the attempts of certain individuals to define and own the definition of choral singing. I really am a rebel in conservative clothing. I am constantly challenged by the attempts of people to own music – to own its definition, to make rules for it, to define it hierarchically as certain, crafted “sound.” All the while, there is no such thing as a choral sound. There is only a congregate vision. And it changes as the clothing in the culture changes, as the sound palate of the culture changes, as the need to express the language of the culture changes. Language is fluid,

you know, and it expresses itself. I find an extraordinary challenge in creating a choral utterance, which is the way I think of my pieces. I don’t think of them as pieces, but as creating an utterance. And then, taking it into a culture which has specific definitions about what is and is not choral, is really a challenge.

“Choral” is infinite. Where two people are together, that is choral. Challenge is to continue to work in utterance as an art form which has defined itself as a field with markets, and with subdivisions of markets within the field. But that’s nothing new. That’s an age-old challenge of any artist.

*KR: Let’s talk about your choral compositions. Are there certain works that are significant to you?*

LL: Yes. *Who Cannot Weep, Come Learn of Me* was a significant piece for me. It is a chant-based piece. It is about the casting of the voice into a reverberant space, and trusting that the air and the space will hold the music in it, which is one of the profound aspects of chant. I want to say that it takes supreme trust, as we are talking about a sacred tradition. There is supreme trust that when voices come together in a conductorless, meterless flow, there will be unity. This striving for unity through singing chant becomes a philosophical and spiritual process, far outweighing an objective search for choral sound. Following *Who Cannot Weep, Come Learn of Me* came *I Just Lightening, Psalm 121*... other pieces that are about flow, congregate flow, and utterance. So that was a very significant piece in many, many ways.

*KR: Would you discuss your creative process for setting vocal music versus instrumental music.*

LL: It has taken me 45 years to understand that we have two disparate theoretical and

performance practice ecologies which influence the creative process. The global ecology of choral singing and the global ecology of instrumental performance are quite different. They are not at odds, but they are quite different just in their fundamental requirements. I am into my fifties now, and I feel that for the first time in my musical life I am beginning to understand how the instruments work. Oh, I had made them sound, and I had understood technique, and the physics of them and what have you. But I am now beginning to understand metaphysically, why the instruments work. For the voice, it is possible to write piece after piece, which sounds well, and is successful. But to take the voice beyond what it knows in an organic, idiomatic way is where I am right now in choral work. I want to take the notion of congregate utterance beyond its tradition in a way that makes perfect sense for the choir. That is also what I have been doing in my instrumental composing. The instruments must be taken beyond the traditional idiom in a way that makes evolutionary sense. Even though the journey – the getting there – seems unfamiliar, one has to trust the journey more than the piece itself. Then, when you get to perform the piece, you go – Aha! You have to have an audience in order to get the Aha!

*KR: So in writing vocal music, are there certain compositional elements, which inform your writing? It sounds as if text is a dominant force.*

LL: Yes. The words are the dominant force. Trying to understand the significance of the choice of word is a place of immense inspiration for me. For instance, I begin by attempting to understand a single word, and then the word next to it. And then, the two words in combination. I try to understand



the ecology of the words themselves, the choices of the words, and then the syntax. Only then I begin to understand what the music needs to be for the piece. For me, the music must be MORE meaningful to the words than the words are meaningful to the music. It is all process. Fluid, fluid, fluid.

*KR: Would you talk about MAY SKY? What factors had an impact on the creation of this composition besides the parameters of the commission itself?*

LL: There were outside factors which inspired me right away. When you contacted me about composing this work for the World Choral Symposium, my mind immediately leapt to the idea that the World Choral Symposium is an opportunity for international utterance and understanding. And then you said, "We would really like for you to write for the Okubu Chorus in Japan". I knew that I wanted to try to speak through a culture that our country had once defined as our enemy and whose people our country confined in internment camps during WWII and I thought, "Our cultures need to talk, not through Beethoven but through our own words! There are things that we can say that we rarely have the opportunity to say to each other. Just maybe this one little four-minute piece can be like a breeze blowing over the barbed-wire fences." I live in the Midwest. I wasn't born until after World War II. I have a particular perspective. Since I am American, and since the World War II effort in America included the internment of Japanese-Americans, I wanted like to facilitate the voices of their poets through this piece, MAY SKY. I view poetry and music as an artist/facilitator. I am the facilitator, searching for ways to raise the poetry off the page. And so I approached this piece as I approach many of my choral works: as an opportunity to speak, if only for

four minutes, in a way which none of our other musical rituals allow us to speak. I decided to compose a work which combines the metric and the non-metric world as a metaphor for free spirit and hope as more powerful than regulation. Running through the work is a drone, sung almost as a little metric *ritornello*, for which it takes the sonic form of the letter Z. This drone, in and of itself, is ironic, since in its natural world, the drone of the cicada is non-metric. I then set the text, both English and Japanese so that it appears to be metric. But this also is ironic, as the text needs to flow like chant in order to make its best impact. As you know, it took me a long time to write this piece...because I wanted to take some chances culturally, and I was afraid to do that. But now I am not afraid. I said, "No, no, no. This is a culmination." We talked about me putting cymbals in the chorus, and I decided upon the letter Z instead... I thought, 'If I cannot compose the work as an a cappella piece, then I've chosen the wrong text. And if I cannot combine flow and meter in a way that questions flow and meter, then I negate the meaning of the texts of the piece.' And what I found in these texts...! I am so humbled by these texts.

*KR: Yes, they are remarkable.*

LL: An extraordinary freedom in acknowledging the imprisoned being but the free will and spirit. But it is profoundly humbling to understand that this tradition of Haiku Kai uses the pen to escape the pen (pun intended). The texts express the ability of confinement to foster timelessness and spiritual freedom. The poetry is not about escape. There is nothing in this text that talks about escape.

*KR: No, but there is awareness of the world surrounding you. And that awareness takes you beyond internment.*

LL: Immediately. The image of barbed wire feels like the filament of a spider's web, in its fragility, because of the strength of the spirit. You just move in and out and around it. You work with light, wind, heat, the sound of the cicadas, the shadow on the wall... None of these things can be contained by barbed wire. None of it! In the simple, true strength of the texts and the Haiku Kai poetic form barbed wire turns into a spider's web that is batted away – just absolutely batted so that there is really no containment. Only situation. This was extraordinarily humbling to me. What I was grappling with, and I think this piece is one of my important pieces, is this: Is it possible to use the bar line in the way that the barbed wire was used in the internment camps, so that the bar line itself can be batted away? Even though it appears and is by tradition regulating, can it be batted away? Can it be negated by the music?

*KR: Then you have strong feelings about the interpretation of the work. It seems as if you are attempting to move the ensemble away from what is here on the printed page to discover what is within themselves as interpreters.*

LL: Yes. Remember, I am suspicious of anyone who believes that they own music. That goes for me too. Every time I sit down I struggle with this within myself. I don't own music. No one owns music.

*KR: So in coming to any performance of your own works, you are open to the process which has brought the performers to that point.*

LL: Yes, I am. I am more and more interested in the process than I am in controlling the process. Hence, there is no tempo marking. It is not a mistake. There is just no tempo



marking. And I will be really interested to see if what I think about ownership now is actually true. We'll see! ●

\* *May Sky* is based on Haiku poetry of Japanese inmates living in various American internment camps during World War II. The text, in both Japanese and English, is set in a highly descriptive manner, evoking different images of nature (cf. next page). The work was premiered by The Okubo Mixed Choir – Masuyuki Tani, conductor, in August 2002 at the Sixth World Symposium on Choral Music held in Minneapolis, Minnesota, USA.

**Reference:** *May Sky* – SATB, a cappella, Tokuji Hirai, Neiji Ozawa, Reiko Gomyo, Suiko Matsubita, text; 4 min; 2002 (OUP)

*Libby Larsen is one of America's most prolific and most performed living composers. She has created a catalogue of over 200 works spanning virtually every genre from intimate vocal and chamber music to massive orchestra and choral scores. Her music has been praised for its dynamic, deeply inspired and vigorous contemporary American spirit. In April 2003, the Library of Congress announced Libby Larsen's appointment as the first holder of the Harision Papamarkou Chair in Education and Technology in the John W. Kluge Center. Larsen has received numerous awards and accolades, including a 1994 Grammy as producer of the CD: "The Art of Arleen Auger", an acclaimed recording that features Larsen's "Sonnets from the Portuguese". The first woman to serve as a resident composer with a major orchestra, she has held residencies with the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.*

*Larsen is also a vigorous, articulate champion of the music and musicians of our time. In 1973, she co-founded (with Stephen Paulus) the Minnesota Composers Forum, now the American Composers Forum. She has been Vice-President of the American Music Center and a director of the College Music Society. Consistently sought-after as a leader in the generation of millennium thinkers, Libby Larsen's music and ideas have refreshed the concert music tradition and the composer's role in it.*

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Website: [www.libbylarsen.com](http://www.libbylarsen.com)

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





## ...Interview with Libby Larsen

### 52 MAY SKY

A collection of Haiku Kai, written by poets Tokuji Hirai, at Rohwer Concentration Camp and the Denson Valley Ginsha Haiku Meeting, 1944; Neiji Ozawa, at the Gila Camp Hospital; Suiko Matsushita, at Denson Valley Ginsha; Reiko Gomyo (pseudonym of Sadako Abiko), written at Denson Valley Ginsha.

KISHA NO OTO KIKOYU NAGAKI  
YORUO SAMETE ORI

Hearing sound of train  
-AWAKE-  
this endless night (1)

WATASHI RA MOKUSHITA MAMA  
MADO NO SORA GA KAROPPO DE

We are silent  
above the window  
empty sky (2)

AKETE HOSHI WA KIE YUME WA  
DOKO E SUTERU

At daybreak  
stars disappear  
where do I discard my dreams? (3)

When day breaks  
reality is there  
as the oats by the barbed wire fence (4)

AKEKURU NI HIMA ARI SUBETE O  
OMOI

Day in day out  
time on our hands  
thinking of many things(5)

KONO HI HATSUZEMI NO KOE O  
KIKU KONOHI KUSA HIKARU

Today  
the first cicada chirps  
this day the grass glistens (6)

From the window of despair  
May sky  
there is always tomorrow (7)

SEMI MADO NI KITE NAKI KODACHI  
NI SARITE NAKI

Cicada buzzing by the window  
flew away to distant tree  
continues to sing (8)

Found in:

May Sky There Is Always Tomorrow  
An Anthology of Japanese American  
Concentration Camp Kaiko Haiku.  
Compiled, translated, and prefaced by Violet  
Kazue de Cristofora.

Published by Sun and Moon Press, Los  
Angeles, 1997

(Sun and Moon Press - A Program of the  
Contemporary Arts Educational Project,  
Inc., 6026 Wilshire Boulevard, Los Angeles,  
CA 90036)

(1)Page 121 - Hearing sound of train (Tokuji  
Hirai, written at Rohwer Concentration  
Camp)

(2)Page 243 - We are silent (Tokuji Hirai -  
from the Valley Ginsha Haiku Meeting,  
1944)

(3)Page 221 - At daybreak (Neiji Ozawa,  
written at the Gila Camp Hospital)

(4)Page 247 - When day breaks (Suiko  
Matsushita, written at Denson Valley  
Ginsha, after Japan's surrender, August 16,  
1945)

(5)Page 239 - Day in, day out (Tokuji Hirai,  
written as a Haiku letter to Neiji Ozawa,  
August 26, 1945, Denson Valley Ginsha)

(6)Page 195 - Today the first cicada (Reiko  
Gomyo - pseudonym of Sadako Abiko -  
written at Denson Valley Ginsha)

(7)Page 223 - From the window (Neiji  
Ozawa, written at Gila Camp Hospital)

(8)Page 121 - Cicada buzzing (Tokuji Hirai,  
written at Rohwer Concentration Camp)



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**Events**

# Events

*Calendar of Events*  
**Jean-Claude Wilkens**



We are pleased to provide this list as a service to our members. It is 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

**Chorales de Vaison-la-Romaine, France, 2-11 Aug 2004.** Large non-competitive choir meeting in the beautiful Roman town of Vaison. Workshops, open singing, concerts. Contact: A Coeur Joie France, Les Pascrelles, 24, Avenue Jean-Jaures - Mazer - CP 317, F-69337 Lyon Cedex 09, France. Tel: +33-4-72198340, Fax: +33-4-78454398, Email: a.c.j.france@wanadoo.fr - Website: <http://a.j.musicnet.org/>

**20th Zimriya, Mount Scopus, Jerusalem, Israel, 2-12 Aug 2004.** Workshops, open singing, choir to choir sessions, concerts. Workshop conductors: Simon Carrington, Jürgen Fassbender, Michael Gohl, Gary Gorden, Maria Guinand and many others. Contact: ZIMRIYA, 4 Rehov Alonimotza, Tel Aviv 63566, Israel. Tel: +972-3-5280233, Fax: +972-3-6299524, Email: karzims@netvision.net.il - Website: [www.zimriya.org.il](http://www.zimriya.org.il)

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

**6th International Choral Festival "San Juan Coral 2004", Argentina, 12-17 Aug 2004.** Concerts and workshops. Non-competitive choral festival, for 8-10 selected non-professional, mixed, female, male and chamber choirs. Selection on the basis of audition tapes. Contact: Maria Elena Mayorga, Pasaje Cervantes 1625, M1, Casa 7, Barrio SMATA, 5400 San Juan, Argentina. Tel: +54-264-4234284, Fax: +54-264-4234284, Email: marielencamayorga@pshinet.com.ar or elencamayorga@hotmail.com or extension@accuyo.edu.ar

**3rd International "Waterford Singer" Festival, Iceland, 12-15 Aug 2004.** Non-competitive festival for choirs in all categories. Contact: MSW Festivals c/o TM Inet Travel, H. Ríkisvagi F. de 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mswfestival@netketo.hu - Website: [www.mswfestival.com](http://www.mswfestival.com)

**Europa Cantat Int'l Singing Week, Ljubljana, Slovenia, 15-22 Aug 2004.** For mixed choirs, vocal groups and individual singers. Apply before: 15 May 2004. Contact: Zvezdica Stanislava/St. Stanislava's Institution, ulica 23, SI-1210 Ljubljana - center, Slovenia. Tel: +386-1-5822200 or 5822202, Fax: +386-1-5121065, Email: gregor.kotic@post.arnes.si - Website: [www.zvezdica-stanislava.si](http://www.zvezdica-stanislava.si)

**Canta Brazil 2004, Int'l Choir Festival, 3rd Int'l University Choir Festival, São Lourenço, Minas Gerais, Brazil, 17-22 Aug 2004.** Contact: Jose Henrique Martins, Comitê Internacional Canta Brazil, rua Cel. José Justino/681, 37470-000 São Lourenço, Minas Gerais, Brazil. Email: cantabrazil2004@gmail.com.br or brazilchoirfestival@gmail.com.br - Website: [www.brazilchoirfestival.kit.net](http://www.brazilchoirfestival.kit.net)

**4th Stuttgart Festival Choir and Orchestra, Stuttgart, Germany, 17 Aug-17 Sept 2004.** Open to all choral singers worldwide aged between 18 and 30. Auditions will take place in Europe, Canada and the US during Jan/Feb 2004 (aged auditions are also possible). Contact: Nick Cohen, Festival Choir and Orchestra European Music Festival, Internationale Bachakademie Stuttgart, Johann-Sebastian-Bach-Platz, D-70178 Stuttgart, Germany. Tel: +49-711-6192120, Fax: +49-711-6192112, Email: festivalensemble@bachakademie.de - Website: [www.festivalensemble.org](http://www.festivalensemble.org)

**Encuentro Coral Internacional de Niños y Jóvenes, Monte Caseros, Argentina, 19-22 Aug 2004.** Meeting of children's choirs of Argentina, Brazil and Uruguay. Contact: Municipalidad de Monte Caseros, Rivadavia 246, CP 5220 Monte Caseros, Argentina. Email: paulaheber@casosdigital.com.ar

**3rd International Choral Festival Mario Bocca, La Serena and Santiago, Chile, 20-29 Aug 2004.** Open to mixed, male, female and chamber choirs. Apply before: 31 Oct 2003. Contact: Waldo Aringozzi-Thompson, Casilla 3133, Santiago, Chile. Tel: +56-2-2259977, Fax: +56-2-2233210, Email: waringozzi@cosmos.cl

**Europa Cantat Vocal Jazz Days, Soesterberg, Netherlands, 21-27 Aug 2004.** For advanced (choral) singers devoted to vocal jazz. The repertoire includes jazz as well as pop styles, both a cappella and accompanied. Contact: KBZON, Felix Timmermansstraat, 50, NL-5751 LS Doornik, Netherlands. Tel: +31-493311100, Fax: +31-356701622, Email: walter@workonline.nl - Website: [www.delsol.com/vocaljazzdays/index](http://www.delsol.com/vocaljazzdays/index)

**In the footsteps of Dvořák, Prague, Czech Republic, 26-30 Aug 2004.** For singers, conductors and others. Mass in D by Dvořák. Contact: YUS Chor Prag, Václavská Gasse 1, CZ-110 08 Praha 1, Czech Republic. Fax: +820-224219807, Email: jakub.zich@centrum.cz

**52nd "Guido d'Arezzo" International Polyphonic Competition, Arezzo, Italy, 25-29 Aug 2004.** For amateur choral ensembles. Categories: Christian plainchant, polyphony, polyphony for children's voices, special competitions, in 1 choral festival of following. Apply before: 28 Feb 2004. Contact: Competition secretariat, c/o Fondazione Guido d'Arezzo, Corso Italia 102, I-52100 Arezzo, Italy. Tel: +39-0575-356203, Fax: +39-0575-324735, Email: fondguido@polyfonia.org - Website: [www.polyfonia.org](http://www.polyfonia.org)

**19th Annual ABCD Convention, Exeter, UK, 27-29 Aug 2004.** Pre-convention Conducting Course 26-27 Aug - Young Choral Conductors' Course 27-29 Aug. Non-members welcome. Sessions on conducting techniques, warm-ups, working with girls' choirs, Diems rhythms and choral, etc. with Ed Bokkovic, Bob Chikoni, and many others. Contact: The Convention Administrator, 12 Broadfields Road, Birmingham B23 5TL, UK. Tel/Fax: +44 121 575 0285, Email: manesinger@abcd.org.uk

**Europa Cantat Int'l Singing Week "Alpe Adria Cantat", Lido di Jesolo, Venice, Italy, 28 Aug-5 Sept 2004.** For mixed choirs, children's choirs and individual singers. Apply before: 30 March 2004. Contact: Alpe Adria Cantat, Via Castellana 84, I-30174 Venezia/Mestre, Italy. Tel: +39-041-958918, Fax: +39-041-958074, Email: aac.cantat@usa.net or feniarco@tin.it - Website: [www.feniarco.it](http://www.feniarco.it)

**23rd International Choral Week of Alava, Spain, 3-10 Sept 2004.** For any kind of choirs. Contact: Javier Camero, Manuel Irujo 35-7, E-01005 Victoria-Gasteiz, Spain. Tel: +34 94 5208441, Fax: +34 94 5252112, Email: camero@euskalnet.net - Website: [www.semanticoral.com](http://www.semanticoral.com)

**51st Int'l Meeting of Polyphonic Choirs "Città di Fano", Fano, Italy, 8-12 Sept 2004.** Contact: Comune di Fano, Associazione alla Cultura, Via Arco d'Argento 53/b, I-46102 Fano (PS), Italy. Tel: +39-0721-887412-3, Fax: +39-0721-823181, Email: cultura@comune.fano.it - Website: [www.comune.fano.ps.it/cultura/incontri/](http://www.comune.fano.ps.it/cultura/incontri/)

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

**8th International Days of Choral Music "Caja de Burgos", Spain, 11-15 Sept 2004.** For any kind of choirs. Contact: Javier Camero, c/Marcel Irujo 35-5, E-01005 Victoria-Gasteiz, Spain. Fax: +34-945-252112, Email: camero@euskalnet.net - Website: [www.semanticoral.com](http://www.semanticoral.com)

**Berlshire Choral Festival, Salzburg - Mondsee, Austria, 12-19 September 2004.** Singing week with training classes. Works by Mozart and various romances. Conductor: Vance George. Contact: Berlshire Choral Festival, 245 North Undermountain Road, Sheffield, MA 01257, USA. Tel: +1-413-2293526, Fax: +1-413-2293109, Email: bc@choralfest.org - Website: [www.choralfest.org](http://www.choralfest.org)

**Festival Internacional de Canto Coral Martín Codax, Córdoba, Argentina, 13 Sept - 10 Oct 2004.** Concerts, workshops, exhibition and conducting classes organised in the University of Córdoba. Contact: Secretaría del I Festival Internacional de Canto Coral "Martín Codax", Casa de Galilea en Córdoba Plaza de San Pedro 1, E-16002 Córdoba, Spain. Tel: 957 47 64 64, Fax: 957 47 69 19, Email: info@festivalmartincodax.org - Website: [www.festivalmartincodax.org](http://www.festivalmartincodax.org)

**"Psychesky Sabur" Choir Festival, Donetsk, Ukraine, 13-19 September 2004.** Festival and creative laboratory, master-classes, lectures, open discussions. Contact: Mikhail Shukh, bul. Pivnya, h.16-c, fl. 85, 02125, Kiev, Ukraine. Tel: +380 (44) 510 03 57, Email: shukh@ukr.net - Website: [www.iv-grey.org.ua](http://www.iv-grey.org.ua)

**10th Choral Composition and Expression Prizes, Canary Islands, Spain, awarded 15 Sept 2004.** For children's and adult choirs with instruments, a cappella choirs and mixed choirs singing traditional Canary Islands folk music. Texts must be in Spanish. Contact: Viceconsejería de Cultura y Deportes, Plaza de los Derechos Humanos s/n, Edificio de Servicios Múltiples Univ. S', E-35003 Las Palmas de Gran Canaria, Spain - Website: [www.culturacanarias.com](http://www.culturacanarias.com)

**International Choir Festival of Uruguay 2004, Montevideo, Punta del Este, Colonia, Minas, San José, Salto, Paysandú, Uruguay, 18-26 Sept 2004.** For choral ensembles from all over the world. Contact: Infinito - Realizaciones Culturales, Avda. del Libertador 2074 Of.104, Montevideo, Uruguay. Tel: +598-2-9247798 or 9247943, Fax: +598-2-9246326, Email: info@infinito-montevideo.com.uy - Website: [www.uruguayturabierto.com.uy](http://www.uruguayturabierto.com.uy) or [www.marinimera.com/](http://www.marinimera.com/)

**3rd European Convivial Wine Song Festival, Pécs, Hungary, 25-27 Sept 2004.** Open to all-male choirs and male vocal ensembles, celebrating grape, wine and good company. Contact: Pécsi Felfőlk Alapítvány, c/o Tamás Lakner, Alapítvány 19, H-7634 Pécs, Hungary. Fax: +36-72-711600, Email: tamas.lakner@freemail.hu - Website: [www.winesongfestival.hu/index.org](http://www.winesongfestival.hu/index.org)



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

**Tonen 2000, Maastricht, Netherlands, 24-26 September 2004.** For amateur mixed chamber choirs up to 36 singers and vocal ensembles up to 20 singers. *Contact:* Foundation SOP, IJmestraat 1, NL-2685 BZ Poeldijk, Netherlands. Tel: +31-174-245520, Fax: +31-174-245520, Email: vranken@voas.nl

**Voices - Master Class Vocal Ensembles, Marktoberdorf, Germany, 26 Sept - 3 Oct 2004.** Rehearsal and workshops with open concerts designed for existing vocal ensembles with 4 to 12 members. The teaching will be given by The Singphoniker (romantic) and Singer Pur (renaissance). *Contact:* Bayerische Musikakademie, Karlsruherstrasse 19, D-87676 Marktoberdorf, Germany. Tel: +49-8342-961821, Fax: +49-8342-407799, Email: info@modmusik.de - Website: www.modmusik.de

**10th International J. Villarsoul Choir Festival, Isla de Margarita, Venezuela, 28 Sept - 3 October 2004.** Non-competitive festival with concerts and workshops in the attractive Caribbean. *Contact:* Casa de la Cultura M.N.E. Navarro, Calle Fermín, La Asunción, Isla de Margarita, Venezuela. Tel: +58-295-2625948, Fax: +58-295-4168493, Email: sifestivaljv@caner.net

**7th International folksong Choir Festival "Europe and its Songs", Barcelona, Spain, 29 Sept - 3 Oct 2004.** Non-competitive, for male, female, mixed, youth and children's choirs. Repertoire of folksongs, with at least one piece from the choir's country of origin and one European folksong. Apply before: 2 June 2004. *Contact:* Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, 00193 Rome, Italy. Tel: +39-0668-805816, Fax: +39-0668-805816, Email: info-concorsi@amisa.it - Website: www.amicimusicasacra.com

**3rd Europa Cantat Int'l Competition for Young Choral Conductors, Vienna, Austria, 29 Sept - 3 Oct 2004.** Three rounds: selection, semi-final and final. Choirs involved: Arnold Schoenberg Choir, Wiener Kammerchor, Sine Novissime. Apply before: 31 May 2004. *Contact:* Österreichischer Sängerbund, Opernring, 1150/10, A-1010 Vienna, Austria. Tel: +43-1-5869494, Fax: +43-1-58694944, Email: chorleitungs@saengerbund.at - Website: www.saengerbund.at

**International Choir Competition, Sofia, Bulgaria, 7-10 October 2004.** Competition organized under the auspices of the Ministry of Culture and the City of Sofia. Reserved for amateur singers only. Mixed, male, female, children, youth categories. *Contact:* Friends of Choral Music Foundation, 131, Vitoshka Blvd, 1608 Sofia, Bulgaria. Tel: +359-2-9504430, Fax: +359-2-9504431, Email: fcmf@abv.bg

**11th "Albaica Sacra Praga" International Choir and Oratorio Festival of Sacred Music, Prague, Czech Republic, 8-31 Oct 2004.** Open for all categories. *Contact:* Club Tours Agency, Pavel, varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: ct@vol.cz - Website: www.accordions.cz or www.choirs.cz

**6th International Festival of Romantic Music, Mladá Boleslav, Prácheň, Vimpereh, Kránschle Castle, south of Bohemia, Czech Republic, 8-10 Oct 2004.** Concerts, workshops, competition. *Contact:* IPOS-ARTAMA, Dr. Janáková Mladá Boleslav, Blanická 4, POBos 12, 120 21 Prague 4, Czech Republic. Tel: +420-221-507961, Fax: +420-221-507955, Email: artama@ipos-tk.cz - Website: www.ipos-tk.cz/artama

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

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

**7th International Youthchoir Festival, Veldhoven, Netherlands, 23-25 October 2004.** For youth choirs and vocal groups like students, gospel ensembles, pop choirs including singers aged 13 to 30. *Contact:* International Youthchoir Festival, Karin Hazenberg, Komenenlaan 4, NL-5505 PP Veldhoven, Netherlands. Tel: +31-40-2545220, Fax: +31-40-2785449, Email: info@yif.nl - Website: www.yif.nl

**International Choir Competition, Dubrovnik, Croatia, 24-27 October 2004.** Non-competitive festival for 10 to 12 amateur mixed, female and male choirs. *Contact:* Dubrovnik Chamber Choir / Frano Krzovic, Otrusmajetova 3, 20000 Dubrovnik, Croatia. Tel: +385-20-427571, Fax: +385-20-427571, Email: dkk@net.hr

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

**9th International Vocal Group Festival, Tilburg, Netherlands, 2-7 November 2004.** Under the motto Sing Swing Show & Learn some 65 vocal groups from Holland and abroad will sing during the Contest (3 levels) and on the Open Stage. The Festival will also offer the chance to attend workshops and clinics given by internationally renowned conductors and teachers. *Contact:* Unisono, Plempetengracht 3, NL-3512 CA Utrecht, Netherlands. Tel: +31-30-2335600, Fax: +31-30-2335600, Email: vgf@amateurmuziek.nl - Website: www.amateurmuziek.nl

**16th Malta International Choir Festival, Malta, 8-12 Nov 2004.** Open for all categories. *Contact:* Malta International Choir Festival - Tourism Authority, Auberge d'Italia, merchandise street, Valetta CMR 02, Malta. Tel: +356-22915809, Fax: +356-22915899, Email: events@visitmalta.com - Website: www.maltachoirfestival.com

**10th Athens International Choir Festival, Athens, Greece, 10-14 Nov 2004.** Choirs competition/lyric soloist competition. Open to mixed, male, female, chamber, youth and children's choirs as well as folklore ensembles. Apply before: 29 Feb 2004. *Artistic Director:* Dr. Thanasios Cavouras. *Contact:* Polihonia Athracon, 2, Sparis str., GR-153 62 Agia Paraskevi - Athens, Greece. Tel: +30210-6080119, Fax: +30210-6918841, Email: info@inter-fest.com - Website: www.musicweb.uk.net/athdb/

**International Schubert Choir Competition, Vienna, Austria, 11-14 Nov 2004.** International Schubert festivities in Vienna. Choirs must be non-professional and consist of a minimum of 10 singers. Apply before: 15 May 2004. *Contact:* ADM Blagau, Schrifmühlgasse 1/14, A-1040 Wien, Austria. Tel: +43-1-5851939, Fax: +43-1-5851939, Email: adm@dmv.at - Website: www.schubertfestival.at

**3rd "Prof. Ivan Spassov" Composers' Competition, Plovdiv, Bulgaria, 19-21 Nov 2004.** *Contact:* Prof. Vasilka Spassova, President, 2, T. Samodumov Str., 4000 Plovdiv, Bulgaria. Tel: +359-32-626311, Fax: +359-32-631668, Email: spassov@mail.com - Website: www.spassov.homenet.net

**13th International Festival of Advent and Christmas Music, Prague, Czech Republic, 26-28 Nov 2004.** Peter Eben Prize. Competition, work shop, concerts in the Prague churches. *Contact:* OR.FEA Prague. 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 Inno Travel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mswfestivals@acelerio.hu - Website: www.mswfestivals.com

**13th International Day of Choral Singing, 12 Dec 2004.** *Contact:* Zenaida Vásquez, FIMC - Vicepresidencia, Fundación Schola Cantorum de Caracas. Tel: +58-212-5646362/8748 - Fax: +58-212-5646923, E-mail: fundacion@telcel.net.ve - www.fimc.net

**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 Agency, Pavel, varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: ct@vol.cz - Website: www.accordions.cz or www.choirs.cz

**"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 Agency, Pavel, varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: ct@vol.cz - Website: www.accordions.cz or www.choirs.cz

**7th Int'l Pa'anon Festival for Children & Youth Choirs, Jordan Valley, Israel, 10-12 Feb 2005.** Youth Mixed Choirs will work together on a common repertoire, in 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 Reshaf, Music Director Tova Reshaf / Choral Conductor, Artistic Director: Azarim, 20170 Migas D.N., Israel. Fax: +972-4-9509176, Email: tovah@netvision.net.il

**Happy Birthday Händel, Halle (Saale), Germany, 24-28 Feb 2005.** International choir festival in honour of Georg Friedrich Händel in his home town Halle. Central to the choir programme is a joint performance of Messiah with up to 500 singers. *Contact:* Happy Birthday Händel, Schleiermacherstr. 3, DE-06114 Halle, Germany. Email: hbb@t-online.de - Website: www.happy-birthday-handel.de

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

**Mindroja International Male Choir Competition, Lahti, Finland, 12 March 2005.** *Contact:* Mieskuoriliitto ry, Fredrikinkatu 31-53B, FIN-00100 Helsinki, Finland. Tel: +358-9-41361137, Fax: +358-9-41361122, Email: mieskuoriliitto@mla.fi - Website: www.mla.fi/mlk



**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-cnaconci@iamusa.it - Website: www.amiciemusica.net

**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 folkloric ensembles. Contact: Intekultur Hungaria Kft, Rottenbóler u 16-22, H-1074 Budapest, Hungary. Tel: +36-1-4621330, Fax: +36-1-3429362, Email: hucor@axelero.hu - Website: www.musica-undf.com.com/mc\_en/index.html

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

**6th International Choir Festival 2005, Bad Ischl, Austria, 28 April-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: Salzburgmergat Touristik, Incoming Relations, Goetzstrasse 12, A-6820 Bad Ischl, Austria. Tel: +43-6132-4000-0, Fax: +43-6132-24000-44, Email: office@salzburgermergat.at

**2nd International Male Voice Choral Festival, Cornwall, United Kingdom, 28 April-2 May 2005.** Festival gala concerts, int'l male voice choral competition, concerts, workshops, sightreading. Apply before: 1 Nov 2004. Contact: Cornwall International Male Voice Festival Ltd, Mt Peter Gould, Glyncroft, 34 St. Michael's Road, Penzance, Truro, Cornwall TR5 7EE, United Kingdom. Tel: +44-1872-864243, Fax: +44-1872-864243, Email: glyncroft@aol.com - Website: www.cimvf.com/organisation.htm

**International Chamber Choir Festival and Competition, Pécs, Hungary, 28 April-2 May 2005.** Contact: Pécsi Nevelési Hírt, Szent István tér 17, H-7621 Pécs, Hungary. Tel: +36-72-313679, Fax: +36-72-313679, Email: nevhart@natonet.hu - Website: www.cch.hu.hu

**13th Festival International de Choeur de Nancy, France, 4-8 May 2005.** Contact: Festival Int'l de Choeur de Nancy, BP 3335, F-54000 Nancy, France. Tel: +33-3-83275656, Fax: +33-3-83275666, Email: festival-choeur@wanadoo.fr - Website: www.fest-choeur.nancy.fr

**5th Harmonie Festival, Limburg Linderhofhausen, Germany, 5-9 May 2005.** Organiser: the Harmonie Linderhofhausen 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 Linderhofhausen, Bahnhofsstraße 65, D-65551 Limburg, Germany. Tel: +49-6431-73268 (Mr. Karl-Heinz Dernbach, Organisation) or +49-6431-72968 (Mr. Gerhard Neuenzeller-Dernbach, Organisation Folk groups). Fax: +49-6431-976647, 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 studies, concerts and international meeting. Deadline for application: October 15, 2004. Contact: International Chamber Choir Competition, Kaeferstrasse 19, Bayerische Musikakademie, D-87616 Marktoberdorf, Germany. Tel: +49-8342-961856, Fax: +49-8342-40370, Email: info@im-choir-competition-theater.de - Website: www.musikakademie.de

**34th International Competition "Florilege Vocal de Tours", France, 13-16 May 2005.** International Choral Singing Competition limited to ensembles from 12 to 36 amateur 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 programs. Prix special: Renaissance. Prize for a first production work. Apply before: 30 Nov 2004. The next Children's choir competition will take place in 2006 (every two years). Contact: Florilege Vocal de Tours, B.P. 1452, F-37014 Tours CEDEX 1, France. Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

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

**Tampere Vocal Music Festival, Finland, 8-12 June 2005.** Chorus review and ensemble singing contest. Concerts presenting int'l artists. Training courses for choir leaders and singers. Lectures and workshops by int'l experts. Apply before March 21, 2005. Contact: Tampere Sivel, Tampere Vocal Music Festival, Tuulikamariinkatu 2, FIN-33100 Tampere, Finland. Tel: +358-3-31466136, Fax: +358-3-2250121, 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: Festo Musicale, Slovanská 5, CZ-77900 Olomouc, Czech Republic. Tel: +420-585-237373, Fax: +420-585-237373, Email: festomusicale@mln.cz - Website: www.festomusicale.cz

**2nd Helsingborg International Choir Competition, Helsingborg, Sweden, 9-13 June 2005.** In cooperation with the Swedish National Choir Competition. Kiro Centrum (the Swedish Choral Center), Fred Späberg, Nybäcksgatan 11, SE-11148 Stockholm, Sweden. Tel: +46-8-4071679, Fax: +46-8-4071727, Email: kirocentrum@rikshemmet.se - Website: www.riks.se Contact: Intekultur Foundation, Am Weingarten 3, D-35412 Pöhlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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

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

**World Choral Festival Salzburg & Vienna, Austria, 23-25 June 2005.** A "Once in a Lifetime" opportunity to perform in Salzburg and Vienna with the world renowned "Vienna Boys' Choir" and the "Vienna Male Choral Society" in Salzburg at the "Grand Hall" of the "Mozartium" and in Vienna. Contact: Haring KEG Choral Festivals, Michael Haring, Gouernmentsgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-101110, Fax: +43-1-3175460, Email: WorldChoralFestival@helling.at - Website: www.austriachoralfestivals.at

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

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

**International Festival of Sacred Music, Vienna, Austria, 26-27 June 2005.** Performing festival in Vienna and surroundings. Contact: Chorus MM, Fuertalbergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@son.at - Website: www.chorus2000.com

**Copenhagen International Children's Chorus Festival, Denmark, 27 June - 4 July 2005.** International children's choruses (totaling 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: users@musicamundi.com - Website: www.musicamundi.com

**Coastal Sound International Choral Festival, Vancouver, Canada, 29 June - 3 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 Clinician: Sanna Valvanne (Finland), Diane Lawner (Canada) and musica intima vocal ensemble (Canada). Application deadline: December 1, 2004. Contact: Coastal Sound International Choral Festival, P.O. Box 64528, Coquitlam, British Columbia V3J 7V7, Canada. Tel: +1-604-669-5974, Fax: +1-604-669-5974, 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, Fuertalbergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@son.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: +36-1-4270740, Email: mswfestival@axelero.hu - Website: www.mswfestivals.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: mswfestival@axelero.hu - Website: www.mswfestivals.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 Dvořák, 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. Dene, Vancouver, Canada. Contact: Club Tours Agence, Pavel\_vac, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: ctap@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 - St. C, St. John's, NL, A1C 6J6, Canada. Tel: +1-709-7386013, Fax: +1-709-7386016, Email: information@festival500.com - Website: www.festival500.com

**Tuscan International Children's Chorus Festival, Florence, Italy, 6-12 July 2005.** Int'l Children's choruses totalling 300-400 singers will join Joan Georgiyk 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, Lee Altus, CA 94022, USA. Tel: +1-650-949-1991, Fax: +1-650-949-1626, Email: toers@musicamundi.com - Website: www.musicamundi.com

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

**5th International Johannes Brahms Choir Festival & Competition, Weingarten, Germany, 7-10 July 2005.** Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pöhlheim, 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 Rhapsody Arts Management Ltd., 4/F, Alham Plaza, 2-6 Gerrard Rd, Toronto, Ontario, Canada, Hong Kong. Tel: +852-2722-1650, Fax: +852-2724-1960, Email: info@rhapsodyarts.com - Website: www.hktriblechoir.com

**Pacific Rim Children's Chorus Festival, Honolulu, Hawaii, 12-20 July 2005.** An adventure and exploration of distinctive music from countries around the Pacific Rim. Artistic Director: Henry Leck. For treble choirs only. Participants will interactively explore Polynesian music, dance, instruments, language and story telling with native speakers and instruments. Contact: Wanda Gerben, Executive Director, 159 Laina 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, Highworthweg 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 International Choir festival of Sacred Music, Rattenburg, Germany, 21-24 July 2005.** Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pöhlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

**7th World Symposium on Choral Music, Kyoto, Japan, 27 July-3 Aug 2005.** Contact: WSCM, c/o Japan Choral Association, Yaguchi-cho 1-1-1, 1-5-0 Ebisu, Shibuya-ku, Tokyo 150-0013, Japan. Fax: +81-3-54217131, Email: ws7@jca-net.or.jp - Website: www.jca-net.or.jp/wscm

**Vivace International Choir Festival 2005, Veszprém, Hungary, 5-8 Aug 2005.** Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Város Művelődési Központ, Dózsa György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: vvh1@veszprem.hu - Website: www.vvh.veszprem.hu/events.html

**4th International "Waterford Singa!" 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: +36-1-4294796, Email: mswfestival@axelera.hu - Website: www.mswfestivals.com

**Canta Brazil 2005, Int'l Choir Festival, 3rd Int'l University Choir Festival, São Lourenço, Minas Gerais, Brazil, 16-21 Aug 2005.** Contact: José Henrique Martins, Comissão Interacional Canta Brazil, rua Cel. José Justino/611, 37470-000 São Lourenço, Minas Gerais, Brazil. Email: cantabrazil2004@igportal.com.br or brazilchoirfestival@zipmail.com.br - www.brazilchoirfestival.br.net

**International Congress of Choral Conductors, Prímus Convention Center, São Lourenço, Minas Gerais, Brazil, 17-21 Aug 2005.** Contact: José Henrique Martins, Email: henriquesjota@zipmail.com.br

**12th Eurotreff Festival, Wolfenbüttel, Germany, 7-11 September 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, Adenbrücker Str. 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-66017, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

**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: Int'l Choir Contest, Viña del Mar 2003, Alejandro Scarperra, Perú 2453 5° 10, 5500 Provincia de Mendoza, Argentina. Tel: +54-261-4203793, Email: concursosonosvinalmar@yahoo.com.ar

**Rimini in Musica, Rimini, Italy, 23-27 Sept 2005.** Competition in different categories and difficulties. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pöhlheim, 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 Cantale Internazionale, Via Maffei 7 - CP 68 1, 38066 Riva del Garda (TN), Italy. Tel: +39-0464-560113, Fax: +39-0464-520900, Email: info@concorsocantale.it - Website: www.concorsocantale.it

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

**8th International Choir Contest of Flanders, Maasmechelen, Belgium, 23-25 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, Gerrit Vanleerle, Heistraat 239, B-3630 Maasmechelen, Belgium. Tel: +32-89-769668, Fax: +32-89-769672, Email: evenementen@maasmechelen.be - Website: http://users.skynet.be/ikv.vlaanderen

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

**17th Malta International Choir Festival, Valetta, Malta, 7-11 Nov 2005.** Open for all categories. Contact: Malta International Choir Festival - Tourism Authority, Aahberg of Italic, merchants street, Valetta CMR 02, Malta. Tel: +356-22915809, Fax: +356-22915899, Email: cvrmt@visitmalta.com - Website: www.maltachoirfestival.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, H. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mswfestival@axelera.hu - Website: www.mswfestivals.com

**6th "Prague Christmas" Int'l Festival of Advent and Christmas Music, Prague, Czech Republic, 9-11 Dec 2005.** For children's and adult choirs, also for folklike groups. A rich frame programme and performance opportunities. Contact: Club Tours Agrément, Pavel \_vaz, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: ce@sol.cz - Website: www.acordson.cz or www.choirs.cz

**5th International Robert Schumann Choir Competition, Zwickau, Germany, May 2006.** Competition in different categories and difficulties. Apply before Jan 1, 2006. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pöhlheim, 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 Festival, Michael Haring, Grünemirgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175660, Email: World.Choral.Festival@chello.at - Website: www.austrianfestivals.at

**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, Fuerswallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2006@aon.at - Website: www.chorus2006.com

**Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 29 June - 2 July 2006.** Performing festival in Salzburg surroundings. Contact: Chorus MM, Fuerswallergasse 48/9, A-5020 Salzburg, Austria. Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2006@aon.at - Website: www.chorus2006.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 *Folk songs, spirituals & jazz*. Apply before: 31 Jan 2006. Contact: Kulturreferat des Landkreises Miltenberg, Brückenstr. 2, 65897 Miltenberg, Germany. Tel: +49-9371-591503, Fax: +49-9371-50179503, Email: [kubor@lra-mil.de](mailto:kubor@lra-mil.de) - Website: [www.choirwettbewerb-miltenberg.de](http://www.choirwettbewerb-miltenberg.de) or [www.vocalensemble-moerzingen.de](http://www.vocalensemble-moerzingen.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: Culturstiftung Austria, Choir & Orchestra Concert Tours, Höglwörthweg 10/4, A-5020 Salzburg, Austria. Tel: +43-662-821310-0, Fax: +43-662-821310-40, Email: [office@culturstiftung.at](mailto:office@culturstiftung.at) - Website: [www.culturstiftung.at](http://www.culturstiftung.at)

**Europa Cantat Festival 2006, Mainz, Germany, 28 July - 6 August 2006.** Choice of workshops, open singing, conductors' courses, and much more. Contact: Europa Cantat Festival 2006, Postfach 2607, D-53016 Bonn, Germany. Tel: +49-228-9125663, Fax: +49-228-9125658, Email: [info@europacantat.org](mailto: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, Dénes György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: [vmk1@veszprem.hu](mailto:vmk1@veszprem.hu) - Website: [www.vmk.veszprem.hu/events.html](http://www.vmk.veszprem.hu/events.html)

**10th International J. Villarreal Choir Festival, Isla de Margarita, Venezuela, 28 Sept - 3 October 2006.** Non-competitive festival with concerts and workshops in the attractive Caribbean. Contact: Casa de la Cultura M.N.E. Navarro, Calle Fermín, La Asunción, Isla de Margarita, Venezuela. Tel: +58-295-2625048, Fax: +58-295-4168493, Email: [festival@cones.net](mailto:festival@cones.net)

**Coastal Sound International Choral Festival, Vancouver, Canada, 28 June - 2 July 2007.** Biennial, non-competitive Choral Festival. Treble Children's Choir and SATB Youth Chorus will participate in five days of concerts, rehearsals, fun and friendship. Application deadline: December 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](mailto:info@coastalsoundmusic.com) - Website: [www.coastalsoundmusic.com](http://www.coastalsoundmusic.com)

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

**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, Dénes György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: [vmk1@veszprem.hu](mailto:vmk1@veszprem.hu) - Website: [www.vmk.veszprem.hu/events.html](http://www.vmk.veszprem.hu/events.html)

## New ICB Events Column

The IFCM has decided to start a new column in the International Choral Bulletin. The new pages will be similar to the already well-received international festivals, workshops and competitions list at the end of the magazine.

The new column will list all known "master classes", "ateliers", "workshops", "seminars", "music camps" etc. for singers and choir conductors open to international participants.

If your organization is planning such events in the future, send us the necessary information to have them listed!

The new column will start in the ICB issue in the third quarter of 2004 and will list all events taking place after 1st December 2004.

In order to help us in the huge work of collecting information, please send your details to [jcwilkens@ifcm.net](mailto:jcwilkens@ifcm.net), in a similar format to the one in which we currently publish the festivals list:

- Name of the event
- City
- Country
- Dates
- Maximum 50 words of description
- Contact name and address
- Contact Email
- Website

Thank you very much for your help. We hope that this new column will help you to advertise your activities.

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## MUSICA MUNDI® Events 2004–2005

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### **Choir Olympics 2004**

Bremen 8 – 18 July 2004 (Germany)

### **6<sup>th</sup> International Choir Festival & Competition "ISOLA DEL SOLE"**

Grado 20 – 24 October 2004 (Italy)

### **International Festival of Sacred and Secular Music Malta**

26 February – 2 March 2005 (Malta)

### **10<sup>th</sup> International Choir Competition Budapest**

Budapest 19 – 24 March 2005 (Hungary)

### **Venezia in Musica, Spring Concerts in Venice and Jesolo**

20 – 24 May 2005 (Italy)

### **4<sup>th</sup> International Johannes Brahms Choir Festival & Competition**

Wernigerode 6 – 10 July 2005 (Germany)

### **4<sup>th</sup> International Choir Festival of Sacred Music**

Rottenburg 21 – 24 July 2005 (Germany)

### **Rimini in Musica**

Rimini 23 – 27 September 2005 (Italy)

### **6<sup>th</sup> "IN ... CANTO SUL GARDA"**

Riva del Garda 12 – 16 October 2005 (Italy)

### **Mallorca en Música**

Mallorca 19 – 23 October 2005 (Spain)

#### **INTERKULTUR Foundation**

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