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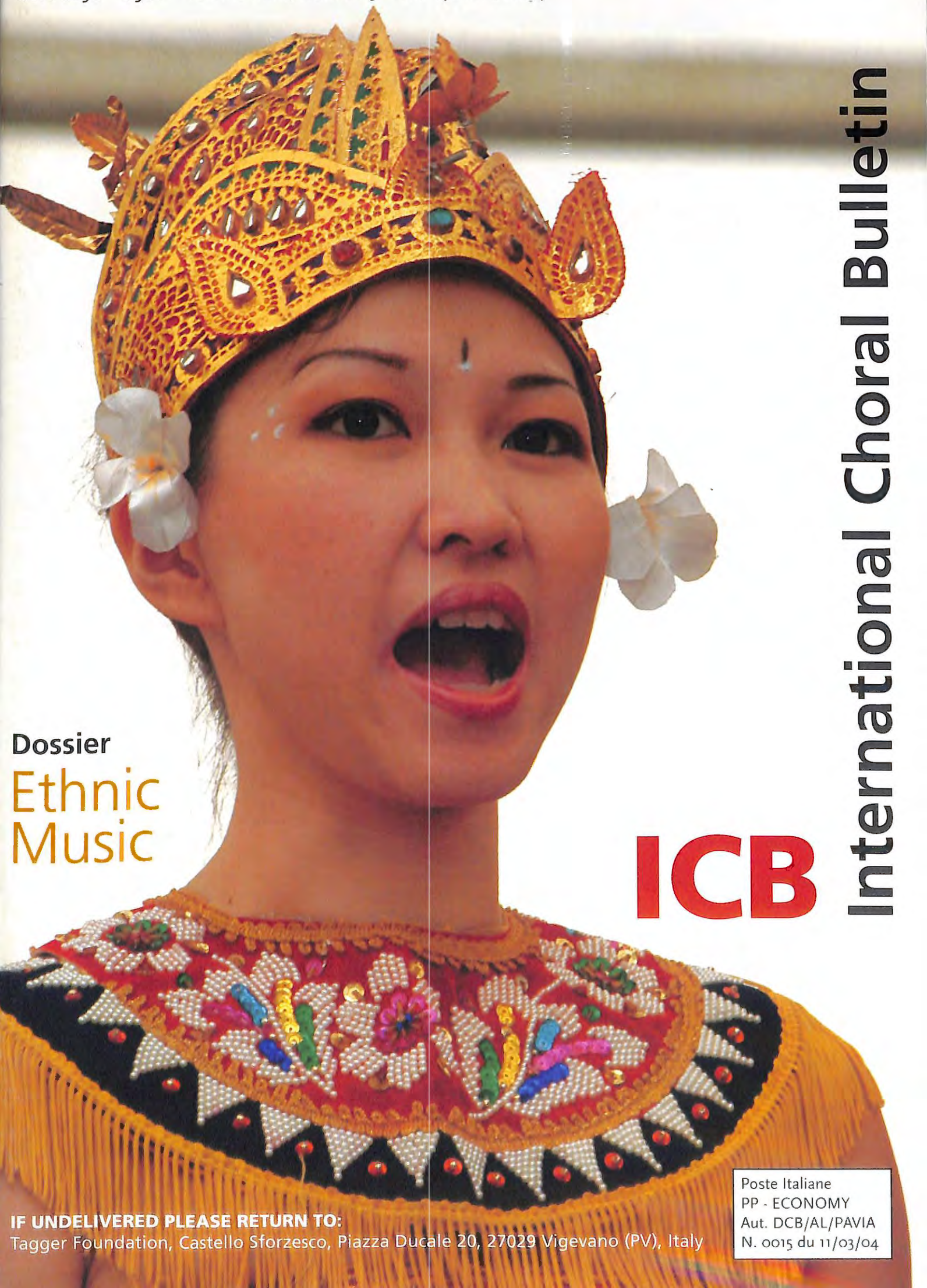

ICB International Choral Bulletin

Dossier
Ethnic Music

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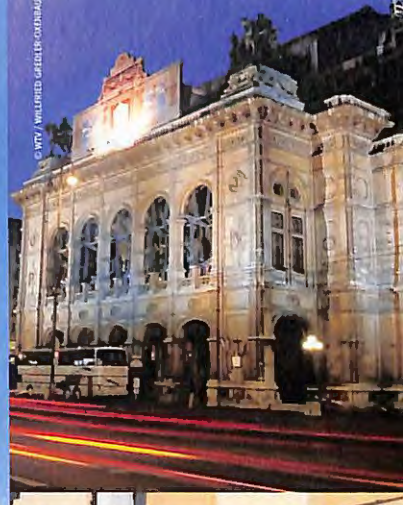

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Editorial

Eskil Hemberg
President, IFCM

Photo: Eskil Hemberg

Every major city with a well-functioning traffic flow now has a ring-road or even several built around the centre: e.g. Helsinki in Finland has three rings and Beijing, when I visited it in 2000, was building its fifth in order to relieve the centre and to make the entire city more functional. This metaphor could maybe also be used for the IFCM and our growing international choral life:

The first ring is our Executive Committee which mainly consists of five very competent and ambitious Vice-Presidents. They have recently shown their competence in the selection of the choir candidates for the upcoming World Choral Symposium in Kyoto in 2005.

The second ring is formed hy our Board of Directors and our advisors, who together cover most of the globe. This year I have again had much assistance and joy from our new Board members Anne Marie van der Walt in South Africa and Theodora Pavlovitch in Bulgaria, both of whom have been active and kept me informed on what is happening in their regions. I have also had some good exchanges of information with our new advisors Maya Shavit in Israel and Philip Brunelle in the United States.

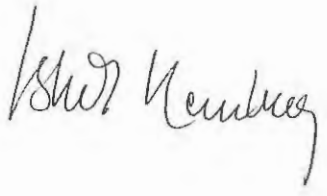
The third ring is composed of our growing network of regional centres and secretariats. Namur and Altea have now been joined by Vigevano in Italy, Caracas in Venezuela and Busan in South Korea. They were all described to a greater or lesser degree in the January 2004 issue of the ICB and thus are already familiar to you. But as you may have noticed, each of them has a different task, much depending on the situation in each continent. The communications centre in Vigevano differs quite a bit from the socio-cultural work in the Andean countries that has been initiated by the Caracas centre.

But the aim of all these centres is the same: to foster choral music in their vicinities and on their continents. Through the collaboration between these different centres, I hope to see synergies in the near future.

The fourth ring is formed by our conductors', ethnic, and children's and youth commissions. The latter two were active in the fall and the minutes of their meetings keep us informed. They are also encouraging to read and take part in. If we could find a more structured summary of the work of our commissions, this would help our entire work.

And maybe it's time to start building a *fifth ring*, like in Beijing!

So, as the President of the IFCM, I am pleased that we now have a functioning network around our "inner" centre, the general secretariat, today manned only by our tireless Jean-Claude Wilkens, our ICB Editor - Jutta Tagger, and myself. This means that we should be able to serve you even better in the future.



Dossier

Ethnic Music

The Names and Why They Matter
Marian E. Dolan

Music from Diverse Cultural Traditions: Performance Challenges
Mary Goetze

Teaching Non-Western Idioms: Pedagogy & Methodology for the Choral Conductor
Niels Græsholm

Israeli Choral Music: Inherent Traditional Elements
Maya Shavit

Choral Singing in South Africa: A Nation of Many Cultures
Anne Marie van der Walt

The Names and Why They Matter

Marian E. Dolan
Director of Music & The Arts, Emmanuel Lutheran Church, Naples, Florida

Photo: Marian Dolan

Multi-Cultural, Multi-Ethnic, World, Non-Western, Diverse, Trans-Ethnic/Cultural, Indigenous, or Foreign Choral Music?

At the advent of the 21st century, choral conductors face challenges to expand repertoire beyond the traditional boundaries of the classic Western canon of repertoire. Choral conductors in music education or university settings, in community choir or professional directorships, in sacred or secular choral positions face increasing challenges to broaden their understanding of various ethnicities and of ethnically-influenced choral music. This essay presents a few thoughts concerning this question of repertoire, in particular, the issue of terminology. Like many colleagues from English-speaking countries, U.S. conductors call this repertoire by many names: multi-cultural, multi-ethnic, world, international, non-Western, diverse, trans-ethnic/cultural, indigenous, or foreign choral music. Each term bas specific inferences. Each term presents a *different* lens through which to view the influences on and origins of the music on our podiums.

I divide terminology into three categories, "human descriptives," "compositional issues," and "delivery elements". The first category contains "human descriptives" such as: ethnicity, race, foreign, international, non-Western, diversity, and cultural manifestations such as the arts, dress, food, worship practices, and social customs. The second grouping consists of "compositional issues" which directly affect the printed score: musical language, composer's background, poet's background, text and its theme/s, and the language of the text. The third category, that of "delivery elements," includes the choral ensemble, the listener/s, and the larger concept of concert or liturgical programming.

1. Human Descriptives

The category entitled "human descriptives" encompasses those elements that identify and distinguish various groups of peoples. For example, the two terms "multicultural" and "multi-ethnic" are often used interchangeably within the choral field. But are "culture" and "ethnicity" synonymous, or are these terms distinctive? I would argue the latter: distinctive. "Ethnicity" refers to race, sometimes to nationality, and contains an inherently personal element of birthright. One is *born into* an ethnicity. Ethnicity or race is *internal* and genetic. I, for example, will always be Caucasian. The term "culture," however, refers to all of the *external* manifestations of ethnicity: food, dress, language (including dialect and accent), artistic expressions (music, dance, drama, visual art, literature), religious practices, as well as social traditions, habits, customs, and expressions. When we learn and perform choral music, we sing an *externalized expression* of that particular ethnicity. We learn about that ethnicity *through* the culture; in our case, through one expression of that culture: the music, specifically the choral music. The term "foreign" also occasionally occurs in choral conversations. The term implies the viewpoint of the speaker--that what is "foreign" is so by virtue of the speaker's own point of reference. A "foreign language" may be one with which the speaker is unfamiliar. "Foreign" culture might be a culture other than the cultural heritage of the speaker. Likewise, the term "international" refers to countries other than the speaker's own. Conductors should be sensitive to the fact that the term "foreign" (as in: "that's 'foreign' to me") may sometimes carry a negative connotation in a way that the more objective term such as "international" does not. In some societies the word "ethnic" also carries deeply negative meaning: to call something "ethnic" means that it is of much lesser value or status. We honor another's culture by our care with terminology.

2. Compositional Issues

This category comprises those elements particular to the written score: the musical language or musical "style" of a given culture, the ethnic and cultural backgrounds of both composer and text author, any identifiable cultural elements inherent in the theme/s of the text, and all of the various compositional and performance issues inherent in the language of the text. A given choral score, no matter the ethnicity of the composer or poet, exhibits two distinct cultural elements: **musical** language/style and **text** language/style. To really understand a score, we must study not only the ethnic / cultural influences on the **musical** language and composer of the work, but also the ethnic/cultural influences on the **poetic**
language and the author.

3. Delivery & Reception Elements

This third category represents those forces involved in both the transmission and the reception of the score, that is, those people involved in the overall "performance" of a given program: in simple terms, the choir and the audience. We know that the musicians who "deliver" the music – the singers – directly affect the interpretation of the score. Beyond the basic makeup, size, and musicianship of the choral ensemble, the

backgrounds of the singers, the group's previous experience in interpretation of various repertoires, and the cultural and ethnic environment of the community in which the ensemble resides all serve as important interpretive influences. Such personal, musical and environmental elements also apply to the ensemble's conductor. Similarly, the ethnic and cultural backgrounds of the listener/s play an important role in how a given piece of choral music is received and understood. This would certainly include both positive and negative experience with inter-cultural experiences in their daily lives. Finally, the conductor's role as creator of the larger concert program is a very significant influence in both the transmission and the reception of the individual works. Programming obviously plays a critical role in both the delivery and the reception of ethnic music. How one piece is placed between others is critical for how each piece is perceived by the listener.

"Multi-"

The prefix "multi-," attached to either "ethnic" or "cultural," is an increasingly common choral term. Assuming that "multi" is synonymous with "many", the descriptive "**multi-ethnic**" then means "many ethnicities/races." If so, then reflect on the following questions: Can a **single** choral composition be of "many ethnicities/races"? If so, how? If a concert program or worship service contains a piece representative of Caucasian, African-American, Asian, and Native American/First Nation ethnic groups, is this then a "multi-ethnic" concert?

Or, if "multi-" prefaces "culture" and we mean "many cultures," then the issues become more complex. If "multi-cultural" is applied to a single composition, how is the piece "many-cultured"?

- Must the music be of one "culture" and the text another? For example, Jewish Canadian composer Sid Robinovitch's *Two Inuit Songs* with indigenous Inuit (Native American / First Nation) texts? Perhaps then, the musical settings of the great Jewish histories, in English language, in the Italian musical style, by German composer Georg Friedrich Händel (*Judas Maccabaeus* and *Israel in Egypt*) are also very multi-cultural.
- Or perhaps we accept the term "multicultural" as it is so often used in the United States, signifying music that is "non-white European," written either by a non-white composer or written in other than a traditional "Western" musical style (whatever that is!). But let me push this envelope a bit further, because we grapple with these issues in the States and perhaps you might also.
- What if a piece is written by a non-white composer but in a very Western musical style? Is this piece still multi-cultural? Conversely, if a piece is written in a non-Western musical "style" but by someone *not* from that ethnic tradition, is this really a true "multi-cultural" piece? For example, what do we do with arrangements of a certain ethnic melody or style? If a choral conductor were to do a program of African-American spirituals, he or she could go to the *Musica* database and look up arrangements of the African-American spiritual "Go Down, Moses" for example. There he/she would find works by persons of no less than seven different nationalities: French, South African, German, Belgian, Swiss, British and yes, both white and black American composers. Which prompts the question: is an arrangement of an African-American spiritual "multicultural" based solely on the *origins of the melody* regardless of whether the composer is white-American, German, Finnish, French, or Slavic? Or are there certain *musical style elements* beyond the melody that would also need to be present? Or is the *ethnicity of the composer* the determining factor? These questions bring us into what, as an American choral musician, I see as critical issues that affect not only the identification of a score, but also the context of how we teach it, how we program it, and even how such a work is published.
- Finally, whether we are conscious of the practice or not, certain musical "styles" are often directly associated with a given ethnicity or culture. This stylistic labeling is particularly true in multi-ethnic countries such as the U.S. For example, does writing in pentatonic harmonies make a work "Asian" (as some arrangers and publishers would have us believe)? Is music with a calypso rhythmic pattern therefore Jamaican? Or if a piece has some Swahili text and uses percussion is it then African? I raise these "style" examples because they are part of "multicultural" publishing in the U.S. and because they inform, correctly or not, a conductor's perception of ethnic music.

For all of these reasons, what we call this genre of choral music -- multi-cultural, multi-ethnic, world, international, non-Western, diverse, trans-ethnic/cultural, indigenous, or foreign choral music – *is* important. As we publish, study, and perform choral music from an increasing variety of cultures and ethnicities, our naming of these musics will aid our conversation, our understanding, and our performance of an increasingly international choral repertoire. ●

Note

All the dossier articles are based on presentations given during "Voices of Origin", the second IFCM Multicultural and Etbnic Conference held in Jokkmokk, Sweden, 29 September - 3 October 2003.

Guest Editors:

Dr. Marian Dolan, Secretary of the IFCM Ethnic & Multicultural Commission, holds graduate degrees in choral conducting from Yale University School of Music, including the School's first choral conducting doctorate granted to a woman. Clinician, editor, church musician, conductor and professor, Dolan also directed the repertoire/reading sessions for the 6th World Symposium of Choral Music. She is currently Director of Music & The Arts at Emmanuel Lutheran Church, Naples, Florida, USA. (Email: madolu@hotmail.com)

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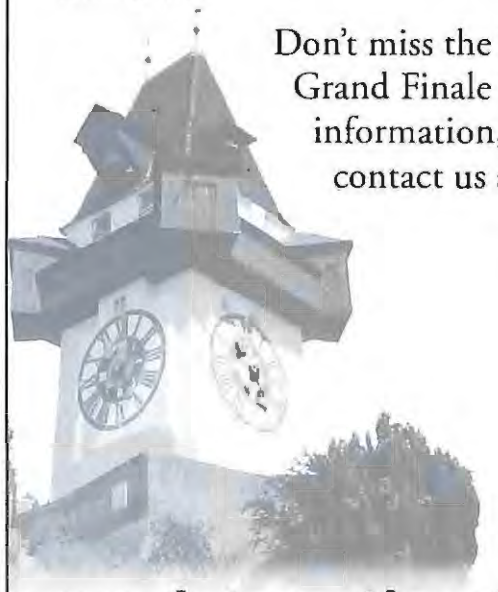

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Music from Diverse Cultural Traditions.

Performance Challenges

Mary Goetze
Professor of Music,
Indiana University School
of Music

Photo: Mary Goetze

It has become the norm to see children's choirs, all-state bands, and church choirs performing music that comes from such diverse sources as Serbia, Kenya or Japan. The number of publications for ensembles based on music that comes from traditions beyond the western art or popular traditions have increased exponentially over the past ten years. At first glance it would appear that we are doing a fine job of addressing the multicultural interests of performance ensembles, and meeting the 9th National Standard (1). However, if we are to achieve what I believe is the true mission of multi-culturalism in education—to acknowledge and validate the numerous cultures that are now represented in our school population and to foster tolerance and appreciation of those who differ from ourselves—then we need to do more than sing a song or play a composition based on a non-western melody or text. In this article, I will challenge some of the assumptions held by western-trained musicians that are apparent in the way diverse musics are typically presented to and performed by ensembles. I will describe a general picture of performance practices that I have observed and participated in as a conductor, teacher and arranger. Then, based on a recent exploration of an alternative approach, I will suggest ways in which students can more deeply interact with the music and develop an understanding of the culture from which it comes.

I am going to use the term "diverse musics" to mean music that originates outside the western art tradition. This term will refer to all music traditions--western as well as non-western--that are not studied in a typical college music history course.

First, let's examine the literature that is performed by ensembles. Most of the publications of diverse musics are, in fact, arrangements or compositions by a western or western-trained musician for a standard western vocal or instrumental ensemble based on material from non-European sources. While these arrangements are both valuable and exciting, I am asserting that, because this music is notated and approached in the same way as western music, the experience we provide our students is more of a western art musical experience than a one from a diverse culture. While in recent years the amount of written documentation about the music has increased in some editions, many existing publications provide only a translation and pronunciation guide, with minimal or no background information about either the music or the culture.

Scores that are based on a transcription of a native performance attempt to be true to the model. However, the focus of western notation is on pitch and duration in accordance with the way westerners conceptualize, organize and value these elements. Clearly, the 5-line staff fails to accommodate the division of the octave into quarter tones, or the complexities of Indian, Turkish or scales. Furthermore, there are numerous essential elements for which there is no adequate musical symbol, such as pulsations, surges, slides and ornaments, movement, or vocal timbre and proper rhythmic and metric conceptions.

Typically the score is presented to the ensemble like other scores in western notation, requiring the conductor of the piece to investigate the source of the material and the culture to present a more accurate performance.

Though vocal timbres vary widely around our globe, the choral ensemble performing diverse musics will likely employ traditional western choral intonation and timbre. While conductors would change instrumentation in a western piece only as a last resort, we play any available rattle or drum when performing diverse musics.

These insights into western musical practices led me to ask: Will our students sense the unique character of the music when we alter the style in such fundamental ways? Will they experience the quality that makes the music different from western music— that which makes the music expressive and meaningful within its culture of origin? And lastly, is such an experience consistent with the goals of either music or multicultural education?

I believe it is time to re-examine our methods and their consistency with our goals—time to update our thinking, to acknowledge the extent to which ethnocentricism underlies our educational and musical practices, and to explore alternatives. In addition to notated music, audio and video recordings of native models, the internet, distance education and CD ROM are available for teaching diverse music. Better yet, there are numerous native artists performing or even living within our communities who can bring the music and the culture to life for students.

The following suggestions spring from an experimental vocal ensemble at the Indiana University School of Music that I founded four years ago. The ensemble's goal is to re-create music from outside the western art tradition with integrity by learning about the culture and matching as many aspects of the model as is feasible.

1. Honor the culture by deferring to the experts—native musicians from that culture.
2. Learn as much as you can about how the music reflects the culture, how and where

music is learned and performed, if it is appropriate for people outside the culture to learn and perform the music, and if it accompanies extra-musical activities.

3. If at all possible, invite a native of the culture to meet the ensemble in order to foster a personal connection with a representative of the culture.

4. Have the ensemble learn the music aurally—especially if that is the way it is transmitted within the culture. (For trained musicians, looking at a score often limits perception, that is, they hear only what they see on the printed page.)

5. In leading students to explore unfamiliar methods of vocal production, teachers should educate students about their voices with sensitivity to individual limitations. It is my finding that with careful conditioning and sensitivity to vocal fatigue, the exploration of multiple vocal styles can be done without risk and may even contribute to vocal facility and endurance.

6. Have the students imitate the visual aspects of the performance carefully, especially any movement as this is downplayed in most Western contexts.

7. If it is a vocal piece, make a recording of an informant who can pronounce and translate the text.

8. Show your respect for the culture by re-creating the music with integrity, that is, match your performance as nearly as possible to the model (including without a conductor). This requires listening to the model repeatedly, **especially after the group can perform the music.**

9. Educate and broaden the musical horizons of your audience by sharing information about the music and culture through program notes or spoken comments, if possible, by the informant.

I realize the challenges this approach holds for instrumental groups. Because of the obvious need for different instruments, it is not possible to achieve accurate re-creation. However, students can watch or listen to a native group performing the material on which a composed piece is based. Alternatively, conductors might consider a percussion experience, learned directly from an African or Latin American percussionist. The essence of the approach I am suggesting is 1) to learn and to perform diverse musics the way they are learned and performed in the culture and 2) to develop an understanding of how the music functions within its cultural context. The oral process of learning the music has educational and musical value to students' musical skill development, and I believe it may have more profound value as well. Through the experience of accurate re-creation, students can identify with the makers of the music and sense the complexities and subtleties of the music and the means by which it is learned. Enriched with understanding, re-creation makes it possible to experience the musical expression on its own terms rather than western ones. The insights students gain into cultures and humanness through making music with integrity and understanding is knowledge that is not attainable through scholarship or verbal expression alone. And of course, this is not only the goal of multicultural education, but the ultimate reason for educating our youth in music and all arts. ●

(Text edited by Allan Friedman)

Photo: Klaus Goetze

(1) The National Standards in music describe the knowledge, skills, and understanding that school students should acquire, providing a basis for developing music curricula. The Standards are voluntarily adopted by departments of education and school systems across the US.

Dr. Mary Goetze is professor of music at the Indiana University School of Music, chairs the Music in General Studies department and conducts the International Vocal Ensemble. She challenges the profession to promote cultural understanding through the way diverse musics are presented and performed. As a clinician, author and conductor, she has educated teachers about children's voices, and through her synthesis of research, musical composition and teaching practice, she paved the way for the surge of children's choirs across the country. (Email: goetze@indiana.edu)

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Teaching Non-Western Idioms

Pedagogy & Methodology for the Choral Conductor

Niels Græsholm
Associate Professor,
Carl Nielsen Academy of Music,
Odense, Denmark

Ethnic Music as a Process

Implications for Choral Singing

In this discussion I will present an aspect of ethnic singing that is not very often taken into consideration when teaching choral music: the fact that ethnic music is more of a process than a product. How are choral singers involved in creating and developing music within a certain culture and how do you train your singers to he creative in the same manner?

In working with ethnic music in a choral context a question arises: What is the ethnicity of the music you are dealing with? Is it the melody, the text, the rhythms, the voice quality, the phrasing, the accompanying body movements or…? When attending choral festivals and contests that have ethic choral music on the program I have always heard performances of reproductions, arrangements, or compositions based on "original" material. But in preserving ethnic music by notating or recording it, it somehow loses its meaning – especially if, in the process of recreating, you just copy what you have learned without adapting to the new circumstances, situation, personal feelings and abilities.

Danish musicologist and choral director Marianne Clausen has spent quite some time studying the song and dance tradition on the Faeroe Islands and has authored two books on their spiritual songs. (She is, by the way, the daughter of one of our great folk-song gatherers, Karl Clausen, who started his work in 1967.) In her discussion of general characteristics of the language and the performance of the music, Clausen outlines the performance as a fluid process:

I have never heard a Danish folk song verse sung in precisely the same manner twice. There will always be – to a smaller or larger extent – a change of melody and or lyrics, if the same song is sung a couple of times with 10 minute intervals. The song always varies – it is re-sung – and we are dealing with a continuous process of re-singing.

When the song is "on the floor" – i.e. accompanying dance – you can add or subtract a verse depending on whether the dancing is good or bad. For instance you can use 15 verses to put a boat in the water if the dancing is good and 2 if it is bad. And you can borrow proper verses from other songs.

Even though there are printed versions of the songs the lyric is never the same. To make the rhythm right for the dance you often have to use extra words to fill out or to omit some – and if you have forgotten something, it is nice that it is OK to change and to borrow from someplace else.

(Marianne Clausen. The Hundred and Seven Songs Book. Thórshavn, H. N. Jacobsens Bókahandil, 1995, page 13.)

Characteristics of Authentic Performance

The authentic performance of much ethnic music – the way it is used among the people from which it originates might be characterized like this:

- Ethnic music is more of a process rather than a product: the music is not a means to itself but is part of something else; you cannot (should not?) reproduce it in the same manner every time.
- The music has no meaning outside the event where it is created and this event is never the same – the surroundings, the occasion, the mood etc varies. And since the music reflects these parameters it is never the same either.
- In Denmark we say, "every bird sings with its own beak," meaning that you have to sing with your own voice. In many cultures voice quality is not taught and there is no process seeking to change a singer's sound. Every singer will produce a different quality, range, vocal style etc. and there is no focus on smoothing out differences.
- In many cultures whose music we want to sing they might not have as many mobile telephones, washing machines or cars as people in Western Europe but they have something that we miss: TIME. When singing is more of a process than a product spending time at the activity is important – not being effective and getting things done in time for the next concert.

Teaching Ethnic Choral Music

New roles for Director and Choir

What are the aspects that you can teach? The task is actually to reduce your role as a choir director and to give the means to the choir, starting a process in which they will become more and more self-confident and self-ruling and you will become less and less influential to the extent of extinction (as a choral director in the common Western European sense)!

Important Musical Elements

There are two important initial "subjects" to teach:

1) Melodic, lyric, harmonic and rhythmic variations/improvisation
2) Internalization of pulse and "groove"

Concerning 1): In many ethnic choral cultures – from Greenland to Africa and Latin America – harmonic variation and improvisation is a common phenomenon. For the purpose of demonstration and time limit I will only deal with the aspect of harmonization and parallel singing.

Concerning 2): This internalization is very

Photo: Leif Nielsen

The Usmifka Women's Choir

important when dealing with music that is relates to or stems from dance-tunes but is also important in music with a more rubato feeling. I use the term "groove" as opposed to "swing" or other similar terms as they often relate to a specific type of music i.e. jazz.

Spontaneous Harmonization

In this example I will use a section of a work-song that I learned from a choir director from Africa who studied at the Gothenburg Musikhögskola in Sweden, Eddu Bomba:

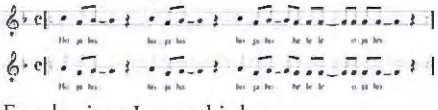
Many years ago I was working with a group consisting of personal from the ANC office in Copenhagen and in at least one occasion when I was teaching a new song they would harmonize the tune without even knowing the melody. Now when I sing this fragment of a song you might want to learn the melody at first but you can also try to harmonize it the first time around. Sing anything that you feel appropriate. I could coach and try to make things sound "nicer" or correct according to style and tradition - in this case we would need to study music from Zaire to find out what this could mean in terms of timbre, treatment of lyrics etc. If singers are uncomfortable I can ask them to start on a note that they find is "inside" the harmony and then move up or down one note if the chosen note feels uncomfortable or dissonant. If you are working with basses of course jump around a lot – and it takes time to find something that works.

Parallel singing

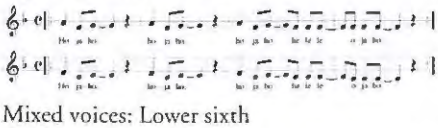
When we have a harmonic foundation that works we might want to practice another characteristic of many types of ethnic music: parallel singing.

Sing the song from the previous example. Ask people not to sing the melody but parallel lines – start on a different note and just follow the shape of the original song. Often you will find that singers have no problem singing parallel thirds or sixths – depending of course on their background. You can practice this by passing out different starting tones – any one of the tones in the starting chord you have "found" in the previous exercise. And you might end up with any combination of the following:

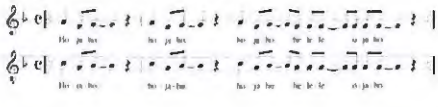
Equal voices: Upper third



Equal voices: Lower third



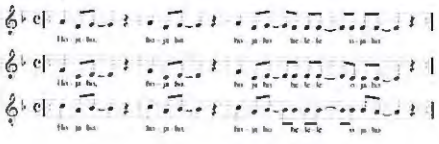
Mixed voices: Lower sixth



When working with more than two parts there are always several possibilities for "the third voice" – the one that is "filling in the last note" when two other voices are singing in parallel thirds or sixths. There are at least two possible ways to go:

Second voice mostly in parallel thirds to the melody:

Second voice mostly in parallel fourths to the melody:



Singers will need time and practice on a number of examples to be able to hear the difference between the two, and to select one or the other spontaneously when working with a new and unknown song.

Which solution will "sound correct" and will be chosen at the moment/performed is a matter of style and some of the other factors that I mentioned previously: time and date, social circumstances etc. And it might end up being an odd combination of two, at least until your singers have found their own way. Parallel singing exists in very many musical cultures from Africa in the south to Greenland in the north, from Eastern Europe to Latin America and in many types of popular music (that of course has roots in Afro-American music).

Working with pulse, rhythm, and meters

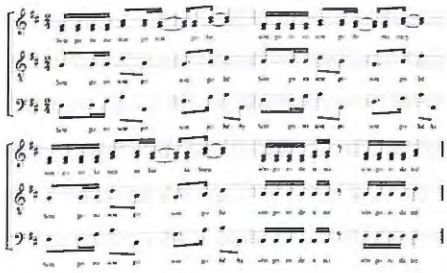
Some choral directors who have been exclusively trained in classical music have difficulty dealing with the pulse, rhythm and meters of many types of ethnic music. Maybe there is a lack of awareness of the micro-rhythmic level of the music: the length of each note, punctuations, accents, displacements, tiny inflections, cut-offs, stressing etc. etc., factors that are so important for the sense of groove in the music. And you have to develop this sense in order to teach it to singers.

In this excerpt from the arrangement of the Cuban song Sóngoro Cosongo (which you ought to try some time) the music is very often on the downbeat (1) of each bar:

Photo: Leif Nielsen

The Usmifka Women's Choir

Sóngoro Cosongo
Lyrics: Nicolás Guillén, music: Eliseo Grenet, arr.: Octavio Marin



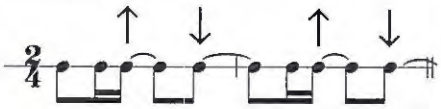
© 1990 Editora Musical de Cuba

In many types of ethnic and popular Cuban music (and in many styles of African and Latin American music) the melodic lines very often do not have accents on the downbeat of the bar and the rhythm is syncopated. Many singers have a tendency to accent the middle of syncopated notes that cross bar lines.

Wrong: *Correct:*

You will have to practice not making the music sound syncopated - have the singers sing the line as if the beat on "2_and" was a downbeat (a 1). For the sake of rehearsing I have written an alternative bass-line to Sóngoro Cosongo:

Now you can have your choir sing this part of the arrangement with the new bass-line until the music finds a suitable tempo that is organic and steady at the same time i.e. grooves. And you might try as conductor to make your beat pattern in 2/4 fit this rhumba-like bass-line - as some Cuban conductors do:



Many Latin styles have important rhythmic accents and displacements that you have to spend much time listening to in order to be able to teach your own singers.

Odd Meters

I will introduce a method of training the odd meters characteristic of cultures that are often referred to as "non-western" in the Balkan region for instance. The method is derived or inspired by a musician from India that I heard practice the complex meters of his home country with specific phonetics for each rhythmic pattern or unit of the meter: Every beat of the measure is subdivided into small units of 2 or 3 – 7/8 can be 2+2+3 or 3+2+2. The small unit of 2 is pronounced "Taki" (2 syllables) and the unit of 3 is pronounced "Gamela" (3 syllables). When practicing you have to make sure that the pace of each syllable is completely even. Different meters from the Balkan region will become:

7/8: Taki – Taki – Gamela or Gamela – Taki – Taki
9/8: Taki – Taki – Taki – Gamela
11/8: Taki – Taki – Gamela – Taki – Taki

And the basic calypso could be:

Gamela – Gamela – Taki

After practicing a while until the steady pace of each syllable is internalized – the choir should sound as one person – you can skip some of the syllables and just use the first letter of each. Examples:

Very complex meters – as in Indian music – can be easily read and practiced. Here is one constructed example:

|| T T G G T ||: G T T :|| G G T T T G G ||

It is important to focus on the internalization of the music, the rhythm, the meter – the goal is to make the exercises part of a vocabulary or a toolbox that can be called upon instantly and spontaneously.

The Conductor's Pedagogical Role

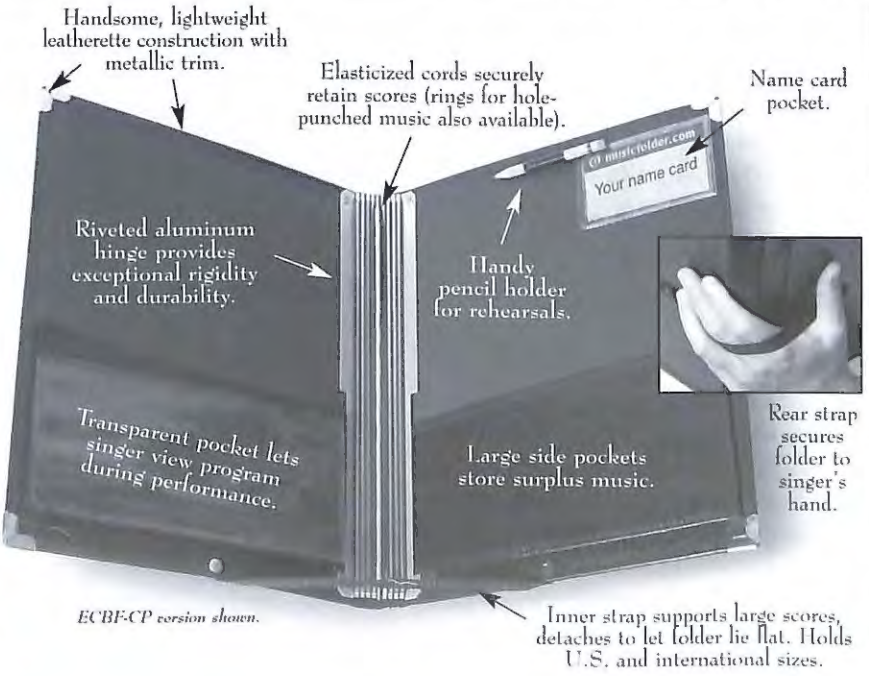
Concerning improvisation: Once you let go and allow your singers to improvise and act as co-arrangers there might be no point of return – they might actually enjoy it and become very good at it. And there is a chance that what they come up with on the spur of the moment will be much better than what you have prepared in advance – no matter how much you yourself have practiced.

Your role is double – you have to be a coach and at the same not interfere in a fruitful process. The choir director's focus may no longer be a matter of finding finished quality literature, arrangements or compositions based on folk-songs or folklore styles, but rather in analyzing the characteristics of a certain singing style, harmony, rhythm, sound/timbre, voice-leading etc. etc. and handing this over to the choir in a general form that can be used again and again on a number of different songs.

Concerning rhythm and meters: It is very important that singers know the smallest detail of a rhythmic style and can reproduce different styles and meters as easily as breathing. In my experience there is nothing you as a conductor can do with your gestures or facial expression (!?) to "save" a performance if the singers do not "have it" (the groove). When dealing with music that originates in dance music you might end up spending more time dancing at rehearsals than singing... Enjoy! ●

Niels Græsholm is associate professor at the Carl Nielsen Academy of Music, Odense, Denmark, and teaches choral conducting at the University of Copenhagen. He is music school consultant for the Danish Arts Agency under the Danish Ministry of Culture and is currently conducting two choirs: the vocal group KOLORIT, which has specialized in Latin American choral music of all kinds; and Usmifka, a women's choir that has specialized in performing Bulgarian choral music in the style of Le Mystére des Voix Bulgares.
(Email: graesholm@dfm.dk)

HOW TO CARRY A TUNE.



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Israeli Choral Music

Inherent Traditional Elements

Maya Shavit
Music Director,
Efroni Girls' Choir

Photo: Maya Shavit

Israel's uniqueness can be defined by the fantastic versatility of its cultural wealth, including its choral music. Many different ethnic traditions live side by side, maintaining their distinct ancestral heritage through food, costumes, dances, songs, rhythms and synagogue practice. Preservation of these traditions is not easy, given that the "melting-pot" effect, the trend toward melding everything together, always blows at the back of those who strive to keep each distinctive tradition alive. In this brief article, I present some of those distinct traditions as well as explain a few other unique influences on Israeli choral music.

Distinct Traditions

Chanting the Hebrew Bible

Chanting the text of the Hebrew Bible is among the earliest of Israeli vocal forms. Learning about this particular Jewish tradition involves understanding the 'Te'amim,' the special signs below or above the accented syllables, called also 'ekphonetic signs': טְעָמִים סְלֹת

"The 'Te'amim are articulation signs developed by scholars in Tiberias during the 8th and 9th centuries. The function of the accents is to identify the structure of a sentence. This notation system has no parallel in any other language in the world. Ekphonetic signs are not musical notation. There is nothing graphically in the signs that hints at melodic motion. The art of chanting the biblical texts is a folk art, accessible to everyone. Melody is the humble servant of the sacred text. Today there are great differences between the various modes of chanting, practiced by the different traditions." (1).

Israeli multiculturalism is readily observed while walking on a Sabbath morning in the streets of old Jerusalem. In addition to the unbelievable variety of Christian traditions, one would also hear the different synagogue chanting traditions: Yemenite, Sephardic, Moroccan, Ashkenazi, Iraqi, Lebanese, Reform and Orthodox. The prayer "Adon Olam," sung every day in every synagogue around the world including those in Jerusalem, exemplifies both the unity and the diversity of the synagogue chants. The exact same words are used in each of the abovementioned synagogues yet the tune and its musical style are distinctive to each community's tradition.

Preservation of each of these ancient biblical chant traditions continues while, at the same time, each tradition also influences various aspects of contemporary Israeli cultural life. Orchestras, choirs, dance groups, composers and poets include these traditional elements into their artistic works. Some of this occurs subconsciously, whereas some is a result of serious research into the heart of a tradition, discovering core elements of that tradition and using them as bricks and cement for sophisticated contemporary creations. For example, "Hamavdil" composed by O. Partos, is based on a traditional chant for Havdalah, sung at the end of every Sabbath to distinguish the sacred day from the weekly working days. It is not an arrangement but a unique work of art influenced by traditional elements.

Immigration to Israel

A second influence on Israeli choral music is that of immigration. During the past 50 years, Jews from all over the world have come to Israel to live. The relationship with and influence of their homeland culture on Israeli choral music is a fascinating study. In most Eastern and Middle-Eastern countries there is not much difference between the Jewish music and the local artistic music. On the other hand, in Eastern Europe there is a typical Jewish music distinct from the secular art music, for example, the Klezmer ensembles that developed through separation from the neighboring community. Eastern European countries like Poland, Hungary, former Czechoslovakia, and Lithuania had very large Jewish communities with rich indigenous culture. Many of their songs were sung in Yiddish, the common language of the Jewish people in that part of the world. North-African countries like Morocco, Tunisia, Algeria and Libya have also had strong impact on Israeli culture, partly because immigration from these countries occurred in vast numbers. The influx of Middle-Eastern cultures has also been felt. A large community of Georgians arrived in the 1970's, and a particularly large cultural influence has been that of the Yemenites from the southern part of the Arabian Peninsula. This close-knit community holds fast to their own food, accents and liturgy. From these Yemeni immigrants came great musicians and artists like Sara Levi-Tanai who created the famous Inbal dance theatre and Ovadya Tuvia who helped her with the preservation of the Yemeni culture. The Yemenite tunes are full of melismatic, ornamented melodies, with clear indication to the Islamic influence:

The Two Traditional Circles

In the life of every Israeli tradition, two "circles" existing side by side, the Circle of the Year and the Circle of Life. The sacred Circle of the Year, based on the cycle of the calendar, includes both liturgical and extra-liturgical prayers, songs and chants that occur in daily, weekly, monthly, and annual synagogue services, including Sabbaths and sacred holidays. The complimentary Circle

of Life reflects a person's life journey: birth, Bar-Mitzvah, marriage, and death, including both sacred and secular components. One interesting observation about the Circles is that in most of the Eastern traditions, the secular texts are sung by the women whereas the men sing the sacred chants. Yemen, again, is a good example. Hebrew was the sacred language, spoken only by the men, whereas the women talked and sang in a special dialect of Arabic.

The sacred liturgical chanting of the Yemenites is a unique musical example of the Circle of the Year. They chant in heterophony, mostly in parallel lines at the interval of a 4th or 5th, sometimes 2nd. The Henna Ceremony of a Yemeni bride serves as an example of music as it is connected to the Circle of Life. The Henna Ceremony occurs two days before a Yemeni wedding. Accompanied by singing and dancing, female friends of the bride cover her hands and forehead with a red paste derived from the henna bush. Many such 'life' rituals involve song and singing.

The Augmented Second

One specific element inherent in many of the various Israeli vocal music traditions is the melodic use of the augmented second interval. The first example is an excerpt from a Yiddish lullaby, "Shlof, Mayn Tokhter." The Ladino is an old Spanish, preserved by the Jewish people who were expelled from Spain in 1492.

The second example is a Ladino blessing that would be sung over a meal:

The final example is a Moroccan paraphrase of a verse from the "Song of Songs."

Authenticity vs. Freedom

One concern for Israeli choral music, common to ethnic music everywhere, is the problem of whether a traditional tune should always be treated in the most authentic approach or whether elements of it can be used in an original contemporary composition without losing the core of the tradition. I present two different arrangements of the Georgian piece "Adon Olam." The first is by Peretz Eliyahu, a composer and ethnomusicologist, who comes from Dagestan. His arrangement of is based on a simple harmony, letting the 5/8 meter of the prayer play the main role.

Georgian composer Reuven Kazhilotti arranged the same tune in a very different way. The melody is the same but here it is freed from the strong feeling of the basic 5/8 that defines the original tune. It also uses modern vocal-expressions, such as a tremolo achieved by fast movements of the hand over the mouth, a breaking of the words into single syllables for different parts, the close harmonies etc.

Clearly, musical influences of both east and west exist in Israeli choral music. One hopes that the influence of one tradition on another leads to a deeper and richer national choral repertoire. Hopefully also, the preservation of our varied and distinct traditions can exist alongside the development of new Israeli choral music, one enhancing the other. We look to the growth of the new from the traditional so that a bridge may be built between one's heritage and the new musical scene opening up before us. ●

(1) Yehezkiel Braun, Israeli choral composer, lecture at Keele University, May 1999

(Text edited by Marian Dolan)

*Born on kibbutz Maa'barot, **Maya Shavit** studied at The Music Teachers College in Tel-Aviv and is a graduate of the Musicology Department of Tel-Aviv University. In Israel she studied conducting under Maestro Gary Bertini and with Maestro John Alldis at the Guildhall School of Music in London. Maya Shavit is one of the most active members on the Israeli vocal music scene today. She is Music Director for the girls choir Efroni. In recent years she has focused greatly on promoting the commissioning of new works for children's choirs throughout the country and abroad as well as for the "Efroni". This project has raised the interest in children's choirs in Israel and as a result many choirs have reached international level. For many years Maya taught choral conducting and methodic of work with children's choirs at Rubin Academy in Jerusalem and the Levinski college for Music Education. Today Maya Shavit is the head of "Hallel", the Israeli Choral Organization and is active in promoting the cause of singing in schools. (Email: maya@efroni.org)*

Choral Singing in South Africa

A Nation of Many Cultures

Anne Marie van der Walt
Vice-President of the South African Choral Society

Photo: A. M. van der Walt

Ex Africa quod semper novum – :
Out of Africa there always comes something new!

The story of South African music is one of dialogue with imported forms, and varying degrees of hybridization over the years. This paper explains how diverse historical and cultural influences have intertwined the multiple resources of South Africa and created a unique musical identity in the country.

The historical background is a convergence of two major factors, the first being the successive migration of populations. Indeed, one of the first ethnic groups to be found in South Africa were the San and KhoiKhoi and as early as 700 AD, people who were the direct ancestors of the Zulu, Xhosa, Swazi and Ndebele, Sotho, Venda and Tsonga were already living in South Africa, having gradually moved over the years from North Africa to the South. Another influential movement of population is the emigration of Europeans who came to South Africa and brought Western Music. These people were mainly the Portuguese, the Dutch, imported slaves, the French Huguenots, and the British settlers. As a consequence of the foregoing, the present ethnic setting shows a complex composition of a multitude of ethnic groups. The eleven official languages are Afrikaans, English, IsiNdebele, Sepedi, Sesotho, SiSwati, Xitsonga, Setswana, Tshivenda, IsiXhosa and IsiZulu distributed in the three racial components of the population. An approximate estimation can be that 75 % of South Africa's 49 million people are black, 15% are of European descent, and the rest consists of Greeks, Cape Malays, Indians and Colored.

The second historical landmark is the social changes resulting from the introduction of foreign religious, economic, and political system. Without a doubt, the penetration of Christian missionaries into the interior of the country over the centuries had a profound influence on South African musical styles. The later influence of American spirituals is also to be mentioned as it spurred a gospel movement that is still very strong in the country today. The economic consequences of the discovery of gold on the Witwatersrand in 1886 generated massive internal population shifts. Hundreds of workers from all the different tribes went to Gauteng to work in the mines and secondary industries and came in contact with each other. This caused differing regional traditional folk musics to flow into one another. Furthermore, the politically troubled period known as the Apartheid Era also had a profound influence on the musical expression in the country as it generated many liberation songs.

The cultural background in traditional South Africa as in Africa at large incorporates artistic expression and social life in an approach that breaks away from the Western aesthetic canon. Traditional music making in Africa always is spontaneous and music is integrated into every aspect of life. Hence, singing is an integral part of life in Africa. As inseparable aspects of the performing arts, Music and dancing permeate every social activity from youth to old age and songs are learned through informal processes. As a consequence of this informal process, music learning begins at the earliest age and considerable improvisation takes place.

The performance practices and repertoire are also very distinctive. Songs are often composed on the spur of the moment, usually about things that happen in every day life, and ululating and vibrato are commonly used. Despite the apparent informality in the musical expression, several technical and theoretical characteristics exist that define the aesthetic and theoretical framework. In performing African songs one must always strive for the right style and the so-called African "feel." Care must be taken to perform the movements correctly and to render the pronunciation accurately. The instruments also play a prominent role as drums and other rhythmic instruments are often used. The tonic solfa system is used frequently to notate the music. With the years, choral singing has become the culturally most pursued activity in South Africa. Unfortunately, while many festivals and competitions are held each year reinforced by the occurrence of three Musical International Workshops, choral music publications are still very rare.

Choral music is one of the dynamic forces in South African music. Its unique expression combines the various historical and influences with the traditional inherent musicality of the peoples and in this way bridges are being built between the peoples of the rainbow nation. ●

(Text edited by Adolphe Yacé)

Anne Marie van der Walt has been a choir conductor of secondary school choirs. She was nominated for the Tirisano teaching award, Excellence in Teaching, in 2001. She is a Board member of IFCM - the first South African to be elected to this Board. She is the Vice-President of the South African Choral Society and the Chairperson of Musica International in Southern Africa. She is also the Editor of the Cantando Gaudeamus, the newsletter of the South African Choral Society. (Email: sachoral@xsinet.co.za)

IFCM News

International Federation for Choral Music

IFCM

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

7th World Symposium on Choral Music in Kyoto, Japan

Northern Lights: The World Youth Choir - European Winter Session 2003/2004
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In Brief

Extracts from the IFCM Monthly Newsletters to the Board

Jean-Claude Wilkens
IFCM Secretary General

Photo Dolf Rabus

World Youth Choir 2004

The winter session of the WYC took place in Namur under the baton of Grete Helgerød Pedersen, with tremendous success and a first time ever performance in Brussels. It was very well attended and opened interesting contacts for the future.

The summer session 2004 will take place in Korea, thanks to the cooperation of Mme Dho and her staff at the Korean Choral Institute. Auditions are in progress. For information, please contact the International Centre for Choral Music at iccm@skynet.be.

Details regarding the WYC summer session: Date of arrival: July 26th at Gimhae International Airport. Date of departure: August 18th Incheon International Airport. Concert tour: Busan - Osaka (to be confirmed) - Daegu - Daejeon - Seoul. Rehearsal camp: Busan Mechanical Technical High School Dormitory, Busan City.

The WYC committee, in agreement with the IFCM Executive Committee, has decided to organize the European winter sessions alternating between Namur, Belgium, and Vigevano, Italy. Every year concerts will take place in Namur and other cities in Belgium and European countries.

Tagger Foundation in Vigevano

The Foundation is in full operation now with four persons on the staff. On the agenda: the preparation of the Vigevano Music festival that will take place during the 2nd week of September 2004. Program and format will be communicated to the press in April/May 2004

International Music Council

The IMC is planning for the organization of a Music World Forum during the 2005 General Assembly in Los Angeles (October 1-5). Your input in the planning of this forum would be greatly appreciated. A dedicated website www.musicworldforum.org is being developed by the Tagger foundation that will allow you to send your suggestions and to monitor the planning progress.

The European Union Grants

The European Music Council was successful in its application to European funds for its project "Cooperation in the Field of Music Education in Europe". In addition, Jeunesses Musicales International was granted one of only two projects accepted in the "Culture 2000" program for the year 2004. Their project will concentrate on "Young Musician Networking". Congratulations to both organizations.

Code of Ethics

Very soon the IFCM will release its Code of Ethics that has been written jointly with the Tagger Foundation. A code of ethics for companies is a new concept that is very necessary in this globalized world. It will provide a guideline to Federation members, officers and staff on what a company can do to comply with ethics and morality.

Quality Charter

In parallel to the Code of Ethics, the IFCM has designed a Charter of Quality. This text has also been revised and adopted by the International Choral Network. The Charter pertains to all the organizers of festivals, competitions, and other choral activities. The text describes the requirements that such activities should provide in order to be considered as a quality organization from an IFCM point of view. The objective of such a text is to provide advice and assistance to organizations that will improve the quality of their respective market. The Charter does not have the objective of labelling an organization nor is it considered as a requirement for membership in IFCM. However, it does allow organizations to claim in their material that they subscribe to the Charter.

The text will be released very soon after a final proof reading through our ICB. And it will be mailed to all organizations known to the IFCM.

World Symposium 7 - Kyoto 2005

The Symposium Artistic Committee held its third meeting in January, and the program is now nearly complete. The list of lecturers, themes, and invited choirs will soon be released by the organizers, but only after approval by the Symposium Executive Committee and confirmation from the choirs. The application campaign went very well. The Symposium will feature choirs from all parts of the world in a very attractive program. The second announcement brochure, with all details and a registration form, will be available before summer 2004. Also, a website will soon be released.

Photo J-C Wilkens

The Executive Committe of WS7

...In Brief

Asia Pacific Choral Summit

The Asia Pacific Choral Summit will take place in Busan on May 22nd, 2004. The objective of this one day meeting is to review the history of international choral projects in the region, plan for the organization of future events, and establish a structure that will facilitate cooperation between countries in this area of the world. In addition, plans for a major event in the near future will be presented to delegates.
The Asia Pacific Choral summit is organized by the Asia Pacific Regional Secretariat of the IFCM (APRS), which is a part of the Korean Choral Institute (KCI), along with the help of the City of Busan and the Korean Ministry of Culture. For more information: jcwilkens@ifcm.net

Busan Choral Festival - 2005

The IFCM will organize a choir festival in Busan immediately after the 2005 World Symposium in Kyoto. The logistical organization and finances will be the responsibility of the Asia Pacific Regional Secretariat, while the artistic content and format will be under the jurisdiction of the IFCM. The idea is to offer Symposium choirs the opportunity to extend their stay in Asia. And for those choirs that applied to perform in Kyoto and were not accepted, Busan offers the wonderful opportunity to be involved in a festival of unusual significance.

Asia Cantat 2006

The IFCM will organize an "Asia Cantat" festival in Busan in the summer of 2006. The dates will be carefully chosen to avoid conflict with the Europa Cantat festival. The logistical organization and finances will be the responsibility of the Asia Pacific Regional Secretariat, while the artistic content and format will be the responsibility of the IFCM.

Andino Youth Choir

The new format of this project includes a program called "Los Andes Cantan". Many workshops for singers and conductors will be organized in Bolivia, Ecuador, Colombia and Venezuela. Local festivals with local singers will replace the expensive tour of the Andino Youth Choir. The local committees will chose 20 singers from each country to join the Andino Youth Choir for a session in Caracas. Local festivals will take place in Caracas (June 3), Quito, Ecuador (August 5), Lima, Peru (August 19), Santa Cruz, Bolivia (October 14), and in Bogotá, Colombia (November 18).

From the ICCM in Namur

IFCM's center in Namur held its general assembly on January 31st. The year 2003 finishes with a small financial surplus. The contracts between the Center, the Province, the City and the Government should soon be renewed for another 5 years, along with a substantial budget increase.

Songbridge

The International Center for Choral Music in Namur will assume the management of Songbridge, a non-competitive forum for international cooperation between children's and youth choirs and contemporary composers. Erkki Pohjola, Songbridge founder, and Jean-Marc Poncelet, ICCM Executive Director, met mid-February to establish a framework for the development of this project. The artistic matters and general philosophy of Songbridge will be reviewed on a regular basis, and in the spirit of Prof. Erkki Pohjola's original inspiration, by an artistic committee of 5 specially interested experts. For more information: iccm@skynet.be

IFCM in the Middle East

M. Fakhouri, president of the International Music Council, has agreed to help organize a round- table of choral conductors from the Middle East in Jordan. An application for funds has been submitted to UNESCO/IMC for this activity which should take place early 2005.
It is IFCM's intention to include non-Arabic countries from the region in this round-table, such as Turkey and Israel.

From Africa

Many activities are taking place or are being planned in Africa. The Republic of South Africa is celebrating 10 years of freedom and a cultural conference will happen in September 2004. The Choral News magazine has been published 6 times and distributed throughout the continent. An observatory of Cultural Policies in Africa has been established in Maputo. The website is very active. See: www.imo.hr/ocpa
Future projects include an application for a Regional Symposium in 2007 and a technical workshop for choral conductors in Kinshasa with the assistance of the Centre Wallonie Bruxelles, and in cooperation with the ICCM.

Honors

Congratulations to IFCM Board Member **Diana Leland**, recipient of the F. Melius Christiansen Lifetime Achievement Award given by the American Choral Directors Association (ACDA) of Minnesota. She has also been awarded with the 2004 Arts Advocacy Leadership Arts Coordinator Award from the Minnesota Alliance for Arts in Education.
(http://www.edina.k12.mn.us/edinahigh/)
Helmuth Rilling has been awarded the Otto Hirsch Memorial Medal for his lifelong

Photo: J.-C. Wilkens

Nadine Robin

efforts in support of German-Jewish friendship. The IFCM offers him his congratulations.

Good Luck, Nadine!

Nadine Robin has taken a one year leave of absence from her job with the IFCM. She is moving to Texas, USA for a year of study and the building of a new private life. Good luck, Nadine, and thank you for your commitment to the IFCM during these past years.

Address changes

Please note the new email address of IFCM Vice-President M. Suwaki:
y-s-mitsukazu@orion.ocn.ne.jp
and the one of Saeko Hasegawa:
lsot@saturn.dti.ne.jp
Michael Shani has a new address:
23 Tagor St. - Tel Aviv 69203 - Israel
Telefax: ++972-3-6427700
Mobile: ++972-55-988896
Email: shanimic@netvision.net.il ●

CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONIA

PATRONATO MUNICIPAL

L CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONÍA DE TORREVIEJA

THE 50 th INTERNATIONAL CHORAL CONTEST OF HABANERAS AND POLYPHONY OF TORREVIEJA (ALICANTE - SPAIN)

Will take place between the **22nd to the 30th of July 2004**. During 7 days at dusk, the participant choirs will sing outdoors habaneras and polyphony in the wonderful auditorium **Eras de la Sal** in the coast of the Mediterranean Sea.

For more information and rules please visit our website: **http://www.habaneras.org** /e-mail: **manuel@habaneras.org**.

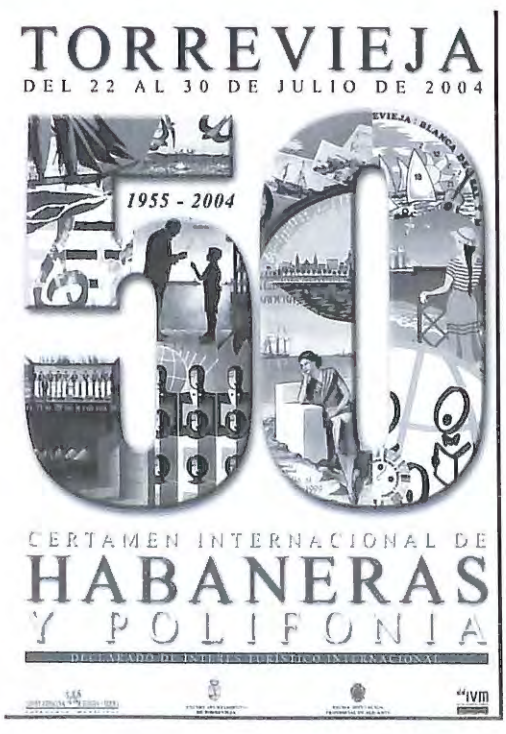
Telephone: **+34 965 710 702** Fax: **+34 965 712 570**

INSCRIPTION DEADLINE:
31st OF JANUARY 2004

EXCMO. AYUNTAMIENTO DE TORREVIEJA

EXCMA. DIPUTACIÓN PROVINCIAL DE ALICANTE

IVM INSTITUT VALENCIÀ DE LA MÚSICA



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.

On February 3, the 7th World Symposium on Choral Music Executive Committee held a press conference at the Kyoto Prefectural Capitol to officially announce the World Symposium on Choral Music scheduled for the summer of 2005.

As described at the conference, the Symposium will comprise a series of 13 concerts. In addition to 22 choral groups from 20 countries plus 10 groups from Japan, all publicly sought by the International Federation for Choral Music and selected by the Artistic Committee, the concerts will feature performances by Great Britain's highly acclaimed "BBC Singers" and "Bach Collegium Japan" as specially invited chorales. Community concerts will also be staged in Kyoto City and nearby regional cities, where invited and local choral groups will jointly perform.

There will be 41 workshop and seminar sessions at which 31 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."

Participants will include choir directors, composers, choristers, and the like from around the world, and the number of registrants is expected to top 3,800 from 60 countries and regions.

Noted Japanese composer Ryuichi Sakamoto was commissioned to write the Kyoto Symposium theme song under the slogan "*Cantus populi, cantus mundi. Cantus omnibus unus.*" (Songs of the people, songs of the world. One song unto all.)

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 "*Okasan* (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.

We 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.

Worth noting!

To receive the 2nd Announcement this summer, please register your name and address as soon as possible, at our website: www.jcanet.or.jp/wscm/.

Invited choral groups

From more than 150 groups who applied to the International Federation for Choral Music, 22 choirs from around the world and 10 from Japan were selected.

[Asia and South Pacific]
Australia, Indonesia, Korea, Philippines, Turkey, Japan
[North America]
Canada (2), United States (2)
[Latin America]
Cuba, Guatemala
[Europe]
Denmark, Germany, Holland, Italy, Norway (2), Russia, Slovenia, Sweden
[Africa]
South Africa, several countries on a joint basis (with activities based in the US)

Workshop/Seminar

Choral music in each region
Africa
Eastern Europe
Baltic countries
Latin America
South Pacific (Hawaii, Samoa)
Asia (Middle East, Southeast Asia, India, Korea, Taiwan)

Choral music in Western history
Choral music during the Renaissance period
Interpretation of Bach's works and performance practice
Romantic choral music
British choral music of the 20th century
Jazz chorus

For choir directors and singers
Conducting masterclass
Sound building

From Japan
Japan's choral music: "Contact between Japan and the West"
Japan's choral music: "Japan's musical scale - Heterophony"
Japan's choral music: "Voice and Japanese musical instruments"
Status of choral music in Japan: "Choral activities at school and in social education in Japan"

About Ryuichi Sakamoto, composer of the theme song

Ryuichi Sakamoto was born in January 1952. After graduation from the Department of Composition at the Tokyo National University of Fine Arts and Music, he completed his master course at its graduate school. Based on his own musical group, Yellow Magic Orchestra (YMO), he led a global movement called "Techno Pop." In addition, he appeared as an actor in a film directed by Nagisa Oshima, titled "Merry Christmas, Mr. Lawrence" for which he also composed the score. He received Academy and Grammy awards for his score for the film "The Last Emperor."

Schedule

Hours	July 27 (Wed)	July 28 - 30 (Thu - Sat)	July 31 (Sun)	August 1 - 3 (Mon - Wed)
09:00 - 09:45		Open Singing	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		*Okoshiyasu* Concert		*Okoshiyasu* Concert
13:15 - 14:30		Concert		Concert
15:00 - 17:00		Workshop/Seminar (4 concurrent sessions)		Workshop/Seminar (4 concurrent sessions)
19:00 - 21:00	Opening Gala Concert	Concert		Concert Closing Gala Concert

Let's start learning Japanese language No.3 —— Mineichi Kamino

Do you know the most popular flower in Japan? Of course, preference varies from person to person, but it is commonly acknowledged that when we say "*hana*" or flower, it refers to sakura, or cherry blossom.

The above musical score is from "*Sakura Sakura*," a koyo or traditional folk ballad. This simple, short song with its lilting Japanese melody is typically Japanese with respect to the rhythm of its lyrics.

Normally, Japanese syllables consist of one vowel or one consonant plus a vowel as its unit. Among the meters based on the number of syllables, Japanese favorites are phrases comprising five and seven syllables, followed by three. This has remained unchanged from ancient times. Specifically, let us look at the lyrics and the number of syllables in "*Sakura.*"

Sakura Sakura	3, 3	Cherry blossoms.
Yayoino Sorawa	7	The sky of March is
Miwatasukagiri	7	as far as the eye can see.
Kasumika Kumoka	7	Like a mist or clouds,
Nioizo Izuru	7	it fills the air with fragrance.
Izaya Izaya	3, 3	Now then,
Miniyukan	5	shall we get ready to go?

Singing "*Sakura*" as formed on seven syllables is most pleasing to the ear, thus one of the reasons many songs have been adapted and arranged for solo and choral performances based on it. Moreover, since *sakura* as a flower has been very popular among our people down through the ages, as many as some 220 songs have *sakura* in their title, including the traditional *koyo* or folk ballad.

In the realm of tradition, *haiku*, one of Japan's classic forms of poetry is composed of 5 - 7 -5 syllables, and *waka*, another form, comprises 5 - 7 - 5 - 7 - 7. As an example, let me cite a very famous *haiku* composed by Matsuo Bahso (1644-94), Japan's best-known poet.

Furu Ike ya	5	An old pond
Kawazu Tobikomu	7	a fog jumps in
Mizu no Oto	5	sound of the water

This *haiku*, that even a Japanese child knows, follows the form of 5 - 7 -5. In Japan *haiku* is so popular that children learn to compose *haiku* in grade school, and many newspapers have *haiku* columns.

Of course, we have choral works based on texts of *haiku*.

Coffee break

The Japanese, famed as aesthetes, greatly enjoy things, sounds, flavors and views both elegant and delicate. One of their favorite seasonal pastimes is "*Hanami*" or flower viewing. "Flower" in this case means *sakura* or cherry blossoms. In fact, in Japan "flower" is a synonym for cherry blossom. In spring, many Japanese go out to esteem cherry blossoms, to places like parks, riverbanks, even suburban fields or mountains. When cherry trees are expected reach full bloom this year and how the blooming has progressed form important news topics. Cherry trees start to bloom from the south of Japan, hence the term "*Sakura Zensen*" or cherry blossom front, named after a constant-pressure line on the weather chart that links with a line the areas where the time for cherry blossoming is about the same. Naturally, there are many nouns that start or end with *sakura*, like *sakura-ebi*, *sakura-so*, *sakura-mochi*, *sakon-no-sakura* etc. attesting to the tremendous popularity of cherry blossoms.

Photo courtesy of the Kyoto Convention Bureau

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

Northern Lights

The World Youth Choir — European Winter Session 2003/2004

Jean-Marc Poncelet
Executive Director of the ICCM and
Manager of the World Youth Choir

Photo: Dolf Rabus

Scandinavia is often perceived as a choral music paradise. Composers, conductors and high-level choirs all rub shoulders, making this one of the most important centres of creativity in the world. The members of the World Youth Choir were therefore privileged to discover an exclusively Nordic repertoire under the direction of Norwegian Grete Pedersen at the choir's European winter session.

The classically structured first part of the program included several remarkable contemporary Nordic works, including - *O Crux* by Knut Nystedt (1978), *Corpus Christi Carol* by Trond Kverno (1985), *A New Heaven and A New Earth* by Sven David Sandström (1982), and *Sonette 72* by Alfred Janson (2000). Another discovery was the most interesting *Unicornis Captivatur* by the young Norwegian composer Ola Gjeilo, proof (if proof were needed) that gifted souls can make valuable contributions at a tender age.

The second part of the program, dedicated to popular Norwegian music, enabled the World Youth Choir to live an original and exciting experience. With the participation of two Norwegians specialized in this repertoire — singer Unni Lovlid and percussionist Terje Isungset — the thirty-nine choristers went on a search for "Dam", a unique concept embodying the colour, harmony, interpretation, and even the very soul of this music transmitted orally from generation to generation.

From the outset, Grete Pedersen infused the choir with a spirit of unity and an unfaltering sense of cohesion put to the service of the music. Her simple, precise conducting worked marvels in both types of repertoire, resulting at concerts in a rarely seen complicity between director and choir. Making full use of the available concert space, the choir sang at times on stage, but also in the hall and even positioned among the public. This arrangement requires that the singers be confident in themselves and in their score, but creates an extraordinary and most-appreciated rapport with the audience. Eighteen countries were represented at this sixth European winter session in 2003/2004 at which a total of seven concerts were presented in Belgium and France. This tour once again proved that the European winter session has become a start-of-year event not to be missed in the Belgian musical calendar. Also very significant was the first concert organized in Brussels by Jeunesses Musicales International in one of the European capital's best halls.

The session began on December 26 and came to a close on January 12 in Namur. All the participants returned home the richer for this unparalleled musical and human experience that is the World Youth Choir.

The next edition of the World Youth Choir will be held this summer in geographically contrasted South Korea. After meeting in Busan to rehearse, the choir will perform in the country's main cities and make a short trip to Japan to give two concerts in Osaka and Kyoto.

(Transl: David Scott-Lytle, Canada)

(Email: jmponcelet@ifcm.net)

Photo: JM Poncelet

The World Youth Choir, Winter Session 2003-2004

The Voices of our Planet

13th International Choral Singing Day

Zenaida Vasquez
Coordinator

Photo: Z. Vasquez

A concert of Dia Internacional delCanto Coral, Teatro Teresa Carreño

Sunday 14 December 2003

On this new occasion for celebrating the world meeting of choirs singing for peace and the reconciliation of mankind with the environment, the shining voices of the unnumbered choirs of our planet re-created the happy festive atmosphere of each December.

The enormous population of singers protecting our planet are waking up and in every International Choral Singing Day the fresh human voices which one day decided to fraternize through singing are shining ever more brightly. We wish to insist on the enormous participation by all the choral organizations and groups across the world which made this day what we really wished it to be. We are getting there, but the road is long and we need your support. Please join us in our day of solidarity on **12 December 2004.**

This is the time to thank all the friends who made this new day of choral solidarity possible. Year after year it draws in more and more people who love choral singing and are convinced of its importance in the development of human behaviour in the activity of the world. These are some of our friends:

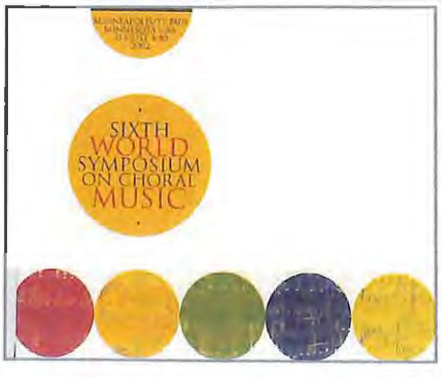
GERMANY: Schola Musica Ahrenensis (55 singers and 35 children)
ARGENTINA: Coro UDAP Caucete (San Juan- 30 singers);
CORO VILLICUM de la Municipalidad de San Juan (San Juan – 30 singers);
Coro Arquidiocesano (San Juan – 35 singers);
Coro Buenaventura Luna Centro de Jubilados y Pensionados (San Juan – 30 singers);
Coro de la Asociación de Maestros Sarmiento (San Juan – 40 singers);
Coro de Cámara de la Agrupación Coral Sanjuanina(San Juan – 25 singers);
Coro de Children de la Universidad Nacional de San Juan (San Juan – 40 singers);
Coro de Cámara Arturo Beruti (San Juan – 25 singers);
Coro de la Universidad Católica del Cuyo (San Juan – 40 singers);
Coral Canto Nuevo (San Juan – 30 singers);
Coro Ausonia (San Juan – 30 singers);
Coro Cruz del Sur (San Juan – 25 singers);
Coro Universitario (San Juan – 40 singers);
Camerata del Sol (San Juan – 30 singers);
Coro de la Casa Natal de Sarmiento (San Juan – 25 singers);
Coro PreUniversitario (San Juan - 30 singers);
Coro Vocacional (San Juan – 30 singers);
Coral del Sol (San Juan – 25 singers);
Coro del Colegio Angel María Boisdrón (Tucumán – 45 singers);
Coro Municipal de Children (Tucumán – 45 singers);
Grupo Coral Tempo (Tucumán – 25 singers);
Coro de Cámara Tucumán (Tucumán – 25 singers) ;
Coro de Children de la Secretaría de Educación (Tucumán – 30 singers);
Coral Edet (Tucumán – 30 singers);
Coro de Jóvenes de la Secretaría de Educación (Tucumán – 25 singers);
Coro Nicolás Avellaneda (Tucumán – 30 singers);
Coro Municipal de Jóvenes (Tucumán – 40 singers);
Coro del Círculo Sardo (Tucumán – 25 singers);
Coro Mixto de la Secretaría de Educación (Tucumán – 25 singers);
Coro Vocacional (Tucumán – 30 singers);
Certamen Nacional de Coros de Trelew (Chubut – 2.000 singers);
Coro Universitario de La Plata (La Plata – 50 singers);
AAMCANT (Tucumán y La Plata – 10.000 singers);
Intercoral Platense (La Plata – 25 singers);
ITALY: Corale Polifonico Homo Musicus (35 singers);
Coro Dei Licei " Maurolico E Seguenza" (Messina – 25 choristers);
Coro Polifónico "Ouverture" (Barcellona-Pozzo diGotto – 25 singers);
Coro .A. Seghizzi (Gorizia – 35 singers);
Corale Maria SS. Del Rosario di Zafferana Etnea (Catania – 20 singers);
Ars Musica di Giovanni Gemini (Agrigento – 20 singers);
Don Raffaele Lagadari (Rombiolo – 20 singers);
Cantate Domino (Regio Calabria – 25 singers) ;
Soul Singers (Nunziata – 15 singers);
Santa Cecilia Di Agrigento (Agrigento – 25 singers);
Jacob Arcadelt (Porto Empedocle – 25 singers);
Don Guanella (Agrigento – 30 singers);
Antonio Vivaldi (Casteltermini – 30 singers);
Singers Dei (Agrigento – 30 singers);
Asociación Corali Provinciali e Regionali (4.000 singers)

UNITED STATES: Seattle Pro Musica (Seattle – 40 singers);
Arizona State University School of Music (Tempe, AZ – 30 singers);
Choral Union (Tempe, AZ – 200 singers)
MEXICO: Voce in Tempore (Tepozotlán – 25 singers);
Children Singers de la Escuela Nacional de Música (Tepozotlán – 25 singers)
CUBA: Coral Juan Pablo II (Havana – 30 singers) ;
Schola Cantorum Coralina (Havana – 30 singers);
Canticus Novus (Havana – 30 singers)
CANADA: Alliance Córale Alberta (Edmonton – 120 singers)
PUERTO RICO: Sociedad Coral de Puerto Rico (80 singers)
VENEZUELA: Orfeón Régulo Rico (Guatire – 45 singers);
Asociación Civil Coral Voces Juveniles de Yaracuy (San Felipe – 120 singers);
ADICORALES (Edo. Bolívar – 260 singers);
Schola Cantorum de Caracas (Caracas – 45 singers);
Cantoría Alberto Grau (Caracas – 26 singers);
Orfeón Universitario Simón Bolívar (Caracas – 45 singers) ;
Pequeños Singers de la Schola (Caracas – 120 singers);
Cantoría Juvenil de la Fundación Schola Cantorum de Cacas (15 singers);
Polifónico Rafael Suárez (Caracas – 35 singers);
Ancora Ensamble Masculino (Barquisimeto – 15 singers)
SWITZERLAND: Coro Calicantos (Arcegno – 120 singers)
AFRICA: St. Mathews Methodist Church Choir (45 singers)
INDIA: Capital City Minstrel (Delhi – 45 singers)
SOUTH AFRICA: South African Choir Associations (250 singers)
INDONESIA: Bogor Agricultural University Choir (Bogor – 50 singers)
PORTUGAL: Camerata Vocal de Torres Vedras (Torres Vedras – 20 singers)
SPAIN: Coro de Cámara del Conservatorio de Música de Las Palmas (Las Palmas de Gran Canaria – 40 singers)

Thank you to everyone and we hope you will join us on 12 December 2004, at the 14th International Choral Singing Day!

(Email: fundascc@telcel.net.ve)

(Transl. Ian Jones, Belgium)



Capture the excitement of the Sixth World Choral Symposium all over again!

The 2-CD set, titled "Choral Highlights," includes 49 tracks from 27 participating choirs. To purchase your copy, visit www.stolafrecords.com and follow the link to "Other Recordings" OR call +1 507-646-3646.

Desperately Seeking Lost Members

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

China:
- Yungiu Tang
- Yu Ling Ma
- Yungiu Tang
- Xiao Ai Zhao

Congo (RD):
Chorale Gospel di Congo
Germany:
Juergen Puschbeck
Japan:
Yuuka Choir
Russia:
Ilya Myakishev
Sweden:
Incca Rasmusson-Belin
USA:
Jessica Bissett

To enable them to continue receiving the International Choral Bulletin, please send their new addresses to:
Jean-Claude Wilkens
IFCM International Office
Centro Internacional de la Música de la UNESCO
Villa Gadea
E-03590 Altea, Spain
Email: jcwilkens@ifcm.net

Round Tables and Workshops

During the Choir Olympics, Bremen 9-18 July 2004

1 The young voice in the modern sound landscape — 9-10 July (18.00 - 19.30)

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

Seminar Chair: Christopher Simmons

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

Arranged by the Children and Youth Commission of IFCM

2 Voices of origin — 11-12 July (18.00-19.30)

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

Seminar Chair: André de Quadros

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

Arranged by The Multiculture and Ethnic Commission of IFCM

3 To be a choral director - an impossible task? — 14-15 July (18.00-19.30)

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

Seminar Chair: Daniel Garavano

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

Arranged by the Choral Conductors Commission of IFCM

4 Aspects on sacred music — 16-18 July (18.00 - 19.30)

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

Seminar Chair: Christian Ljunggren

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

Arranger by the Musica Mundi Choral Academy

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INTERNATIONAL FEDERATION FOR CHORAL MUSIC

Choral World News

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2003: What a Year!

Report from Argentina

Ricardo A. Denegri
IFCM Advisor for Latin-America

The information which comes to us through the ICB is not only a reflection of current activity; it is also sign of constant growth in the choral movement worldwide. Given the distance between Argentina and the choral nucleii of America and Europe, and given its economic crisis, people might suppose that Argentina is lacking in incentive and references in choral music. However, during 2003, several choral events took place which would turn this supposition on its head. I do not wish to diminish the value of local concerts and festivals; on the contrary, I wish to emphasise those which allow us to enrich the choral activity in the region, such as:

In first place, I wish to note the activity which took place last June, namely the **La Plata Cantat** Festival, under the umbrella of the IFCM and with the support of UNESCO, the National Arts Foundation and the Municipal Department of Culture of the City of La Plata, and other private and public organisations, which depended on the organisation of the Argentinean Association of Choral Music "America Cantat" (AAMCANT), under the theme of "Musical diversity in a globalised world". It was the main activity organised by AAMCANT during the current year, celebrating its tenth year in existence.

The same organisation had the objective of presenting choral music from the so-called Southern Axis of the American Continent (including Argentina, Bolivia, Brazil, Chile, Paraguay, Peru and Uruguay), through seven workshops in preparation of works, under the batons of prestigious conductors and three Fora ("Musical Creation", "Ethnic Music", and "Choirs in School"), which included important figures from choral music, music creation and music education of the region.

Within the framework of this activity, the 600 participants, both Argentinean and non-native, took part in more than twenty official concerts, others in cultural, community and educational centres, and took part in the closing concert of the Festival, all followed by enthusiastic audiences. In the same way, the Fora were attended by conductors, singers, educators and others interested in the different subject headings.

In September the **International Choir Competition of Trelew** took place, directed by Alejandro D. Garavano (IFCM board member). Trelew is a town situated 1420km from the city of Buenos Aires, close to the coast of the Atlantic Ocean and in the middle of Patagonia. Notwithstanding the economic crisis, which is not only happening here, other Latin-American groups were encouraged, and we were yet able to witness an interesting competition which offered different workshops to those enrolled and through which people got to know the works and each other, and celebrated a party the final night. The winning entry in the mixed choir category, which was greatly acclaimed, was the Choir *Dominante* of Finland (conductor Seppo Murto), and which gave surprise with the excellent quality of its concerts and gave great enjoyment to the people of these parts who found its repertoire unusual. The jury members included Argentineans Roberto Saccente and Néstor Andrenacci, along with Dolf Rabus of Germany. On his arrival, Dolf gave a course

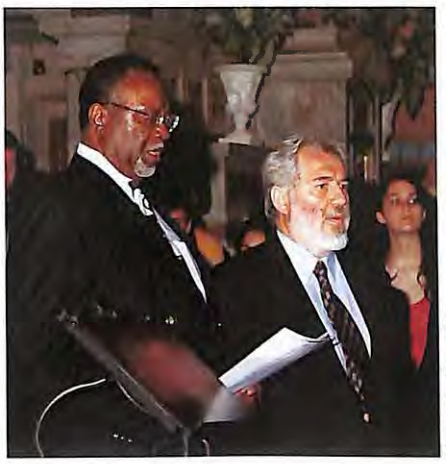

Photo: R. Denegri

in the city of Buenos Aires on "**How to organise a choral event**", with organisation by Andrenacci's Choral Song Group (Grupo de Canto Coral – GCC).

Within this course, the **Argentinean Federated Association of Choral Activities** (which comprises the associations and groups which organise festivals and competitions across the country), and held its first assembly, having completed the formalities for its constitution as a legal entity. **Alejandro Scarpetta** (Fundación Coppla-Cantapueblo), was elected its first President.

In November, **two important courses** were held: on one hand, the Catalonian Josep Prats was invited by Coro Trielce (conductor Néstor Andrenacci) to give a concert. In honour of the Catalonian's presence, the organisations ADICORA, the Catalonian House of Córdoba and that of Buenos Aires came together to organise in both cities, a conducting course of European works; and which was a great success. On the other hand, the AAMCANT, with the support of the North-Western University of Chicago (USA), organised a Course of Interpretation and Conducting Negro Spirituals and

ASSOCIAZIONE INTERNAZIONALE AMICI DELLA MUSICA SACRA

International Choir Events 2004/2005

11th International Choir Festival "Orlando di Lasso"
Marche, Italy, May 28th-31st, 2004

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. 2004**

7th International Folksong Choir Festival "Europe and its songs"
Barcelona (Spain), September 29th - October 3rd, 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: 01. 06. 2004**

10th International Sacred Music Choir Competition & Concerts "Giovanni Pierluigi da Palestrina"
Latium Region, Rome and the Vatican City, March 18th - 21st, 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: 31. 01. 2005**

❁

Choir Review in Rome - Choral Meeting, Summer 2004

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Gospel, under the baton of Robert Harris. Mr. Harris is a choral director and also director of choral activities of North-Western University. With the collaboration of the Gilardo Gilardi Conservatory of Music and the Basilica of the Sacred Heart, the course and concert were undertaken by the students present and Mr. Harris, along with the Juvenil Adrogue Choir (R. Barrera) as pilot choir. This was also a feat of historical importance as this type of music had not been studied since 1992 (Alice Parker, America Cantat I) and previously with Robert Shaw (1965).

Finally we have to note the 30th International Choral Festival of Tandil which Bernardo Moroder as its director. Tandil is a pretty mountain town in the middle of the province of Buenos Aires, 280km from the city. This festival has always counted on the presence of a specially invited choir welcomed by Bernardo and the members of his choirs. This choir usually takes a tour of different cities of Argentina. On this occasion the Maulbronner Kammerchor of Germany (conductor Jürgen Budday) was present and left a clear vision of superb musical quality for all its listeners. At the same time the Music Conservatory of Tandil organised a Course of Spanish Vocal Music of the 16th century, under Néstor Zadoff, a local specialist in the subject. We wish that, economic crisis apart, we could repeat years like this for the good of the choral family and for the general public in Argentina and all Latin America. ●

La Plata, December 2003
(Email: aamcantlp@infovia.com.ar)

(Transl: Eamonn O'Mahony, Ireland)

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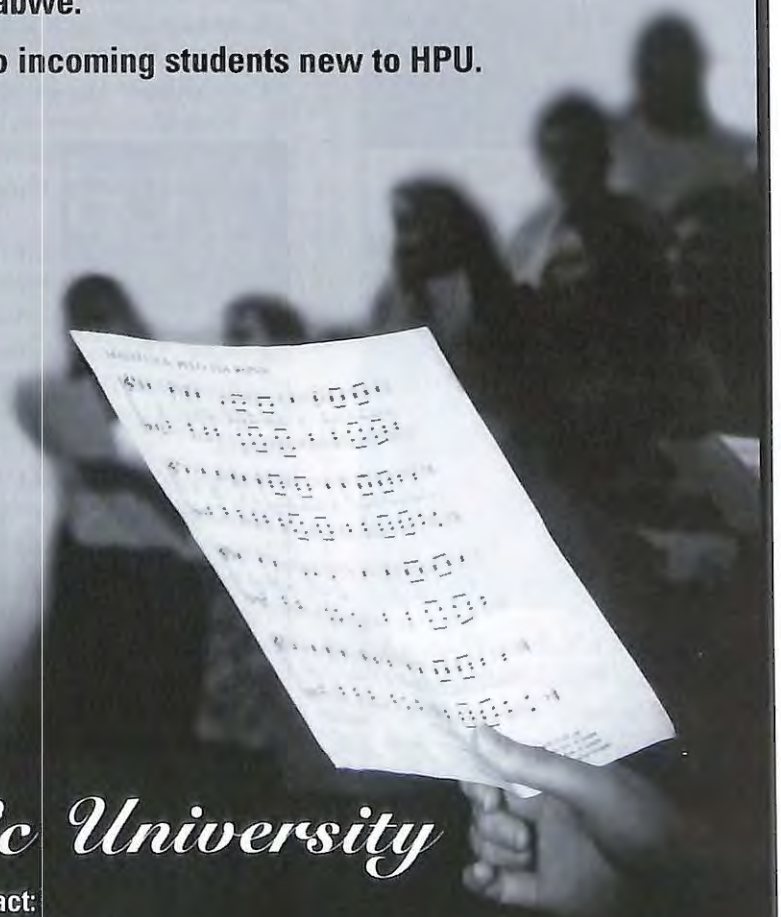

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Cantapueblo

America's Choral Celebration - 15th Anniversary

Alejandro Scarpetta
President of the
COPPLA Foundation

From 11 to 16 November 2003, more than 70 choral groups took part in the 15th anniversary of Cantapueblo, America's Choral Celebration, which was held in Mendoza, Argentina.

Slovenia
- Carmina Slovenica. Dir.: Karmina _ilec.

Czech Republic
- Vox Nymburgensis. Dir.: Jan Mikusek.

France
- Choeur Auvergne Pérou. Dir.:Kato Rodríguez, with the participation of the Mussoc Illary Group.

Uruguay
- Agrupación Coral Siglo Veintiuno. Dir.. Rubén Suárez Canoniero.
- Ensamble Lírico Montevideo. Dir.: Teresa Techera.
- Coro Vocacional de Juan L. Lacaze. Dir.: Carlos Villanueva Dalmas.
- Coro Saint Malo. Dir.: Rubén Suárez Canoniero.

Chile
- Coro Magisterio de Curanilahue. Dir.: Oscar Garcés Torres.
- Coro RPC de la Refinería Petrolera de Con Con. Dir.: Eduardo Villalobos.
- Coro de Varones Eduardo Da Silva. Dir. Eduardo Villalobos.
- Coro de Niños Poeta Daniel de la Vega. Dir.: Mauricio Hernández.
- Coro de Voces Blancas Santa María de los Angeles. Dir.: María Angélica Iturra Cárdenas.
- Coro de Niños de Las Condes. Dir.: Victoria Barcelo.

Argentina
- De Voz en Cuando, vocal octet. Dir.: Samy Mielgo.
- Coro Polifónico Junín "Rodolfo Alleva". Dir.: José Luis Cuellas.
- Coral de las Américas. Dir.: Damián Sánchez.
- Coro Universitario de La Plata. Dir.. Luis Clemente.
- Coro Colegio del Centenario. Dir.: Alejandro Dinamarca.
- Todas las Voces Coro Popular Argentino y Cooperativo. Dir.:Osvaldo Tomas.
- Coro Polifónico Municipal de Porteña. Dir.: María Elisa Ludueña de Zoppetto.
- Coro Raíces. Dir.: Dante Bravo Venegas.
- Agrupación Coral San Martín. Dir.: Dante Bravo Venegas.
- Coro Centro de Estudiantes Universidad del Comahue. Dir.: Dante Bravo Venegas.
- Coro Estable Municipal "Voces Argentinas". Dir.: Luis Alberto Baetti.
- Coro Unión de Padres de Fasta "Inmaculada Concepción". Dir.: Evangelina Cervera.
- Huerquen Coral Voces del Viento. Dir.: Mario C. Figueroa.
- Coro Polifónico Municipal de El Trébol. Dir.: Jorge Alberto Céspedes.
- Agrupación Coral Ayun – Tun. Dir.: Mario C. Figueroa.

More than 40 children's, young people's, adults' and senior citizens' choirs from Mendoza also took part.
In addition to the traditional "Cantata Callejera" (Street Cantatas) where the choirs sing in the streets, there were 25 concerts in more than 15 venues during the five days of the Festival.

The highlight was a celebration with 1000 singers in a football stadium (a world record), conducted by Damián Sánchez, who performed the "Misa Criolla" in the presence of the composer, Maestro Ariel Ramirez, together with his instrumental ensemble and soloist Javier Rodríguez before an audience of ten thousand.
Since 2000, children's choirs and groups from Mendoza's Elementary Schools have participated in this big annual concert. This time, 2000 children sang songs by the well-known Argentine author and singer María Elena Walsh.
As a non-competitive choral event promoting friendship among nations, Cantapueblo has been declared by UNESCO as an Emblematic Event of the Decade for Peace in the World.
The COPPLA Foundation is responsible for the organisation of the festival, with support from the City of Godoy Cruz, national and provincial cultural organisations, institutions and private companies.
Since 1997, Cantapueblo has also taken place in Viña del Mar (Chile) and Quito (Ecuador).
Well-known figures from the choral world shared their experience and wisdom with us in this choral celebration of America: Royce Saltzman (United States of America), Robert Sund (Sweden), Marcos Leite, Carlos Alberto Pinto Fonseca y Rosangela Jesuino (Brazil), Alberto Grau y María Guinand (Venezuela), Jean Claude Wilkens (Belgium), Oswaldo Kuan (Peru), Jorge Bonilla Vera (Chile), Liliana Cangiano, Oscar Escalada, Felipe Vallesi y Angel Magistris (Argentina).

Every year we reiterate the spirit of the festival and the shared singing as a manifestation of our heart-felt desire to promote the integration of peoples. We invite all choirs around the world to participate in the 2004 festival, from 8 to 14 November.

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(Transl: Ian Jones, Belgium)

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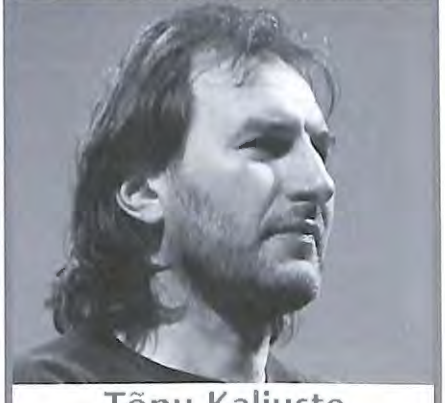

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Choral Music in Indonesia

Report from the National Symposium on Choral Music

Tommyanto Kandisaputra
Musical Director of the
Studio Cantorum Choir and the
Bandung Choral Society

Indonesia, one of Asia's most populous countries, is witnessing a cultural phenomenon in the growth of its choral music. Notwithstanding its Muslim majority, the presence of a vigorous Christian tradition has provided favourable circumstances for choirs to grow in numbers and in quality. Indonesian choirs are performing on the international stage more frequently and winning more prizes at major international competitions. It was therefore only a matter of time before a major national choral event would take place.

Choral music in Indonesia has blossomed during the last ten years, due to the eagerness of church choirs to participate in festivals and concerts. All Indonesian choirs have benefited from the increased Indonesian attendance at international events. In order to bring the international choral community into its home, Indonesia hosted its first National Symposium on Choral Music between 29 June and 3 July 2003. This was truly a history-making event, bringing the great city of Bandung recognition as the choral capital of Indonesia.

This inaugural National Symposium, organized by the Bandung Choral Society in Bandung, West Java, was attended by almost 600 participants from around Indonesia and surrounding countries. Sessions from basic to advanced levels were presented by twelve Indonesians of national and international renown, as well as by three eminent presenters from the USA: André de Quadros from Boston University and William Lock and David Hughes, both from California.

Photo: T. Kandisaputra

The mission of the Bandung Choral Society is to build greater choral expertise and to nurture local passion for choral music, through presenting performances by distinguished conductors and choirs and through the provision of workshops and classes. The Studio Cantorum Choir and Orchestra performed *Elijah* by Felix Mendelssohn, conducted by André de Quadros at the start of the Symposium and at the close, the Bandung Choral Society performed *No Greater Love*, by John Peterson, conducted by Tommyanto Kandisaputra.

Photo: T. Kandisaputra

Daily concerts were held throughout the four days, performed by the Maranatha Choir from Bandung, the Petra Chorale from Surabaya, Cherubim, the GII Youth choir, the Bandung Children's Choir, and the Cantorum Singers. The choirs that performed were well prepared and an example of some of Indonesia's finest choral music. Leading soloists included Catharina Leimena, Christopher Ahimanyu, and Ndaru Darsono, all from Indonesia, as well as Jennie Stillman from the USA. Three Indonesian composers were featured in the concerts: Ronald Pohan, whose works have already been sung in concerts and international choir competitions; Bonar "Gorga" Gultom, and Marusya Nainggolan, who performed her latest work in the Symposium.

The Symposium has made it possible for Indonesian choral musicians to learn and to share the fellowship created through a well-designed program. In addition to the concerts, sessions focused on vocal technique, sight-singing, interpretation and artistic development, and diction. There was also a sequential series of masterclasses for auditioned, advanced conductors.

The success of the symposium is being seen throughout Indonesia as choirs enter the new year with wonderful memories and rejuvenated passion.

André de Quadros remarked, in congratulating the organizers, "The

remarkable organizational work of the Bandung Choral Society and the Studio Cantorum deserves special praise for presenting a symposium which had all the hallmarks of an event of international standing. .....The kindness, giving, sharing, musical sounds and excellence will remain with me as the most special memories."

The success of the Symposium was enhanced through the support of many, including Robert Sund, who gave permission to use his songs for the open singing sessions, and Bob Chilcott, whose piece *Can You Hear Me* was performed by a speech-impaired group at the conclusion of the symposium. This symposium is certain to be the precedent for many similar events which will further strengthen the spirit of Indonesian choral music. ●

Tommyanto Kandisaputra is the Musical Director of the Studio Cantorum Choir and the Bandung Choral Society. He has had vast experience as a conductor and adjudicator in the various Indonesian provinces. He teaches singing and is a former student of the distinguished singing teacher Catharina Leimena.
(Email: cantorum@bdg.centrin.net.id)

Photo: T. Kandisaputra

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Festival of New Choral Music

Aschaffenburg, Germany - 30th October to 2nd November 2003

Walter Vorwerk
Music Journalist

The organisers, AMJ (Working Group of German Choral Federations), had been dreaming of putting on a festival of modern choral music long before it actually took place in the north Bavarian town of Aschaffenburg from 30th October to 2nd November 2003. It was a promising start. Apart from the six concerts, there were four open rehearsals given by semi-professional choirs, five interesting seminars or "reading sessions" devoted to working through new literature in the various choral categories, opportunities to browse through or purchase recent sheet music publications, and musicological presentations where one could broaden or deepen one's knowledge about modern choral music.

Setting up and organising this modern choral music festival required of the AMJ plenty of patience and a good support network. The support in this case came from the municipality of Aschaffenburg and the International Choral Forum (ICF), government authorities both federal and Bavarian, public broadcasting organisations, foundations and many volunteer helpers and choral music enthusiasts, both professional and amateur.

The idea of these four intensive days in Aschaffenburg was to provide a podium for new choral music in this country, a sort of conference but in the spirit of a festival, independent of the petty egoisms of choral associations, and of a particular choir's or conductor's status. What started as an idea became in the end a concrete plan: to make this festival of modern choral music really happen with the help of an artistic advisory council.

Whoever has in mind, in these times of financial belt-tightening, to undertake anything in the realm of culture, music and in particular choral music, has to be possessed of a great deal of courage, determination and a powerful line in convincing others of the sense of such an endeavour. A fair slice of luck is also useful, to come upon the right sort of allies. Kurt Suttner, tbe Augsburg professor of music and choral coach, founder and director of the Munich via nova Choir, has all these things. He is chairman of the advisory council of the Festival of Modern Choral Music. He is in agreement with Clytus Gottwald (who gave an extraordinarily well-received lecture entitled "Contemporary Choral Music, its roots, phases of development and future prospects" and who has been conductor of Schola Cantorum Stuttgart for many years) that the time is long overdue for providing such a podium for contemporary choral music.

For a number of decades now, choral music has not just been a poor relation to contemporary instrumental music, but has on the contrary found its own direction and become well and truly independent.

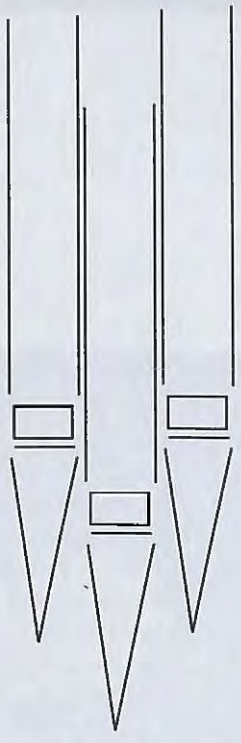
Nowadays contemporary choral music is not just for elite choirs. So it was in keeping with the spirit of the Aschaffenburg festival that professional, semi-professional and amateur choirs were all involved. This was especially appropriate in the context of the seventh "concert of first performances" in the AMJ series "Composers write for children's and youth choirs". An important consideration was to give composers a chance to lay aside their prejudices against choral music, in the knowledge that an actual performance would be forthcoming.

Something worth seriously bearing in mind is that seven of the largest choral associations in this country are united in the Working Group of German Choral Federations (ADC). This federation has three-and-a-half million members and is thus the largest national choral federation. So it would be a good idea in the future to put on the modern choral music festival collectively every two years, both from a financial point of view and for the sake of enlarging the number of interested parties. Uniting forces in this way would be much more effective than having each individual choral association ambitiously organising its own little modern music festival. The results of the Aschaffenburg festival make this abundantly clear. Only in this way can Suttner's and Gottwald's vision, and not only theirs, become reality, namely that Aschaffenburg become for modern choral music what Donaueschingen or Darmstadt have for years been for contemporary instrumental music. We will see what form this all takes when the next festival of modern choral music is held in Aschaffenburg from 20th to 23rd October 2005). ●

(Email: walter.vorwerk@gmx.de)

(Translation: Andrew Wise, Belgium)

Carus Stuttgart



Marc-Antoine Charpentier: Magnificat / Soli SATB, Coro SATB
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- In nativitatem Domini canticum 2
CV 21.002

Charles Gounod: „An evening Service"
(Magnificat and Nunc dimittis) / Coro SATB
CV 70.322
- Béthléem / Coro SATB
CV 23.309/03
- Pater noster / Coro SATB
CV 70.323

Léo Delibes: Messe brève / Coro SA
CV 27.027

Jean Langlais: Missa misericordiae / Coro STB (SAB)
CV 27.016

Jules Massenet: Noël / Solo S, Coro SA
CV 23.331

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4. Ave Maria / Coro SA
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CV 40.775
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CV 9.122
- O salutaris hostia. Deux trios
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2. O salutaris hostia in As / Coro SAB
CV 9.121
- Tantum ergo / Soli SMezA,
Coro (one-part)
CV 9.508
- Veni creator spiritus / Coro TTBB
CV 9.604

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National Ukrainian Choir Festival

Mikhail Shukh
Artistic Director of the
"Pevchesky Sobor"
Choir Festival

From September 11 to 14, 2003, the churches and surrounding property of the Sviatogorsk monastery and the Donetsk Academic Solovianenko Opera Theatre were host to the second All-Ukrainian Choir Festival, Pevchesky Sobor on the Sacred Mountains. This initiative was supported by the Ministry of Culture and Arts of the Ukraine, the Donetsk regional government, the mayoralties of the cities of Slaviansk and Sviatogorsk, international cultural organizations and businesses. The principal sponsor was the regional Internet-provider, Donhass-Telecom. The festival was organized by the production agency, Mobius Strip, and the artistic director was Mikhail Shukh.

The Sviatogorsk monastery is a state historical and architectural reserve. It includes ancient caves, ground constructions and sanatorium, which have been visited by many distinguished figures, in particular, the Russian writers Anton Chekhov and Kuprin. The nature of the reserve is unique; above the smooth surface of the river hang 200-meter cretaceous rocks with numerous ancient cave-dwellings of monks. There are many legends and hypotheses about its origins, but till now none of them has been validated. Today the Sviatogorsk monastery is one of the major centres of spiritual life in the Ukraine, a place of pilgrimage, and a popular resort. Visitors to the Festival were able to witness the liturgical life and ancient song tradition of the Orthodox Church in the daily monastic religious observances.

The following choirs participated: Kiev Municipal Chamber Choir Kreschatik, State Academic Men's Chapel Choir of Ukraine, Men's Choir of the Kiev Spiritual Academy and Seminary, Female Choir of the Kiev Music School, and Choir of the Donetsk State Music Academy. The new project of the festival was the Parade of Choirs, in which festival choirs presented colourful and dramatic folklore in the open air on the coast of the river Severski Donets. Workshops included a masterclass with the Kiev Municipal Chamber Choir Kreschatik given by Professor André de Quadros (USA) and a presentation by musicologist Erzy Stankevich, Chairman of the Poland Composers' Union (Krakow), on the choral culture of Poland. Other concert programs included spiritual orthodox music, from ancient to modern including works by Chesnokov, Bortniansky, Tchaikovsky, Rachmaninov, Ishchenko, Polevaia, Shcherbakov, Shukh and Dychko. ●

Photo: Mikhail Shukh

Mikhail Shukh is a composer, artistic director of the choir festival "Pevchesky Sobor", laureate of the Lysenko and Prokofiev awards, and winner of the festival "Chervona Ruta". He has been awarded the "Most distinguished artist" in the European International Competition for composers IBLA GRAND PRIZE-2000 (Italy). He is a member of the Ukrainian Composers' Union, and of the All-Ukrainian Guild of Film Directors. He is also a senior lecturer of the National Pedagogical University of Ukraine.
(Email: shukh@ukr.net)

Interview with Andrea Veneración

Founding Choirmaster of the Philippine Madrigal Singers

Macario M. Ofilada, III
Professorial lecturer of
Philosophy in Manila

Our interviewee is famed as a doer rather than a talker, but we have persuaded her to articulate, for the first time in 40 years, some of the cornerstones of her methods.

Macario M. Ofilada (MO): After winning the National Artist Award and after a long and fruitful career as a choral conductor, what now? It is obvious that you are not resting on your laurels.

Andrea Veneración (AV): For me, winning the National Artist Award is not an end, though people normally understand awards that way. It is only a means to an end. By winning this award, the government as well as the people have officially recognized the importance of a sustained choral program for the country. Thus, not only is publicity given to the choral movement in general, but especially support, whether monetary or spiritual, to the sustained development and correct training of choirs in the country. This is where the Philippine Madrigal Singers et al. come in. We perform not only in the far reaches of the country. We also hold choral clinics and form new choirs following the techniques and principles that I have used as choirmaster of the Madz (as the Philippine Madrigal Singers are fondly called by their audiences).

MO: As a choral conductor on what do you put emphasis in the formation and training of the choir?

AV: You see, before I "evolved" into being a choral conductor, I was a piano and voice major and until my retirement from academe I was a piano and voice professor in the University of the Philippines. I do not believe that the success of a choir is attributable primarily to singing harmoniously together. This, for me, is a naïve idea. Of course, we must sing together, but the basic ingredient of an excellent choir consists of beautiful and well-trained voices. My approach is that of a vocal coach and teacher. I insist that every member of the choir be trained as a soloist or be given solo training. Thus, every singer is a potential soloist. In my youth, I was a lyric soprano and performed as a soloist in recitals and opera performances. The training of a soloist would above all entail proper breathing techniques, which I believe is the root of excellent vocal technique. The key to correct singing is correct breathing. Likewise, proper diction, projection, tonal production, etc. should be learned. You cannot just sing together. Choir members with deficient vocal techniques cannot produce a satisfactory performance. Each person must learn how to sing properly and only later on can these members sing together. A choral conductor must know his instrument very well; namely, the voices of his members. He should painstakingly nourish, train and take care of these voices. To the risk of sounding like a broken record, I remind my singers to vocalize everyday, to take care of themselves and their voices.

MO: Aside from your insistence on correct vocal technique, how do you think your approach is different from that of other choirs and conductors, at least here in the Philippines?

AV: Aside from developing my singers into potential soloists, I also take care of their musical growth and development. You see, in the Philippine Madrigal Singers, we do not spoon-feed. We train each of our singers to be competent and responsible musicians, able to read notes, able to bring together the basic elements of pitch, rhythm, tone, intensity, etc. in performance. In other words, able to study the music on their own. Hence, solfeggio and ear training are given emphasis. Choral singing is a serious business and I believe that all choir members must commit themselves to becoming able musicians. This necessarily implies self-discipline: to attend all rehearsals religiously, and learn the music on their own. The singers should not come to rehearsals without having studied the music. Thus, the task of polishing, harmonizing and perfecting the performance of the music becomes easier. Choir members do not just become serious singers and musicians, but they also become potential choral conductors and teachers. They do not just perform, but they could share the principles of performing with others.

MO: I remember that there was a time when the Philippine Madrigal Singers were known to be sight singers. Is sight-singing skill a prerequisite for membership in the Madz?

AV: There was a time, particularly in the early years of the Madz (in the 1960s), that all members were professional musicians and before joining the choir they were already adept in sight-singing. As the years went by, non-musicians joined our fold. But these also took the initiative to study voice lessons on their own. Then the time came that the Madz became the training ground for non-musicians; and the marvel of it is that these non-musicians, during their stay in the choir, have grown and matured into excellent musicians in their own right. Some of them are right now conductors of their own choirs. Some have even competed internationally and won first prizes in their categories. They really grew in and with the Madz.

MO: So the Madz experience not only teaches people, but enables them to teach.

AV: Exactly! For me this is the only genuine fruit of the discipline of choral music. It has to start with taking the music seriously. I believe in self-initiative. The members should not rely on the conductor for

...Interview with Andrea Veneración

everything. Otherwise they will end up as spoiled brats. You know a tree by its fruits.

MO: Given that the Madz also accepts non-musicians into its fold, how do you conduct your auditions for new members? What do you look for in potential members?

AV: For non-musicians, the first thing I determine is whether they have good ears. Of course, they should also have beautiful singing voices. The importance of beautiful singing voices in a choir cannot be overemphasized. Having good ears means that the one auditioning is capable of learning. To determine this, I see if they can imitate a pitch. On the piano, I play a certain melodic line or chord and I see if they are capable of matching the pitch or imitating what I have played with their voices. Then I proceed to start giving them vocalization exercises in order to see the potential of their voice. They should have these basic ingredients, and later on we proceed to musical training such as note reading, etc. To facilitate the learning process, I divide the choir into quartets. The members help one another in studying, learning, memorizing, and rehearsing the music. In other words, the responsibility is shared. In the history of the Madz, some of the more outstanding members even held the musical whip in training and disciplining the others. They were a great help to me. Some were even stricter disciplinarians than I was.

MO: Can you tell our readers how you approach a new score or a choral piece that you encounter for the first time?

AV: My first acquaintance with a new score or a composer for the first time, aside from reading through the score, begins with my own research about the composer, the period he lived in, the year of the composition, and the message of the composition. I acquaint myself with the composer and with the message he wishes to impart. In other words, I investigate the intentions of the composer in the composition. Then I investigate the language of the text: the rules of pronunciation and its meaning. I also research the composer's philosophy of life, the philosophy embodied by the composer's land of birth, and how this same philosophy is reflected in the choral piece.

Let me cite a concrete example. Both Mendelssohn and Monteverdi wrote about death, but each one with his own philosophy. The latter wrote from the viewpoint of a desolate lover, the former had a Germanic or philosophical way of viewing the end of life. Mendelssohn's version is bereft of sentimentality, whereas Monteverdi's work is full of it and with lots of despair. If the piece is contemporary and if it is possible, I interview the composer, as I did in the case of a contemporary Basque composer. Aside from having to ask the help of a Basque priest living in Manila for the correct pronunciation, I interviewed the composer and asked my singers to perform his piece in his presence. In his song, which portrays the flight of the bird, he told me that there should a point wherein we must let go of the rhythmical structure and try to capture the boundless soaring of the bird with its erratic rhythm and feeling. This is quite common among Spanish choral compositions. There comes a time when you really have to let go. Again, this is reflective of the philosophy and culture of the co poser and the milieu of his work.

MO: Some would jokingly say that you are the laziest conductor in the world. But seriously they are fascinated with your way of conducting. You conduct without using your hands. In the Madz's semi-circle formation you sit at the left extreme of the semi-circle and it seems that you do not do anything except give cues with inclinations of your head, with raising up your shoulders a bit, or with subtle movements of the eye and the lips.

Photo: Macario Ofiada

AV: When the music has been learned to near perfection - and I say near perfection because there is no perfect performance - all movements on the part of the conductor are in effect superfluous. This is different during rehearsals. I sit behind a desk and I stomp my foot or bang the table with my hand to mark the beat until my singers no longer need to hear the rhythm, but is already inside their being. I believe that the rhythm is the heart of music. Just like in the human body, all the other organs may fail or cease to function, but if the heart is still beating then the person is still alive. It is the same with music. From here, everything is ironed out: tonal production, pronunciation, cues, rhythm, dynamics, etc. But as the group continues to rehearse the pieces, I give fewer and fewer visual cues until I give only minimal cues such as the downbeat with my head or certain nuances with my eyes, shoulders and face. No hands! It is because the singers already know the music very well and can confidently perform. During a performance, I do not conduct my singers. They already know the sound I want them to produce: when they should enter, the colors and shades they have to project. I do not have to cue them overtly. I just let them flow. I am one with them. We become one body, singing with the same breath. No dictatorial pretensions on my part. I just lead. The responsibility of giving an

excellent performance does not belong to me, as choirmaster, alone. It belongs to each and every member too. This is what I try to reflect in my peculiar style of conducting. Moreover, I've always preferred the restrained and deemed it as more tasteful than what is pompous. Hence, this style of conducting is not flashy or showy. Instead it quietly but insistently reflects the intensity of the union between singers and choirmaster and the shared responsibility of rendering a respectable and credible performance.

MO: Now that's originality!
AV: Actually, my style is not all that original. That was how the madrigals were sung in the renaissance period. No one was conducting among the singers. One of the singers lead the group seated in a semi-circle or around a table by giving non-overt cues. In those days, each singer was a cultured person who knew how to read music, who knew how to interpret a piece. In other words, each singer then was responsible and competent. The ability to sight-read a musical piece was the mark of an educated person. This is basically the same style that I apply. With due respect, the overt movements of the hands of conductors do enhance the performance of a piece and most of our great conductors conduct in this traditional style. However, there comes a point wherein such overt movements become excessive and even unnecessary. Sometimes, conductors during a performance are 'show men' rather than serious musicians. Behind what people jokingly call as my "lazy" style of conducting is a lot of hard work, visible only during rehearsals, of instilling upon the singers discipline, responsibility and competence in learning the repertoire. All these become invisible during a performance and what the audience can only see is the pleasure of performing the pieces we painstakingly studied and rehearsed together.

MO: May we ask you to give some advice to aspiring or beginning choral conductors?
AV: First of all, aspiring choral conductors should thoroughly learn the music. Of course, this presupposes that these aspiring choral conductors are musically competent. It would be useless if they were otherwise. Then, I believe that he should instill discipline in his singers, defining each member's contribution and responsibility for the music to be performed. This means that he should not spoon-feed his singers. He should equip them with sufficient musical knowledge to study the music on their own and to be responsible for their roles in the choir as a whole. I believe that a choral conductor with a pianistic background has an advantage over the others. I am speaking from experience. A pianist does not learn music note by note. He reads a score by chords, by arpeggios, by groups of notes and not in an isolated manner. A pianist is trained to read vertically and hence, possesses a broad vision of the score to be performed. You cannot approach a choral piece without this broad vision proper to pianists. Of course, it is also important to know vocal technique, which is helpful in the production of the tones, but a pianistic approach to a choral score is advantageous for a choral conductor since he is responsible for all the notes and parts. The singers are only responsible for their parts. They should be given adequate vocal training to read and sing their notes. The conductor must bring together all these notes into a meaningful whole.

MO: One last question. You pioneered international recognition for your country by means of the participation of the Philippine Madrigal Singers in the world's most prestigious choral competitions and festivals: Varna, Arezzo Gorizia,, Neufchâtel, Marktoberdorf, Tolosa ,and Tours to name a few. You also served as juror in international competitions. Don't you think that such competitions somehow clamp or restrain the creativity of the choral conductor since in order to win the competition a choir must interpret the pieces to the letter?
AV: First of all, I believe that such international competitions are an excellent gauge to find out if the choir is growing in the right direction, since the organizers and judges of such competitions are the world's foremost authorities in choral music and performance. I do not believe that such competitions clamp the creative possibilities. There are many legitimate approaches. Admittedly, it is difficult to establish clear and strict borders between what is legitimate and non-legitimate in the execution of choral pieces. This is why a choral conductor should have good taste, which experience alone can teach you. Good taste should govern all choral performances. In a competition, the choirs are graded not according to precise canons of interpretation but in terms of legitimate choral approaches, which are governed by good taste and thorough musical studies and background. I believe that choirs are marked not based on accuracy or exactness in following the markings in a score but in terms of intelligence in bringing to life said markings, even to the point of taking certain liberties. There are many ways to skin a cat. It is the same with a choral piece. Approaches to interpretation are not usually gauged in terms of precision and correctness, but rather in terms of acceptability or validity or legitimacy. These approaches are mainly determined by the wealth of experience of the conductor and should be learned in rehearsals. In all of our choral competitions, I advised my singers to refrain from listening

to the other competing choirs and being influenced by their way of singing. Their approach is legitimate and so is ours, I tell them. While it may be true that they sing better or perform a piece better than the way we studied it, we should stick to the discipline we have learned and not deviate from it when we compete.

My advice to choirs who want to taste their mettle in choral competitions is to strive after perfection, but do not strive to be perfect, since nobody is perfect and a perfect performance does not exist. Such choirs should rehearse their competition pieces thoroughly. Their rendition should be governed by good taste and backed by a sound musical background, which is the responsibility of the conductor. They should not be disappointed if they do not win. You cannot win everything and winning is not everything. Rather, they should go on learning and studying. Choral singing should be pursued for sheer love and pleasure. Competitions are only secondary. ●

Photo: Macario Ofilada

Seventy-six-year-old ***Andrea O. Veneración*** *received the Philippine nation's highest cultural award in 1999, the National Artist Award for Music, becoming the first-ever choral director to be thus honored for uplifting the Philippine spirit through artistic excellence. Already the recipient of the European Grand Prize in 1997, the Philippine award was given to her in recognition of a long and fruitful career as the Philippine's foremost authority on choral music, and for the impact of her work, especially teaching, on the artistic and cultural heritage of the nation.*

Veneración, former University of the Philippines Professor of Voice (now retired), is founder of the world-renowned Philippine Madrigal Singers, now celebrating its ruby anniversary. Members have gone on to found many new choirs and to sponsor choral clinics, even in the remotest regions of the country. These choirs are known as the Philippine Madrigal Singers et al., and have helped to disseminate her educational legacy throughout the nation.

Although Professor Veneración retired from her post as Choirmaster of the Philippine Madrigal Singers in 2001, she has continued her involvement in choral music. She is presently training a new Philippine choir of non-musicians! She also continues to serve as choral adjudicator, recently at the Choral Olympics in Busan, Korea.

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Dr. Macario M. Ofilada, III *(b. 1971), a professorial lecturer of philosophy in Manila, has written extensively in the field of philosophy, including literary critiques and cultural reviews. His work has been published in the Philippines as well as in Europe.*

(Email: tong2x@pacific.net.ph)

Baroque Voices 2004

Baroque Music as a Vehicle for Cultural Integration

August 28 – September 10, 2004 Vigevano (Italy)

Claudio Monteverdi workshop

Roberto Gini, conductor of the ensemble *"Concerto"*

Alessandro Scarlatti workshop

Gianluca Capuano, conductor of the ensemble *"I Madrigalisti Ambrosiani"*

The Masterclass is aimed at young musicians, between the ages of 18 and 35, from all over the world.
Scholarships may be granted to cover participation fees.
The Masterclass will take place during the first Vigevano Festival: this will enable the participants to experience the atmosphere of a great international festival.
The Vigevano Masterclass is part of a pilot project by IFCM, the International Federation for Choral Music, to create an international network of masterclasses sharing a common framework
The final concert will be part of the Vigevano international festival .
Passes for all the events of the Vigevano Festival will be available to the participants.

Venue

The Masterclass will take place in the beautiful renaissance town of Vigevano, in the heart of Lombardy, 30 km. from Milan. The classes will take place in the XIX century *Teatro Cagnoni* and the other events will be hosted in various historical venues kindly made available for use by the City of Vigevano and the Tagger Foundation.

Application deadline: July 1, 2004

For further information, please visit: **www.ifcm.net**

Masterclass Programme

- vocal ensemble technique
- repertoire for small vocal ensembles
- performance practice
- basso continuo practice
- meetings with musicologists
- introduction to source research methodology
- history and aesthetics of Italian Baroque music
- 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 Broque 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.
A team of professional teachers will introduce methods for a detailed scientific approach to the historical and philological problems connected with the interpretation of ancient music.

Produced by:

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madrigal@fastwebnet.it

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International Masterclass *for Baroque Ensemble Vocal Music*

Under the patronage of the International Music Council (IMC)
In collaboration with the International Federation for Choral Music (IFCM)
In coproduction with the Tagger Foundation

World of Children's and Youth Choirs

An Outstanding Children's Choir: What is it?

Leon Shiu-Wai TONG

An Outstanding Children's Choir

What is it?

Leon Shiu-Wai TONG
President of Hong Kong Treble Choirs' Association,
Vice-President of China Association of Children's Choral Music

Photo: Leon Tong

The Point of View of a Jury Member and Conductor of a Children's Choir in Asia

Children's choral music is not just an art form. It also plays a critical role in the growth of every child, which cannot be easily replaced by other activities.

Choral singing can boost children's creativity and help them to learn quicker in their studies. It therefore builds a long-term and solid foundation on which they can develop their careers in their future. Singing is the most direct way to express one's own feelings, through which children can enhance their language ability and learn to get along with others and raise their EQ (emotional quotient). They also learn to respect and appreciate each other through choral activities.

An outstanding treble choir should first have healthy voices, a correct breathing method and diversified yet contrasting repertoire. It must also have a good mastery of singing techniques and interpretation of repertoire. If a choir wants to take part in contests, it must stand out from the others and there is then another set of conditions to fulfil. To become a truly outstanding treble choir, it must put much effort into the following aspects:

I. Repertoire

The choir must perform contemporary repertoire skilfully and correctly and perform a cappella, in tune.

II. Voice

Apart from the correct mastery of *Bel Canto*, the choir should also use different ways of producing voices depending on the requirements of each type of repertoire. It is also essential to be skilful in producing both fine and coarse sounds.

III. Performance

The choir should have a good understanding of the main idea of a piece and its lyrics. Rich creativity, appropriate musical sense, tone variety, good phrasing and balanced harmonic sensation enables the choir to bring a genuine musical experience to the audience.

IV. Performance style

Based on the acoustic requirements of the repertoire, a good choir should make appropriate variety in their arrangements on stage when necessary. This can be achieved through re-arranging the positions of the members, suitable body movements and humorous, light interpretation. In addition, facial expressions, eye contact among members, good use of costumes, stage props and choreography can also add variety to performances. However we must beware of not overdoing this.

V. Uniqueness

The choir should try to select and invite composers to write or re-arrange pieces with strong cultural characteristics. They should be varied and comprehensive enough to demonstrate the standard of the choir and the unique style of the works themselves.

VI. Childishness and Playfulness

Conductors should choose repertoire with content comprehensible to children. They should interpret the repertoire from the point of view of the children and based on their imaginations.

VII. Difficulties

It is crucial for conductors to choose repertoire according to the standard of the choir. If the repertoire is however challenging in rhythm, harmony, parts, range or technique, and the choir is able to handle these aspects, the performance is bound to surprise the audience.

VIII. Contrast

The choir should choose pieces in various styles, such as art music or folklore, a cappella or accompanied, contemporary or classical, contemplative or extrovert.

IX. Imagine and listen more when singing.

X. Maintain a good relationship between the conductor and the choir.

The conductor of an outstanding choir should interact more with the members. They should not slavishly follow the conductor. Performances do not need to be identical: variations and changes are allowable.

Choral music is now taking great steps forward in Asia. There are more and more exchange performances, music festivals and international choral contests. It's not unusual to have many treble choirs from Japan, Korea, Singapore, India and China participating in international choral contests.

The earnestness, diligence and obedience of the Japanese may best be reflected in their choral activities. **Japan** presents its national school choral contests on the last Saturday and Sunday in October every year. The high standards, rich variation in repertoire and the professionalism of the conducting have significantly impressed audiences and broadened their horizons.

Korean treble choirs are well known for their cultural characteristics. Audiences are often moved by their fine melodies and beautiful clothing. The First Vision Children's Choir Festival held every two years is an international event. Each year renowned treble choirs from all over the world are invited to participate in it.

Under the active support of its Government, the standard of **Singaporean** choirs has risen noticeably in the past decade. Over fifty local schools invite outside professionals to conduct and train their choirs. In recent years, its choirs have begun to win prizes in international contests.

On the other hand, treble choirs in **Indonesia** tend to choose pop music as repertoire. There are fewer choirs compared to other countries. Choral activities in **Thailand**, **Malaysia** or **Vietnam** are not very developed.

With the official implementation of quality education, there are many school arts festivals, city-scale school choral contests, setting up of *Children's Palace* choirs (there are more than two thousand such *Palaces* in the country: official organisations whose mission it is to develop high quality education and offer a wide range of extra-curricular activities for children) and contests for the whole of **China**. In 1998 and 2001, the International Federation for Choral Music, the Hong Kong Treble Choirs' Association, the Guangzhou Children's Palace and the Association of Children's Choral Music of China co-presented two *International Children's Choir Festivals*. Held in four cities in China, each Festival invited world famous choral experts and choirs to join it. The programme included concerts, seminars and workshops.

International choral festivals exert significant influence and explore new developments in treble choirs with respect to voice concepts, performance styles, interpretation of repertoire and composition.

In China, there are more and more choirs participating in international contests and winning first prizes (Guangzhou Children's Palace Choir, Guangdong Experimental Secondary School, Shenzhen Middle School and Shenzhen Senior Secondary School). In the 2002 Second Choir Olympics in Busan, Korea, China won the largest number of gold medals. The six gold medals awarded to treble choirs made China the overall champion of this Festival.

Photo: Leon Tong

The performance of more contemporary and a cappella repertoire are both new directions in Chinese choral music. The *2005 World Children's Choir Festival* (9-15 July 2005) in Hong Kong and the *Third International Children's Choir Festival*, China (16 July onwards) are now inviting applications from outstanding treble choirs all over the world. Let us share our experience and explore the valuable assets of world choral music in Hong Kong.

P.S. During this Chinese New Year, I had the opportunity to attend the China National Secondary Schools' Choral Festival in Beijing. Dozens of outstanding choirs from all over the country joined this contest. The rich variety and high standard of performance impressed every audience and it was a very good opportunity to experience the cultural wealth of China. I will give you a fuller picture of this Festival in the next issue. The status of the preparations for the 2005 World Children's Choir Festival will also be included. ●

*IFCM Board member, **Leon Shiu-Wai TONG** led the Hong Kong Children's Choir and Guangzhou Children's Palace Choir in performances at the World Symposium on Choral Music at Vancouver (1993) and Rotterdam (1999). He was a jury member of the First and Second Choir Olympics (Linz, Busan), the 4th Festival & Competition "Isola del Sole" (Italy), International Choral Kathaumixw (Canada, 1996, 2004) and the 21st Century International Choral Festival (Malaysia). He is currently President of the Executive Committee of the 2nd World Children's Choir Festival and the 3rd International Children's Choir Festival, China in 2005.*

(Email: hktchoir@netvigator.com)

2005 World Children's Choir Festival

9-14 July, 2005 in Hong Kong

Hong Kong is proud to host the World Children's Choir Festival in 2005, and would like to invite treble choirs from all over the world to participate in the Festival and join in the festivities.

Please apply now!

Artistic Advisors:
Leon Tong Shiu-wai
Kari Ala-Pöllänen

Highlights of the Festival

- 4 evening concerts at the Hong Kong Cultural Centre
- 18 constructive workshops with choral experts from around the world
- International experience with more than 20 choirs from all over the world
- Various sight-seeing tours
- Opportunity to visit China in a choral exchange tour
- Selection of the crème of the crème international choir members to form a World Children's Choir
- Opportunity to perform world premieres of works especially commissioned for the Festival

Choir Application Forms can be downloaded from the website

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Tsimshatsui, Kowloon, Hong Kong
Tel: (852) 2722-1650 Fax: (852) 2724-1960
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Festival website: www.hktreblechoir.com

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New CD Releases

Jean-Marie Marchal

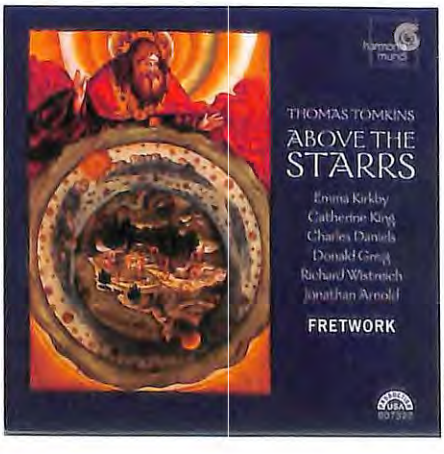
The choir of Westminster Cathedral is without a doubt one of the jewels of the English tradition. The work of **Giovanni Pierluigi da Palestrina** has long been a part of this ensemble's repertoire, as well as that of the conductors who have succeeded each other from generation to generation. The most recent director, Martin Baker, follows in his predecessors' footsteps by also recording works by the Italian composer. The program in this case is devoted to a selection of works by Palestrina for Advent and Christmas.

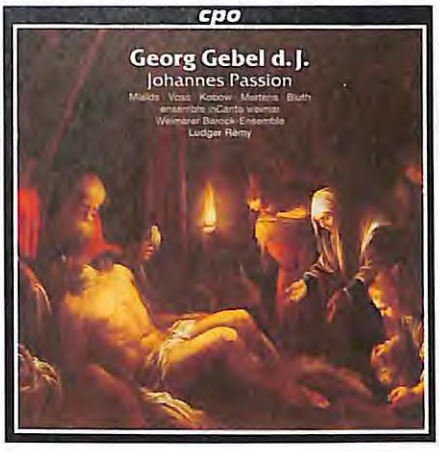
The programme centres on the superb motet for double choir *Hodie Christus natus est* and the mass setting which is based on it. The performers' approach it with enthusiasm and fervour, showing proof of a real sense of articulation and phrasing. All of this energy put to the service of this festive repertoire is without a doubt admirable, but the overall product lacks a bit in contrast. The vocal lines are too systematically tense and the full but slightly monolithic sound of the choir does not always allow the music of Palestrina to unveil all its colours. (**Hyperion CDA 67396**)

The music of **Thomas Tomkins** also possesses a variety of colours and subtleties, which goes from the communicative fervour of the *verse anthems* to the austere contemplative beauty of the *Consort of Viols*, not to mention the madrigal-like charms of the *Songs*. This wide variety of textures and atmospheres is exceedingly well rendered by the team of singers gathered around the ensemble called Fretwork. In this group can be found names that have long been early music headliners, such as Emma Kirkby and Charles Daniels. Their knowledge of this repertoire is immense, and it is logical that they reach their goals without a problem. The performance is perfect in style and elegance, as is that of the instrumentalists, who reveal the depth of the most intimate works by this English composer. The program successfully alternates *Songs*, *Anthems* and instrumental pieces in such a way that our interest never flags, all for our greater delight. (*Above the Starrs* - **Harmonia Mundi HMU 907320**)

In another colour, more immediately sunny and extroverted, the Italian ensemble Cantica Symphonia, co-directed by Giuseppe Maletto and by Kees Boeke, offers us a second volume of motets by **Costanzo Festa**. The art deployed by the transalpine singers to serve the proper translations of the emotions suggested by the text is fully expressed here. The music of Festa reveals itself to be at times fluid and beguiling, at times intimate and painful or noble and majestic. The flexibility, the vivacity and the quick intelligence of the performers is never at fault and they do justice to true word-painting skills of this Italian composer. Without a doubt, this is an excellent occasion to discover this harbinger of the madrigal, since Festa's art evolved in the first half of the 16th century, well before the golden age of the madrigal in Italy. (**Stradivarius 33585**)

The fashion of having the great choral Baroque works performed by ensembles of soloists seems to be gaining in favour. Some see this as an ideal solution to presenting, for example, all of the harmonic and contrapuntal complexity of the music of **Bach** with remarkable transparency. No doubt this is true, but it also means missing out on two essential points: the dynamic contrasts and the richness of sound that is created, and also the vocal cohesion and blend when polyphony is entrusted to soloists who, it must be said, are not used to the discipline and humility that this particular art supposes. Evidently, the interpretations by the ensemble Cantus Cölln do not suffer from this second point. These German musicians have become masters of the madrigal repertoire, which requires technical prowess, eloquence, expression, mutual listening and teamwork. Their previous recording of Bach cantatas was, in effect, convincing. In this recording, they take on the monumental *Mass in B minor*. The reading offered here by Konrad Junghänel confirms their success vocally speaking: all the singers work towards the same goal, offering a poetic vision of the work, attentive to the rhetoric of the words. Unfortunately, the performance of the instrumental players remains well under the commitment and warm lyricism of the





voices. This coldness in the instrumental ensemble destabilizes and alters the quality of this recording, which is otherwise very cohesive from an aesthetic point of view. (**Harmonia Mundi HMC 901813.14**)

Still with the German Baroque period, we move now to two recordings devoted to a previously little-known composer, **Georg Gebel** (1709-1753). For the first, Ludger Remy turned to a *St. John Passion* written in 1748. Of a classic and rigorous structure, it is illuminated from the interior by arias that are very diverse in their formality and sound, often full of imagination with regard to the instrumentation. The interpretation of the soloists, of the ensemble in-Canto Weimer and the Baroque orchestra of Weimar reveals itself to be right on the mark, and is both seducing and delicately spiritual. (**CPO 999894-2**). For the second recording, Bernhard Klapprott devoted himself to two oratorios, also both dating from 1748, with one written for Christmas and the other for New Year's Day. Once again, the Gebel orchestration magnificently brings forth the ambiance, the character and the events, thanks to a variety of colours: trumpets, horns and timpani with the choruses and woodwinds and strings for the arias. The interpretation, which is blessed with a solid quartet of soloists, is pleasant and endearing but lacks sometimes in strength and conviction. (**Cantus & Capella Thuringia CPO 999993-2**)

Christ on the Mount of Olives was Beethoven's first major work for soloists, chorus and orchestra. This work, which recalls Handel's great oratorios but nonetheless foreshadows *Fidelio*, consequently seems to be relatively unbalanced and torn between episodes of generous, almost visionary, lyricism and other moments which are much more conventional. Kent Nagano offers us his vision of this somewhat neglected opus with few recordings to its credit. Dynamic and competent, the conductor leads his forces with assurance and conviction, giving a maximum of dramatic cohesion to a work which is sometimes short of drama. Luxuriously cast (Domingo, Orgonasova, Schmidt), this recording possesses enough of the qualities to put it at the top of the discography for this oratorio. Its main star, however, the otherwise excellent Placido Domingo, seems to be a little too contained in his role to do it complete justice. (**Berlin Radio Choir and Symphony Orchestra * Harmonia Mundi HMC 801802 * SACD Hybride**)

The famous Fauré **Requiem** is one of those refined and subtle works which requires a miraculous balance between warm lyricism, transparent textures and restraint for the ideal performance. In the midst of a substantial discography, rare are those recordings which successfully reach or even approach that ideal. Yan Pascal Tortelier, leading the Birmingham Symphony Chorus and the BBC Philharmonic, takes on the challenge in a recording which also includes the *Cantique de Jean Racine*, *Naissance de Vénus* and *Pavane, Op. 50*. The Requiem is taken on with fervour, in a powerful and extroverted way that makes no apologies. The work of the choir and the orchestra is truly admirable for its energy and commitment, giving the work grandeur. Unfortunately, the soloists are lacking in personality and their shapeless performance is below the mark. Perfection is decidedly not of this world! (**Chandos CHSA 5019 * SACD Hybride**)

Shakespeare is without a doubt one of the authors whose brilliant and eloquent words have most often inspired composers. Although British composers lead the pack, they are not the only ones! Under the evocative title of *Full Fathom Five*, Joël Suhubiette and Les Éléments Chamber Choir have put together a significant selection of *Shakespeare songs* set in the 20th century, combining the average (*Three Songs* of **Stravinsky**, *Fancie* by **Britten**) with the sublime (*Cinq Chansons d'Ariel* by **Martin**, *Three Shakespeare Songs* by **Vaughan-Williams** and an astonishing *When Forty Winters* by **Patrick Burgan**, among others). The French choir shows proof of solid experience which, although still lacking perhaps in depth and brilliance, shows proof of an eloquent palette of sound. The performers do not set out to show off their talent in an ostentatious way, but rather approach this varied and demanding repertoire with a type of self-assured humility that delivers the essential without tricks or concessions. This foreshadows a good future for this group if the conductor and singers continue to work in this way. (**Hortus 028**) ●

(Email: jm.marchal@cccwb.com)

(Transl. Patricia Abbott, Canada)

Book Reviews

Dies Irae: A Guide to Requiem Music

Forward by Jahja Ling, Associate Conductor, Cleveland Symphony Orchestra,
Scarecrow Press, 2003 ISBN 0-8108-4664-0

The Requiem Mass, or Mass for the Dead, is one of the oldest musical-poetic forms. From the Middle Ages through the present day, composers have been inspired by the text of the requiem, and have produced a significant and varied number of pieces that mark the transition between human life and death. Despite the rich history of requiem composition, much of this music lies in obscurity. Our knowledge of Requiem music is shaped largely by the performance and recording of a handful of pieces; works by Berlioz, Brahms, Britten, Fauré, Mozart, and Verdi that are part of the standard choral-orchestral repertoire. Robert Chase's Dies Irae: A Guide to Requiem Music moves beyond the standard fare, and brings a diverse, profound and sizeable repertoire to light. His research is invaluable to conductors who wish to discover and perform a little-known Requiem Mass or, simply, to expand their knowledge of this important form.

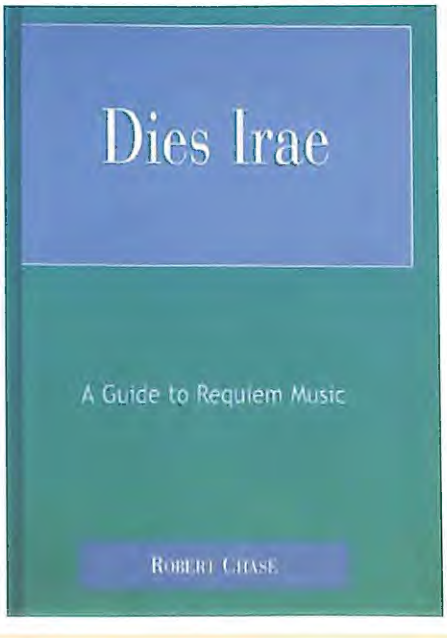
The heart of the text is devoted to an annotated list of some 250 Requiems organized alphabetically by the composer's last name. Chase provides basic data – available editions, duration, voicing, a formal outline and discography – brief descriptions of each piece, and biographical information of the composers. The 250 works are organized into fifteen chapters: chapters 1-8 proceed chronologically from the Middle Ages through the 20th Century, while the remaining seven chapters survey several sub-genres: the Requiem fragment, Dies Irae (chapter 9), German and Anglican Requiems (chapters and 10 and 11), and, of special interest, settings from the Byzantine-Greek, Russian Orthodox, Serbian Orthodox and Armenian Orthodox traditions (chapters 12-15). A list of 1700 more Requiems not discussed in the text is included as an appendix.

The introductory material in each of the first eight chapters traces the development of the Requiem Mass alongside of general trends within music history. There is not much new information here, but the information presented helps to put many of the more obscure composers into historical context. In some cases – most notably the Baroque period (chapter 5) and the Twentieth Century (chapter 8) – Chase further subdivides the material into smaller categories: early, middle and late Baroque; and the liturgical, secular and war requiem in the chapter 8. The organizational scheme of these two larger chapters would benefit by the inclusion of subheadings within the text, otherwise, it seems as if the list inexplicably starts over at the beginning of the alphabet mid-chapter.

When addressing the purpose of the text in the introduction, Professor Chase states, "no attempt was made to determine the best or worst pieces, although some are obviously superior to others" (xxvi). Taken at face value, this statement seems to be true - each Requiem is discussed in approximately the same amount of space - but the organization of the text reveals an inherent value system. First, Professor Chase does not explain why some pieces are annotated and others are simply listed in the appendix; it certainly seems as if the 250 annotated works are more important than the 1700 appended works. Secondly, the sheer number and scope of twentieth century Requiems discussed weight the text heavily to contemporary works and imply a degree of preference. If, as I guess, the availability of source material is part of the criteria for inclusion in the text, this should have been made clear in the introduction.

Ironically, Chase's attempt not to outwardly place value on the individual pieces is my only small criticism of the text. I appreciate the mention of several noteworthy pieces in the introduction, and, given the choice, I will first investigate the pieces he has taken the time to annotate rather the ones listed at the end. Professor Chase has obviously done an immense amount of work researching, compiling, and organizing a large volume of material. His text is a significant and much needed contribution to Requiem literature that hopefully will inspire conductors to study and perform previously forgotten works.

By Dr. Steven Grives, director of choral activities at South Dakota State University, Brookings, SD, USA
(Email: sgrivesdma@yahoo.com)



Choral Visions in Music

Essener Thesen zum Chorsingen im 21. Jahrhundert
Hrsg. Arbeitsgemeinschaft Deutscher Chorverbände,
Bärenreiter, February 2004
ISBN 3-7618-1678-2 / WG 15920

This book (in German) contains the papers presented during a symposium held in September 2002 in Essen, Germany, on the occasion of the 50th anniversary of the Working Group of German Choral Associations (ADC – Arbeitsgemeinschaft Deutscher Chorverbände – www.adc-chorverbaende.de).
It was the first such conference held since 1928, and at its conclusion, ten theses on choral singing in the 21st century were formulated, which are also included in this work. The theses deal with the role of music and singing in the life of people and are based on the fundamental idea that singing is an indissociable element of the very essence of what makes up a human being. They define the meaning of the word "choir" and insist on the social and aesthetic enrichment brought by singing together. Singing must be learnt early in life, like thinking and speaking, and must be fostered and developed during childhood and adolescence at home and in schools. They also insist upon its social, political and cultural context and function and the importance of promoting choral art by developing new forms of musical performance and vocal expressions, public presentation etc., involving everybody concerned. Finally, a close collaboration of all choral associations and institutions concerned is indispensable.
The papers deal with historical, social, economic and psychological aspects of choral singing, research and statistics, repertoire, choral competitions, contemporary compositions and much more.
The book provides food for thought for all those concerned with choral music and choral life.
It also includes – as an annex – a reprint of the talks of the conference held in Essen in 1928 which allows for an interesting comparison of the situation now and then.
A register is also provided.

By Jutta Tagger

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Repertoire

Panorama of Peruvian Choral Music
Luís Craff-Zevallos

Panorama of Peruvian Choral Music.

Luis Craff-Zevallos
Choir conductor,
arranger and composer

Peru is a country which dances. It sings little but dances a lot. Its artistic culture is the result of a mix between native Incan and Pre-Incan culture, Spanish culture brought by the *conquistadores* (those who came from Spain), and African culture brought by slaves. The musical result of this mix reveals itself in its dance. Practically all Peruvian traditional music is meant for dance. For this reason it has not been possible to develop a lasting choral tradition. Nevertheless, there have been moments in time when interesting choral compositions have been created. During colonial times and with the aim of evangelising, the important churches retained chapel choirs composed of native, Spanish, Creole and mixed-race musicians. At the beginning, the choir-masters were mostly Spanish, but with time this role was given over to creoles and mixed-race candidates. They left an important legacy of works, in which they used native or inter-racial motifs, using a European musical style. Composers such as Juan Pérez Bocanegra ("Hanac Pachap", choral hymn in Quechuan language which was the first score printed in America), Tomás de Torrejón y Velazco, José de Oregón y Aparicio, Juan de Araujo, Gutierre Fernández de Hidalgo, Cristobal de Belzayaga, José Díaz, Diego Domínguez, Tomás de Herrera, Ignacio Quispe, Antonio Durán de la Mota, Pedro Montes de Oca y Grimaldo, ... among others, are those who count among the musical creators of this period.

As an example of this period we could take the villancico of Juan de Araujo entitled *"Los Negritos, a la Natividad del Señor" (Los coflades de la estleya)* – "The "Little Negroes" at the Nativity of Our Lord" (The fellowship of the star). The author imitated in a very personal way the manner of speaking of the black slaves, and inserting it into this work for two solo sopranos and four-voice choir, with a continual accompaniment, obtaining a result of freshness which is quite singular, mid-way between popular and ecclesiastical modes. Unfortunately the works of this period were not published, or if they were, in very low numbers, and for this reason are hard to find. This would however be a treasure which any choir conductor would appreciate.

In order to access these compositions, one has to go to the archives of the National Conservatory of Peru, in Lima, finding such musicians as Oswaldo Kuan, who directs the National Children's Choir, and who has interpreted many of these works with his choir.

At present the publishing house, GCC of Argentina - connected with the name of Néstor Andrenacci - is publishing colonial works from an archive found in Chiquitos, where the compiled works of Peru can be found. During the Republican era there were attempts to achieve cultured music which was in essence Peruvian, but from the 20th century have come works from composers of notable training, and who produced works with a marked national trait. There are choral works based on native or mixed-race poems, in a language peculiar to Peru. We can find José María Valle Riestra, Renzo Bracesco, Roberto Carpio, Carlos Sánchez Málaga, Rodolfo Holzmann, Enrique Iturriaga, Celso Garrido Lecca, Armando Guevara Ochoa, Francisco Pulgar Vidal, Edgar Valcarcel, Walter Casas, Seiji Asato, Alejandro Núñez Allauca, Aurelio Tello, among others. A very interesting piece is "Las Cumbres" (*The Summits*) by Enrique Iturriaga, with words by Sebastián Salazar Bondy. It is basically an atonal work but which uses some motifs reminiscent of native songs, and from Andalusian Arabic. It does not have a time signature. The different bars vary between 3/4 and 2/4, and later 3/8 only to change to 2/4, and so on, following the inflections of the recited text. It makes considerable demands on any choir, for even apart from the problems of tuning, rhythm and time changes, it requires a sound which is capable of assuming effectively the different dynamic changes. On the other hand, it has a pleasantly dramatic effect which compensates for the difficulties encountered in its preparation. Iturriaga surpasses himself in this work, from singular recourses in harmony and counter-point, in which he shows great skilfulness.

Unfortunately, as in the case of all the Peruvian compositions, it is not known to have been printed and the author needs to be contacted in order to obtain a written copy. The author in this case can be contacted as Professor of Harmony in the National Conservatory at Lima. The postal address is: Conservatorio Nacional de Música, Jr. Carabaya 421-429, Lima 1, Peru.

The e-mail address of the Conservatory's director, Ms. Lydia Hung Wong, is: cnmdg@terra.com.pe

Of important note in the production of Peruvian choral music are the arrangements for choir of pópular songs. As previously noted, Peru is a country of dance, and choirs - most especially those choirs formed of amateurs - are very fond of singing their traditional songs.

Some of the afore-mentioned composers have made arrangements of some of these songs, and in this way a school of arrangements for choirs has developed, trying all the while to retain the traditional character of the dances.

For all this, it is the choir conductors who do this work, being among the most known the following: Rosa Mercedes Ayarza de Morales, Rosa Alarco, Christian Mantilla, Antonio Ibáñez, Bernardo García, Oscar Vadillo, Alejandro Kosseleff, Arndt von Gabel, Rubén Mayer, Raúl Ramos, Manuel Castro, Manuel Cruz, Carlos Rivera, Jorge Bermúdez, Ricardo Eyzaguirre, Ahel Rozas, and I myself, in my nearly forty years as conductor, have made some forty arrangements of traditional Peruvian tunes and also from other Latin-American countries. Of special interest is the work of Rosa Alarco which was published in 2000 by the Instituto Nacional de Cultura de Perú, (ISBN 9972-613-03-8). The album has 14 arrangements for children's choirs and 25 for mixed choirs.

In all this repertory there are interesting themes in musical aspects, as in the case of "El Alcatraz", in which I included within an a cappella piece, a dance which the Negroes used to perform in the last days of the period of slavery, or the Liman sailors' song "Lampára maravillosa" (*Marvellous Lamp*) by Rosa Alarco (to my mind the best choral version of this type of song). As in previous cases, the music scores in their most part, are to be found in choirs as copies of the original manuscripts, and yet among these works can be found some true musical jewels, which would delight any choir conductor. ●

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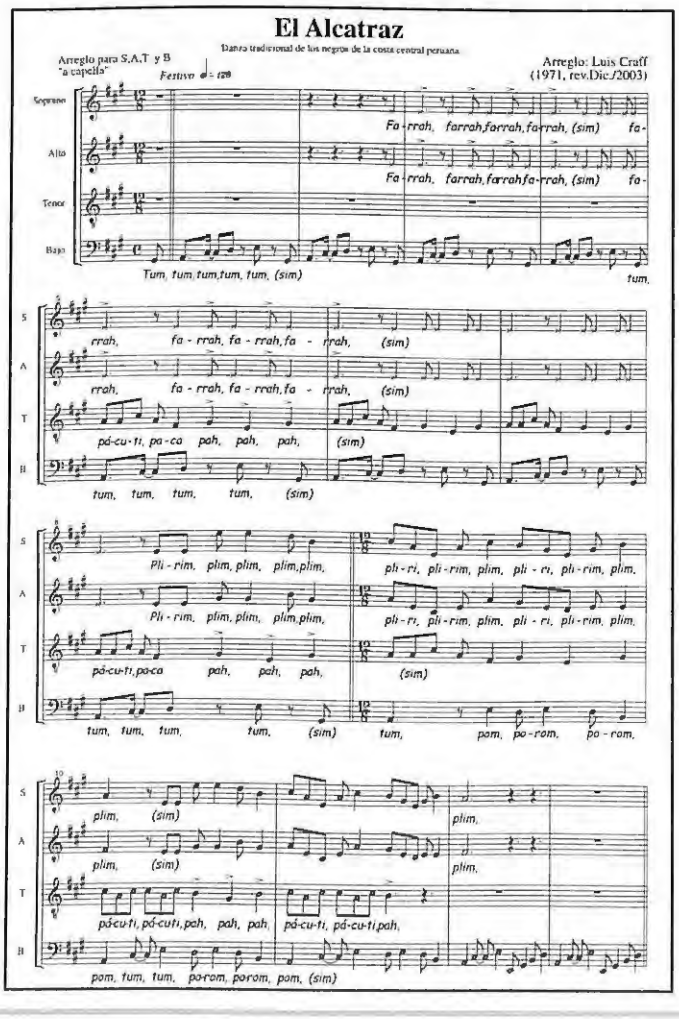
***Luis Craff-Zevallos**, choir conductor, arranger and composer, born 1941, studied in the National Conservatory of Peru, and studied under various maestros in Peru as well as in Venezuela and Sweden. He has conducted different university choirs, especially in the University of Saint Mark in Lima, for 12 years. He also conducted the Choir of the National Institute of Culture for 3 years. He was a teacher at the University of Saint Mark, and in the Conservatory in the courses on Choir Conducting. He participated in the international festivals in Chile, Ecuador, and Venezuela. As an ethno-musicologist, he has worked on various traditional pieces, some of which he has arranged for choirs. At present he is working in Germany, where he conducts five different choirs. (Email: luis.craff@gmx.de)*

(Transl: Eamonn O'Mahony, Ireland)



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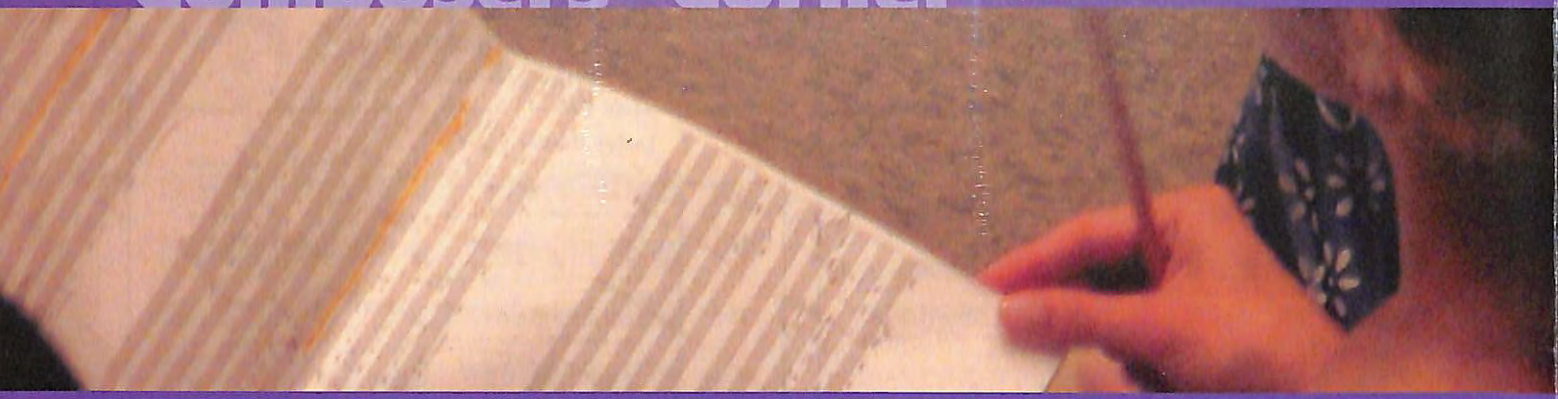

Composers' Corner

Interview with Ernani Aguiar
Kathy Romey

The Choral Music of Ned Rorem: A Belated 80th Birthday Tribute
David Wordsworth

Interview with Ernani Aguiar

Held during the 6th World Symposium on Choral Music, 3-10 August 2002

Conducted by **Kathy Romey**

Kathy Romey (KR): Señor Aguiar, would you discuss your work as a composer prior to the World Choral Symposium commission? What are some of your most significant choral works?

Ernani Aguiar (EA): I write for all different types of groups. I was a choir director from age 17 to 39. Then I retired eleven years ago from three things:

Being a violinist, a choir director, and a Bohemian! I began to write for choirs thirty years ago…for my choirs, and later for others. I began by writing in an avant-garde fashion, and later I went backwards. The music for the Symposium, for example, is practically tonal. I don't write any atonal music… I write so that the musicians will enjoy playing and the public will enjoy listening. I want to create communication.

KR: Are you currently working on any commissions?

EA: One. It is a symphonietta for symphony orchestra, which the Tuttlingen Orchestra is going to premiere in Germany on February 1st [2003]. The symphonietta is called Carnival. It is four movements, with four different dances from the Brazilian carnivala: Samba, from the old Samba, Frebo, which is from carnival in the northeast, Marchia, which is a slow carnival and finally, from the Samba school, the modern-day Samba. It's fast and upbeat! …and they are going to ask the public to participate, as well!

KR: It sounds wonderful! What is it about the choral medium that appeals to you in comparison to writing for orchestra?

EA: All composing is about work. If I am commissioned to create a piece for a symphony orchestra or a choir, it is always the [same] work. There is not a difference. I like to compose!

KR: So in choral writing, the element of text is what differentiates it from instrumental writing?

EA: For all vocal composition, the text is what allows for something to be produced. But there is something that is also very important. Music, just music, doesn't say anything. We feel something because we have a Western culture. Western music doesn't say anything to an Eskimo. We feel the music, instrumental music, according to our culture. For example, that the major mode is happy and the minor mode is sad. This is something that has been created. We might feel that from the west. So when we have text, the text allows for many things. What I seek for, like in olden times with religious music, is to ascend to the heavens or to go down into hell – these are just representations, and I make that representation. The composition is based in two things: One, inspiration, and two, technique. We cannot make music just with technique, nor can we do it just by interpretation. We need to bring the two together. Inspiration for me comes from the Holy Spirit, and one finds the technique. Then we have music!

KR: So, is there any difference between your writing for voices versus instrumentalists?

EA: No. There isn't a difference. The text is what allows me to create a vocal piece…But there is a compositional problem here that I am going to explain. I have a friend who is a poet. And I know the musicality of his verses. When I find some words that are not in harmony with what is written, I ask him to change some of the words. Sometimes I look at a text and the music comes right away to my head. But I learned the lesson of the composer Verdi. When I don't find this music quickly, I am going to read and read and read until I create a melody within that text.

Photo: Kathy Romey

KR: So the melody emerges from the text?
EA: Yes.

KR: As you work with the text, do you find a compositional element which dominates your music? Some composers have said that they think more in terms of counterpoint, and others more in terms of harmonic language. Is melody the driving force for you?
EA: No. It is not just melody. Counterpoint, harmony – sometimes the melody wins out and sometimes it is harmony. But for example, with choir, I want all of the voices to sing! I don't want a singer and accompaniment. I want a melody that flows. And so I make use of counterpoint.

KR: How do others describe your music? For example, your Psalm 150 is a very dramatic piece.
EA: Psalm 150. You think it is dramatic? It is not dramatic. I will talk about Psalm 150. When I finished my studies in Italy, I went back to Brazil, and like everything it was a great happiness. Even today I feel practically like I am Italian. I wanted to write some music to thank God and Psalm 150 is a psalm of thanksgiving to God. So, it was something that was very clear. December 4, 1975, in the morning, I went to the piano, and I wrote it straight away. I found the manuscript months later.

KR: What factors impacted the writing of Psalm 74?
EA: My life is filled with very large coincidences. I got home at 10:30 at night on September 10, 2002 and I found an envelope there – the letter from the Sixth Symposium for the commission of the music. I thought, "Oh, great! I'm going to do it!" And I went to sleep. In the morning, I went out to drink coffee at a bar, and a man came up and said, "There was a plane that hit the Empire State Building." "A plane in the Empire State? That is impossible." Then I went out and was walking along the sidewalk. I started seeing that people were stopping and looking at the television sets. For me, it was an accident of a plane crashing into the Empire State Building. Larger and larger groups of people were stopping now to look at the television sets. I went home and turned on the television set.

Photo: Kathy Romey

Then I felt the complete impact. This is a huge tragedy! This is madness! I was left feeling very poorly. And I saw from the towers these little things that were falling, and it was people. I was left almost completely breathless....
I know very well the psalms of the Bible because I pray every day using the psalms. I understand the meanings of the psalms of the old Hebraic tradition. And I found in Psalm 74 the exact text for the moment.

KR: So, this was an outpouring of the soul.
EA: Yes, and the psalmist had cried out first.

KR: There was no contact then, from the point that you wrote the piece with the choir that performed the piece?
EA: No, I just wrote it directly. I wanted to write this psalm not for this choir but for all choirs... I want to do a version in Latin, in Portuguese, in Spanish, so that others can sing it. But technically, I wasn't worried about that. I just let the inspiration come, and wrote, following the principle that all voices would be singing.

KR: Did you make any changes to the score once the choir began rehearsing it?
EA: Yes, prosody – the science of putting the text into music – There was some problems with text underlay. Aside from that, no changes.

KR: Do you have a clear vision for how you would like this work to be interpreted?
EA: No, I don't like to direct my pieces because sometimes those who are actually interpreting the music find things in the music that I was not aware of. So, whether or not I like the interpretation, I don't like imposing on the person who is interpreting the music, saying, "No, it's a little bit like this or like that..." Maybe, I will say, "You might want to look at this piece just a little more..." But other than that, I would not.

KR: So, in every performance of your work, you may discover new things and ideas in the music yourself?
EA: Yes, that's true.

KR: This is wonderful and as music should be. Because then it belongs to the community!
EA: Yes. The music is for the community. When we finish a score, the music is no longer ours.

KR: Do you have any other insights about your music, or music in general, that you would like to share? Perhaps the role of music in our lives, or music and culture, and what you wish to do as your part in that.
EA: The future belongs to God. I cannot say anything else.

In July 2003, long-time friend Gerson Valle wrote about Ernani Aguiar's work for Poiésis:

"... I always find Ernani buying and studying scores by the most diverse composers of all times, not only for his performances as a conductor, but foremost because of his inner need to study and to live music continuously. This makes him one of the better-prepared Brazilian musicians nowadays, when the majority of composers stagnate within the artificial principles of compositions that reproduce in a cerebral manner certain tendencies found in the 20th century. Aguiar's experience is a direct one, through the scores he has studied and the many orchestras he has conducted." ●

Ernani Aguiar (b. 1949) is of the most famous of Brazil's composers, and a winner of the Sharp, APCA and Açorianos Prizes. His works for choirs and orchestra have been sung, performed and broadcast all over the world. Mr. Aguiar was a scholarship winner to the Argentine Mozarteum and studied with numerous eminent Brazilian musicians as well as at the "Cherubini" Conservatory in Florence, Italy. He is currently a professor of music at the University of Rio de Janeiro, a fellow of the Villa Lobos Institute and a member of the Academia Brasiliera de Musica. The "Salmo 150" (published by Earthsongs) has been performed by choruses across the Americas. The work represents Aguiar's musical style, relying heavily on rhythm and rapid articulations. Other works include the opera O Menino Maluquinho, and Cantos Sacros para Orixás for choir and orchestra.
(Email: ahaguiar@zaz.com.br)
(Web: www.aesa.com.br/solistaslondrina/compositores/aguiar.php)

***Kathy Saltzman Romey** is an assistant professor of choral music at the University of Minnesota and the artistic director of the Minnesota Chorale. This interview is an excerpt from a longer discussion which was part of a research project entitled "From Page to Stage – The Documentation of Ten World Premieres". The research focused on the creative process of ten internationally renowned composers who were commissioned to write new works as part of the 2002 Sixth World Symposiums offerings. Chosen for their unique styles, the featured composers came from Latin America, Canada and the USA and were in residence for the premiere performances, presented by some of the world's finest choirs*
(Email: romey001@umn.edu)

The Choral Music of Ned Rorem

A belated 80th birthday tribute

David Wordsworth
Musical Director,
Addison Singers

Photo: D. Wordsworth

Composer, pianist, teacher, writer, diarist, commentator on all things musical and unmusical, Ned Rorem the man is an extraordinary collection of contradictions. Ned Rorem the composer, thankfully for the purposes of this article, is easier to define - candid, honest, striving for clarity of thought and gesture and following his own path regardless of what others are saying or doing around him. Rorem is of course unique in another way too - he has written almost twenty books including volumes of 'tell-all' diaries, that in some quarters have become better known or shall we say more infamous than his music. His thoughts on music and the arts in general can be inspiring and illuminating, narrow-minded and infuriating, acerbic and entertaining - but whatever he writes, notes or letters, song or symphony, personal post-card or pages of criticism, the imprint of Rorem's personality shines through in a way that is all too rare in music today.

"I conceive all music.....vocally. Whatever my music is for, tuba, tambourine, tubular bells - it is always the singer within me crying to get out".

For a composer who cares so much about words, it is hardly surprising that music for the voice should play such an important part in his output. With a catalogue of something like 300 Songs, small wonder that Rorem has been called the greatest living composer of art song. His choral music is perhaps less known, which is a pity for music that is so direct in utterance for both singers and audience. Rorem communicates with his listener and his performer as an equal rather than setting himself in an ivory tower and looking down with the contempt or arrogance of some of his colleagues - 'The Serial Killers' as he calls them! That's not to say that all of Rorem's work is easy to perform. As a professional composer and one who wants to get his music heard, if someone asks him for a relatively straightforward anthem for a small church choir result might be *Christ is Made the Sure Foundation*; on the other hand with the virtuosity of the BBC Singers on hand, the result might be the unaccompanied *Three Poems of Baudelaire* - each in its own way quintessentially Ned Rorem, but each cunningly crafted in a way that makes them equally rewarding, uplifting and in some cases, shock/horror, fun too. Looking through Rorem's catalogue one might be taken by the number of settings of religious texts or at least texts with religious connotations. Ask the composer about his religious beliefs and one would get a fairly direct answer, along the lines of "I don't have any". But there again Vaughan Williams, who wrote a huge collection of music for the church was 'cheerfully' agnostic all of his life and like Rorem, in some works seem to transcend the conventions of religion and carry the listener (again believer or not) to some higher spiritual place. Rorem's setting of Psalm 84: *How Lovely Is Your Dwelling Place* (most famously set by Brahms of course, himself a far from conventional believer) is a good example of this. In spacious 6/4 and 9/4 metres, the lines characteristically flow, rise and fall, climaxes are judiciously placed and the accompaniment is helpful, but never intrusive. Two real gems of this genre are the Blake setting *Little Lamb, Who Made Thee?* which seems to explore both the innocence and the darker side of Blake's text in its short duration and the wonderful *Three Motets on Poems of Gerald Manley Hopkins* for chorus and organ. Here the lines are occasionally slightly more angular and wide ranging (though still eminently singable) - the anguish of the lines 'Not out of hope of heaven for me/Nor fearing not to love and be/In the everlasting burning' contrasting with the calm unisons of 'Thou, thou, my Jesus, after me didst reach thine arms out dying'. After the hymn-like second Motet, the third, *Thee God...*, is Rorem at his most light-footed and mercurial. The last piece also highlights two notable Rorem stylistic finger-prints – the determination never to repeat a word not repeated by the poet and the love of melismatic writing for key words. Aside from settings of the Canticles, the *Te Deum*, the *Missa Brevis*, those searching for a new angle to well worn texts would do well to seek out Psalm 146: *Praise the Lord, O My Soul, Love Divine, All Loves Excelling, Seven Motets for the Church Year* and two tuneful and approachable Christmas works - *Miracles of Christmas* and *Praises for the Nativity*.

Many American composers seem to not wander much further than Emily Dickinson or e.e.cummings for their secular texts. Thankfully, Rorem throws his net rather wider. Two of his earliest works set poems by Sappho (*Four Madrigals* for mixed unaccompanied choir), whilst *Five Prayers for the Young* for unaccompanied SSA sets Lewis Carroll, Shelley, and Coleridge. These pieces need a choir that can be confident in holding onto their respective lines without any support, whilst the much more straightforward *Give All to Love* (an Emerson setting from 1980) has women and men singing in unison against an ostinato piano accompaniment. Particular favourites of the present writer are *We Are the Music Makers* (O'Shaughnessy's poem set on a large scale by Elgar of course and also Kodály) - Rorem's setting is as about far removed from Elgarian splendour as one can imagine - the piano playing haunting flute arabesques whilst the choir 'dream their dreams'. *In Time of Pestilence* is a set of six short madrigals on verses of the English poet Thomas Nash (1593), frequently reflecting the English madrigalists in their rhythmic

flexibility and a six-minute piece that left an audience at one of Rorem's 80th birthday concerts that this writer attended in New York, stunned into silence. For the unusual combination of male voices and piano duet, it sets the first of *Eighteen Elegies for Rog'by Paul Monette* (the poet explained: "Roger Horowitz, my beloved friend, died on 22nd October 1986, after nineteen months of fighting the ravages of AIDS. He was 44 years old and the happiest man I ever knew"); what could have been a mawkish and sentimental piece turns out to be quite overwhelming - the composers marking 'with passionate melancholy' seems as apt as any other description.

Finally, those with larger forces at their disposal might care to look at the smaller collection of pieces that Rorem has written for chorus with orchestral accompaniment.

Finally, those with slightly larger forces at their disposal might care to look at the smaller collection of pieces that Rorem has written for chorus with orchestral accompaniment. The two largest works have been rarely performed, even in the US - both last around 45 minutes - *Goodbye My Fancy* sets Walt Whitman for alto, baritone soloists and large orchestra, whilst *An American Oratorio* for tenor, chorus and large orchestra delves into an extraordinary collection of texts, themselves with American connotations - Lazarus, Poe, Longfellow, Twain, Lancer, Melville, Crane and Whitman – quite a collection, even by Rorem standards. The choral writing is demanding at times and a good professional orchestra needs to be on hand, but for those large choirs eager for a change from *The Dream of Gerontius* and *War Requiem* there would be a fascinating challenge. On a slightly smaller scale, mention should be made of *A Poet's Requiem* for soprano, chorus and orchestra and the very beautiful *Little Prayers* which sets beautiful poems by Rorem's friend Paul Goodman, one of the most underrated of all American writers - Rorem later extracted three tiny movements for unaccompanied choir and called them *Three Prayers*.

In an article of this brevity it is obviously only possible to scratch the surface of such a large and varied output, and as an astonishingly youthful 80 year old, Rorem is still actively composing, even starting on a full-length opera. There will be no doubt more choral pieces to add to his distinguished catalogue in the next few years, but as this happens, it would be great to see the existing pieces become part of the repertoire as they surely deserve.

Almost all of Ned Rorem's music is published by Boosey & Hawkes.

London Feb 2004 ●

David Wordsworth is Head of Promotion at Oxford University Press, UK. He has been Musical Director of the Addison Singers since 1996 and has recently conducted in France, Italy and Eastern Europe as well as in many parts of the UK.
(Email: david.wordsworth@OUP.com)

Photo D. Wordsworth

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

International Choir Festival "Cantemus", Zrenjanin, Serbia, Yugoslavia, May 2004. Non-competitive festival for choirs in all categories. Contact: International Music Center, Rade Koncara 24/23, YU-23000 Zrenjanin, Serbia, Yugoslavia. Tel: +381-2363-993, Fax: +381-2363-993, Email: cantemus2004@yahoo.com

25th International Children's Choir Festival, Halle, Germany, 6-9 May 2004. Non-competitive festival for choirs in all categories. Contact: Arbeitskreis Musik in der Jugend, Adersheimer Straße 60, D-38304 Wolfenbüttel, Germany. Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj.allmusic.de

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

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

Venezia in Musica 2004, Venice, Jesolo, Italy, 15-19 May 2004. Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

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

12th Vaasa International Choir Festival, Finland, 19-23 May 2004. International large-scale choral music happening with more than a hundred concerts at churches, concert halls, schools, restaurants, etc.... Contact: Vaasa Choir Festival, Box 3, FI-65101 Vaasa, Finland. Tel: +358-6-3253969, Fax: +358-6-3253761, Email: martti.tiainen@pp.qnet.fi or erkki.mendelin@vaasa.fi - Website: www.vaasa.fi/choirfestival

1st Swedish International Choir Competition, Helsingborg, Sweden, 19-23 May 2004. In cooperation with the Swedish National Choir Competition. Contact: Kör Centrum (Swedish Choral Center), Fred Sjöberg, Nybrokajen 11, SE-11148 Stockholm, Sweden. Tel.: +46-8-4071679, Fax: +46-8-4071727, Email: korcentrum@rikskonserter.se - Website: www.srk.se Contact: Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.musica-mundi.com

Podium 2004 National Conference "Sonora Borealis", Winnipeg, Manitoba, Canada, 20-23 May 2004. Contact: Association of Canadian Choral Conductors, Patricia Abbott, 2550 Baldwin, Montreal, Quebec, H1L 5B2, Canada. Tel: +1-514-3514865, Fax: +1-514-3512702, Email: accc@ca.inter.net - Website: www.choralcanada.org

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

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

33rd Florilège Vocal de Tours, France, 28-31 May 2004. International Choral Singing Competition limited to ensembles from 12 to 40 amateur choristers. Three rounds: qualifications (a cappella), final round (including one piece with piano) and closing gala. Four categories: mixed choirs, male or female voice choirs, mixed vocal ensembles, free program/and a special children's choir international competition. Apply before: 30 Nov 2003. Contact: Florilège Vocal de Tours, B.P. 1452, F-37014 Tours CEDEX 1, France. Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

11th International Choir Festival "Orlando di Lasso", Marche Region: Recanati, Loreto, Tolentino, Italy, 28-31 May 2004. For male, female and mixed choirs, vocal groups with max. 12 singers, folksong choirs, youth and children's choirs. Repertoire of sacred and secular a cappella music, with one piece of folk music from the choir's country of origin. Apply before: 15 March 2004. Contact: Associazione Internazionale Amici della Musica Sacra, Via Paolo VI, 29, I-00193 Rome, Italy. Tel: +39-06-68805816, Fax: +39-0668-210889, Email: info-concorsi@aiams.it - Website: www.amicimusicasacra.com

Musica Sacra International Festival, Marktoberdorf, Germany, 28 May-2 June 2004. Choirs, instrumental and dance ensembles give a glimpse into the fascinating musical wealth of different religions. Concerts, lectures and workshops. Contact: Musica Sacra International, Kurfürstenstraße 19, Bayerische Musikakademie, D-87616 Marktoberdorf, Germany. Tel: +49-8342-961856, Fax: +49-8342-40370, Email: info@musica-sacra-international.de - Website: www.modmusik.de

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

32nd International Festival of Songs, Olomouc, Czech Republic, 9-13 June 2004. For choirs in all categories from all around the world. Apply before: 31 Jan 2004. Contact: Festa Musicale, Slovenská 5, CZ-77900 Olomouc, Czech Republic. Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

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

11th "Musica Sacra Praga" International Choir and Oratorio Festival of Sacred Music, Prague, Czech Republic, 11 June-11 July 2004. Open for all categories. Contact: Club Tours Agentur, Pavel 'varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

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

17th International Choir Festival of Youth and Children's Choirs, Vranou nad Toplou, Slovak Republic, 17-20 June 2004. Non-competitive festival for all kinds of choirs. Concerts, trips, seminars, discussion evenings, workshops. Contact: Vilma Krausperova, M.R. Stefanika 875, SK-09301 Vranou nadTopolou, Slovak Republic. Tel: +421-57-4422849, Fax: +421-57-4422849, Email: vilma.krauspe@gmx.net or vilma.krauspe@stonline.sk - Website: www.stonline.sk/vilma-krauspe

Cantate "Småland", Växjö, Sweden, 19-22 June 2004. Non competitive festival and meeting between Swedish and foreign choirs. Contact: Travel Ring International, Allée Scheffer 21-25, 2520 Luxembourg, Luxemburg. Tel: +352-22998420, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.musicandfriends.net

7th Alta Pusteria International Choir Festival, Alto Adige, Italy, 23-27 June 2004. Sections: sacred-religious repertoire, cultivated secular polyphony, folk choral music, spiritual, original choral arrangements. Contact: c/o Associazione Culturale Flaminia 2000, Via E. Albertario, 62, 00167 Roma, Italy. Tel: +39-06-53276119, Fax: +39-06-53276119, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

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

1st International Dvorák Choral and Oratorio Festival, Prague, Czech Republic, 24 June-4 July 2004. For mixed, female, male and children's choirs. A rich frame programme and performance opportunities. Contact: Club Tours Agentur, Pavel 'varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

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

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

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

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

"Sing to the Lord" 2nd Multinational Choir, Prague, Czech Republic, 28 June-12 July 2004. For small groups and individual participants, members of church and community choirs, their families and friends. Understanding language English. Pre-studied material: sacred compositions from Dvorák, Janácek and further Czech and world composers. Concerts and recording sessions in the Barock and Gothic churches in Prague and in various Czech locations. Musical director: P. Dent, Vancouver, Canada. Contact: Club Tours Agentur, Pavel 'varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

18th International Festival of Academic Choirs "IFAS Pardubice" , Czech Republic, 30 June - 5 July 2004. Competition for mixed, chamber, female choirs. Contact: FAS Univerzita Pardubice, Nám. Cs.Legií 5651, 532 10 Pardubice. Tel: +420 777 816 083, Fax: +420 466 614 162, Email: fas@kve.cz - Website: www.ipos-mk.cz

22nd Int'l Choir Festival of Preveza, 10th Int'l Competition of Sacred Music, Preveza, Greece, 1-4 July 2004. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Apply before: 29 Febr 2004. Contact: Choral Society "Armonia" of Prevesa; P. O. Box 139, GR-48 100 Preveza, Greece. Tel: +30-6820-24915 / 29852, Fax: +30-6820-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia4/

6th International Choir Festival "Summer Songs", Sopron, Hungary, 1-4 July 2004. Non-competitive festival for choirs in all categories. Contact: MSW Festivals c/o TM Inco Travel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

10th International Chamber Music Competition "C. A. Seghizzi", Gorizia, Italy, 2-4 July 2004. Contact: Associazione Corale Goriziana "CA Seghizzi", Casella postale 7, Via Vittorio Veneto 174, Palazzina C, I-34170 Gorizia, Italy. Tel: +39-0481-530288, Fax: +39-0481-536739, Email: c.aseghizzi@tiscalinet.it - Website: www.seghizzi.it

Berkshire Choral Festival, Sheffield, MA, USA, July and August 2004. Singing weeks with training classes, with various conductors and programme. Contact: Berkshire Choral Festival, 245 North Undermountain Road, Sheffield, MA 01257, USA. Tel: +1-413-2298526, Fax: +1-413-2290109, Email: bcf@choralfest.org - Website: www.choralfest.org

38th International Choral Days, Barcelona, Spain, 5-11 July 2004. Singing week with different workshops. Contact: Federació Catalana d'Entitats Corales, Via Laietana 54, 2ndo, Despatx 213, E-08003 Barcelona, Spain. Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.info - Website: www.fcec.info

Tuscany International Children's Chorus Festival, Florence, Italy, 5-13 July 2004. Int'l children's choruses totalling 300-400 singers will join Jean Ashworth Bartle for daily rehearsals culminating in gala festival concert in Florence. Individual ensemble concerts in Florence and Tuscany. Includes two-days' post-festival extension to Rome and participation in mass at St. Peter's Basilica. Contact: Musica Mundi Concert Tours, 101 First Street, Suite 454, Los Altos, CA 94022, USA. Tel: +1-650-949-1991, Fax: +1-650-949-1626, Email: tours@musicamundi.com - Website: www.musicamundi.com

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

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

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

Idaho International Choral Festival, Pocatello, USA, 7-11 July 2004. The Festival encourages a diversity of high quality choirs from around the world to come together to share music with one another and with the community. Contact: Arlo D. Luke, Co-Chair - Idaho International Choral Festival, PO Box 9854, Pocatello, ID 83209, USA. Tel: +1-208-2336005, Email: bettiemay@cableone.net - Website: www.idahointerchoralfest.org

3rd Choir Olympics, Bremen and Brèmerhaven, Germany, 8-18 July 2004. For all kinds of choirs from all around the world. Competition, encounter, friendship, concerts, choir festivals, lectures and workshops, discussions with composers and choral experts, gala concerts and exhibitions. Contact: Choir Olympics, c/o Interkultur Foundation, Am Weingarten 3, D-35412 Pohlheim, Germany. Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@musica-mundi.com - Website: www.choirolympics.com

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

7th International Choirs Competition "Hora Cantavi", Suwalki, Poland, 8-11 July 2004. Competition for mixed, male and female choirs from the Baltic Sea countries: Germany, Denmark, Sweden, Norway, Finland, Lithuania, Latvia, Estonia, Russia and Poland. Contact: Regionalny Osrodek Kultury i Sztuki, ul. Noniewicza 71, PL-16400 Suwalki, Poland. Tel: +48-87-5664211, Fax: +48-87-5664934, Email: horacantavi@poczta.onet.pl - Website: http://republika.pl/horacantavi/

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

Oakham International Summer School, Cambridge, United Kingdom, 10-17 July 2004. One week of music-making and learning in the beautiful rural setting of Oakham School in Rutland. With Peter Phillips and the Tallis Scholars. Contact: Oakham International Summer School, Juliet Allan, General Manager, PO Box 992, Waterbeach, Cambridge CB5 9SQ, United Kingdom. Tel: +44-1223-693281, Fax: +44-8700-516828, Email: juliet.allan@oiss.org.uk - Website: www.oiss.org.uk

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

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

29th Singing Week "Musique en Morvan", Autun, Saône et Loire, France, 15-25 July 2004. Orthodox Liturgies. Igor Stravinsky's Symphony of Psalms for choir and orchestra. Conductor: Alberto Grau (Venezuela). Open singing: orthodox and Spanish polyphonies. Contact: A Coeur Joie, Les Passerelles, 24 avenue Joannès Masset - BP 9261, F-69337 Lyon Cedex 09, France. Tel: +33-4-72198342, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: http://acj.musicanet.org/

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

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

World Youth Choir, Busan, South Korea, 26 July - 18 Aug 2004. An IFCM, Jeunesses Musicales and Europa Cantat project for talented young singers. Contact: International Center for Choral Music, Jean-Marc Poncelet, Avenue Jean 1er 2, 5000 Namur, Belgium. Tel: +32-81-711600, Fax: +32-81-711609, Email: iccm@skynet.be - Website: www.worldyouthchoir.net

4th European Academy of Choral Singing, Foix, France, 17-27 July 2004. Summer training course of choral singing in the French Pyrenees. Open to any amateur chorister. Final concert including all the participants. Program: John Rutter (Requiem), Gabriel Fauré (Messe Basse - Cantique de Jean Racine). Contact: Dominique Grétillat, Artistic Director, Ginabat, F-09000 Montoulieu, France. Tel: +33-5-61656322, Fax: +33-5-61656322, Email: eurochoracad@free.fr - Website: http://eurochoracad.free.fr/

Berkshire Choral Festival, Canterbury, United Kingdom, 18-25 July 2004. Singing week with training classes. Works by Puccini and Rossini. Conductor: Amy Kaiser Contact: Berkshire Choral Festival, 245 North Undermountain Road, Sheffield, MA 01257, USA. Tel: +1-413-2298526, Fax: +1-413-2290109, Email: bcf@choralfest.org - Website: www.choralfest.org

3rd World Vision 2004 International Children's Choir Festival, Seoul, South Korea, 19-23 July 2004. From traditional and classical to contemporary music strike out the word festival here. Artistic Director: Hak-Won Yoon. Contact: World Vision Korea Children's Choir, 711-11 Nakalsandong, Kangseoku, Seoul 157-833, South Korea.

Tel: +82-2-6621803, Fax: +82-2-6612568,
Email: wvchoir@wvchoir.or.kr -
Website: www.worldvisionchoralfestival.com

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

50th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-30 July 2004. 7 days of outdoors habaneras and polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 31 Jan 2004. Contact: Certamen Int'l de Habaneras de Torrevieja, C/ Patricio Perez, 10, 03180 Torrevieja - Valenciá, Spain. Tel: +34-965-710702, Fax: +34-965-712570, Email: manuel@habaneras.org - Website: www.habaneras.org

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

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

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

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

13th Festival des Choeurs Lauréats, Vaison-la-Romaine, France, 26 July- 1 Aug 2004. Festival with choirs from major European choir competitions. Contact: A Coeur Joie, Les Passerelles, 24 avenue Joannès Masset - BP 9261, F-69337 Lyon Cedex 09, France. Tel: +33-4-72198342, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: http://acj.musicanet.org/

First Summer Choral Gathering - Stravinsky, Chapias, Mexico, 26-31 July2004. Workshop for choirs, singers and directors - Rehearsal of the Symphony of Psalms by Stravinsky, masterclass in voice and conducting, organized with auspices of the Chapias Government. Contact: EfrainEsperilla - Website: www.conecultachiapas.gob.mx/coral

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

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

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

Vivace International Choir Festival 2004, Veszprém, Hungary, 30 July-2 Aug 2004. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Müvelödési Központ, Dózsa György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: vmk1@veszprem.hu - Website: www.vmk.veszprem.hu/events.html

Choralies de Vaison-la-Romaine, France, 2-11 Aug 2004. Large non-competitive choir meeting in the beautiful Roman town of Vaison. Workshops, open singing, concerts. Contact: A Coeur Joie France, Les Passerelles, 24, Avenue Joannès-Masset - CP 317, F-69337 Lyon Cedex 09, France. Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.france@wanadoo.fr - Website: http://acj.musicanet.org/

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

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

5th International Choral Festival "Sao Juan Coral 2004", Argentina, 12-17Aug 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 Elina Mayorga, Pasaje Cervantes 1625, M1, Casa 7, Barrio SMATA, 5400 San Juan, Argentina. Tel: +54-264-4234284, Fax: +54-264-4234284, Email: mariaelinamayorga@uolsinectis.com.ar or elinamayorga@hotmail.com or extension@uccuyo.edu.ar

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

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

Canta Brasil 2004, Int'l Choir Festival, 3rd Int'l University Choir Festival, São Lourenço, Minas Gerais, Brazil, 17-22 Aug 2004. Email: cantabrasil2004@zipmail.com.br or brazilchoirfestival@zipmail.com.br

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

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

Europa Cantat Vocal Jazz Days, Soesterberg, Netherlands, 21-27 Aug 2004. For advanced (choral) singers devoted to vocal jazz. The repertoire includes jazz as well as pop styles, both a cappella and accompanied. Contact: KBZON, Felix Timmermansstraat, 50, NL-5751 LS Deurne, Netherlands. Tel: +31-493311100, Fax: +31-334701622, Email: walterf@worldonline.nl - Website: www.debilstars.nl/vocaljazzdays/index

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

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

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

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

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

Tel: +43-662-821310-0, Fax: +43-662-821310-40,
Email: office@cultours.at - Website: www.cultours.at

8th International days of Choral Music "Caja de Burgos", Spain, 11-15 Sept 2004. For any kind of choirs. Contact: Javier Cameno, c/Manuel Iradier 35-5°, E-01005 Victoria-Gasteiz, Spain, Fax: +34-945-252112, Email: cameno@euskalnet.net - Website: www.semanacoral.com

Berkshire Choral Festival, Salzburg - Mondsee, Austria, 12-19 September2004. Singing week with training classes. Works by Mozart and various motets. Conductor: Vance George Contact: Berkshire Choral Festival, 245 North Undermountain Road, Sheffield, MA 01257, USA. Tel: +1-413-2298526, Fax: +1-413-2290109, Email: bcf@choralfest.org - Website: www.choralfest.org

"Pevcheskiy Sobor" Choir Festival, Donetsk, Ukraine, 13-19 September 2004. Festival and creative laboratory, master-classes, lectures, open discussions, Contact: Mikhail Shukh, bul. Perova, h.16-v, fl. 85, 02125, Kiev, Ukraine. Tel: +380 (44) 510 03 57, Email: shukh@ukr.net - Website: www.sv-gory.org.ua

10th Choral Composition and Expression Prizes, awarded 15 Sept 2004, Canary Islands, Spain. 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 Uno, 5°, E-35003 Las Palmas de Gran Canaria, Spain. Website: www.culturacanaria.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: infiprod@montevideo.com.uy - Website: www.uruguaymarabierto.com.uy or www.movimento.com/

3rd European Convivial Wine Song Festival, Pécs, Hungary, 23-27 Sept 2004. Open to all-male choirs and male vocal ensembles, celebrating grape, wine and good company. Contact: Pécsi Férfikar Alapítvány, c/o Tamas Lakner, Abaligeti út 19, H-7634 Pécs, Hungary, Fax: +36-72-211606, Email: tamas.lakner@freemail.hu - Website: www.winesongfestival.hu/index-eng

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

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

10th International J. Villarroel 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 Fermina, La Asunción, Isla de Margueríta, Venezuela. Tel: +58-295-2625048, Fax: +58-295-4168493, Email: xfestivaljv@cantv.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@aiams.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 Nomine. Apply before: 31 May 2004. Contact: Österreichischer Sängerbund, Opernring, 11/5/10, A-1010 Vienna, Austria. Tel: +43-1-5869494, Fax: +43-1-58694944, Email: chorleitung@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. For amateur singers only. Mixed, male, female, children's, youth categories. Contact: Friends of Choral Music Foundation, 131, Vitosha Blvd, 1408 Sofia, Bulgaria. Tel: +359-2-9504430, Fax: +359-2-9504431, Email: fcmf@abv.bg

11th "Musica Sacra Praga" International Choir and Oratorio Festival of Sacred Music, Prague, Czech Republic, 8-31 Oct 2004. Open for all categories. Contact: Club Tours Agentur, Pavel ˇvarc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

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

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

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

7th International Youthchoir Festival, Veldhoven, Netherlands, 23-25 October 2004. For youth choirs and vocal groups like students, gospel ensembles, pop choirs including singers aged 13 to 30. Contact: International Youthchoir Festival, Karin Hazenberg, Kometenlaan 4, NL-5505 PP Veldhoven, Netherlands. Tel: +31-40-2545220, Fax: +31-40-2785449, Email: info@iyf.nl - Website: www.iyf.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 Krasovac, Otrosmajerova 3, 20000 Dubrovnik, Croatia. Tel: +385-20-427571, Fax: +385-20-427571, Email: dkz@net.hr

1st International Showcase for Choir Singing Polyfollia 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: Polyfollia, Jacques Vanherle, Avenue des Canadiens 16, 14111 Louvigny, France. Tel: +33-2-31747740, Fax: +33-2-31747740, Email: polyfollia@wanadoo.fr

9th Interoational Vocal Group Festival, Tilburg, Netherlands, 2-7 November 2004. Under the motto Sing Swing Show & Learn some 45 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, Plompetorengracht 3, NL-3512 CA Utrecht, Netherlands. Tel: +31-30-2335600, Fax: +31-30-2335680, Email: ivgf@amateurmuziek.nl - Website: www.amateurmuziek.nl

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

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 16 singers. Apply before: 15 May 2003. Contact: ADM Blaguss, Schleifmühlgasse 1/14, A-1040 Wien, Austria. Tel: +43-1-5853939, Fax: +43-1-5853939-39, Email: adm@dmevie.co.at - Website: www.schubertchoralfestival.at

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

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 Inco Travel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

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

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

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

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

Madetoja International Male Choir Competition, Lahti, Finland, 12 March 2005. Contact: Mieskuoroliitto ry, Fredrikinkatu 51-53B, FIN-00100 Helsinki, Finland. Tel: +358-9-41361137, Fax: +358-9-41361122, Email: mieskuoroliitto@sulasol.fi - Website: www.sulasol.fi/mkl

10th International Choir Competition, Budapest, Hungary, 20-24 March 2005. Competition in different categories and difficulties for mixed, female, male, chamber choirs & vocal ensembles, children's & youth choirs, and folklore ensembles. Contact: Interkultur Hungaria Kht, Rottenbiller u 16-22, H-1074 Budapest, Hungary. Tel: +36-1-4621330, Fax: +36-1-3429362, Email: bacs@axelero.hu - Website: www.musica-mundi.com.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 2003, 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: Salzkammergut Touristik, Incoming Reisebüro, Götzstraße 12, A-4820 Bad Ischl, Austria. Tel: +43-6132-4000-0, Fax: +43-6132-24000-44, Email: office@salzkammergut.co.at

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

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

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

5th Harmonie Festival 2005, Limburg-Lindenholzhausen, Germany, 5-9 May 2005. Organizer: the Harmonie Lindenholzhausen male choir. 14 different competitions for choirs and folk groups, concerts and folk performances with an audience of up to 4,000 people and the hospitality of a whole region. Contact: Harmonie Festival 2005, Bahnhofstr. 65, D-65551 Limburg-Lindenholzhausen, Germany. Tel: +49-6431-73268 (Mr. Karl-Heinz Dernbach, Organisation) or +49-6431-72968 (Mr. Gerhard Neunzerling-Dernbach, Organisation Folk groups). Fax: +49-6431-976647 Email: information@harmonie-festival.de - Website: www.harmonie-festival.de

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

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

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

3rd International "Midsummer Festival" for Choirs, Stockholm, Sweden, 16-19 June 2005. Non-competitive festival for choirs in all categories. Contact: MSW Festivals, c/o TM IncoTavel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4270740, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

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

Coastal Sound International Choral Festival, June 29 - July 3, 2005. Coastal Sound Music Academy, Donna Otto, Artistic Director, Morna Edmundson, Associate Artistic Director presents a new biennial, non-competitive Choral Festival in Greater Vancouver, British Columbia, Canada Treble Children's Choir and SATB Youth Choirs will participate in five days of concerts, rehearsals, fun and friendship. Guest Clinicians: Sanna Valvanne (Finland), Diane Loomer (Canada) and musica intima vocal ensemble (Canada). Application deadline: December 1, 2004. Contact: Coastal Sound International Choral Festival, P.O. Box 64528, Coquitlam, British Columbia V3J 7V7 Canada. Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

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

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

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

7th International Choir Festival "Summer Songs", Sopron, Hungary, 30 June-3 July 2005. Non-competitive festival for choirs in all categories. Contact: MSW Festivals c/o TM Inco Travel, II. Rákóczi F út 216, 1214 Budapest, Hungary. Tel: +36-1-4270740, Fax: +36-1-4204796, Email: mwsfestivals@axelero.hu - Website: www.mwsfestivals.com

"Sing to the Lord" 3rd Multinational Choir, Prague, Czech Republic, 1-14 July 2005. Meeting in Prague. For small groups and individual participants. Working language English. Pre-studied material: sacred compositions from Dvorák, Janácek and further Czech and world composers. Concerts and recording sessions in the Barock and Gothic churches in Prague and in various Czech locations. Musical director: P. Dent, Vancouver, Canada. Contact: Club Tours Agentur, Pavel 'varc, Na Hájku 367, 180 00 Praha 8, Czech Republic. Tel: +420-2-84826608, Fax: +420-2-84826608, Email: cta@iol.cz - Website: www.accordion.cz or www.choirs.cz

FESTIVAL 500 Sharing the Voices, St. John's, Canada, 3-10 July 2005. This world-renowned international festival of choral music will feature the world on stage with more than 75 concerts. The four-voice ensemble De Boca En Boca of Argentina will give celebration to Latin-American traditions in singing and conductors María Guinand (Venezuela) and Tõnu Kaljuste (Estonia) will lead the massed choir performances at the Grande Finale concert at Mile One Stadium. Contact: Paulette Campbell Tel: +1(709)738-6013 Fax: +1(709) 738-6014. Email: information@festival500.com - Website: www.festival500.com

Tuscany International Children's Chorus Festival, Florence, Italy, 4-12 July 2005. Int'l Children's choruses totalling 300-400 singers will join Joan Gregoryk for daily rehearsals culminating in gala festival concert in Florence. Individual ensemble concerts in Florence and Tuscany. Includes two-days' post-festival extension to Rome and participation in mass at St. Peter's Basilica. Contact: Musica Mundi Concert Tours, 101 First Street, Suite 454, Los Altos, CA 94022, USA. Tel: +1-650-949-1991, Fax: +1-650-949-1626, Email: tours@musicamundi.com - Website: www.musicamundi.com

23rd 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 Prevesa, P. O. Box 139, GR-48 100 Preveza, Greece. Tel: +30-2682-24915 / 29852, Fax: +30-2682-29852, Email: armonia4@otenet.gr - Website: http://users.otenet.gr/~armonia4/

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

3rd 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 April 2004. Contact: c/o RhapsoArts Management Ltd., 4/F, Albion Plaza, 2-6 Granville Rd, Tsimshatsui, Kowloon, Hong Kong. Tel: +852-2722-1650. Fax: +852-2724-1960. Email: info@rhapsoarts.com - Website: www.hktreblechoir.com

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

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

7th World Symposium on Choral Music, Kyoto, Japan, 27 July-3 Aug 2005. Contact: WSCM, c/o Japan Choral Association, Yagunimuna bldg. 6F, 1-5-8 Ebisu, Shibuya-ku, Tokyo 150-0013, Japan.

Fax: +81-3-54217151, Email: ws7@jcanet.or.jp - Website: www.jcanet.or.jp/wscm

Vivace International Choir Festival 2005, Veszprém, Hungary, 5-8 Aug 2005. Special combination of festival, competition and mini concert tour focused on the joys of life. Contact: c/o Városi Müvelödési Központ, Dózsa György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: vmk1@veszprem.hu - Website: www.vmk.veszprem.hu/events.html

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

12th EUROTREFF in Wolfenbüttel/Germany, 07.-11.09.2005. Concerts, 8 workshops with internat'l. conductors, much contemporary music. For children's and youth choirs. Contact: Arbeitskreis Musik in der Jugend (AMJ), Adersheimer Str. 60, D-38304 Wolfenbüttel, Germany, Tel: ++49-5331-46017, Fax: ++49-5331-43723, website: www.amj-musik.de

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

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

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

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

World Choral Festival Salzburg & Vienna, Austria, 22-24 June 2006. A "Once in a Lifetime" opportunity to perform in Salzburg and Vienna with the world renowned "Vienna Boys' Choir" and the "Vienna Male Choral Society" in Salzburg at the "Grand Hall" of the "Mozarteum" and in Vienna. Contact: Haring KEG Choral Festivals, Michael Haring, Gruenentorgasse 10/7, A-1090 Vienna, Austria. Tel: +43-664-1811180, Fax: +43-1-3175460, Email: World.Choral.Festivals@chello.at - Website: www.austrianfestivals.at/

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

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

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 - 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 Müvelödési Központ, Dózsa György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: vmk1@veszprem.hu - Website: www.vmk.veszprem.hu/events.html

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

Coastal Sound International Choral Festival, June 28 - July 2, 2007. Coastal Sound Music Academy, Donna Otto, Artistic Director, Morna Edmunson, Associate Artistic Director present its second biennial, non-competitive Choral Festival in Greater Vancouver, British Columbia, Canada Treble Children's Choir and SATB Youth Choirs 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 - Website: www.coastalsoundmusic.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 Müvelödési Központ, Dózsa György u 2, H-8200 Veszprém, Hungary. Tel: +36-88-429693, Fax: +36-88-429693, Email: vmk1@veszprem.hu - Website: www.vmk.veszprem.hu/events.html

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Gottwald
Afro-American Repertoire

CONCERTS

August 6 : Busan - Busan Choral Center
August 7 : Geumjeong - Geumjeong Culture Center
August 10 : Osaka (Japan)
August 11 : Kyoto (Japan)
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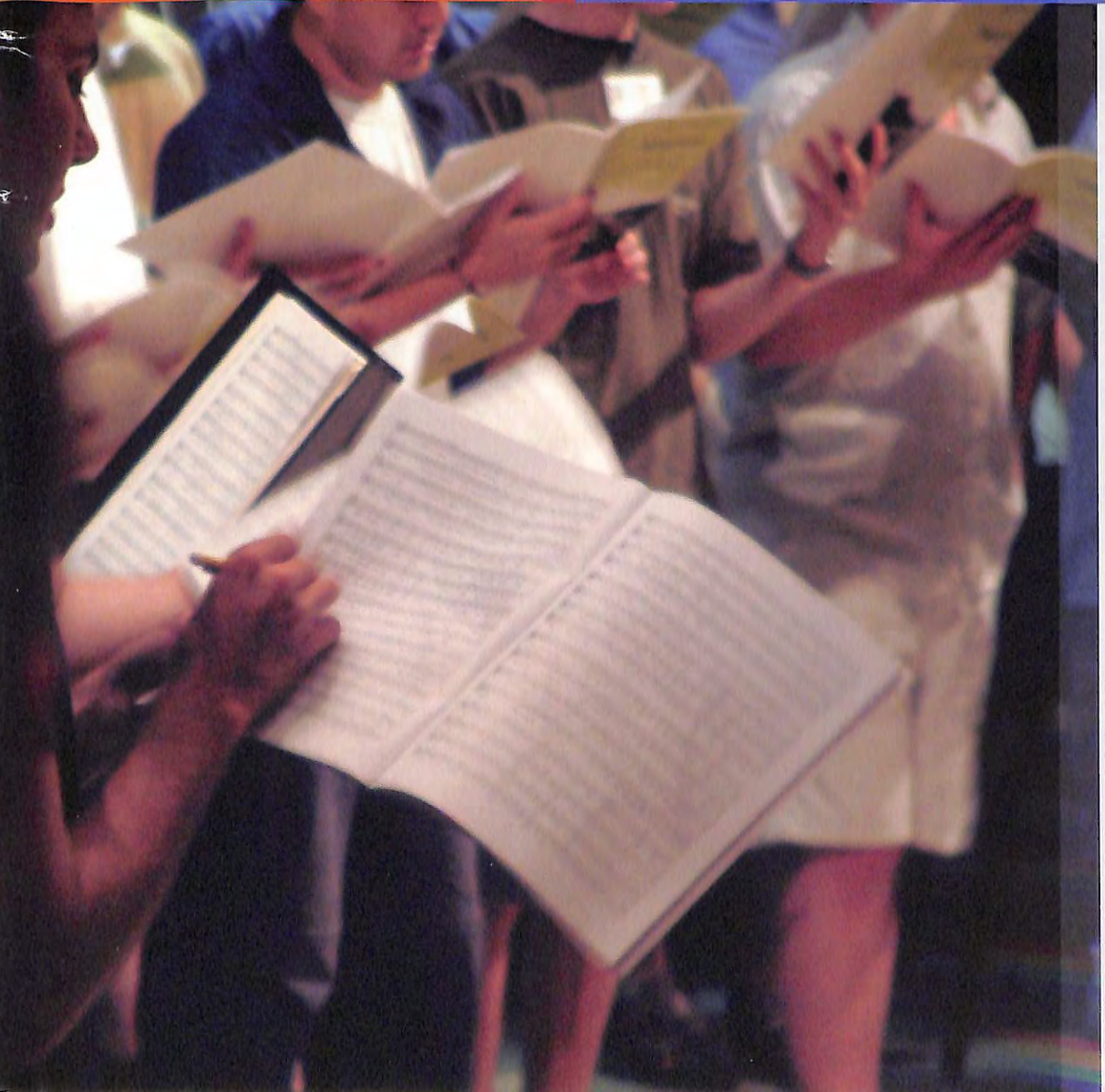

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