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Theme **Singing in the Sun**



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Chitling Youth in Song



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english

Singing in the Sun

If you still haven't made any plans for the summer, maybe some of our tips can help inspire you to fill your sunshine months. Choral singers are active all summer worldwide and maybe there is something happening near you that you may not have realised! Or for those of you who have planned to visit a choral event far away, maybe you would enjoy some nice stops along the way. Hopefully this summer guide with 40 stops for choral travellers will add some extra spice to the sunniest of seasons. Enjoy!

1. Visit the town of the choral film "Heftig og Begeistret", Berlevåg, Norway, and experience the midnight sun.
2. Have you ever tried a polkagris? If not, stop by in Gränna and do so.
3. Hungry in Denmark? Get a rød pølse and ask someone to teach you how to say "rødgrøt med fløde", then you have something to do for the next 300 km.
4. Visit the Europa Cantat headquarters in Bonn and have a Radler in a biergarten if you pass Munich.
5. The Dutch are crazy about machines. You can eat, drink and even stay at a hotel without having to deal with a human being. Try spending 24 hours in the Netherlands using only machines!
6. Bored in Belgium? Belgians are proud of their bandes dessinées. Take a walk in Brussels and see how many house walls painted with different comic strips characters (and buy lots of chocolate on the way!).
7. Contrary to popular belief that Big Ben refers to the world famous clock, it is actually the name of the thirteen-ton bell. The tower itself is known as St. Stephen's Tower. Stop by and don't miss out on a cup of tea!

8. Visit Muckanaghderdauhaulia in County Galway in Ireland and try to pronounce it. You have just spoken the longest place name in Ireland!

9. Not long enough? Find Llanfairpwllgwyngyllgogerychwyrndrobwlantysiliogogoch in Wales and you have reached the place with the longest name in Europe. Actually it should not be so difficult to find it since the name itself is the description and means "St Mary's Church in a hollow of white hazel near the swirling whirlpool of the church of St Tysilio with a red cave".

10. Eat cheese through France. Traditionally there were about 350 different types but there are now over 1000. 56 of them are classified, protected and regulated under French law.

11. Go to the Cape of Roca and you have been to the most western point of Europe's mainland.

12. Did you know that only the Balearic Islands have over 100 choirs? They also have a lot of visiting tourists. The beach of Es Trenc is annually visited by over half a million tourists, who carry 25 tons of sand away from the beach each year on the bottom of their sandals, between their toes and on their towels!

13. The average Italian eats 25 kg of pasta each year. Occupy yourself for some kilometres by figuring out how many meters of spaghetti that would be.

14. The Swiss produce too much milk and make many different things from it. But did you know that they also make a sparkling drink from milk? It is not white, and is definitely worth trying.

15. Why is the famous riding school called Spanish when it is actually in Austria? Find out and watch one of their famous performances in Vienna.

16. Did you meet the love of your life while singing in Slovenia? Couples can still get married in the church on Bled Island. Tradition says that the groom must carry his bride up the 99 steps to ensure a long and happy marriage.

17. Do you know what a marten is? When paying with a Croatian kuna you will find out.

18. Did you know that you can see pyramids in Bosnia? The explorer Semir Osmanagic presented the theory that they are the largest of a group of ancient human-made pyramids. Scientists don't agree on the theories however but visit Visiko and make your own opinion.

19. Try the acoustic in the Ostrog monastery, Манастир Острог, in Montenegro, built directly in the stone of a natural cave, high up in the large rock of Ostroška Greda.

20. Mother Teresa, borne in Üsküb in Albania but now Skopje in Macedonia ministered to the poor, sick, orphaned, and dying during her life and was after her death beatified. Visit her memorial house in Skopje, built on the place she was baptized.



21. Stop in Greece and enjoy the country for as long as it takes you to learn all the 158 verses in the national anthem.

22. Sing in Malta – earlier known as Melita, meaning the island of honey, by ancient Greeks and Romans.

23. Do you know what sousta, tatsia, syrtos, zeibekikos and karsilamas are names of? Go to Cyprus and find out!

24. Leave Europe without leaving one city! There are more mosques than hospitals in Istanbul, don't miss the blue one when you are there.

25. The Bulgarian folk song "Izlel e Delio Haidutin" was sent in deep space on the board of the US Space Probe -Voyager I as part of a collection of our Civilization's finest cultural artifacts – a message to an alien intelligence. Find it amongst 70 000 traditional Bulgarian folk songs collected at the Folklore Institute of the Bulgarian Academy of Sciences.

26. Did you know that Serbia is the world's largest raspberry exporter? Look for малине and you might get to try some.

27. Visit the Bran Castle in Romania where Bram Stoker's vampire Dracula lived. There is no evidence however that Stoker knew anything about the castle. What is known though is that Vlad III Dracula of Wallachia lived there during his raids into Transylvania.

28. Did you know that Moldova is the home for one of the largest caves in the world? The Emil Racovita cave, situated in Criva, is said to have the longest underground path.

29. Did you know that the "Great gate of Kiev" – the 10th movement of Mussorgsky's Pictures at an Exhibition, is not a real gate? Mussorgsky's friend Viktor Hartmann's submitted a design for a competition to commemorate the attempted assassination of Tsar Alexander II in the city of Kiev in 1866. When Hartmann died at an early age Mussorgsky was devastated and took part in making an exhibition of his art. The great gate of Kiev was Hartmann's own favourite sketch and the exhibition inspired Mussorgsky to write the famous suite for piano.

30. There are as many as 1500 spas in Hungary, adorned with Roman, Greek and Turkish architecture. Plan a day to relax at one of them on your way through Europe.

31. In the special Slovakian tiger zoo at Senec there are 21 Siberian tigers, which is the largest population of tigers in a zoo worldwide. Visit them and bring a spray can with clotted cream, it is said to be loved by the tigers!

32. Try the drink that made the artists in the past creative and quite often crazy too: absinth. Or, if you feel like something less strong, one of the Czech beers.

33. Visit the church where Chopin's heart lies, Świątego Krzyża, the sign of his love to his homeland.

34. Did you know that the greatest ruler of Polotsk, Vseslav Bryachislavich, was said to be a werewolf? The reverse of the 20 ruble Belarusian silver commemorative coin issued in 2005 depicts Vseslav with himself as a werewolf in the background. Visit Belarus and see if you can still find some...

35. Many places in Europe like to call themselves the mid-point of Europe and the ways of measuring the fact are many. Guinness World Records however recognizes Bernotai, a location 26 km north of Vilnius, Lithuania, as the "official" geographical midpoint of Europe.

36. Did you know that there is a restaurant called Hospitalis in Riga with typical medical interior? If you want you can try being a patient and have a meal in an operation room, or if you have less time just a typical hospital dish served as in real life. Do practice your Latin before going to be sure that you know what you order.

37. Except for having the most choir singers per capita in a country Estonia also has the highest number of meteorite craters per land area in the world.

38. You have to practice if you are not used to the cyrillician alphabet. Теперь вы можете читать кириллицу. Поздравляю!

39. Have a sauna in Finland. There are 1.8 million of them and around 500 are traditional smoke saunas. After a long trip this is just what you need.

40. Oh... and if you get to Iceland... Learn how to say Eyjafjallajökull, but do not go too close!

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The Importance of Early Singing

Working from the Foundation up

The importance of education in the early years is becoming increasingly apparent around the world. Children's minds are like sponges; they learn at an extraordinarily fast rate. By educating the young, an investment is made for life. Every person carries an instrument: their singing voice. It costs nothing and it brings great satisfaction and pleasure to those of all ages. Singing is all-embracing. Music provides children with opportunities to explore feelings and express themselves in ways that support, or go beyond verbal communication.

Barack Obama has invested billions of dollars in preschool education, because he believes it will save money in the long-term. One of his advisors, Professor James Heckman, the "father of the economics of human potential," has justified the decision, proving that for every \$1 invested in the early years, \$17 is saved in future remedial

action, such as education, health, the cost of crime, and other problems in society. The "Heckman Equation," makes a solid case for backing education in the early years: "Invest + Develop + Sustain = Gain" (www.heckmanequation.org). In the past, society has tended not only to underestimate children, but also under invest, both financially and educationally, in the potential of children. Children learn at an incredibly fast rate, and their minds are open to learning new things. It is of the utmost importance to take effective action at this prime time in a child's education. This is when they receive the foundations of knowledge that will stand by them for the rest of their lives, and so it is an ideal time to expose them to music and song. When the writer Maxim

Gorki was asked, "How should books for children be written?" he replied, "The same as for adults, only better!" If the same policy and enthusiasm could be applied to choral music for young children, the result would not only equal our adult choirs, but also better them.

Benefits of Choral Singing
Professor Graham Welch, an authority on music education and health in the UK, having published numerous research papers and articles. He suggests that the benefits of choral singing include five main areas: physical, psychological (including emotional), social, musical, and educational. In regard to physical benefits, singing helps breathing and muscles in the upper body, aiding the efficiency of the body's cardiovascular system. Singing helps our general health as Welch explains: "Aerobic activity increases the oxygenation of the blood, which also improves overall alertness... aerobic activity is linked to longevity, stress reduction and general health maintenance across the lifespan."

Particularly for young children, the social and psychological effects of singing are increasingly relevant. Professor Welch discusses how we relate our voices as a key component of who we are, and so, singing more will impact our mood and psychological well-being. In schools, choral singing can have an immense impact on a sense of community and social cohesion. It is a physical act, and brings children together. This is particularly relevant at a young age, when children have fewer inhibitions, and are happy to sing and have fun. Choirs can also provide a non-competitive social activity for young

people, which can easily break down gender, language and race boundaries.

Singing is essential for anyone, from the day they are born. It is completely natural for a mother to sing to her baby. As a baby listens to singing, he bonds with his parent, having a close experience of visual and verbal communication. Repetition of simple rhymes and songs will encourage his understanding of sounds, leading to phoneme and language development. It significantly helps children with learning disabilities, showing them a new way to learn through creativity. The wonderful thing is, children do not realise they are learning so much while they sing, as it is a fun activity, and it generally can come quite easily to a lot of children. For shy children, music can provide a great outlet, through which they can communicate their thoughts and feelings.

Music through other subjects

Early childhood educators have long considered music to be a natural medium to enhance the learning of language, mathematics, and social studies, as well as a builder of confidence. Educators in the North of Ireland focus on this principle in a music-based program called Musical Pathway to Learning, which will be discussed in the following article. This program supports the concept that if a child is given the opportunity to sing at a young age, this knowledge and tuition will always be of value, even if the child decides not to sing in their adult life. For instrumentalists, singing still remains a worthy activity, as it helps them understand their own unique instrument, which they can control. This notion of

control is important, as it is an aspect unique to the singing voice. Instrumentalists often do not have full control over the sound they produce, because they rely on the technology and craftsmanship of their instrument. And so, anyone who is interested in, or plays music, should be encouraged to sing as well. Other examples of Early Singing Education include Sing Up in England, the National Youth Choir of Scotland, and Progretto Musica in Italy. There are other initiatives that support choral music in Finland, Estonia, and Latvia that are subsidized by the government, which puts an emphasis on choral music by promoting it. They see choral music as a major part of their culture and national identity. In Hungary, music is taught every day through the Kodály method. This is the mentality we need to instill throughout Europe and worldwide.

In conclusion, singing offers numerous benefits for those of all ages. As with any education, it is most effective to begin learning from a young age. In my opinion, music is like a language. If you learn a language at a young age, it is something that will come naturally and stay with you all of your life. It is undoubtedly much harder to learn a language when you are older and more aware of the learning process involved, making it much harder to automatically respond to it. Singing should be embraced by all, and I believe the most effective way of doing this is by educating the youngest in our society, making music accessible to all.

Jenny Grant
Member of the EC Youth Committee

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Musical Pathway to Learning

Pre-school Music Education in Derry, Northern Ireland

Music Education: Early beginnings in a mother's womb? As we all know, singing is one of the most natural forms of expression. Why not embrace it and encourage singing from the youngest age possible? Musical Pathway to Learning is a government funded education programme based in the city of Derry, Northern Ireland. It focuses on teaching musicianship through song to pre-school and year one children. It is the first of its kind in the area, and within a short time has proven to be popular and successful amongst teachers and pupils.

The Beginnings

The Director of the Music Service in the Western Education and Library Board (WELB) of Northern Ireland, Dónal Doherty, introduced Musical Pathway to Learning (MPL), following a memorable journey

to Hungary seven years ago. He visited schools of all age groups and received an insight into the highly inclusive choral structure within the country. Doherty explained how he was inspired and genuinely amazed at the concrete choral structure from Primary through Post Primary and into Third Level Stages. The material was substantially Kodály based, and Doherty conducted a study into how he could incorporate a similar approach into the education system in Northern Ireland. In 2005, Doherty developed a programme in the WELB area, alongside educational work published by the National Youth Choir of Scotland and other existing material based on Kodály methodology. This programme began as a pilot scheme, starting with six primary schools, and then quickly grew to twenty.

At the beginning of the 2008-2009 academic year, the programme received funding, under the band 'Achieving Derry/ Bright Futures'. This allowed the employment of more teachers, and thus enabling an extended capacity for its outreach and scope within the Derry City Council area. The funding was awarded due to reports on lower levels of Literacy and Numeracy in Northern Ireland, which urged the Department of Education to give particular attention to underachievement in

socially deprived communities in Belfast and Derry. Now in its second year of full delivery, the education department has covered 96% of preschool and 100% of primary one pupils in the Derry City Council area. The programme involves just fewer than 4000 children from the ages of two to five. There is no other programme like this anywhere in Ireland, and it is hoped that it will be further developed throughout the country. Doherty explained how the new scheme is inclusive, giving every child at preschool age the opportunity to experience education through music, "Instead of focusing on support for a small number of socially deprived areas, WELB has adopted a more holistic approach, which involves working with all pre-schools and primary schools".

MPL and the School Curriculum

MPL fits in with the NI curriculum and it is designed to facilitate the individual needs and ways in which children learn at this young and fragile time. Pre-school children develop at extraordinarily varying rates, and so MPL caters for this. It allows children to communicate with each other through creativity. MPL emphasises the importance of equipping the school teachers with the necessary skills to carry on the work of MPL during the week by providing them with lesson plans and resources, thus giving them more confidence. MPL has developed resource packs for parents and families, in order to extend its reach and benefits.

Musical Benefits

MPL provides children with the foundations of their musical journey. It should be a natural and gradual process for every child;



music and particularly choral music should not be seen as solely accessible to a small number of people. Doherty outlines the importance of MPL's accessibility, stating, "Part of the problem in the past is that it has been perceived as an area of learning that requires a high level of skills and specialist training. This has resulted in some excellent provision for a small percentage of pupils, but leaving the majority without any musical experience during their early years of education. The really exciting development with MPL is that every child is given the opportunity to experience a quality music education, thereby contributing to all areas of learning".

Feedback and Sustainability

From the nursery schools asked in this research, there has been overwhelming positivity from MPLs impact. One teacher explained, "Without a doubt, MPL has significantly enhanced each child's learning through the course of the year. The children with attention, listening and concentration difficulties have made huge progress in these areas. We have seen two very timid children with speech difficulties now having the confidence to speak out in group situations." MPL Project Manager, Hilary Galbraith, explained that the programme, even in its short existence, has been shown to, "Enable children to find their speaking/ singing voice, support language development, have a significant impact on numeracy skills and give opportunities for exploring diversity. It also supports children with additional needs and helps them foster personal, social and emotional development, to develop imagination, and finally it provides children with a smooth transition

from pre-school to primary school."

Future of MPL

For the academic year 2010/2011, WELB has successfully received more funding to extend the reach of MPL for another year. This will allow the programme to rollout into year two of all primary schools in the area. The hope is that the children who have gone through the MPL programme will have significantly higher musical skills than previous years, and that the difference will have a remarkable impact on not only choral music within the area, but in all forms of music making. Children should leave primary school with a firm grasp of the key elements of music. Not all families have the same resources, but all should have equal access to education. Music is often criticised as it is seen as a luxury for young people; however, in order to break down this barrier, we must make music more accessible and available to all. Early years' education plays a valuable role in our society and economy. It seems Musical Pathway to Learning has the potential to bolster the everyday lives of people in Northern Ireland. Doherty confirmed, "We hope that Musical Pathway to Learning is the beginning of a learning experience that will be available to every child." Considering the success of similar projects elsewhere in the world, it is likely that this is an initiative that may well be the answer to music education in Ireland.

Jenny Grant

MPL Tutor
Member of the EC Youth Committee

More about the MPL Programme on www.welb-musicservice.com

An Enclave of Cosmopolitans

With more than 500 years of history behind them and a total number of well over 300 concerts per annum, the Wiener Sängerknaben are probably the best known boys' choir in the world. I was given a chance to meet three of the "young gentlemen", as they are called, and chat with them about their lives and adventures with the Sängerknaben.

Jacob (14), Nathan (13) and Shintaro (14) are three very agile and clever boys who have been put at my disposal for the interview and who are sacrificing part of their very limited spare time for me today. Spare time really is sparse, after school and choir rehearsals. The three of them try to describe a typical day at the boarding school. It begins behind a great wall. It is the wall of an extensive green area in the Viennese Augarten, where the Augarten Palace is situated, a small castle with numerous rehearsal rooms for the choir to use.

This section in the very heart of Vienna, which is only accessible to the Wiener Sängerknaben and the schools belonging to it, is the home of the choristers. They get up at 6.45 am. After half an hour's breakfast, they attend school for four hours. At 11 am they start with two hours of choir rehearsals, followed by a 1.5 hour break, which in turn is followed by four more hours at school. After that, the boys have some spare time until 9 pm. Such is the routine for every day, including three out of four Saturdays per month. This may be the reason why Jacob, when asked for some suggestions how other choirs can become successful, says: "Discipline, discipline, discipline" and "Practising, practising, practising". The Wiener Sängerknaben are an ambitious project, with an acute awareness of its long tradition and the exigencies of the youngsters and which therefore has to maintain a strict daily routine for the kids.

I ask the three lads what made them join the Wiener Sängerknaben in the first place, and I receive three different answers. Jacob, who is originally from the city of Graz (Austria), already sang in a choir before he joined the Wiener Sängerknaben. A friend told him of the Sängerknaben and their life. He got enthusiastic, auditioned and was incorporated after a brief trial period. That was four years ago and



Jacob seems very happy with his life. Nathan, who is from Vienna, joined the Sängerknaben out of a long tradition. Four of his brothers were already in the choir, and so he became acquainted with it and he is now enjoying the extraordinary life of the boys in this choir. Shintaro, the most international person in this small group, comes from Tokyo, Japan. He started singing in a school choir at an early age. When his teacher, who admired his voice, drew his attention to the Wiener Sängerknaben, who were touring Japan at that time, it didn't take him long to audition. After two "test weeks" in Germany, he was accepted on a permanent basis. By now, he has been together with all the singers at the Augarten boarding school for four years.

These three stories illustrate the differences between the boys. Many of these come from Austria or Germany, but some come from remote parts of the world to which the reputation of the Wiener Sängerknaben has spread. The three tell me that every boy who enjoys singing can audition, and with a little luck they can soon become a Wiener Sängerknabe.

The Sängerknaben make quite an effort to keep their good reputation. 300 concerts per year are quite an achievement. This, however, does not mean that every boy performs in 300 concerts. In actual fact, the choir of the Wiener Sängerknaben consists of four fixed choirs of 25 singers each. The singers

belonging to a particular group of 25, rehearse together, they tour together and they stick together in the choir league. "What is the choir league?" I ask Shintaro. He explains that it is somewhat similar to the school of Harry Potter with its various Halls. Thus, the four choir formations also compete against one another in such disciplines as soccer and basketball, and this helps to strengthen cohesion and the team spirit within the various choirs.

In spite of this, there are no strict borders or animosities, all three of them allege: friendships develop across choir borders. And the school classes are entirely mixed anyway: there it makes no difference if one belongs to the Mozart- or the Haydn-Choir, says Jacob. Singing and music in general are important to the three boys. When I tell them that many boys, particularly those of their age, find singing totally un-cool, they protest indignantly. Singing, they say, is great fun. The feeling of togetherness is incomparable, and the joy when the choir lets the tension ease after a concert is an utterly glorious sensation, says Nathan. "And it's great when the choir master gets out his guitar during a tour in the USA and we just sing together", adds Jacob. The singing may not be the greatest source of envy among their friends, but the choir tours certainly are. Year after year, they make several trips and at least one bigger tour. The choir performs in Asia, America, Africa... at some point in time it will liter-

ally have been all over the world.

Asked what they like the most about being a Sängerknabe, they tell me that they have shaken hands with the Pope, Arnold Schwarzenegger, George W. Bush and the Japanese Empress. Who else can claim that at their age? Travelling is simply great, they say.

Soon, it will be summer in Vienna, so as a closing question I ask them if they have any advice for all those choir singers who cannot join the Wiener Sängerknaben and who are sweating in long choir rehearsal afternoons. Open the windows wide, breathe in the scent of the freshly-mown lawns and stop a few minutes earlier, is the answer. But the three "young gentlemen" also jump to the idea of doing a rehearsal outside on the lawn in front of the castle for a change.

An hour has gone by, and I release the three of them to spend the remaining ten minutes of their spare time on their own. An exciting interview with three young cosmopolitans from Augarten, whom I wish a lot of joy until their voices break – for that will be the end of the Wiener Sängerknaben for them.

Jan Pöter
Member of the EC Youth Committee

www.wsk.at

Searching for SAB repertoire in Musica database

A powerful database can give a lot of ideas to build an original programme of choral music. However, if one has specific needs, it is often difficult to narrow the selection to what is really expected, and not to drown it in too many answers that can be considered as noise in the signal.

As a typical example, doing a search in Google for "SAB choir" gives about 137,000 answers, but all of them are not adequate. On the other side, if one is too restrictive by giving too many simultaneous criteria at the same time, one may end with "no result". The right way to go is therefore to use a structured database like Musica, and to play with combinations of criteria in specific fields, to yield only significant results.

Let's give an example to show how to proceed with our targeted search. Connect to www.musicanet.org, choose your language and open an account if you do not have one, yet (it is free of charge with some restrictions that are removed, for instance, by making a donation). By going to the feature "Search in Musica" -> "in database", you arrive at the search form. In general, many searches do not need overly specific fields to be used; thus looking for a composer, or combining words of "title" or "genre" or "keywords" will easily give you lists of choral works fitting them.

However, how can we limit these searches to SAB repertoire? There are 3 limiting, specific criteria that you may want to put into your search equation. These are accessible by a more comprehensive search form that you can access by clicking on the button "Easy" (the "Detailed" button allows even more sophisticated searches, as we will see later).



To limit your searches to SAB repertoire, you may choose here:

- in "Type of choir", select "mixed"
- in "Voicing", type "SAB" (or SAT)
- in "Number of Voices", type "3"

Note that the "Number of voices" is an important criterion, as it will limit your search to SAB only! For SAT, by omitting this criterion, you would select all the songs with a voicing "beginning with SAT", ie SATB, SATTB, SATBB, etc.

These 3 criteria are „ANDed“ (ie all three must be present in the records to be selected). Note that the first criterion is optional in our case, as it is implicitly included in SAB.

For SAB, when clicking at this point on the button SEARCH, you will get almost 5000 answers, and that is not what is really interesting. But here comes all the power of a database like Musica linked to your imagination! Indeed, you will now be able to add additional criteria in the other fields of the search form, like "secular" in the "Word of title or Genre/Style/Form" field, "English" in the "Language" field, "2-4" in the "Duration" field, to limit your search for pieces lasting between 2 and 4 minutes, etc... Do this step by step, to see the evolution of the number of results.

Thus, a search for pieces for SAB, 3 voices, secular, in English, lasting from 2 to 4 minutes gives about 80 answers. Then it becomes truly interesting to go through the resulting listing.

If you are now wishing to sort out pieces about "night", you may add this criterion in the same box where you already have put "secular", and get 4 answers. Note that the word "night" is not always seen in the display, as it may be a hidden keyword: as the Musica database is built by a cooperative work of several countries, in several languages, for this specific search, and despite a constant control for the homogeneity of the input of data, you may get additional interesting results by doing other searches by replacing SAB by SAM (M for "men" in English) or by SAH (H for "hommes" in French).

For demanding conductors, to go even more in depth with the search, the "Detailed Search" allows access to additional fields, such as the difficulty for the choir (from 1 = Very Easy to 5 = Very Difficult); but over all, with this search form that is built up dynamically, you can do the most complex possible search equations like ((Composer A or Composer B) and (Genre A but not StyleB)) or (Keyword

A beginning with... and Century A greater than...) or (Keyword B containing... and Language A).

This "Detailed" search form is a retrieval tool for the most demanding professionals in Documentation Sciences. You may try it after having been accustomed with the database by doing first some searches with the "Easy" search form or even with the initial basic search form offered.

Good luck in using this service to the choral community and use it often for designing programs on specific fields.

Jean Sturm
Director of the Musica International project

www.musicanet.org

Ars Choralis 2010

The First International Artistic and Scientific Symposium on the Choral Art, Singing, and Voice was held in Zagreb, Croatia on 8–10 April, 2010. It was the first symposium of its kind in Croatia, during which forty-nine lecturers and workshop leaders from fourteen different countries presented forty-three lectures.

The Symposium was intended to contribute to the international improvement of choral music and complement other symposia. Topics included: Choir/Choir director, Singing/Vocal pedagogy, Conducting/Interpretation, Composition/Analysis, Voice/Vocal style, Science/Voice/Hearing, Science/Music, Music pedagogy/Education, Sacred Music, Music media/Tehnology, among others.

The idea was to connect choral music and science, and hopefully provide a stimulus for choral conductors to incorporate more of today's scientific insights in their artistic and educational work. In the organizers opinion, today's objective knowledge about the voice and singing is huge, but choral conductors are not sufficiently aware of it. Because of this, they are keen on researchers and scientists finding out more about choral singing and choral music, in order to identify the aims of their future work more precisely and consciously.

The special guest of the symposium was one of the world's leading researchers on the singing voice, Johan Sundberg (Sweden), who gave two interesting lectures: The Science of the singing voice and Sex, Steroids, Hormones and Intonation Accuracy in singing (with Filipa La). Other inspiring lectures gave the participants strong connections between the voice and science, including: Pedagogical and medical Co-Operation in voice Patient Care (Christian Herbst), Gastroesophageal Reflux in Singers (Irena Ho evar-Boltezar), Music

in Brain (Vesna Mildner), and How to Improve Choir Intonation With Acoustic Knowledge? (Harald Jers). Besides these riveting scientific lectures, participants were also given the opportunity to experience a variety of musical workshops, from the religious music of Santeria in Cuba, Baltic choral music, contemporary choral music in Austria, to dance and song with beats of African neotraditional choral music. One of the most inspiring and enjoyable events was a concert presented by five choirs from Croatia and the Tokio Josei Chor from

Japan. Their programme ranged from traditional music of Japan and Croatia to contemporary music, and included a euphoric end with all choirs (more than 200 singers) singing "We move the World", a song composed especially for this occasion by the president of the organization committee, Branko Starc.

The Symposium was organized by the Croatian Association of Choral Conductors (HUZ), which is a relatively young, but enthusiastic organization with many success-

ful projects behind them. Their main project is called CHOROATIA 2020, which aims to improve choral life in Croatia by the year 2020. The Ars Choralis Symposium was their crowning achievement thus far, and it will take place again in two years. It is most certainly worth a visit!

Marko Skorin
Member of the EC Youth Committee

More information and reports on <http://www.choralcroatia.com/Choralis2010.aspx>

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Access! European Youth Forum on Music 2010

On 15–17 October 2010, the Working Group Youth (WGY) of the European Music Council (EMC) will present *Access!*, the first European Youth Forum on Music. Young Europeans involved in diverse aspects of the musical sphere will meet, together with experienced professionals, in an exciting and interactive weekend programme in the Italian city of Turin.

Through specialised workshops on a variety of topics, from policy, management and education to the role of the musician in the 21st century and musical and social change, young people interested in music will broaden their skills, knowledge, and contacts. Together, they will create the European Agenda for Youth and Music, which will make a long-term contribution towards enhancing youth participation in actively shaping the future of European and international musical life. FENIARCO, Europa Cantat and its Youth Committee as well as the Italian Music Council CIDIM and the European Festivals Association are organisational partners of *Access!*

Youth Participation
European music organisations in all branches already employ young professionals, or incorporate volunteers or trainees in their organisational structures. However, very few of these young people enter decision-making circles, despite the fact that the younger generation represents the future of these institutions and of society in general. The participation of young people is vital for organisations to ensure continuity, preserve good practices, and to develop in the future.

For this reason, the EMC created a working group for young people who are actively propagating and dealing with this issue. This working group has grown, and has participated in the development and decision-making processes of the EMC over the last decade. Now, through the European Youth Forum on Music, this group wants to reach out to an even wider audience of young people interested in music, and

give them access to active involvement in shaping the future of the European musical sphere – not within separate youth councils, but in collaboration with people of all ages.

European Youth Forum on Music

Access! will be held in Turin, Italy, Europe's Youth Capital 2010 and host city for EUROPA CANTAT XVIII in 2012. *Access!* invites young people under the age of 30, who have a genuine interest or experience in music, to participate and get connected, to meet professionals in the field, and to explore a wide range of issues connected to a career in music. The European Youth Forum on Music is being organised for youth, by youth. The members of the WGY developed the idea and a large extent of the organisation of the project is in the hands of people under 30 years of age.

The workshops will be led by professionals in the respective fields who will offer concrete examples of projects as a starting

point for creative and active discussions. The resulting exchange of knowledge and ideas will be of mutual benefit to all involved, irrespective of age or level of experience.

European Agenda for Youth and Music

One major and long-lasting outcome of the project *Access!* will be the European Agenda for Youth and Music: a qualitative document outlining the interests, needs, and aspirations of young people in the field of music in Europe and beyond. Participants of *Access!* and professionals in the field will start drawing up this agenda in the months preceding the forum. Together they will define key themes, which will form the basis of discussions and workshops in Turin.

Once the agenda has been finalised, it will be disseminated globally and serve as a reference for European music organisations, European politics and as a stimulating agenda for young people. *Access!* is an important opportunity for young people to make a long-term contribution to European musical life.

The Working Group Youth

Partners of *Access!*

- European Music Council
- FENIARCO
- CIDIM
- Europa Cantat
- Jeunesses Musicales International
- European Festivals Association

More information, details and application form can be found at www.emc-imec.org/working-group-youth/access



Robert Schumann (1810-1856)

This year on June, 8th, Robert Schumann would have celebrated his 200th birthday. Despite the absence of Schumann in person we would however like to celebrate all that is still kept after Schumann the composer, through his music and literature.

To do so we would like to share his advice to young musicians.

We have also made a quiz with some prizes generously donated by Verein Schumannhaus Bonn, Germany.

Send your answers before the 15th September 2010 to: youthcommittee@EuropaCantat.org and you have the chance to win:

1st Prize - Schumann Masterworks (complete works on CD, Deutsche Grammophon)

2nd Prize - Special Schumann Coin (10 Euro votive medal)

3rd Prize - Schumann T-Shirt

Three persons with all correct answers will be drawn and presented in the next issue of *ECmagazine*.

Robert Schumann's Musical House Rules and Rules for Life (1854)

Excerpts with interesting points for singers, on the celebration of Robert Schumann's 200th year anniversary.

- The cultivation of the Ear is of the greatest importance. Endeavour early to distinguish each tone and key. Find out the exact notes sounded by a bell, a glass, the cuckoo etc. (1)

- Endeavour, even if you have a poor voice, to sing at first sight without the aid of an instrument. By these means your ear for music will constantly improve. And if you are endowed with a well-sounding voice, do not hesitate a moment to cultivate it, considering it as the most valuable gift which heaven has granted you! (12)

- Frequently sing in choirs, especially the middle parts, this will improve your musicality (43)

- Pay attention to folk songs; they will inspire you with the finest melodies, and open your eyes to the characters of different nations. (47)

- Highly esteem the Old but take also a warm interest in the New. Be not prejudiced against names unknown to you (51)

Excerpt from: Robert Schumann – Musical House Rules and Rules for Life, facsimile, transcription, printed text – studio verlag – Sinzig 2002, <http://www.studiopunktverlag.de/> / Published by Gerd Nauhaus, Robert-Schumann-Haus Zwickau, <http://www.robert-schumann-haus.de/> These excerpts were printed in Europa Cantat magazine 2/2004.

Original English translation by Henry Hugo Pierson, simplified and adapted by Europa Cantat

Robert Schumann Quiz

1. How many children did Robert and Clara Schumann have?

2. In what Academy Award (Oscar)- and Golden Globe-winning Swedish movie by Ingmar Bergman did the 2nd movement from Schumann's Piano Quintet, Op. 44 play an important role?

3. What national anthem is to be heard in Schumann's Op. 49 "Die beiden Grenadiere"?

4. Which two piano concertos are usually said to be based on Schumann's Piano Concerto in a minor, Op. 54?

5. Who are the four most important poets in Schumann's lieder texts?

6. Of which composer might Schumann have had reason to be jealous?

7. How many piano concertos did Schumann write (read carefully!)?

8. There is another famous Robert Schuman. Why is he important?

9. In what order did Schumann write his symphonies?

10. Schumann's oeuvre include two pieces for a very special keyboard instrument.

a. What instrument is it, and

b. what are the works?

11. To what sport was Schumann, according to his diaries, highly devoted?

12. About which composer, whose anniversary of birth is also celebrated this year, did Schumann say, "Hut ab, ihr Herren, ein Genie!" [Hats off, gentlemen, a genius!]?

Put together by Victoria Liedbergius

Photographer: Barbara Frommann © Bonner Schumannfest, Verein Schumannhaus Bonn e.V.



On the occasion of Robert Schumann's 200th birth anniversary, the Swedish choir Voces Nordicae and their conductor Lone Larsen came to Bonn on invitation of the Bonner Schumannfest and Europa Cantat. After a workshop with Lone Larsen on Sunday afternoon, they gave a fundraising concert for Bonn Lighthouse (www.bonn-lighthouse.de) in a church on June 7th, followed by a midnight serenade in front of the Schumannhaus. At midnight Lone conducted an improvisation of "Happy Birthday" with the audience, followed by two songs by Robert Schumann, sung by Voces Nordicae. More on www.EuropaCantat.org

General Assembly 2010 and Workshops

Namur, Belgium, 26 - 28/11-2010

in the Frame of the 50th Anniversary of Europa Cantat and the Fédération Chorale Wallonie-Bruxelles A Cœur Joie



© Europa Cantat

Dear members and friends of Europa Cantat and AGECE,

It is with pleasure that we invite you to this year's General Assembly of Europa Cantat on Saturday, November 26th 2010 in Namur, Belgium, hosted by the Fédération Chorale Wallonie-Bruxelles A Cœur Joie.

This year's General Assembly will be a special one, since it will bring together for the first time the members of Europa Cantat - European Federation of Young Choirs and AGECE, (Arbeitsgemeinschaft Europäischer Chorverbände). Together they will vote on the statutes of the European Choral Association - Europa Cantat, which will come into force in January 2011. Further topics of the General Assembly will be the strategy and action plan for the coming years and a presentation of the main projects in the years 2011 and 2012, including EUROPA CANTAT *junior* in

2011, the festival EUROPA CANTAT XVIII 2012 in Torino and further activities included in the project VOICE - Vision On Innovation for Choral Music in Europe.

In order to mark this special occasion, the Board of Europa Cantat has decided to extend the programme of workshops until Sunday lunchtime, allowing members to get together in discussion groups on Saturday afternoon. The groups will discuss different issues such as activities of the European Choral Association - Europa Cantat, communication and strategic aims for the future.

The General Assembly will be followed by a keynote speech on the main topics of the European Union in the field of Culture and Education.

The workshops on Sunday morning will focus on Singing as Human Right and tools for advocating for singing and music education, such as research on the effects of choral singing.

In preparation of the General Assembly, helping the members of Europa Cantat and the AGECE to get to know each other, but also as a tool for our future policy work, all member organisations will be asked to submit a questionnaire with statistics on their membership, their main activities and background information on their association. This information will be collected and distributed among members in printed form in advance.

Delegates should plan to arrive in Namur on Friday, November 26th and should plan to leave on Sunday, November 28th in the afternoon.

Those wishing to attend the General Assembly should photocopy the application form on page 15 and send it back to us before 30/9/2010. After having received the applications we will send all participants a more detailed programme, a map which shows where you can find the hotel and any further important information as well as the documents for the General Assembly.

The main language of the General Assembly and the workshops will be English, but individual or group translation into French and German will be provided where needed.

Looking forward to welcoming many members and other guests in Namur,

Sante Fornasier
President of Europa Cantat



Agenda of the General Assembly 2010

Saturday,
27/11/2010, 9.00 – 12.30

0. Opening
1. Approval of the agenda
2. Minutes General Assembly 2009
3. Report of the President
4. Activities reports
5. Finances 2009 – 2010, Preliminary Budget for 2011
6. Discharge of the Board of Directors
7. Welcome to new members
8. Voting of statutes for European Choral Association – Europa Cantat
9. Presentation of the new association "Friends of Choral Music in Europe"
10. A look into the future
 - 10.1 Strategy and Action Plan
 - 10.2. the project VOICE – Vision On Innovation for Choral Music in Europe
 - 10.3 Programme of activities 2011 including EC *junior*
 - 10.4 Festival EUROPA CANTAT XVIII 2012
 - 10.5 Other activities in 2012
 - 10.6 First ideas for 2013 and 2014
11. Presentation by the Youth Committee
12. Invitation to General Assembly 2011 in Turin, Italy
13. Miscellaneous

Subject to changes!

Participation fees per participant for members

In single rooms:	Country group 1: 280,- €/person Country group 2: 210,- €/person Country group 3: 160,- €/person
In double rooms:	Country group 1: 200,- €/person Country group 2: 130,- €/person Country group 3: 80,- €/person
In triple rooms:	Country group 1: 180,- €/person Country group 2: 110,- €/person Country group 3: 60,- €/person

Country groups

1 from AT, BE, CA, CH, DE, DK, ES, FI, FR, HK, IE, IL, IS, IT, JP, LU, NL, NO, NZ, SE, SG, UK, US

2 from CN, CY, CZ, EE, GR, HU, MT, PT, PL, SI, SK, TW and some overseas countries

3 from AL, AM, BA, BG, BY, CS, GE, HR, KZ, LV, LT, MD, MK, RO, RS, RU, TR, UA

If you are not sure which country group you belong to, write to info@EuropaCantat.org

Non-members pay a supplement of 10 €/person

The fee includes

- accommodation in a hotel in Namur from Friday, 26/11 to Sunday 28/11/2010
- Meals from Friday dinner to Sunday breakfast
- concerts on Friday and Saturday evening
- transportation within Namur if needed

You will be asked to pay your participation fee in EUR (€) by bank transfer in advance. Credit cards are accepted with a supplement of 5 % banking fees (VISA and Mastercard).

We thank the Fédération Chorale Wallonie-Bruxelles A Cœur Joie for the kind invitation.

Schedule of the Weekend

26 – 28/11/2010

Friday, 26/11/10

- Arrival (fly to Brussels or Charleroi airport)
Individual transfer from airport to Namur
- 19.00 Welcome dinner
20.30 Concert

Saturday, 27/11/10

- 9.00 General Assembly
12.15 Surprise Concert
12.30 Lunch
14.00 Open Discussion Groups
16.00 Plenary, Wrap-up of discussion groups
17.00 Keynote speech
18.00 Anniversary reception
19.00 Dinner
20.30 Concert

Sunday, 28/11/10

- 9.00 Common Singing
9.30 Workshops
12.00 Departure

Office du Tourisme de Namur © Cederik Leuwe www.namurtourisme.be



✂ Take-out, photocopy, send it to us!

EC General Assembly and Workshops, Namur, Belgium, 26 - 28/11/10

Reply form for application / formulaire de réponse pour l'inscription / Antwortformular für die Anmeldung

✂ **Deadline for application / date limite d'inscription / Anmeldefrist: 30.09.2010!**

Participant / Teilnehmer: female / féminin / weiblich male / masculin / männlich

direct member / membre direct / direktes Mitglied indirect member / membre indirect / indirektes Mitglied non-member / non-membre / Nicht-Mitglied

✂ First name / prénom / Vorname: _____ Last name / nom / Nachname: _____

Address (home / privée / privat) _____

_____ Country / pays / Land: _____

✂ Tel: _____ Fax: _____ e-mail: _____

Organisation: _____

Address (work / travail / Arbeit): _____

_____ Country / pays / Land: _____

✂ Tel: _____ Fax: _____ e-mail: _____

Je ne comprends pas l'anglais et j'ai besoin de traductions en français Ich verstehe kein Englisch und brauche Übersetzung ins Deutsche

✂ ARRIVAL - DEPARTURE / ARRIVÉE - DÉPART / ANREISE - ABREISE

Date of arrival / arrivée / Ankunft: _____ .11.2010 at / à / um _____ h

by plane / en avion / per Flugzeug

by train to / en train / mit dem Zug

by car / en voiture / per PKW

by bus to / en bus / mit dem Bus

Date of departure / départ / Abreise: _____ .11.2010 at / à / um _____ h

✂ ROOMS / CHAMBRES / ZIMMER

Please reserve the following arrangement for me / Veuillez me réserver / Bitte reservieren Sie folgendes Zimmer für mich:

one single room / une chambre individuelle / ein Einzelzimmer

one place in a double room / une place en chambre double / ein Platz im Doppelzimmer

I would like to share a room with / Je voudrais partager une chambre avec / Ich möchte das Zimmer teilen mit:

one place in a triple room / une place en chambre triple / ein Platz im Dreibettzimmer

I would like to share a room with / Je voudrais partager une chambre avec / Ich möchte das Zimmer teilen mit:

✂ I don't need accommodation / Je n'ai pas besoin de logement / Ich benötige keine Unterkunft

Signature / Unterschrift: _____ **Date / Datum:** _____

Please return this form (1 per person!) as soon as possible by mail, fax or e-mail to the following address:

✂ Renvoyez ce formulaire (1 par personne!) le plus tôt possible par courrier, fax ou e-mail à l'adresse suivante s.v.p.:

Bitte schicken Sie dieses Formular (1 pro Person!) so bald wie möglich per Post, Fax oder E-Mail an folgende Adresse:

Europa Cantat General Secretariat - Weberstr. 59a, Haus der Kultur, D-53113 Bonn, Germany

Tel: +49 228 9125663, Fax: +49 228 9125658, E-mail: info@EuropaCantat.org

Happy Birthday Europa Cantat

Half a century has passed since the de facto foundation of Europa Cantat in Geneva. On May 15th Europa Cantat turned 50 - and is younger than ever (see Press Release on www.EuropaCantat.org). Birthday celebrations started with a musical reception in the Schumannhaus on the occasion of a Board meeting in Bonn in February 2010, where the Europa Cantat anniversary was celebrated together with the 200th anniversary of Robert Schumann who is buried in Bonn. On May 15th itself, President Sante Fornasier opened the Hearts-in-Harmony concert in Barcelona (see below), while Secretary General Sonja Greiner spoke at the final concert of the América Cantat Festival in Juiz de Fora, Brazil, where choirs and singers from different parts of the American continent had gathered for a week of workshops and concerts, presenting a colourful bouquet of music from the region. The celebration year will finish with the General Assembly of Europa Cantat in Belgium in November 2010, at which the merger with AGECE will become concrete - from January 2011 the members of the two associations will speak with one voice on behalf of choral music in Europe, under the name of "European Choral Association - Europa Cantat".

† Marcel Corneloup

The former President of Europa Cantat passed away in June. Read the full obituary in French page 18 and an English summary on page 43.

Hearts-in-Harmony

Initiated in France in 2006 under the name "Cœurs en Chœurs", Hearts-in-Harmony is an international series of events under the patronage of Europa Cantat, at which disabled and non-disabled singers come together to sing. Each Hearts-in-Harmony event has its unique focus and deals with different types of disabilities. After the first Hearts-in-Harmony concert in Paris (France) in 2006 and a Hearts-in-Harmony weekend in Trondheim (Norway) in 2008, focusing on the integration of hearing-impaired children, the project was continued with several activities in 2010. In March 2010 KÓTA and the Europa Cantat Central-Eastern European Centre cooperated with a school for the blind and visually impaired in Budapest (Hungary), bringing together choirs from Austria, Bulgaria, Hungary, Poland and Slovenia as well as experts from different countries for a series of workshops and concerts. The Catalan children's choir organisation SCIC organised a weekend for conductors and teachers in February and a concert with disabled and other children and young people in Barcelona (Catalonia, Spain) on May 15th 2010, the day of the Europa Cantat anniversary. Further Hearts-in-Harmony projects are planned for 2011 in Örebro, Sweden and 2012 in Flanders, Belgium. For more information see www.EuropaCantat.org - > Hearts-in-Harmony.

All Hearts-in-Harmony events in 2010 and 2011 are part of the Uniting Youth in Song project, supported by the European Union Culture Programme.

Kaie Tanner elected to the Board of the European Music Council

Kaie Tanner, member of the Europa Cantat Board, was elected to the Board of the European Music Council during its Annual Meeting in Vienna in April 2010. Her colleagues on the new Board are: Timo Klemettinen (Finland - Chair), Christian Höppner (Germany - Vice Chair), Stef Coninx (Belgium - Treasurer), Erling Aksdal (Norway), Helena Maffli-Nissinen (Switzerland/Finland) and Frank Stahmer (Austria), as well as co-opted Working Group Youth member Claire Goddard (UK/Germany).

European Forum on Music

The Annual Meeting of the European Music Council took place in the frame of the European Forum on Music on April 15th to 18th 2010 in Vienna, Austria. The theme of the forum 'Musical Diversity: Looking back, Looking forward', encouraged the delegates, who came from nearly 30 countries, to reflect on how musical diversity had developed over the past decade and how they and their organisations could help shape the future. Discussions took place regarding the roles that education, the digital environment, the EU 2020 Strategy, the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and that cities have in promoting musical diversity. On behalf of Europa Cantat, Gábor Móczár presented the project "Hearts-in-Harmony goes international" as part of the project Uniting Youth in Song, project supported by the EU Culture Programme (see above). Sonja Greiner, Secretary General of Europa Cantat and member of the Executive Board of the International Music Council, was one of the reporters and summarized the conference together with Peter Rantasa (Austria). Since the cloud of volcanic ash had been hanging over the conference and hampering travels, they pointed out it was the perfect time to take time and think about what they had heard over the past couple of days, and ensure that the recommendations be acted upon in their respective countries. You will find the full press release on www.emc-imec.org

News from the International Federation for Choral Music - IFCM

In April 2010, Lupwishi Mbuyamba resigned because of other obligations that kept him from fulfilling his responsibilities as President. As a result the Executive Committee proposed to the Board of Directors that Michael J. Anderson (USA) become Interim President and Daniel Garavano (Argentina), First Vice-President. This was unanimously passed by the Board on 12 April 2010.

On 26 March 2010, the International Center for Choral Music, in Namur, Belgium was closed after 20 years of producing remark-

able choral music activities. Ultimately, it succumbed to the same financial crisis affecting the world's economies. Regrettably, because of these circumstances, it was necessary to release Véronique Bour after 20 years of outstanding service to the Center.

The Board of Directors has been very active in the re-building process. They have prioritized the various projects and programmes to make sure that those of utmost importance remain solvent. Those include the International Choral Bulletin, the World Symposia on Choral Music, the World Youth Choir, choral-repertoire publications, and IFCM's partnership with Musica International and ChoralNet. Other emergent programs have been placed on hold for the time being. For full Press Release in English, French, German and Spanish see www.ifcm.net

World Youth Choir Summer Session 2010

The World Youth Choir summer session 2010 will be held between 6th and 25th July in Tenerife, Canary Islands, thanks to the collaboration with Association Reyes Bartlet, Canary Islands, the Moviment Coral Català and the Mediterranean Centre for Choral Music, regional office of Europa Cantat in Barcelona, Spain. The choir will be conducted by Ragnar Rasmussen (Norway) and Josep Vila (Catalonia, Spain) who will present 20th century choral music and music of the Mediterranean. The concert tour will include concerts in Tenerife on July 15th (Puerto de la Cruz), 16th (La Orotava), 17th (Santa Cruz de Tenerife) and 18th (Las Palmas), and concerts in San Sebastián (20/7), Burgos (21/7), Menorca (23/7) and Barcelona (25/7). For further information write to mcc@mcc.cat

IV. Meeting of Choral Specialists from the Mediterranean Area • Barcelona 1-3/10/2010

After three successful editions we offer to conductors, organisations, managers and choral experts from the Mediterra-

nean countries and abroad the possibility to meet, talk, and discuss and develop new projects and ideas. This edition will be focused on youth and choral singing and corporate communications (websites, magazines and other communication strategies).

Participants in the Mediterranean Choral Forum will have the opportunity to announce future choral activities and events that will take place in the Mediterranean area. More information: Mediterranean Office for Choral Music - Moviment Coral Català, mcc@mcc.cat

VOICE – Vision On Innovation for Choral Music in Europe

Europa Cantat and FENIARCO are cooperating with a number of member associations of Europa Cantat and AGECE as well as other music organisations and research institutes for the preparation of a project under the name of VOICE. The project is based on the concept of singing as a human right and the effects of singing on the human being. At the Conference on Singing and Music Education in July 2009 in Vilnius the following concept was expressed in the final recommendations: "Using the VOICE in common singing is an educational, social and artistic phenomenon that secures intercultural understanding, social integration and respect for others, contributing to the physical and mental health of citizens and therefore to the society in which they live and work." VOICE will bring together a number of projects in 8 or 9 European countries as well as supporting research showing innovative approaches in the choral world, starting with the EUROPA CANTAT *junior* festival in Pärnu, Estonia, in July 2011 and continuing until summer 2014.

Europa Cantat Advisors and Music Consultants

At its meeting in spring 2010 the Board of Europa Cantat decided to set up two groups of people who will support the work of the federation in the coming three years. Former Board members and members of the Music Commission will be invited to act as advisors to the federation,

and selected musicians from countries not represented on the current Europa Cantat Board and Music Commission have been chosen as music consultants and will be asked to contribute to the development of the musical programmes of the federation.

Europa Cantat advisors are: Kjetil Aamann, Kari Ala-Pöllänen, Barbara Bieri-Klimek, Tomaz Faganel, Volker Hempfling, Hansruedi Kämpfen, Éva Kollár, Christoph Kühlewein, Harold Lenselink, Monique Lesenne, Erwin List, Noël Minet, Vic Nees, Margaret O'Sullivan, Andrew Parrott, Theodora Pavlovitch, Josep Prats, Dolf Rabus, Aarne Saluveer, Jeroen Schrijner, Christopher Simmons, Dan-Olof Stenlund, Alexander Vatssek, Erik van Nevel.

Europa Cantat Music Consultants are: Zeljka Andric, Basilio Astulez, Yuval Ben-Ozer, Aira Birzina, Margret Boasdóttir, Darina Chakarova, Vladimir Degtyarev, Aleksandar Dimoski, Burak Erdem, John Fitzpatrick, Michal Hájek, Alexander Humala, Hilda Iacob, Josip Jerkovic, Jens Johansen, Milan Kolena, Svetlana Krstic, Pierre Nimax, Johannes Prinz, Myguel Santos i Castro, Vahram Sargsyam, Krzysztof Szydzisz, Suzana Turku, Marina Velazquez, Gyntautas Venislovas, Mstyslav Yurchenko.

Poverty Requiem in Bonn

On June 20th 2010 the Dutch composer Peter Maissan conducted the first Bonn performance of his Poverty Requiem in the frame of the CANTABONN festival (www.cantabonn.de). The performance was organised by the choir of the Collegium musicum of the University of Bonn in cooperation with Europa Cantat and sung by a number of choirs from Bonn and the surrounding region. Despite the fact that the performance had to take place inside due to bad weather, many people came to listen to this unusual work. More on www.EuropaCantat.org



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Nachruf auf Marcel Corneloup

Am 30. Juni 2010 hat uns Marcel Corneloup im Alter von 82 Jahren verlassen. An der Trauerfeier, die am 5. Juli in der Kathedrale von Autun im Kreise seiner Familie stattfand, nahmen Vertreter des öffentlichen Lebens und zahlreiche Freunde teil, die gekommen waren, um diesem Architekten der Chormusik in Frankreich und auf der Welt in Liebe und Dankbarkeit die letzte Ehre zu erweisen.

Leidenschaftlich hat Marcel Corneloup sein Leben der Bewegung À Coeur Joie gewidmet. Entscheidend war seine Begegnung mit César Geoffray. Sehr schnell teilten die beiden ihre Vision von einem „humanistischen“ Chorgesang. Aus ihrer engen Gemeinschaft erwuchs das großartige Projekt À Coeur Joie. Marcel ist ausgebildeter Grundschullehrer. Sein Militärdienst führt ihn nach Meknes in Marokko, wo er seinen ersten Chor gründet. Dort lernt er seine Frau

Jacqueline kennen, die 60 Jahre lang sein pädagogisches Chor-Abenteuer mitgestaltet. Von 1950 bis 1962 entwickelt er als Musik-Lehrbeauftragter in Marokko ein Netzwerk von Chören, aus dem *La Psalette du Maroc* herausragt. 1962 tritt er die Nachfolge von Reine Bruppacher im Generalsekretariat von À Coeur Joie in Lyon an. Durch sein Wirken entwickelt sich À Coeur Joie in Frankreich und festigt seine internationalen Dimensionen und seinen francophonen

Charakter. Sein Name steht für die Choralies in Vaison-la-Romaine, heute europäische Chorstadt. 1969 wird in Lille der Internationale Rat der Chorbewegung A Coeur Joie gegründet, mit César Geoffray als Präsident. Dieser Internationale Rat bringt heute Chorverbände in Frankreich und im Ausland zusammen. Nach dem Tod von César Geoffray im Jahre 1972 übernimmt Marcel Corneloup die Präsidentschaft, die er von 1973 bis 2003 innehat. Mit seinem Freund François Bourel erweitert er den Europäischen Verband Junger Chöre – Europa Cantat, dessen Präsident er von 1982 bis 1994 ist. Zwei Höhepunkte markieren diese Präsidentschaft: 1985 das Festival EUROPA CANTAT IX in Straßburg im Beisein der Präsidenten François Mitterrand und

Helmut Kohl, und 1988 das Festival EUROPA CANTAT X in Pécs (Ungarn), ein Vorzeichen für das Verschwinden des Eisernen Vorhangs. Marcel Corneloup ist in Frankreich ein anerkannter Pädagoge. Er war aber auch ein Mensch, der immer Neues aufbaute. Man muss, pflegte er zu sagen, die Orte des Chorgesangs schaffen. So sind die Passerelles, das Verwaltungszentrum von À Coeur Joie in Lyon, das Zentrum À Coeur Joie in Vaison-la-Romaine (aufgebaut und wieder aufgebaut) und *La Maison du Beuvray* im Morvan entstanden. Marcel war Musiker, Chorleiter, Komponist. In Lyon hat er den Verlag À Coeur Joie gegründet und geleitet, der heute einen internationalen Ruf genießt. Dies ist ein kurzer Abriss des Lebens von Marcel

Corneloup. Glücklicherweise sind diejenigen, die ihn gekannt und geliebt haben: Sie werden einen engagierten Menschen in lebendiger Erinnerung behalten, stark in seinen Überzeugungen, reich an Kenntnissen, treu in der Freundschaft. Für diejenigen, die ihn nicht gekannt haben, wird die Geschichte festhalten, dass er ein halbes Jahrhundert lang für den Aufschwung des Chorgesangs gesorgt hat.

Danke, Marcel! Die Aufgabe ist erfüllt. Sie war begeisternd und beispielhaft zugleich für uns alle. Wir sind aufgefordert sie weiterzuführen..

André Dumont
Ehrenpräsident von À Coeur Joie International
Ehrenpräsident des Chorverbandes Wallonien-Brüssel von À Coeur Joie

In Memory of Marcel Corneloup

On 30 June 2010, at the age of 82, Marcel Corneloup left us. His funeral took place on 5 July in Autun Cathedral, in the presence of his family, public authority representatives, his nearest and dearest and his many friends who had come to demonstrate their affection and recognition for this craftsman in choral singing in France and in the wider world.

Marcel Corneloup passionately devoted his life to the À Coeur Joie movement. His meeting with César Geoffray in 1948 was the determining moment. Very soon they came to share the same humanist vision of choral singing. From their intimate friendship would grow the great plan for À Coeur Joie. Marcel was a primary school teacher by training. Military service took him to Meknes in Morocco where he set up his first choir. It was there that

he met his wife Jacqueline who shared his epic musical and pedagogical journey for 60 years. From 1950 to 1962, charged with the responsibility for musical education in Morocco, he developed a network of choirs with the *Psalette du Maroc* as its jewel. In 1962 he succeeded Reine Bruppacher as general secretary of the À Coeur Joie movement in Lyon. Under his direction À Coeur Joie developed in France and established its international dimensions

and its francophone character. He helped to set up the Choralies at Vaison-la-Romaine, known today as a European Choral City. In 1969 the International Council of the À Coeur Joie movement was established in Lille under the chairmanship of César Geoffray. Nowadays the International Council brings together a number of federations in France and abroad. After the death of César Geoffray in 1972, Marcel Corneloup took on the chairmanship of the International Council from 1973 to 2003. With his friend François Bourel, he expanded the European Federation of Young Choirs – Europa Cantat which he chaired from 1982 to 1994. This chairmanship was notable for two events: the EUROPA CANTAT IX festival in Strasbourg in 1982, in

the presence of President François Mitterrand and Chancellor Helmut Kohl, and, in 1988, the EUROPA CANTAT X festival in Pécs in Hungary, a choice of venue which anticipated the disappearance of the Iron Curtain. Marcel Corneloup was famous in France as a teacher. He was also a builder. He used to say that it was necessary to create venues for choral singing. Thus were established Les Passerelles, the administrative centre of À Coeur Joie in Lyons, the À Coeur Joie Centre in Vaison-la-Romaine (which was built and then rebuilt) and the *Maison du Beuvray* in the Morvan area. Marcel was a musician, a choirmaster and a composer. In Lyons he created and directed the Éditions A Coeur Joie which still enjoy

an international dimension. This is a short account of the life of Marcel Corneloup. Those who knew and loved him are fortunate: they will remember a man who was committed, sure in his beliefs, rich in knowledges and a loyal friend. For those who did not know him, History will tell that he brought growth in the popularity of choral singing in France for half a century.

Thank you, Marcel ! Your task is accomplished. It was at once exhilarating and inspiring for all of us who are invited to continue with it from now on.

André Dumont
Honorary President of À Coeur Joie International
Honorary President of the Choral Federation À Coeur Joie of Wallonia-Brussels



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More info at www.yourtime2010.com



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