

International Federation For Choral Music

The American Choral Directors Association will celebrate next year its 25th birthday. Early in its history the association had a strong "component of exchange" with choir directors and choral organizations in other countries. The Vienna Symposium in Choral Music which took many American choirs to Vienna in summers to work with the best European conductors was co-sponsored by ACDA. Later People-to-People tours for choir conductors from the United States were sanctioned by ACDA for the purpose of contacting counterparts in Europe. And in the late 70's, ACDA was instrumental in the formation of the Association Interamericana de Directores de Coro in Latin America.

ACDA is primarily an organization which services conductors in the United States but for some years it also has included as members persons from other countries. At the present time 225 conductors from 26 nations belong to ACDA. This international representation and the on-going commitment for exchange were contributing factors in ACDA's decision to cooperate in the formation of the International Federation for Choral Music.

There are organizations similar to ACDA throughout the world — The Japan Choral Federation, The European Federation for Young Choirs, A Coeur Joie International, Arbeitsgemeinschaft Europäischer Chorverbände, and Nordiska Körkommittén-SAMNAM, to name only a few. A vacuum has resulted from a lack of organized coordination between these various groups. Activities such as the exchange of repertoire, conductors, research, choirs; the planning of festivals; and the implementation of workshops have happened more often by chance than from careful planning. For the first time seven service organizations have banded together to form a world-wide federation which has as its primary objective the facilitation of exchange between nations and the working together for achieving common projects. Important to each of these founding organizations, including ACDA, is that this objective can be achieved without sacrificing the autonomy of the respective participants.

The founding of the International Federation for Choral Music in August, 1982, at Europa Cantat in Namur, Belgium, was an important step in the world's musical life. Compared to sports, music has come very late to the organization of international cooperation. The diverse national origins of the

participants at Namur and the remarkable expression of support through initial membership in the Federation are clear evidence that choral musicians feel the need to accomplish their international goals without further delay.

Preparations for the establishment of the new Federation were made by an Interim Committee appointed by an international delegation at the 1981 ACDA convention in New Orleans. The committee was chaired by Royce Saltzman and included Waldo Aranguiz (Chile), Eskil Hemberg (Sweden), Kan Ishii (Japan), Claude Tagger (France) and Walter Weidmann (West Germany).

Approximately 150 delegates from 25 countries came to Belgium to partake in the birth of the new organization. Statutes were adopted, a Board and Officers elected, and the International Headquarters designated to be in Lawton, Oklahoma for the first three years.

The meeting in Namur had been called by the seven founding organizations: A Coeur Joie International; American Choral Directors Association; Arbeitsgemeinschaft Europäischer Chorverbände; Asociación Interamericana de Directores de Coros; Europa Cantat-Fédération Européenne des Jeunes Chorales; Japan Choral Federation; Nordiska Körkommittén-SAMNAM. (An eighth place as a founding member has been reserved for an organization from the Socialist countries, according to the principles expressed at the Helsinki Conference for Security and Cooperation in Europe.)

The following countries were represented at Namur either directly or through their membership in international organizations which were present: Austria, Argentina, Australia, Belgium, Bolivia, Brazil, Bulgaria, Canada, Chile, Colombia, Denmark, Ecuador, Egypt, Faroe Islands, Federal Republic of Germany, Finland, Francè, Gabon, Great Britain, Greece, Guatemala, Hungary, Iceland, Israel, Italy, Ivory Coast, Japan, Lebanon, Liechtenstein, Mexico, Morocco, Netherlands, New Zealand, Norway, Paraguay, Peru, Poland, Puerto Rico, Senegal, South Africa, Spain, Sweden, Switzerland, United States, Uruguay, Venezuela, Yugoslavia.

Statutes for the new federation, which had been prepared in advance by the Interim Committee, were presented to the delegates at Namur for adoption. In addition to the founding organizations, 21 national organizations, 10 choirs, and 90 individuals indicated their acceptance of the statutes by formally becoming

members of the Federation.

The formation of the Board was one of the major actions at the Assembly since it will fall directly on this body to forge the future path of IFCM. Persons appointed to the Board by the founding organizations were: Waldo Aranguiz Thompson (Chile) AIDC; Marcel Corneloup (France) ACJI; Eskil Hemberg (Sweden) NKK-SAMNAM; Kan Ishii (Japan) JCF; Royce Saltzman (USA) ACDA; Paul Wehrle (West Germany) EC-EFJC; Walter Weidmann (West Germany) AGEC.

Those elected by the General Assembly: Walter Collins (USA); Willi Gohl (Switzerland); Alberto Grau (Venezuela); Julien Jouga (Senegal); Steen Lindholm (Denmark); Orio Martorell (Spain); Lutero Rodrigues (Brazil); Claude Tagger (France).

And additional persons elected by the above members of the board were: Gene Brooks (USA); Hidenori Itoga (Japan); Colleen Kirk (USA); Jozsef Maklari (Hungary); Richard Ringmar (Sweden); Gero Schneider (Austria); Guy Saint-Jean (Canada).

Officers elected by the Board for a term of three years were: President - Paul Wehrle; First Vice-President - Royce Saltzman; Secretary General - Gene Brooks; Deputy Secretary-General - Claude Tagger; Treasurer - Richard Ringmar; Regional Vice-Presidents - Waldo Aranguiz and Kan Ishii; Special Advisors - James Bjorge and Herbert Saas.

The IFCM's first Executive Committee meeting was held in Philadelphia on October 7 and 8, 1982, in conjunction with Choirs of the World Festival. At that time the agenda was prepared for the meeting of the Board in Nashville, March 12-14, at the ACDA National Convention. At this first board meeting, business procedures were established and specific activities planned including the formation of various Commissions.

The value of music and choral singing, as effective instruments for international cooperation and the exchange of persons and information, has long been recognized. However, much needs to be done by the new Federation to accomplish these ends. Except for interchange between America and Europe, other mainstreams of choral singing throughout the world appear to exist largely as isolated traditions with insufficient interaction with each other; and even between Europe and America there is much room for improvement. Thus, the Federation has an immense field of opportunity to stimulate future contacts and to share repertoire, research, recordings, publications, conductors, students, choirs — and methodology.

Certainly the world will not be changed overnight by the International Federation for Choral Music, but singers, conductors, and national/inter-

national organizations now will have a structure through which they can bring about important improvements in international understanding and worldwide friendship. The Board is confident that IFCM can accomplish more in these areas than numerous congresses and declarations from political bodies. IFCM is especially hopeful that the Socialist countries will find in the Federation the opportunity to share the excellence of their choral traditions with the rest of the world.

Members of ACDA are encouraged to join IFCM by completing the Membership Application form included in the *Choral Journal*. Members will receive quarterly the *International Choral Bulletin* which will include information about repertoire, choral festivals, competitions, workshops, and general choral news world-wide. Individual choirs, institutions, businesses, and libraries likewise are encouraged to become members.

INTERNATIONAL FEDERATION FOR CHORAL MUSIC

MEMBERSHIP APPLICATION

Name (individual or organization) _____

Address: _____

Telephone: _____

Type of membership:

- | | Amount of Dues |
|--|----------------|
| <input type="checkbox"/> Individual | US \$ 20 |
| <input type="checkbox"/> Individual Choir | 50 |
| <input type="checkbox"/> Institution | 100 |
| <input type="checkbox"/> Business | 500 |
| <input type="checkbox"/> Library (subscription to Bulletin only) | 10 |
| <input type="checkbox"/> National Organization | |
| up to: 100 Choirs <input type="checkbox"/> | 100 |
| 500 Choirs <input type="checkbox"/> | 200 |
| 1,000 Choirs <input type="checkbox"/> | 300 |
| 1,500 Choirs <input type="checkbox"/> | 400 |
| 2,000 Choirs <input type="checkbox"/> | 500 |
| 10,000 Choirs <input type="checkbox"/> | 1,000 |
| over 10,000 Choirs <input type="checkbox"/> | 2,000 |
| <input type="checkbox"/> International Organization | 500 |
| <input type="checkbox"/> Founding Organization (in addition to above; \$2,000 maximum) | 1,000 |

Total amount enclosed in U.S. dollars US \$ _____

Any category of membership which may be included within a larger category — for example, a choir which is a member of a National Organization — is encouraged to join in its own right also in order to receive full, direct service.

Send to: International Federation for Choral Music
Post Office Box 6303
Lawton, Oklahoma 73506, USA

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June 27–July 1

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Lorna Cooke deVaron and John Hugo

For information and application write: Jane Henkel, Director of
Summer School, NEC, 290 Huntington Ave., Boston, Mass.
02115. Telephone: (617) 262-1120.

CONDUCTOR'S COMMENTARY

1. Describe the choral program at your school in terms of types of classes, population, and student profile.

C.A.: Although I've taught in every situation imaginable, I now find myself in what many people would consider a paradise. My school is a private one, K-9. Each grade has 40-50 students, making my class size seldom over 20. The students tend to be upper class, highly intelligent and goal motivated, and not initially of the opinion that learning about music is one bit important. I see each class once a week for music and *each* student once a week for chorus. There are three choruses: 5-6, 7th, and 8-9. Many of the more talented students study piano, violin, etc., privately, and many are involved in fine church choirs.

B.L.: Leshar has approximately 780 students (7-9), who come from wide socioeconomic and academic backgrounds and abilities. 500 students are presently involved in performing music groups. We enjoy a long tradition of outstanding choral and instrumental groups and have strong community, parental and administrative support. One quarter of either choir or music explorations is required in 7th grade; all other music classes are electives. Choral offerings include The Singing Sevens (120 voices each semester), a non-select choir which fulfills the above requirement; The Concert Choir (140 voices yearly), a non-select 8th and 9th grade choir; and The Viking Voices (53 voices yearly), a select group of 8th and 9th graders.

2. What is your budget given by the school and how extensive is your fund raising?

C.A.: Fund raising is done from the administration. None of it is music-generated. In April I list what purchases and expenses should be included for the next school year. The list is in priority order. We also look at long-range large purchases. After a certain amount has been allocated, I am free to use it as I need. For example, I budgeted \$1,000 for music, \$200 for professional conferences, \$300 to commission a work to be written for my choruses. Total budget for the 1982-83 school year was close to \$2,500.

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