

## PROGRAMME NEWS

### New initiatives

Two new initiatives were approved at our last General Assembly in Montevideo: the Music World Forum and Music@UNESCO.

The first **Music World Forum** will take place from 1 to 4 October 2005 in Los Angeles within the framework of IMC's next General Assembly. As a global knowledge building platform on the theme "Music and Society in the 21<sup>st</sup> Century", it is intended to provide a critical review and assessment of current trends and future prospects in the development, production, promotion and accessibility of diverse music. Aimed at government officials, private sector executives, professionals from the civil society, scholars, artists and students, it seeks synergies across different sectors and professional groups. It will address issues related to music and social change; music education and training; technology and public access; copyrights and the livelihood of music makers. [www.musicworldforum.org](http://www.musicworldforum.org)

**Music@UNESCO** is conceived as a year long programme of activities, including lectures, seminars, workshops, recitals, performances and exhibitions, intended to promote IMC's work and to enhance the cultural life at UNESCO.

The program will serve as an international incubator for artistic creativity and cross cultural exchanges for professionals from different backgrounds to engage each other and audiences. The launch of Music@UNESCO will coincide with the celebration of the International Music Day on 1 October 2004. The event will feature renowned jazz artists and scholars to lecture and perform at UNESCO for the occasion.

Another event of our new Music@UNESCO programme is the **Hip Hop World Summit**, to be held in Paris at UNESCO from 12 to 14 November 2004. This summit will be attended by scholars, decision-makers, music business executives, artists and art presenters. Two major partners have already signed in: the International Hip Hop Film Festival and the International Hip Hop Dance Festival.

A dedicated website has been designed for this initiative (<http://www.hiphopworldsummit.com/>) and you are invited to log in and send us your suggestions and proposals for collaboration. We sincerely hope that, in the spirit of ManyMusics, you will promote these initiatives to your members. We are also interested in having hip hop ambassadors from different countries participate in the summit, and we encourage you to nominate an artist who represent the hip-hop movement in your country. The deadline for submission of names is **May 1st 2004**.

A pre-summit will take place August 11<sup>th</sup> in the framework of the UNESCO Youth Forum "Language as Violence, Violence as Language" to be held in Barcelona (August 9 - 12 2004). The Youth Forum will be one of the key elements of the IIIrd World Youth Festival organised from 8 - 14 August within the Universal Forum of Cultures Barcelona 2004.

Registration is open at [www.worldyouthfestival.org](http://www.worldyouthfestival.org)

## **Radio Rostra**

### **New modus operandi for the International Rostrum of Electroacoustic Music (IREM)**

Supported by UNESCO, the 10<sup>th</sup> session of IREM will be held in Rome, May 10 - 13 2004. It is co-organised by the International Confederation for Electroacoustic Music (ICEM), international member organisation of IMC, and hosted by RAI Radio 3 in collaboration with Federazione CEMAT (Centri Musicali Attrezzati), the Italian national federation of ICEM.

This Rostrum's mission is to make known internationally important works of electroacoustic music and to stimulate its production. During IREM, representatives of broadcasting organisations come together to listen to recordings of works of electroacoustic music presented by these organisations. After the listening sessions, they select and recommend the most important ones, and upon their return home, they broadcast a number of selected works.

IREM continues to be a forum for the exchange of electroacoustic music, primarily for those working in radio. However, we have observed that the radio sphere, where electroacoustic music was born and which remains essential for its dissemination, has been transcended by far. Electroacoustic music is now developing its diverse forms of expression in a number of institutional or private centres and studios. In light of this observation, the organisers have had to consider necessary changes. Accordingly, the last IREM in 2002 already experimented with the opening of the participants' circle to non-broadcasters. Starting this year, the IREM initiators will give another stimulus to the Rostrum: An effective partnership between radios and national federations of ICEM was therefore set up with a view to obtaining a shared participation for future sessions of the Rostrum. Already, 25 delegations (radios and/or national federations of ICEM) have registered for the IREM in Rome, marking a new participation record in the history of this Rostrum.

### **TRIMALCA (Music Rostrum for Latin America and the Caribbean)**

The 10<sup>th</sup> TRIMALCA will take place in Asuncion, Paraguay, hosted by the Paraguay Music Council with the financial support of UNESCO and other sponsors. On this occasion, COMTA will hold a meeting of its member committees. Moreover, participants will also gather for a regional consultation in preparation of the Music World Forum.

### **A new host for the International Rostrum of Composers**

The Secretariat has reached an agreement with Radio France to host the forthcoming session of the International Rostrum of Composers, June 7 to 11 in Paris. For the first time in the history of the IRC, the listening sessions will be held in a professional studio, at the Maison de la Radio which will ensure optimal working conditions for all delegates. The forum discussions, introduced at last year's 50<sup>th</sup> session held in Vienna, will again provide added value to the Rostrum and will focus on "Cultural diversity as applies to broadcasting new music" and "The Internet is here to stay".

The Finnish Cultural Institute is offering a concert to IRC delegates featuring works by Kaaja Sariaho, who will be IRC's special guest for an interview session on Friday, June 11<sup>th</sup>.

Moreover, during the Rostrum week, Radio France and IMC are co-producing a concert with piano works by Pierre Boulez, to be broadcast by France Musiques.

### **New Talents (International Rostrum of Young Performers)**

This Rostrum, initiated in 1969, is now back for good to its birthplace Bratislava, after having travelled around Europe every second year. The Bratislava Music Festival is pleased to again host the final rounds of the competition, which will take place on October 1<sup>st</sup> and 4<sup>th</sup> 2004, with concerts being broadcast live by Slovak Radio and offered to all EBU members. 'New Talents' is the only IMC Rostrum at which national committees can directly present candidates; your regional secretariats will be glad to send you all relevant information.

## **Framework Agreement with UNESCO**

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

## **International Music Day**

The first day of the month October is the International Music Day. This day recognises “music as a basic staple of mankind and at promoting musicians as major contributors to our well-being”. It was initiated by one of our legendary members, Yehudi Menuhin, in order to promote musical arts to all sections of society, to apply UNESCO’s ideals of peace and friendship between peoples, and to promote the activities of IMC and its members. We strongly encourage all IMC members to organise an event celebrating the International Music Day and we look forward to receiving your posters of events and reports of activities. In Paris, IMC will celebrate this day with a jazz program consisting of lectures, workshops and a special concert at UNESCO by leading Jazz musicians from around the world. More information on the Paris program for the International Music Day will be made available in the next newsletter.

### **IMC to host a Roundtable on Calypso and Social Justice**

Sao Paulo, Brazil, June 30, 2004

The International Music Council will organise a Roundtable on Calypso and Social Justice during the upcoming World Culture Forum in Sao Paulo, Brazil ([www.forumculturalmundial.org](http://www.forumculturalmundial.org)). Scheduled for the entire afternoon of June 30, 2004, this meeting will assess the social justice dimension of Calypso and explore the extent to which the lyrics and work of Calypso artist Dr. Francisco Slinger – known as Mighty Sparrow - have contributed both to the development of this musical genre and to the demand for fairness and the respect of cultural rights and human dignity. The Roundtable is funded by the Ford Foundation and will discuss a set of commissioned essays on the subject to be published in a book form under the same title. These essays range from historical surveys and analysis of song texts to first-person accounts, along with a discography.

Please contact the IMC Secretariat for more info on this sponsored project.

## NEWS FROM THE BOARD

The Executive Board met February 16 - 17 in Naga City, generously hosted by the International Rondalla Festival under the chairmanship of IMC Vice-President Ramon Santos. Please find below a list of the main decisions taken at that meeting:

### Programme matters

- Follow-up on Montevideo conference recommendations (<http://www.unesco.org/imc/mmmap/pdf/mmmap-rec-181003-e.pdf>): while the implementation of a number of recommendations could be directly outsourced to specialised members, a working committee (Benoît Machuel, Peter Rantasa, Einar Solbu, Beata Schanda) will consider recommendations # 1, 5 and 6 and look into funding possibilities for implementation.
- The Board took note of the progress made in the implementation of on-going programmes and expressed its support of the new initiatives developed by the Secretariat.

### Funding

- Framework Agreement funds will be used for regional consultations in preparation of the Music World Forum.

### Finance

- The Board took note of the results of the 2003 exercise and accepted the

revised budget for 2004 presented by the Treasurer.

### Membership matters

- The Board took note of the Secretariat's actions taken on membership development and expressed its agreement with the new members that were accepted by the Secretariat.
- The Board lifted the suspension (decided by the Montevideo GA) of Ghana and Pakistan and authorised the Secretariat to grant lifting of suspension if members concerned paid their debts.

### Regional Councils

- The Board stressed the need for Regional Councils to be real IMC offices. It asked the Secretariat to develop Guidelines for Regional Music Councils.

The next Board meeting will be held in Paris, October 16 - 17 2004.

## NEWS FROM THE SECRETARIAT

Since the adoption of the Strategy and Business Plan at the Montevideo General Assembly, the Secretariat has been busy putting systems in place so that members' needs can be addressed in a systematic and comprehensive manner. We are very much encouraged by the support we are receiving from many of you as we move along with the reorganisation of our work at the

Secretariat and the development of new programmes.

We also welcome a new member of staff, Dr. Erica Eyrich, who joined our team in January as Programme Officer and is working on rethinking on-going programmes and designing strategies for the implementation of new initiatives.

## General Guidelines for Regional Music Councils

The Secretariat has elaborated general guidelines for Regional Councils in order to facilitate the implementation of the Strategy and Business Plan. After having discussed these guidelines with the EMC Board, we are also looking forward to working with our colleagues in other regions on the restructuring and/or development of Regional Councils.

### Promotion

IMC had a stand at MIDEM 2004 in Cannes, where IMC promoted its new vision as well as its two new initiatives, the Music World Forum and Music@UNESCO.

## New developments in the IMC-EMC Relationship

The principle of one IMC family and its regional councils as detailed in the IMC strategy plan has been adopted by the EMC during EMC's Board meeting held March 19 - 20. The 'Bonn accord' marks a new departure in IMC-EMC relations. Both Secretariats are most grateful to all of you for trust and confidence in us, as well as for your own efforts in the reconciliation process. We are confident that IMC and EMC will continue to work hand in hand to serve the membership in accordance with the vision, mission and objectives of IMC.

# REGIONAL MUSIC COUNCILS



## European Music Council

### 1. Office News:

In line with the newly developed guidelines for IMC regional councils, the title of EMC's Ruth Jakobi has been changed from Secretary General to that of Executive Director. The EMC secretariat has the pleasure of introducing two new members of staff: Simone Dudt, who will be working as project coordinator for the EFMET project (European Forum for Music Education and Training) from April to December 2004, and Maria Bramer, who is doing an internship from February to July of this year.

For additional information or technical assistance, please contact the EMC Secretariat:

European Music Council

Weberstr. 59a

Haus der Kultur

D-53113 Bonn

Germany

Tel: +49-228-96699664

Fax: +49-228-96699665

Email: [info@european-music-council.org](mailto:info@european-music-council.org)

### 2. Annual meetings and conferences:

2003:

**Forum "Music in society - Good practices where music can make a change,"** 29th November 2003 at the Gustav-Stresemann-Institute (GSI), Bonn, Germany.

A representative of the City of Bonn, the co-host of the forum, welcomed the presence and constant new initiative of EMC in Bonn, and expressed the readiness of the authorities to continue supporting the work of IMC's regional office. Peter Renshaw (UK) gave a keynote speech on 'Participatory Music Making in Society', saying that "...one of the greatest strengths of the arts is that they can enhance the quality and meaning of people's lives. They are a source of inspiration and celebrate the richness of the human spirit. Engaging in the arts can strengthen our sense of identity by helping each one of us to find our unique voice." Katja Mervola (UK) invited the participants to take part in active music making. Stig Asp (Sweden) presented the

project 'Music Crossroads Southern Africa' (MCSA), an initiative of Jeunesses Musicales International. MCSA offers three days of music workshops for youngsters in five Southern African states. Besides music making - Rock, Hip Hop, traditional music - the workshops also provide discussions on social and health topics. Gauner presented an initiative of the City of Berlin - the Hip Hop Mobil - where Rap and Hip Hop artists offer workshops in schools for song writing, dj-ing, rapping and scratching. Sara Rilling (Germany) and Daniela Rüdiger (Germany) presented the National Youth Orchestra from Venezuela, which created music centres (Nucleos) across Venezuela, and offers music lessons and instruments to (street-) children for free. Some of the children are then selected to play in the National Youth Orchestra. Finally, Gøril Røsandhaug and Silje Elstad presented the Sørli Choir (Europa Cantat), a choir from a small village in Northern Norway. The entire village community is involved in rehearsing, sewing costumes and preparing sweets for the annual Choir Festival. The forum's evening concert featured "Just Fun", an integrative band for handicapped

and non handicapped children from the music school in Bochum, Germany, who performed together with the percussion ensemble "Stockwerk M" from the music school in Bonn.

All contributions showed once more that **"Music can make a change!"**

EMC's Annual Meeting 2003 took place in the framework of the forum. On the agenda were the IMC Strategy and Business Plan, which was presented and adopted in Montevideo. *(please contact the EMC secretariat for a detailed documentation)*

The **Annual meeting 2004** will be held from 22 – 24 October in Den Haag, The Netherlands. It will take place in conjunction with a Conference on "Improvisation in Music". Lectures on the history of improvisation in Europe, practical improvisation workshops dealing with different traditions of improvisation as well as concerts are part of its promising programme. Further information and registration forms can be obtained from the EMC Secretariat.

### 3. Other Projects:

EMC is currently running a project dealing with cooperation in the field of music education. The project, **"EFMET – European Forum for Music education and Training"**, is funded by the EU-Commission in the frame of the Culture 2000 programme. A platform for European organisations, EFMET provides the opportunity for information exchange, project development and cooperation and intends to collect examples of good practice and disseminate them. Various workshops are held to this end. In addition, comparative research is conducted in order to give insight into the training of music teachers in Europe. Finally, recommendations will be formulated to advice the EU-Commission and other political bodies on their role in music education and training.

A major event of the project took place in Bonn on 20- 21 March, with 30 delegates of appr. 20 organisations – some IMC members, some not (yet) – came together to discuss future cooperation and recommendations. More information can be obtained by contacting the EMC Secretariat.

*The cooperation partners in the EFMET project are:*

European Music Council (EMC)

Association Européenne des Conservatoires de Musique, Académies de Musique et Musikhochschulen (AEC)

Europa Cantat (EC), European Federation of Young Choirs

International Association of Schools of Jazz (IASJ)

International Yehudi Menuhin Foundation (IYMF)

Jeunesses Musicales Europe (JME)

European Federation for National Youth Orchestras (EFNYO)

**30<sup>th</sup> GENERAL ASSEMBLY****The Music Committee of Uruguay takes stock  
after Montevideo****Dear Friends of IMC:**

It is with great satisfaction that we recall both the efforts that were made in organising the 30th General Assembly of IMC in Uruguay and the positive results that were obtained.

Initial moments of doubt quickly gave way to the certainty that we would succeed, whatever the difficulties encountered on the way. Obstacles were overcome together, showing that what some thought impossible, could nevertheless be done. This strengthened our sense of being responsible for the representatives of members who honored us with their presence and who knew so little about Uruguay, this small country in the south of Latin America.

The 30th General Assembly was held in an atmosphere of friendship and teamwork, a fact which we are proud of because it enabled us to implement several initiatives that will surely turn out to be beneficial for the future of IMC. The conclusions we drew and the results we obtained justified the confidence placed in us.

For an event of that size, there was only a small number of organisers. Nonetheless, the commitment of my colleagues ensured effective work and an exceptional atmosphere. The conviction and friendship we shared at that moment was a motivating force which allowed us to carry out that truly important event. We had yet another objective: to share with you the reality of Uruguay, the situation of our continent and its unique way of prospering. We are aware of the fact that many of our colleagues, used to working with more sophisticated means, could have refused to continue to cooperate but chose not to. I would also like to call attention to the invaluable help of several local and international institutions, who understood the importance of this undertaking. Thank you.

For us, the 30th General Assembly marks an important step both for our country and for IMC, since we have shown that despite modest means, we are able to house and organise important events and initiatives. To all who worked with us, I give my thanks.

Tania Siver  
Secretary General CGMM/UY  
Member of Honor IMC

## NATIONAL COMMITTEES

### The Music Council of Australia

- has been active in opposing inclusion of culture in the free trade agreement now being negotiated with the United States. As far as we know, US demands have now been reduced to an attempt to prevent any Australian regulation of new media (for instance by setting minimum quotas for Australian music) and to an attempt to introduce "Investor-State" provisions into the agreement. The latter make it possible for a private corporation to sue a government for e.g. alleged loss of income due to local content provisions. So local content quotas could be allowed under the agreement but then be challenged under Investor-State provisions. Tricky...
- is getting ready to launch a national campaign to strengthen music in schools and increase opportunities for music making in communities. The campaign is called Music. Play for Life, and details can be found at [www.mca.org.au/music.playforlife.htm](http://www.mca.org.au/music.playforlife.htm)
- is about to set up a national early music network. Details can be found at <http://www.mca.org.au/early.htm>
- is tendering to conduct a research project to create a statistical framework to provide information to support development of the popular music industry
- is expanding its now quarterly journal, Music Forum, by nearly 50%
- among other things!

### National Music Committee of Costa Rica

One of the many activities and projects of the National Music Committee of Costa Rica is the publication of two books on music education:

“Towards a Music Education of Latin America”, edited by Violeta Hemsy de Gainza and Carmen María Méndez Navas

“Musical Experiences in the Field of Rhythm”, by Carmen María Méndez Navas.

The two works will be presented in May and will be disseminated on the American Continent and in Spain. In addition, the Committee is preparing a radio programme on contemporary music.

### French National Committee of Music

*The French National Committee of Music (CNM) has a new President*

After Michel Decoust, composer and conductor, resigned from his position for personal reasons, the French National Committee, which unites professional and non-professional French music organisations and represents France in the International Music Council, has unanimously elected Jacques Charpentier as its President on March 10. Composer and recipient of the Grand Prix Musical de la Ville de Paris in 1978, Jacques Charpentier had been Inspector General of Music before becoming Director of Music, Lyrical Art and Dance at the Ministry of Culture and Communication in 1979 - a position he held until 1981. He holds the post of Founding President of ADAM 95, of the Association of Former Students of CNSMD and of the first Cite de la Musique (in Marseille), as well as being honorary Professor at CNSMDP. The mission of Jacques Charpentier and the National Committee of Music is to make known the research and recommendations of the National Committee in France as well as in the countries of IMC members.

## **National Music Committee of India**

### *Seminar: "Continuity & Change: Indian Music"*

The seminar was held on January 17 and 18, 2004 at NCPA, Mumbai, by ITC-Sangeet Research Academy, Western Region, and was attended by music stalwarts from overseas and India. It was a follow-up on the seminar on "Tradition & Change" held in 1995. As several changes have occurred in the music scene in the last decade, it was thought expedient to hold a review seminar on a similar subject. Whilst it was commonly agreed by the participants of the seminar, that the stream of Indian music has a continuous flow, it appears to have been subjected to several changes over the years – some good – some bad. Detailed discussions were held on the changes which have come about in the field of dhrupad, khayal, thumri, geet, ghazal, orchestral, Carnatic music and other forms. In the instrumental sphere, discussions were held on plucking – (sitar/sarod), bowed – (sarangi/violin), blowing – (bansuri/nagaswaram), tabla, pakhawaj and mridangam, along with a session on "The new phenomenon" covering subjects of amplification, fusion music, etc.

The general consensus was that it is the responsibility of senior artists, music and event organisers to ensure that the public should get not what they want, but what they "should" want. It was felt that senior musicians who in reality are role models for young and promising musicians should set examples of presenting a good balance between the "content" and "expression" of music. It was felt that there was an imbalance and disproportionate emphasis on the "expression" through display of technical virtuosity, speed, music presented at loud volumes, etc.

## **National Music Committee of Israel**

### *The 7th Israeli Music Celebration 2004*

The 7th Israeli Music Celebration will take place this year in The Jerusalem Theatre, on 18-19 October 2004. The event will feature several concerts and events with Israeli compositions with some of the best Israeli orchestras, choirs, soloists and ensembles. This year, events will also include concerts of traditional Jewish music. As part of the festival, there will be an art exhibition, books and music

fair, and more. The Israeli music celebration usually takes place on the same day as the International Music Day [1 October], but this year, because of Jewish holidays, the dates are as above. The Ministry of Education, Culture and Sport, the cultural administration of the music department, has been producing the Israeli Music Celebration since its establishment

## **National Music Committee of Italy**

### *LATINA 2004*

Initiated in 1999 on request of the Italian Government, LATINA 2004 is the 6th edition of this project to take place in Argentina, Brazil, Chile and Uruguay. Its principal aims are improving and strengthening Italian culture in South America; creating new job opportunities for Italian musicians, especially young ones; enhancing Italian music; creating aggregation opportunities for Italian residents in South America; and collaborating with local music institutions, universities and schools in order to create a new public.

### *GIOVANI SOLISTI:*

This project, to start this year, has a thematic nature and aims at supporting young musicians and developing music circulation in our country. Young musicians are invited to play in some of the most important Italian concert associations each year on a different subject in order to involve the majority of instruments and the main aspects of music history. This year the subjects are: "Studies for Piano" and "L. van Beethoven's Sonatas for Violin and Piano".

## **Music Committee of Monaco**

The National Centre for Music of the principality of Monaco was formed on the 20 January 2004 and is composed of M. Marek Janowski, Artistic Director of the Philharmonic Orchestra of Monte-Carlo; M. John Mordler, Director of the Opera of Monte-Carlo; M. Michel Crosset, Director of the Music Academy – Foundation Prince Ranier III, President; and Father Alain Goinot, Episcopalian Delegate of Culture.

Thanks to the diverse areas of competence of its members, the Music Committee of Monaco

is able to contribute to the development and the promotion of music in the widest sense. Its activities in the field of music promotion and education aim at accessibility for all. Among its objectives is the creation of a network of relations that will enable the exchange of information and knowledge and ensure the widest possible participation in the musical life of the principality.

### **National Music Committee of Norway**

The Norwegian IMC Committee is focusing on *musical diversity*. Inspired by the IMC ManyMusics Action Plan, a one-day round table was organised in May 2003 to establish an agenda aiming at equality in all aspects of our musical culture. The focus now is on *the national system of culture/music schools*, and the *concert arena*. The IMC committee has established a dialogue with key people in the music school system in order support schools in widening their scope to include not only Western classical music, Jazz and Norwegian folk music, but also popular musics and musics from various cultures outside Europe. As to the concert scene, a process of fact-finding is being initiated. The aim is to develop a strategy aimed at obtaining equally good conditions for all musical expressions in the domestic concert scene.

### **National Music Committee of the Netherlands**

After difficult times, the Music Council of the Netherlands almost collapsed. Towards the end of 2003 came the possibility to work together with the CNV-Kunstenbond, an artists trade union. The CNV-Kunstenbond provides all necessary facilities for administration, finances, computer space and networks, and the Music Council of the Netherlands is now housed in the Continental Art Centre in Rotterdam. This centre offers meeting rooms, offices, study-facilities, a recording-studio, exhibition-space and even a chapel! It is wonderful that the Music Council is growing again. In order to decrease costs, it was decided to publish the Council's annual music directory in conjunction with the CNV-Kunstenbond in the form of a joint national directory for music and the arts which will appear every year in March.

Together with the CNV-Kunstenbond, a special promotion campaign will be launched in all conservatories in April. Another interesting joint initiative is the annual INTERNATIONAL CA-Seminar, for which members of the Music Council pay reduced fees. The seminar will be held from 21 – 26 August and will feature appr. 400 workshops led by outstanding European professionals. The working language is English.

More information at: [NRM@continentalart.org](mailto:NRM@continentalart.org)

### **National Music Committee of Switzerland**

The Swiss Music Council is organising a conference entitled "Music at School in Cooperation with Music Schools: Examples of Musical Projects for Kids". The main goal is to reach politicians and stress the benefits and the necessity of music education for children.

In order to gain influence over federal politics, and in order to strengthen the relationships between the members of the National Council, the members of the Council of States, and the organisations in Swiss music life, the Swiss Music Council is going to establish a parliamentary committee for music. The committee will be fully running after the upcoming parliamentarian sessions in June.

In September, the Swiss Music Council is going to celebrate its 40<sup>th</sup> anniversary with a day of music featuring music bands and orchestras of all musical styles in the historic town of Aarau.

### **National Committee of Belgium (French section)**

The Music Council has been officially working together with the Fête de la Musique - the Music Festival – in the entire area of the French Community since 1985. The Fête de la Musique, which attracts 600,000 people every year, is celebrating its 20<sup>th</sup> anniversary this year. In order to encourage the synergy and renewal of the Music Festival, the Council has been associated with the European Charter of the Music Festival since 1997, when it signed the Charter in Budapest. The Music Council produces a number of publications (catalogues, magazines, calendars, articles and a website), which are valuable tools both for music professionals and the general public.

### **National Music Committee of Cyprus**

Participation to the Programme "**Thraki-Aegean-Cyprus**" is financed by The Ministry of Finance through a project on Traditional/Ethnic Music. The theme is "Love through Music Heritage". The project, which concerns a broad co-operation with various recognised Music Associations and Establishments of the three areas, will continue for 2 years (2004-2005). Its main aim is to identify and highlight the links of the Music Tradition of the three areas of Hellenism.

### **Music Committee of Paraguay**

As of this year, the Paraguayan Committee has accepted to host the 11<sup>th</sup> session of TRIMALCA, the Rostrum of Caribbean and Latin American Music. The Pan-American Forum on cultural diversity will take place at the same time. For further information, contact the Music Committee of Paraguay: [vfrenot@uninet.com.py](mailto:vfrenot@uninet.com.py)

**IMC Newsletter N° 29**

**April 2004**

## **ORGANISATIONS**

### **CIOFF**

#### **(International Council of Organisations of Folklore Festivals and Traditional Arts)**

*Cioff celebrates the Cultures of the Mediterranean*

CIOFF's sectors for Southern Europe and Africa are organising the International Festival of Traditional Mediterranean Arts at Calella, Spain from 2 – 6 September 2004. The Festival, which will take place in the framework of the Forum of Culture in Barcelona in 2004, has received the support of the European Institute of the Mediterranean and UNESCO. It will feature 400 artists - spokesmen of their respective countries - who aim to raise an awareness of the diversity of cultures at the periphery of the Mediterranean as well as their common heritage. The musics, songs and choirs are in great demand as are the skills (handicrafts, culinary skills, traditional games) that underlie these forms of cultural expression.

**Contact:** [adifolk@retemail.es](mailto:adifolk@retemail.es)

*A new website for Africa*

CIOFF has put up a website for Africa dedicated to traditional cultures and to its network of members and partners on the African continent: [www.africa-cioff.org](http://www.africa-cioff.org)

### **IASJ**

#### **International Association of Schools of Jazz**

The International Association of Schools of Jazz will again organise the 14th Annual IASJ Jazz Meeting in Freiburg, Germany, from May 30 – June 5, 2004. Concerts will take place in Freiburg, Mulhouse (France) and Basel (Switzerland). During this meeting, a workshop 'Jazz in Europe: Past & future' will take place on the 4th and 5th of June in collaboration with the EFMET. The Annual IASJ Jazz Meetings for 2005 and 2006 will take place in Cracow, Poland and Louisville, USA.

Further, the IASJ will hold a presentation during the ISME World Conference in Tenerife from 11 - 16 July, and plans are underway to organise another IASJ Jazz Education Conference in collaboration with the EMC to be held in October 2004. More information about this conference will follow; please visit our completely renewed website - [www.iasj.com](http://www.iasj.com). The IASJ Newsletter will appear in March, June, October and December.

## **JMI – Jeunesses Musicales International**

*ExTEND 2004* --- JMI has just launched ExTEND 2004 – the Experimental Transnational European Network Development, which aims to strengthen the youth and music network in Europe by creating a pan-European platform to increase cooperation between music organisations. The main actions of the project, largely funded by the EU DG Culture & Education, are a survey on youth and music in 27 European countries, and a series of conferences and workshops.

*Music Crossroads*--- The Tanzanian “Oya Theatre Group” won the 5<sup>th</sup> Interregional Music Crossroads Festival held end of January in Tanzania. The band will be taking their energetic visual act, based on traditional Swahili rhythms and dance, to Europe this summer. Next year’s Music Crossroads Interregional Festival will be held in Malawi in January 2005. For further information: Sophie Putcuypys [press@jmi.net](mailto:press@jmi.net) - [www.JMI.net](http://www.JMI.net)



The theatre group Oya from Tanzania

## **ISME - International Society for Music Education**

The International Society for Music Education celebrates 50 years.

The IMC marked the occasion of ISME's 50th Anniversary at the IMC 30th General Assembly in Montevideo, October 2003. ISME President Giacomo Oliva brought greetings and gave an historical overview of ISME in his presentation celebrating the 50<sup>th</sup> Anniversary of ISME. This was followed by a reception where IMC President Kifah Fakhouri paid tribute to the many people who have served both IMC and ISME over the years and expressed the wish that this co-operation be strengthened and continue to grow.

ISME 50<sup>th</sup> Anniversary celebrations were launched at the ISME World Conference in Bergen, Norway in August 2002 and will culminate at the 2004 World Conference to be held in Tenerife, Canary Islands, hosted by Spain.

[www.isme.org](http://www.isme.org)

ISME International Office at:

FAX: +61+8+9386 2658

Email: [isme@isme.org](mailto:isme@isme.org)

## **IFCM - International Federation for Choral Music**

### *World Youth Choir 2004*

The winter session took place in Namur under the baton of Grete Perdersen Helgerodt, with tremendous success and a first time ever performance in Brussels, which 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 of the Korean Choral Institute. Auditions are in process.

For information please contact the International Center for Choral Music at [iccm@skynet.be](mailto:iccm@skynet.be)

### *Andino Youth Choir*

The new format of the project includes a project called “Los Andes Cantan”. A number of workshops for singers and conductors are organised 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 choose the 20 singers from each country to join the Andino Youth Choir in a session in Caracas. Local festival will take place in Caracas (June 3); in Quito, Ecuador (August 5); in Lima, Peru (August 19); in Santa Cruz, Bolivia (October 14); and in Bogota, Colombia (November 18).

## **Gaudeamus Foundation**

### *INTERNATIONAL GAUDEAMUS MUSIC WEEK 2004, September 6<sup>th</sup>-12<sup>th</sup> 2004*

Young composers need musicians and a concert hall to actually hear their creation. That is why, each year, Gaudeamus organises the International Gaudeamus Music Week, a festival presenting new music by young composers from all over the world. The main part of the festival is a competition for new music. This year’s jury, consisting of Karin

Rehnqvist (Sweden), Takayuki Rai (Japan) and Klas Torstensson (The Netherlands/Sweden), made a selection of 17 pieces out of the 439 entries written by composers from 49 different countries ranging from South-Africa to Iceland and from Bulgaria to Costa-Rica. The selected pieces will be performed in the Music Week and are nominated for the Gaudeamus Prize. In addition to these selected works, a number of compositions by young composers will be scheduled. Entered works that are not selected will also be considered for the program. A preliminary program will be available on our website in May.

In addition to the concerts there will be workshops and lectures.

More information about the Gaudeamus Foundation and the International Gaudeamus Music Week can be found on

[www.gaudeamus.nl](http://www.gaudeamus.nl) / [info@gaudeamus.nl](mailto:info@gaudeamus.nl)

## **EMCY - European Union of Music Competitions for Youth**

### *Euro-Debut Tour in Germany*

A chamber music concert tour with eight concerts in West Germany featuring highly talented prize winners of EMCY competitions will take place between March 14 and 21. The idea is a European musical meeting “en miniature” but on an outstanding level. The performers are Tatyana Malyarova, oboe, from Russia; Lilli Maijala, viola, from Finland; the Alkemia Trio from Poland and Lisa Schulz, piano, from Germany. On March 22 and 23, two European concerts in Ljubljana and Koper (Slovenia) will follow, featuring Tatyana Malyarova, Lilli Maijala and Lisa Schulz.

### *The second “Euroradio Youth Concert: Outstanding Musical Talents in Euroradio*

A co-operation between the “European Union of Music Competitions for Youth” and the European Broadcast Union will take place on the 26th of March 2004, 8:00 p.m., Concert Hall of the Danish Radio, in Copenhagen:

Jean-Frédéric Neuburger (France), piano

Julian Steckel (Germany), violoncello

Ragnhild Hemsing (Norway), violin

Danish National Orchestra

Conductor: John Storgårds

**IMC Newsletter N° 29**

**April 2004**

## **NEW MEMBERS**

### **NATIONAL COMMITTEES**

National Committees officially admitted by the General Assembly of IMC in Montevideo, October 2003:

#### **National Music Council of Venezuela – COMUVE**

Under the Presidency of Mr. Antonio Abreu, COMUVE is based in Caracas.

#### **National Music Committee of Turkey**

Affiliated with the Turkish National Commission for UNESCO

#### **Music Committee of Cameroun**

Under the Presidency of Mr. Yatchokeu, the Music Committee of Cameroun is based in Douala, Cameroun.

#### **National Music Committee of Oman**

Secretary General Mr. Khalfan Bin Ahmed Al-Barwani, Oman Centre for Traditional Music.

#### **National Music Committee of Azerbaijan**

Based in Baku and led by Mr. Nigar Akhundova.

## ORGANISATIONS

- **International**

### **Fondation Calouste Gulbenkian**

A Portuguese institution, the Fondation Calouste Gulbenkian was created in 1956 in the name of Calouste Gulbenkian, business man and promoter of original Armenian art, who died in 1955 in Lisbon. The foundation, working in Portugal and abroad, is active in the arts, education and the sciences. Its headquarters in Lisbon houses a staff of 600 and includes 2 museums, a library and 3 auditoriums for the orchestra, the choir and the ballet Gulbenkian. Its international activities are geared towards the diffusion of Portuguese culture.

- **Independent**

The **Institute for Cultural Enterprise (ICE)** is dedicated to advancing cultural entrepreneurship as vital to economic development. ICE also promotes programs that support the sustainability of artists and arts and cultural organisations worldwide.

ICE carries out its mission by working to

1. strengthen cultural policy and management research through knowledge-building efforts;
2. stimulate debates and actions that will help create an environment that fosters development and sustainability of cultural enterprises;
3. promote the visibility of minority cultural enterprises focusing particularly on artistic productions;
4. support opportunities for cultural entrepreneurs to network through participation in professional meetings and international cultural markets; and
5. support fellowships, and training and technical assistance programs that encourage cultural entrepreneurs to experiment with innovative approaches to entrepreneurship development in the cultural sector.

ICE is based in New York City and is currently headed by IMC Board member Anne Dowling. For further information, contact [atd@iceoffices.org](mailto:atd@iceoffices.org)

**Cultural Engineering (CE):** Cultural Engineering, LLC (CE) is a service organisation working on the cultural dimension of socioeconomic development and the management of cultural enterprises. CE designs, develops and promotes the use of managerial tools and systems for cultural development planning and the training of cultural entrepreneurs. CE works globally. Please visit our website: [www.culturalengineering.com](http://www.culturalengineering.com)

**The African Marketplace** is a nonprofit cultural organisation. The primary goal of the African Marketplace is to promote an understanding and appreciation of the global influence of the African Diaspora. Africa's impact stretches around the world from its continent to Europe, the Caribbean, South America, North America, the Pacific Rim and Asia. The mission of the African Marketplace is to embrace the concept of a global village, uniting disparate populations of the world. For further information, contact [info@africanmarketplace.org](mailto:info@africanmarketplace.org), or visit the website: [www.africanmarketplace.org](http://www.africanmarketplace.org)

### **Fondation Appollon**

Our private, non-profit making art foundation contributes to substantially promoting intercultural dialogue and helps to set in place an international network of artists. We are advancing projects in music, literature, painting, photography, modern dance and film, which are in search of new forms of expression and presentation. We also substitute projects that are working with national or regional traditions and transform them in a creative way. Our current focal point is the project-series 'Poetry&Music – Brazilian Sounds', where a special connection between music and lyrics, Germany, Brazil and Africa is made and renowned South American, European and African composers connect different musical traditions and expressions. These new compositions are intended to convey in poetic/musical form the syncretism and the diversity of Brazil but also the European influence in Brazilian culture. Over the last year we have looked at the magic, the conflicts and

the destruction of Amazonia - the lungs of the world; this year we will express the African traditions in the Brazilian culture.

- **National**

- Hamaya Cameroun Group**

- The Hamaya Cameroun Group is a production studio based in Douala, Cameroun. The label 'Hamaya' aims to promote and facilitate the development of African cultures. Its major

challenge is to create a favorable environment for cultural enterprise. Samuel Mbappè is composer, interpreter and in his function as Artistic Director of Hamaya Production, has been responsible for organising, planning and implementing the programmes of the label. He is also founder of ASAV – the Association for Health and Life, a non-profit humanitarian organisation, which, among other things, works actively to offer handicapped musicians an opportunity to express themselves through music.

## INDIVIDUAL MEMBERS

- **Professionals**

- Dr. Ana Lucia Frega** has been Member of Honor of the National Academy of Education since 2000. Former President of ISME as well as former member of the IMC Executive Committee, she is the founder of a music education study programme and coordinator and lecturer in music education at the University CAECE of Buenos Aires. She has taught at universities in Latin America, Europe and the United States, and has published a great number of articles and books.

- Born in 1953 in Baku, **Sergueï Markarov** is Professor at the Ecole Normale de Musique de Paris, Visiting Professor at the Tchaikovsky Conservatory in Moscow, and Professor at the Conservatoire National Supérieur of Erevan. A concert pianist who is performing internationally, Sergueï Markarov was nominated UNESCO Artist

- of Peace in 2002 in recognition of his engagement in favor of UNESCO's programmes and activities for peace and tolerance and of his contribution to the dialogue among cultures through classical music. In 2003, he was appointed Artistic Director of the Piano Festival of St. Petersburg.

- Violinist and composer, **Nidaa Abou Mrad** holds a doctorate in musicology and is an expert on traditional music of the Arab Near East. He is Academic Director of the Higher Institute of Music at the University Antonine in Lebanon, Director of the Centre of Musical Traditions of the Arabic Orient and the Mediterranean as well as President of the Foundation for Classical Arab Music in Beirut.

- Born in 1972 in Beirut, Lebanon, **Fouad Fakhouri** is an active composer and conductor. He holds music degrees in composition, theory and conducting from West Texas A&M,

- Pennsylvania State University and the University of North Texas. In 2003, Fakhouri recorded his latest orchestral works with the Bulgarian Symphony Orchestra for release in 2004.

- Geoff Roach** – Baritone, Alto, Tenor, Bass Sax and Alto Flute. Born in New Orleans, USA, Geoff Roach has obtained degrees from Clemson University and the University of Missouri and has performed in the United States and in Europe with Mel Torme, Nelson Riddle, Tom Jones, Bob Hope, as well as in many musicals, shows and other productions.

- A native of the island of Sao Tiagoau, Cap-Verde, **Boaventura Lopes Correia** - known as '**Zé**' – is an artist with a rather eclectic musical culture; his particular vocal colors provide his music with a singular style.  
[www.zemusic.com](http://www.zemusic.com);  
contact@zemusic.com

Professor **Mouna Zraik Sayegh**, born in 1949 in Accra, Ghana, is in charge of Educational Affairs at the Ministry of National Education of the Republic of Lebanon. She supports music as a means of learning, has participated in the preparation of music education programmes for the Ecole Normale – in particular for pre-school children, and is author of the book “La lecture et l’écriture par la musique”.

**Dr. Mutasem Adileh** is Associate Professor of Musicology and Head of the Music Department at Al-Quds University in Palestine.

Lebanese historian **Dr. M. Victor Sahab** has published numerous books on such topics as the religions of the Levant and classical Arab music. Fulbright Scholar in 1988 and Visiting Researcher at the University of Georgetown in 1989, he is now Director of Programmes at the Radio Liban, the Lebanese governmental radio station.

**Dr. Ali Shurman** is Head of the Music Department at the University of Jordan.

**Mr. Ramzi Halaby** is General Manager and Founder of Spotalent as well as Music and Talent Manager in Jordan.

- **Students**

Born in 1974, **Regina Senften** (Switzerland) is a doctoral student of musicology and works part-time for the Swiss Music Council.

**IMC NEWSLETTER N° 29**

**April 2004**

## **UNESCO and MUSIC**

### **IMC contribution to UNESCO programmes**

The Framework Agreement with UNESCO links IMC with the **Arts and Creativity Section**, which is part of the Division of Arts and Cultural Enterprise at UNESCO’s Culture Sector. IMC, in close collaboration with the International Federation of Musicians, will contribute to the World Observatory on the Social Status of the Artist. Moreover, IMC was invited to become involved in the preparation of the World Summit on Cultural/Arts Education, which is to be held in Lisbon, September 12 - 15 2005. This cultural platform is dedicated to the promotion of art and culture in the formal and informal education of children. IMC will participate in preparatory meetings, more information on this to follow in the next Newsletter.

IMC’s recent contributions to other UNESCO programmes include the Secretary General’s participation in a round table on the **Global Alliance for Cultural Diversity** (December 2003). This UNESCO flagship programme focuses on collaborative action; it connects people in innovative partnerships that span the private, public and not-for-profit sectors. The Alliance works at the local level to develop and strengthen the capacity of a wide range of cultural industries, while creating opportunities to distribute products regionally and gain access to markets overseas. Committed to diversifying the display of creativity worldwide while boosting economic development, its strategic targets are knowledge sharing, copyright enforcement, and the adaptation of infrastructure to the needs of cultural enterprises.

**Coming up:**

## **21 May: World Day for Cultural Diversity for Dialogue and Development.**

*(Excerpt from the UNESCO website)*

The Day will provide us with an opportunity to deepen understanding of the values of Cultural Diversity and to learn to “live together” better. This is why UNESCO appeals to the Member States as well as to all civil society to celebrate this World Day by involving as many actors and partners as possible. We will be pleased to hear about your initiatives and ideas.

Write to us: Division of Cultural Policies and Intercultural Dialogue, UNESCO, 1 rue Miollis, 75732 Paris Cedex 15, or [m.chiba@unesco.org](mailto:m.chiba@unesco.org)

© UNESCO

## **Music in UNESCO programmes**

While there is no music department at UNESCO, issues related to music can be found in a variety of UNESCO’s programmes in the field of culture, be it intangible heritage, cultural diversity, intercultural dialogue, culture and development, cultural industries, arts and creativity, copyright or cultural tourism. In this issue, we will highlight a programme in the field of intangible heritage.

**Focus on ...**

### **Masterpieces of the oral and intangible heritage of humanity**

The goal of the Masterpieces of the Oral and Intangible Heritage of Humanity programme is to raise public awareness of the value of this heritage and encourage governments to take legal and administrative steps to safeguard it. In the first Proclamation in 2001, 19 masterpieces were given recognition. The third Proclamation is scheduled to take place in 2005.

The 2003 Proclamation (see below) was especially significant because of the recent adoption by the 32nd session of the General Conference of UNESCO of a Convention for the Safeguarding of Intangible Cultural Heritage. The proclaimed masterpieces will be inscribed on the Representative List of the Intangible Heritage of Humanity provided for in the Convention as soon as it enters into force. The 2003 jury, comprising 18 members under the presidency of Juan Goytisolo, examined 56 national and multi-national candidatures submitted by Member States of UNESCO. Each case had already been evaluated by specialist NGOs, such as the International Council for Traditional Music. Prof. Kwabena Nketia (Ghana) represents IMC on the jury.

#### ***Twenty-eight masterpieces of the oral and intangible heritage of humanity proclaimed (Paris, November 7th 2003)***

“The proclamations are UNESCO’s first concrete response in meeting the pressing need to safeguard intangible heritage”, declared Director-General Koïchiro Matsuura. He stressed that “the purpose of these proclamations is not simply to recognize the value of some elements of the intangible heritage; they entail the commitment of states to implement plans to promote and safeguard the inscribed masterpieces.”

The masterpieces proclaimed are: Azerbaijani Mugham (Azerbaijan), The Carnival of Binche (Belgium), The Andean Cosmovision of the Kallawaya (Bolivia), The Oral and Graphic

Expressions of the Wajapi (Brazil), The Oral traditions of the Aka Pygmies of Central Africa (Central African Republic), The Royal Ballet of Cambodia (Cambodia), The Art of Guqin Music (China), The Carnival of Barranquilla (Colombia), La Tumba Francesa, Music of the Oriente Brotherhood (Cuba), The Al-Sirah al-Hilaliyya Epic (Egypt), The Kihnu Cultural Space (Estonia), The Tradition of Vedic Chanting (India), Wayang Puppet Theatre (Indonesia), The Maroon Heritage of Moore Town (Jamaica), Ningyo Johruri Bunraku Puppet Theatre (Japan), The Art of Akyns, Kyrgyz Epic Tellers (Kyrgyzstan), Woodcrafting Knowledge of the Zafimaniry (Madagascar), The Indigenous Festivity dedicated to the Dead (Mexico), The Traditional Music of Morin Khuur (Mongolia), The Pansori Epic Chant (Republic of Korea), Lakalaka, Dances and Sung Speeches of Tonga (Tonga), The Arts of the Meddah, Public Storytellers (Turkey), Vanuatu Sand Drawings (Vanuatu), Nha Nhac, Vietnamese Court Music (Viet Nam), Arab States: Iraqi Maqam (Iraq), Songs of Sanaa (Yemen).

The Jury furthermore bestowed the distinction to two multinational candidacies: The Baltic Song and Dance Celebrations (Latvia, Estonia and Lithuania) and Shashmaqom Music (Tajikistan and Uzbekistan).

A detailed description and photographs of the masterpieces can be downloaded: [www.unesco.org/culture/heritage/intangible/masterpieces/list2003](http://www.unesco.org/culture/heritage/intangible/masterpieces/list2003)

---

**The IMC Newsletter is published by the Paris Secretariat  
in English and French with the financial support of UNESCO.**

**April 2004**