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English version

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FROM THE PRESIDENT'S DESK

Dear Friends and Colleagues,

It has been a great pleasure to prepare this second edition of the EVTA Newsletter. In it you will find an Epilogue to Eurovox 2006 as well as a good number of reports of activities in our member organisations. Thank you for your contributions! Both our diversity and our common ground are visible in those articles.

News from the Executive

The executive will be meeting in Olten, Switzerland from January 19-21, 2007. We will be taking the first steps in planning our part of the Congress in Paris in 2009 in conjunction with the AFPC. Of course our discussions and decision-making will include the Vocal Pedagogy Week planned for Kudowa, Poland September 9 – 16, 2007 and the council meeting there September 14 – 16, 2007. In connection with this, I plan to travel to Kudowa at the beginning of January with our Polish delegate, Maria Czechowska-Królicka, to look at the planned venue and accommodations, meet with the city officials and hopefully, try the spas that Maria has promised!

Since we had another request for a national logo for Austria, we have reopened the discussion on the logo with our graphic designer, Oliver Sprigade. There will be a modification to our logo, which we will present when the process has been completed.

Payment of fees

During the European Forum at the congress, we discovered some of the reasons for the difficulty some members have in identifying the membership and therefore paying the annual fee in time. Unfortunately, this leads to great delays in payment and therefore, in EVTA income. We will continue the discussion at the meeting in September with a goal of finding a better and more unified way to do this. For the present, please direct your questions to our treasurer, Björgulv Borgundvaag.

EVTA is growing, and we are developing our ability to exchange our experiences and information within an exciting profession. In an article on an experimental school, which I read recently, I found the following:

Teachers are there to facilitate learning, not function as omniscient authorities. "Student" is not an active word, "learner" is - and we're all life-long learners.

In this vein, I would like to wish you a harmonious Christmas season, a good party – or concert – or whatever you have planned to end the year 2006 and begin the year 2007, and good health, happiness and success in the coming year.

Norma Enns,
President EVTA e.V.

GIVING FINLAND (OR SPAIN, OR ICELAND) A FACE: WHY EVTA? WHY ICVT?

WHY ARE INTERNATIONAL RELATIONS IMPORTANT TO OUR MEMBERS?

In October of this year, I was able to attend the annual congress of the AFPC in Toulouse. It was an event full of new faces and good ideas. It lacked some things I thought could have been addressed, I got impatient with the singing and the teaching, but I noticed something much more important: the weekend was characterized by the relationships obviously developing between colleagues from different parts of the country.

Why should we invest time and money in beyond our national boundaries, planning and attending international activities? Don't we have enough trouble getting our associations to function professionally at home, persuading members to pay their annual fee or convincing them of the value of attending an event? Why invest our limited resources and personnel in international relations? We haven't even surmounted communication barriers in one language, so why subject ourselves to the multiplied difficulties of multiple languages?

My experience in Toulouse was characterized by just that problem: my French is sufficient for me to figure out the subject matter at hand, but often not adequate to decipher what is being said about it. Never mind my ability to express myself in French! So strangely enough, the first thing I consider important is communication: we are all still learning to talk about aspects of singing – developing a culture of professional communication. Sometimes, however, it is easier to talk about difficult subjects in a setting away from home, even in a foreign language, to share the search for words, to exchange ideas and accept alternatives from colleagues we may not see again, or at best at some later date. A special situation offers protection from the - sometimes difficult - relationships of our day-to-day situation; it offers the incentive of dealing with an unfamiliar situation, thereby opening the door to changing our thought and behavioural patterns.

We also live in a world in which our young people, our students are increasingly mobile. International networks and contacts serve to give seemingly distant countries and other cultures a face. This cannot be achieved through a newsletter or the internet. I certainly prefer to send a student to a colleague I know, or at least, one who has been recommended to me by someone I have met and with whom I have discussed my professional concerns. International events provide the opportunity to meet such colleagues and establish international networks. True, we are very much at the beginning of this path, but EVTa's aim of introducing regional activities within Europe, as well as planning congresses such as the one held in Vienna and planned in Paris in 2009, are intended as means to that end.

As I sat in on the annual members' meeting in Toulouse, I mused on the nature of the studios of the colleagues I was observing, asking myself, how they felt about the appeals to become involved in seemingly distant activities. I was sure some of them teach in private studios in small, relatively isolated cities and towns, probably not earning the profit their work deserves. Are we as planners offering enough reason for them to spend time and money attending an international event?

I have taken something different home from each of the events I have been privileged to attend. I remember the Rachmaninoff concert, the children's choir and voice massage in Helsinki, I experienced the wonderful people and the unique hospitality of Budapest and Wroclaw and Vienna. Each time, I enjoyed some presentations and was upset by others. That is normal and the fact that we do not agree, provides the fodder for our continuing conversation.

But as wonderful as all of that is, it is not as important to me as strength I draw from knowing ledge that I am not alone: colleagues around the world share my concerns about professional relationships and vocal health, look for new repertoire and teaching ideas, have similar questions about popular and classical vocal music, and concerns about guiding mobile students to a teacher we both trust. The sense of working together toward a common cause, which is generated by these events, will give us a renewed sense of mission when we go back to our own teaching situation – again and again!

Prof. Norma Enns
President

NAMES

How many names does it take to make an EVTA?

I opened a not so very old folder of EVTA material that was handed over to me. In it, I found names and numbers among the letters:

- a note dated April 1996 – December 1996: membership fees Switzerland, Germany, Finland, Holland and England are listed
- Norway joined in April 1996
- A statement dated 1997 includes Norway and Sweden for the first time.

This is about the „middle period“ in the current life of EVTA. The founders' names aren't here, I find them again later when I sort some documents I already had into the new folder in more or less chronological order. I read Riekje Bakker, Howard Nelson, Charlotte Lehmann, Marianne Kohler, Norman Tattersall, Taimi Airola, Maria Rondel, Paolo Zedda, Thea Carr, Martha Rovik Halvorsen, Britta Sundberg, Jean Westermann Gregg as NATS President, Jakob Stämpfli, Kurt Huber, Therese Janot, Marie-José Ledru, Colin Schooling. The names get more familiar as I read Jacqueline Delman, Barbro Marklund, Anne Naenen, and Outi Käkönen. Suddenly my own name appears in a letter dated December 2000 and I remember that shiver of excitement as I accepted the job of representing the BDG in international relations. Little did I realize then, where that „yes“ would lead both EVTA and me!

Armande Olivier, Hazel Wood, Line Granvel, Kay Jensma, Anna Gotti, Pia Brodnick, Erzebet Farkas.

I come across the financial statement of the Helsinki Congress 2001 and memories of the Tapiola Children's Choir, Birgit Nilsson, Rachmaninoff, St. Petersburg, Voice Massage, and so many new faces tumble their way through the paths of my brain. Mikko Pasanen, Riita Munen, Scott Swope, Guri Egge, Paul Deegan, Suzana Turku, Suzana Frasher, Eugene Sasiadek, Izabella Jezowska, Judit Pallagi, Charolte Thosen. Now I'm remembering Oslo, meeting the two lovely colleagues from Albania and edging our way through the confusing difficulties of deciding together how to move on.

The invitation to Hannover seems a long time ago – it is really only two years and I can hardly believe it! Scott and I worked madly at getting information, planning the meeting, finding hotels, setting up the documents, translating and correcting, planning the discussion, checking with the Norwegian colleagues, looking for professional help, ordering coffee, snacks and the (wrong) hotel rooms.

More Names appear: Maria Czechowska-Królicka, Marianne Ax, Georges Regner, Helga Wagner, Björgulv Borgundsvaag, Jacques Schwarz, Roland Haengelbrock and Bernhard Hunziker. Frans Huijts and Julieta Kubik, Sibrand Basa and Berthold Schmid, Anne-Christin Willund.

How many names does it take to make an EVTA? I don't know, but there are many – everyone doing a little bit.

CONGRESS CONTEMPLATIONS

There have been many activities following the end of the EVTA Congress in Vienna. The CD with the wonderful student concerts will soon be finished. We have reason to be pleased with the final financial statement – we will finish with a small profit.

It is difficult to determine the number of registrants because we were able to sell a good number of day tickets, sometimes more than one per person. The list of participants, which we revised after the congress, has 220 registered guests. If we include the Wiltener Sängerknaben, we were 240 persons. There were approximately 50 students and 20 children from the choir. Including our presenters, congress team, students, etc., who were also participants, nearly all of us were participants.

Austria 65 (+20), Canada 1, China 1, Denmark 2, Finland 8, France 6, Germany 40, Greece 1, Hungary 6, Iceland 3, Ireland 1, Italy 4, Netherlands 9, Norway 12, Poland 2, Portugal 1, Slovakia 1, Slovenia 12, Spain 1, Sweden 9, Switzerland 20, Turkey 1, United Kingdom 5, USA 7.

The grotesque problems that developed in connection with the different modes of registration and payment were very difficult to deal with.

- Payments made by credit card often passed through three banks in different countries, so that it took two months until we could confirm some of the payments.
- The online registration, which was to be paid by bank transfer, were paid by credit card by some registrants, causing us some confusion.
- Registrations were not always sent to the congress office, but to the university, where a merciful secretary accepted them and passed them on to me.
- Some bank transfers had the name of a partner or parent, or an earlier or later family name, so there was considerable detective work to do.
- Some payments were marked only with the name of the association, so we didn't know whom it was for.
- Some payments came before the registration arrived, one of them paid by a partner. This case could only be sorted out at the congress.

We made a game of these problems, developing our detective abilities. I would, however, like to spare future congress organizers the same problems and encourage all registrants to read the forms very carefully. I recommend that the organisers find a more efficient system, even if it should cost more.

I was not prepared to leave the visit to the opera to chance, so in February 2005 (!) I purchased 130 tickets for the performance of *Don Giovanni* in the *Theater an der Wien* – and later I was sorry, that I hadn't purchased more. Nearly all congress registrants and their families and friends wanted to attend the performance.

It was a special joy to have my former student, Adriane Queiroz sing Zerlina in the performance. She had an evening free, and joined us at the mayor's reception at City Hall, singing Gershwin and gospels with pianist David Hojer – a memory of her student days in Vienna.

The musical part of the congress was like harvest for me. Nearly all of the singers were students or graduates of my class.

It was very important to me, to show our guests some of Vienna's very special features. One of them was the wonderful „Heurigen“ with a view of Vienna. We saw the view only for a few moments on the evening of August 11: after a long, damp walk through the vineyards of Grinzing, we reached our cosy restaurant on Reisenbergweg. Suddenly, the clouds broke and the evening sun threw its last rays on the city at our feet. Those who couldn't grab their cameras quickly enough missed a romantic moment – the gift of a moment for our guests.

Helga Meyer-Wagner

EPILOGUE – EUROVOX 2006

Honorary Member Paul Deegan AOTOS

It all seemed so - so normal, - so right, - as if it had always been so! Singing teachers from all over Europe and beyond, coming together to talk to each other, to listen to each other; to teach each other, and learn from

each other; to agree with each other, and differ from one another; but above all to share with each other: to share the one thing that we all have in common with each other, no matter what differences there are between us in age, or nationality, or eminence, - the love of singing and the teaching of singing.

And yet it was not always quite so normal. Singing teachers did not always share with each other so readily, and many behaved as if their studios were secret laboratories, where undisclosed techniques were closely guarded, especially from other singing teachers!! Only a few European countries had a national association to encourage contact between teachers within their own borders, and there was no international means of communication between them.

Then came ICVT Strassbourg 1987, and subsequently, a series of meetings in Amsterdam, and in the winter of 1989 EVTA was born. There were only seven

member associations, but from their dedication to the ideal of freely sharing information and experience, has grown the Europe-wide EVTA of today which makes an inspiring and wide-ranging and sharing conference such as we had in Vienna in the Summer of 2006, not only possible, but appear to be so - so normal, - so right, - as if it had always been so!

Honorary Member Ank Reinders Leiden, Netherlands

How does one look back at a past congress?

I could say: it was a well-organized event and leave it at that, but since I was asked for the viewpoint of an honorary member, I will try to share my memories and experiences.

As an experienced and eager congress attendee, I can, however, offer a few comments.

The congress city was important to me. I could reconnect with Vienna, where I made my debut as Musetta at the Kammeroper many, many years ago, and sang the world premiere of Ein Weib by Ingomar Grünauer with Kurt Rapf conducting. Norma Enns and Helga Wagner deserve a great deal of praise for good organisation. Everything ran smoothly: good halls, good pianos, three excellent accompanists for the master classes and concerts. The program was as interesting as I expected. One wants to see and hear something new, refresh the familiar and meet friends and colleagues. This I did.

The master classes and the student concerts were of great interest. This was innovative: twelve national organisations were represented by a student who sang in the concerts and master classes. One of the highlights came during the opening ceremony. I enjoyed the singing, especially the wonderful baritone, and I was doubled up laughing during the presentation by the Radeschnig sisters from Kärnten.

One could also get a glimpse behind the scenes of the Salzburg Festspiele through the lecture by Dr. Schlömicher-Thier, Festspiel physician. Interesting, but in my opinion questionable, the statements made by Dr. Sundberg (Baumlang: as long as a tree!). Do high sopranos really sing their coloraturas with a glottal attack? On the other hand, he spoke of an audible vibrato on a coloratura tone. Although I admire his research and publications, and have learned a great deal from him, I could not understand during the discussion in the following panel, that a falsetto tone could also be made with closed vocal folds. My question about the transition from the falsetto to the modal register in that case was answered with „I don't know.“ The question will continue to be a construction site for researchers.

I didn't always find my opinion confirmed during the master classes. For example, I found the pedagogy of one teachers questionable as he deconstructed a student and then sent him away. That should not happen. And is it necessary to listen to all of a ten-minute aria at the beginning of the session? Then, I find the statement, „That is wrong!“ poor pedagogy. It is better to say, „The intonation wasn't quite clean, let's try it again.“ I preferred the work of my Dutch colleague, who interrupted a performance after a few minutes with „That was beautiful, but let's try again – slowly and

consciously". She didn't give any physiological facts, but encouraged the student to joyful singing with her own bubbling enthusiasm.

In the end, we continued our praise and discussion. Sitting in the sun, I prepared for my own lecture on the voice in Mozart's operas.

Meribeth Dayme was wonderfully helpful, as always, on the subject of stage presence. The eyes sing as well, carry the content of the song. And the hands as well. Oh! What did I do with my own hands?????

The programme was very full, so I made a choice. Because I questioned whether yodelling and „Dudeln“ belonged in this forum, I did not attend those sessions. That's not my „thing“. It is acceptable today, that we take time for non-classical music at congresses (BDG, EVTA, ICVT, usw.). The colleagues interested in these presentations were enthusiastic about the presentations.

And the terminology chest and head voice is still being used! Even Tosi said that he knew that „head“ is the wrong term, but he didn't know of a better one! . I may be allowed to comment, that we use the same registrations in classical or popular music, but we use the registrations in a different way. We need to know the organism, and above all, not damage it. Even if we define many registers in the voice and give each of them their own name.

Ank Reinders

Marvin Keenze

member: AFPC, DSPP

NATS: International Coordinator

ICVT advisor

The successful 2006 EVTA conference in Vienna demonstrated the benefits of the growing collegiality among the 16 member countries. The conference was a model of organization and creative programming. The venue was excellent and the variety of sessions offered to us provided opportunities for professional growth through movement and body coordination methods, musical styles, teaching demonstrations, master classes and performances. The smaller group discussions of mutual areas of concern were especially effective and gave us a chance to share our ideas. It was brilliant idea to choose young singers from each member country to join the conference activities and to sing in recitals and master classes. It is important that the momentum cultivated by this conference be continued and strengthened.

Martha Randall

President NATS

It was my privilege and my pleasure to join you for the EVTA Congress 2006. Congratulations on your success, and thank you for a memorable experience. From the very beginning, I marveled at the planning that combined creative innovations with the very finest scholarship in voice science, vocal health, ornamentation, and teaching. This was all the more impressive because you did it without an office staff to assist you! In addition, you arranged wonderful opportunities for us to enjoy Vienna and each other at the Mayor's Gala Reception and the Heurigen; I was in awe of what you and your colleagues provided for all of us to enjoy.

Having the gifted young singers selected by the members of the individual associations was an inspired idea; they added a youthful reminder of what we are all trying to do: to further the art of the teaching of singing. The yodeling and "Dudeln" were like nothing we have ever had at a NATS Conference, and I will never forget it.

On the last afternoon, when I observed the various discussion groups, it occurred to me that, like all conferences, attendance seemed to be down on the last day as attendees leave. When I was called to the stage during the final ceremony and I looked out and saw that the room was full, it gave me such a lump in my throat that I could not speak! As the Wiltener Sangerknaben sang, "Fein sein, beinander bleib'n!"

We learn from each other, both as individuals and as organizations. NATS has much to learn from you and we invite you to benefit from us.

Should you come to visit us, we will give you the warmest of welcomes!

With warmest regards and fond memories of Vienna,

National Association of Teachers of Singing

Martha Randall, President

Susan Yarnall
President, AOTOS

Dear Norma, Helga and the team,

Congratulations on an excellent Congress. We are already looking forward to the next event when we shall meet all our European friends again. There will be such a lot to tell our fellow singing teachers at the conference next week.

Many thanks for all your hard work,
best wishes, Susan

Evelyne Koch,
International Co-ordinator AFPC
President ICVT Paris 2009 Committee

I would like to congratulate you on the perfect preparation and organisation of the congress. You (Helga) were tireless in your efforts and the result was a most interesting event. I learned a great deal and felt very comfortable there.

Please convey my thanks to all of those who contributed to the success of Eurovox X. It will be a challenge for us to plan the next Eurovox as well as this one was done!

Warm Greetings,

Evelyne Koch
International co-ordinator, AFPC

Berthold Schmid
President, BDG

Dear Madam President, Mr. Vice-President, and Mrs. Wagner!

dear Norma, Scott, and Helga!

I have a few free hours at last – and I would like to take the opportunity to express my hearty congratulations on the EUROVOX Congress just held in Vienna.

The program was interesting and informative, presented in an easy and friendly manner; the atmosphere was relaxed and communicative; in addition, the venue was beautiful and the organisation unobtrusive and therefore perfect.

In summary: a very successful congress which participants will remember fondly, and from which they have returned home enriched and motivated.

A hearty „Thank you“ to all those involved in setting up the programme and carrying through the organisation, not only from me personally, but also as representative of the BDG and all of the members who were present in Vienna.

It was a joy to have participated in this congress in Vienna, and it awakened my anticipation of Paris 2009.

Mit herzlichen Grüßen

Berthold Schmid

Nora Tiedke
Treasurer, EVTA.CH

I would like to take this opportunity to thank you for the organisation of the Eurovox Congress! I thought your idea and the method used for the discussion forum on various themes most anregend – we so seldom have time for that! And one could tell, by the lively discussion, that this opportunity for exchange was long overdue.

I wish you good memories and time to relax.

Nora

Noelle Turner
BDG, Presenter

Once again, my greatest admiration for planning and running an excellent, well-organized conference in Wien. Of course, having Wien as a backdrop didn't hurt, but it's the contents that make for the quality.

Simon Lobelson

Had I realised that between August 10th and 13th, I would be performing to a hall full of 170 singing professors, I probably would have fainted. Of course I knew I would be, I just hadn't realised it. But the fact that I was thrilled to sing there – rather than anxious - says a lot about the EVTA 2006 Congress in Vienna.

Vienna is such a stunning city. Like London, it is fun to simply walk, get lost, and discover so many of the city's hidden charms. Were I given the job of writing a tourists' guide book for this city I would leave most of the pages blank, so that each individual thrill-seeker could fill in his own 'sights one has to see' whilst losing his way down a narrow alley. I don't think I even need to mention the cooking and the culture. Our Sommerhotel Don Bosco was fabulous: friendly, spacious and unassuming.

And what of the congress itself? To have been given the unique opportunity to better one's craft in one the world's most stunning places, surrounded by people who genuinely wish you the all the best of success, is a blessing. I performed in no less than 3 masterclasses: with Marvin Keenze, Rudolf Piernay and Meribeth Dayme. All of them were very different experiences. I've never met anyone as positive as Marvin, who inspires the best in any student. His humorous, sunny and open teaching manner extracts a truly 'open' sound from the student. I learnt from him to release all my tension, open my ear to my own true voice. An open ear equals an open voice. Meribeth really got to the crux of why we perform – to communicate with an audience. This is after all, why we are in this business. Her techniques for this were unique, and highly effective. There were a lot of laughs all round from performers and audience alike, but in the end, this is a very serious theme – and very well achieved.

I must also mention my national compatriots from AOTOS, Hazel Wood and Paul Deegan (even though Hazel is British, Paul is Irish and I'm Australian!). They were like a family to me, and supported me every step of the way during my EVTA journey. More so, they set up a private session for me with Margreet Honig. Forty-five minutes on pure vocal technique, one-to-one. Again, a simple release of the tongue and thus the jaw was what I needed to do. Quite simple really; but she showed me so simply and effectively how to achieve this. Strip away everything, and sing as though you were speaking. Ganz einfach. A singer's technique can be a kind of Achilles heel – and to be reassured by someone of her stature that my technique was quite solid indeed, was a small triumph for me. I just need to remember to relax now!

It was a joy to hear all the other student representatives from eleven different European countries. I learnt as much from hearing them and seeing them work as I did from my own classes. It was also fabulous to hear them all in the student concerts. Two hours of Second Viennese School music from eleven different national styles can be schwierig. Not so here: colourful, beautiful, atmospheric and totally committed performances. Some of them are very fine performers indeed – I hope our paths will cross again in the future.

To also meet and talk to so many different teachers from all over the world was great, and sometime quite amusing. 175 teachers means 175 different opinions . . . but isn't that our industry? Almost all were helpful and praiseworthy; some simply comical. I must add a small anecdote at this point. I was asked by someone whether I was actually British or Australian. Upon having confirmed the latter, I was flattered to be told that "my English is very good."

At no point did I feel neglected, or like a 'student experiment hamster.' I must thank Norma Enns and Scott Swope heartily for all their organisation and trouble to see that were felt at home. They are wonderful people. The excursions to Beer Teufel, the Mayor's Gala Reception at the Rathaus and Heurigen were fantastic.

In short my time at the EVTA congress was informative, inspiring and above all, fun. I am so grateful to The Worshipful Company of Musicians for their generous support from Britain, thus giving me the opportunity to partake in the congress. Without such organisations, many musicians would not be where they are today. Thank you, thank you, and noch einmal, thank you. Every day I am so thankful and lucky to be a singer; that life has somehow – through luck, hard work, talent and the kindness of so many to me so far - moulded this path for me to tread. Just to be given the opportunity to do what I have always loved in Vienna - what I know will always be my greatest joy and to be able to bring this pleasure to other people - is such a gift.

Simon Lobelson

Catrin Oesterle – Student BDG

The Eurovox congress had cast its anticipatory shadows on me for quite some time. Upon learning that I was invited to represent the BDG for the student project of the congress, my excitement grew with my expectations of the events, impressions, encounters and experiences that awaited me.

Since I completed my final exams in voice and vocal pedagogy in July of this year, I was particularly looking forward to one last project with a group of other students as well as to participating in the master classes. Since I have sung several times as a student in master classes at BDG congresses, I was familiar with the situation and curious about what was awaiting me this time.

I enjoy being in Vienna a great deal, so I flew in several days ahead of the congress to spend time sight-seeing. This also gave me the opportunity to acquaint myself with the university and practice there a few times. This was advantageous because unfortunately there was only one warm-up and practice room for us students, one of the few negative things about the congress. My anticipation and excitement grew nevertheless and the day came when all the students first met and introduced themselves. I was impressed by the variety of languages and the artistic accomplishments of some of them. Even on the first day we had lively exchanges. There were rehearsals for the student concert in the afternoon, and I remember the work with the pianists as being very positive. I felt well prepared for the concert on Friday evening.

The congress started officially on Thursday and we students were part of the opening ceremony. Everyone introduced themselves in their mother tongue and I found the different sounds of the languages exciting. Right from the beginning of the congress there was a wonderful atmosphere among all of the participants; even more reason to attune myself for the coming days.

The workshops, lectures and master classes started on Friday and, as student representatives of our own national associations, it was necessary to concentrate our energy on singing. Both singer and audience should be able to gain something from the master class.

My expectations were quickly surpassed in the first master class on Friday morning, when I was able to work with Margreet Honig. I connected immediately to her temperament and her unbelievable energy and was able to accept and transfer much of what she asked into my singing. After that I was euphoric and performed calmly in the evening concert.

Saturday started early for me, as I sang in Prof. Rudolf Piernay's master class. I didn't experience quite the same "aha" effect as with Ms. Honig, but nevertheless I was quite at ease with the situation and was able to adopt his good suggestions and tips.

After that I had completed my singing responsibilities and was able to listen to the lectures, all of which were very interesting. In retrospect, I would have liked to have been able to concentrate more on the lectures and workshops, but the program was full, and satisfied my ability to absorb information and interesting new topics quickly anyway. I had to choose between saving my energy and excitement for singing in the master classes or devoting myself to the lectures and workshops for a few hours. As I had however been invited to sing and not just to attend the congress, I chose not to give my attention to the other parts of the program on the first two days.

In addition to the experiences in the master classes, I found meeting people from so many countries the most satisfying part of the experience. Everyone shared the same passion for singing and teaching voice, everyone was kind and open-minded towards the students. I enjoyed the good conversation and the exchange of ideas with many of them. The relationships between the students were also very good and produced some lasting contacts.

After a magnificent Don Giovanni in the Theater an der Wien on Sunday evening and with my full, thick notebook in my suitcase, I returned home greatly enriched, enthusiastic and motivated.

Thank you to the BDG and EVTA for inviting me to participate in the Eurovox congress.

Catrin Oesterle

DOUBLE AUDIO-CD OF THE EVTA STUDENT CONCERTS AT EUROVOX

WILL BE READY SOON!

As many of you already know, part of the Student Project at the EUROVOX congress was a CD production of both of the student concerts. After weeks of planning and many emails and telephone calls to Helga Meyer-Wagner and Maria Haschek, the graphic designer of our wonderful EUROVOX program, we have finally sent the finished CD last Wednesday to our producer to be pressed here in Germany. We are hoping to receive the finished CD around the 10th of December. The students delivered a wonderful recording and together with the interesting and unusual repertoire of the concerts, the CD will show EVTA and its work in the best light. Personally, I am impatiently waiting to see the finished CD.

As a thank-you for all the wonderful work of the participants and helpers of the Student Project, the singers, accompanists, recording engineer and graphic designer will receive several free copies of the CD. They will also have the opportunity to order extra CD's at production cost.

We have ordered 750 CD's at this first pressing. We have also decided on a basic price of 15 Euros for the CD when it is ordered directly from EVTA. We will be sending each of the national organisations 35 copies free of charge. It would be of great help to EVTA if the national organisations would reimburse us for the shipping costs of the CD's to their respective countries. I will include a notice of the shipping costs as well as EVTA's Bank Account Nr. with the shipment of the free CD's. In order to avoid loss or confusion, the CDs will be sent only after I have been notified of the person and address the package should be sent to. Each national organisation is requested to inform me of the address to which the CD's should be sent.

Our idea was to help the national organisations raise money by giving them the opportunity to sell the CD in their countries. Each national organisation may set its own price for the CD. Additional CD's beyond the initial 35 copies can be ordered directly from EVTA at production cost. I should be able to calculate the production cost after billing has been completed, which should be at the end of December.

As your executive, we would like to encourage you to promote the sale of the CD in each of your countries. It is an excellent tool for raising the profile of EVTA and your national organisation. You might use the CD'S to advertise your programs, to support applications for funding and subvention of projects, when recruiting new members or as a gift. If you have any other ideas how we might use the CD's to further the purposes of EVTA and your national organisations, please let us know!

I wish all you a wonderful Advent, a Merry Christmas and a very Happy New Year!

Warmest regards, Scott Swope

Vice-President, EVTA
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“faster...higher...louder...singing as a high performance athletic activity?”

19th Annual Congress of the German Association of Teachers of Singing

April 20 – 22, 2007

Robert-Schumann-Hochschule Düsseldorf

The key words *performance demands* and *performance maximization* provide the framework for numerous presentations dealing with the following problems

- discovering and promoting young talent
- aspects of training science in high performance athletics, and their potential for use in voice teaching
- mastery of vocal skills requiring extreme virtuosity
- virtuosic stylistic requirements
- historical aspects
- trends in today's culture industry and ideas for the future

The theme for April 20 is: ***“Young talent – discovery – furthering – demands – overtaxing” from the perspective of the laryngologist, the voice teacher and the chorus director.*** Basic aspects of voice training for children and teenagers will be addressed initially, followed by a speakers' discussion outlining perspectives for the future.

On Saturday morning, April 21, the theme of the congress will be presented from a new and intriguing angle. High performance athletes preparing for competition are able to utilize the resources of training science, which also offers highly interesting suggestions for the “training” of singers. The goal of athletic training is ultimately the same as that of vocal training: the development and coordination of complex muscle movements.

It is fascinating that training science is now able to develop precise programs designed to prepare an athlete to be at his peak performance level by a certain date. The training is meticulously planned, and includes stress phases and recovery phases in order to ensure good performance over a long period of time. Of decisive importance here are the key words: *training planning, training design* and *performance maximization*. Why shouldn't we voice teachers find inspiration here and adapt scientific knowledge to our own area? Our basic goals are very similar. Training scientists and physicians will present lectures on this theme.

On Saturday afternoon artistic aspects will be highlighted. Here the emphasis is on the musical “high performance” demands placed upon us singers in the form of coloratura, high notes etc. that must be mastered. We will begin with presentations on coloratura singing from pedagogical and scientific perspectives, followed by an introduction to stylistic theory and practice of virtuosic singing, ornamentation, diminution and cadenzas. Rounding out this part of the afternoon is an entertaining and informative lecture on the *fascination of high notes*. In the hands of speakers like Prof. Sundberg from Stockholm and Jürgen Kesting, the lectures will be professional as well as enjoyable. A podium discussion with representatives from the realms of theatre management, conducting, music journalism and vocal pedagogy, will take a critical look at this year's theme ***“faster...higher...louder”*** and discuss positive and negative trends in the culture industry.

On Sunday we begin with forums offered by our members. Initiated last year, the forums were very well received, and we hope to once again offer a wide variety of interesting presentations. One hour on Sunday morning is dedicated to individual professional groups: forum for college teachers, forum for music schools, and forum for freelancers. These forums offer opportunities for discussing specific problems, gaining new insight and exchanging ideas with colleagues. A master class held by the internationally acclaimed artist Francisco Araiza on *classic bel canto virtues* will lead us back to our theme. The congress will end with a short concert.

NEWS FROM OUR MEMBERS

France

Association Française des Professeurs de Chant

Our annual congress this year was held in Toulouse at the National Conservatory, from October 26th to 29th. We took on three major challenges: for the first time in the AFPC's history, we asked our members for a fee to participate in the congress; for the first time in ten years the congress was held outside of Paris and for the first time we collaborated with another association, Toulouse Mélodie Française. TMF organizes every other year since 2001 the International Contest of Interpretation of Mélodie Française and the International Academy Gabriel Fauré/Déodat de Séverac. All three challenges were well met: a third of our members participated in the congress and although it was sometimes hard to choose between the wonderful activities proposed by the AFPC and TMF, everyone agreed that it was an exceptional event. The program was widely varied, from traditional music from the Southwest of France, slam, falsetto voice and of course Mélodie. Norma Enns, president of EVTA, honored us with her presence and the weather was beautiful in the "Pink City"! Our heartfelt thanks go out to the two local organizers, Anne Fondeville and Jacques Schwarz, who on the 1st of January will assume his function as member at large of EVTA.

Next Congress: November 2nd to 5th 2007 in Paris

Another innovation for next year, the congress will be on the theme of popular music, which is the specialty of our American president, Claudia Phillips.

ICVT 7 and Eurovox XI July 16th to 19th 2009 in Paris

The AFPC has started preparing this important event with a professional international congress organizer. The organization committee is coming together and researching the best venue for the congress.

Italy

A.I.C.I.

A dream becomes reality!

This year for AICI has been, in a way, full of great new experiences and I believe that something we had always dreamed about actually came to be.

Since AICI was created in September of 1999, one of our main purposes was to prepare an annual or biannual course for young voice teachers. This past year, with the help of the Tuscan regional government, AICI was able to see this dream come true. With a minimal amount of financial aid from the regional government, and the possibility of having a week in the VILLA CARUSO in Lastra a Signa (Firenze) at a lower rent, AICI was able to organize and bring to completion a three part preparatory course for young singers who want to teach voice.

The course, called FORMAZIONE DELL'INSEGNANTE DI CANTO started with three days in Florence at the end of January with Neil Semer as our guest master teacher; this got us off to a wonderful start! The second instalment of the course was held in April, and Paolo Zedda (well known to us all) and Giulia Fasolino (a teacher of singing in the jazz and modern repertoire) were the featured master teachers in a very well received course. Later in the summer, four AICI members, Ersilia Colonna, Elizabeth Aubry, Lelio Capilupi and Anna Gotti, were the master teachers at the weeklong seminar, which ended the course. This week was particularly productive, in that all the teachers and 'guinea pig' students lived together at the Villa Caruso, having time to work, sing and just talk together during the week. On the last day, a marvellous concert was held, featuring all the individuals who had participated in the final week; the most unusual aspect of this concert was that it contained both classical and modern (popular music) repertoire, alternating throughout the evening. We found that not only did it 'work' musically, but that the singers felt free to try out new repertoire different from their usual focus. We will never forget the rendition of Tu che hai le penne, sung by a young man who normally sings only pop repertoire. Or the soprano who then turned 'Tu che hai le penne' into a fantastic 'rap' piece!!! It was a mind-opening experience for

all, and especially wonderful to be able to share our love for singing and teaching singing with all kinds of singers.

On the September 23, AICI was invited to organize an event with Mosaico Scienze at Palazzo Menghini in Castiglione delle Stiviere (Mantova). The title of the conference was *Il linguaggio del canto* (the language of singing). The afternoon was spent with voice specialist Prof. Nicolino Taurozzi, a voice therapist from Verona, Marco Cantieri, our President, Massimo Sardi, who spoke about the language of singing in opera and myself, Anna Gotti, with thoughts on the language of singing in modern (popular music) repertoire.

It proved to be a very interesting and thought provoking afternoon.

Our most recent conference was organized on the 12th of November in the beautiful Teatro Comunale di Modena. Together with a group of distinguished voice professionals, AICI presented the theme: *LA VOCE NELL'INFANZIA E NELL'ADOLESCENZA – LE PROBLEMATICHE DELL'INTERVENTO DIDATTICO* (The voice during childhood and adolescence: problems and their resolutions in teaching methods).

This proved to be a many faceted encounter, as each of the participants presented his own particular difficulties in working with children's voices, but offered solutions as well. Particular attention was paid to the 'muta' or vocal change especially apparent in young boys during adolescence, and how to deal with the transition into the adult singing (and speaking) voice. Members of the panel of professionals were: Lelio Capilupi, Conservatory di Parma, Franco Fussi Direttore del Centro Audiologico Foniatico di Ravenna, Marialuisa Galante, Presidente Associazione Logopedisti Toscani, Melitta Lintner, Direttore del Coro Voci Bianche del Teatro di Modena, Fabio Lombardo, Direttore della Schola Cantorum "Francesco Landini" della Scuola di Musica di Fiesole, docente di Direzione di coro al Conservatorio di La Spezia, Nicoletta Maggino, Insegnante di Canto esperta di vocalità dell'adolescenza, Lucia Mazzei, Insegnante di Canto nel Dipartimento Vocalità della Scuola di Musica di Fiesole, Paola Salvezza, Docente di Direzione di coro e repertorio vocale nella Scuola di Didattica della Musica all'Istituto Musicale "Orazio Vecchi" di Modena, Sabrina Simoni Direttore del Piccolo Coro "Mariele Ventre" dell'Antoniano di Bologna, Aldo Sigillo, Direttore del Teatro Comunale di Modena. Our AICI president, Massimo Sardi, led discussions and posed important questions to the group, stimulating much participation from the audience.

As is evident, we at AICI have been busy this year, and the new directions we have taken have given us great encouragement to continue along the same path with our plans for the coming year. We worked together with enthusiasm, overcoming busy schedules, great distances and often financial difficulties in order to offer our best efforts to our members and to the general public.

It is always better to start with the good news...! And now, briefly, the not so good.....

Unfortunately, the BIG problem is that we do not have many new members and not all the old members have been renewing their subscriptions. I imagine that this is often a problem with all the associations. Perhaps some of the EVTA members could help us out with suggestions on increasing our membership.

Any and all advice is welcome!! We do hope, however, that after such a successful year, we will see a rise in membership in 2007.

Anna Gotti, Vice President AICI
Elizabeth Aubry, International Relations

EVTA.CH

Practising is a Process

The annual congress of the Swiss association was held in the concert hall in Olten this year. Expressing his anticipation in his opening words, President Bernhard Hunziker welcomed members and guests of the *Schweizer Verband der Gesangslehrenden*. He welcomed and thanked city councillor Martin Wey, who had made the use of the facilities possible. Mr. Wey welcomed all guests to the city, although, in view of all the voice teachers present, he understandably didn't follow his initial impulse to sing his greeting!

Towards an open studio

The first section of the program was devoted to pedagogy: co-teaching, that is, a teaching situation with more than one teacher followed by a reflection on the situation. After a short practical demonstration by two teachers with a young student, Isabel Martin-Balmori, thanks to her many years of teaching experience, was able to point out the advantages of open teaching. She is a lecturer at the *Conservatoire de Genève*.

Essential to this form of teaching are: great deal of trust between the teachers; the ability for qualitative reflection and constructive criticism. It takes practise to be able to observe carefully and express thoughts without using judgemental vocabulary. This is now being taught intensively at university level. As a result of the demand for continuing education, this kind of teaching should be given a great deal of attention. The goal is to work together on improving out teaching, not to gossip about the lesson, which is a very personal affair. This also makes it essential to establish and follow certain guidelines.

Energy Flow

Following the members' meeting, the afternoon was filled with a two-and a half-hour master class with the Lied and concert singer Krisztina Laki. Five students worked on Mozart oratorio and opera arias. A feeling for the body and for resonances must be developed very carefully in a young singer. As an aid to understanding the necessary movement, which for the singer, happen inside the body, Ms. Laki used gestures related to what was being sung. The energy used in singing is thereby made visible and more experiential for the students. Students are not always able to transfer this directly into their singing, but they often achieve a clearly audible improvement in their sound: practising is a process.

And Krizstina Laki emphasized repeatedly, that her way is *one* possible way, one with which she and other colleagues have had good experience, so she is passing it on. She does this with persistence and humour.

Animated by Mozart

The closing concert was open to the public. The students sang two arias each, accompanied by Marlis Walter and Armin Waschke. Perhaps one or the other idea from the master class flowed into the performances. The audience enjoyed the familiar arias, sung at a high level of competence; some of them with beautiful voices and intense performances. It was a successful closing event which sent the audience home, animated by Mozart's music.

Nora Tiedke

FISIS – Félag Íslenskra Söngkennara á Íslandi ***Greetings from Iceland (Félag íslenskra söngkennara á Íslandi)***

After an interesting and successful Congress in Vienna last August, the delegation prepared a programme for our members in Iceland. Our annual meeting was October 9, 2006. There we honoured five of our great singers and singing teachers, who have all had very successful careers in both fields.

On November 3, we had our first "Roundtable" meeting where we had two lectures on matters concerning singing and teaching. There will be further "Roundtable" in January, March and April 2007.

Our homepage can be found at www.fisis.is. It is our official place of contact, where members can find information and ask questions on matters concerning singing and teaching.

With our best greetings.

The Icelandinc Organisation
Signý Sæmundsdóttir Chairman

HVCA (Hungary)

We have had two meetings since the summer: the first was in September, where our two delegates gave a long, interesting report on the Vienna congress.

November 25 was a great day for our association as we celebrated our 5th anniversary. We had no birthday cake but a birthday publication. We held a concert demonstrating the songs of the new collection. The title of the songbook is *A magyar dal mesterei*, that is to say "Masters of the Hungarian Song". It contains 30 songs by 23 composers of the 20th century.

We plan two further volumes containing the works of middle-aged and young composers.

Judit Pallagi, President

A Brief history of HVCA

The Hungarian Vocal Culture Association was founded by fifteen outstanding voice teachers with the goal of preserving the values of Hungarian vocal culture and pedagogy and furthering their improvement, based on the human and professional values of its members. In order to serve the younger generation, the voice teachers and the public, we decided to organize pedagogy conferences, refresher courses, professional meetings and concerts. We also promote young singers and acknowledge prominent vocal masters and their work. Today we have fifty members, eleven of whom teach at universities and twelve in secondary schools.

We organised three-day conferences in Verőce in 2002 and 2005 with lectures on vocal pedagogy. Laryngologist Dr. Krisztina Mézáros lectured on mutation and brain researcher Dr. József Hámori on brain activity and singing.

In addition, we invited master teachers such as Eva Marton, Ilona Adorján, Josef Gábor, Magda Nádor to give master classes. Anna Korondy and István Gáti also attended our meetings.

Two concerts have highlighted the past years. Ms. Maria Fekete collected and chose the songs for one with pedagogical aims in mind. Mr. Gabor Bartinai organised the other concert with arias from rarely performed operas.

We also commemorated the life work of famous Hungarian vocal masters: Endre Zádor, Valéria Berdál and Márta Röth.

Adrienne Bruckner

NSPF

Dear EVTA Colleagues,

The Norwegian organization, NSPF, has spent the autumn preparing the coming season's main events: the launch of our magazine "Stemmer som Stemmer" (roughly „The Well-tuned Voice“) and our annual national seminar the first week-end in February.

The magazine includes a detailed report from the Congress in Vienna, not only from our delegates, but also from our student representative Ragnhild E. Akslen.

We have published a series of interviews with voice teachers teaching at different levels, including an interview with teachers at a secondary school in Bergen.

The magazine will also include the Model Code of Ethics from EVTA.

Norway is in the process of acknowledging choral singing as a profession (the only truly professional choral singing in Norway has been at the National Opera in Oslo). We will raise the question whether this development means that teachers and institutions should think differently, i.e. does the choral singer require special training for special skills?

The board of NSPF was based in Bergen 2004-2006. The annual seminar to which we extend an invitation, will commemorate the 100th anniversary of Edvard Grieg's death. Grieg is probably well known outside Norway (his piano concerto is the world's most performed piano concerto) and he

has a central place in every Norwegian singer's repertoire. Parts of the seminar will take place at Grieg's home Troidhaugen. We will also present several other themes that more or less connect to Grieg and singing in the the western part of Norway.

Tore Kloster,
Präsident NSPF

LATS (Latvia)

LATS was formally founded, and accepted as an organisation by the Latvian state, at the 13th of November, 2006. The five board members are the following: Andis Petersons, President and international co-ordinator, head of voice department; Zigrīda Kriģere, Vice-President, voice teacher, soloist at the Latvian National Opera; boardmembers are Lilija Greidane, head of voice department, soloist at the Latvian National Opera; Dins Sumerags, phoniatician, theater physician of Latvian National Opera; Juris Grīnevics, head of phonotics, lecturer of music interpretation. Honorary members are Karlis Zarins and Ludmila Brauna. National co-ordinator is Professor Arvids Luste.

The first official event is aimed at increasing our membership and will be held in January 2007. The LATS board is very proud and happy to present this new voice association, and would like to apply for membership in EVTA next year.

Best regards to you all.

Andis Petersons
President & International Co-ordinator.

Korea

By email from Marvin Keenze:

Dear Norma,

I want you to know that there is now a KOREAN ASSOCIATION The contact is Professor Young-Soon Lee. We have been working at this for about 10 years.

I have a good contact now in Taiwan who seems really interested so my dream of completing the PACIFIC RIM countries is moving on New Zealand, Australia, Phillipines, Korea, Japan, and hopefully Hong Kong.

I think often about the marvellous Vienna conference and the good-will and collegiality that it generated. Your dream is being realized!

Cheers, Marvin