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Seattle Girls' Choir at Dom zu Salzburg

Seattle Girls' Choir Tours Central Europe

an interview with Jerry Wright, Director

Why did you choose Hungary, Slovakia and Austria for your tour?

Well the Salzburg part had to do with the Salzburg Festival. We were very privileged to be selected to perform in the opening concert of the festival in the cathedral, which was mobbed with people. It was wonderful and very exciting.

We wanted to go back to Budapest because it is one of my favorite cities and because the impresario (ACFEA staff) there is a terrific guy and he really brings out the people, so we had a concert at St. Stephen's Basilica that was very well attended and it was a pretty good start to our tour.

We had toured in a lot of other countries in Europe but had never visited Slovakia and so I thought it would be terrific if we could do that, and it turned out to be wonderful. If any director wants to take his or her choir to Slovakia, I would highly recommend it.

How were the concerts in Slovakia?

We had a concert in Bojnice, which is a beautiful castle town and there's a beautiful hall there called Hunyady Hall. We did a concert as part of their series and it was one

Seattle Girls' Choir . continued on page 2



Rachmaninoff Choir, directed by Anthony Antolini, performs in the Agios Therapon Church in Mytilene, Greece

Rachmaninoff Choir Tour is a Journey of Personal Growth

by Mary Louise Carpenter, Tour Participant

So here I begin to write, in Athens, on the last leg of our 2009 Balkan Tour with Belgrade, Sofia, Thessaloniki and Mytilene a part of my recent traveling past...



Never had I given much thought to travel. I'm a mom with three kids aged four, six and twelve. Heading to the grocery store is as much travel planning as I can usually handle and I have never been the type to venture out on my own – I'm not sure I've even seen a movie by myself. For me, this trip seemed exactly the place to start. Seventy-three other Americans, one Greek Austrian, one Serbian Greek, one Brit and an ACFEA itinerary planned to maximize our time in three countries.

'Serbia?' most people would repeat with wrinkled noses. I boarded the bus at Belgrade airport with apprehension and little expectation. But Lady Belgrade took my concerns and obliterated them in a quaint town of winding cobbled streets. We grasped the conversion of dollars to dinars, shared a hotel with the Serbian men's volleyball team, ate our first meat-heavy dinner while being

Rachmaninoff Choir . continued on page 4

Seattle Girls' Choir . continued from page 1

of the best acoustics I've ever sung in! I think it was quite possibly the best concert of the whole tour.

Then we stayed in Bratislava, the capital, which is an excellent city for walking – it is sort of like Prague, only smaller, and makes for a very nice visit. We did a concert at the Jesuit Church and it was standing-room-only. The local television station also came and filmed us singing out on the steps of the church before the concert and then a whole bunch more people came in. People were just amazed and they didn't want to leave. We did two encores, but the audience could have stayed for more. It was an extremely nice and very warm reception.

In your 28 years of directing the Seattle Girls' Choir you have undertaken several tours. Why is touring an integral part of the choral experience?

It is sort of like making a pilgrimage to the origins of the art form. It is getting to the roots of the art. I have been touring since 1969 and since then I have been hooked and I've wanted to tour with my groups. I think it is outstanding for the young people traveling with us to visit someplace like Salzburg – where

Mozart was born and baptized – and the places where Michael Haydn performed and some of these other great composers. One of the pieces we performed in the festival was written by Haydn for the choir of that very cathedral. So, it was a significant event and a joy to perform that where it was actually born as a piece of art.

What is your favorite part of touring?

The satisfaction knowing that your singers are doing well, having a great performance, and that they are "getting it." They always have to learn how to conserve their energy on tour and how to sing in different spaces. They got all the way through this tour with fabulous concerts in full houses everywhere. We even had to wait for them to bring in extra chairs to Hunyady Hall and there were still people standing. Whatever ACFEA does with promotion of concerts, they've got the right people doing it. I can say that every concert tour we've done with ACFEA has had terrific audiences and this was our third tour with them. It has been really, really great! 🇺🇸

Opportunities Abound in Youth Symphony Tour

El Camino Youth Symphony (Camilla Kolchinsky, Music Director) finished its latest ACFEA tour with a spectacular performance in Leipzig's hallowed Gewandhaus concert hall, taking advantage of the invitation that ACFEA can extend to one outstanding youth orchestra each year to play in that hall's international youth orchestra series. Kolchinsky's program of Barber (*Overture to The School for Scandal*), Mendelssohn (Violin Concerto, with soloist the brilliant 17-year-old Hannah Tarley) and Tchaikovsky (Symphony No. 4) was exactly what the Gewandhaus was looking for, and the engagement was confirmed a full 18 months before the tour: another example of the benefits of long-term planning.

Prior to Leipzig, the 114-strong orchestra had played in various cities in Poland: Warsaw, where it played in the Chopin University of Music; Katowice, as a run-out from Krakow, where the venue was the

Jonathan Griffith Singers Takes



Jonathan Griffith Singers perform The Armed Man in the Shanghai Oriental Art Center



Man in commemoration of the 30th anniversary of the normalization of diplomatic relations between the United States and China.

After two ACFEA tours to Europe (France in 2005 and Italy in 2007), the Jonathan Griffith Singers went to China in 2009. At concerts in Beijing's Forbidden City Concert Hall and Shanghai's spectacular Oriental Art Center they performed Karl Jenkins's *The Armed*

As director Jonathan Griffith said, "It is a work about the perceived righteousness, glamor, pageantry, destruction and, ultimately, the complete futility and devastation of war, but closes with a celebration of peace and the hope that 'there shall be no more war'." Based on the well known medieval French song *L'homme armé*, the work mingles elements of the Catholic Mass (Kyrie, Sanctus, Agnus Dei and Benedictus) with the Muslim *Adhaan* (call to prayer) and secular poetry (Rudyard Kipling, John Dryden, Jonathan Swift, Toge Sankichi, the Mahabharata, Guy Wilson and Alfred Lord Tennyson). These performances marked the Chinese premiere of the work, and were well received by the audiences in both cities.

Since the Jonathan Griffith Singers comprises vocalists from around North America (and some from



El Camino Youth Symphony at Sanssouci Palace in Potsdam, Germany

Sala Grzegorz Fitelberg; and Wrocław, where the concert was in the Filharmonia, the main concert hall in the city.



Once the performers arrived in Germany, their first stop was in Potsdam, the so-called Versailles of Berlin. There they had one of the most memorable events of the tour, a joint concert with the youth orchestra from the local music academy. Joint concerts for orchestras are, of course, much more complicated than those for choirs, and the grand finale (Dvořák's Slavonic Dance No. 8), with (most of!) both orchestras on stage and the whole ensemble conducted by Kolchinsky, was close to a miracle of organization – and sardine packing! In addition to the joint rehearsal and concert, there was a reception that allowed plenty of time for the players

from opposite sides of the world to get to know each other a little. As Cathy Spieth, Executive Director, wrote:

"Lovely reception, made friends. Really great!"

ACFEA takes great pleasure in creating that sort of opportunity for experiences that people will remember all their lives, and having a long-term relationship with a group, such as the very valued one we have with ECYS, makes that task so much easier.

We were delighted to receive this comment from Cathy after the tour: "Once again ACFEA put together a fabulous trip for our orchestra. Prestigious concert halls, excellent hotels and wonderful sightseeing. We look forward to working with ACFEA again in 2011." 📌

The Armed Man To China

further afield), rehearsing before the tour was not possible. The first few days were therefore filled with an intensive schedule of rehearsals, leaving no time to enjoy the many sightseeing delights of Beijing. Once the first concert was successfully accomplished, however, there were two full days in which the group saw much of what Beijing has to offer, including the Great Wall and the sites of the recent Olympic Games.

Then it was off on the two-hour flight to Shanghai, truly one of the most sophisticated cities in Asia. Since the chorus now had the work under its belt, and the same orchestra (the excellent Beijing-based XinYa KongQi Symphony Orchestra) would be playing for the Shanghai concert, the rehearsal demands were much reduced here, leaving ample time to explore the delights of this

vibrant city. The only cloud on the horizon, literally, was that the much anticipated total eclipse of the sun on July 22 – Shanghai being one of the world's prime observation spots – was marred by an overcast sky: but the darkness of night at 9:30 in the morning was still impressive.

To leave the last words to Jonathan Griffith: "I want to personally say 'Thank you' for a fantastic trip. I think this was perhaps the best, most well organized and smooth running of all of the Jonathan Griffith Singers concert tours. I felt ACFEA [was] right on top of everything and all was handled in a most professional manner. I never once felt any concerns or anxiety about any of the details... and you made each person feel that they were a person of importance. Again, thank you." 📌



University of Richmond Schola Cantorum

Director's Profile

Jeffrey Riehl, Director
University of Richmond
Schola Cantorum

Director Since 1995

Number of ACFEA Tours: 4

2009 – Hungary, Czech Republic and Slovakia

2007 – Spain

2004 – France and Italy

2000 – Italy, Slovenia and Croatia

What is your favorite touring memory?

Performing a joint concert with the Akademski Zbor Tone Tomšič in Ljubljana, Slovenia. Not only were we in awe of how well the Slovenian choir sang, but also we enjoyed a lovely dinner with them during which we spent hours singing folk music to each other. It was an amazing opportunity for my students to perform and interact with their Slovenian peers, many of whom lived through the oppressiveness of the Tito government.

What tour advice would you offer other directors?

When possible, schedule joint performances with local academic and community-based choirs. Concerts like these provide countless teachable moments and help the students understand how music operates in cultures other than our own. Sing American repertoire, especially spirituals and folk songs. The central, southern, and eastern European audiences love to hear American choirs singing American music in English.

serenaded by overzealous musicians, toured castles, sang our first concert in the Cathedral Church of Archangel Michael and began forging friendships that will last long beyond this tour.

Sofia, an enchantress herself, waited to pour on her charm. Our first glimpses were of destitution, but after checking in to our hotel and emerging less road-weary, dusk descended and she was transformed. Beautiful architecture was unveiled in the forgiving light; signs of restoration; oversized umbrellas lined the streets and alleyways, offering a place for refreshment and reflection. Three men playing music in the shade of a chestnut tree by a fountain in the square; sitting on the steps of gargantuan buildings in the balmy night watching the parade of young adults getting ready to party; sharing music with Slavyanska Beseda at the University of Sofia; more conversations with people creating their own journeys right alongside me.

Another bus trek past mountains every shade of blue, purple, black and gray; fields of tobacco, corn, sunflowers; a stop at Rila Monastery that took everyone's breath away followed by a lunch, riverside, where several of us waded into the frigid mountain water – but Thessaloniki beckoned. A late check-in, jump into a taxi, the windows rolled down, breathing in the salt of the Aegean Sea. Dinner by the bay, the moon shining, four courses each of six plates, the city picking up pace when we would normally be long asleep. Our concert in an acoustically riveting church became a test of endurance as Rachmaninoff's *Liturgy of St. John Chrysostom* was performed in full concert clothing in what had to have been over 100-degree heat. A tale to share with friends and loved ones back home.

That evening we bade our Brit farewell at the ferry terminal and had a one a.m. departure to Lesvos. Standing on the deck beginning our journey on the alluring Aegean, I reflect on the adventures of the last week. Far from the stresses of home and the never-ending cycle of bills, responsibilities and expectations, I am able to reassess – who I am as a mother, a wife, a woman. I was unprepared for this series of revelations and metamorphoses, so I let them sit and age with the rise and fall of the sea. Disembarking in a flurry of languages and luggage, Lesvos draws us in. We seem to double the population and overwhelm, at times, the laid-back nature of our island hosts. We make our offering of music, struggle to retain the magic of the cicadas in olive groves, bathe in the salt-drenched sea, and try not to drown as we laugh heartily at our new-found buoyancy. A mystical trip through Molivos – meandering down tiny hillside streets buying treasures for our loves at home and trinkets that we hope will spur vivid memories of this intoxicating journey.

Ferry number two. We blew goodbye kisses to our lovely island with promises to return. Sunset, moonrise, moonset, sunrise. Athens comes in with a bang. The stench of diesel, too many people, pushy tourists in the baggage room. It's hot. It's only six a.m. Straight to the Acropolis after a breakfast in our swanky last hotel. Swarming with tourists, melting in the Athens sun, various accents of English surround the ancient stones. It suddenly feels less like the bubble we've been living in. Thoughts of home begin to surface: the dentist appointments that need to be made, school shopping, paint the house. Push it away, just a little longer. Navigating the bustling streets in the blanketing heat of the night, Athens unwraps its charisma for me. Floodlit ruins, the 51 flavors of gelato all of which need to be tasted, the melding of so many languages, dancing, brushing past strangers with a smile. A late night view of the brightly lit Acropolis from our rooftop restaurant with the moon almost full.

A new day. Fish markets full of colors, sounds and motion, frappes that none of us seem to enjoy but we drink them heartily anyway. Souvenir shops are everywhere and it begins to feel like Orlando until you stumble upon a Plexiglas-covered hole in the sidewalk and you peer inside to find an ancient

ruin – pots, cisterns, brightly colored mosaics – all older than our country. It's humbling. Their respect for their history and culture is a lesson to bring home. Home. The crack is widened a little more. I miss my kids and a good cheeseburger. Our farewell concert at the Byzantine Museum can't be described with words. I could tell you about the full moon, the warm breeze. But I can't explain the shiver when the notes would blend just right, or the euphoria of creating something new out of a familiar piece. Nor can I explain the indescribable fear I feel that the mold of me I left at home is the wrong

fit for the me that's going back. Who I was, who I need to be and who I will become will mingle and become a new mold that I will hopefully step out of again.

We board the airplane, quiet in reflection of our own new selves, and try to re-acclimate. Lists, plans and schedules take shape, the hours roll back, I try to catalogue my memories so they don't get lost in the

flurry of hugs and kisses and peanut butter and jelly sandwiches that are waiting for me at home. I lock them in a safe place, an envisioned velvet-lined box. These are mine. To share them would be to lessen them. I can no more explain how I felt beside of that Sofia fountain than I can the feeling of holding my children for the first time. When I'm feeling the weight of winter or the long sleepless night with a sick child or when I find permanent marker on the woodwork, again, I'll unlock the box and revisit that tiny Bulgarian restaurant with the amazing wine and company, the rolling sound of the choir in Thessaloniki or the solitude of floating in the Aegean Sea. These experiences are mine to keep or share when I wish but the spirit I have gained radiates. And I know that this is only the beginning. I have new friends to visit, the urge to see new places and a spirit that only wants to grow bigger. And, in the meantime, I just might go see a movie – by myself. 📺



Rachmaninoff Choir performs in the Byzantine Museum grounds in Athens

Close-to-the-Heart Tour of Brazil

The motivation for taking an international concert tour can take many forms. One may want to visit the very spots where centuries ago, the musical greats conceived the works we perform today. A group may want to hear its voices resonate in the greatest cathedrals and concert halls of the world. We may want to trace the origins of our faiths and cultures and reconnect through the power of song.

For the members of Singing City and Bucks County Choral Society, the goal of outreach, advocacy and awareness prevailed as the driving force for their tour. The planning started in 2007 when, during uncertain economic times, the two Philadelphia choruses joined forces, creating one choir. The choristers decided to visit Brazil, and for both the idea of such a close-to-the-heart experience brought much excitement and emotional involvement to the process.

The group planned to perform concerts in four cities, and in two out of the four it would also visit organizations that serve local communities. The first, in Juiz de Fora, was the Aldieias Infantis SOS, a global organization which operates nearly 500 Children's Villages for orphaned and abandoned children. After being greeted with open arms, the choir sang for the children and the children responded with their own song and dance. Gifts the Americans had brought in their suitcases – art supplies, soccer balls, small toys – were happily received by the kids. If that wasn't enough, the visit happened to be on the Fourth of July, and the SOS community surprised the Americans with fireworks!

What made the experience even more meaningful was the fact that the group's concert in Juiz de Fora the next evening was a benefit concert for SOS. In the audience, along with a house full of supportive Brazilians, were the children that the group had visited the day before. The choir was well received, most audibly by the hooting and cheering SOS kids, who beamed with pride over the performance of their new American friends.

After a two-night stop in the

beautiful, historic Ouro Preto, where the choir performed as part of the International Choral Festival, it traveled to Rio de Janeiro, the legendary coastal paradise. Between strolls on the Copacabana and Ipanema beaches and a trip to Corcovado, the group visited the Vila da Olímpica da Maré, an enormous sports and recreation facility that serves both children and adults in one of the many sprawling favelas that surround Rio. A favela can most easily be described as the Brazilian version of a shanty town. As one might expect, crime is high in favelas, and in an attempt to give children alternative forms of entertainment, the Vila da Olímpica was created.

When Singing City and Bucks County visited, they were greeted at the entrance by a large armored tank, a none-too-subtle reminder of the real danger that exists in the favelas. This hard fact made the visit to the facility all the more sobering and meaningful. Alongside the athletic activities offered at the center, many performing arts opportunities exist for the community. The American choirs sang for the center, and then the various groups performed in turn. There was a small choir, a young ballet duo, and traditional Brazilian dancers.

For the tour participants, this trip was a success on many levels. The combined choir performed concerts to large, warm audiences. They tasted some of the best food and drink in the world. They walked on beaches, strolled through jungles and meandered through some of the most architecturally and historically interesting streets in the Americas. But above all of this, they were truly able to connect to Brazil on a personal level. By reaching out, the choir was able to have a kind of experience that opens our eyes, warms our hearts and reminds us of the value of compassion. 🇧🇷



Choir members visit with children and house mothers at the Aldieias Infantis in Juiz de Fora, Brazil



Children wave goodbye from the Vila da Olímpica in Rio de Janeiro



Singing City member Katie Anderson with new friends in Juiz de Fora, Brazil



Choir members arriving at Aldieias Infantis in Juiz de Fora, Brazil



Garfield High School Jazz Ensemble performs in the Piazza IV Novembre, as part of the Umbria Jazz Festival in Perugia, Italy

Garfield High School Jazz Ensemble Returns to Europe

by Stan Wentzel, President Emeritus

With eight European tours already under its collective belt, Seattle's Garfield High School Jazz Ensemble can certainly be said to be well traveled. But its recently-completed ninth trip to Europe was one for the ages.

Tracing an ambitious 15-day itinerary from France to Italy, the 2009 tour would comprise seven performances in five cities. Even for kids as travel-tested as ours, that would mean a lot of time on the road. But such were the unforgettable sights along the way - together with the helpful interpretations provided by our courier Sara de Santis - that neither the musicians nor their chaperones seemed to mind.

Our tour began in Lyon, where daytime sightseeing in this former Roman provincial capital led to evenings of world-class jazz in nearby Vienne, the site of our first concert. After a spirited start, this inaugural performance came to an abrupt end when a summer thunderstorm sent the audience and band scurrying for cover (no subsequent performances were similarly foreshortened).

The bus trip from Lyon to Modena was a long but very scenic journey through French wheat fields, Alpine terrain and the sun-drenched plains of northern Italy. But even after a lengthy trip, our

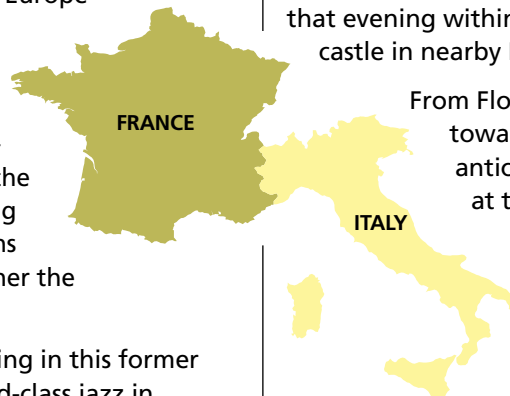
Garfield High School Jazz Ensemble performs in the Piazza Grande as part of the Rataplan Music Festival in Modena, Italy



plucky kids managed to pull off two energetic sets of big-band jazz for an enthusiastic audience in Modena's Piazza Grande as part of the Rataplan Youth Music Festival.

Afterwards, Garfield students were paired up with their Rataplan host families for three nights' homestays in nearby Mirandola. A first-time experiment for Garfield Jazz, these homestays provided our kids with a fascinating glimpse of life in another culture (and parents with some much-appreciated time off). The experience culminated in a pool party for the kids, followed by an evening jazz concert and potluck dinner where Garfield parents tried their best to overcome the language barrier and express their appreciation for all that these families had done.

From Modena we journeyed to Tuscany for three days' exploration of the cultural treasure-trove known as Florence. Having a native Florentine (Sara) for our courier made this sojourn all the more rewarding, as she presented us with unique opportunities to experience the rich heritage of her home city. We paid a half-day visit to rival city Pisa that was followed by a concert performance that evening within the stone walls of a medieval castle in nearby Prato.



From Florence we traveled south toward the band's highly anticipated return engagement at the Umbria Jazz Festival in Perugia - but not without a quick foray into Siena, yet another fascinating hill city. We then had three full days to explore the colorful, winding streets of Perugia and the sweeping views from the battlements of this pre-Roman city. The band's two performances from the big stage in the Piazza IV Novembre were among the best they had ever played - a pleasure made bittersweet for parents and students alike by the knowledge that it was their final gig together as this year's Ensemble.

And suddenly we were down to the last leg: an afternoon and evening in Rome before flying home the next day. Everyone made the best of it - running here and there to catch a glimpse of the Forum, the Coliseum, Vatican City, or other far too plentiful and spectacular sights. A final delicious Italian meal, a parting gelato, and then: *Arrivederci, Italia!*

For many of us on the Garfield Jazz 2009 Tour, this was a trip of a lifetime. We're deeply grateful to Sara de Santis and ACEFA Tour Manager Erin Harlan for all they did to make it so. 🇮🇹

Berkeley Carroll Tours England

by Emily Frye
ACFEA Tour Manager

Matthew Brady, the choir director at Berkeley Carroll School in Brooklyn, New York, knew from the first rehearsal of the 2008-2009 school year that this was a special bunch of students and therefore that it was going to be a very good year. From our first conversation, I knew it too. The kids were very bright and most of them had done a lot of traveling on their own, but probably hadn't had the opportunity to connect with people from other countries through music. They loved being around each other and had bottomless enthusiasm for choir. They needed one simple thing: a concert tour.



Being the school's first tour in years, Matthew wanted a destination that was fairly familiar and easily accessible in everyone's – the students, their parents, his colleagues – minds. We chose England because of its rich choral history and, since it is a relatively small country, it is possible to see several places in a short period of time.

Throughout the whole planning process, the sense of everything going perfectly barely wavered, and once the tour started, it only increased. "From the moment we got in the bus in front of the school until the moment we returned Thursday night, the trip was extraordinary and wonderful beyond even my wildest expectations," Matthew said.

They adored their ACFEA courier – UK favorite – David Waite, bus driver, hotels, food and sightseeing. Hearing Evensong performed in Westminster Abbey was a true life-changing experience for many.

Of course, the real highlight of the trip was the concerts. In Oxford, the students sang after a service at the



Berkeley Carroll School Choir in front of Christ Church Cathedral in Oxford

famous Christ Church Cathedral. The following day, they performed at the Parish Church of St. Michael at the North Gate, and the congregation was so thrilled to host the group that they provided lunch.

After a midday concert at St. Dunstan-in-the-West in London, Matthew spoke to the concert organizer. "He told me (and the kids) that in six years of putting on this weekly concert series, the audience had never been so enthusiastic. In the pre-concert documents about this concert, I was specifically told that encores were not allowed. In fact, the audience would not stop clapping and cheering, and they demanded two encores from us! The organizer said that had never happened in the history of the series."

The final performance on the tour, at Matthew's contact's school, was the grand finale of the week. Matthew said, "When we sang, the ceiling was blown off into the stratosphere and it was our performance of a lifetime. Our kids combined together and performed Handel's *Zadok the Priest* on stage with 95 singers and orchestra. As I said to the audience during our performance on stage, our ability to sing such a massive piece together with almost no rehearsal time speaks volumes about the universal language of music, and also about the strength and power created when people sing together."

All the concerts were wonderful, the courier was wonderful, the food was delicious and the hotels beautiful, what more could you want for an outstanding concert tour? Well, the entire time they were in England, when it was rainy and cold back home in New York City, they had 70-degree weather and pure sunshine.*

*ACFEA can make every attempt, but cannot guarantee perfect weather on every tour. 🇺🇸



Director's Profile

Allen Tinkham, Director
Chicago Youth Symphony Orchestra

Director Since 2001

Number of ACFEA Tours: 3

2009 – Argentina and Uruguay

2007 – Poland, Czech Republic
and Germany

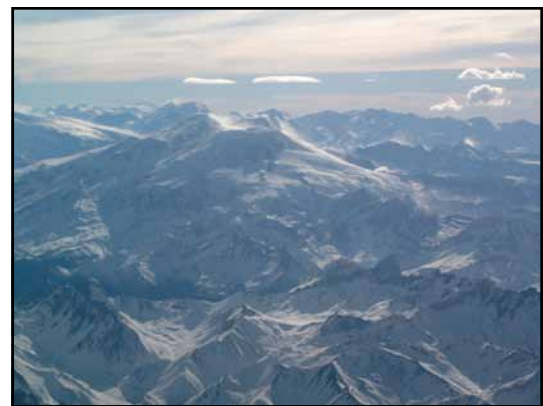
2005 – Hungary, Austria and
Czech Republic

What is your favorite touring memory?

I have many fond tour memories, but one that stands out was meeting the young members of the Jose Artigas Youth Orchestra of Uruguay. I had just seen a concert of theirs, they having seen ours the night before. They were wonderful, gracious, and so appreciative of our visit. I went backstage to congratulate them, but they seemed much more interested in discussing our concert than their own!

What advice would you offer other directors interested in touring?

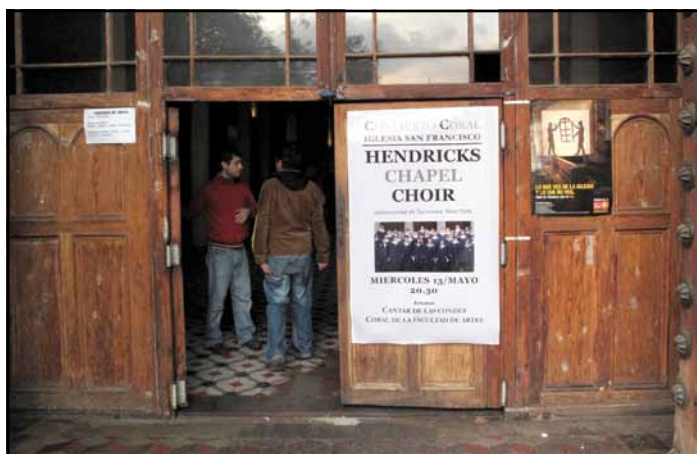
The importance of careful planning cannot be overstated; our preparation is the only thing we can absolutely control where tours are concerned. Yet, no matter how carefully we prepare, something unexpected is guaranteed to happen. It's important to be flexible, to learn how to loosen our grip on the plan. Sometimes foiled plans result in pleasant surprises.



Hendricks Chapel Choir Tours South America

When envisioning a tour to South America, it's easy to think about tango, steak, wine and mountains. But beyond the delicious food and exciting sightseeing lies the true shining jewels of the tour: the concerts and the amazingly friendly and generous people. One of the priorities for the Hendricks Chapel Choir of Syracuse University and its director, John Warren, was to meet and share music with fellow musicians on its 2009 tour. As the group would soon discover, South America is a prime destination for these kinds of opportunities.

At the Basilica San José in Rosario, Argentina, the choir participated in a mass before giving a full-length concert of its own. The audience was packed to the brim, and several Argentineans stood the entire time, just to hear the students sing! As we drove away, some audience members ran out of a nearby café to wave at the bus.



A super-sized poster outside Iglesia de San Francisco in Santiago, Chile advertising the first performance of Hendricks' tour: a joint concert with local favorite Cantar de las Condes.



The audience and choir mingle at a reception following the concert in Santiago.



Once connections had been made with local folks, making friends came easily. Here, two Hendricks students say hello to some children while touring Caminito, in La Boca neighborhood of Buenos Aires.

While all of the audiences the group encountered were enthusiastic, the crowd after the joint concert in the Basilica del Santísimo Sacramento in Colonia, Uruguay, was especially so. They were so excited to meet the students that they ran to hug them, talk with them, and proudly posed for photographs.



During the joint concert in the Iglesia de Punta Carretas in Montevideo, audience members kept jumping out of their seats to take photographs of the choir, sometimes walking most of the way up the aisle. It was great to see such enthusiasm for a visiting choir!



After the concert ended, everyone moved to the church's beautiful courtyard and Coral Cantemus, the host choir, handed out special treats: traditional white wine and cookies with miniature Uruguayan and American flags stuck in them!



Afterward, the singers gathered around and decided they weren't quite done making music. One of the songs on HCC's program was Peter Lutkin's arrangement of *The Lord Bless You and Keep You* that they'd learned in Spanish, and that the local choir knew. With Dr. Warren conducting, the two choirs sang mingled next to each other, celebrating the music that brought them together. 🎵



*Hamilton
College
Choir*

Director's Profile

Rob Kolb, Director
Hamilton College Choir

Director Since 1981

Number of ACFEA Tours: 7

2009 – Italy

2005 – Poland, Germany, Austria
and Hungary

2001 – Italy

1997 – Spain

1993 – Italy

1987 – England

1984 – Spain

What is your favorite touring memory?

So many! One that immediately comes to mind is the first concert on our 2005 tour. It was in an old Romanesque church in considerable disrepair that this small town near Halle was trying to renovate. Our concert was a fund-raising event for the renovation, the nave was packed with people, the choir sang wonderfully to an enthusiastic reception, and then we all repaired (bad pun intended!) to the local school cafeteria, where the elementary school choir sang spiritedly for us. Years later, participants on that tour still talk fondly of that evening.

What advice would you offer other directors interested in touring?

Always schedule guided tours as early as possible in the visit to a city, and certainly before any free time, so that the free time can be invested in exploring things not on the tour. In recent years, I've also put in place a "we leave on time" policy for such tours. Singers understand that when we're not on the way to a concert or to a new city, we will leave on time and not wait for the two people who always manage to oversleep.



Director's Profile

Natalie DeHorn
Director and Founder
Kettering Children's Choir
Director Since 1986

Number of ACFEA Tours: 4

- 2009 – China and Hong Kong
- 2006 – Germany, Austria and Italy
- 2003 – Australia
- 2000 – England and Wales

What were your tour highlights?

Singing with Chinese children in Hong Kong; performing at St. Mark's in Venice; homestays in Bairnsdale and Canberra, Australia, and the wonderful hospitality of ACFEA staff in Bairnsdale.

What tour advice would you give?

Choose ACFEA for your next tour! You will be happy you did!

"Those who have been on PLU international trips in the past felt this was one of the best ever, if not the very best. Everything ran like clockwork, due to great planning and experience. It was a pleasure working with you on this trip, and I certainly hope to have the chance to put together PLU's next international trip with you for 2011."

Shirley Garrison
Manager of Performance
and Outreach
Music Department
Pacific Lutheran University

PLU's Wind Ensemble and Jazz Band Tour China

by *Erin Harlan*
ACFEA Tour Manager

Pacific Lutheran University's educational model is based upon developing the individual as a whole. This involves education in professional programs and the liberal arts with a strong emphasis on service, international study and global education and outreach. With these values in mind, the PLU Wind Ensemble and Jazz Band decided to visit China in 2009.

As a PLU music alumnus, I was very excited to help plan this tour. I had taken an ACFEA tour to Scandinavia with PLU as a singer in the Choir of the West and it was a life-changing experience for me on both a musical and personal level. I was very excited to "pass the torch" if you will, and offer that opportunity to the next generation of PLU music students.

PLU started its tour in Beijing where the students got their first taste of China's history by visiting such sites as the Forbidden City, Tiananmen Square and the Beijing Olympic complex. The jazz band also had its first opportunity to use music



PLU observed that the children at the tent city near Dujiangyan had a single soccer ball ...

to cross language barriers in a jam session with a local Chinese jazz band. This was followed by a dazzling concert in the Central Conservatory and a memorable performance with fabulous weather on top of the Great Wall. PLU students then attended a Chinese opera along with Professor Greg Youtz, who teaches Chinese opera in his Music and Culture class. "It was great to take them out of the classroom and really experience it," said Youtz.



The next stop on the tour was the ancient capital of Xi'an. Here the students had the opportunity to ride bicycles on top of the ancient city wall and visit the Terracotta Warriors. They also had a marvelous performance in the Xi'an Music Conservatory where they were treated like rock stars with requests for photos and autographs

PLU students having fun with a Chinese sign





... so, they took up a collection and purchased sporting goods for all

from ecstatic Chinese music students.

From Xi'an, the PLU bands traveled to Chengdu where they held pandas at the Chengdu Panda Base and learned about ancient Chinese engineering at the Dujiangyan Water Irrigation Project.

Dujiangyan was one of the areas heavily damaged in the 2008 earthquake. PLU really wanted to do something for the people still trying to recover so they performed an informal concert in an elementary school in a tent city that houses 10,000 people.

Afterwards, PLU students took up a collection amongst themselves to purchase sporting equipment for the children of the community and enjoyed the afternoon playing with them. "All – Americans and Chinese both – were very moved by this experience" said Shirley Garrison, the PLU Music Department's Manager of Performance and Outreach.

PLU concluded its tour in Shanghai with an exchange with the Shanghai Normal University Youth Wind Ensemble and a spectacular concert in the state of the art Shanghai Conservatory Concert Hall. They had also completely fallen in love with their two couriers, Jean and Tony, and there were many tearful goodbyes as the students departed on their flight home. 📺

Colorado Symphony Chorus Makes Its Debut in Europe



Photo courtesy of Andre Harward

Colorado Symphony Chorus with the Pardubice Orchestra in the Stephansdom in Vienna

In the summer of 2009, the Colorado Symphony Chorus (director, Duain Wolfe), made its first tour in its 25-year existence. A huge group of over 150 singers, with about 100 spouses and friends, traveled in five buses between Budapest and Prague, giving four performances of Verdi's *Requiem* in major concert venues.

Here are Duain Wolfe's answers to some questions about the tour and its planning:

Why did you decide to take the Chorus on tour in 2009?

2008-09 was the 25th anniversary of the Colorado Symphony Chorus. This tour made for a triumphant close to the season's numerous commemorations and celebrations.

What factors made you choose Budapest, Vienna, Brno and Prague

for your first international tour?

Hugh Davies (ACFEA Tour Manager) suggested the itinerary and venues. A brilliant package for our first tour of Europe.

How did you decide on the Verdi Requiem as your repertoire?

This is a large symphonic chorus that performs expansive masterworks particularly well.

I chose Verdi's *Requiem* in order to capitalize on the chorus's expertise, as well as attract a good audience. This was the debut piece for the chorus in 1984 and I wanted to commemorate that with this 25th anniversary encore.

What were the challenges and rewards of touring with such a large chorus?

The sheer numbers were a challenge, but ACFEA was undaunted and managed to handle all of the tour logistics with amazing efficiency and grace.

What was your favorite memory from your performances?

Smetana Hall in Prague has the best logistical situation for a chorus (performing with large orchestra) that I have ever encountered, making that concert easier to perform and particularly beautiful.

What advice would you give to other directors of large choruses looking to go on an initial international tour?

ACFEA is the Cadillac of touring. Trust them; it will work.

What are your future touring plans?

Too soon to tell. Initial talks have already begun. 📺

Colorado Symphony Chorus pose for a group photo in Brno, Czech Republic



Photo courtesy of Andre Harward

Competition, Camaraderie and Compassion

Saskatoon Children's Choir in Austria and Czech Republic

by Mary Berntson, Tour Participant

On Thursday, July 2, at 4:00 a.m. sharp, a group of 52 children, staff and chaperones found themselves gathered at the airport in Saskatoon, Saskatchewan, preparing for the opportunity of a lifetime. The members of our group, the Saskatoon Children's Choir, were surprisingly awake for such an early hour, and a collective sense of excitement was evident. We were going to Europe to compete in the Summa Cum Laude International Youth Music Festival in Austria and then perform in the Czech Republic.

When we arrived in Vienna we were immediately impressed by the beautiful architecture and by our accommodations at the Festival Village. We were provided with delicious food that we often ate while mingling with other groups. We thoroughly enjoyed sightseeing and relaxing during our first two days. Then on Sunday, July 5, we traveled by coach to the Pfarrkirche in Fels am Wagram where we performed a recital after singing at Mass. Everyone was so warm and welcoming that, even though the service was entirely in German, it was impossible for us to feel out of place.

The next day had us all more than a little nervous, as we would be singing for 20 minutes in front of a jury in the breathtaking Golden Hall of the Musikverein. It had been a while since we had performed at a competitive music festival, and we found ourselves worrying about every little detail. In our dressing room before the performance we had a pep talk and pumped ourselves up. Nerves were soon replaced by excitement as we sang and were extremely well received in quite possibly the most amazing venue that we have or ever will perform.

To celebrate our successful performance, we all went out. It



was pouring rain, but that wasn't going to stop us from enjoying ourselves. We were on an adrenaline high, and we were going to shop! Getting back on our bus afterwards, soaking wet, we learned that the results from our performance had come in: we had won our category, as well as the award for best overall choral performance. This meant a second opportunity to sing at the Musikverein and we were all thrilled and incredibly humbled.

After the festival, we spent a day in Salzburg, staying in a beautiful little hotel. There, we went on a tour to see locations where the *Sound of Music* was filmed. It was then off to Prague, where one of our beloved staff members had grown up. Her father gave us fascinating tours of this remarkably beautiful city. On July 10, her mother, a Holocaust survivor, led us through our second day in the Czech Republic that included a trip to Terezin. This was a ghetto for Jewish people where she had been confined during the Second World War. A children's opera called *Brundibár* had been performed there during the war, and our choir had done our own performances of it in 2005. Our connection to this sad history made the day an emotional one, with many shared tears.

We performed twice more in the Czech Republic, once at St. Saviour's Church in Prague and lastly at the Basilica of the Visitation of the Blessed Virgin Mary in Hejnice. The venues were beautiful and we were very well received. On our final evening, we had our farewell dinner where we put on short, humorous performances in groups as a way to thank our chaperones, the SCC staff

and our director Ms. Voigts. We also had to thank our wonderfully kind and organized courier, Gabi Olesch, who did an amazing job.

Having been on many tours with the Saskatoon Children's Choir, I can undoubtedly say each has been a thrilling opportunity. Experiencing different cultures and music of not only the countries we visit, but also the other groups we meet, is an incredible experience. This tour of Europe has been one of the highlights of a choir I've been part of for eleven years, and I cannot express my gratitude enough to everyone who helped make this phenomenal journey one I will always remember. 🇺🇸



An attic that is a reproduction of the performance space where *Brundibár* was performed during World War II



Terezin memorial where the choristers left stones they had brought with them from Canada

"This was such a fantastic tour. ACFEA did such a wonderful job of planning. I love to travel, but I go on these trips to hear the kids sing and be with them, and my expectations were far exceeded."

**Barry Kerr, Director
Nevada Union High School Choir**



Bruce More Retires

ACFEA is very pleased to have worked with a growing number of Canadian groups, and tries very hard to make the trans-border relationships as smooth as possible, quoting prices and accepting payment in Canadian dollars, for example.

Few people on either side of the border, however, have kept us as busy as Bruce More, who retired this year from the University of Victoria, British Columbia. With at least 10 ACFEA tours undertaken (we lost count!), and several others that he arranged himself, he has given the young people in his two groups – the University of Victoria Chamber Singers and the Prima Choir – amazing opportunities to see the world far from Vancouver Island. In some of his later tours he redefined 'off the beaten track', with itineraries that have included Cambodia, Ukraine, Cuba and Belize, as well as (only slightly) more conventional destinations such as Brazil, China and South Africa.

Bruce, ACFEA thanks you most sincerely for your tremendous loyalty over the years (and, less sincerely, for your really bad jokes) and wishes you whatever you wish yourself in your retirement. 🇨🇦



Photo courtesy of Andre Harward

Fairmont State University Collegiate Singers at La Parroquia in San Miguel de Allende, Mexico



Santa Rosa Symphony Youth Orchestra performs a joint concert with the Potsdam Youth Orchestra in the Grunewaldkirche in Berlin



Spartanburg High School Symphony Orchestra students on a rickshaw tour in Beijing



Lafayette College Choir in Florence

Cantabile Youth Singers march in the Estonia Song Festival Parade in Tallinn



Our Worldwide Staff

NICK ABBOTT

is General Manager of Sales based in Bath. Nick received his degree in Music at the University of Cambridge and was organ scholar of Girton College. Prior to joining ACEFA, he combined post-graduate studies in Musicology at the University of Bristol with work as a conductor, organist, accompanist and baritone. He has toured throughout much of Europe, North America and Asia.

DAN BUCUR

is ACEFA's Representative in Romania, based in Bucharest. Dan graduated from the Economics Studies Academy of Bucharest with a degree in Tourist Marketing and International Relations. Fond of tourism and music, Dan joined ACEFA in 2003 and has organized many successful ACEFA concerts in venues throughout Romania and has enjoyed introducing the delights of his country to those performing ensembles.

ANDREW CHUNG

is ACEFA's Hong Kong Artistic Consultant. Andrew received his bachelor's degree in Music from the University of Western Ontario and his Masters Degree in Music at the State University of New York at Potsdam. After returning to Hong Kong, Andrew joined the Hong Kong Baptist University staff where he was Director of University Music Activities, Director of the Academic Community Hall and Conductor of the Baptist University Girls' Choir, which, under his direction, made tours to many parts of Asia, Europe, Canada and the USA. Since 1982, he has been conductor of the Hong Kong Oratorio Society, one of the premier choruses in Hong Kong. Andrew is also the Executive Secretary to the Hong Kong Association of Choral Societies.

HELEN DAVID

is an Operations Manager in London. After receiving her degree in Music from Sussex University, Helen worked for 15 years as Tours Manager for the Philharmonia Orchestra in London. In this role, she traveled throughout Europe, the Far East and the USA. Helen studied the violin at the Guildhall School of Music and Drama and has sung with the BBC Symphony Chorus on various occasions.

ILKER ERSIL

is ACEFA's Representative in Turkey. Ilker has a degree in Business Administration and has managed events for many worldwide companies. He is a founding member and manager of one of Turkey's most successful choirs, Orfeon, and also works with internationally renowned artists from around the globe.

ELEANOR ETHERINGTON

is an Operations Manager in London. She attended the University of York, where she received her master's degree in Music, specializing in vocal studies and community music. After leaving university, Eleanor traveled extensively in Europe, living and working in Germany and Holland. She sings with three different ensembles, notably this season at the Royal Albert Hall and the Sage Gateshead.

TONY HASTINGS

is European Projects Consultant. He is a graduate of Sussex University and worked previously in music publishing and artist management. Until recently, he sang professionally with the choir of Bath Abbey, and is currently a member of the Bath Camerata.

ROBERT LATIMER

is ACEFA's Manager for Australia and New Zealand. Robert has been an educator and businessman, having taught at both primary and secondary levels, and involved in the photography and cinema industries. As an amateur musician, he has sung in choral groups in addition to performing in musical and dramatic productions. He is well traveled with extensive experience in organizing and conducting study tours of North America and Europe. Robert, who lives in rural Victoria, has been associated with ACEFA for over 20 years.

CLARE LAWRENCE

is ACEFA's Representative for Spain and France. Clare studied translation and interpreting in French and Spanish at the University of Kent. She studied and worked in Belgium, France and Spain before settling in London, where she now lives. She has specialized in organizing performance tours since 2002 and is a keen amateur violinist. Clare currently plays in a quartet and with the Ealing Chamber Music Club and Kingston and District Chamber Music Society.

ELFRIEDE LEIMER-RIZZOTTI

is the Regional Representative in Italy. Although born in Austria, Friede has been ACEFA's consultant in Italy since 1983. Before joining ACEFA, she worked for the Austrian diplomatic service.

ANDERS LINDSTROM

is ACEFA's Representative in Scandinavia, based in Rättvik, Sweden. He received his music degree in conducting under Professor Eric Ericson at the Stockholm Royal College of Music. He also studied conducting and church music with Nicholas Conran at Surrey University, and with Dr. George Guest and Sir David Willcocks in Cambridge. For many years, Anders was organist and choirmaster in churches in Stockholm and Sollentuna. He has formed choral festivals and choirs in Sweden and made many recordings and radio and TV productions with his choirs. Anders now works as a teacher and guest conductor in the field of Anglo/Swedish church music.

SYLVIA GARCIA MARIN

is ACEFA's Manager in Latin America, based in Guadalajara, Mexico. She graduated from Georgia State University with a degree in Business Administration and French before moving to France. During her time in Paris, she earned a degree in International Relations from the University Pantheon Assas Paris II and was ACEFA's France representative for over ten years before taking on her present role.

NEIL MCGOWAN

is ACEFA's Representative in Moscow. Neil ran the English National Opera Schools and Community Touring unit for four years. He has acted as a tour leader for American groups around Russia, produces concerts of his own (using Russian professional performers) in Moscow, and is Artistic Consultant of the Vremena Goda Music Festival in St. Petersburg.

PIETER MYBURGH

is ACEFA's Manager in South Africa. Born in Uppington near the Kalahari Desert, Pieter now resides in George with his wife and three children. He holds honors degrees in Human Resources and Psychology, and has owned his own travel business for over ten years. Pieter is an avid traveler and currently sings with the George Male Choir.

ALINA PERETTI

is ACEFA's Representative in Poland and has worked for ACEFA since 1987. Educated in Wroclaw, she has a degree in Architecture and Art. Alina worked first as an architect and then as a qualified tourist guide in four different languages: Polish, Russian, French and English. She has lived in Poland, France, Switzerland and the United Kingdom, and is a keen piano player.

SUE PETER

is ACEFA's Representative for Germany. She has a varied background in travel administration and has worked for the British Tourist Authority and the Welsh Tourist Board. Now living in Berlin, she sings with the Wilmersdorf ensemble 'Kissi Choir'.

RICHARD SAVAGE

is Managing Director of ACEFA Europe, and has been with the company since 1970. He graduated from Oxford University where he sang in Christ Church Cathedral Choir. In addition to his responsibilities at ACEFA, he still maintains a professional singing career, having taken part in over 150 CD recordings and appearing regularly with the Gabrieli Consort, King's Consort, Polyphony, Tenebrae, Les Concerts d' Astree and other European ensembles.

BECKY SHAFTOE

is General Manager of Operations in London. After receiving a degree in Music at Newcastle University, she trained in arts administration at the London Sinfonietta before spending five years organizing concerts and education projects for the London Symphony Orchestra. In her role as LSO Tours Manager she traveled widely with the Orchestra across Europe and the USA. Becky plays the oboe and, prior to joining ACEFA, taught English in Spain.

ANASTASIOS STRIKOS

is ACEFA's Representative for Greece. He is an accomplished musician, a pianist and orchestra conductor and has toured as an accompanist with several groups, including the Vienna Boys' Choir. Tassos has lived in Germany and Austria and, apart from his native Greek, he is fluent in English, German, French and Italian.

OLGA YEMELANOVA

is ACEFA's Representative in Russia, based in St. Petersburg. She attended a specialist music school and has a diploma in English and German Education. Olga received a PhD in Linguistics from Herzen Pedagogical University of St. Petersburg, where she teaches English. She is actively involved in music-making, and is a keen American square- and contradancer.

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North America Staff



AMANDA BAUMAN

is a Tour Manager in the New York office. An Ohio native, she performed with the Cleveland Orchestra Chorus before receiving her degree in Music Education from Duquesne University, in Pittsburgh. There she was a member of symphonic and jazz bands, as well as the Chamber Singers, with whom she toured Europe on an ACFEA concert tour. Amanda currently sings with and serves on the board of the Young New Yorkers' Chorus. Her travels have included excursions to Europe, Australia, Africa and Central and South America.



RACHEL FLAMM

is a Tour Manager in the Seattle office. Originally from the Chicago area, Rachel sang with the Palatine Children's Chorus for 14 years, including on tours to Britain, Austria, Italy, Canada, New York and Hawaii. She graduated with a degree in Music from Carleton College in Minnesota. At Carleton, Rachel played clarinet and conducted and managed the Carleton Choirs on tours to Los Angeles and New Orleans. Rachel has also traveled independently throughout Europe and on performance tours of Belgium, Holland and Germany. She currently sings with the Northwest Chamber Chorus.



ERIN HARLAN

is a Tour Manager in the Seattle office. She received a degree in Communications with a minor in Vocal Music Performance from Pacific Lutheran University. At PLU, Erin sang with the Choir of the West, with whom she toured Norway and Sweden on an ACFEA concert tour. Her travels include a study abroad program in Australia, and trips throughout Europe, North America, Mexico, Iceland, South America and China. Erin currently sings with and serves on the Board of Directors of The Esoterics, an *cappella* choir in Seattle.



HUGH DAVIES

is Managing Director of ACFEA North America, based in the San Francisco office. Born in England, he has a master's degree from Cambridge, where he sang at King's College under Sir David Willcocks. Hugh sang professionally in Europe, including with the Monteverdi Choir, before teaching music in Australia. He now performs as a soloist and with several professional ensembles in the Bay Area, and serves on the boards of the American Bach Soloists and Chorus America.



EMILY FRYE

is a Tour Manager in the New York office. She grew up in Missouri, where she sang with the St. Louis Children's Choir for nine years, including on tours to Russia and Scotland. Emily received degrees in Music and Magazine Journalism from Drake University, during which time she traveled to Paris for a study abroad program and toured Europe with the university's choir. She is currently singing in the choir at St. Peter's Lutheran Church as well as the Young New Yorker's Chorus.



CHRISTA TUMLINSON

is a Tour Manager in the San Francisco office. She has a degree in Music from California State University, Fullerton where she studied voice in classical and jazz styles. She grew up in Kansas, where she was involved with children's choirs. In Southern California, Christa taught voice, piano, choir, and musical theater. She has also sung professionally with choirs, jazz bands, and orchestras in the Los Angeles area. Christa's travels include tours with choirs to Germany and Eastern Europe.

Our goal is to provide unique opportunities for memorable and life-changing experiences.

As highlighted in this newsletter, ACFEA arranges customized performing arts tours throughout the world. From premiere performances in China to traveling off-the-beaten-path in Serbia and Bulgaria, ACFEA can make it happen.

While we were only able to include a few of our tours in the newsletter, we wish to express our sincere thanks to all of the groups that toured with us this year.

Unseen but Indispensable...

The Tour Managers are ACFEA's front line, but there are many others in our organization who make our tours happen. We gratefully acknowledge the mighty efforts of:

Bill Barber
Group Travel Manager

Christine McLaughlin
Business Manager

Greg Newell
Marketing Manager

Ken Olson
Operations Manager

David Wert
Finance and Operations Administrator

Farewell Christina!

ACFEA was very sad to say goodbye to Christina Martin at the end of this past season. Christina had been with us for nearly 17 years, working in our San Francisco office.

She had a long list of many happy and repeat tour groups and contributed enormously to the development of ACFEA, earning the greatest respect of her colleagues and clients.

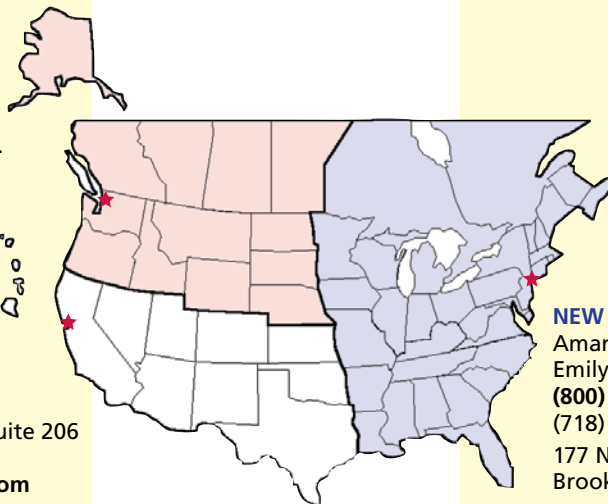
We sincerely thank her, and wish her a very happy and fulfilling future. We'll miss you, Christina! 📧

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Chorus America Chairman of the Board Todd Estabrook with ACFEA Managing Director Hugh Davies

ACFEA Receives Award from Chorus America

At Chorus America's 32nd Annual Conference in Philadelphia, ACFEA was delighted and humbled to receive the 2009 Michael Korn Founders Award for Philanthropic Contribution to the Arts. The award "is given periodically to an individual, corporation or foundation whose financial support of Chorus America and the choral art has been especially significant and generous."



ACFEA Partners with Interkultur Festivals

ACFEA is pleased to have a new partnership with Interkultur, the organizers of the Musica Mundi festivals and competitions around the world. This means that we can now help our groups travel to and from these events, coordinate participation in them, and arrange concert tours before or after them.

Musica Mundi arranges the World Choir Games, the next one of which is in Shaoxing, China, from July 15 to 26, 2010. More information about this and other events can be found by clicking on the Interkultur link on our home page, www.acfea.com

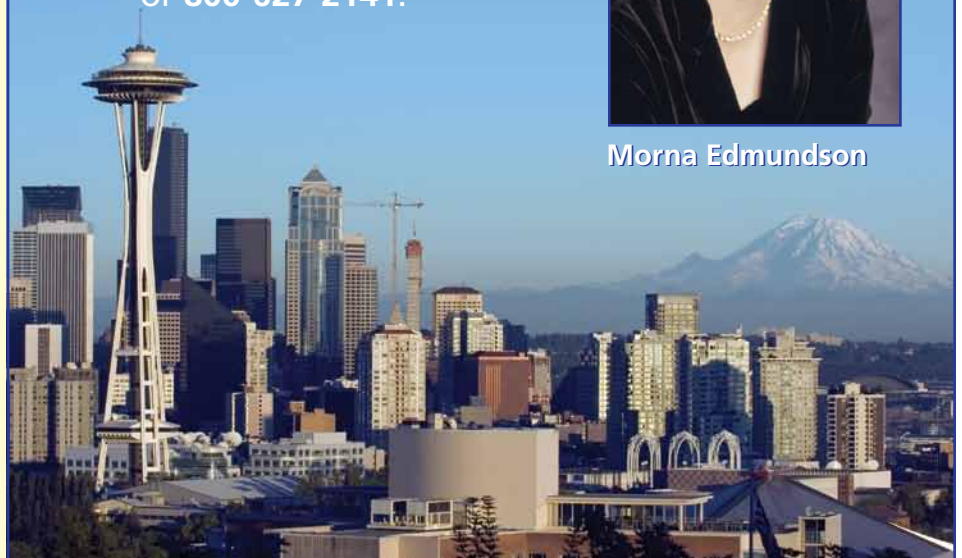
ACFEA introduces New Women's Choir Festival: Women in Song April 22-25, 2010

Apply now to join the Elektra Women's Choir and others for four days in the heart of Seattle, rehearsing and performing under the direction of Morna Edmundson. Your choir will have the opportunity to perform individually in wonderful local venues and as a part of the massed choir in Town Hall Seattle. Directors of participating choirs will have the chance to meet to talk about everything from repertoire and rehearsal technique to recruiting and retention. Between rehearsals, concerts and workshops, enjoy everything that Seattle has to offer, including wonderful sightseeing, beautiful scenery and great restaurants.

For more information or an application, please contact ACFEA Tour Manager Rachel Flamm at rachel@acfea.com or 800-627-2141.



Morna Edmundson



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