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Glen Ellyn Children's Chorus: Tour of Brazil

by Lori Sommars, Tour Participant

"Flight attendants, prepare for takeoff." With that, the plane began to speed down the runway, gaining momentum with each passing second. A great rush of air filled the passengers' ears as the plane left the familiar soil, and set a course for Brazil. Forty-five eager young faces leaned toward the nearest windows, unable to conceal their excitement. The Glen Ellyn Children's Chorus was airborne, headed for a land

of beauty, mystery, and delight.

Our first introduction to local culture came with a visit to a churrascaria, a Brazilian barbecue restaurant. After filling our plates at a salad bar, we returned to our tables for the next stage of dinner. A small army of waiters bustled around us, each one offering a different cut of meat. We were surrounded by everything from pork to filet mignon, and the hardest part was turning them down when our stomachs were full.

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PLU CHORAL UNION'S FIRST INTERNATIONAL TOUR

The Pacific Lutheran University Choral Union spent two weeks in Central Europe on its first international tour.

ACFEA organized their first concert in Vienna's cathedral, the Stephansdom, to benefit its restoration program. "Finding out that we were one of a very select number of ensembles chosen to perform in the Stephansdom was a real highlight," says conductor Richard Nance.

"It was so well promoted.

We had about 400 people attend. We practically gave away all our programs at the first concert. People from all over the world attended to benefit the cathedral. It was really great."

The World Harp Congress invited the Choral Union to come to Geneva and perform in St. Peter's Cathedral. Nance's composition for choir, soloists, organ, percussion and harp, entitled *Mass for a New Millennium*, was a great success. Nance says, "It was the biggest thrill of all to sing this Mass on tour. The choir grew to love it and sang it so emotionally; it went over big everywhere

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Richard Nance

No MSG Group Tours China:

An interview with Judy Roberts,
Tour Manager for the University
of California Alumni Chorus

Can you give me some background on the history of University of California Alumni Chorus (UCAC), how long you've been involved in the choir, and why you enjoy it?

The Chorus was formed in 1985 by a group of about 25 alumni who had



previously sung as undergraduates at the University of California, Berkeley. At a reunion they decided they wanted to keep singing. About ten of the founding members still sing with the

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The Washington Chorus Tours Germany and Austria

This could easily have been the tour that never happened; the Grammy award winning Washington Chorus almost had their touring plans hampered by world events. During the summer of 2001, much work was done — particularly in securing a concert in Vienna’s Stephansdom — with the aim of announcing the details to the chorus members when they reconvened on September 10. However, the following day all thoughts of touring were forgotten, as the chorus worried about their many members who worked at the Pentagon and began to plan their participation in several memorial concerts.

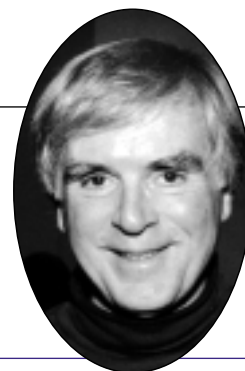
“I think that the best thing to do at this point is wait.” Wise words from Dianne Peterson, Executive Director of The Washington Chorus, which echoed

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Basilica of the Benedictine Abbey in Ottobeuren, Germany

Q&A



Choir from Maine Tours Siberia:

An Interview with Anthony Antolini, Director, Down East Singers and Bowdoin Chorus

Q This was your second tour to Russia, but this time you included Siberia. What differences did your choir experience this time around as opposed to 1988?

A The political system is entirely different and that affected our choir because we could now sing sacred music; it isn’t against the law anymore — a huge difference. Audiences are now well acquainted with sacred music. The food is much more plentiful now and hotel accommodations are much more

comfortable and user friendly. They are learning the art of hospitality; we expected a far more primitive country than we found.

Q As a Choir Director, are you personally involved with the fundraising necessary to take your choir to Russia?

A Yes, directly responsible. We raised approximately \$95,000 and I feel that the Director has to be directly involved in that process as

opposed to having a committee of volunteers take on such a task.

Q I understand your choir sang a Liturgy in Church Slavonic. How difficult is it for you to arrange something like that in a foreign tongue?

A It is my specialty. I have worked for years with Russian choral language. I write the language out phonetically for them to sing and the results are extremely gratifying.

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Adventure in Scotland: *Prospect Presbyterian Church Choir*

Toronto Children's Chorus sings Mahler 8 with Simon Rattle for BBC in London's Albert Hall

We loved our tour! I send you my thanks for organizing a tour that the children will remember all of their lives, and I do look forward to working with you again.

Jean Ashworth Bartle, Artistic Director

STETSON UNIVERSITY CONCERT CHOIR TAKES ON EUROPE

by Lindy Eller, Tour Participant

This summer I took the dream vacation of a lifetime. The Stetson University Concert Choir, led by Dr. Duncan Couch, went on a two-week tour of Europe. After a full year of planning and fundraising for the trip, the 37 member group performed five concerts at five different venues. The itinerary of the tour included visiting: Prague, Vienna, Salzburg, Lucerne, Garmish-Partenkirchen and Freiburg, and Paris.



The primary purpose of our trip was to make music and share it with others around the world.

Performing in the most awe-inspiring locations, the choir sang works by Brahms, Victoria, and Stanford, as well as many African-American Spirituals. Stetson student conductors were given the opportunity to lead the ensemble in Vasiliauskaite's *Missa Brevis*. Many student soloists were featured in the concerts, as well.

A musical highlight of the tour for
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With their new baseball caps and robes the Prospect Presbyterian Church Choir (PPCC) from Maplewood, New Jersey set off for Scotland. Home to John Knox, the founder of Presbyterianism, Scotland is a haven for Presbyterians world wide, and with good reason. As these choristers soon found out, the Scots were quick to welcome them.

Before their concert in the beautiful 12th-century St. Fillian's Church in Aberdour, members of the choir visited the church parishioners' homes. There the PPCC choristers were treated to a light supper, in addition to the lovely company of their hosts. Such an evening of fine food, drink and stories will forever remain with them as a sign of the camaraderie both cultures share. One



tour member even remarked that the festive singing and

dancing often experienced during their ACFEA tour reminded them of hoe-downs in the south!

The choir gave a recital in Iona Abbey, during which a smaller group of singers performed an *a cappella* piece, *Kyrie* (written for PPCC by Timothy Brumfield, the organist at the Cathedral of St. John the Divine). This special piece was seemingly made for the chapel's acoustics. According to tour member Tim Welles, "Visiting the tiny Isle of Iona was the highlight of the tour." Tim used his free time to explore the island by bicycle riding from one end to the other: "It is a perfect picture of Scotland. I will always carry it with me." 🎵



When asked to describe a typical day-in-the-life for a touring choir, the PPCC Tour Coordinator Gene Zielinski sums it up this way:

- Up early (again)
- Continental breakfast, with haggis (again)
- Beautiful scenery, beautiful hills, beautiful flowers, beautiful seascape (again)
- Old buildings, old streets, old history; when does new begin?
- "That's the new wing of the cathedral, it wasn't finished until the 1750's" (again)
- We need to get to rehearsal; we found the church; we're there on time (again)
- We feel welcome (again)
- We perform; the audience applauds; we feel appreciated (again)
- Dinner: food, drink, sometimes song — good feelings (again)
- Bus ride home with a trusty driver — we make it alive (again)
- Back to the hotel — "Is this the same one we were in last night?"
- We're tired, we fall asleep, we're happy (again).



William & Mary Orchestra Plays for Sicily

In May, 2002, the College of William and Mary Orchestra (from Williamsburg, Virginia) embarked on their first international tour. Led by director Wes Kenny, the group spent six nights on the island of Sicily, in the towns of Acireale, Noto and Palermo.

The orchestra had the honor of providing the opening music for the Noto Flower Festival. This annual festival involves transporting thousands of Sicily's beau-

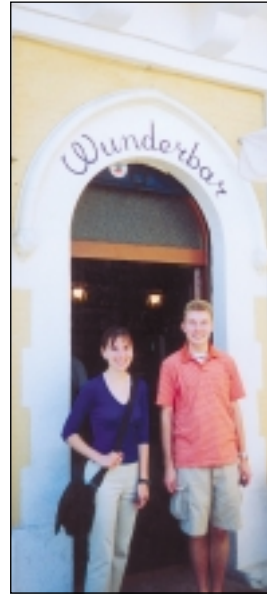


tiful flowers to Noto, where community members participate in arranging and placing the flowers along the main street, creating a large and fragrant work of art.

Commenting on this flower festival, tour director Michael Woods says, "Our best concert was the one in Noto. It was the opening [concert] of the Noto Flower Festival.

We played in a gorgeous the-

atre. It was so cool to be playing this concert for this big festival. Everyone from the community was out and about. I really felt like we were part of their culture. After the concert, we had a little time to walk around and experience the celebration. For me, living in the United States, I don't think there is anything that compares to seeing all of these people, little kids up to grandparents,



working together on such a community effort."

According to Michael, "Before we went on this tour, nobody really knew anybody. I knew the people that I sat next to [in the orchestra], and I knew their names, but I didn't know anything about the other members. I can definitely say that after the tour was over, I had about 50 new friends. It was a complete bonding experience for

everyone in the orchestra, including our director. We learned more about each other, and we care about each other now. This tour was the best thing that could have ever happened to our orchestra."

This year concerns regarding safety and security were on all travelers' minds. However, the College of William and Mary Orchestra remained strong and continued with their travel plans.

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Dianne Peterson

Stephansdom and raised over €23,000 for the church. All the concerts were wonderful but the last two, especially the orchestra, were exceptional. It was all just perfect and I can't thank you enough. The singers had a wonderful time. It certainly looked last September as if this was the tour that almost didn't happen but, as I told the chorus, aren't we all glad that all had the faith that it would work out and moved forth." Hear, hear, Dianne! 🎵

I believe that ACFEA has established a 'bench mark' of standards with Idaho State which may be a real challenge to maintain—outstanding venues, concerts, sights, hotels, etc. I intend to recommend ACFEA whenever tours are discussed.

Dr. Scott E. Anderson, Director, Idaho State University Chamber Choir

Washington Chorus

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exactly the advice that ACFEA was giving to all its groups at this difficult time, as they weighed many conflicting thoughts: the certainty of what had happened versus the uncertainty of what the world would be like at the time of their tour; and the desire not to give terrorism the victory of disrupting their plans versus concern for the safety of their members. In order to give groups time, ACFEA offered them the option of a full refund if they waited until three months before their tour to cancel. As a result, only two groups cancelled (and two others postponed until 2003).

Sticking to their original touring plan, The Washington Chorus gave four concerts with orchestra in Germany and Austria: in Ehingen, Ottobeuren, Linz and Vienna. The repertoire was *Let God Arise* (Handel), *Alma Dei Creatoris* (Mozart) and the *Coronation Mass* (Mozart). All concerts were a victory of sorts over world events.

Reflecting on their successful tour Dianne Peterson says of ACFEA, "It is with the greatest appreciation that I thank you for such a fantastic tour. I think that this was in many ways the best ever. You may have heard that we had a crowd of over 1,300 in the

FROM KOALAS TO KAVA, THE MIAMI UNIVERSITY CHORALIERS CONQUER THE PACIFIC

After spending eight months in classes at Miami University of Ohio, the Miami University Choraliers decided they needed a change of scenery. This group of 29 women resolved that tropical beaches and a bit of Aussie cultural exchange would suit their needs. The group, along with their conductor, Dr. William Bausano, embarked for Melbourne, Australia's most vibrant and cultural city.

The choir was excited to visit Healesville Wildlife Sanctuary where they could see the many animals for which Australia is famous, including wombats, koalas and kangaroos. However, the best taste of Australian culture came from their evening with the 'lads' at an Australian



Rules Football match! They had a great time cheering for the biggest football rivals in Australia. The next day the women had an opportunity to share their music with some of the locals at Scots' Church in downtown Melbourne.

Riding on the buzz from their instant exposure to Aussie culture, they were pleased to spend time learning about the food and warm hospitality by staying in private homes along the southern coast in Bairnsdale. The entire town was involved in their stay and everyone was rewarded with a wonderful joint performance with

some local choirs of the town.

After a sad goodbye, the choir headed off for the Gippsland Lakes to enjoy the natural beauty of the area. It was a nice break to be out of towns and cities and have a chance to appreciate their surroundings and get to know one another better.

Next, the choir visited Sydney, Australia's shining jewel. The choir was anxious to see this famous city and take advantage of its many museums, parks and nightlife. The women had a chance to

experience a bit of true Sydney culture by

taking the ferry to Manly Beach. After exploring the town, the women watched the famous Sydney surfers. Later that day, the choir had the opportunity to perform at the Wesley Institute and share their music with other students.

Just when the group was finally feeling at home in Australia, they found themselves bound for a new adventure: Fiji. The first word they heard was 'Bula,' meaning hello, which is stated in a positive friendly manner and always accompanied by a big, joyous smile. Fiji is a land of warm and friendly people and the choir knew they were in for a special treat.

After a short bus and boat ride, the women were now in the middle of the Pacific Ocean, totally surrounded by pure blue water and white sand. They were on Beachcomber Island, which can be walked around in ten minutes! After checking



into their 'bures,' the women found their bathing suits and knew they would not need anything else for their two-night stay on the island. Little did they know that on this small island they would be thoroughly entertained by the native people with Fijian music and dance. On their last day, the choir had a chance to visit a local village and participate in a cultural exchange of music. Following the traditional kava ceremony, the Fijians taught the Americans a bit of dancing and in return the choir inspired them with song.

To finish off a great day, the women ate a Lovo dinner which is a meal heated



underground by the natural heat of the volcanic island. After dinner the Choraliers sang in a final joint concert with a local choir. Tired yet inspired, the choir boarded their flight for Los Angeles knowing their memories of Down Under would last a lifetime. ♪



EUROPE COMES ALIVE FOR

This summer the Cascade Youth Symphony from Seattle, with Director Gerry Jon Marsh, embarked for Germany, the Czech Republic and Austria. Many, if not most, of these young people had heard words such as Vienna, Prague, Schoenbrunn Palace, Dresden, Danube. But it was not until this summer that these and other historic places were finally put into context and became a living reality, a treasured visual and experiential memory.



In Frankfurt, the group met ACFEA courier Sarka, truck driver Alan, and coach driver Udo, and the realization of being in a foreign country began since Udo spoke almost no English. But, no problem. Sarka promptly gave a

German lesson and the first bits of communication began.

The first concert in charming Quedlinburg was highly successful in spite of some rain. Everyone pitched in to keep the instruments dry while transporting them into the church. Church officials were so impressed with the concert and the manners of the young people that they opened up the Treasury to display the historical treasures safeguarded there. One urn made of a single piece of alabaster is reported to be one in which water was turned to wine by Jesus.

The group visited Halle, performed in Leipzig and toured Dresden, witnessing the results of reconstruction since the war and the rebuilding of many

national treasures. They were to see much more reconstruction during the tour, while in the Czech Republic and Austria.

July 4 was particularly moving.



North Dakota State University Sings for Spain & Portugal:

An interview with Jo Ann Miller, Director

What specific challenges did you face as the director of the group and how did ACFEA help you overcome them?

Whenever we arrived in a new city, students had many individual questions. Our

courier and driver were great, and either knew immediately or found the answers to all our questions during the tour. The hotels wouldn't have been able to deal with all the questions that the students had, and so the ACFEA staff really added value to our tour experience

How many tours have you been involved with in the past?

This was our third tour with ACFEA. We had another tour before with another tour company and it was not as successful.

How was the village experience in Spain?

Some of our destinations were smaller villages, where the hotel was placed in or near the village, and the students were able to walk on the country roads. Barcelona was wonderful; even the urban beach that the choir visited. They loved it - it was



great fun. And we found so many wonderful restaurants in Barcelona. In student-speak, Barcelona is 'way cool.'

What other places did you particularly enjoy?

Granada was wonderful, particularly at night. The shopping was good, and a wonderful place to just wander around. The weather was gorgeous: No humidity and no bugs!

This is the third tour I have done with ACFEA...Thanks — great tour.

Cathy Weiskel, Executive Director
Greater Boston Youth Orchestra

CASCADE YOUTH SYMPHONY

ACFEA arranged dinner in a wonderful restaurant in Frantiskovy Lazne, a Czech spa town, after which the orchestra performed in a gorgeous theater. The audience came from miles away, because



many German and Czech people remember that the allied troops, and especially Americans, liberated them at the end of the war. This was their way to show appreciation, especially on the anniversary of American independence. The day ended on the coach, singing *America the Beautiful*, the National Anthem, and other patriotic songs, while on the hillside a full fireworks display was seen from the coach window.

Vienna provided students another unparalleled opportunity to enjoy musical and artistic treasures. Many attended a Mass at one of the magnificent cathedrals and, of course, took time for a little shopping and negotiating the subway. Homestays in Krems, Austria, provided an excellent opportunity for bonding with another culture. The group's hosts packed the church, giving

a standing ovation with synchronized clapping, the highest form of appreciation. After the concert, everyone enjoyed food, music and dancing in the square. All were sad to end the experience and held hands in a circle, singing a farewell song. But there were more memories yet to come. The group departed for Salzburg to see more historical treasures. The farewell dinner in Munich was in Marienplatz in a restaurant beneath the 'New' Rathaus, which is where the famous Glockenspiel is housed.

Students returned home bonded with one another and with new foreign friends. For those who had never traveled to Europe, they had witnessed firsthand treasures about which they had only heard — and Europe became a reality for the young musicians. 🎵

ACFEA impressed me with its thoroughness. I have never been as relaxed on a choir tour as I was with this one. I salute you all! It was a terrific experience.

Marlene Clary, Music Director, Berkeley Carroll Choir

What makes your choir unique?

The fact that we perform entire concerts unaccompanied makes us special. We travel together a significant number of days every year, and most of the students are in the choir the whole time they are in the college, from



Basilica of St. John the Divine, Granada

three to six years. We have a lot of history together, and there is not a lot of turnover. We have simple routines that work when you are on tour. Rehearsals, transfers, traveling together, etc. We are very used to being together, so a European tour is not very difficult for us. But ultimately it is the tradition we preserve and grow.

What do you mean by tradition?

There is an 80-year tradition of NDSU having a wonderful choir with serious choral music. The college is not only committed to fine choral music, but good music all around in all disciplines.

Wasn't Edwin Fissinger your predecessor?

Yes, he was my teacher as an undergraduate, and I came here just after his immediate successor.

His granddaughter is in your choir, right?

Yes, she is. A very serious student, as you might expect.

What was different with this year's tour?

This year, we travelled with only about half the choir: 38 singers. We were able to do really fine concerts as a smaller ensemble and they rose to the occasion with great enthusiasm and hard work.

Has this tour in any way expanded or changed the way the choir will approach its material in the future?

It does make you be more flexible, with every situation you go into. We might take an intermission in some concerts; others, we might not. You have to adapt to the space. Students have much more flexibility than they thought they did. They get a
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Looking forward to working with you again. I can't imagine traveling any other way!

Christopher Putnam, Director
Grace Cathedral Choir

Stetson University

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everyone was performing with the choir from the Pedagogica Hochschule in Freiburg, Germany. Stetson and the university in Freiburg are sister schools that offer students the opportunity to study abroad. The combined choirs performed Nance's *Credo* and Barber's *Agnus Dei* under the direction of both university conductors. The Stetson Choir was officially welcomed to Freiburg at a reception following the concert. It was great to be reunited with many of our German friends, especially for making music!

Between concerts, we got to enjoy exploring these beautiful European cities. While some students packed their days with sightseeing, taking historic tours, and spending their evenings at the opera, others chose a more relaxing pace. Strolling through the streets, sampling European delicacies, and shopping for the perfect souvenirs were popular activities as well. I personally enjoyed the challenge of communicating with the people and navigating the transportation systems in each city.

It was a big help to have our own personal tour guide with us on the trip. Our tour would not have been as enjoyable had it not been for our well-informed and delightful ACFEA



courier, Mrs. Rosemary Marshall. She made sure everything ran as smoothly as possible and was always more than willing to help or answer any questions we had.

This choir tour was definitely one of the best trips of my life. Whether walking across the Charles Bridge in Prague, seeing Mozart's birthplace in Salzburg, or standing under the Eiffel Tower in Paris, everyone in the group enjoyed our European experience. Many thanks to Dr. Couch and Andrea Fullington with the ACFEA tour company for giving us this wonderful opportunity to see the world and make music. 🎵

This was an exciting tour — musically, sightseeing, personnel, accommodations and culinary delights! Thank you all for a job beautifully done!

Emily Ellsworth, Artistic Director
Glen Ellyn Children's Chorus

Lori Sommars

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In Petrópolis, we met members of the Coral de Canarinhos, who graciously allowed us to stay in their homes and become our families for two days. My roommate and I had a blast with our homestay host, Mauricio, as we discovered new aspects of each other's culture. We stayed up well into the night, sharing our favorite music and photographs, and laughed when we resorted to a dictionary for translation.

Our final concert took place in the Candelaria Cathedral of Rio de Janeiro. The audience comprised over a thousand people in the pews, while even more stood at the back. Their thunderous applause and overt appreciation spurred us to sing at the very best of our abilities. Our hearts and voices soared high, and we felt a deep satisfaction as we touched many lives with our performance.

After snapping our last rolls of film at the famous Sugar Loaf, we headed for the airport, our final destination on this amazing tour. As our plane rose in the air, we looked down with satisfaction on the country that had welcomed us, almost two weeks before. Where had the time gone? We sat back, closed our eyes, and savored the memories that would last a lifetime.

Every child has an innate musical talent, and an international tour greatly enhances this ability. A new culture provides a wealth of new experiences as well as group bonding. Together, young people can explore the wonders of a new country, and give back to its citizens through their music. 🎵

PLU Choral Union

(Continued from Page 1)

we went. The tour was a great springboard for it."

Touring has changed the PLU Choral Union. "We've been growing the past five years," says Nance. "Participating in a tour like this one simply puts you at a new level. The choir is much more aware of itself as an ensemble, and truly how good they can be.

This was a dream trip in every single sense of the word," concludes Nance. "It was exactly what I was hoping for, and more. We will definitely use ACFEA for our next tour." 🎵



William & Mary

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Michael says the group was determined not to allow the actions of terrorists to foil their plans, "We weren't going to let them win by not going on tour. There were several people who came up to us and expressed regret for what happened in America. It was just a wonderful feeling. They really made us feel right at home."

Commenting on ACFEA's role in making their tour a success, Michael quips, "I can't imagine going on tour without the expertise that we had with ACFEA. Everything went off without a hitch; no problems!" The College of William and Mary Orchestra's successful tour of Sicily helped to unite the orchestra members in new ways and has left them ready to take on other parts of the globe. 🎵

Interview: Jo Ann Miller

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taste of what it's like to be a professional musician and to roll with punches when the unexpected happens. For example, in Seville we had a concert in the city center, when pilgrims were coming into the city. This wouldn't have been a problem, but whenever the pilgrims passed under the gate, they fired a cannon, all while the concert was going on just two blocks away. We asked audience members after the concert, and they simply didn't hear it

after the first piece. You learn to overcome whatever comes your way. Another important development for us was to see how different people around the world perceive talent and art. We Midwestern Americans are known for being reserved, so it was particularly moving for us to experience the effusive response of the Spanish and Portuguese. Normally we had to sing at least four encores. The students were amazed and it really changed the way

they feel about being musicians. Not all of the singers were music majors of course, but every one of them had some kind of life-changing experience on our tour.

What was your best concert experience on tour?

Our last concert in Portugal; everything was perfect. After the concert one of my singers said to me, "That was the most moving concert I've ever been a part of." Also memorable was the concert in

the mountain town outside of Seville. After we sang as many encores as we could, the choir exited and we changed clothes to get back in the coach. Before we left, about half the audience was still waiting for us to sing some more. It turns out this was a group of women from a local chorus that also wanted to have their photo taken with the choir. It was a tremendously warm experience. 🎵

Antolini

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Q In your ten years as the Choir Director of the Down East Singers, have you noticed any changes in your choir's abilities?

A They have become more and more able to handle different repertoires and able to handle the pressures of a foreign tour. I do not think they could have done that without years of preparation.

Q With recent world events, were any of your choir members squeamish about traveling abroad?

A I did not sense much squeamishness; Americans seem extremely welcome in Russia with audiences and with the people on the street. A number of Russians made us feel very welcome and told us they wished more Americans would visit. Audiences were wildly enthusiastic. It is a very safe country to visit.

Q As a Choir Director what is the biggest challenge you face when putting together a tour such as this?

A Fundraising. Musically the big challenge is choosing a repertoire that will appeal to audiences in the host country. I brought some new music and some

American standards that would not be known in a foreign country. Choose your repertoire carefully. It is an opportunity to educate but also to give audiences an idea of what Americans are like.

Q How do you go about selecting pieces for your choir to sing?

A I frequently will keep a list of pieces I think would be good and I consult people that know that culture. I get second opinions and try to include a wide variety.

Q What role did ACFEA play in helping your choir's tour of Russia succeed?

A I would not go on tour out of this country without ACFEA. There is no way to do a program like this without ACFEA because ACFEA has so much experience in this kind of work. It would be impossible without ACFEA. In the entire two-week trip, nothing went wrong!

Q What advice would you give to any other Choir Directors who may be contemplating a similar excursion to Russia?

A Encourage them to consider touring anywhere in Russia. The audiences are fabulous. Get in touch with people who have toured there. Know that Russia is a welcoming country and very exciting to visit with all the recent changes and it is remarkably cost effective; prices are very reasonable. We were amazed with Aeroflot; everything was a total pleasant surprise.

Q What are the benefits of having your choir go on an international tour such as this one?

A They come back with a new sense of what this country is about. Meeting people and talking about their experience, they learn what international relations are about. Choral touring provides a mission and makes it so meaningful. Concerts were the focal point that would draw the group together.

Q What are your future plans for touring?

A We are seriously considering going to the Republic of Georgia and are very much enthused about touring again. 🎵



Staff

Overseas



NICHOLAS ABBOTT is an Operations Manager in London. He was an organ scholar at Girton College, Cambridge, and has recently completed a post-graduate degree in Musicology at Bristol University. He combined his post-graduate studies with repetiteur work for a local children's opera group and the Phoenix Choir in Bristol and until joining ACFEA was Director of Music at a parish church in Gloucestershire. As an organist, harpsichordist and baritone he has toured throughout much of Europe.

ELISABETH CAWOOD is an Operations Manager in London. She studied Italian and music at London University before working in the travel business in Switzerland. She has worked as a press officer and on the administration of the Consort of Musicke and its associated recording company. She speaks German and Italian and, as a singer and violinist, has performed with choirs and orchestras in Italy and Britain.

TRICIA GEORGE is Head of Operations in London. Before joining ACFEA in 1979, Tricia worked for the British Government Bureau dealing with international exchanges. Educated at Aberdeen University, she has traveled extensively in Europe and North America. She sings with the Islington Choral Society in London.

LEONE GRUEBNER is ACFEA's Manager in New Zealand. She has been in the travel industry for 22 years, having owned a travel agency as well as managing coach companies and she now operates her own inbound tour company. Her singing has spanned a lifetime including 20 years in the Auckland Dorian Choir and five years with her current group, the Orlando Singers. She has been associated with ACFEA for several years, arranging the New Zealand portion of their Australasian Tours.

VANESSA HADLEY is an Operations Manager in London. While earning an honors degree in music and Hispanic studies from the University of Birmingham, she spent a year studying at the Universidad de Oriente in Cuba. Before her degree course, she taught English at a primary school in Mexico. She plays the cello, which she studied at the Académie de Musique in Sion, Switzerland.

TONY HASTINGS is European Projects Consultant. He is a graduate of Sussex University and worked previously in music publishing and artist management. He sings professionally with the choir of Bath Abbey, and is also a member of the Bath Camerata.

ESTHER JONES is the ACFEA Representative in Spain. Born in England, her foreign language studies and subsequent occupations resulted in extensive

travel throughout Europe and the US. She has performed on clarinet with several orchestras and now lives in Barcelona, publishing a monthly English guide to the city.

ROBERT LATIMER is ACFEA's Manager for Australia. Robert has been an educator and businessman, having taught at both primary and secondary levels, and been involved in the photographic and cinema industries. As an amateur musician, he has sung in choirs and 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 ACFEA for over 15 years.

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

SYLVIA MARIN, ACFEA's Representative in France, is based in Paris. She graduated from Georgia State University with a degree in business administration before moving to France. Since then, she has been involved in organizing music tours and accompanying groups throughout the Mediterranean area using her linguistic skills.

ANNABEL MOORHOUSE is an Operations Manager in London. She has an honors degree in English and French studies from the University of Lancaster and has taught English at the University of Perpignan. She has recently worked as a courier for ACFEA and is an active musician, both as clarinettist and singer.

SUE PETER, ACFEA's Representative for Germany, 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'.

SVETLANA PETROVSKAYA, ACFEA's Moscow Representative, graduated in geography from the Moscow Pedagogical Institute. She studied piano as a child and is a keen music fan. Her interests include international relations, travel and meeting people.

RICHARD SAVAGE, Managing Director of ACFEA Europe, has been with the organization since 1970. He graduated from Oxford University, where he sang in Christ Church Cathedral Choir. He still maintains his professional singing career, being a permanent member of the Monteverdi Choir since 1971 and of the Gabrieli and Taverner Consorts amongst many others.

JOHN TREGELLAS is ACFEA's Regional Representative in Central Europe. Based in Prague since 1990, he works regularly with major concert promoters in the Czech Republic. A modern languages graduate from the University of Oxford, he speaks fluent Czech, German, French and Hebrew. His concert credits as a baritone with the Kühn Mixed Choir include performances with Vladimir Ashkenazy, Sir George Solti and Sir Charles Mackerras.

OLGA YEMELYANOVA, ACFEA's Representative in Russia, is 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. 🎵

Thank you...

I would like to thank all those directors and tour coordinators whose determination, faith and optimism kept their tours proceeding as planned after September 11. I also respect the choice of those very few groups who decided to cancel or postpone — I realize what an agonizing process that was.

This past year has been thought-provoking for all of us. It made me appreciate anew the sincere, far-sighted and levelheaded leadership of our clients. Thank you.

HUGH DAVIES
Managing Director, North America



A tough year to make a tour happen. ACFEA made it easier and then they made it worth all of the effort.

Dr. Duncan Couch, Director of Choral Activities, Stetson University Concert Choir



North America



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. 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. She currently performs with the Canticum Novum Singers in New York City. Amanda's travels have included several excursions to England and France plus visits to Ireland, Luxembourg and Spain.



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.



ROBYN GOLDSTEIN is a Tour Manager in the New York office. After graduating with a degree in psychology from Boston University, she lived in London and traveled extensively in Europe and Asia. A woodwind and keyboard player, her first touring experience was as solo clarinetist with her high school orchestra in Spain; more recently, she has played in several musicals in Boston and at Chicago's Theater on the Lake.

CHARLES HAWK is Business Advisor to ACFEA North America. Charles has been a travel consultant since graduating from California State University in 1972 and has been specializing in music tours since 1980. He is a Certified Travel Counselor and has traveled to all areas of the world both with groups and as an individual.



JANE MARANHAS is a Tour Manager in the Portland, Maine office. A native of Maine, she graduated with a degree in music performance from the University of Maine. Jane lived in Salzburg for a year as a student at the

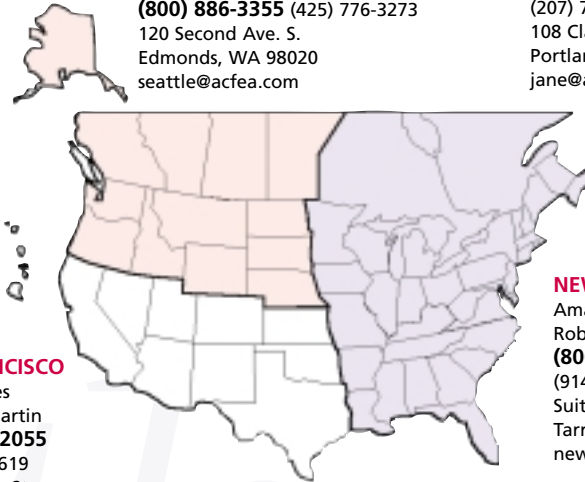
Mozarteum and traveled extensively throughout Austria and Europe.

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CHRISTINA MARTIN is a Tour Manager based in the California office. Born in San Francisco, she graduated from the University of California, San Diego, with a degree in French, and has worked with ACFEA since 1992. Her travels include study abroad programs in France and Central America, competitive tours throughout Europe with a track team, and trips to Russia, China, Australia and New Zealand.

KENNETH NOREEN is Artistic Advisor to ACFEA North America. He recently retired after 30 years with the Shoreline School District in Seattle, serving most of which as Band Director at Shorecrest High School. Ken is a Past President of the Washington Music Educators Association and traveled with his band to Europe ten times since 1966. He holds a master's degree in music education and is currently Director of Bands at Shoreline Community College.



MARK POWELL has been a Tour Manager in the Seattle office since 1993. After earning his degree in vocal music from Seattle Pacific University, Mark moved to England where he managed the National Youth Choir of Great

Britain. He then lived in francophone Belgium, touring and performing throughout Europe while working for the International Federation for Choral Music. Mark is currently finishing a master's degree in musicology and is active in church music as a chanter, conductor and arranger. He currently per-

forms in two professional choirs: the Tudor Choir in Seattle and Cappella Romana in Portland.



DIANE PRICE is a Tour Manager based in the Seattle office. A life-long Oregonian until moving to Seattle, Diane has sung with the Eugene Concert Choir as well as Eugene's opera and symphony choruses. In addition to being

an accomplished pianist, she has organized and performed in concert tours throughout Europe and has sung under the direction of Jonathan Griffith and Helmuth Rilling. 🎵

Unseen but Indispensable...

The Tour Managers are ACFEA's front line, but there are many others in our organization without whom our tours would never happen. We gratefully acknowledge the mighty efforts of:

- Charles Chaplin, Marketing Manager
- Heather Garvie, Group Air Manager
- Christine McLaughlin, Finance Manager
- Ken Olson, Operations Manager
- Lauren Proctor, Projects Coordinator
- Roberta Wheeler, Leisure Sales Manager

No MSG Group

(Continued from Page 1)

Chorus which I joined in 1989. I've stayed for a number of reasons: I appreciate the diversity and age range of the members; I enjoy the incredibly diverse repertoire we learn; and because we have an incredible director who stretches us every year. The chorus has really grown musically since its inception.

What was the initial inspiration for planning a tour to China? Did you or the chorus have any specific expectations about this trip?

Our original inspiration was serendipitous. The Chorus was in the process of getting various suggested European itineraries from ACFEA when I was contacted by an agency offering a tour of China. We hadn't considered China before, but once the suggestion was made the Chorus leadership thought that it would be a wonderful opportunity. When I asked whether ACFEA could handle arranging a concert tour of China I was delighted to learn that you had experience operating concert tours to China.

I think the expectations of 75 travelers varied, but all of us went into it not knowing what to expect.

What characteristics do you think are necessary to be a successful Tour Manager?

To be a successful Tour Manager several things are necessary: you need to be organized, enthusiastic, patient, and able to keep the troops motivated. I must say that in the Alumni Chorus "motivating" is not difficult; this is a group of people who are curious and want to see the world. I think another important characteristic is being able to partner with planning professionals who are experienced and willing to work in conjunction with whatever circumstances the Chorus represents.

What about China most surprised, impressed, or shocked you?

This is difficult to answer. Having no firm expectations to begin with we rolled with the punches. But I do have strong impressions of the friendliness of the people, the tenacity of the street vendors, and the honesty and openness of several of our local guides. Another striking observation was seeing how aggressively China is moving into the 21st century. And the landscape! I wasn't prepared for the diversity and beauty of the land, from the mountains and farmlands to the rivers, valleys and coastlines — it was extraordinary.

In what way do you believe this concert tour experience has affected the chorus?

I think the experience of traveling as a chorus strengthens the bonds and makes it a closer, more tightly knit group. It broadens the base of enthusiasm for the next tour. Touring becomes self-perpetuating. Each tour has had more people.

Was there any aspect of the tour that you feel is a vital element to any successful concert tour?

Good planning and an effective organizational network in the country you are traveling in is vital. We certainly



had that. We had our requests taken seriously and handled throughout. Everywhere we went in China we were known as the "No MSG Group!" 🎵

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Congratulations ACFEA on fabulous venues and audiences, great accommodations and sightseeing, and the very finest of management throughout.

Dianne Peterson, Executive Director The Washington Chorus