

TrebleVoices

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兒童合唱指揮專題探討

ARTICLE ON CHILDREN'S CHORAL CONDUCTING

2005 世界童聲合唱節回顧

REVIEW: 2005 WORLD CHILDREN'S CHOIR FESTIVAL

2006 香港國際青少年合唱節、比賽、音樂會、工作坊

2006 HONG KONG INTERNATIONAL YOUTH & CHILDREN'S CHOIR
COMPETITION, CONCERTS & WORKSHOP

童聲



內容 Content

01 會長的話 MESSAGE FROM THE PRESIDENT

專題探討 ARTICLE • 阿拿·普能林 Kari Ala-Pöllänen

02 指揮兒童合唱意義何在 What does it mean to conduct a children's choir

名人專訪 INTERVIEW • 羅乃新 Nancy Loo

05 作曲家：曾葉發 Composer: Richard Tsang

大事回顧 REVIEW

08 2005 世界童聲合唱節 2005 World's Children's Choir Festival

大事回顧 REVIEW • 謝妙瓊 Xie Miaoqiong

14 第三屆國際童聲合唱節·廣州及寧波 3rd International Children's Choir Festival, Guangzhou & Ningbo

合唱活動報導 NEWS

18 2006 香港國際青少年合唱節 2006 Hong Kong International Youth & Children's Choir Festival

20 香港兒童歌唱大賽 Hong Kong Children Singing Competition

21 世界合唱資訊 World News on Choral Music

22 會長唐少偉獲選為世界合唱聯盟副主席 President Tong elected Vice-President of IFCM

23 第七屆世界合唱會議·京都 7th Symposium on Choral Music, Kyoto

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唐少偉會長於九月份參觀廣州市第二少年宮，並與廣州市政府林書記、廣州市青年聯合會唐主席、廣州市少年宮黃主任、謝主任及一眾導師拍照留念。

President Tong photoed with Officer Lam from Guangzhou Province Government, Chairman Tang, Secretary General Mr. Wong and Vice-Secretary General Ms. Xie from Guangzhou Children's Palace, and all tutors during his visit to the Guangzhou Second Children's Palace.

會長的話 Message from the President



《童聲》繼 2003 年發行第七期後，第八期至今終於再次面世，延期多時，本人謹代表香港童聲合唱協會向大家致以深切歉意。

在這兩年間，童協所經歷的實是多得不能盡錄，當中遇過的種種困難與打擊，令我們這群熱心發展童聲合唱的人都愣住了！非典型肺炎在港爆發，引至「世界童聲合唱節」延期一年舉行；支持我們多年的香港藝術發展局亦因政府縮減撥款而無奈削減對我們的資助，令童協營運出現困難。頓時失去主要經濟資助、財政緊拙、人事變動、會員人數下跌、再加上報章上的負面報導……等等，叫我們感到無助及徬徨，在籌辦活動時亦感到份外艱辛。

為專心一致辦好童協，本人於 2004 年毅然離開任教了二十九年的教職，希望全心全意地投放更多時間和努力發展童協事務。豈料世事往往不從人願，令有心人感到無奈和氣餒，更曾有放棄的念頭！然而，在這段艱辛的路上，我們經過多番掙扎，幸有未放棄理想。這些日子裡，我們從沒躲懶，並籌辦了合唱指揮工作坊、合唱音樂營、全港優秀合唱團巡迴合唱工作坊、日本京都第七屆世界合唱會議觀摩團、以及三次與香港童聲合唱天地合辦音樂會等。當中最令人鼓舞的，應是剛於今年七月份在香港舉行的「2005 世界童聲合唱節」及分別在廣州及寧波市舉行的「第三屆國際童聲合唱節」。

由本會與世界合唱聯盟及中國教育學會音樂教育專業委員會聯手合辦的「2005 世界童聲合唱節」，正好見證了童協事業上的新里程碑。在此謹多謝各界熱心人士如康樂及文化事務署、旭日集團及香港青年協會等機構的鼎力支持和厚愛。此外，合唱節亦實現了本人多年來為各地孩童提供全面音樂文化交流的夢想：透過「歌唱之橋」音樂營、晚間音樂會、合唱工作坊、學校探訪以及一連串免費午間音樂會，每位參加者均能享受到童聲合唱的樂趣。而最令我感動的是能看到來自不同地方的孩童唱著共同的旋律，以歌聲衝破地域界限，世界已再無國界，只有無限和諧愉悅的歌聲。

「2005 世界童聲合唱節」的成功，讓我們重拾信心及鬥志；童協已準備就緒，迎接未來的發展及挑戰。目前，香港的童聲合唱發展一日千里，同時亦開始受各界注視和支持。因此，我們希望進一步推動合唱事業發展，來年 4 月，童協將舉行「香港兒童歌唱大賽」，賽事分獨唱、兒童合唱和親子合唱三組，希望各學校、合唱團和音樂老師能鼓勵更多小朋友參與。此外，為使更多青少年得到培訓、表演及學習的空間。來年 7 月，童協將舉辦「2006 香港國際青少年合唱節」，是次活動是專為 29 歲或以下的青少年及兒童而設，節目包括合唱及獨唱比賽、音樂會、工作坊等。此盛事為香港第一個具國際級水平的歌唱比賽及合唱節，我們將為香港引入嶄新的國際合唱比賽賽例、為參加者提供一個公平、公正及公開的賽事，並為未來童聲合唱事業帶來一番新景象！

除了童協的事務外，由本人及一群資深音樂工作者共同創辦的「香港童聲合唱天地」亦與大家共渡了四個寒暑。合唱團是一個對音樂甚具熱誠、致力培育下一代的團體。創辦至今，合唱團籌辦多項多元化合唱活動：如親子音樂營、廣州、新加坡親子音樂交流團、「名家與小小音樂家」音樂會等，務求讓學員得到全面發展。現時，合唱團正全力籌辦 12 月 25 日於文化中心音樂廳舉行的「時空穿梭聖誕夜音樂會」，屆時全體團員將用歌聲與多媒體音樂去演繹一個橫越古今中外的聖誕故事，想必為觀眾帶來一個耳目一新的聖誕夜。另外，由於合唱團仍處於發展中的階段，極需要大家的幫助；希望各童聲合唱愛好者能給予我們支持和鼓勵，助我們培育出色的新一代以回饋社會。

在各界人士支持下，本人十分榮幸於八月份獲選世界合唱聯盟副主席一職，協助統籌及推廣亞太區合唱活動，我亦欣然應允肩負此重任，並將繼續努力，竭盡所能把職務做得更好，願與各位共勉之！

香港童聲合唱協會會長
唐少偉

May I first apologize for the delayed publication of *Treble Voices* Issue No. 8 since its previous volume issued in 2003.

There is much to tell on what did the Hong Kong Treble Choirs' Association experienced during the last two years. We, a crew of people working for children's singing, are shocked by every kind of difficulties and impacts HKTCA faced: that is SARS the World Children's Choir Festival has to postpone to 2005; that is the government tightened funding to the Hong Kong Arts Development Council, which finally and unwillingly cut down financial support to the Association. Hence HKTCA immediately lost major financial supports. Under tight budget there came along other problems, including frequent labour change, dramatic drop in membership, negative reports about the Association on newspaper... these made us helpless and anxious. It was extraordinary difficult when we organise events.

In order to concentrate on HKTCA's development, I resigned from my teaching post at the school that I have been serving for 29 years in 2004. But there is no promised wish. There were struggles which made me tired of all works. Nevertheless, we have not eventually given up but worked exceptionally hard in organising workshops on choral conducting, music camp, Hong Kong outstanding choirs' tour, trip to 7th Symposium on Choral Music at Kyoto, and three annual concerts with the Hong Kong Treble Choir. Amongst, the most encouraging should be the 2005 World Children's Choir Festival and the 3rd International Children's Choir Festival in Guangzhou and Ningbo.

2005 World Children's Choir Festival, co-presented with the International Federation for Choral Music and the Music Education Professional Committee of China Society of Education, is a milestone showing HKTCA's development in promoting children's singing. Here I sincerely express my gratitude to all contributors especially the Leisure and Cultural Services Department, Glorious Sun Group, and Hong Kong Federation for Youth Groups for their unanimous supports. Besides, the Festival has put into reality my dream that organise comprehensive music and cultural exchange opportunities for children from round the world. This idea is achieved through the Songbridge music camp, evening concerts, choral singing workshops, school visit and series of free afternoon concerts. Every participant, through these occasions, would enjoy the pleasurable children singing activities. I was deeply touched when witnessing children from different countries sang the same music, broke down all geographical barriers with their voices. This portrayed a world without boundaries but with only heavenly voices.

We gradually became confident again after the successful 2005 World Children's Choir Festival. HKTCA is now ready for challenges. Children's singing is becoming more popular and has drawn attention from different sectors of the society. Therefore, we are moving on to further development. In April 2006, we will host the Hong Kong Children Singing Competition. Program includes solo singing, children's choral singing and family singing. We hope that music teachers from school and conductors of all choirs will encourage students to participate. Furthermore, HKTCA will organise the 2006 Hong Kong International Youth and Children's Choir Festival in July to offer young choristers opportunities in training, performing and learning. The Festival is designed for children and youth under the age of 29. Program includes choral and solo singing, concerts and workshops. This is the first-ever international choir festival and singing competition held in Hong Kong. HKTCA aimed introduce to Hong Kong an open, equitable and righteous judging mechanism, and at the same time bring a new phenomenon to choral singing.

Apart from HKTCA, I have established with a group of local musicians the Hong Kong Treble Choir for 4 years. The Choir is passionate for music and designated to nurture new musical generations. Since its formation the Choir has organised many activities of a good variety, including Family Music Camp, Guangzhou and Singapore Family Music Tour, Renowned & Little Musician Concert. These are all for the sake of improving singers' different techniques. Meanwhile the Choir works on the Christmas Concert held 25 December this year with the theme of Christmas Night of the past and future. Every member of the Hong Kong Treble Choir will interpret ancient and contemporary Christmas tunes with voices as well as multi-media. It is for sure that audience will have a fresh and interesting Christmas. Also, as the choir is still developing, we need helps from all of you. We hope that the society as well as music lover will support and encourage us, so as to educate the next generation for the society.

With the support from people of the community, I am most delighted to be elected the Vice-President of the International Federation for Choral Music in last August. It will be my responsibility to help promoting and organising choral music activity in Asia-Pacific region. I promise to dedicate all time and efforts to the fulfilment of my duties with all of you.

Leon Shiu-wai Tong
PRESIDENT, HONG KONG TREBLE CHOIRS' ASSOCIATION

指揮兒童合唱團意義何在？

What does it mean to conduct a children's Choir?

撰文(英)：阿拿·普能林 ■ TEXTS (ENGLISH): Kari Ala-Pöllänen

譯文：駱詠藍 ■ TRANSLATION: Adele Lok

一般而言，指揮需主持綵排練習、指示或保持速度、指出音調、重拍及強音、控制聲線、發聲和發音，還要營造一個適當的氣氛、情調，並協助團員配以正確的表情和形象。

亞齊·鍾斯¹曾說：「即使沒有指揮，合唱團的表現有時亦可很出色，不會因指揮的出現而受影響。」但是，合唱團到底是由指揮一手創造的。

如果將指揮兒童合唱團跟指揮成人合唱團作比較，分別永遠在於一個基本的問題——認同。對於一個兒童合唱團的指揮來說，以下的對話可能似曾相識——我就曾於派對中遇上這樣的情形：

「你現在從事甚麼工作？」
「我做的是有關音樂的工作。」

「似乎很有趣呢！歌手？音樂家？」（又驚又喜）
「我是一名指揮。」

「真的嗎？是哪個交響樂團呢？」（非常欣賞的語氣）
「不是交響樂團，是合唱團。」
（興趣大減）

「噢……室樂合唱團？是男的，還是女的？」（有點失望，但仍抱有絲毫希望……）

「是一隊兒童合唱團。」
「原……原來如此……」（興趣減至近乎零）

我有時會懷疑成年人的態度為何如此偏執。這種情況當然有其歷史背景，而我們亦不可以改寫歷史。但是，我們可提出質疑，並盡力改變這種偏見。

指揮成人合唱團

當室樂合唱團指揮提起雙手時，他面對的是一群來自不同背景的人。他們各有獨立的思想，情感生活亦相對地成熟。對於歌詞內頗為複雜的表達手法，他們都可理解得到。因此，他們不會單單依賴指揮的解釋。指揮的工作，是在音樂上作出指導，及激發他們在歌唱上的發展。

團員認同指揮的意見，並嘗試付諸實行，當然最好不過。但是，團員往往會過濾指揮所提出的指引及意見。而在音樂以外，指揮未必能對他們發揮影響力，團員的年紀愈大，問題就愈難處理。

Generally, the conductor is needed for rehearsing; showing or keeping the tempo; showing the nuances, accents, stresses; controlling voice and sound production; controlling the pronunciation of the text; creating a proper atmosphere, mood; and helping the singers to find right expression, look.

As Archie Jones¹ commented, "Sometimes a choir can perform well in spite of the conductor, not due to him/her". But, in the end, the conductor makes the choir.

If we compare conducting a children's choir with an adult choir we always get faced with one basic matter: appreciation. A following conversation may sound familiar for a children's choir conductor – this happened to me at a party:

"What are you doing for a work?"
"I work for music."

"What sounds interesting; a singer? A musician?" (gladly surprised...)
"I am a conductor."

"Really? In which orchestra?" (A sound of high appreciation...)
"It's not an orchestra, it's a choir." (The interest cools down)

"Ah... a chamber choir? Male-? Female-?" (Slight disappointment, still some hopefulness...)

"A children's choir."
"Ah... I see..." (The level of the interest cools near to zero.)

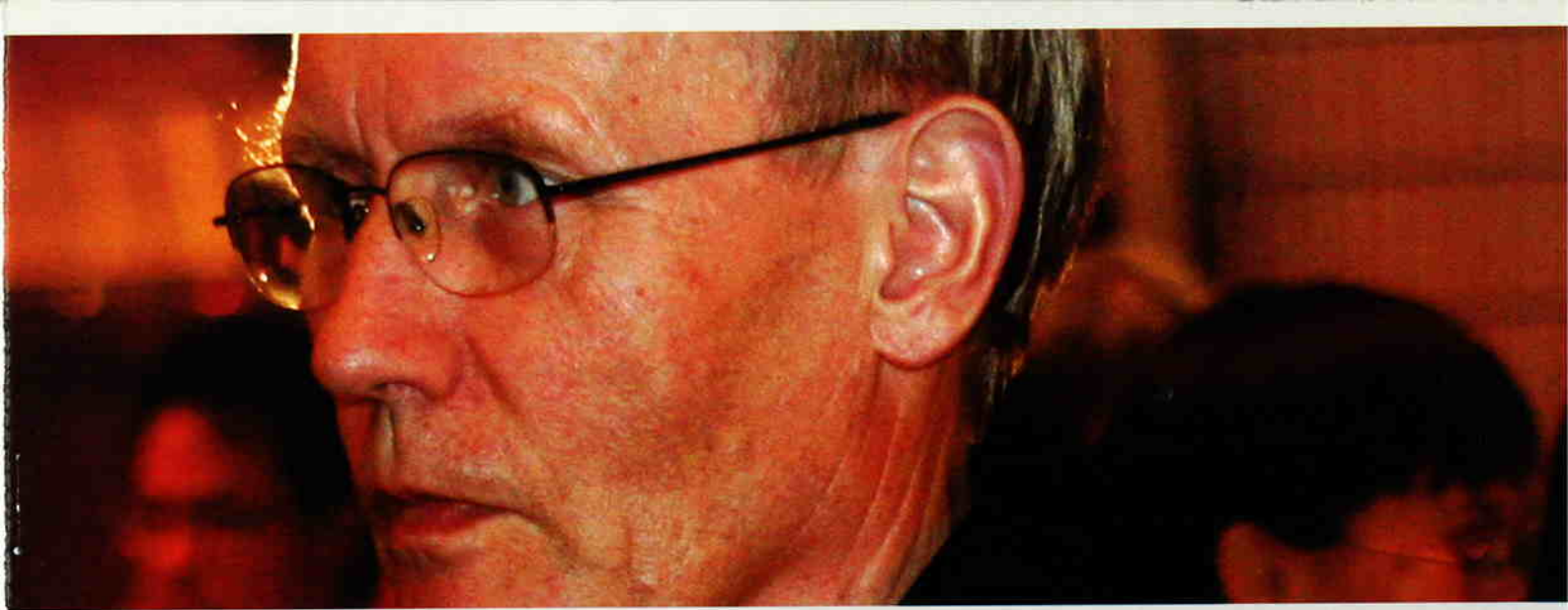
I sometimes wonder how tight we adults are stuck in certain attitudes. This situation has, of course, its historical backgrounds and we cannot change the history. But we can question it and do what we can to change this prejudice.

TO CONDUCT AN ADULT CHOIR

When the conductor of a chamber choir lifts his hands he is faced to a group of people with their own outlook of life. They have their own way of thinking and their emotional life is more or less mature. They are able to understand the sometimes quite complicated expressions to be found in the texts of the songs. Thus they are not solely depending

¹ 亞齊·鍾斯教授 (1900-1979) 曾擔任美國合唱總監協會(ACDA)主席，著作包括：音樂知識入門 *Introduction to Musical Knowledge* (1941)，法語、德語、意大利語及西班牙語發音指引 *A Pronunciation Guide to French, German, Italian and Spanish* (1945)，及合唱團指揮妙法 *Techniques in Choral Conducting* (1948)。

¹ Professor Archie Jones (1900-1979) served as president of the American Choral Directors Association (ACDA). He published *Introduction to Musical Knowledge* (1941), *A Pronunciation Guide to French, German, Italian and Spanish* (1945), and *Techniques in Choral Conducting* (1948).



指揮兒童合唱團

上述的情形，同樣會發生於兒童合唱團裡，但效果卻完全相反。唱歌的人年紀愈輕，指揮所發揮的作用愈大。雖然人花在兒童合唱團的時間，只是生命中的一小部分，但這段短短的時間，卻是一個年輕人發展的關鍵時期。他可在從中接觸到最基本的知識、技能、情感及社交生活，並在過程中逐漸成長。

從事教育工作的人早已意識到小學教師對兒童成長的重要性。撇除知識及技能兩個元素，學校生活和老師在兒童的社交及情感發展上，都扮演著特別重要的角色。

相比起學校上課的時間，每星期一次的合唱團練習，只是微不足道。不過，由於團員的態度、資歷和積極性比較一致，令合唱團能更有效地為兒童提供一個社交生活的環境。如果一個有才幹的學校老師擔任兒童合唱的指揮，便可同時扮演教育和音樂上的領導角色。

音樂是一條特製的鑰匙，讓指揮走進兒童的內心世界。兒童的思想往往是單向的，要取得他們的信任相當困難，但卻可在一瞬間消失。如果指揮能取得兒童團員的信任，便可打開他們內心的大門，並在有意無意間，為他們帶來不同程度的影響。

除了音樂上的影響力之外，兒童合唱團的指揮還會自覺或不自覺地，將很多自己的思想傾向或行為，滲透年輕的一群。所以，我們在兒童合唱團中看到的那個指揮，永遠不可能在成人合唱團中出現。

鏡子

若你在音樂節中欣賞兒童合唱團的表現，有時會發現團員跟指揮很相似，非常有趣。經驗豐富的觀眾甚至可於表現的過程中，剖析指揮在音樂領域內外的個人素質。

我們可將一隊兒童合唱團看成是一面鏡，它讓觀眾認識指揮真實的一面，有時就連他的痛苦都能清晰地反映出來。團員的年紀愈輕，鏡內的畫面就愈清晰。當他們逐漸長大，畫面便會隨之而模糊起來。但是無論如何，鏡內的影像永遠都是真確的。

我認為我們當指揮的，有時未免與團員靠得太近，以致難以看清整個畫面。我們或會沉醉於某些令人欣喜的細節，但沒有察覺到那個其實是自己的倒影。如果我們發現得到，問題亦會隨之而產生。例如：「我的音樂畫面夠美麗嗎？它會否將我應該隱藏的一面都反映出來呢？我到底有沒有資格要求別人花費購買音樂會門票，來認識「畫面」裡的我呢？」

這些問題是永無休止的：「我的意念及教導，真的能在兒童發展的關鍵時期發揮作用嗎？我會否將一些根深柢固的偏見，或有限的音樂思維，轉投在他們身上……？」

每一名指揮都曾在事業上某些階段，面對以上的問題。不過，尋找適當的答案也同樣重要，尤其當對象是兒童的時候，你必須時刻對這個責任

on the conductor's explanations. The conductor's task is primarily to guide them musically and stimulate their development in singing.

Ideally they agree with conductor's suggestions and try to carry them out. However, they usually filter more or less critically the directions and advice given to them by the conductor. He may not have any influence on their life outside music, the less so with the older singers.

TO CONDUCT A CHILDREN'S CHOIR

The facts written above about adults also hold true with children's choirs, but in the opposite way. The younger the singers are, the greater the influence of the conductor. The years that can be spending singing in a children's choir are relatively short part in one's life. However, these years are a crucial stage in the development of a young person. It is during these years that a young person adapts all the basic facilities in the areas of knowledge, skills, emotions and social life, in the build up to maturity.

People working in the field of education have for long been aware of the importance of the primary school teachers to children's growth. If we leave out the knowledge and skills, which can be considered as matters of course, the importance of the school society and the teacher is particularly marked in social and emotional development.

Compared to the time spent in the school, the weekly choir practice takes up every little time. Nevertheless, the choir can be notably effective as a social environment for a child because of the greater homogeneity in attitudes, qualifications and motivation. A capable schoolteacher conducting a children's choir can combine two roles, being the educator and the musical leader at the same time.

The music offers the conductor a special key to the inner heart of a musical child. A young person is often absolute in his/her way of thinking. It is hard to win his confidence but it is easy to lose it. If the conductor is able to create a confident relationship with the young singer, the door can be opened for having influence on many levels. These levels may be conscious or unconscious.

In addition to having a musical influence, the conductor of a children's choir transfers to the young singers, intentionally or unintentionally, many trends of thinking or behaving outside music. A children's choir reflects its conductor in a way that you don't get with an adult's choir.

LIKE A MIRROR

If you watch children's choirs performing at festivals, it is sometimes amusing to see how they resemble their conductors. An experienced



保持警覺。團員愈年輕，你的責任就愈大，決不可將他們視為實踐個人野心的工具。

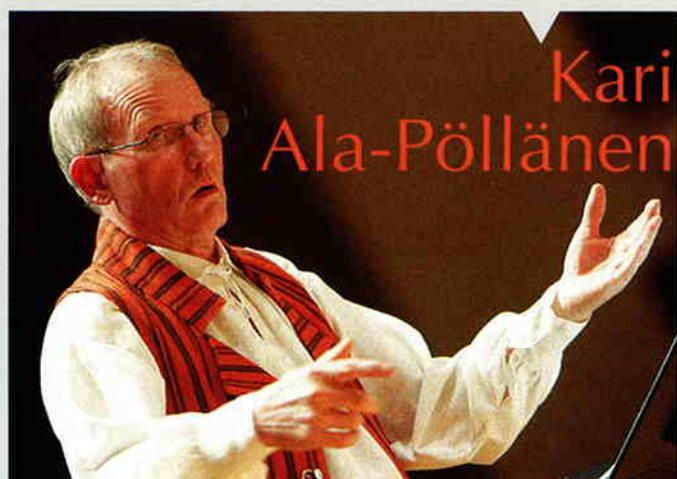
指揮——一個任勞任怨的人

兒童合唱團的指揮經常需要處理一些日常運作的問題。成人合唱團團員能有系統地處理團內的事務，包括：籌備練習、音樂會、表現、宿營活動、巡迴演出及財務問題等等。

兒童合唱團的指揮通常是團內所有活動的推動者，有時還需在執行時親力親為。作為主管的他，基本上是個任勞任怨的人。根據本人的經驗，極少家長會能有系統地運作及發揮作用，讓指揮可專心做好音樂。可惜的是，大部分家長都忙於其他事務，根本不能參與子女的合唱活動。

有機會了解一個兒童合唱團指揮的工作的人，可能認為只有一些特殊的人，才有能力又甘願在行內工作。他們的想法絕對正確。除了法理和實際層面之外，指揮所肩負的，是巨大的道德倫理責任，對兒童來說，這些因素都是相當重要的。

我們或者是特殊的一群，但讓我強調，我們都引以為傲。在教育 and 藝術的領域裡，兒童合唱團誠然是一件無可媲美工具。TV8



阿拿 - 普能林

塔比奧那合唱團指揮及音樂總監

現任塔比奧那合唱團指揮及音樂總監的阿拿 - 普能林，是音樂教科書《MUSICA》(Edition Fazer) 的作者。1995年2月，阿拿 - 普能林更在芬蘭被提名為「年度最佳合唱指揮」，這是芬蘭合唱總監協會首次有這樣的提名。

Kari Ala-Pöllänen

CONDUCTOR & MUSIC DIRECTOR, TAPIOLA CHOIR

Tapiola Choir's conductor and music director Kari Ala-Pöllänen is an author of the school music text-book *MUSICA* (Edition Fazer). In February 1995 Kari Ala-Pöllänen was nominated "The Choir Conductor of the Year" in Finland. This was the first time the nomination was given by the Finnish Society for Choral Directors.

observer may, watching the performance, analyse many personal qualities of the conductor, in addition to the musical ones.

We can compare a children's choir to a mirror. It reflects the picture of the conductor to the audience, sometimes with painful clarity. The younger the singers are, the clearer the reflection is. When the singers grow older, the mirror gradually loses its clarity. But I believe it is always true.

I sometimes feel that we conductors are standing too close to be able to see the whole picture. We may be stuck in the admiration of some pleasing details. Many conductors don't realise that they are watching their reflections. To be honest, if they did, it would give rise to some questions. Is my musical picture 'beautiful' enough? Does it show features which I would rather hide? Have I the right to ask the people to pay money for coming to a concert to see my 'picture'?

And the questions have no end: Are my ideas and education really helping the children at this crucial stage of their development? Do I perhaps transfer my own deep-rooted prejudices or my limited musical thinking to these singers who believe in me...?

Every conductor should address questions like this to himself at some point in his career. But, especially for those working with children, it is also important to find proper answers to them. You have to be conscious of the responsibility of this work.

The younger the singers are, the greater the responsibility. The children must never be subordinated to the level of tools for the conductor's ambition.

CONDUCTOR - AN ERRAND BOY

In a children's choir the conductor frequently encounters situations which grow out of the operation model characteristic of this type of choir. In adult's choirs the members are usually organised enough to take care of matters concerning the choir, such as organising rehearsals, concerts, performances, choir camps, tours, finances etc.

The children's choir conductor is usually the primus motor for all the activities related to the choir; he is often also the one who carries them out. He is everything between a director and an errand boy. In my experience there are only a few parents' associations organised and effective enough to allow the conductor to concentrate on music. Unfortunately many parents are too busy doing other things to support the choral singing of their child.

Those who have had the opportunity to watch the work of a children's choir conductor may think that one must be built in some peculiar way to be willing and able to work in this field. They are right. The moral and ethical responsibility is huge, in addition to the judicial and practical matters, which always play a bigger role when speaking of the children.

Maybe we are peculiar people but let me say, we are proud of it. A children's choir is an incomparable instrument for education and art. TV8