

MUSIC FOR THE LOVE OF IT

THE AMATEUR MUSICIAN'S 1998 WORKSHOP GUIDE TO EUROPE

DECEMBER 1997

Weekend Courses at Termonfechin, May 8-10 and Oct 30-Nov 1

Irish Summer Orchestra Maynooth, Aug 18-23

Chamber Music Holidays & Festivals (CMHF) Arklow, May 2-12

Musical Passages, Llantwit Major, July 3-10

CMHF, London, June 23-July 5

Baroque Week, Winchester, August 16-23

Chilingirian String Quartet Workshop, Chichester, July 18-24

ORCHFEST Eastbourne, September

Rencontres Musicales, Sarlat, April 11-18

Musical Passages: Seville, Feb 24-March 3; Jimena de la Frontera, Dec 30 '97-Jan 7, 1998; Dec 27 '98-Jan 4, 1999

Bassooncourse, Dinant, June 15-27

Huizmuziek Utrecht, all year

Orlando Festival, Kerkrade, July 26-Aug 9

Symphonie in Fels, Larochette, October 1-4

Forum international pour flûte et piano, Luxembourg, August

Chamber Music Holidays & Festivals (CMHF), Prague, Aug 30-Sep 9

Ameropa, Prague May 23-June 5

MusicEnterprise, Győr, July 5-12

CMHF, Vienna-Budapest, May 28-June 9

Musicians Internat'l Chamber Orchestra Italy, July 10-25

CMHF, Florence, Oct 1-11

Capezzano, Lucca, March-October

Greek Isles Chamber Music August 9-23

CMHF Corfu, Sep 13-27

Alpeggio, Blonay, June 28-July 4

Chamber Music in Tuscany with Burke, Siena, May 16-30

CROscendo, Sainte Croix, April 13-18

Musical Passages, Provence, Sept. 12-27

Fugues en Liberté, Pertuis, May 21-24; Aug 22-29

Details inside pages 7-12

DOING IT FOR LOVE *Mae Seon*

I was eight when my teacher caught me "trilling" on the back of my chair instead of taking notes. It was only several years later that I would resume that practice.

I quit piano in fourth grade because I hated practicing. Playing for people was fine — I loved garnering praise from my tone-deaf mother, and hearing her friends exclaim about "that talented little girl, sure to become a musician." But rewinding the brown plastic metronome and conforming to its mechanical "tick-tock" was as odious as hearing fingernails shrilling down a

continued on page 12

PRACTICE, PRACTICE, PRACTICE

Charles Lipp

Practicing needs examination and development like any other aspect of our musical technique. The best practicing technique will achieve ease and mastery in performance. There are three equally important types: technical, interpretation and performance practice.

Technical practice is time devoted to refining the ease and accuracy with which one executes scales, arpeggios, continued on page 13

THE IN BOX

ELDERHOSTEL WINTER MUSIC WORKSHOPS

*Elderhostel Appalachian Mountain Dulcimer Workshop
Coastal Retreat Center, near Charleston, SC
Isle of Palms, SC, January 11 - January 16
Elderhostel program #40315-0111-1
Tuition, room and board \$370.*

"Developed in the southern Appalachian Mountains during the 1700s and 1800s, the plucked Dulcimer is still strummed by mountain folk today. Buy a kit, make your very own dulcimer and learn to play mountain music. Kits cost from \$50 up. . . Double occupancy only, private baths. Handicapped accessible. Recreational opportunities include the beach, golf, volleyball. Field trip to the historic area of Charleston and other course related activities. Instruction by local college faculty and other experts. Excellent food, from grits to prime rib and seafood. Walk the beach before breakfast or before retiring. Owned/operated by the SC Synod of the Evangelical Lutheran Church in America."

*Elderhostel Choral Music Performance Workshop
Sponsored by California Polytechnic State University
San Luis Obispo, CA, February 1-6, 1998
Elderhostel program #05090-0201-1
Tuition, room and board \$405*

"Join us in singing some of the world's great choral music. Practice and perform choral masterpieces six hours a day with skilled conductor Sheldon Disrud. Music reading ability not required. Time for touring. Cambria Pines, where the Elderhostellers reside and sessions are held, is 35 miles north of Cal Poly on the coast highway near Hearst Castle. "

*Elderhostel Dance Band Workshop
"Let it Swing": Dance Band Favorites
Music Department of SUNY-Albany
Albany, NY, February 15-21, 1998
Tuition, room and board \$415.
Elderhostel program #32874-0215- (specify instrument)*

"A week-long experience learning (or revitalizing) and playing classic 40's-60's dance band repertoire of Glenn Miller, Count Basie, Stan Kenton, Duke Ellington and more, culminating in a dance-concert. Non-playing companions welcome. Large instruments can be provided without cost. Housed in a renovated inn north of Albany on the Hudson River. Open to alto, tenor and bari saxes, trumpet, trombone, bass, guitar, piano and drum set players."

Course descriptions are quoted from the Elderhostel Catalog. To register for any course or order future catalogs contact Elderhostel, 75 Federal St., Boston, MA 02110-1941, 617/426-8056.

WEEKEND WORKSHOPS

Austin Chamber Music Center will hold a coached weekend retreat for adult amateurs of all levels at Lago Vista Resort, January 29-February 1, 1998. Contact the Center at 4930 Burnet Rd., Suite 203, Austin, TX 78756, 512/454-7562, <info@austinchambermusic.org>.

Princeton Chamber Music Play Week will offer an "intense" workshop for strings only in Orlando, Florida, with the DaPonte Quartet, February 6-8, 1998. Contact Jerry Bank, 924 Riverside Avenue, Trenton, NJ 08618, 609/599-2569, <PlayWeek@juno.com>.

The Chamber Musicians of Northern California will hold a coached workshop at Hayward State University February 14-15, 1998. Contact CMNC, 718 Walavista Ave., Oakland, CA 94610.

The Center for Music and Young Children will hold introductory workshops for teachers and musicians January 17 in Berkeley, CA, and February 20, 1998 in Princeton, NJ. Contact them at 66 Witherspoon St., Princeton, NJ 08542, 800/728-2692.

WEEKLY WORKSHOP IN MANHATTAN

Chamber Music Associates, now in its 47th season, holds a coached Wednesday evening workshop for adult amateur musicians at the Abraham Goodman House, 129 West 67th street, New York NY 10023, through May 1998. Newcomers may attend two free sessions to see where they fit in. Contact Ivan Kadar, 2 Willben Lane Plainview, NY 11803, Tel: 516/433-1048, <kadari@sunynassau.edu>.

PASSING THE TORCH

After many years, Fred Ottenheimer and Betty Lefferts would like to pass on the torch of running the two-week Merrimack Valley Music and Art Center summer adult amateur chamber music workshop (plus occasional weekend workshops). Anyone interested should contact Betty at 69 Fifth Avenue #15A, New York, NY 10003, 212/691-0032 .

HAY FEVER AND MUSIC

from the acmp list, <acmp-list@ISI.EDU> October 1997

I have hay fever. I find that as soon as I start playing the violin my hay fever goes away. If I am having a mild attack, the effect remains for half an hour or more. If I have a severe case, the hay fever returns within

THE SENIOR ADULT CHAMBER MUSIC PLAYERS
of the 92nd St. Y, 1395 Lexington Ave., New York City,
invite you to join them every Thursday, 10:30 am to 12:30 pm
(free trial period). For information call Jo Brown, Director,
Senior Adult Program, 212/415-5636 or Ted Baumgold,
Chamber Music Coordinator, 203/325-4910.

minutes of my stopping playing. I have spoken to other players who report a similar effect. Has anyone ever studied this?

Yoel Epstein

My best guess has been that this has to do with concentration on the music. But when you think about it, this is pretty amazing — that one's mental attitude can have so much control over physical symptoms.

Tom Frenkel

Part of it is mental, but not all of it. Athletes, especially professional athletes, show the same loss of symptoms while participating in activities that are mentally and physically demanding, where exertion is required. There is some literature on this in journals of sports medicine.

Paul Katula

I don't have allergies, but I had long ago noticed that when playing chamber music my cold symptoms will vanish temporarily. Alas, it doesn't work nearly so well to simply practice. The best explanation I've heard is that the relief is the result of extra adrenalin production — it's pretty tough to fight-or-flee if you can't breathe.

Eve Cohen

I, too, have noticed that respiratory symptoms from hay fever or cold often abate while I am playing the violin or viola, and have wondered whether the position—sitting relatively straight, with arms held up at chest level—and the motions involved in playing these instruments might have something to do with it (in addition to concentration and adrenalin, which I'm sure play a role).

Missy Goldberg

My friends and I have recently been discussing this phenomenon. We have noticed that in performance, it often seems as though the bodily functions are on hold. We (pianists and string players) have noted that we don't sneeze, or cough during performance, and even don't notice a full bladder — until we stop. It's almost an out-of-body experience, as though time is suspended during performance. Perhaps this is one reason performing musicians often live into their 90s. One can't say that of composers, who are notorious for dying young, at least in the 19th century.

Gloria Pasquini Terwilliger

I once did a Tchaikovsky 5th Symphony (first clarinet) with the worst cold of my life and felt fine until it was over, when I felt like someone had run over me with a bus. I literally sat on stage and panted to catch my breath. Similarly, I did a big recital with acute gastronteritis and got through fine, only to have to take a week off afterward. As a general matter, any minor complaints disappear when I play!! But, I don't think it's a time suspension, just adrenaline. Somebody wrote, "Perhaps this is one reason performing musicians often live into their 90s." Actually, in the long run, I'd say it kills you a little faster!!

David Hughes

POP-UP PIANO GREETING CARDS

Steve Asbel and Chris Hankinson offer unusual, inexpensive origami greeting cards in the form of a grand piano or a piano duet. More information is on their web site, <<http://aha.idsite.com>>, or contact AHA!, 6425 North 37th Street, Richland, MI 49083, phone: 616/731-2106, fax: 616/731-2106, email <aha2000@ccm.tds.net>.

TONGUING EXERCISE

from the *International Double Reed Society List*, <idrs-l@lists.colorado.edu>, October 1997

I was given a very useful articulation exercise by James Caldwell that goes like this:

Play two thirty-second notes (same pitch), with the accent clearly on the first of the two. Do this several times. Then switch the accent to the second of the two (tah DAH). Be as clear as possible.

Repeat this process as you add to the group of notes: three notes, accent on the first, then second, then third; four notes, accent on the first, second, etc., until you have six notes in the exercise.

This helps the tongue learn to ricochet rather than strike each note, which will keep the articulation light and flowing. It's a wonderful exercise!

Rebecca Henderson, Artist-in-Residence
University of Washington

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BOOK REVIEW *Mark Anderson*

THE JOAN SPENCER MYSTERIES

Sara Hoskinson Frommer has two mysteries available, *Buried in Quilts* (Worldwide. 1996. ISBN 0-373-26204-3. \$4.99.) and *Murder and Sullivan* (St. Martin's Press. 1997. ISBN 0-312-15595-6. \$21.95.) Her earlier *Murder in C Major* is no longer in print but may be worth finding.

The leading player in these mysteries is Joan Spencer, fourth viola and manager of the Oliver Civic Symphony. By day she works part-time at a senior citizens center. Joan is a widow, and has been developing a comfortable relationship with a good-hearted police detective named Fred Lundquist. The orchestra is presided over by the very demanding *maestra*, Alex Campbell.

Buried in Quilts finds the orchestra hard at work rehearsing for their appearance at the world-famous annual quilt show held in their small Indiana town. While they are practicing Charles Ives' *Unanswered Question*, Eddie Stalcup, a high school trumpet player with "a clear, sweet tone even a violist could love" (as a brass player, I had to provide that quotation!) is banished to a distant room to play the solo. The poor kid trips over what is buried in the quilts.

Murder and Sullivan involves Joan and members of the Civic Symphony playing in a pit orchestra under Alex's direction for a local production of Gilbert and Sullivan's *Ruddigore*. The novel begins with a ferocious tornado during which Joan manages to save a three-year-old girl, daughter of a circuit court judge. The judge happens to be singing in *Ruddigore*. During a performance he becomes a victim.

For a New Yorker like myself, the Indiana settings and way of life seem almost exotic. As a musician I find that these small orchestras and the players in them ring true throughout the books. The details about quilts in the earlier novel and building construction in the latest novel are clearly the work of a sound researcher. For this reader, the most appealing element of the works is Joan Spencer. She is one of those characters in fiction who will leave me forever disappointed that I will never meet her in person.

PERFECT WORKSHOP *Ted Rust*

Janet Telford asked Burke Schuchmann what his ideal one-day chamber music coaching assignment would be. "Two pre-formed groups," he replied. "Pre-formed so I don't have to spend my time matchmaking and resolving personality clashes. Two groups so they get



Rose Ginsburg, Chris Macomber, Mary Sharman, Patty Marsh and Fran Berges at the Perfect Workshop

plenty of coaching but still have time to work by themselves." The next day, Janet suggested to me that we set up a perfect assignment for Burke, and in the process get our wind quintet coached. All we needed was one other group. We batted around some names and came up with pianist Mary Sharman, who happens to be a wonderful hostess as well as a fan of Burke.

The next time I saw Mary (it was a horn trio rehearsal), I tried the idea on her. "My group has been struggling with the Shostakovitch piano quintet for a year," she said. "We'd absolutely love to get a whole day on it with Burke." Could we use her house? Well, yes, but the two groups might be too close together. We sent Merlyn, our horn player, to the downstairs room to blow some notes. Yes, indeed, way too close. Then Mary had an inspiration: her neighbor across the street lives alone, loves music and is often away. She proved willing, so we booked Burke and the two houses for the first Sunday everybody had free. We met in late October. There were morning and afternoon coaching sessions for each group, mandatory breaks, bag lunches, a 4:30 p.m. performance for each other, and a potluck dinner.

Both groups felt they made great musical strides and we all enjoyed the day enormously.

FROM THE HEART *Helen Spielman*

PROFESSIONAL AMATEUR

Jeanne Baxtresser, principal flutist of the New York Philharmonic, was the guest speaker at the annual Flute Lover's Luncheon at the National Flute Association Convention in August. At the luncheon, sponsored by the Amateur Resources Committee, we were both seated at the head table, which gave me the opportunity

to chat with this charming, sincere, enthusiastic woman. She inspired such excitement in me that I began writing this as soon as I got home, before I unpacked my bags.

Jeannie told the 200 flutists in attendance that when people ask her what she does for fun, she answers that she plays the flute. Their reaction is usually, "No, I mean, what do you do when you stop working, how do you spend your leisure time?" And Jeannie answers, "I play the flute! I can imagine no more pleasure than playing music with others; that's what makes me happy and what I choose to do." She explained that she regularly plays for free at retirement communities, "for my soul." She gives the gift of music, and receives the gift of being listened to by an unconditionally appreciative audience. She encourages her students to do the same.

Although Jeannie teaches students from all over the world at the highest level (at The Julliard School, Manhattan School of Music, Carnegie Mellon University, and privately), she also enjoys teaching amateurs. She says, "I love the experience of teaching students who simply want to enhance their ability on the flute and in music. Even if they decide not to use their music professionally, they can enjoy becoming the best flutists they can be."

She encouraged us, "Study with a teacher who shares your passion. Don't study with anyone who doesn't love and nurture you. You should be able to practice guilt-free, in whatever amount of time you have available to you. If you practice tone exercises for five minutes, then tell yourself 'Yes, I did my tone work today,' and feel satisfied."

"The greatest learning curve," she continued, "comes at the beginning and the end of your practice session. At the beginning, you're eager and open and ready to work. At the end, you know you only have a few minutes left to accomplish your goal for that day, so you push a little harder. In the middle of your session, you can get complacent. Therefore, practice less time, but more frequently, and you'll be more efficient."

Jeannie's mother was a professional pianist, and her father a passionate amateur. She poignantly stated that she has carried his love of listening to music with her all of her life. Her brother is an amateur violist who gets up at five every morning to practice for an hour before going to work with his road construction crew.

At age 21, when Jeannie was just starting her career, she was offered a position as first flutist of the Montreal Symphony. She didn't know whether to accept it because she'd had so little experience with the financial aspects of the music business. She didn't know whether the salary was appropriate, or whether she was being offered less money because she was a woman. Her

mother was on a concert tour at the time, so Jeanne called for advice from a family friend, Rafael Druian, concertmaster of the Cleveland Orchestra under George Szell. He asked her, "If they invited you to play with the symphony for no money at all, would you want to do it?" Her immediate and heartfelt answer was "Of course!" Her love of playing was so powerful that it put all else in perspective. She took the job and launched her orchestral career. Nevertheless, Jeanne told us, the joy of her storybook musical life has been in the journey, not in her achievements.

For her, the person who most exemplified passion for music was Leonard Bernstein. Often after performing a piece, with the audience cheering and clapping, the members of the orchestra sat for fifty or sixty seconds, waiting for Mr. Bernstein to "come back." He had been transported to another world of human experience and had taken the entire orchestra with him on the journey.

"People respond more to encouragement than to negativity," said Jeannie. "When cueing an instrumentalist, Zubin Mehta looks like he is expecting the most beautiful solo ever heard. That brings out the best people have to give."

Halfway through her presentation, Jeannie's husband appeared at the door and she invited him in. He seemed hesitant to interrupt her talk by crossing such a large room filled with tables of eager listeners. With a twinkle in her eye, she beckoned him again, saying, "Come on, honey. There's even some pie here for you." She introduced him as David Carroll, associate principal bassoonist of the New York Philharmonic, and her best friend in the orchestra.

"I want to do more and more to bring people into music. I have an equal passion for both professionals and amateurs, not just the superstars. We might spend our days doing different things, but the meaning of music in our lives is the same for everyone."

"I think every musician should play some of the time without thought of personal advancement, with the experience of giving as the only goal. It's so natural for professionals to think 'I hope I get a good review' or 'I hope I get more concerts.' These aren't idle thoughts, they're necessary for survival, but beyond these considerations, music must be given just for the joy of it. Making music should not be for personal gain but to enrich our lives."

My life was enriched by meeting this special person who shared her thoughts and memories. Although Jeanne Baxtresser is at the highest level that a professional musician can achieve, she is a true amateur — one who loves music deeply, for all the right reasons.

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COMPOSING AT LAST

Jack McGeary's Path to His Own Music by Kelly Ferjutz

Not too many people can say their shoes have performed in a Brahms piano concerto with the Cleveland Orchestra at Severance Hall. Especially if the owner wasn't wearing them at the time. That night Jack McGeary's black dress shoes filled in for those of Emanuel Ax, whose own somehow had gone astray. Jack led his main floor ushers in his stockinged feet.

Jack's path to Severance Hall was a circuitous one. A child of the Depression, he was the youngest of four. After the early death of his father, his mother struggled to keep her young family together, dressed, fed and educated. There were not many luxuries.

Jack loved music — and particularly the piano — from an early age, but could do no more than listen until high school. There, he was finally able to indulge himself in two years of lessons before graduation. When his Army hitch was over, he attended college on the G.I. Bill and graduated from John Carroll University of Cleveland with a degree in math and physics. Jack married, briefly tried several career fields, and settled into teaching at the high school and college levels.

In 1976, about ten years before he'd planned to retire as a teacher, Jack encountered a fellow teacher during an orchestra concert at Blossom Music Center, the summer home of The Cleveland Orchestra. It developed that there was an opening at Blossom for a head usher, Jack applied for the position, and as a result, for the next fifteen years, he could boast of being "the only teacher who went to more rock concerts than his students did."

Ten years after he began at Blossom, he moved to Severance Hall, when the head usher retired. He isn't sure, but maybe it was the influence of the music Jack heard at Blossom that convinced him to find a teacher and once again take up the long-delayed wish for piano lessons. At the Cleveland Music School Settlement, he began lessons with Arthur Kane. The more he studied, the more another phenomenon began to occur.

From nowhere, Jack began to hear music "In my head. I have no idea where it came from. But at least," he adds with a chuckle, "it was piano music." Very timidly, he played some of it for his teacher, who encouraged him to continue. It was a struggle to learn to put the notes in his head onto paper, but eventually Opus 1 emerged —

Elegie. Next came *Remembrances*, dedicated to Vladimir Ashkenazy.

Between these two efforts came an opportunity not too many fledgling musicians are accorded - a chance for performance. Because of a close working arrangement between The Cleveland Orchestra and the Cleveland Institute of Music, many of the Orchestra's ushers are music students. In 1987, the first recital performed mostly by members of the usher staff was held, with proceeds going to the Orchestra. Hesitantly, Jack approached one of the younger piano students, Hsin-Bei Lee of Taiwan, and asked if she would look at the music for *Elegie*. She became the foremost interpreter of McGeary's music, performing his works at the "Stars in the Wings" recitals in 1988 and several succeeding years. When she first played *Elegie*, both composer and performer were given a standing ovation.

Since that first timid attempt, McGeary has composed twelve works, most for piano. From the very first year, members of the Cleveland Orchestra volunteered their time to be ushers for the usher's recital. One of these,

violinist Yarden Faden, was quite taken with McGeary's piece as performed by Miss Lee. After the recital, the violinist approached the composer.

"Have you ever written anything for viola?" inquired the violinist. "Um, no," admitted the composer. "I don't know anything about the viola." "Well, I do," responded Faden. "I could help."

During the next year, the two collaborated on a *Romance* for viola and piano. Then an orchestra violinist, Nate Snader, approached the composer with two requests. One was to have *Romance* orchestrated as a small-scale viola concerto, suitable for performance by a community orchestra, and "How about a piece for violin and piano?" *Reverie*, which had originally been for piano, was consequently re-done for Snader, and he performed it in local concerts several times.

How does one compose music that cannot then be performed by the composer? He already had a computer and a piano, not connected to each other in any way, when he began to compose. Now, he's progressed to MIDI software and an electronic keyboard. He can play the music on the keyboard, send it to the computer, and then to the printer, producing professional-appearing music, or run it through the keyboard to hear what it sounds like. Observing Donald



Composer John (Jack) McGeary at work

Miller, (percussionist with The Cleveland Orchestra, who does frequent orchestrations) work his wiles on the MacIntosh prompted Jack to get his own musical computer. His favorite program is *Finale* which produces those wonderful looking pages. Another recent addition is an orchestra sound generator, which replicates instrumental sounds.

Inspiration comes from many sources. Sometimes a new piece is inspired by the person to whom it will be dedicated — his four grand-children, for instance. Each of them have an opus of their own. When daughter Terri was married, she requested a recessional for the service. To honor Hsin-Bei for her efforts to make his music heard, he wrote a work just for her, *Nocturne*, which she premiered.

Occasionally, Jack hears a sound that prods him to the keyboard, or the computer. It could be a chord or passage overheard on the radio; maybe a bird singing in his wooded back yard. He remembers once hearing a Bruckner work in which “the harp and all the instruments rise. It seems as though the sky just opens up, and the music keeps going up and expanding.” He smiles. “I couldn’t really imitate that, of course, but that feeling came out in something else.”

Although Jack never formally studied theory, harmony or composition, once he began to hear that first piece in my head, the technique of composition came fairly readily to him. The melody comes easily but, he says, while “I hear in my head those harmonies and other notes, it’s not so easy to pick them out,” and sometimes he discovers incorrect notes when the actual playing back occurs.

Struggling new composers are no more immune to “composer’s block” than are the more experienced kind. When Jack gets stymied by one recalcitrant work, he simply puts it aside, and goes on to the next one. His first twelve or so works have all been for piano or the occasional stringed instrument. He’s now working on a choral piece to be accompanied by piano. There are still several piano works “under construction, at various stages of completion.”

Jack’s musical style is melodic, and vaguely reminiscent of Chopin and Rachmaninoff. The latter is his favorite composer. “Those long, flowing melodies and the Russian aura is what I remember most from my early exposure. Of course, I also like the shorter melodies and more variations of the European composers.” His greatest fear is of something that might restrict his creative process. But then, as he once learned while studying physics, “Everything you learn restricts you in some way.”

Music lover Kelly Ferjutz is a free-lance writer, an usher for the Cleveland Orchestra and a former classical DJ.

EUROPEAN WORKSHOP DETAILS

Alpeggio

<i>organizer</i>	Floryse Bel Bennett
<i>location</i>	Blonay, Switzerland
<i>languages</i>	French, English
<i>music types</i>	chamber music
<i>instruments</i>	strings, 1 pianist
<i>ability levels</i>	proficient
<i>facilities</i>	A Swiss chalet overlooking Lake Geneva with practice rooms, pianos and a large library.
<i>approx. cost</i>	775 Swiss francs
<i>includes</i>	room, board, coaching
<i>contact</i>	Floryse Bel Bennett
<i>address</i>	Ruelle de l’Eglise CH-1143 APPLES, Switzerland
<i>phone</i>	41 21 800 5522
<i>faculty</i>	Bridge String Quartet
<i>program</i>	Groups are selected and music is assigned in advance. Private lessons are available.
<i>dates</i>	Excursions available June 28-July 4, 1998

Ameropa Musical Arts Festival

<i>location</i>	Prague, Czechoslovakia
<i>languages</i>	English, German, Czech, Russian
<i>music types</i>	chamber music
<i>instruments</i>	voice, strings, woodwinds, piano
<i>ability levels</i>	amateur
<i>facilities</i>	4-star hotels
<i>approx. cost</i>	\$2,600
<i>includes</i>	room, board, tuition, transportation
<i>contact</i>	Pamela Parisi
<i>address</i>	School of Music, IWU Wesleyan PO Box 2900 Bloomington IL61702-2900
<i>phone</i>	309/556-3028
<i>e-mail</i>	pmparisi@aol.com
<i>faculty</i>	Vadim Mazo, Artistic Director
<i>program</i>	A Tour/workshop for adult amateurs, both those who want to play and those who prefer to listen. All participants sample Prague’s active musical life of chamber music, symphony and opera.
<i>dates</i>	May 23-June 5, 1998

Baroque Week — King Alfred’s College

<i>organizer</i>	Peter Collier
<i>location</i>	Winchester, England
<i>languages</i>	English
<i>music types</i>	Baroque chamber music
<i>instruments</i>	voice, historical, modern instruments

ability levels amateur and semi-professional
facilities King Alfred's College
approx. cost £330
includes single room, board, tuition
contact Peter Collier
address 13 Brackley Rd., Monton, Eccles
 Manchester M30 9LG, England
phone 0161 281 2502
e-mail BaroqueWF@silverfe.demon.co.uk
faculty (1997) Peter Collier, hps.; Jane Francis,
 gamba & cello; Jean McCreery, rec. &
 ob.; Clare Shanks, rec. & ob.; Hildburg
 Williams, violin
program Three daily chamber music sessions,
 evening choral/orchestral work.
 Assigned groups first day only.
 Faculty concert. Final concert by
 participants.
dates August 16-23, 1998 (tentative)

Bassooncourse in Belgium

organizer Stichting de Lachende Fagottist
location near Dinant, Belgium
languages English, Dutch
music types all periods
instruments modern and baroque bassoons
ability levels all
facilities spacious country house
approx. cost hfl.1200
includes dbl room, meals, tuition
contact Stichting de Lachende Fagottist
address Sumatrastraat 176-III
 1094 NP Amsterdam
phone 31 (0) 20 6634757
e-mail erikbsn@euronet.nl
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 Casper van Nugteren, Erik Langeveld,
 Brian Pollard, Jesse Read
program Individual lessons, ensembles, master
 classes, reed making, instrument
 repair, interpretation of Old or Modern
 music, introduction to contrabassoon,
 baroque bassoon or dulcian.
 All may participate in the final concert.
dates June 15-27, 1998

Capezzano

location Viareggio, near Lucca, Italy
languages German only
music types string quartets
instruments violin, viola, cello
ability levels all
facilities single or double room, full Tuscan
 board, Chianti included, in former
 ducal residence
approx. cost 920,000 lira

includes room, board, tuition
contact Manfred Blümm
address Schefelstr. 2
 D-79102, Freiburg, Germany
phone 49-761-7071175
program Daily music assignments programmed
 in advance; groups change daily.
 Expert coaching; friendly, intimate
 atmosphere. Afternoons free for
 hiking, relaxing. Extensive grounds,
 nearby beach.
dates weekly March-October 1998

Chamber Music Holidays and Festivals

organizer Vivienne Pittendrigh
location Europe and Australia — see below
languages English
music types chamber music
instruments strings, woodwinds, piano
ability levels all
facilities Good quality resort hotels.
approx. cost varies - see brochure
contact Pat Hastings
address 57 Chatsworth Rd.
 Bournemouth BH8 8SL, England
phone 613/473-4847
e-mail vivpit@mcmail.com
program Daily informal music-making sessions,
 extensive organized tours, concerts
 and social activities. Some sites have
 coaching. See brochure or web site,
web site <http://www.chamber.music.holidays>.
dates Sydney 1/5-17, Ireland 5/2-12,
 Vienna-Budapest 5/28-6/9, London
 6/23-7/5, Prague 8/30-9/9, Corfu
 9/13-27, Florence 10/1-11/98

Chamber Music in Tuscany with Burke

location near Siena, Italy
languages English, Italian
music types chamber music
instruments strings, woodwinds
ability levels intermediate or advanced
facilities a castle
approx. cost \$950
includes coaching, lodging, lunches
contact Tina Kun
address 8 Helen's Lane
 Mill Valley, CA 94942
phone 415/388-2738
faculty Burke Schuchmann
program Coached rehearsals, informal
 performances, freelancing.
 Art history tours available if there is
 sufficient interest.
dates May 16-30, 1998

Chilingirian String Quartet Workshop

sponsor West Dean College
location West Sussex, England
languages English
music types string trio and quartet
instruments violin, viola, cello
ability levels advanced
facilities Large flint mansion, gardens, parkland
approx. cost £447
includes room with bath, tuition, meals
contact Rosemary Marley, Course Organizer
address Chichester
West Sussex PO18 0QZ, England
phone 44(0)1243 811301
e-mail westdean@pavilion.co.uk
faculty Levon Chilingirian, Charles Sewart,
Asdis Valdimarsdottir, Philip de
Groote
program daily private coaching for pre-formed
ensembles, two faculty concerts
dates July 18-24, 1998

CROscendo

location Saint Croix, Haute-Provence, France
languages French, English
music types chamber music
instruments strings, 1 pianist
ability levels proficient
facilities An old, renovated monastery in a
small hill village with wonderful
mountain landscapes.
approx. cost 590 Swiss francs
includes room, board, coaching
contact Floryse Bel Bennett
address Ruelle de l'Eglise
CH-1143 APPLES, Switzerland
phone 41 21 800 5522
faculty Kocian String Quartet (Prague)
program Groups are selected and music is
assigned in advance. Two
professionally coached sessions per
day. Private lessons are available.
Excursions available
dates April 13-18, 1998

Forum international pour flûte et piano

organizer Spektrum 87
location Luxembourg
languages French
instruments flute, piano
contact Carlo Jans
address 87 route de Luxembourg
L-8440 Steinfort, Luxembourg
phone (352) 39 73 46
dates August 1998

Fugues en Liberté

location Pertuis, France
languages French, English
music types vocal and instrumental chamber music
instruments voice, instruments
ability levels experienced amateurs
facilities various possibilities
approx. cost 850-1,300 FF
includes tuition
contact Philippe Rougé
address Campagne la Graille
F-84160 Cucuron, France
phone (33) 490 77 13 63
faculty experienced teachers
program assignments will be prepared for each
group beforehand
dates May 21-24, 1998; August 22-29, 1998

Greek Isles Chamber Music Workshop

organizer Musicians International
location Santorini, Skyros
languages English
instruments strings, winds, piano, voice
ability levels good adult amateurs
facilities deluxe villa, hotel, private homes
approx. cost \$2,000
includes airfare, room, 1/2 board, local transp.
contact Richard Epstein
address 130 E. 94th St.
New York, NY 10128
phone 212/722-5793
e-mail eggW65A@prodigy.com
faculty Maria Farandouri, Laura Epstein,
others
program Morning coaching sessions, informal
afternoon playing, optional concerts.
Also swimming, sightseeing, meeting
local people, Greek culture and
language classes. Gourmet meals.
dates August 9-23, 1998

Huizmuziek

organizer p/a bureau LOAM
location Utrecht, Netherlands
contact Ms Clara Legêne
address Kiezerstraat 3
3512 EA Utrecht, Netherlands
program Huizmuziek holds a great variety of
courses throughout the year. For
details, please contact Ms. Legêne

Irish Summer Orchestra

organizer Maynooth College
location Maynooth, Ireland
music types orchestral
instruments orchestral

ability levels all
contact Sheila Cleary
address Spearsview, Kilmacanogue
Co. Wicklow, Ireland
phone 353-1-2869476
dates August 18-23, 1998

Musical Passages

location Jimena de la Frontera, Spain
languages English, Spanish, French
music types chamber music
instruments strings; cello rental possible
facilities good to excellent
approx. cost Hostel El Anon
includes \$600-\$700+
shared room, board, music facilities
contact Jane Carhart
address 25 Alden Terrace
Millbrook, NY 12545
phone 914/677-5092
e-mail carhartjm@aol.com
faculty Professional "participant coaches"
play in groups; no formal coaching
program A relaxed week of string quartet
playing. Several pianos (one excellent
grand), harpsichord, extensive
chamber music library. Wines and
holiday cuisine of southern Spain.
Many interesting side trips to
Mediterranean coast.
dates December 30, 1997-January 7, 1998
December 27, 1998-January 4, 1999

Musical Passages

location Llanwit Major, Wales
languages English, French
music types chamber music
instruments strings, winds, voice, piano
ability levels good to excellent
facilities St. Donat's Castle (private college)
approx. cost \$700-\$770
includes room, board, music organization
contact Jane Carhart
address 25 Alden Terrace
Millbrook, NY 12545
phone 914/677-5092
e-mail carhartjm@aol.com
faculty Professional "participant coaches"
play in groups; no formal coaching
program Assigned groups, re-formed daily,
meet mornings to work on pieces they
select. Requests by participants can be
programmed. Daily sightseeing trips,
International Storytelling Festival
dates July 3-10, 1998

Musical Passages

location Provence, France
languages English, French
music types chamber music
instruments strings, winds, voice, piano
ability levels good to excellent
facilities Beautiful old stone farm; cello rental
possible
approx. cost \$600-\$700
includes room, board, music facilities
contact Jane Carhart
address 25 Alden Terrace
Millbrook, NY 12545
phone 914/677-5092
e-mail carhartjm@aol.com
faculty Professional "participant coaches"
play in groups; no formal coaching
program Assigned groups meet in the mornings
to work on pieces they select. Requests
by participants for special preparation
can be programmed. Extensive music
library. Fabulous chef, great wines.
Hiking, excursions into Ardeche wine
region, near Avignon, Arles, Nîmes
dates September 12-27, 1998 (one week, tbd)

Musical Passages

location Seville, Spain
languages English
music types chamber music
instruments strings, woodwinds, piano, voice
ability levels Hotel, local music conservatory
facilities 85,000 pesetas
approx. cost shared room, 1/2 board, music
includes facilities
contact Jane Carhart
address 25 Alden Terrace
Millbrook, NY 12545 USA
phone 914/677-5092
e-mail carhartjm@aol.com
faculty Professional "participant coaches"
play in groups; no formal coaching
program Assigned and informal ensemble
playing. Several pianos (one excellent
grand), harpsichord, extensive
chamber music library.
Sightseeing, concerts, organ recital
dates February 24-March 3, 1998

MusicEnterprise

location Győr, Hungary
languages English, French, German
music types string orchestra
instruments violin, viola, cello, bass
ability levels some experience
facilities Single and double rooms, full board

approx. cost 465 DM
includes room, board, tuition
contact Geoff Piper
address 24 rue des Cerisiers
 L-1322 Luxembourg
phone (352) 47 42 69
faculty Antal Jansovics (ex-Budapest Opera),
 conductor
program 5 hours of daily rehearsals: Vivaldi, *A-minor Violin Concerto*; Bach, *Ricercare á 6*; Sibelius, *Impromptu*; Bartók, *14 Small Pieces*; Delius, *Two Aquarelles*.
 Excellent chamber music opportunities. Two half-day guided excursions available.
dates July 5-12, 1998

Musicians International Chamber Orchestra Workshop

location Northern Italy
languages English
music types Elgar, Grieg, Vivaldi, Mozart, etc.
instruments strings, winds, piano, timpani
ability levels good adult players
facilities villa and deluxe hotels
approx. cost \$2990
includes airfare, room, 1/2 board, local transp.
contact Richard Epstein
address 130 E. 94th St.
 New York, NY 10128
phone 212/722-5793
fax 212/860-2139
e-mail eggw65a@prodigy.com
faculty Arturo Delmondi, conductor / violin;
 Laura Epstein, cello; Margaret Bassett,
 piano-chamber music.
program Daily chamber orchestra rehearsals, six
 concerts, chamber music. Gourmet
 meals. Sightseeing in Florence, Siena,
 Pisa, San Geminiano, Venice.
dates July 10-25, 1998

ORCHFEST

organizer Peter Mayes
location Eastbourne, a British seaside resort
languages English
music types orchestral
instruments all orchestral instruments
approx. cost £65 (1997)
includes room, board, tuition
contact Peter Mayes
address 24b Bedford Grove
 Eastbourne BN21 2JU, England
phone (44) 1323 642116
faculty David Baltusch
program The participants will rehearse several

compositions for symphony orchestra
 excursions available
dates September, 1998

Orlando Festival

location Kerkrade, Netherlands
languages Dutch, English, German
music types chamber
instruments strings, winds
ability levels amateur, professional
facilities Rolduc Abbey
approx. cost 1215 Dfl
includes full board, all activities
contact Isabelle Bensa, General Manager
address Keizersgracht 261
 1016 EC Amsterdam, The Netherlands
phone 31 20 623 0469
program Master classes, chamber orchestra,
 chamber music coaching. Amateur
 ensembles receive three 75-minute
 lessons per week; extra lessons are
 available. Lectures, concerts. Intensive
 2-week program (Orlando Academy -
 special rate) for pre-formed ensembles.
dates July 26-August 9, 1998

Rencontres Musicales de Sarlat

organizer Associations des Musiciens Amateurs
location Sarlat, Dordogne, France
languages French
music types Chamber, orchestral, jazz improv,
 choral
instruments winds, strings, voice, piano
ability levels all
facilities Music at College St.-Joseph; cafeteria
 and dormitory rooms, hotel
 accommodations or camping available
approx. cost 200Fr ind, 300Fr couple
includes music program only
contact Michel Maury
address avenue de Dordogne
 24200 Sarlat, FRANCE
phone 05.53.59.18.55
faculty Michel Maury, choral director
program Participants submit with their
 application a list of chamber music
 they wish to work on. Daily groupings
 and room assignments are arranged
 by the participants. Orchestral, jazz
 and choral music rehearsals are
 scheduled so that participants may
 also play chamber music. Optional
 performances. Music for all "ad
 libitum." Participants may also take as
 much time as they like for touring.
dates April 11-18, 1998

Symphonie in Fels

<i>location</i>	Larochette, Luxembourg
<i>languages</i>	German
<i>music types</i>	symphony orchestra
<i>facilities</i>	various hotels or youth hostel
<i>contact</i>	Hubert Muller
<i>address</i>	5 auf preimert L-6955 Rodenbourg, LUXEMBOURG
<i>phone</i>	(352) 77 05 01
<i>faculty</i>	Volmar Fritsche, Music Director of Balingen
<i>program</i>	participants will rehearse Brahms' 2nd Symphony
<i>dates</i>	October 1-4, 1998

Weekend Courses at Termonfechin

<i>organizer</i>	Dublin Chamber Music Group
<i>location</i>	50 km NE of Dublin, Ireland
<i>languages</i>	English
<i>music types</i>	chamber music
<i>instruments</i>	winds, strings, brass, piano
<i>ability levels</i>	all
<i>facilities</i>	Termonfechin, a fine period house on the seacoast near the scenic Boyne Valley and the giant megalithic passage tombs at Newgrange.
<i>approx. cost</i>	89 pounds Irish
<i>includes</i>	accommodation, meals, tuition
<i>contact</i>	Brian McBryan
<i>address</i>	19 Brooklawn Wood Blackrock, Co. Dublin, Ireland
<i>phone</i>	353-1-2883627
<i>e-mail</i>	bmbryan@telecom.ie
<i>faculty</i>	Constantin Zanidache, viola, Adrian Petcu, violin, Helmut Seeber, oboe/cor Anglais
<i>program</i>	Ensemble coaching, chamber orchestra. More information at www.geocities.com/vienna/1905/
<i>dates</i>	May 8-10 and October 30-November 1, 1998

FOR LOVE

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chalkboard. I hated it. The metronome "changed" constantly; it was unreliable, I was sure. My parents knew it was time for me to quit when I hurled the ghastly thing across the living room and swore that I would never, ever touch it again.

A few years later, I attended a band concert at my middle school. The band played a blues piece, and I still remember the final shiver-inducing notes on the xylophone, as outrageously indolent as some oasis cat. The audience burst into thunderous applause, and I felt a sudden urge to play in that band, to be the recipient of that applause. All the world's a stage, Shakespeare said, and I was destined to be on it.

I liked the high, clear sound of the flute and chose to play it, although the music director at my school tried to dissuade me. "There are already too many flutes in the band," he said, and encouraged me to take up the bassoon or oboe instead. I refused. The flute was what I wanted to play.

In my sophomore year in high school, I auditioned for the Advanced Wind Ensemble in the highly decorated music department and made it in! I was ecstatic about the music and the challenges that lay ahead.

Then the bottom caved in. I had noticed that the two players ahead of me couldn't keep time and paid little attention to dynamic markings. I was outraged; I, who could keep tempo like a clock and be expressive at the same time. Bit by bit I hinted at a reseating, and the conductor and the other players resented this.

At the same time I had begun playing in the school musical and running on the track team. Being diversified would look attractive on a college application, I knew, but I found myself physically overworked and exhausted. I no longer had the time or energy to practice, and Wind Ensemble, with its gross inequity and chilly entendres, was no longer a pleasant respite from the vicissitudes of life.

I was overworked, overextended, and discovered that I no longer practiced even after the musical and the track season ended. I no longer had the volition to do anything music-related.

I was selected as a flutist in the Area All-State band for the next two years and was accepted as principal piccoloist in the Western New York Youth Wind Ensemble, but it didn't matter. My heart wasn't into it.

After I graduated from high school, I decided never to touch my flute or piccolo again, except maybe to sell them. I didn't need the resume value anymore; I had already been accepted into my college of choice.

I chose to major in English, and found that my eyes ached from reading long passages of Shakespeare's

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Antony and Cleopatra. I hadn't played my flute or piccolo for a year by then, so I knew my embouchure was in a shambles. The piano was my only outlet.

I stared at the floor. Why was I doing this? I wouldn't be receiving credit or admiration in any way. Admonitions floated around in my head — Nixon's campaign manager said, "It's not the man, but the *image* that counts." For the past three or four years I had only cared about the image I was producing, and playing the piano would contribute nothing toward my self-aggrandizement.

As if hearing my thoughts, the piano made a sour note at my first touch. I ignored it and concentrated on playing my scales correctly. I had been worrying way too much about appearances, chasing after A's and not freeing enough leisure time for myself.

I worked slowly, remastering the tunes I had played eleven years ago, then graduating to Scott Joplin's "The Entertainer" and Andrew Lloyd Webber's "Memory."

It was a great relief. With no sense of competition whatsoever, I was playing solely for my own self-satisfaction. This is how it should have been from the beginning.

When in doubt I quote Wallace Stevens in "The Idea of Order at Key West:" *And when she sang, the sea whatever self it had, became the self that was her song, for she was the maker.*

Amateurs or not, we conquer our daily demons by mastering arpeggios and sixty-fourth notes — because we are makers, the music-makers.

Mae Seon lives in Williamsville, NY. Her work has been published in the Buffalo News, the Midwest Poetry Review and Writers Digest.

PRACTICE continued from page 1

intervals, articulations and dynamics and solves the technical problems in etudes, method books, and most importantly, performance repertoire. With today's stress on flawless execution, technical practice often receives an emphasis that leads to exacting presentation but without really making music.

Interpretation practice is work with groups of pitches to find the inflection that best supports the character that we discover in (or assign to) the composition. We refine and modify these inflections as we hear them fit (or not fit) with other pitch groups in the phrase. Let's call these inflected pitch groups "gestures." The overall gesture of a phrase depends upon the sum of the sub-phrases and the role that we assign the phrase in a section of the composition. As we prepare a work, we continually correct ourselves in the light of further musical

decisions. Our decisions about tone color, dynamics, shading and at times even intonation all contribute to presenting the composition's character. In brief, we present the character of a composition by making consistent artistic choices in four areas —

- Pitch: What is the best finger combination for playing a tone sequence?
- Rhythm: How can duration and silence be delineated in the clearest way?
- Loudness: Will the instrument be heard clearly in performance?
- Color: What is the best timbre to convey the above elements?

In performance practice, we prepare to present the interpretation as a whole by performing the composition (or at least entire movements) straight through. Performance practice requires a different type of attention than is given to technical or interpretation practice. We now demonstrate our detailed work in one seamless sweep. This task requires a separate block of practice time. It is presenting the real thing "just as we want the audience to hear it."

Our changing skills and desires make it impossible to have set sequences for preparing all musical material. In fact, an ironclad routine can produce negative results or at least results that might be obtained with less preparation time.

Mixing types of practice provides a way to stay fresh throughout a session and throughout the weeks leading to a performance. A good division of a practice session's total time is about 40% for technique and 60% for interpretation and performance. However, the 40/60 proportions do change while we learn a new technique or near a performance date. As a performance nears, the time spent on technique diminishes allowing an increase in interpretation and performance practice. But there's still time allotted for some of each type.

What's learned during one type of practice modifies and refines the others. A big mistake is to practice only technique for days or weeks, then interpretation, then performance. The three kinds of practice balance the technical demands of performance with the fundamental goal to make music.

Finally, regular, daily practice is as at least as important as the quantity and quality of any day's work. Even the very shortest practice session is better than skipping a day.

Practicing well cultivates a focused, unified energy for performance, making "inspiration" no longer a matter of chance.

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