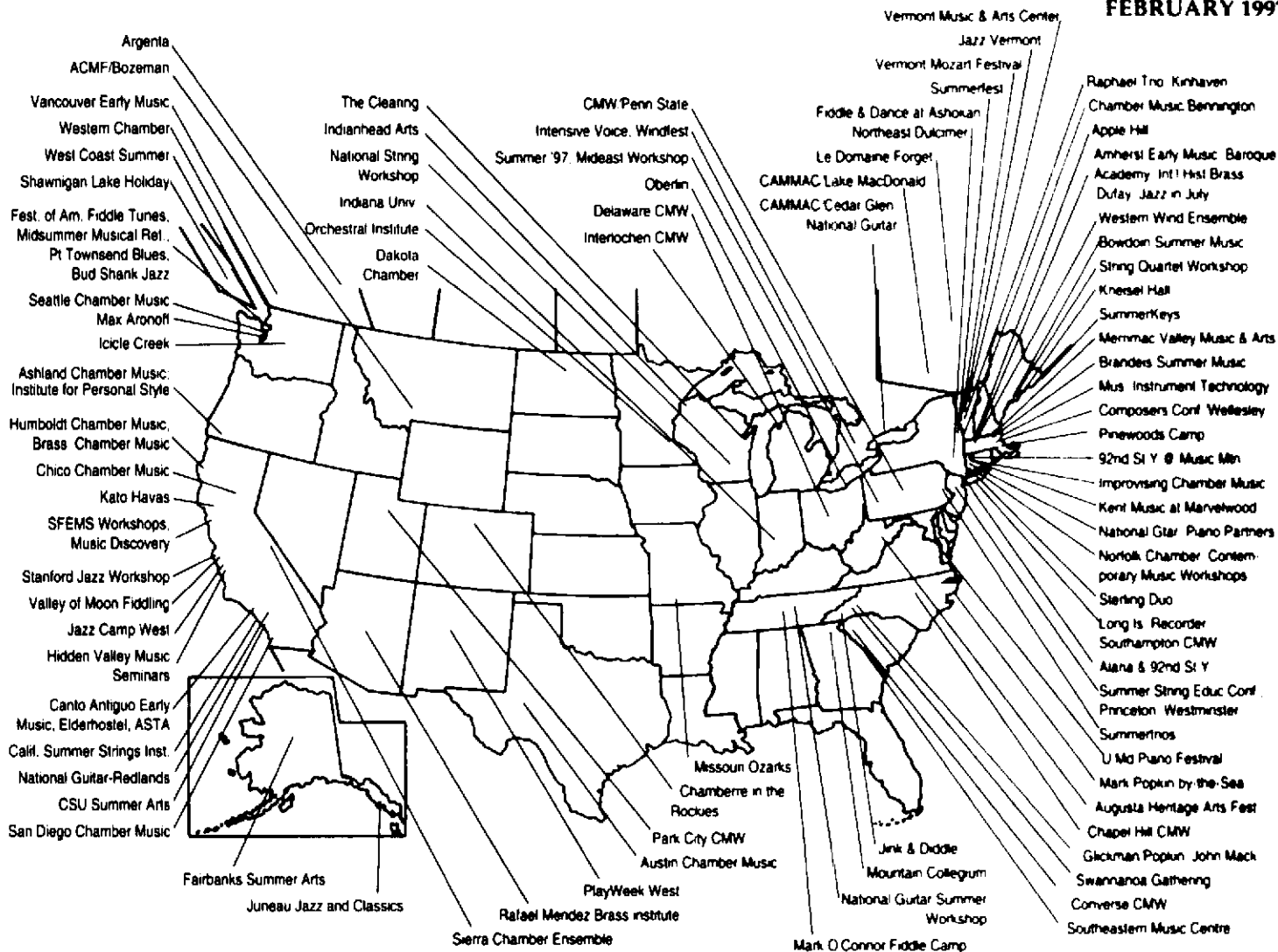


MUSIC FOR THE LOVE OF IT

FEBRUARY 1997



THE ADULT AMATEUR SUMMER MUSIC WORKSHOPS OF NORTH AMERICA

The following pages list 231 music workshop sessions open to adult amateur musicians at 130 different North American workshops.

The detailed listings are in alphabetical order. Each listing gives the workshop location, dates, types of music programmed, facilities, and approximate cost, including room and board if so indicated. It also shows what instruments and ability levels the workshop accepts and whether an audition is required for admission (tapes are usually accepted), as well as contact information. Not listed, but often available, are continuing education credits and financial aid or work-study positions. Listings include a thumbnail program description and names of key faculty members. Last-minute program or schedule changes do happen, so please rely on the workshop for final information.

To find which workshops might be best for you, first scan this map together with the calendar on the next page and mark the interesting possibilities. Then delve into details of the workshops of most interest to you.

In choosing a workshop, consider the kind of experience you want: some workshops stress artistic and technical growth, others offer specialized study topics, while many are primarily concerned with providing a pleasant vacation, mutual support and musical enjoyment. Some programs offer a wide range of activities for the whole family; others are no fun at all unless you're a musician.

A talk with the contact person identified in its listing is often the best way to get a clear sense of a workshop's style and personality. Apply early so you don't miss out, and have a wonderful, music-filled summer.

CLASSIFIED INDEX

BRASS

Annual Early Brass Festival	July 11-13
Brass Chamber Music Workshop	July 27-August 1
Domaine Forget Brass Session	June 1-15
Rafael Mendez Brass Institute	June 15-28
Windfest	June 2-22

CHAMBER MUSIC, MIXED INSTRUMENTS.

92nd St. Y at Music Mountain	weekends July-August
Annual Chamber Music Festival/Bozeman	June 18-26
Alaria Chamber Ensemble	June 13-Jul 26
Apple Hill Center	weekly June 20-August 24
Argenta Retreat	August 3-9
Ashland Chamber Music Workshop	June 13-18, 20-25
Austin Chamber Music Workshop	June 1-14
Bowdoin Summer Music	June 21-August 2
Brandeis Summer Music	June 1-10, 12-21
CAMMAC Music Centres	
—Lake MacDonald	weekly June 22-August 17
—Cedar Glen	weekly July 27-August 3
Chamber at Bennington	July 28-August 25
Chamber Music Workshop/Converse College	June 8-13
Chamberre in the Rockies	August 20-25
Chapel Hill Chamber Music Workshop	June 1-7
Chico Chamber Music	July 27-August 1, August 3-8
Composers Conference/Wellesley	July 27-August 10
Dakota Chamber Music	June 6-8
Delaware Chamber Music Festival	May 16-18, Jul 21-25
Domaine Forget	August 10-24
Humboldt Chamber Music	July 6-11, 13-18, 20-25
Icicle Creek Summer Chamber Music	July 27-August 10
Interlochen Chamber Music Conference	August 19-26
Juneau Jazz & Classics	May 17-26
Kinhaven Adult Chamber	June 12-16
Kneisel Hall	August 11-16
Merrimac Valley Music and Art Center	July 13-20, 21-27
Missouri Ozarks Woodwind	Sep 3-7
Norfolk Chamber Music	July 6-August 16
Park City Chamber Music Workshop	August 13-17
Piano in Partnerships	June 13-15
Raphael Trio	June 25-July 2, July 3-10
San Diego Chamber Music Workshop	August 3-9
Seattle Chamber Music Workshop	July 22-26

Sierra Chamber Ensemble	July 27-August 1
Southampton	July 10-13, 18-21, 25-28
Summerfest	July 14-27
Summertrios	June 29-July 7
Vermont Music & Arts	weekly July 6-27
West Coast Summer	July 20-27
Western Chamber Music Institute	August

CHAMBER MUSIC, STRINGS ONLY

ASTA Summer Institute	June 23-30
Chamber Music Workshop at Penn State	June 11-15
The Clearing	July 7-13
Domaine Forget	July 20-August 10
Kent Music/Marvelwood	June 23-29
PlayWeek West	July 27-August 3
Princeton PlayWeek	June 23-30
Quartet Fest West	June 16-29
Southeastern Music Center	July
Sterling Duo	May 30-June 1
String Quartet Workshop	June 15-2, Sep 6-9, 11-14
Summer Conference	August 2-9
Vermont Mozart Festival	July 14-18

CONTEMPORARY MUSIC

Domaine Forget	August 17- 24
Norfolk Festival	June 22-July 5

COMPOSITION

Composers Conference/ Wellesley	July 28-August 11
CSU Composers' Workshop	July 13-26
Indianhead Arts Center	August 4-9

CONDUCTING

CSU Choral Seminar	July 15-27
Domaine Forget	August 10-17
Indianhead Arts Center	July 14-August 8
Orchestral Institute of America.	August 5-9
Summer '97	weekly June 16-August 8

DIVERSE FORMS

CAMMAC Music Centres	
—Lake MacDonald	weekly June 23-August 18
—Cedar Glen	weekly July 25-August 11
Fairbanks Summer Arts	July 26-August 10
Icicle Summer Symphony	June 23-28
Midsummer Musical Retreat	July 30-August 3
Shawnigan Lake Holiday	July 21-28

EARLY MUSIC (see also Recorder)

Amherst Baroque Academy	August 10-17
Amherst Early Music Festival	August 3-10
Canto Antiquo	July 27-August 2
Du Fay 600th Birthday Seminar	August 3-10
Mountain Collegium	June 29-July 6
Mideast Workshop	July 20-26
Music Discovery	August 11-15
Oberlin Baroque Performance Institute	June 22-July 6
Pinewoods Camp/CDSS	June 26-July 26



Kneisel Hall
Amateur Chamber Music Institute
August 11-16, 1997
George Sopkin, Director

Ronald Copes • Marian Hahn • Katherine Murdoch
violin-violoncello-piano-pre-formed groups encouraged
kneisel@hypernet.com ph 207-374-2811
p.o.b. 648 Blue Hill, ME 04614 fax 207-374-2811

SFEMS Workshops
 —Baroque Music & Dance June 22-July 5
 —Renaissance Music July 6-12
 Vancouver Early Music Society
 —Early Music & Dance August 3-9
 —Baroque July 20-August 1
 —Medieval August 3-15

IMPROVISATION/JAZZ

Bud Shank Jazz Workshop July 20-27
 CSU Jazz, Percussion June 29-July 12
 Improvising Chamber Music July 20-26
 Indianhead June 15-26, July 26-31
 Jazz Camp West June 21-28
 Jazz in July July 14-25
 Jazz Vermont July 21-August 2
 Juneau Jazz & Classics May 16-25
 Stanford Jazz Workshop August 3-9
 SummerKeys jazz piano July 28-August 31

INSTRUMENTS. BUILDING & REPAIR

Calif. Summer Strings May 19-June 20
 Indianhead Arts Center: Piano Tuning, MIDI, Wood-
 wind Repair, Brass Repair weekly June 22-August 9
 Musical Instrument Technogy July-August
 Oberlin Stringed Instruments June 29-July 25

INSTRUMENTAL STUDY

Bowdoin Summer Music June 22-August 3
 Domaine Forget: saxophone June 1-15
 Domaine Forget: woodwinds June 15-29
 Glickman-Popkin Bassoon May 23-30
 Hidden Valley Seminars: sessions for
 french horn, oboe, english horn, flute June 10-July 2
 Icicle Creek Flute Festival June 23-28
 Indianhead Arts —Sax & Clarinet Technique June 9-14
 Institute for a Personal Style (violin, piano) June 22-26
 IU School of Music Summer Festival
 —Natural Horn with Richard Seraphinoff June 16-21
 —Cello with Janos Starker July 7-10
 —Piano with Karen Shaw July 25-27
 —Retreat for Violinists and Violists July 7-19
 John Mack Oboe Camp June 6-13
 Kato Havas String Seminar August 17-22
 Kinhaven Adult — piano June 6-10
 Mark Popkin Bassoon May 31-June 4
 Max Aronoff Viola Institute June 30-July 6
 Michel Dubost Flute MC June 14-16
 National Guitar Summer Workshop
 —Redlands, CA June 29-July 11
 —Nashville, TN and Toronto, ON July 13-18
 —New Milford, CT July 28-August 10
 National String Workshop July 13-19
 Oberlin Flute Institute June 21-29
 Oberlin Percussion Institute June 30-July 6
 Oberlin Piano Festival July 27-August 3
 SummerKeys weekly July 28-August 31
 —piano, jazz piano, violin, cello, voice

Vermont Mozart —Piano July 28-August 1
 UM Piano Festival July 18-27
 Vancouver Early Music Schubert Program August 10-15
 Windfest June 2-22

MIDI & ELECTRONIC MUSIC

Indianhead Arts Center July 27-August 8
 National Guitar SWS June 23-August 11
 Oberlin July 15-22, 22-29
 Shawnigan Lake Holiday July 21-28
 Summer '97 weekly June 16-August 8

RECORDER (see also Early Music)

Canto Antiquo Elderhostel July 6-13
 The Clearing July 7-13
 IU School of Music July 16-26
 Long Island Recorder Fest. June 29-August 5
 SFEMS Recorder Workshop July 20-26

TRADITIONAL MUSIC

Augustusta Heritage Arts July 6-August 10
 Festival of American Fiddle Tunes June 29-July 6
 Fiddle and Dance at Ashokan July 22-August 28
 Jink & Diddle School July 5-11
 Mark O'Connor Fiddle June 15-20
 Northeast Dulcimer June 21-27
 Pinewoods Camp/CDSS June 26-July 26
 Port Townsend Blues June 23-29
 Swannanoa Gathering weekly July 6-August 2
 Valley of the Moon School August 22-30

VOCAL MUSIC (see also Jazz, Chamber, Contemp.)

92nd St. Y Summer Opera June 1-30
 Bowdoin Summer Music June 22-August 3
 CAMMAC Music Centres
 —Lake MacDonald weekly June 23-August 18
 —Cedar Glen weekly July 25-August 11
 Domaine Forget—Choral August 10-17
 Domaine Forget—Musical Theater June 29-July 6
 Fairbanks Summer Arts July 26-August 11
 IU School of Music June 20-29
 Intensive Studies in Voice May 5-June 4
 Summer Session '97—Choral weekly June 16-August 8
 Vancouver Early Music Schubert Program August 10-15
 Western Wind Workshops in Ensemble Singing
 June 20-28, August 1-9

MUSIC FOR PEOPLE

David Darling, Artistic Director

10

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THE IN BOX

Editor:

I just want to tell you how much I enjoy your magazine. Although by profession I am a registered nurse, my love is music. What would life be without it?!

I've played piano since age eight — in schools, church, etc. —but two years ago I started a love affair with the violin. I am a compulsive enthusiast! Fortunately, I found an excellent teacher without the difficulty the beginning violin student wrote about in your magazine. I have shared some articles with my teacher (Sallie Coffman, founder of the Laclede Quartet), and she has been grateful for the fresh approach to what sometimes becomes a burden in the professional musician's life. I particularly appreciate the articles by the adult violin student — I don't feel so alone any more!

Thank you for providing this resource for amateur musicians. I am looking forward to the listings of chamber music "camps" so I can hopefully plan vacation time for me to attend one this summer.

Sheila Stringfellow
Florissant, MO

Editor:

Great issue. I had experimentally discovered wedge-shaped cushions ("Oh, My Aching Back" by Vic Sazer, December 1996) a few months ago and they have made a great difference in breathing for me.

Loved the mystery. Looking forward to the next chapter.

Katie Frohmberg
Berkeley, CA

Editor:

The enclosed items are from a booklet my neurosurgeon gave me (*Care of the Back*, 3rd edition, by William K. Ishmael, M.D. and Howard B. Shorbe, M.D., J. B. Lippincott & Co.) to emphasize his admonitions that when sitting, the knees should be higher than the hips. (This is the exact opposite of the directions in Victor Sazer's article, December 1996).

For years, I would cross my knees when playing (violin), a position very much frowned upon, of course, but it apparently relieved a stenosis involving vertebrae in the lumbar region that I was unaware of until last summer. I now use a transparent plastic box under my feet to raise my feet higher than my hips and, gloriously guilt-free, even cross my knees if it feels better. It has been a revelation to find what a difference an inch or two can make in the physical comfort of violin playing.

Backs are very subjective body parts. As it's the relief that's important, I guess one goes with whatever works!

If you publish this, please do not use my name.

BOOK NOTES

Musical Moments: A Tasty Collection of Recipes for any Musical Moment, written and illustrated by Wanda Beck and April Beck-Ingham, Evergreen, Colorado, 1996. 261 pages.
Musical Instrument Design: Practical Information for Instrument Design, written and illustrated by Bart Hopkin. See Sharp Press, Tucson, Arizona, 1996. 191 pages, paperback, \$18.95.

Making your own music often seems to go with being creative in other fields. Here are two new books by musicians about their complementary pursuits: cooking and instrument building.

Musical Moments, A Tasty Collection of Recipes for any Musical Moment, by Wanda Beck and April Beck-Ingham, contains over 200 Southwestern-flavored dishes for musical potlucks — appetizers, main courses, veggies, breads, sweets and even "critter treats." It is beautifully illustrated, engagingly written, and full of funny anecdotes from the authors' musical and culinary experiences. To order a copy, contact Wanda Beck or April Ingham, P.O.Box 3652, Evergreen, CO 80437-3652 phone 303/526-2979 or fax 303/526-2881.

Bart Hopkin is the editor of *Experimental Musical Instruments*, a journal of all that is strange and beautiful in the realm of sound sources. *Musical Instrument Design: Practical Information for Instrument Design*, explains why different instruments sound as they do. It draws on Bart's rich knowledge and experience as a musician and instrument designer. In the tradition of Helmholtz, the great pioneer of acoustics, he provides plans for dozens of simple, easily-built instruments to illustrate the principles of acoustics, music and ergonomics that govern instrument design. These are experimental instruments in the best scientific sense of the word: they help one form and test an idea about how things work. At the same time, they communicate the same playfulness and sense of delight in the limitless possibilities of musical sound that pervade all of Bart's creations. To order a copy, contact See Sharp Press, P.O. Box 1731, Tucson, AZ 85702, 520/628-8720.

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© 1997 by Edgar Rust. Published six times a year at 67 Parkside Drive, Berkeley, California 94705, phone 510/654-9134, fax 510/654-4656, e-mail <tedrust@holonet.net>, web site at <www.holonet.net/music/> Edgar (Ted) Rust editor/publisher. Janet Telford and Lorie Brillinger associate editors. Subscriptions \$20/year in U.S., \$25/year outside U.S. Single issues \$5.00. ISSN 0898-8757.

WHO KILLED BO CHERRY?

(In December issue, violist Bo Cherry was found dead in the recital hall on the first evening of the Chico Chamber Music Workshop with an oboe-reed mandrel in his brain stem. The narrator, a Chico detective and first-time workshop participant, still has sixty suspects.) *by Ted Rust*

4. THE STRAD IS GONE

Tuesday morning, after a high-calorie cafeteria breakfast, I walked over to the music building with the Valkyries, their bikes, and Pearl. Angela was still full of details about Bo's love life in the nineteen-seventies, but best I could tell it was all second or third-hand. Al, the director, was looking for me. He seemed a lot more upset than he was when we found Bo's body.

"Bo's Strad is gone."

"No!" said Pearl.

"I opened up his locker for the forensics guys five minutes ago and his case was there but the viola in it was one of our student instruments. His bow was switched, too."

"It's too early for the pawnshops to open," said Angela, "Val and I will zip around town and see if anybody's carrying a mangy viola case."

to be continued

FROM THE HEART *by Helen Spielman*

MOMENTS FROM A FLUTE TEACHER'S JOURNAL

Ten-year-old Kevin comes into my studio for his lesson, throws himself on the couch, looks exhausted (partly true and partly pretense), and stares glassy-eyed into the distance.

"What's the matter, Kevin?" I ask him. "Did you have a hard day at the office?"

"Oh, man," he groans, "we had to cook all day in school today for our Thanksgiving feast tomorrow, and I'm so tired, and I still have lots of homework for tonight."

"I'm sorry you're having a hard day," I sympathize.

"Well, at least I'm here and not at track meet or Boy Scouts."

Curious, I ask, "Why is that?"

"Because flute lessons are more fun than track or Boy Scouts." Flute lessons more fun than sports or scouts? My day is made.

Today one of my adult students said during her lesson: "I'm not into performing for other people. I just want to play the flute for my own amazement."

I've been teaching 11-year-old Kristen for three years. She was motivated to practice during the first year, but the second and most of the third year have been difficult. She'd often come to lessons unprepared. I tried everything: charts, rewards, parental help, talking to her, you name it.

"Why aren't you practicing?" "I dunno."

"What else can I do that would help you?" "I dunno."

"Do you want to quit taking lessons?" "No."

So I hung in there with her, although it was hard. The last few months, though, I noticed a big difference. She came prepared to lessons, her playing improved, etc.

"Have you been practicing more lately?" "Yes."

"What stimulated this change?" "I dunno."

Yesterday her mother attended the lesson. Her mother told me that now every night she has to force (that was her word) Kristen to stop practicing so that she can do her homework. I don't know why this change occurred. Certainly nothing I did made it happen. But I'm glad I hung in there with her. This girl might have just fallen in love for the rest of her life.

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