

MUSIC FOR THE LOVE OF IT

DECEMBER 2002

2003 WORKSHOP GUIDE FOR EUROPE AND THE MEDITERRANEAN

listings start on page 4



Convent of the Sisters of St. Theresa, Ripastranone, Italy
photo by Roger Foster

THOUGHTS FROM AN ITALIAN CONVENT

by Lucy Miller

The world of amateur chamber music continues to astound me. Certainly that was the case in my recent trip to Ripastranone, Italy with Jane Carhart's *Musical Passages*. My cellist partner Roger Foster and I signed up knowing little of what we were in for except that we were a small group—just nine of us—in an old convent run by the Sisters of Saint Theresa.

We flew to Rome, rented a car, and drove northeast towards the Adriatic and the lesser-known Marche area of Italy. From the Adriatic coast drive we headed up the winding road to Ripastranone, a beautifully preserved medieval hill town. There was no way of finding the convent among the maze of narrow cobblestone streets except to ask directions. We did so, and a friendly young Italian man led us to the convent.

After several pulls on the rope bell, we were greeted by a tiny, ancient nun who introduced us to the formidable Sister Luigia who seemed to be in charge of almost everything, including meals, driving and washing the convent automobile, and nightly prayers. We were shown to our room where Sister Luigia threw open the shutters and gestured out the window. I looked and gasped. Beneath us were the remains of an ancient wall

continued on page 13

HEART STRINGS

by Elizabeth Marsh Morrison

My mother dragged me to my first string quartet session when I was in junior high. I was mortified, of course. I knew with the certainty of a 14-year-old that if my mother wanted me to do this, it had to be totally uncool.

Despite my protests, I found myself one Saturday afternoon in the Veblens' living room, holding my cello and eyeing Helen Chase, a haughty 15-year-old violinist, with mistrust. Another violinist showed up and then a violist. I sensed that none of them wanted to be there any more than I did. Then Helen's mother set a Haydn quartet in front of us. With no possibility of escape, we played.

How we managed, I'm not quite sure. I don't think any of us had any great skill with our instruments. But when the mothers came to pick us up several hours later, we returned to our awkward adolescent selves with a shock. We had been transported, separately and together, to another world, one of emotion and expression, delight and transcendence. The four of us had danced and sung, fought, lost and won. "Can we play again next Saturday?" I managed to get out. I was in love, totally and forever.

I'd been playing the cello since I was 8, but before chamber music, I hadn't guessed what music was actually for. Now everything was different. For one thing, I discovered that playing the cello felt physically wonderful. You rest the instrument against your chest, just above your heart. From there, it transmits its

vibrations directly to the center of your body—almost into your soul. Just to draw notes out of a cello gave me pleasure. But to play with two or three other people, approaching some of the most beautiful works of art ever made—well, I didn't know that much about sex in



continued on page 14

THE IN BOX

ON-LINE MUSIC WORKSHOP GUIDE

We've just launched the on-line Music Workshop Guide, a classified worldwide listing of music workshops that are open to adult amateurs. It updates and extends the coverage of our annual print Workshop Guides and the former Chamber Music Conferences web site of the late Charles Hollister, with a number of new categories such as jazz, traditional music, weekend workshops, uncoached play-ins and older adults' workshops, as well as many events not previously listed. It will be updated and re-indexed every two months. The site is produced and maintained by Music for the Love of It with financial assistance from the ACMP Foundation. Our staff has received valuable guidance from a volunteer user panel of ACMP members. If you are interested in music workshops and have access to a computer with Internet access, please look it over and tell us what you think. It is located on the Internet at www.musicworkshopguide.net, and at www.musicfortheloveofit.com/mwg.

Music for the Love of It will continue to publish its annual print guides as long as they seem to fill a need (this issue contains the 2003 Guide for Europe and the Mediterranean). We are considering combining our print directories into a single annual worldwide directory in booklet form after 2003. We would appreciate your comments and suggestions.

ENSEMBLE: LIFE IN HARMONY

This 15-minute professionally produced film documents the enchanting music and friendly atmosphere of CAMMAC (Canadian Amateur Musicians/Musiciens Amateurs Canadiens) summer workshops at Lake MacDonald, Quebec, based on Week 4, 2001. It is available on VHS video cassette from CAMMAC's National Office for \$19.95 (Canadian) plus applicable taxes (price includes VHS cassette and shipping). Visa and Master Card are accepted. Order by telephone: 514/932-8755 or 1-888/622-8755 or via e-mail: national@cammac.ca

This Quartets Quintets Sextets
Senior string players and pianists!

Come to the 92nd Street Senior Chamber Players.

Visit Thursday mornings 10 am to noon at the 92nd Street Y in New York City. For more information call Jo Brown, Director, 212/415-5636 or Ted Bangold, Coordinator, 203/325-4910.

PASSIONATE PRACTICE

Confidence in one's technique is an emotion. Learning to perform confidently only happens when one's feelings are engaged. Margret Elson's self-help book, *Passionate Practice: the Musician's Guide to Learning, Memorizing and Performing*, provides techniques for mobilizing the crucially important emotional dimension of practicing, distilled from her many years of teaching and counseling performing musicians. This book is especially for musicians who are having difficulty engaging their passions in the hard, methodical work that is needed to acquire and sustain mastery of an instrument or to memorize a body of repertoire. Her unorthodox graphic illustrations and verbal imagery will be liberating to many readers. If they seem a bit too goofy for others, too bad for them: her ideas are sound, based on a practitioner's understanding of the psychology of music-making, and her approach shows a profound empathy for the struggles of every (temporarily, one hopes) disaffected musician. This is a kind, generous and helpful book. Available in bookstores including Amazon.com, or from Regent Press, 6020A Adeline St., Oakland, California 94608, 510/547-7602; ISBN 1587900211, \$19.95.



forrests music

please request our Double Reed Catalog

1849 University Avenue, Berkeley, CA 94703
Telephone (510) 845 7178

PRACTICE TIPS
THE MENTAL SIDE by Janet Telford

Well-known flutist and teacher Marcel Moyse says in the preface to his *Del la Sonorité*, "It is a question of *time, patience* and *intelligent* work."

Practice regularly at the same time and in the same place. Eliminate distractions and quiet your mind so you are ready to practice patiently and intelligently.

Have a routine that begins before you start to play—stretching, breathing, and focusing. Picture yourself practicing in a calm, relaxed manner.

Pay attention to what you are doing, feeling, and hearing. Develop techniques such as deep breathing that bring you back to the present when you are distracted. This may be helpful when something major has happened in your life and you are upset; you may find comfort in the familiar patterns of music.

Consciously eliminate tension from your playing; play slowly in a very relaxed way; then speed up, remembering the feeling of mental and physical relaxation, building it into your playing. To relax the hands and fingers, relax the forearms.

For a difficult finger change, first go through the mental steps of moving the fingers, and then actually move the fingers. It can help smooth the motion.

"Practice" mentally without playing. This takes a lot of concentration.

When your attention wanders, take a break or stop.

In the next column I'll discuss practice tips for meter and rhythm. Please send us your own practice tips. We'd love to include your favorites in future issues.

QUIZ CORNER
TOWER OF BABEL by Ted Rust

In Western classical music, musical performance indications tend to be Italian. Fill in the English, French and German synonyms, if any, for the following musical terms.

Italian	English	French	German
<i>adagio</i>			
<i>agitato</i>			
<i>allegro</i>			
<i>aria</i>			
<i>assai, molto</i>			
<i>cantabile</i>			
<i>crescendo</i>			
<i>diminuendo</i>			
<i>espressivo</i>			
<i>grave</i>			
<i>largo</i>			
<i>meno</i>			
<i>moderato</i>			
<i>piangendo</i>			
<i>piu</i>			
<i>poco</i>			
<i>rallentando</i>			
<i>ritenuto</i>			
<i>senza</i>			
<i>sostenuto</i>			
<i>stringendo</i>			
<i>tempo giusto</i>			
<i>vivace</i>			

Here are some candidates to consider (in alphabetical order):

Agitated, agité, art song, augmentez, ausdrückvoll, bewegt, breit, broad, bündig, cedez, chanté, diminuez, doux, espressif, etwas, faster, gradually louder, gradually slower, gradually softer, grave, gravierend, heartfelt, joyeux, kleiner, langsam, large, lebhafter, lent, less, lied, liedlich, mässig, mehr, mélodie, merry, mesuré, moins, more, munter, ohne, paisible, peaceful, pleurant, plus, presser, quick, retenu, sans, schnell, sehr, serious, slow, somewhat, song-like, soutené, steady, suddenly slower, sustained, tearful, tränen, très, un peu, very, vif, without, zurückhaltend.

One of many possible solutions is given on Page 11.

MUSIC FOR THE LOVE OF IT Volume 15 No. 6
 December 2002. Published bimonthly at 67 Parkside Drive, Berkeley, California 94705, 510/654-9134, fax 510/654-4656, <www.musicfortheloveofit.com>. Edgar (Ted) Rust, editor and publisher. Janet Telford, co-editor. Subscriptions \$24/year in U.S. or on-line, \$30/year elsewhere. Single issues \$6.00/\$7.50. ISSN 0898-8757. © 2002 Edgar Rust.

Musical Passages
 Chamber Music Vacations in Wonderful Places

Jane M. Carhart

Tel (914) 677 5092
 Fax (914) 677 3210
 E-mail Carhartjm@aol.com

25 Alden Terrace • Millbrook, NY 12545 • USA

<http://www.musicalpassages.org>

Jimena de la Frontera, Spain

Bridge Quartet in Cortona, Italy

Moulin d'Ande, Normandy, France

December 27, 2002-
January 4, 2003

March 25-April 1, 2003

May 26-June 2, 2003



ALPHABETICAL WORKSHOP LISTINGS

Académie Internationale "Barbara Krakauer"

Vaison-la-Romaine, Provence, France

July 25-August 15, 2003

This workshop offers intensive individual instruction and master classes in instrumental technique and chamber music ensemble, for violin, viola, cello, contrabasse and piano, in preparation for public performance. Intermediate through professional musicians, age 16-60+, seriously interested in working for self-improvement are encouraged to apply. This workshop is in a friendly, non-competitive beautiful environment at Centre A Coeur Joiet. Faculty: Marie Martinie-Myron, violin & viola; Odile Bourin, cello; Richard Myron, contrabasse; Marilyn Engle, piano. Space is limited; early application is advised. Contact Dr. William Krakauer, 342 West 85th St., #6C, New York, NY 10024-3253, phone 212/724-7933, fax 212/724-5991. wk@musicstudiesabroad.com
<http://www.musicstudiesabroad.com/>

Académie Musicale Internationale de Sancy

Sancy, France

Two weeks in late August

The city of Mont-Dore and its nine partners from the surrounding communities of Sancy are working together to create a world-class musical atmosphere. This year the program includes a string quartet and a jazz ensemble. Participants are international students of all levels and cultural backgrounds. The chamber music program is open to pre-formed musical groups. Groups may be formed during the festival through the student's private instructor. The interns may participate in their own level and play at concerts throughout the festival. Kyoko Nojima will assure the accompaniment of these intern-performers. The courses are held at the center La Prade Haute au Mont-Dore; there are practice studios at the interns' disposal; some studios are equipped with upright pianos. Contact Académie Musicale Internationale de Sancy et du Mont-Dore, 12, rue du Débarcadère, 75017 Paris, France., contact@amis-musique.com, <http://www.amis-musique.asso.fr/uk/>

Alpeggio

Blonay (Lake Geneva), Switzerland, June 29-July 4, 2003

Alpeggio is for proficient string players, including two pianists, aged 18 or older. There are accommodations at the Hindemith Music Center, a Swiss chalet overlooking Lake Geneva, with practice rooms, pianos and a large library. Music is assigned in advance; there are two coached sessions per day (morning) in English, French, and German. Afternoons are free with excursions and more playing in the evening. Cooking is family style. There are very comfortable double rooms, and a few single rooms, most with a private bath. 925-1150 Swiss francs covers room, board, coaching and taxes. Contact:

Floryse Bel Bennett, Ruelle de l'Eglise, CH-1143 Apples, Tel./fax: 0041 21 800 55 22, florybel@bluewin.ch
<http://www.florybel-music.com/>

Amalfi Coast Festival

Amalfi Coast, Italy, June-July

Our vision is of a community of musicians learning from each other and making music together, inspired and enriched by the tradition of beauty in all things Italian. The festival includes a piano program, a vocal program, and a chamber music and strings program. Contact Center of Musical Studies, 5402 Duvall Drive, Bethesda, Maryland 20816 USA, 301/320-9046, fax 301/229-1059, festival@musicalstudies.com.

Ameropa Musical Arts Festival

Prague, Czech Republic, July-August

The Festival offers chamber music in all configurations with strings or strings and piano for 30-50 amateur, student, and professional participants. Coaching in English, German, Czech, Russian, or French. Ample opportunities to explore Prague and Brandys nad Labem (20 km from center of Prague). Suggested activities for non-players are also possible. \$1,500 covers coaching, concerts, lodging, sightseeing and private double rooms with private bath (single supplement possible). Contact Jon Feller or Vadim Mazo, Ameropa Musical Arts Festival, 5422 N. Paulina, #1F, Chicago, IL 60640, phone 773/271-4406, fax 773/271-2906. ameropa@email.cz, <http://www.ameropa.org/>

Austrian Master Classes

Castle Zell an der Pram in Upper Austria

Dates will be on website December 2002

Music enthusiasts of all ages, levels and nationalities participate in these master classes for a living musical encounter with peers in the magic ambience of Schloss Zell an der Pram. These classes are for singers and players of different instruments with internationally well-known professors, many from the Mozarteum in Salzburg. The workshop is conducted in German and English, with adult programs in Chamber Music for Strings and Piano, Singing and Piano Accompaniment, and instrumental study for strings and piano. Contact Georg Steinschaden, President and Artistic Director of the AMC, Grossberrgweg11, A-5300 Hallwang, Salzburg, Austria.

georg.steinschaden@salzburg.co.at

<http://www.austrian-master-classes.com/>

Baroque Week

Headington School, Oxford, United Kingdom, August

Baroque Week offers chamber music for 60-70 amateur, semi-pro musicians using voices, historical, modern instruments. Assigned groups are for the first day only. The program includes three daily chamber music sessions with evening choral and orchestral work, a faculty concert and a final concert by participants.

Faculty: Peter Collier, harpsichord; Jane Francis, gamba and cello; Clare Shanks, recorder and oboe; Carol Balding, violin; Peter Lea Cox, harpsichord, conductor. There is a large library with music from trio sonatas to concertos for several instruments. £355 covers single room, board and tuition. Contact Peter Collier, 13 Brackley Rd., Monton, Eccles, Manchester M30 9LG, England, phone 44-161 281 2502, BaroqueWF@silverfe.demon.co.uk <http://www.newn.cam.ac.uk/prlw/BaroqueWeek/baroque.html>

Bartok in Budapest

Budapest, Hungary, January 19-25, 26-February 2, 2003
Learn about the music and culture of a people through in-depth study of Bartok's First Quartet. Understanding cultural and historical influences in a composer's life provides great insight into the interpretation of his music. Mornings are devoted to coaching by Manhattan Quartet; afternoon and evening activities allow us to discover the rich cultural and musical history of Budapest. \$1550 double room, \$1800 single room plus airfare. Faculty: Manhattan String Quartet (Eric Lewis, Cal Wiersma, John Dexter, Chris Finckel) David Clampitt, Laszlo Somfai. Conference Director, Karan Spanard. Contact: John Dexter, 115 W. 73rd St #7A, New York, NY 10023, 212/874-4037. dexvla@aol.com, <http://www.manhattanstringquartet.com/Workshops.htm>

Benslow Music Trust

Hitchin, United Kingdom, weekends, all academic year
Benslow Music Trust offers three-day weekend residential music courses of all types, for advanced adult strings, winds, voice, recorder, piano and keyboards. Some mid-week and shorter courses are offered. Instruction is by visiting international professional tutors. Courses include individual technique on many instruments and coaching in wind and string ensembles, Baroque opera, viol consorts, jazz, orchestral and choral music performance, as well as courses in music theory and composition, Alexander technique, creating and editing music on a PC, music for listening, painting and watercolor. The courses are held in a music center in a historic rural market town. £145-165 covers accommodations and meals. Contact Benslow Music Trust, Little Benslow Hills, Hitchin SG4 9RB, UK, phone 44 1462 459 446, fax 44 1462 440 171, info@benslow.org, <http://www.benslow.org/>

Berkshire Choral Festival European Sessions

Canterbury, England August 3-10, 2003
Salzburg, Austria, September 14-21, 2003
These sessions are for 225 experienced adult amateur or professional SATB voices and orchestral instrumentalists. Participants rehearse and perform a public concert for chorus and orchestra in a great cathedral,

coached by professional singers, interns and apprentices. Private voice lessons and coaching are also available. Study tapes are available in advance. Admission is by lottery selection. Lodging is in dormitories (England) or pensions (Austria). European contacts: Heather Cleobury, China Cottage, Petham, Canterbury, Kent CT4-5RD, U.K., Tel.: 1227-700-334. Fax: 1227-700-827. Karin Murphy, Rathausstrasse 7, #21, A1010, Vienna, Austria, Tel. and Fax: 43-1-409-0540. \$900 covers tuition, meals, lodging. Contact Ethan Henderson, Managing Director, 245 N. Undermountain Road, Sheffield, MA 01257, 413/229-8526, fax 413/229-0109, bcb@choralfest.org, <http://www.choralfest.org/>

Berwang Holiday Music Course

Berwang, Tyrol, Austria, August 16-30, 2003
The Berwang Holiday Music Course combines a holiday with music-making for instrumentalists and singers in a country of mountainous scenery. Berwang (1336m) is a village high in the Austrian Tyrol. A variety of leisure activities are available. BHMC@musicholiday.com, <http://www.musicholiday.com/>

Chamber Music Holidays and Festivals

Sydney, February 14-26, 2003; Florence and the Tuscan Hills, May 10-17, 2003; Prague Spring Festival, May 22-June 1, 2003; Prague Summer, August 29-September 9, 2003; Vienna, Esterhaza, and Budapest, September 11-22, 2003; The Greek Island of Corfu, September 29-October 13, 2003; Prague New Year, Late December 2003-Early January, 2004; Thailand, January, 2004

Chamber Music Holidays and Festivals are held in English, for competent string and woodwind players. Chamber Music Holidays and Festivals offer unique possibilities to music lovers, both players and listeners, from all over the world, to spend vacations with people with similar interests. They include daily music-making sessions, organized tours, concerts, opera, gourmet meals, and social activities. Coaching is provided by members of the Prazak, Kocian, Stamic and Talich Quartets. Cello rental is possible. Accommodations are in high quality hotels. Approximately £600-£1000 covers lodging, lunch or dinner, music program, concert and opera tickets. Contact Vivienne Pittendrigh, 57 Chatsworth Rd., Bournemouth BH8 8SL, England. Phone: (44) 1202 528328; fax (44) 1202 524081,



info@chambermusicholidays.co.uk;
www.chambermusicholidays.co.uk/

Chamber Music in Tuscany with Burke

Near Siena, Italy, October

Chamber music is offered for up to 20 adult intermediate to professional string players; winds by special arrangement. Coached in English and Italian by Burke Schuchmann, informal performances, freelancing. Held in a modernized castle near Siena. \$1,600 covers lodging, breakfasts, lunches, farewell feast. Art history tours, cooking and language classes are available at extra charge. Contact Tina Kun, 8 Helen's Lane, Mill Valley, CA 94942, Mill Valley, CA 94941, fax 415/388-7024, cmkun@mac.com

Classical Music Academies

[Académie Internationale d'Été de Nice](#)

Nice, France, July-August

[Academia Internacional de Musica de Palma de](#)

[Mallorca, Palma de Mallorca, Spain, June-July](#)

[Académie de Musique du Mercantour](#)

Mercantour, France, April

[The Jordi Savall International Music Academy](#)

Fez, Morocco, October

These workshops are for professionals, advanced students and accomplished amateurs. Nice offers two weeks of daily chamber music coaching by renowned chamber music teachers and two public concerts. The others stress instrumental study and audition preparation. Contact Gerard Malbequi, 33 (0)493 004 086, fax 33 (0)492 969 041, academies@expomed.org
<http://www.hexagone.net/music/>

Cours International de Musique (CIM)

Morges, Switzerland, July 12-27, 2003

The Cours International de Musique (CIM) is a program designed for intensive study in chamber music and solo repertoire for strings, piano, woodwinds and French horn. Approximately 100 participants from around the world live, study and perform together in a beautiful setting at the Conservatoire du Beausobre in Morges, Switzerland. The CIM is affiliated with The University of North Carolina at Chapel Hill Department of Music and the University of North Carolina Summer Study Abroad programs. Contact Donald L. Oehler, 919/962-1042 office, 919/563-5092 fax. dloehler@email.unc.edu
<http://www.morges.unc.edu/index.html>

Croatian String Teachers' Association

Hvar (a Renaissance island on the Adriatic), Croatia

July-September

Chamber music of the Renaissance and Baroque is offered for all levels and ages; viola da gamba consort, mixed ensemble, baroque string groups. Contact the Orpheon Foundation, Praterstrasse, 13/1/3, A-1020 Vienna, Austria. Tel: +431-214-30 21, orpheon@orpheon.org, <http://www.orpheon.org/>

CROscendo

Sainte Croix, Haute-Provence, France, April 12-18, 2003

CROscendo is for about 20 proficient players who spend a week's vacation and play chamber music in an old monastery in a small hill village with wonderful mountain landscapes. There are two coached sessions per day (morning) with the support of professional musicians. 795 Swiss francs (530 euro), students SFr 675, non-players SFr 650, covers room, board, coaching.

florybel@bluewin.ch

<http://www.florybel-music.com/croscendo.htm>



Dartington Summer School

Totnes, Devon, United Kingdom, July-26 August 9, 2003

Dartington Summer School offers one- and two-week workshops including orchestra, chamber music, jazz, band, percussion and voice with a core commitment to instrumental and vocal participation. Each week has a distinct character. Some are more family-oriented, others give greater emphasis to early music; but in each week there are dedicated classes for individual study and a wide range of chamber music, choral activity and orchestral workshops. Accommodations in or near Dartington College of Arts. See website for details.

lisa@dartingtonsummerschool.co.uk,

<http://www.dartingtonsummerschool.co.uk/>

Dublin Chamber Music Group

Spring Termonfechin Course, May 8-11, 2003

Fall Termonfechin Course, October 17-19, 2003

Termonfechin, Co. Louth, Ireland

These are weekend chamber music courses for strings, wind, brass and piano. Pre-formed groups, individuals willing to join a group, students, amateurs and professional players are all welcome to apply. Applicants must be aged 18 or over at the time of the course. Different ability levels are accepted, subject to ensuring compatibility within each group. In addition to receiving tuition with your own group, the course will include opportunities to play informally with other groups and in the chamber orchestra. Contact Brian McBryan, Dublin Chamber Music Group, 19 Brooklawn Wood, 353-1-2883627, fax 353-1-4780788.

chambermusic@eircom.net,

<http://www.geocities.com/vienna/1905/>

Fagottissimo

Furth, Austria, July 5-13, 2003

Fagottissimo is for four bassoons and one contrabassoon. English, German and French are spoken.

It has been held since 1972 in Eichendorff's Ruh, a unique lodge in the Thermic Alps of Austria. \$700 covers lodging, meals, tuition and bassoon repair. Contact Walter Hermann Sallager, Neulinggasse 42/10, A-1030 Wien, Austria, phone and fax 43-1-71 41 710, mobile phone 0664-4502949.

Festes de Thalie

Chateau de Thoiry, France, February 17-23, 2003.

Chamber music of the Renaissance and Baroque is offered for all levels and ages; viola da gamba consort, mixed ensemble, baroque string groups. The Festes are held in a Baroque palace near Paris and Versailles. Contact: Orpheon Foundation, Praterstrasse, 13/1/3, A-1020 Vienna, Austria. Tel: +431-214-30 21. orpheon@orpheon.org, <http://perso.wanadoo.fr/festesdethalie/animationsculturelles.html>

First National Symphonic Orchestra Workshop

Tel-Aviv, Israel, July 6-11, 2003

The workshop is for adults with orchestral experience. Except for orchestral sessions under the guidance and conducting of maestra Talia Ilan, there will be chamber music and section repetitions with different coaches. At the end of the workshop there will be a live concert and recording. Contact Itzik Dekel, dekely@agri.huji.ac.il.

Four Ensembles - A New Approach

Jindrichuv Hradec, Czech Republic, July 5-13, 2003

Four Ensembles - A New Approach will provide concentrated work on one piece of music in fixed ensemble. The new approach is that a member of the Martinu Quartet plays full time as a member of each ensemble. Coaching in German and English. Daily additional chamber music coaching available. Age of participants from 16+ years. Solid technical skills expected. Application by May 15, 2003. Contact: Christian Boller, Herzog-Ludwig-Str.6, D-85604 Zorneding, Germany. Tel/Fax: 49 (0)8106-23271. candy.boller@t-online.de, <http://www.bergstrasse.de/vbma>

Fugues en Liberté

Pertuis (Provence), France, August 23-30, 2003

Fugues en Liberté programs chamber music for 40 good and experienced amateur musicians, with priority given to strings; a limited number of pianists and wind instruments are admitted. Coaching is in French and English by five experienced chamber music teachers. Repertoire will be selected beforehand for each group, based on preferences and playing levels of participants, with a focus on 19th- and 20th-century chamber music. Participants must prepare at least two pieces. Care is given to provide a friendly and convivial atmosphere. There are many sightseeing possibilities in this ancient and beautiful region. Application deadline: May 5, 2003.

Approximately 1500 French francs covers tuition only. Contact Fugues en Liberté, Philippe Rougé, Campagne La Graille, 84160 Cucuron, France, phone or fax (0) 4 90 77 13 63. fugue@club-internet.fr, <http://perso.club-internet.fr/fugue/>

Gert Felin International Workshop for Symphony and Chamber Music

Castle of Ort, Gmunden, Austria, July 26-August 3, 2003

This chamber and orchestral music workshop is conducted in English and German for players of medium and higher ability. Admission is by written recommendation of a professional musician. Eduard Gert Felin, conductor, of Salzburg, Austria, will direct chamber music workshops and preparation for a symphony concert, with support of German professional symphony players. Other activities include sightseeing, hiking, sailing. Facilities are a modernized 17th-century lakeshore castle and Hall of Congress, Gmunden. \$950 covers tuition, meals, lodging. Contact Peter Trulp, 307 E. 44th St., Apt. 1504, New York, NY 10017, phone or fax 212/557-5190. trulp@bigfoot.com

International Workshops

Biarritz, France, July 2-15, 2003

These workshops in strings, orchestral conducting, piano, general music, choral conducting, watercolor are intended primarily for music teachers. The faculty is led by Dr. Gerald F. Fischbach, Professor of Violin, University of Maryland. Academic credit is available. Optional excursions and a choice of hotel grades are offered. Approximately \$1995 covers tuition, four-star hotel, breakfasts, all concerts. Contact Tori Hintz, International Workshops, 187 Aqua View Drive, Cedarburg, WI 53102, 262/377-7062, fax 262/377-7096. thintz@execpc.com, <http://www.internationalworkshops.org>

Israeli Wind Players Association Workshops

Kibutz Tzooba, Israel,

11th Workshop: March 2003; 12th Workshop: October 2003

Two workshops of the Israeli Wind Players Association are held in March and October 2003 at Kibutz Tzooba. Each is a 3-day chamber music workshop for adult amateur wind players (woodwind and brass), pianists and string players from all over the country. Professional coaching will be provided as well as other classes like hand bells, choir, Arabic music and improvisation. Contact Itzik Dekel, dekely@agri.huji.ac.il.

Jimena Flute Week

Jimena de la Frontera, Spain, March, 2003

Jimena Flute Week is organized by Norwegian flutist Lars Asbjorsen to bring together flute players from around the world for an intensive learning, playing and interactive week in the most pleasant and inspiring

surroundings. It is taught in the Scandinavian languages, German and English. The emphasis in teaching is helping the students understand the mechanisms of flute playing and the close relationship between technique, musical analysis and a valid interpretation. To guarantee that each participant will return home with maximum benefits, the course is limited to 12 active participants. Furthermore, the greatest effort will be made to provide equal lesson and playing time for each player. 400 euro covers tuition, room and board. Contact Charlotte Gjesdahl, Weinbergstr. 4, D-14469 Potsdam, Germany, tel.: 49-(0)160-640 19 51, fax 49-(0)1212-5-1183 2455.

jimena@norflute.com,

<http://www.norflute.com/jimena/>

La Pellegrina Summer Schools

Bechyně and Kroměříž, Czech Republic, July-August

Three summer schools are offered for serious and advanced amateurs, music students and professionals organized from Holland by La Pellegrina, given in Dutch, German and English. It is easy to combine the courses with a holiday in the Czech Republic, the peacefulness and beauty of which is attracting more and more visitors. Participants travel individually to the Czech Republic by road, rail or air. Provided there is enough interest, special coaches will be put on from Prague to Bechyně or Kroměříž. Singers: beside working on Lieder with orchestral accompaniment, attention will be paid to chamber music with and without voice. Instrumentalists: coached chamber music, orchestra. Early Music will include rehearsals and 3 public performances of a Baroque opera using historic instruments at A=415hz. Contact Dirkjan Horinga, 3511 ZL Utrecht, The Netherlands, phone 31 30 - 238 25 35, fax 31 30 - 238 25 36. info@pellegrina.net, <http://Pellegrina.net>

Late Starters String Summer School (photo below)

Wakefield, United Kingdom, July 20-26, 2003

The-award winning East London Late Starters Orchestra (ELLSO) for beginning to advanced violin,



viola, and cello players offers a friendly and non-competitive approach. All tutors have experience working with, and inspiring, adult players, learners and late starters. The program includes orchestral ensembles, a variety of classical music, chamber sessions, classes for absolute beginners, coaching in technique, and optional workshops in contemporary music, Baroque technique, composition, improvisation, Gypsy orchestra, and jazz. Art studio facilities are available. Held in Bretton Hall, a Palladian mansion with 500 acres of lakes and parkland and the Yorkshire Sculpture Park. Wheelchair access to all key facilities. Shops, music library and bar on campus. Fee of £400 covers single room accommodations with full board (dietary options). Contact Jenny Lloyd, 1 Yewtree Close, London N22 7UY UK, tel. 0208 881 5192, fax 0208 888 9801. jenny.lloyd@btconnect.com, <http://www.ellso.org.uk>

Let's Make Music Orchestral Week

Graz, Austria, August 20-27, 2003

St. Petersburg, Russia, July 2004 (early application essential!)

This workshop features a Russian conductor and music, and includes accommodations, excursions, translators, and participants from all over Europe and America. For availability, email immediately stating instrument.

Contact Peter Mayes, 24b Bedford Grove, Eastbourne BN21 2DU, England, phone (44) (0) 1323 642116.

Letsmakemusic99@hotmail.com,

<http://www.intermusica.org>

Let's Make Music Weekends

Eastbourne, United Kingdom, September 19-21, 2003

The Weekend Workshops are for 20-30 amateur or professional players who are good at sight-reading on orchestral instruments, winds and percussion. Orchfest is an opportunity to look at some familiar as well as some lesser known works under a professional conductor, Ludmila Sovadinova from Prague, with professional section leaders where possible. Czech and Hungarian music will be featured. Windfest offers military and concert band repertoire including some lesser known pieces. The Big Band Fest is an opportunity to play this wonderful music with the leadership of musicians who were actually there and played with the greats or were themselves trained by members of these bands. Contact Peter Mayes, as above.

LOAM (Landelijke Ondersteuning AmateurMuziek)

Netherlands, various places, various times.

All types of music workshops are held throughout the Netherlands all year. They are in Dutch.

loam@loam.nl, <http://www.loam.nl/>

Meisterkurs Für Kammermusik

Castle Zell an der Pram in Upper Austria, Austria, July

This workshop for advanced students, working musicians, and skilled amateurs, includes chamber

music repertoire from the duo to the chamber orchestra, daily ensemble instruction with one of the lecturers, and a concluding public concert by the participants. Instruction is in German, English, Italian and Spanish. office@austrian-master-classes.com
<http://www.austrian-master-classes.com/mk-3-de.htm>

Music for People at Kiental

Kiental, Switzerland, April 14-18, 2003, July 6-12, 2003

Music for People workshops provide classes with David Darling for beginners to professionals. Renew your musical and creative inspiration, increase your skill and self-confidence in improvising, receive a multitude of enjoyable practice techniques, and play with other creative, supportive musicians. To sample David's teaching or refresh your experiences from past years, attend any one or more of our weekends. For those wanting deeper involvement in improvisational practice or group leading, we offer a Musician'ship and Leadership Program leading to a certificate: see www.musicforpeople.org. In the US, contact: Music for People, 187 Sherbrook Dr., Box 397, Goshen, CT 06756, 877/446-8742 or 860/491-3763. mfp@musicforpeople.org
<http://www.musicforpeople.org/mfpeurope.html>

Musica sin Fronteras

Jimena de la Frontera, Spain, by reservation

These music holidays and courses in the heart of Andalusia are tailored to the individual requirements of your vocal or instrumental ensemble. There are ample rehearsal facilities and an experienced piano accompanist available. We offer accommodations in four converted apartments, combined with a chance to play or sing chamber music with like-minded musicians from all walks of life, and a public concert by your members in one of our historic old buildings. The house has a large music room equipped with a Bluthner grand piano, a two-manual late Baroque style harpsichord and a large collection of music scores and CDs. An additional upstairs music room contains a large Kawai upright piano plus a variety of woodwinds, saxophones, recorders and a bass dulciana. There are additional rehearsal areas for chamber groups without piano. We regularly arrange and play in chamber concerts which have proven popular with both local audiences and visitors. Contact Peter and Monica Becko. becko@mercuryin.es, <http://musica-sin-fronteras.com/>

Musical Passages

Jimena de la Frontera, Spain, December 27, 2002-

January 4, 2003

Bridge Quartet in Cortona, Italy, March 25-April 1, 2003

Moulin d'Ande, Normandy, France, May 26-June 2, 2003

Tuscany, dates tba

Musical Passages workshops offer chamber music for international groups of 15-25 proficient amateurs on

strings, woodwinds, piano and voice (some sessions are for strings only). Some weeks are coached; all have participation of professional players as participant coaches and of local chamber musicians. There is assigned and informal ensemble playing. Coaching is in English, French and Spanish. Other activities include local cuisine and wines, sightseeing, beaches, concerts; non-players are welcome, space permitting. Cello rental can be arranged. Charming sites include a Provencal country mansion, a Spanish Carthusian monastery, 14th-century castle in Wales, beautiful Spanish inns, a 12th-century Norman mill, lovely Italian monasteries and convents. Cost varies, and scholarships are sometimes available. Details in brochure or web site. Contact Jane Carhart (April-November) 25 Alden Terrace, Millbrook, NY 12545 USA, 845/677-5092, fax. 845/677-3210. From December to March, Aptdo. Postal 14, Jimena de la Frontera (Cadiz) E-11330, Spain, tel./fax +34 956 641 348; mobile +34 699 682 781. Carhartjm@aol.com
<http://www.musicalpassages.org/html/trips.html>

MusicEnterprise Chamber Music Workshop

West Bohemia, Czech Republic, May 27-June 1, 2003

This workshop is held in Castle Lnare, a stately Baroque home with modern accommodations for music-making. Eight string players over age 18 are sought to study a Brahms sextet and a Dvorak quartet, with two Czech pros both coaching and playing with the amateurs. All players combine for some Czech string orchestral pieces. Ability: ACMP B or higher. First come, first served. Formal gardens, tennis court, swimming pool and barbecue space available. See website for further details. Contact Geoff Piper, MusicEnterprise, 24 rue des Cerisiers, L-1322 Luxembourg, phone (352) 47 42 69, fax (352) 22 35 85, pipergeo@pt.lu.
<http://www.intermusica.org/working.html>

MusicEnterprise String Orchestra Workshop

Jindrichuv Hradec, Czech Republic, August 3-10, 2003

Participants and four professional tutors will play concertos and the quartet in Vaughan Williams's *Fantasia on a Theme of Thomas Tallis*. Lectures are also scheduled, and opportunities for chamber music. Open to persons over 18 with orchestral experience; no deadline (first come, first served). Instruction is in English, German, Czech by a leading Czech string player. Jindrichuv Hradec is a heritage town under UNESCO protection with one of the finest castles in the Czech Republic. The course is held in a music school; accommodation is in an entirely renovated student home one minute on foot from the school. See website for further details. Contact Geoff Piper, MusicEnterprise, 24 rue des Cerisiers, L-1322 Luxembourg, phone (352) 47 42 69, fax (352) 22 35 85, pipergeo@pt.lu,
<http://www.intermusica.org/working.html>

Musicians International

Chamber Orchestra, Ireland, July 7-21, 2003

Chamber Music Workshops, Samos and Santorini, Greece, July 22-August 5, 2003

Chamber and orchestral music workshops are offered for up to 25 good adult amateur strings, plus winds, piano and voice. The chamber music workshop includes morning chamber music sessions, informal evening playing and optional performances. The chamber orchestra workshop includes daily chamber orchestra rehearsals, six concerts and chamber music. Other highlights include sightseeing, meeting local people, study of local culture and gourmet meals.

Accommodations are in deluxe villa, hotel or private homes. Participants are selected by interview. Contact Richard Epstein, 130 E. 94th St., New York, NY 10128, phone 212/722-5793, fax 212/860-2139.

Musichoops@aol.com

Musik-Kurse

Braunwald, Switzerland, April 20-26, July 13-August 9, October 5-11 2003

These chamber music courses are for amateur strings, winds, piano, and harp in beautiful Swiss sites, with serious coaching and teaching programs, including improvisation for piano. There are no age limits; German, English, French, Italian and Hungarian spoken. In addition, there are various instrumental courses. 700-1,230 Swiss francs includes six days lodging and meals in 3-star hotels. Contact András von Tószeghi, Dufourstr. 7, CH-9008, St. Gallen, Switzerland, phone 41/71/245.24.10, fax 41/71/245.24.22.

Musique en Vacances Chamber Music

Loches (Touraine Val de Loire) France, July 29-August 8, 2003

This is a workshop for chamber music, chamber music with voice, organ, for 120 adult musicians of all ability levels on piano, strings, winds, voice, organ, and harp. Pre-formed groups are accepted but not required. French and English is spoken. Application deadline is April 30. Approximately \$600 covers tuition with full room and board; camping facilities are available at reduced cost. Contact François Mayrand, 25, Rue de Vanves, F-92100 Boulogne, France, phone and fax: 33 1 46 20 11 89.

Euromusica@wanadoo.fr

<http://www.euromusica.com>

Musique en Vacances Renaissance Choral Singing

Tours (Val de Loire) France, July 27-August 3, 2003

This international workshop is conducted by Jacques Barbier, Doctor of Music, Professor at Tours University. The focus is on songs and sacred music at the time of Rabelais: Josquin Desprez, Claudin de Sermisy, Orlando di Lasso. French and English is spoken. Special

activities, music and sports will be provided for people on vacation with participants. Application deadline is April 30. Approximately \$450 covers tuition with full room and board; camping facilities are available at reduced cost. Contact François Mayrand, 25, Rue de Vanves, F-92100 Boulogne, France, phone 33 1 46 20 11 89, fax 33 1 46 20 11 89. Euromusica@wanadoo.fr, <http://www.euromusica.com>

Northern Sax Course

Harrogate, United Kingdom, April

This workshop is for about 35 intermediate to advanced saxophone players and includes intensive tutoring in English for saxophone quartets, quintets, sextets and ensembles by Paul Harvey, James Rae, and others. £265 covers lodging, excellent food, tuition. Contact J. Brown, 42 St. Mary's Park, Louth LN11 0EF, UK., jeff@wwplus.freemove.co.uk

Oboe Repertoire Festival

Paris, Provence, France, May 21-June 6, 2003

This program is conducted in English for 15 advanced oboe or English horn players. Repertoire master classes are offered with emphasis on orchestral repertoire and solos, opera scenes, reed making, visits to cane fields in the Var district of southern France, with John Furillo, Wayne Rapier, Lou Rosenblatt and soprano Judith Kellogg. An audition tape is required. \$900 covers tuition; travel and living expenses extra. Contact Wayne Rapier, Boston Records, 80 Island Creek Road, Duxbury, MA 02332, phone 781/934-0411, fax 781/934-9017.

Orlando Festival Academy

Kerkrade, Netherlands, August 3-17, 2003

This intensive 2-week chamber music program is for pre-formed ensembles for 200 amateur and professional strings, winds, with or without piano. Also available is a vocal course by soprano Miranda van Kralingen and pianist Tan Crone. The festival is organized to encourage cooperation between professional and amateur musicians. Professional ensembles perform concerts every evening and coach student and amateur groups during the day. Participants receive three 75-minute lessons per week; extra lessons are available; instruction is in Dutch, English, German and French. There are daily lunch and tea concerts by student ensembles and a final concert by amateur participants.

1,215 Dutch florin covers full board, all activities. The workshop is held in Rolduc Abbey, a magnificent 18th-century facility. Contact Isabelle Bensa, General



Manager, Orlando Festival, Keizersgracht 261, 1016 EC Amsterdam, The Netherlands, phone 31 20 623 0469, fax 31 20 622 9081, info@orlandofestival.nl, <http://www.orlandofestival.nl/eng1.html>

Orpheon Summer Academy

Jindrichuv Hradez, Czech Republic, July-August

The Orpheon Summer Academy offers chamber music of the Renaissance and Baroque for all levels and ages, including master classes and ensembles for strings, winds, and keyboard. It is coached by an international faculty. Contact: Orpheon Foundation, Praterstrasse, 13/1/3, A-1020 Vienna, Austria. Tel: +431-214-30 21. orpheon@orpheon.org, <http://www.orpheon.org>

Orvieto Musica Chamber Music Workshop

Orvieto, Italy, July 2003

This workshop covers music of the 12th to 21st centuries for 35 instrumentalists and 20 singers (under affiliated program Opera Lirica). It is open to talented devotees and professionals on voice, strings, woodwinds, brass, harp, and piano. All participants are selected by taped audition and telephone interview. It is conducted in English. Italian language and culture classes and coaching for singers in Italian, French, German, English, Russian diction are also available. Tuition is \$2100-\$2250 (slightly different fee structure for singers) and it covers course fee, daily breakfast, and dinner, *pensione* accommodations (single rooms extra). Contact Nyela Basney, Orvieto Musica, 6780 Abrams Rd., #103-300 Dallas, TX 75231, 888/387-9726, ayeung@sandiego.edu, <http://www.orvietomusica.org/>

Painting Holiday with Music

Schönau/Königsee, Bavaria, Germany, September

A "house party of painters" including woodwind chamber music is for up to nine participants. English, German, French are spoken. It is held at Mentenlehen House, a 1711 hunting lodge in the Bavarian Alps. \$1200 covers tuition, meals, lodging, use of painting materials, and outings to Salzburg, Lake Königsee, Bavarian National Park. Contact Walter Hermann Sallagar, Neulinggasse 42/10, A-1030 Wien, Austria, phone and fax 43-1-71 41 710, mobile phone 0664-4502949.



Piano et Plage

Saint-Gilles Croix-de-Vie, France, Weekly, late July

These professional courses, coached in French, are for adult amateurs and offer solo piano study. There are three hours of daily instruction with Martine Briand, plus individual practice time. She will program whatever works you want to work on at your level. Exercise on the beach and have meals in the garden. The facilities include two pianos. A fee of 1,900 French

francs covers breakfast and dinner, lodging and tuition. Contact Martine Briand, 7, Rue Le Regrattier, 75 004 Paris, France, phone or fax 33 0146 33 9394. After February: 25 Rue du Gatis Viaud, 44120 Vertou, France.

Rencontres Musicales de Sarlat

Sarlat (Dordogne), France, April 12-20, 2003.

This workshop of chamber, orchestral, jazz and choral music is for up to 80 musicians of all levels on winds, strings, voice and piano. It is held in French, with a little English. Participants submit 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. There are optional public performances and *heures musicales*. Professional players are welcome to attend. Participants may also take as much time as they like for touring. Music facilities are at College St.-Joseph; cafeteria and dormitory rooms, hotel accommodations or camping are available. 200 French francs (30, 49 euro) covers music program only. Contact Association des Musiciens Amateurs, Michel Maury, 35 Avenue de Dordogne, 24200 Sarlat, France, 335-53-28.57.44, fax 335-53.59.18.55, aimap@perigord.com, <http://www.perigord.com/asso/aimap/rencontres.htm>

Scottish Summer School

Stirling, Scotland, United Kingdom

Weekends in March-April, October-November

Summer Schools in June-September

The five-day courses offer Accordion with Ivor Britton, Colin Dewar and Ian Muir, Accordion with Ian Lowthian, Clarsach with Isobel Mieras, Highland Bagpipe with Hugh McCallum, Scots Fiddle with Bill Cook, Scots Fiddle with Angus Grant, Scots Fiddle with Ian Powrie, Scots Traditional Fiddle and Baroque Music with Alastair Hardie, Shetland Fiddle Playing with Catriona MacDonald, and Scottish Singing. The two-day weekend courses offer Classical String Ensemble, Guitar for Beginners, and Jazz Guitar. Experience is required except for beginning courses. 5 days £285; 2 days £86 covers tuition, room and meals. Contact Summer School Office, Airthrey Castle Annex, University of Stirling, Stirling FK9 4LA, Scotland, 441786 467951, fax 441786 463398, m.f.stirling@stir.ac.uk, <http://www.stir.ac.uk/daice>

Siena Session for Music and Arts (SSMA)

Siena, Italy, July 21-August 20, 2003

This workshop covers classical and related music for chamber orchestra of 65 intermediate or advanced strings and woodwinds; participants are selected by taped audition. Coaching is in English and Italian. Faculty includes Gerardo Levy, woodwinds, Tiziana Carrara, voice, Howard Weiss, strings, Paolo Gragnoli, chorus, and Angela Castarin, piano. Learn and perform vocal and instrumental music in concerts given by

SSMA in various towns in Tuscany. Trips to places such as, Venice, Pisa, Florence, as well as optional trips to Rome and Switzerland. The fee of \$3,000 covers tuition and lodging. Contact Dr. Joseph Del Principe, 595 Prospect Rd., Waterbury, CT 06706, phone 203/754-5741, fax 203/753-8105. sienamusic@sienamusic.org, <http://www.sienamusic.org>

South Sligo Summer School

Tubbercurry, Co. Sligo, Ireland, July

This will be the 17th year of the South Sligo Summer School offering Irish Traditional Music. Come join a week-long celebration of Irish traditional music and dance. Learn to play a traditional Irish musical instrument or advance your skills at the hands of a master. You can step out on the dance floor every night with new dances learned at your daily dance class. Sessions, concerts, recitals and lectures are held nightly. Daily classes are offered daily in Harp, Fiddle, Accordion, Concertina, Uilleann Pipes, Traditional Singing, Guitar (traditional), Set Dancing, Tin Whistle, Bodhran, Banjo and Flute. There is also a full program of lectures, demonstrations, recitals, ceilis and concerts. Contact the Organising Committee, 353 071-20912, fax 353-071-85035, southsligosummerschool@eircom.net, <http://www.sssschooll.org/open.htm>. For other traditional Irish music programs see <http://www.ceili.ie/>

String Chamber Music Course

Schlitz, Germany, October 17-21, 2003

Held in a restored palace in the medieval town of Schlitz, this program includes Baroque to modern chamber music for ensembles of 3 or more. It is open to violin, viola, cello and bass players. Keyboard and wind players are admitted only as members of a pre-formed group. Coaching is in German (also some English and French). Ensembles will intensively work with coach and rehearse pieces of their own choice, agreed upon and prepared in advance. Coaches are recognized soloists/orchestra leaders/professional level teachers. Course fee of 300 euro includes full board and tuition. Registration forms from Mrs. A. Diedrich, Manager, Landesmusikrat Hessen e.V., Eschersheimer Landstr 419, D-60431 Frankfurt am Main, Germany. Phone: ++49 69 567155. FAX:++49 69 9567045 or by e-mail or download from our website, musikges@tpp.24.net www.landesmusikrathessen.de/

String Quartet Playing in Ernen/Walliser Alpen

Ernen, Rhone Valley, Switzerland, 7 week-long sessions: January, April-June, Sept.-Oct.

These are string quartet workshops for all ability levels. Daily music assignments are programmed in advance and groups change daily. Expert coaching is provided in German (or English) in a friendly, intimate atmosphere with a beautiful Alpine setting. 1050 Swiss francs covers room, board, tuition. Contact Manfred

Blümm, Rabenkopfstr. 5, D-79102, Freiburg, Germany, phone 49-761-2020535, fax 49-761-2020545, manfred.bluemm@t-online.de. See also <http://www.streichquartett-spielen.de/>

Summer Course, Sacile

Sacile, Italy, September

This course offers chamber music of the Renaissance and Baroque for all levels and ages. It includes master classes and ensembles: violin, viola da gamba, harpsichord, recorder, and Baroque trumpet. Contact: Orpheon Foundation, Praterstrasse, 13/1/3, A-1020 Vienna, Austria, 431-214-30 21, orpheon@orpheon.org.

Symphonic Workshops

Czech Republic, March and June-August

Karlovy Vary (Karlsbad) Spring Workshop, Karlovy Vary (Karlsbad), Czech Republic, Spring, 2003. Recording Fest with the Moravian Philharmonic Orchestra, Olomouc, Czech Republic, May 2-7, 2003

Piano Master Class, Prague, July 24-August 7, 2003

Amateur Piano and Music Appreciation Workshop, Kromeriz, Czech Republic, date TBD

Practical Course for Conductors, Kromeriz, Czech Republic, July-August, 2003

International Workshop for Conductors, Kromeriz/Zlin, Czech Republic, July-August, 2003

Contact: 281 Pacific Avenue, Toronto, ON, Canada M6P 2P8, 416/760-9319 Fax (416) 762-6259,

info@symphonicworkshops.com,

<http://www.symphonicworkshops.com/>

Symphonie in Fels

Larochette, Luxembourg, October 2-5, 2003

This orchestral workshop for strings, winds, percussion, organ and piano is held in German, French and English. The workshop will focus on Tchaikovsky's *Symphony No. 2* in c-minor, op.17. Some orchestral experience is useful. Contact Hubert Muller, 5 auf Preimert, L-6955 Rodenbourg, Luxembourg, 352/77 05 01, fax 352/77 06 95, <http://www.intermusica.org>

The Tuscany Project

Santa Cristina (Perugia), Italy, two weeks in July

This vocal workshop focuses on Cabaret/musical theater/jazz/world music. It includes an exploration of the voice through work on individual songs and group singing, culminating in a final concert. Coaching covers vocal exploration, vocal technique, performance/theater skills, and movement as it connects the body and vocal expression. Four professional instructors from the USA and Germany represent the vocal, theater and movement arts. Emphasis is on the celebration and joy of singing. There is opportunity to explore local mountains and villages and attend Perugia jazz festival. Accommodations are in a beautifully restored rural 12th-century villa with a grand swimming pool. Rooms sleep 2 or 3 people and there are large studio spaces.

Meals are included with tuition (vegetarian meals available.) No audition is required. Contact: Gail Zarren, 33 Hawthorne Rd., Swampscott, MA 01907. Phone: 781/599-4728; Fax: 781/599-7393, zarren@cove.com, <http://w3.one.net/~jwclymer/tuscany.html>

VBMA Workshops

Alsbach-Haehnlein (south of Frankfurt am Main), Germany
15th Orchestra Music Workshop, May 28-June 1, 2003

This workshop offers concentrated work with around 6 to 7 hours of professional rehearsing per day. Coaching is in German and English. Participants are from 12 years up. Solid technical skills to meet the program proposed are expected. There is a final concert. Application by April 30, 2003.

6th Chamber Music Workshop, May 23-27, 2003

This workshop offers concentrated work on mainly one piece of music, including daily professional coaching for 1 to 1.5 hours. Ensembles of different level are accommodated. Coaching is in English and German. Participants are from 12 years up. Solid technical skills are expected. The major focus is on chamber music interaction between players.

Cello Workshop, October 16-19, 2003

This workshop offers concentrated work on different pieces of music, and includes up to 6 hours daily of professional coaching for the ensemble. Age of participants is from 15 years. Coaching is in German and English. Solid technical skills are expected with minimum requirement: Saint-Saens "The Swan." Application by September 1, 2003. Cello workshop contact: Cornelia Heymann, Loenstr. 3, D-60322, Frankfurt/Main, Germany. Tel./Fax.: 49-(0) 694 93180. For other workshops contact Christian Boller, Herzog-Ludwig-Str.6, D-85604 Zorneding, Germany. Tel/Fax: 49 (0)8106-23271, candy.boller@t-online.de, <http://www.bergstrasse.de/vbma>

West Dean College Music Courses

West Sussex, United Kingdom, July

Chilingirian String Quartet Workshop is for eight pre-formed string quartets, advanced players only.

Admission is by taped audition. There is daily private coaching by Chilingirian String Quartet members and includes classical repertoire up to present. There are also two faculty concerts. Annual Summer School in Early Music Performance is for 35 performers (all levels except beginners) on violin family, viols, harp, lute family, and voice. This provides a unique opportunity to work with prominent performers in the Renaissance and Baroque periods: David Miller, Director; Duncan Druce, Evelyn Tubb, Susanna Pell and Frances Kelly. The Classical Guitar Summer School, one of Europe's oldest and best-loved guitar events, offers opportunities for instruction and music-making for guitar players of all levels. The program includes a celebrity concert series and is directed by John Mills. The International

Choral Summer School offers study of a wide repertoire of SATB choral music under Dr. Roy Wells, Director, and distinguished faculty. There are classes in composition and in languages for singers as well as opportunities for student conductors. A Celebration of English Song offers master classes and workshops on English song repertoire from the 17th to 21st centuries under Lena Phillips, Director. The college is situated in a large flint mansion, with gardens and parkland. Each ensemble has its own room for the week. Course fee covers room, tuition, meals. Contact Marcus Martin, Music Course Organizer, West Dean College, Chichester, West Sussex PO18 0QZ, England, phone 44(0)1243 811301, fax 44(0)1243 811343.

Woodwind Chamber Music Course

Harrogate, United Kingdom, August

This chamber music course with woodwinds is for about 45 adult intermediate to advanced woodwinds, horn, strings, and piano. It includes intensive chamber music tutoring for woodwinds and horn with strings and piano. £495 covers tuition, lodging and excellent food. Contact J. Brown, 42 St. Mary's Park, Louth LN11 0EF, UK., jeff@wwplus.freeserve.co.uk

CONVENT

continued from page 1



surrounded by the soft greenness of olive groves and beyond that the blue Adriatic. To the right was the cobbled street and steps leading to the town square.

Our colleagues arrived, and we met our little international group. Cellist David Julier, a retired psychiatrist, and his violinist wife Liz were from Oxford, England. Cecile "Sissy" Courcenet was a sprightly 85-year-old French violinist, tireless in her playing and touring activities. Our ensemble was rounded out by our intrepid leader Jane Carhart who played both viola and violin and by our coaches violinist Marcello Defant, pianist Vincenzo DeFilipo and violist Stefano Corradetti.

Each morning, after breakfast in a small dining room allotted to us, we gathered to play in the music rooms.

Jane sorted out the repertoire and made assignments. As a pianist, I found myself sight-reading works that I thought were well beyond my grasp, but somehow the spirit of the week pushed me onward in a wonderful exploration of music I might not have otherwise played. Then, too, there were highly focused sessions such as two hours of viola and piano duos with violist/coach Stefano and a private lesson with pianist/coach Vincenzo who spoke little English. My Italian was hardly any better, but music provided its proverbial international language. Roger worked intensely on string quartet literature with Marcello and came away rewarded.

Midweek, Marcello and Vincenzo announced they would do a violin and piano recital for us in the little elegant hall that adjoined the convent. We gathered with a small number of invited guests—two of the nuns and a handful of local dignitaries—for what proved to be a performance on, once again, an international level. Marcello and Vincenzo's reading of the Ravel Sonata left us all moved at our good luck and their generosity. Vincenzo's solo piano recital later in the week elicited more of the same.

All this good music was enhanced by the simple graciousness of our accommodations. The good sisters provided three fine meals a day—wine with both lunch and dinner—where our conversations in three languages grew lively and our friendships deepened.

Jane Carhart led us forth on several afternoons to the neighboring towns: historic Offida, elegant Fermo, and busy Ascoli Piceno where we heard a performance of the Mozart Requiem. Ripastranone itself remained a wealth of touring opportunities with its remarkable art and archeological museums and spectacular views.

We parted from our colleagues at the end of the week with the feeling that firm friendships were made and that amateur playing was an extraordinary gift we had been given. Roger and I will explore Jane Carhart's other European programs in France and elsewhere, knowing there is endless adventure in the world of amateur chamber music.

*Lucy Miller's email address is
lucymilller@marketsquareconcerts.org.
Jane Carhart's is Carhartjm@aol.com*

HEART STRINGS continued from page 1

those days, but I did sense that this was probably one of the top two things you could do with your body.

All through high school, I played chamber music whenever I could. My cello had an old-fashioned wooden case that reminded me of Queequeg's coffin in

the old movie of *Moby-Dick*, and now that I think about it, I clung to it like Ishmael. Then I took it with me to Swarthmore, where I found some kindred souls and formed a string quartet.

Sometime toward the end of our freshman year, we decided to give a concert. Big mistake! We were reviewed in *The Phoenix*. Crushing. I can't recall now exactly what the review said—I think it touched on poor phrasing, lack of musicality, and bad intonation—but it was awful, and it killed our quartet. We were too embarrassed ever to play together again. I felt I had flunked out of paradise—clearly, I didn't deserve a place in this other world. I put my cello away and decided I'd just have to live with reality because I had been found unworthy of transcendence and joy.

It's tough for me to admit to having been so vulnerable that a single review could destroy five years of passion. Perhaps there was more to it. Like everyone else, I was busy. I had to study, and then I had to earn a living. For my first 10 years of adult life, I lived in Europe, traveled a lot, and kept all thoughts of chamber music out of my mind. Then I got married and returned to the States. I thought vaguely that I might take out my cello again, but my husband put up bitter opposition. It appeared that he disliked classical music and couldn't bear the very sound of a stringed instrument! I hadn't the will to persevere. I sometimes attended concerts and caught a breath from the other world, but I never, ever entered that world myself.

Ten more years went by. The marriage ended. In the brief period of clarity that follows a major upheaval, I somehow managed to grasp how much I needed to get back to chamber music. My cello was still there (my mother had kept it), but when I tried to play it, I got a major shock. Instead of the thrilling sounds it used to make, I could only get it to creak or groan.

What had happened was that it had gone dead. This is actually the term that is used for what happens when an instrument isn't played for too long a time. The varnish is designed to be constantly caressed by the vibrations of playing. In their absence, the varnish grows stiff, and the sound almost disappears. I held the cello against my heart, and both of us felt as stiff as old leather. Experts told me that the only cure was playing. My cello might or might not come back to life; all I could do was try. So I played, by myself, gently, fearfully, sometimes in tears, but with growing determination to find some way back to the other world. Little by little, its sound began to return.

One day, a friend happened to mention something called the Humboldt Chamber Music Workshop. It seemed that every summer a group of people gathered for a week at Humboldt State University in northern California and played chamber music from early

morning to late at night. It sounded like heaven, but did I dare? Was I good enough? Would they accept me? Was my cello ready? Were there reviews? Well, never mind all that. I decided to go.

Once there, I knew from the first hour—no, from the first minute—that I had come to the right place. If my adolescent awkwardness had been transformed by music, now my adult problems—the divorce and all the challenges of starting again—faded. They were there, but so what? This was where I belonged! Reality might wait at the end of the piece—it's always there—but the door to the other world had cracked open, and a healing light was coming out.

There at the workshop, every day was like that first day in Helen Veblen's living room. You sit down with a few other people and some music. Your skill levels are whatever they are—of course, you always want them to be better, but it turned out not to be so overwhelmingly important after all. When you're playing, you hear what's on the page, or on your favorite recording, or in your head. You don't experience your performance itself—you experience the music, directly and from the inside.

Listeners, conversely, hear what you actually play—which is why chamber music should be a participatory sport, not a spectator one. So I finally could put the review in perspective. What difference did it make what someone outside the group thought? We were playing for ourselves. We should have just skipped the concerts.

During my fourth summer at the workshop, I found myself one day playing Beethoven's Opus 95 quartet with a violinist named Ralph Morrison. I admired his playing but found him personally a bit intimidating. However, it became apparent that he was more than a little taken with me. After our morning session, he followed me to lunch. After our afternoon session, he stayed on, making earnest conversation while I practiced my part. I felt annoyed. I was in the middle of my favorite week of the year. I didn't want it to be about him—I wanted it to be about the music and about me.

But after I got home, what remained with me about him was how beautifully he'd played the Beethoven. So when he called and asked to see me again, I agreed. On our first date, we went to the home of another couple and played quartets. It was the best date I'd ever been on. Later, at our wedding, we walked in to the slow movement of Beethoven's Opus 18, No. 6. At the reception, I took out my totally reborn cello, and we played Haydn's Opus 20, No. 5 for our guests. He did make it a condition of the marriage that I learn all the late Beethoven quartets, which he lives for, but this was a prenuptial agreement I felt I could agree to.

Now we live in Eureka, Calif., quite near Humboldt State, and attend the workshop together each summer.

We might look like a normal North Coast couple, but we're not. We actually live in the other world! Do we have all the usual problems of life at the end of the 20th century? Sure. Do we wait in line at the grocery store and worry about the cost of health insurance? Yes. Have we found a way to enter paradise every Tuesday and Thursday evening and all day for a week each summer? Absolutely yes to that, too!

© 1999 Elizabeth Marsh Morrison

This article first appeared in the Swarthmore College Bulletin for June 1999, and is used with the author's permission. Cellist Elizabeth Marsh Morrison lives in Pacifica, CA and has a day job writing on health and nutrition for the Body Type Institute.

QUIZ ANSWERS FROM PAGE 3

Italian	English	French	German
adagio	slow	lent	langsam
agitato	agitated	agit�	bewegt
allegro	merry	joyeux	munter
aria	art song	m�lodie	lied
assai	very	tr�s	sehr
cantabile	songlike	chant�	liedlich
crescendo	gradually louder	augmentez	*
diminuendo	gradually softer	diminuez	*
espressivo	heartfelt	espressif	ausdr�ckvoll
grave	serious	grave	gravierend
largo	broad	large	breit
meno	less	moins	kleiner
moderato	peaceful	paisible	m�ssig
piangendo	tearful	pleurant	tr�nen
piu	more	plus	mehr
poco	somewhat	un peu	etwas
rallentando	gradually slower	cedez	zur�ckhaltend
ritenuto	suddenly slower	retenu	*
senza	without	sans	ohne
sostenuto	sustained	souten�	*
stringendo	faster	presser	lebhafter
tempo giusto	steady	m�sur�	b�ndig
vivace	quick	vif	schnell

Score 1 point for each correct match, 2 points for *s.

See if your score predicts your nationality.

90-100 = Netherlands or Scandinavia

80-90 = Eastern Europe

60-80 = Western Europe or Asia

<60: = North America, Africa or Pacific Rim

A good multilingual glossary of musical terms is available at <http://www.hnh.com/mgloss.htm>.

MUSIC FOR THE LOVE OF IT

67 Parkside Drive
Berkeley, CA 94705

**Presorted
Standard
U.S. Postage Paid
Permit No. 336
Richmond, CA**

NORTH AMERICAN WORKSHOPS WITH EARLY APPLICATION DEADLINES

<u>Workshop</u>	<u>Open to</u>	<u>Applications Due</u>	<u>Contact</u>
Chamber Music Center & Singers Workshop Wellesley, MA, July 20-August 3, 2003	Strings, winds, piano, voice	March 1, 2003, or until full	Kathryn Welter 508/276-1011
Kent Music at Marvelwood School Kent, CT, June 22-28, 2003	Int- advanced violin, viola, cello	April 20, 2003	Rae Eastman 860/435-1338
Magic Mountain Practice Retreats Morris, NY, January 2-17, February 10-17, March 17-24, 2003	Advanced violin, viola, cello	ASAP	Burton Kaplan 607/263-2304
Raphael Trio Chamber Music Workshop Adamant, VT, June 21-28, June 29-July 6, 2003	Advanced strings, woodwinds, horn, pft	February 1, 2003	Susan Salm 212/362-0023
Sierra Chamber Ensemble Festival Mammoth Lakes, CA, July 20-Aug 2, 2003	Int- advanced strings, woodwinds, horn, pft	April 15, 2003	Brian Schuldt 760/934-7015
Sewanee Summer Music Festival Sewanee, TN, June 28-August 3, 2003	Orchestral instruments, voice	April 1, 2003	Nina Pooley 931/598-1225