

MUSIC FOR THE LOVE OF IT

DECEMBER 2003



Photographic Images by Faith

BUSTED IN BALBOA

by Dorothee Barth

Ours is the music of Di Lasso, Morley, and Praetorius. The country dances and ballads of Old England. Van Eyk's birdlike, elaborate improvisations. Sometimes later epochs creep in. Music in its time unknown to the recorder as it slept for over a century is available to us now. The recorder is a most adaptable instrument — a survivor.

For almost two decades I have survived working outside of music, eventually becoming a technical writer. As a 20-year-old music graduate, I carried around a score of the Brahms Violin Concerto at work, but eventually that reminder of what I loved the most was replaced by a library of technical reference books. Evenings and weekends, I escaped into my world of early music and dance, fantasizing that my peculiar daytime fate would be only temporary.

My father had been an editor in Holland, though his work had been more interesting since it included translating, abridging, and writing cover jackets. In America he became a disgruntled postal worker, transferring his aspirations to his six children, one of whom is today in San Diego's Balboa Park — busking.

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NEVER TOO LATE

by Ruth Cazden

WITH A LITTLE HELP FROM MY FRIENDS

We've all heard the lament of first time job seekers: "I can't get a job without experience and I can't get experience without a job!" Beginning chamber musicians share the same dilemma. I recently met Andrea, a cellist who's been playing for five years and wanted to attend a chamber music workshop. She was turned down because she had neither chamber music experience nor workshop experience. "How can I get experience if they won't let me play?"

Having taken up violin at the ripe old age of 45 (a little long in the tooth, but not completely over the hill!) I wanted opportunities to play. How fortunate for me that my partner Tom, who happens to be an excellent cellist, cajoled, forced or bribed his quartet partners to play with me. These brave, patient and caring souls gave me the gift of music. They took me through the standard chamber music repertoire for strings, providing a chance to learn ensemble skills and the literature.

They also gave me a safe place to play. Knowing I was a beginner, they expected me to make mistakes and get lost.

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2003 WORKSHOP GUIDE FOR EUROPE



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THE IN BOX

NOT A PRACTICE TIP

Berlin (Reuters)

German police have caught a man playing the flute with both hands as he sped through traffic at 130 kph (80 mph) on a busy highway.

"He was leaning back in the seat and steering the car with his knees and feet," said Johann Bohnert, a spokesman for police in the town of Traunstein near the Austrian border. "He looked like he'd had practice." He now faces a fine of 50 (£35.2).

The 52-year-old from Salzburg in Austria, birthplace of Mozart, the composer whose works include the opera *The Magic Flute*, told police he was not actually blowing the instrument. "He said he was just practicing fingerings," said Bohnert.

BIRTH ANNOUNCEMENT: NEW HORIZONS INTERNATIONAL MUSIC ASSOCIATION

Roy Ernst has announced the formation of the New Horizons International Music Association, Inc. to support the start of New Horizons bands and orchestras for senior adult musicians. The board members and officers are: Joan Cantor of Phoenix, Arizona, Sylvia Davis, Secretary, of London, Ontario, Pat Dempsey of Port Huron, Michigan, Judy Freeman of Santa Barbara, California, Jerry Hendricks, Vice President, of Olympia, Washington, Howard Holmes of Rochester, New York, Bill Mullins of Yellow Springs, Ohio, Alan Newman, President, of Phoenix, Arizona, and Judy Schmidt, Treasurer, of Atlanta, Georgia. Roy Ernst will continue to support the startup of the new Association. Contact royernst@aol.com with questions or comments.

EARLY APPLICATION DEADLINES

The following North American summer workshops have application deadlines in February, March or April, 2004. Prospective applicants may telephone the contact person. For program details see <www.musicworkshopguide.net>.

Workshop

Contact

Chamber Music & Singers Workshop Wellesley, MA, 7/25-8/8/04	Kathryn Welter 508/276-1011
Kent Music at Marvelwood School Kent, CT, 6/20-26/04	Rae Eastman 860/435-1338
Magic Mountain Practice Retreats Morris, NY, 3/8-15/04	Burton Kaplan 607/263-2304
Raphael Trio Chamber Music Workshop Adamant, VT, 6/26-7/3, 7/4-11/04	Susan Salm 212/362-0023
Sierra Chamber Ensemble Festival Mammoth Lakes, CA, 7/18-24, 25-31/04	Brian Schuldt 760/934-7015
Sewanee Summer Music Festival Sewanee, TN, 6/19-25/04	Festival Office 931/598-1225

WORKSHOP REPORT

MUSIK-KURSE

by Roger Wildman

Rigi Kaltbad, Switzerland, July 2003

Last summer I took part in a six-day quartet workshop run by Andras Toszeghi, a former viola virtuoso who studied with William Primrose.

Andras pre-arranged four string and two mixed quartets, each given one work to study. Alongside, three tutors ran violin, flute, and cello courses for about twenty students. Practicing together in quartet, morning and evening tutorials, and final public performance encouraged serious technical and ensemble study. Tutors gave two excellent concerts in local churches, and one evening we all played together as an orchestra.

Total cost including half board and a shared room was 1050 Swiss francs. The location was really spectacular, near the top of Mount Rigi, opposite Lucerne. The hotel was spacious and comfortable. Everyone there except for me was Swiss (the dialect being a minor problem), but very friendly, and of fairly high average age: several had been coming for years.

We English find other Europeans generally somewhat diffident about sight reading, but we appreciate the way technique and music are studied seriously and intensively there. Our differing national approaches to a common heritage of music, philosophy, and literature is a rich source of inspiration. In the workshop, a pleasant family atmosphere allowed for concentrated but non-competitive music making. All tutors were very charming and helpful, avoiding the dangers of negative teaching and too much demonstration. Initial personality conflicts (over counting, rubato, work schedules and recreational read-throughs) soon dissolved into the cooperative aim of realising the set work's potential. Final performances were somewhat tense, but focussed the experience of group work.

The special delights of chamber music include the intimacy of sharing an emotional journey through a musical masterwork, and the team involvement of preparing and performing it for an audience. As a normally "dilettante" quartet explorer, I enjoyed this opportunity to concentrate on a single work in such good company, and in such a beautiful setting.

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PRACTICE TIPS

LEAPING OVER THE KEYS

by Eric Proctor

Keyboard music often ranges over large distances, yet the performer has the task of playing continuous sound without any apparent time to make the journey between consecutive notes which may be octaves apart.

Sometimes the sustaining pedal helps to bridge the gap, as in many a waltz bass, but in other cases a practised mental and physical technique has to be perfected so that, although in fact there is a slight time gap, to the listener the sounds are connected.

One piece of valuable advice when learning new distance jumps is to "move quickly, but play slowly." Making a fast leap straight to a far away note may result in a musical mess. Instead, if the arm moves as rapidly as possible to the new position, then makes a slight pause, the new note may be controlled.

In practicing the leap, make a definite stop before playing the second note or chord, checking for accuracy. As skill develops, gradually shorten the checking time before playing until it hardly seems to exist at all. Yet it will still be there in the player's mind and often in sight, too. This technique involves getting "over the note" before playing it, keeping the hands as close as possible to the keys. Flamboyant flourishes may look impressive in the concert hall, but there is much to be said for economy of effort. When the leap is to a similar note pattern, such as octave jumps, then the hand should retain its extended position, using minimum effort.

Staccato octave scales may be first approached in this way. After playing the tonic octave, the hand quits the keys smartly and moves to above the next octave, paused and relaxed. This is then played similarly, and the process continues up the scale. Relaxation is vital if octaves are to be successfully played at speed later. The same thing may then be done with octaves on notes of the key chord. Czerny's *Op. 740 No 49* is an excellent challenge when your technique is well under way.

As leaping skill improves the pause time is shortened and the technique is applied in pieces. The Beethoven Scherzo (*Piano Sonata Op. 2 No. 2*) has opening and closing sections with many leaps. There is often a rest before a leap, but for practice fun and challenge each hand may be played without rests. It should be first done at a slow speed, and the notes not played until the hand is in position above, and in control of, the keys. Consolidate practice for any leap by trying the same jump in different octaves.

At first you may need to observe your positions on the keys very closely, but as skill improves this need will diminish. Muscular memory will play its part, and in time many leaps will be played without visual checks.

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 (Andalucia)	December 27, 2003- January 4, 2004
Posterstein, Germany (near Leipzig)	May 6-16, 2004
Florence (Tuscany), Italy,	May 21-28, 2004
Asolo (Veneto, near Venice), Italy	September 2-10, 2004
Cratoule (Provence), France,	late September 2004
Ripatransone (Marches), Italy,	early October 2004
Jimena de la Frontera , Spain,	December 27, 2004 - January 4,2005



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EUROPEAN WORKSHOPS

This guide to 2004 European music workshops for adult amateurs is organized by musical genre: Chamber Music for Mixed Instruments, Chamber Music for Strings (with or without piano), Choral Music, Orchestral Music, Historical Instrument Ensembles, Improvised or Traditional Music, Individual Study and Multiple Genres.

WORKSHOPS FOR MULTIPLE GENRES

Académie Internationale "Barbara Krakauer"

Vaison-la-Romaine, Provence, France, July 10-30, 2004

Intensive individual instruction and master classes in instrumental technique and chamber music ensemble are offered for intermediate through professional players, ages 16-60+, on violin, viola, cello, contrabass and piano. Participants are seriously interested in working for self-improvement in a friendly, non-competitive beautiful environment. Faculty: Marie Martinie-Myron, violin and viola; Odile Bourin, cello; Richard Myron, contrabass; Marilyn Engle, piano, David Krakauer, clarinet. 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, e-mail: wk@musicstudiesabroad.com. www.musicstudiesabroad.com

Amalfi Coast Festival

Amalfi Coast, Italy, June 23-July 11, 2004

This workshop is an intensive training and performance program for musicians and advanced music students in piano, voice and strings. It features master classes, lessons and coachings with distinguished faculty, a chamber music workshop with the Fine Arts Quartet, daily festival and institute concerts featuring guest artists and advanced participants, and staged opera and musical theater productions. Fees for tuition and lodging: Instrumental: \$ 1,395 - \$1,695; Vocal: \$ 1,695 - \$1,995. Contact: Center of Musical Studies, 724 Chesapeake Ave., Takoma Park, MD 20910, 301/320-9046, Fax, 301/229-1059. www.musicalstudies.com/

Austrian Master Classes

Castle Zell an der Pram, Austria

Chamber Music: July 25-July 31

Singers: August 29-September 4

Strings and Piano: September 5-11, 2004

Music enthusiasts of each age, level and nationality participate in the living musical encounter with peers in the magic ambience of Schloss Zell an der Pram. You will have the chance to interact with professors and others taking part in the course. The courses create an environment for intensive work, to progress with your instrument, and improve your ability to work in a group. Each week-long master class culminates in a public concert. Contact: Georg Steinschaden,

Grossbergweg11, A-5300 Hallwang bei Salzburg, Austria. E-mail: georg.steinschaden@salzburg.co.at; web site: www.austrian-master-classes.com

Baroque Week

Headington School, Oxford, UK, August 1-8, 2004

In its 27th year, this workshop offers Baroque chamber music for 60-70 amateur, semi-pro musicians using voices, historical, modern instruments. Three daily chamber music sessions, evening choral/orchestral work. Assigned groups first day only. Faculty concert. 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. £430 covers tuition, room, and full board. Contact Peter Collier, 13 Brackley Rd., Monton, Eccles, Manchester M30 9LG, England, phone 44-161 281 2502, BaroqueWF@silverfe.demon.co.uk. www.newn.cam.ac.uk/prlw/BaroqueWeek/baroque

Benslow Music Trust

Hitchin, UK, weekends all year round

The Benslow Music Trust offers mostly three-day weekend residential music courses of all types, for advanced adult strings, winds, voice, recorder, piano, keyboard. 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, and creating and editing music on a PC. Held in a specialist music center in a historic rural market town. £145-165 covers accommodations and meals. Contact Benslow Music Trust, Little Benslow Hills, Benslow Lane, Hitchin, Hertfordshire SG4 9RB, UK, 01462 459 446, fax 01462 440 171, info@benslow.org. www.benslow.org

Berwang Holiday Music Course

Hotel Singer, Berwang, Tyrol, Austria, August 14-28, 2004

The Berwang Holiday Music Course combines a holiday high in the Austrian Tyrol with music-making for instrumentalists and singers. A variety of leisure activities are available. A winter course may be given in 2005. Contact BHMC@musicholiday.com. www.musicholiday.com

Casalmaggiore International Music Festival

Cremona, Italy, July 6-July 27, 2004

A 3-week program of intense musical training and rich performance experiences in beautiful halls with excellent audiences. Outstanding international faculty. Up to 90 string, piano and voice students are selected. Contact Casalmaggiore International Festival, Summer Music in Italy, 15517 Vista Drive, White Rock, B.C.,

Canada, V4B 5H9, 604/541-7494, fax: 604/541-7432, e-mail admin@casalitalia.com. www.casalitalia.com

COMA Contemporary Music Summer School

Bretton Hall, Yorkshire Sculpture Park, Wakefield, UK, July 24-31, 2004

Contemporary Music-making for Amateurs (COMA) provides an intensive week of contemporary music making, offering workshops in composition, improvisation and technique. There are comprehensive performance opportunities. Tuition is by leading composers and performers. Technology is by SAN (Sons Arts Network) and BMIC Cutting Edge tour. This workshop is open to instrumentalists and voices and is for players of all abilities and experience, ages from 16. There are no auditions or deadlines. Contact: COMA, Toynbee Studios, 28 Commercial Street, London E1 6AB, UK. Phone +0044 (0)207 247 7736; fax +44 (0)20 7247 7732, info@coma.org. <http://coma.org/summer.htm>

Cours International de Musique (CIM)

Morges, Switzerland, July 10-24, 2004

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 and unique setting at the Conservatoire du Beausobre in Morges, Switzerland. The CIM is affiliated with The University of North Carolina at Chapel Hill's Department of Music and Summer Study Abroad programs. Contact Donald L. Oehler, 919/962-1042 office, fax 919/563-5092, dloehler@email.unc.edu. www.morges.unc.edu/index.html

Dartington International Summer School

Dartington Hall, Totnes, Devon, UK, July-August

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 but in each week there are dedicated classes for individual study, chamber music, choral activity and orchestral workshops. Contact lisa@dartingtonsummer-school.co.uk. www.dartingtonsummerschool.co.uk/

Gert Felin International Workshop for Symphony and Chamber Music

Castle of Ort, Gmunden, Austria, July 31-August 8, 2004

This chamber and orchestral music workshop is conducted in English and German for players of medium and higher ability in a modernized 17th-century lakeshore castle. Admission is by written recommendation of a professional musician. Eduard Gert Felin will direct chamber music workshops and a symphony concert, with support by German professional symphony players. Sightseeing, hiking and

sailing are available. \$950 covers tuition, room, meals. Contact Peter Trulp, 307 E. 44th St., apt. 1504, New York, NY 10017, phone/fax 212/557-5190, trulp@bigfoot.com.

International Academy of Music, Italy

Castlenuovo di Garfagnana, Italy, June 30-July 12, 2004

The International Academy of Music is a summer music festival dedicated to providing the best possible learning environment in an international setting. Workshop programs include individual lessons, chamber music coaching, master classes, student and faculty and guest artists concerts. Director: Efreim Briskin. Contact: International Academy of Music, 145 Palisade St., Dobbs Ferry, NY 0522. Tel/fax: 914/328-3279, musicacad@aol.com. www.internationalacademyofmusic.com

International Academy of Music, Russia

St. Petersburg, Russia, June 20-30, 2004

The International Academy of Music is a summer music festival dedicated to providing the best possible learning environment in an international setting. Workshop programs include individual lessons, chamber music coaching, master classes, student and faculty and guest artists concerts. In addition to our educational program we will have organized excursions including the trip to Mariinsky (Kirov) ballet theater. Director: Efreim Briskin. Contact: International Academy of Music, 145 Palisade St., Dobbs Ferry, NY 0522. Tel/fax: 914/328-3279, musicacad@aol.com. www.internationalacademyofmusic.com

International Workshops

Graz, Austria, July 18-31, 2004

Workshops primarily intended for string music teachers, with courses in strings, orchestral conducting, piano, general music, choral conducting and watercolor. World-class faculty led by Dr. Gerald F. Fischbach, Professor of Violin, University of Maryland. Academic credit available. Optional excursions. Choice of hotel grades. 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. www.internationalworkshops.org

La Pellegrina Summer Schools

Bechyne, Czech Republic

1. July 18-28, 2004, *Orchestral and chamber music around Dvorák and Mozart;*
2. August 1-11, 2004, *Haydn and Czech Contemporary for Choir and Orchestra;*
3. August 15-25, 2004, *Purcell's Fairy Queen*

Three summer schools for serious and advanced amateurs, music students and professionals are organized from Holland by La Pellegrina and given in Dutch, German and English. Special coaches may be

added from Prague to Bechyně. For singers, attention will be paid to chamber music with and without voice as well as choral works with orchestral accompaniment. There is coached chamber music and orchestra. Early Music will include rehearsals and 3 public theatrical performances of Purcell's *Fairy Queen* using historic instruments at A=415hz. Contact Dirkjan Horringa, 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

Wakefield, UK, July 18-24, 2004

Late Starters is for beginning to advanced violin, viola, and cello players. The award-winning East London Late Starters Orchestra (ELLSO) offers a friendly and non-competitive approach to music making, catering to the needs and interests of all string players. All our tutors have extensive experience working with, and inspiring, adult players, learners and late starters. The program includes orchestral ensembles, variety of classical music, chamber sessions, classes for absolute beginners, coaching in technique, contemporary music, Baroque ensemble, and options of special workshops, (composition, improvisation, gypsy orchestra, jazz, voice workshops.) Art studio facilities and workshops are also available. Held in Bretton Hall, near Wakefield, a Palladian mansion with additional modern buildings set in 500 acres of lakes and parkland including Yorkshire Sculpture Park. Fee of £405 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, www.ellso.org.uk

Let's Make Music Orchestral Week

St. Petersburg, Russia,

August 18-25, 2004, orchestra

August 19-26, 2004, chorus

This workshop is for full orchestra and choir. Accommodations, excursions, and translators are included; participants are from all over Europe and America. For availability, send e-mail to Letsmakemusic99@hotmail.com stating instrument, or to nicola@williams2001.ndo.co.uk stating voice. See website for further information. Contact Peter Mayes, 24b Bedford Grove, Eastbourne BN21 2DU, England, (44) (0) 1323 642116. www.intermusica.org

musica viva

Villas in Germany and Italy, January-December 2004

Musica viva is Germany's largest organizer in the field of creative holidays. Adult amateur musicians have the opportunity to spend a holiday week in beautiful residences in Tuscany or Germany combining these vacations with intensive musical practice. All courses are in German and are taught by professionals. We offer

a large variety of instrumental and vocal courses from classical music to jazz. Contact: musica viva, Am Mittelberg 9, 65201 Wiesbaden. Tel: 00 49-611-941 02 46; Fax: 00 49-6 11-42 92 68, info@musica-viva.de. www.musica-viva.de

National Chamber Music and Symphonic Orchestra Workshop

Kibbutz Tzuba, Israel, July 14-17, 2004

The National Chamber Music and Symphonic Orchestra Workshop is located in Kibbutz Tzuba in the Judean hills, on the way to Jerusalem. The workshop is for adults with orchestral experience. There will be orchestral sessions under the guidance and conducting of Maestra Talia Ilan, plus chamber music and sectional rehearsals with different coaches. There may be choir and yoga classes. At the end of the workshop there will be a live concert. Trips are planned in the surrounding area. Contact Itzik Dekel, dekely@agri.huji.ac.il

Orvieto Musica Chamber Music Workshop

Orvieto, Italy, June 25-July 16, 2004

Thirty-five instrumentalists and twenty singers are selected by taped audition and telephone interview as participants in a workshop of music of the 12th to 21st centuries. Open to talented devotees and professionals: voice, strings, woodwinds, brass, harp, piano, conducted in English. Italian language and culture classes and coaching for singers in Italian, French, German, English, Russian diction are offered. Tuition of approximately \$2350 covers course fee, daily breakfast, and dinner, pensione-type accommodations (single rooms extra). Contact: Orvieto Musica, Inc., 6500 East Ridge Road, #187, Odessa, TX 79762. Phone: 432/367-0877, ayeung@sandiego.edu. www.orvietomusica.org

Rencontres Musicales de Sarlat

Sarlat (Dordogne), France, April 10-18, 2004

Chamber, orchestral, jazz, choral music for up to 80 musicians of all levels on winds, strings, voice, piano. Held in French, with a little English. Daily groupings and room assignments are arranged by the participants. Orchestral, jazz and choral music are scheduled so that participants may also play chamber music. Participants submit chamber music they wish to work on. Optional public performances and *heures musicales*. Professional players are welcome to attend. Participants may take as much time as they like for touring. Music facilities, cafeteria and dormitory rooms are at College St.-Joseph; hotel accommodations or camping are available. 37 covers music program only. Contact Michel Maury, 35 Avenue de Dordogne, 24200 Sarlat, France, phone 335-53.28.57.44, fax 335-53.59.18.55. www.perigord.com/asso/aimap/rencontres

Schlern International Music Festival

South Tyrol, near Bolzano, Italy, June 30-July 20, 2004

This intensive three-week chamber music and solo

repertory workshop is for about 100 violin, viola, cello, and piano players and vocalists. Participants receive two individual lessons a week plus chamber coaching in English. (Russian, French, and German also available.) Students perform daily concerts to enthusiastic audiences in medieval castle, city hall concert hall, medieval and renaissance churches. Classes are conducted in modern class rooms, students live in hotels. Participants reside in hotel rooms. Hotels are in walking distance. \$2,300 covers tuition, room and board. Contact Larisa Jackson, P.O. Box 18755, Sugar Land, TX 77479, 713/743-3155, info@schlernmusicfestival.org. www.schlernmusicfestival.org

String Orchestra and Chamber Music in Italy

University of Urbino, Italy, July 5-21, 2004

Study music in Urbino in this workshop for piano, voice, and instrumentalists. Activities include daily master classes, rehearsals, student and faculty concerts, and cultural trips to surrounding areas. Auditors are welcome. Fees of \$2400 cover tuition, room and board, and trans-Atlantic travel from your nearest major airport. Contact: Dr. Michael Baron, 2662 Hemlock Court, Grand Junction, CO 81506, 970/245-7371, fax: 413/674-8088, urbino70@hotmail.com.

UNISONO

throughout Netherlands, various places, various times.

Music workshops, all types, all year. In Dutch. Contact: UNISONO, Plompstorengracht 3, 3512 CA Utrecht, 030 233 56 00, unisono@amateurmuziek.nl. www.amateurmuziek.nl

West Dean College Music Courses

West Sussex, UK, all year

Chilingirian String Quartet Workshop is for eight preformed string quartets, advanced players only. Admission by taped audition. It includes classical repertoire up to present with daily private coaching by Chilingirian String Quartet members and 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, voice. This is 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. Classical Guitar Summer School: One of Europe's oldest and best-loved guitar events, the annual Classical Guitar Festival offers opportunities for tuition and music making for guitar players of all levels. The program includes a celebrity concert series. Directed by John Mills. International Choral Summer School: Study 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, opportunities for student conductors. A Celebration of English Song: These

master classes and workshops on English song repertory from the 17th to 21st centuries are under Lena Phillips, Director. The college is situated in a large flint mansion, gardens, parkland. Each ensemble has its own room for the week. Contact Music Course Organizer, West Dean College, Chichester, West Sussex PO18 0QZ, England, phone 44(0)1243 811301, fax 44(0)1243 811343, short.courses@westdean.uk. www.westdean.org.uk/site/arts/music/music/index.htm

CHAMBER MUSIC, MIXED INSTRUMENTS

Chamber Music Holidays and Festivals

Thailand, Bangkok and Chaing Mai, February 15-29, 2004; Prague, May, 2004; Prague, August 29-September 9, 2004; Asolo and Venice, Septebmer 10-18, 2004; The Greek Island of Corfu, September 21-October 5, 2004; Prague New Year, December 27, 2004-January 4, 2005.

Chamber Music Holidays and Festivals are held in English for competent string and woodwind players and listeners, from all over the world, to spend vacations with people with similar interests. They offer daily music-making sessions, organized tours, concerts, opera, gourmet meals, and social activities. Coaching is 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

Dublin Chamber Music Group

Termonfechin, Co. Louth., Ireland

October 15-17, 2004 and May 7-9, 2004

Chamber music weekend courses for strings, winds, brass and piano. preformed groups, individuals willing to join a group, students, amateurs and professional players aged 18 or over are welcome to apply. 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. www.geocities.com/vienna/1905/

Israeli Wind Players Association Workshops

Kibbutz Tzuba, Israel, March and October 2004

A three-day chamber music workshops for adult amateur wind players (woodwind and brass), pianists and string players from all over the country. There is also chamber music including strings and pianos with

different coaches, and a live concert at the end of the workshop. Yoga and choir classes are expected and there is free time for socializing and making trips in the area. More information at yanshuf.org or e-mail dekely@agri.huji.ac.il.

Jubilee of the French Federation A.M.A.

Lyon, France, October 2004

Two days of chamber music performances by members of French amateur music associations, followed by a day in which other groups may register to perform. frenchama.htm, e-mail ecureuil.ro@libertysurf.fr

Musica sin Fronteras

El Antiguo Juzgado, Jimena de la Frontera, Spain

In the heart of Andalucia, Musica sin Fronteras music holidays and courses are scheduled by reservation tailored to the individual requirements of your vocal or instrumental ensemble in ample rehearsal facilities. An experienced piano accompanist is available. A public performance can be arranged. We offer accommodations in four custom converted apartments, combined with a chance to play or sing chamber music with like-minded musicians from all walks of life. 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. Contact Peter and Monica Becko, El Antiguo Juzgado, Calle San Sebastian 15, Jimena de la Frontera, Spain. Phone: 0034 956 641317; fax: 0034 956 640944, becko@mercuryin.es. Musica-sin-fronteras.com

Musical Passages

Posterstein (eastern Germany near Leipzig), May 6-16, 2004;

Florence (Tuscany), Italy, May 21-28, 2004;

Asolo (Veneto, near Venice), Italy, September 2-10, 2004;

Cratoule (Provence), France, late September 2004;

Ripatransone (Marches), Italy, early October 2004;

Jimena de la Frontera (Andalucia), Spain, December 27, 2004 - January 4, 2005.

Musical Passages offers chamber music for an international group of 15-25 proficient adult amateurs and semi-professionals on strings, woodwinds, piano, voice. Some are strings only. Some weeks are coached; all have professional players as participant coaches as well as local chamber musicians. Coaching is in English, French, German, Italian, and Spanish, and there is assigned and informal ensemble playing. Other activities include enjoying local cuisine and wines, 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: see website for details. Contact Jane Carhart, Calle La Loba 19, Jimena de la Frontera (Cadiz) E-11330 Spain, tel./fax 34 956 641 273; mobile phone 34 687 88 47 91, Carhartjm@aol.com.

www.musicalpassages.org/html/trips.html

Musik-Kurse

Braunwald and Rigi-Kaltbad, Switzerland, April 11-17, July 11-17; July 25-31; October 10-16, 2004

Musik-Kurse are chamber music courses for amateur strings, winds, piano, and harp held at beautiful Swiss sites, with serious coaching and teaching programs, including improvisation for piano. No age limits. German, English, French, Italian and Hungarian spoken. In addition, various instrumental courses. 700-1,230 Swiss francs includes six days room 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 30-August 9, 2004

This workshop offers chamber music for 120 adult musicians of all ability levels on piano, strings, winds, voice, organ, harp. Preformed groups are accepted but not required and French and English are 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. www.Euromusica.com

Orlando Festival Academy

Kerkrade, Netherlands, July 18-31, 2004

The Orlando Festival is organized to encourage cooperation between professional and amateur musicians. Its chamber music program is for preformed 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. 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. Daily lunch and tea concerts by student ensembles; final concert by amateur participants. 600 for one week covers full board, all activities. Held in 18th-century Rolduc Abbey. Contact Inge Lobbezoo, Orlando Festival, Keizersgracht 261, 1016 EC Amsterdam, The Netherlands, phone 31 20 623 0469, fax 31 20 622 9081, info@orlandofestival.nl. www.orlandofestival.nl/eng1.html

Painting House Party

Schönau/Königsee, Bavaria, Germany, September 7-18, 2004

The house party of painters (including woodwind chamber music) is for up to nine participants. English, German and 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. Contact Walter Hermann Sallagar, Neulinggasse 42/10, A-1030 Wien, AUSTRIA, phone and fax 43-1-71 41 710, mobile 0664-4502949.

Positano International Chamber Music Workshop

Positano, Italy

Week A: July 6-19, 2004; Week B: July 21-24, 2004

International Chamber Music Courses and Festival features daily master classes, ensembles, coaching and seminars about subjects such as 20th-century music, jazz improvisation, Chinese piano music, Neapolitan Folk Music, etc. Held in Positano, one of Italy's most famous seaside resorts, the workshop is open to string, wind, and piano players, and vocalists as well as adult amateurs and non-participants. Contact: Eileen Huang, Workshop Director, Via G.Marconi 45, 84017 Positano (SA) Italy. Phone/Fax: 39-089-812045 or mobile phone. 39 333 925 3813, icmcpositano@starnet.it. www.Positanonline.it/music_Courses

Rencontres estivales de Musique de Chambre

Val de Loire, France, July 20-30, 2004

This workshop provides ten days' immersion in chamber music for up to sixty amateur string, woodwind and brass players aged 18 up. Coached in French. Professional coaches play with participants in one of two daily assignments. Assignments in contemporary music are available if desired. A.R.A.M. - Registrations, Rue Mommaerts 10, 1080 Brussel, Belgium. Phone : +32 (2) 411 52 37; Fax : +32 (2) 414 03 69, info@aram-anjou.com. www.aram-anjou.com/rencamateur.html.

CHAMBER MUSIC WORKSHOPS, MOSTLY STRINGS

Alpeggio

Blonay (Lake Geneva), Switzerland, April 18-24, 2004

Alpeggio is for proficient string players, plus two pianists, aged 18-88. The accommodations are 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). Afternoons are free, with excursions or more playing in the evening. English, French and German is spoken. Cooking is family style. Very comfortable double, a few single rooms, most with private bath. 1150 Swiss francs (765), (students SFr 925, nonplayers 950, single SFr 75 extra 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. www.florybel-music.com/

Ameropa 2004, 11th International Music Courses and Chamber Music Festival

Prague, Czech Republic, July 25 -August 8, 2004

This workshop offers chamber music with strings or strings and piano for 30-50 amateur, student, and professional participants with coaching in English, German, Czech, Russian, or French. Vadim Mazo is the Artistic Director. There will be occasional chamber orchestra sessions. Participants may also explore Prague and Brandys nad Labem (20 km from center of Prague); there may be possible activities for non-players. \$1,500 covers coaching, concerts, lodging, sightseeing, private double rooms with private bath (single supplement possible). Contact: Vadim Mazo, Ameropa Musical Arts Festival, 504 Cheshire Drive, Bloomington, Ill. 61704-1290, USA. Tel/fax: +1 309 662 7469, ameropa@email.cz. www.ameropa.org

CROscendo

Haute-Provence, France, April 18-24, 2004

At CROscendo, about 20 proficient string players spend a week vacationing and playing chamber music in an old monastery in the Haute-Provence. There are two coached sessions per day (morning) with the support of professional musicians. It is held in an old, renovated monastery in a small hill village with wonderful mountain landscapes. 795 Swiss francs (530), students SFr 675, non-players SFr 650, covers room, board, coaching. Contact: Floryse Bel Bennett, Ruelle de l'Eglise, Ch-1143 Apples, Switzerland. Tel/fax: +41 21 800 5522, florybel@florybel-music.com. www.florybel-music.com/htdocs/index2.htm

Fugues en Liberté

Pertuis (Provence), France, August 21-28, 2004

Chamber music for 40 good experienced amateur musicians, with priority given to strings; limited numbers of pianists and wind instruments are admitted. Coaching 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. Application deadline: May 8, 2004. Care is given to provide a friendly and convivial atmosphere. There are many sightseeing possibilities in this ancient and beautiful region. Approximately 260,00 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. perso.club-internet.fr/fugue/

Playing with the Professionals

is the blanket title for three new workshops to be held in the Czech Republic, each slightly different to the other, offered by **Intermusica**. They are probably unique in that top professionals with considerable pedagogic experience play WITH amateur musicians throughout. General information is available on www.intermusica.org.

Four ensembles—a new approach is organized by VBMA (Verein Bergsträsser Musikseminare) and features the Martinu Quartet of Prague. Contact: candy.boller@t-online.de or Fax +49 8106 232719.

Playing with the Czech String Trio and Chamber



Castle Lnare, West Bohemia

Music in Castle

Lnare are organized by MusicEnterprise. MusicEnterprise can recommend two other workshops which are for music students rather than

amateur musicians: the **String Quartet Course** with the Wihan Quartet, held in Mahler's birthplace in South Bohemia and the **Summer Master Courses** of Maria Hixova, held in Prague. Contact pipergeo@pt.lu or Fax +352 223585.

MusicEnterprise Piano Trio Workshop

Jindrichuv Hradec, Czech Republic, August 15-23, 2004

This workshop is mainly designed for piano trios. The tutors will be a violinist, pianist and cellist. See website for further details. Contact Geoff Piper, MusicEnterprise, 24, rue des Cerisiers, 1322 Luxembourg, Grand Duchy. Tel: 352/ 47 42 69, fax: 352/22 35 85. E-mail: pipergeo@pt.lu. www.intermusica.org/working.html

MusicEnterprise String Workshop PLAYWIP

Castle Vilémov, East Bohemia, Czech Republic, May 30 or May 31-June 6, 2004

Jindrichuv Hradec, Czech Republic, July 4-11, 2004

In the Intermusica PLAYWIP (Playing with the Professionals) series, a top professional player plays with an otherwise all-amateur string ensemble throughout, coaching at the same time. Castle Vilémov is a fine Renaissance castle, set in its own grounds, with covered swimming pool and deer park. Contact: Geoff Piper, MusicEnterprise, 24, rue des Cerisiers, 1322 Luxembourg, Grand Duchy. Tel: 352/ 47 42 69, fax: 352/22 35 85. E-mail: pipergeo@pt.lu. www.intermusica.org/working.html

Perfect Intervals

Les Loriots, Chemin du Barry, France

June 5-12, June 12-19, October 2-9, 2004

This chamber music workshop for intermediate to semi-professional musicians is in a Provencal house overlooking the River Gardon in France. Adult amateur string and piano players may receive optional coaching in English, German, and French. Preformed groups are accepted. There is time to swim, canoe, walk or visit the surrounding area. In the evenings there is informal playing. Contact: + 33 (0)466 031165. Postal address: Dorit Lichtenstern, Les Loriots, Chemin du Barry, Collias 30210, France, doritli@yahoo.co.uk. www.perfectintervals.com/

Ravel in Paris

Paris, France

February 8-15 and February 15-22, 2004

Visiting Paris with this unique musical focus, we will learn about French music and culture through in-depth study of Ravel's string quartet. We will visit sites pertinent to Ravel including some not accessible to the general public. 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 experience the rich cultural and musical history of Paris. Faculty members: Manhattan String Quartet (Eric Lewis, Cal Wiersma, John Dexter, Chris Finckel,) and Devi Erlih, violin, Dennis Herlin, scholar. Karan Spanard is Conference Director. \$1700 double room plus airfare; \$1950 single room plus airfare. Contact: John Dexter, 115 W. 73rd St. #7A, New York, NY 10023. Phone: 212/874-4037, msqinfo@manhattanstringquartet.com. www.manhattanstringquartet.com/Ravel_Main.htm

String Chamber Music Course

Schlitz, Germany, October 15-19, 2004

This workshop is held a restored palace in the medieval town of Schlitz and includes Baroque to modern chamber music for ensembles of 4 or more. It is open to violin, viola, cello, bass. Keyboard and wind players are admitted as members of a preformed group. Coaching is in German (also some English and French). Ensembles work intensively with a coach on pieces of their own choice, agreed upon and prepared in advance. Coaches are recognized soloists, orchestra leaders, and teachers. Course fee of 300 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, info@landesmusikrathessen.de. www.landesmusikrathessen.de.schlitz.htm

String Quartet Playing in Ernen/Walliser Alpen

Ernen, Rhone Valley, Switzerland

7 week-long sessions: May-October, 2004

This string quartet workshop for all ability levels is held

in German (or English). Daily music assignments are programmed in advance and groups change daily. Expert coaching is provided in a friendly, intimate atmosphere. 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. www.streichquartett-spielen.de

Toscabel

Tuscany, Italy, September 4-11, 2004

Between Florence and Arezzo, enjoy the charm of Tuscan hills and a typical villa, and play in a Romanesque church with famous musicians from the Scuola Musica di Fiesole. For about 20 proficient string players and 2 pianists. Spend a week's vacation and play chamber music in an old monastery in the Haute-Provence. Two coached sessions per day (morning) with the support of professional musicians. Contact: Floryse Bel Bennett, Ruelle de l'Eglise, Ch-1143 Apples, Switzerland. Tel/fax: +41 21 800 5522.

CHORAL AND VOCAL ENSEMBLE WORKSHOPS

Berkshire Choral Festival

Canterbury, UK, July 18-25, 2004

Salzburg, Austria, 5 consecutive weeks starting July 4, 2004

Choral singing for 225 experienced adult amateur or professional SATB voices, orchestral instruments. Rehearse and perform a public concert for chorus and orchestra in a great cathedral. Coaching by professional singers, interns and apprentices. Private voice lessons and coaching are also available. Study tapes are available in advance. Admission by lottery selection. Also sightseeing tours, shopping, pubs. Lodging in dormitories (England), 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, bcf@choralfest.org; web site: www.choralfest.org

Castles and Choirs Summer Schools

Northumberland, UK,

July 3-10, 10-17, 17-24, 24-31; July 31-August 7, 2004

Each week is open to up to 36 singers and will include daily rehearsals to work on choral techniques and develop a repertoire, and daily trips to see some of the fabulous historic sites of Northumberland: Castles, Roman ruins and gardens. Your newly formed summer school choir will be invited to sing in each of these historic locations in informal performances through the week, leading to a formal concert on the last evening. The cost of summer school includes all the musical

activities and full board with trips and tours for seven nights. Contact: +44 (0)793 1281271, castlesandchoirs@singjo.com. <http://singjo.com>

Musique en Vacances Renaissance Singing

Auxerre (Burgundy), France, August 1-8, 2004

This international workshop conducted by Jacques Barbier, Doctor of Music, Professor at Tours University, features songs and sacred music at the time of Rabelais: Josquin Desprez, Claudin de Sermisy, Orlando di Lasso. French and English spoken. Special activities, music and sports will be provided for people on vacation with participants. 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. www.euromusica.com

The Tuscany Project

Perugia, Umbria, Italy, June 27-July 9, 2004

The Tuscany Project, open to college age through older adults, focuses on cabaret/musical theater/jazz/world music. No audition is required. An exploration of the voice through work on individual songs and group singing, culminating in a final concert. Coaching in vocal exploration, vocal technique, performance/theater skills, and movement as it connects the body and vocal expression. The four professional instructors from the USA and Germany represent the vocal, theater and movement arts and the participants are international. There are also opportunities to explore local mountains and villages, attend Perugia jazz festival, and swim. The accommodations are in a restored 12th-century rural villa. The rooms sleep 2 or 3 people. There are 3 large studio spaces. Fees include tuition, room and board. Contact: Gail Zarren, 33 Hawthorne Rd., Swampscott, MA 01907, 781/599-4718, fax 781/599-7393, zarren@cove.com. w3.one.net/~jwclmyer/tuscany.html

ORCHESTRAL MUSIC WORKSHOPS

Let's Make Music Weekends

Eastbourne, UK, September 17-29, 2004

Weekend Workshops in Eastbourne, England for 20-30 amateur or professional players who are good at sight reading on orchestral instruments, winds and percussion. Contact Peter Mayes, 24b Bedford Grove, Eastbourne BN21 2DU, England, phone (44) (0) 1323 642116, Letsmakemusic99@hotmail.com. www.intermusica.org

Siena Session for Music and Arts (SSMA)

Siena, Italy, July 18-August 19, 2004

65 intermediate or advanced strings and woodwinds, selected by taped audition, form a chamber orchestra and receive coaching in English and Italian by well-known artist faculty, including Gerardo Levy,

woodwinds, Tiziana Carrara, voice, Howard Weiss, strings, Paolo Gagnoli, chorus, and Angela Castarin, piano. There is opportunity to learn and perform vocal and instrumental music in concerts given by SSMA in various towns in Tuscany. There are a number of trips to places such as Venice, Pisa, Florence, as well as optional trips to Rome and Switzerland. Fee of \$2135 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. www.sienamusic.org

Symphonie in Fels

Larochette, Luxembourg, October 2004

Symphonie in Fels is an orchestral workshop for strings, winds, percussion, organ, piano, in German, French and English. Some orchestral experience is useful. Contact Hubert Muller, 5 auf Preimert, L-6955 Rodenbourg, LUXEMBOURG, (352) 77 05 01, fax (352) 77 06 95. www.intermusica.org

HISTORICAL INSTRUMENT ENSEMBLE WORKSHOPS

Festes de Thalie: Orpheon Academy — Brilliantly Baroque

Chateau de Thoiry (a Baroque Palace near Paris and Versailles), France, April 17-25, 2004

Primarily for the study and performance of Baroque chamber music, Brilliantly Baroque explores the repertoire for solo voice or instrument, and small vocal and instrumental groups through rehearsals, coaching, and performance. Auditors may have access to all the various lessons. Concerts are offered by the instructors and the course concludes with concerts by participants. International Faculty. Contact: Orpheon Foundation, Praterstrasse, 13/1/3, A-1020 Vienna, Austria. Tel: +431-214-30 21, moutots@wanadoo.fr. perso.wanadoo.fr/festesdethalie

Harbours to the World: Venice, Hamburg, Sevilla, London

*Jindrichuv Hradez, Czech Republic
July 11-21, 2004*

Harbours to the World provides instruction for early music enthusiasts and modern instrumentalists in Baroque and Renaissance music. The instruments of the Orpheon Foundation, violins, violas, violoncelli, violoni and violas da gamba from the 16th to the 18th C., restored to original condition, will be available to interested players of modern instruments. The participants will prepare a concert to be performed at the end of the course. International Faculty. Contact: Orpheon Foundation, Praterstrasse, 13/1/3, A-1020 Vienna, Austria. Tel: +431-214-30 21, orpheon@orpheon.org. www.mdw.ac.at/I105/orpheon/Seiten/Courses/JH2003-Kurs.htm; see also www.orpheon.org

NORVIS: Northumbrian Recorder and Viol School Durham City, UK, July 31-August 7, 2004

This summer school for all aspects of early music — recorder, viols, Baroque strings and winds, plucked instruments, Renaissance instruments, keyboard and singing — is held at the College of St. Hild and St. Bede. Musical director is Ralph Woodward. Tutors include Elizabeth Dodd, Duncan Druce, Martin Eastwell, Andrew Fowler, Clare Griffel, Stewart McCoy, David Pinto and Jane Ryan. Request information via e-mail, enquiries@norvis.org.uk. http://norvis.org.uk

Summer School of Early Music

Prachatic, Czech Republic, July 11-25, 2004

The Summer School of Early Music, sponsored by The British Council and The Royal Dutch Embassy, is for recorder, cimbalom, panpipe, lute, Baroque flute, Baroque violin, harpsichord, and Baroque cello. Recorder players of all levels are accepted; advanced level is required for other instruments. The workshop provides individual and ensemble lessons, chamber music sessions, lectures, and concerts by teachers and participants. Contact: Jan Kvapil, Polská 7, 120 00 PRAHA 2, Czech Republic, +420/604 280 490, kvapil@mybox.cz. www.lssh.cjb.net/

Urbino Early Music Course

Urbino, Italy, July 18-27, 2004

The Urbino Early Music Course, in English and Italian, is for most early instruments, for musicians of all levels. There are free afternoon courses, an iconography seminar and instrument exhibition. Dance opportunities include folk, Renaissance and Baroque. Recorder faculty include John Tyson and Daniel Bruggen. Contact: Italian Foundation for Early Music (Fondazione Italiana per la Musica Antica), via Col di Lana, 7 C.P. 6159, 00195 ROMA (Italy) Voice and fax phone: 39-06-3210806, fima.rm@agora.it. www.fima-online.org/frameurb_eng.htm. See also www.fima-online.org

Workshop for Viola da gamba and Baroque Strings

Hvar (an Adriatic island), Croatia, August 12-22, 2004

This workshop provides instruction for early music enthusiasts and modern instrumentalists in Baroque and Renaissance music. The instruments of the Orpheon Foundation, violins, violas, violoncelli, violoni and violas da gamba from the 16th to the 18th C., restored to original condition, will be available to interested players of modern instruments. The participants will prepare a concert to be performed at the end of the course. International Faculty. Contact: Orpheon Foundation, Praterstrasse, 13/1/3, A-1020 Vienna, Austria. Tel: +431-214-30 21, orpheon@orpheon.org. www.mdw.ac.at/I105/orpheon/Seiten/Courses/Hvar2003.htm. See also www.orpheon.org

IMPROVISATION, JAZZ AND TRADITIONAL MUSIC WORKSHOPS

Music for People at Kiental

Kiental, Switzerland

April 4-8, July 4-10, September 19-23, 2004

The Musicianship and Leadership Program at Kiental offers training in workshop leadership skills, instrumental and vocal improvisation, digital recording, therapeutic music improvisation, and advanced improvisation techniques. Workshop web site:

www.musicforpeople.org/mfpeurope.html. In the US, contact Music for People, 187 Sherbrook Dr., Box 397, Goshen, CT 06756, 877/446-8742 or 860/491-3763, www.musicforpeople.org.mfp@musicforpeople.org

Scottish Summer School

Stirling, UK,

Summer Schools June-September; Weekends spring and fall

The Scottish Summer School's five-day courses include 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, Scottish Singing. Weekend courses: Classical String Ensemble, Guitar for Beginners, Jazz Guitar. Experience required except beginning courses. Fees of £285 for 5 days or £86 for 2 days cover tuition, room and meals. Contact Summer School, Airthrey Castle Annex, University of Stirling, Stirling FK9 4LA, Scotland, 441786 467951, fax 441786 463398, m.f.stirling@stir.ac.uk. www.stir.ac.uk/departments/daice/sss/html/course_1ist.html#spring

INDIVIDUAL STUDY

12th Cello Workshop

Alsbach-Haehnlein (40 miles south of Frankfurt am Main), Germany, September 30-October 3, 2004

VBMA 12th Cello Workshop provides concentrated work on different pieces of music. Up to 6 hours daily of professional coaching in German and English. Ages 15 up. Solid technical skills are expected with minimum requirement: Saint-Saens "The Swan." Apply by mid-August. Contact: Cornelia Heymann, Loenstr. 3, D-60322, Frankfurt/Main, Germany. Tel./Fax.: ++49-(0)69-493180, cornelia.heymann@t-online.de. www.bergstrasse.de/vbma

Fagottissimo

Furth, Austria, July 3-11, 2004

At this workshop for four bassoons and one contrabassoon, English, German and French are spoken. It has been held since 1972. It will be held in Eichendorff's Ruh, a unique lodge in the Thermic Alps

of Austria. \$700 covers lodging, meals, tuition and bassoon repair. Contact Walter Hermann Sallagar, Neulinggasse 42/10, A-1030 Wien, AUSTRIA, phone and fax 43-1-71 41 710, mobile phone 0664-4502949.

Hornclass 2004

Nove Straseci, Czech Republic, August 7-15, 2004

The 13th International Interpretation Horn Courses include individual lessons, chamber music and ensemble performance, basic orchestral training, seminars, workshops and instrument displays. The course is open to all playing levels. A piano accompanist will be available. Participants may perform in one of the course concerts. Contact Jir'í Havlík, Horn Music Agency Prague, Mezipolí 1092/6, Prague 4, 141 00, Czech Republic, hornclass@email.cz.

Jeanne Baxtresser International Flute Master Class

Bavarian Music Academy, Hammelburg, Germany, September 20-24, 2004

This master class, taught in English, is open to advanced students and young professionals as performers, and to auditors of any level. Auditors receive instruction from our associate faculty members. The faculty include Jeanne Baxtresser, flute, Cordula Hacke, piano, Robert Schumann, and Guest Associates. Deadlines for performing participants: August 1, 2004. Approximately 500 covers tuition, room and board for performing participants. For further information, contact Nancy Gildner, Herrngartenstr. 7 D-65185 Wiesbaden, Germany. Telephone: 0049-(0)611-37 96 33, Fax: 0049-(0)611-30 88 684, Mobile: 0049-(0)179-420 33 27, Nancy.Gildner@t-online.de. <http://jeannebaxtresser.com/class.html>

Oxford Cello School Adult Improvers Course

Abingdon School, Abingdon, UK, July 17-21, 2004

The Adult Improvers Course is designed for adults of all standards who wish to revitalise their playing. The five day course includes individual lessons, technique sessions with video analysis, ensemble and performance opportunities, cello orchestra, improvisation and choir. Contact the Secretary, Oxford Cello School, 67 Oxford Road, Abingdon, Oxfordshire, OX14 2AA, England, +44(0)1235 530572, fax: +44(0)1235 555952, cello@oxfordcelloschool.freemove.co.uk. www.oxfordcelloschool.freemove.co.uk/adult

Symphonic Workshops: Annual Adult Piano, Guitar and Music Appreciation Workshop

Hradec Kralove, Czech Republic, August 8-18, 2004

Refresh your love of music in a magical setting. Tuition \$975 includes daily group seminars and lectures, private lessons, group activities and practice facilities. Contact Patricia Hitchcock, 281 Pacific Avenue, Toronto, ON, Canada M6P 2P8, (416) 760-9319, fax (416) 762-6259, info@symphonicworkshops.com. www.symphonicworkshops.com

What inspired today's escapade is the latest iniquity imposed on me by my employer. The company has downsized, and in a misdirected multi-tasking mission, my manager has informed me that I will now have to test war games. An ominous request, since I don't know what a war game is and my bad sense of direction is a handicap. I remind him that I am the company's last editor. He seems unmoved by the prospect of my extinction. I sense an opportunity to change direction and choose a layoff without severance pay.

Balboa Park's colonnades have heard our music before. Except today standing beside us is a demure basket. My husband, Bert, a psychotherapist who likes his work, is guarded about this adventure. He almost majored in music, with dreams of becoming a composer. Evidence of his slumbering talents can be found around our house, à la Emily Dickinson, scraps of paper with four-measure preludes of some new opus. He writes them when he is bored or waiting for patients who might not show up. His creations always seem to modulate during the first few measures.

Today we've modulated to the colonnades, a wonderful acoustical setting for recorders. We vaguely know that we are breaking some rules, but in the spirit of mischievous defiance have decided not to obtain a permit. Besides, we've played here many times — without the basket.

As a sign of optimism, I've placed a one-dollar, five-dollar, and ten-guilder bill in the basket, along with artful business cards depicting us in Italian Renaissance costumes. We don't want to project ourselves as scruffy street performers. Nervously, I remind myself that ours is a quality service.

My sister in Seattle helped to convince me that this is so. She has a busking budget for Seattle's vibrant street music scene. It provides an important developmental service for her young son, just turned three, not quite old enough to attend concerts, but already a budding genius on improvisatory guitar and piano. Seattle is politically correct regarding its buskers, she explains. Articles are written to support local musicians. To lose them would diminish the energy of the city.

By the time we are first busted an hour into our performance, we have earned a dollar fifty. A dollar for playing "Supercalifragilisticexpialidocious" for a little girl and her mother, who said we made their day. The fifty cents arrived while we were playing a portion of a fifteenth-century mass.

Our first arrest is by a woman pushing what looks like a mobile shopping bag. Interrupting our performance, she explains at length the necessity to get a permit, available at ten o'clock each morning. We are not near any of the

nine designated performance zones, so we presently pose no danger of infringing on another busker's stage. However, we may play in this non-designated zone only if we remove our basket, the contents of which she peruses intently.

I mention that most of the money in the basket is our own. I give her our card, hoping she may have a connection to the Art Museum or the Old Globe. She promises not to report us today but warns us that we'll likely get caught anyway. Handing us her literature, she expresses hope that we'll be back after signing up to legitimize ourselves. We discover that she is actually the park astrologer, a fellow busker.

We are playing Irish reels when the ranger truck pulls up. The ranger, seeming friendly enough, says "Hello, how are you doing?" as a cop might approach a speeder or drunk driver. Had the astrologer decided to inform on us? The ranger explains about the permit. We feign ignorance. We play in Heritage Park all the time, we mention. They like us there, might use us in their advertising. We have thank-you notes. Are any of the designated zones sheltered, so that our investment of several thousand dollars in instruments might be safe? She replies no, but we may continue to play as long as we like if we remove the basket. I offer that we've made one fifty, that this does not promise to be a lucrative venture. Did the park wish to take the one fifty? No, we can keep it. We put away the basket.

I'm not ready to renounce my future as an itinerant performer. After all, I have the makings of a natural busker. Summers during my adolescence I'd find an empty stage at a local junior high and practice scales and concertos on my violin, dreaming of greatness. Late afternoons, I would stand on the decrepit porch of our ramshackle house and play tunes to the bougainvillea, hoping that passing drivers would hear me and be pleasantly surprised. Thirty years later, I infected my new husband with this expressive urge, and we became minstrels, elves who show up in unexpected places.

Heading home, we stop at a local coffee shop, a diminutive corner establishment with postage stamp stage, which we remember features music. The owner notices my violin and says "Set right on up, the stage is ready." I gleefully convey that that's why we are here.

Sensing our earnestness, he replies with the dismal truth: "Didn't you know, we are no longer in the music business. We're getting a liquor license. We used to book bands thirty times a month, but not any more."

I conceal my surprise and offer understanding: Of course, a liquor license might complicate having various forms of entertainment. Added regulations and such.

Raucous music of an indeterminate genre fills the room as he elaborates: "And while we await our license, we'll

not book any more bands unless they bring a large, guaranteed following.”

“Isn’t better to have music than no music,” I ask. “Surely the presence of music cannot hurt business?”

“Yes it does,” he offers while the background cacophony continues. “We are in a student environment, and they come here to study. The music distracts them.”

Undaunted, we head downtown toward the trolley stop. This time, we ask no permission and bring no basket. There is a urologists’ convention nearby. We play Morley madrigals for them. Some of them look startled. Even given our sometimes impure renditions, the recorder has a purity, a childlike innocence unsettling to today’s synthesizer-jaded ears.

A burly man seats himself on the bench next to us. I pray he is not a drunk who will ask to try our instruments. We continue to play, and he engages us, seems to appreciate our music. He is from New York, just divorced, somewhat lost, and checking out San Diego as a possible place to live. We ask him about New York. He asks if we play anything other than Renaissance. I am sorry we didn’t bring our blues book. We settle for two tunes from *The Sound of Music*. He likes that, mentioning something about God showing up in unexpected places. We take this as a compliment, possibly the best we’ve had today.

We stop for a drink at the Horton Grand. We listen to the lounge pianist play Beatles. Then we spend twenty times this day’s earnings on Persian dinner. We reminisce about our adventures and engage in fantasies of leaving the city, the decade, perhaps the century.

Update to this story: The city, decade, and century have changed. The author did not return to her high tech job. After an almost three-year sabbatical in Fresno, where she studied classical violin, she moved with her husband to Northern California, where she continues her freelance music and writing endeavors. On a clear day, they may now be found creating elfin musical vignettes almost anywhere in the Bay Area, without a basket.

FRIENDS continued from page 1

(They were not disappointed.) But they never became angry or annoyed. Instead, they tried to help me over the rough spots. With this safe space, I got a chance to get experience and improve.

As time passed, I began playing in groups of my own. At first, playing with new folks frightened me. I feared my crude playing would annoy them, making them vow never to accept a return engagement. While

attending my first chamber music workshop at Humboldt I called Tom to prattle about the wonderful time I was having. He told me he was arranging an evening of oboe quartets with Ted Rust, publisher of this delightful newsletter. My first response? “Oh dear, does Ted know about me; will it be OK?” (It must have been; he’s still talking to me!)

Another huge benefit of playing with more accomplished players is that they serve as a model. I’m regularly exposed to good playing and try to imitate the phrasing, tone, intonation and musicianship of my experienced friends. Left to my own devices, I would probably play everything medium loud, what one of my teachers called “the house *mezzo forte*.” But my accomplished friends actually pay attention to dynamics, and it’s contagious. Sometimes even I remember to play *pianissimo*.

But the benefits go beyond music. My experienced friends talk about (no, I won’t call it gossip!) their other groups and the workshops they’ve attended. From listening I’ve been able to learn something about chamber music etiquette and what’s expected of a workshop participant. This knowledge spared me the pain of going to workshops before I was ready, eliminating much grief for the coaches, for the other participants and for myself.

If you’re new at chamber music, take a chance and ask a veteran to play with you. In my experience, the better the player, the more gracious and willing to mentor a neophyte. The only folks who seem to complain about “weak players” are those whose opinion of their own playing outstrips their actual abilities.

If you’re experienced, reach out to a neophyte. In addition to the joy of sharing your love of music, you might even learn something! Tom likes to talk about the time he and his cohorts introduced me to the Mozart C Major Viola Quintet. To accommodate me, we were taking it at half speed. At bar 25 the cello has a series of awkward turns which, previously, he’d faked. Playing slowly allowed him to figure out the correct way to play them.

Until recently, I’ve been the “baby” in each of my groups. But a few years ago I started playing in a quartet with a cellist even less experienced than I. What a thrill to hear him get the hang of fitting his eighth notes to my sixteenths and to learn how to find his way back after getting lost. My friend Adelaide, one of the many experienced players who’s put up with my squeaks and squawks over the years, has invited me to join a group with Andrea, the cellist seeking experience. I invited my friend Kathie, a five-year viola veteran, to join us and now we have a quartet. And I have the opportunity to give back a small piece of the precious gift that was given to me.



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