

# MUSIC FOR THE LOVE OF IT

APRIL 2004

## 2004 INDIVIDUAL STUDY WORKSHOP GUIDE

*listings start on page 5*



### SUMMER WITH A CELLO

*by Marianne Gottfeldt*

As a cellist, it is sometimes difficult to know where to go for some fun playing. Yes, there are orchestral and chamber music workshops, but unless you are very confident or very good these can seem daunting. So, after a playing break of five years I was anxious to find a place where I could improve my technique, play at my own standard, make satisfying music and boost my confidence – simple!

My first contact with Oxford Cello School was the outrageous and indomitable Marianne, course director. Totally driven in her mission to teach and motivate cellists of all ages, Marianne and her son Stephen are the force behind the Oxford Cello School. Marianne is the classic example of the velvet fist in the iron glove, yet she is capable of inspiring confidence and achievement in a way that few of us will experience. I put my predicament to her. “Yes, yes,” she said. “You’ll be fine.” So I signed up.

The OCS runs several courses: Adults, Juniors, Intermediate, Advanced and Performance. In addition, there are a number of “bolt-ons,” such as the new improvisation course, and the music technology, theory and exam options. My first contact was through the Adult Improvers Course. I was apprehensive at first; I was worried that I would be totally outclassed. When I arrived and began to exchange notes with the others, I wondered how such a range of levels and abilities could be mixed into one group. But it does work. Each course is based around a similar program of orchestra, small ensemble work and individual lessons.

On the first day, every student is assessed by audition. This is the single most daunting moment of the course, but is far worse in anticipation than in reality. The teachers are

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## SONGWRITING TECHNIQUES *by Elizabeth Delaney*

It was July 17<sup>th</sup> of 2002 and I had never imagined that I would wind up in the office of a government dignitary. I had simply come to the country of Latvia (in the old Soviet block) as a part of a mission outreach to those in prison and to encourage the church.

Dr. Zahars, the head of the prison administration, was interested to hear how the mission trip was going and asked our group leader many questions.

Then it was my turn. I explained to him about my music ministry and my CD project, and presented my CD to him as a gift. He became very quiet as he examined the cover. Then he turned it over and read the song titles and the short biography about me printed on the back.

“May I speak with you about this?” he asked.

I was stunned. “Yes, sir.”

Then he asked everyone to leave the room.

My stomach sank into my feet. After they all left, he began barraging me with questions. He was obviously very interested. But the one question that really stuck in my mind was “Where did you get the ideas for all these songs?”



Elizabeth Delaney (left) in the Jelgave Prison Yard, Riga

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## THE IN BOX

### KEEPING LIMBER

I am looking for a summer workshop in the summer directory issue (February 2004) of your wonderful publication, though what I found most interesting so far is your piece on keeping hands and fingers mobile.

Rolf Meyersohn  
New York, NY

### A BRANDENBURG PLAY-IN

Last year's Brandenburg Play-In was a happy success. We will play again on Sunday May 16 at 1:30 pm in the spacious auditorium at the Congregation Anshe Emeth in Hudson, NY. Simeon Loring, conductor of the Stockbridge Sinfonia, will again conduct all six of Bach's Brandenburg Concertos. All strings are welcomed, including students. Woodwinds and brass will be selected for Brandenburgs 1-4. Any questions regarding the music should be directed to Simeon Loring at 212/749-4132 or by email: <sloring1@nyc.rr.com>.

Gloria Terwilliger  
Hudson, NY

### RECORDED PIANO ACCOMPANIMENTS

Pianist Melody Lord offers accompaniments recorded with artists whose solo parts have been edited out of the final product to provide a musical accompaniment that can be used for a variety of performing situations, or for learning at home. Click <<http://myaccompanist.com/>> to view her current repertoire for clarinet, flute, trumpet and viola. Accompaniments are available on CD and on downloadable music files.

### CHAMBER MUSIC ARRANGEMENT SERVICES

Randy Calistri-Yeh of Custom Chamber Music creates arrangements of classical music for chamber groups, and has a web site at <http://cymusic.4t.com>.

Composer Leonid Portnoy of Orient Express Music also offers sheet music files for string quartet, some of them free, at [www.geocities.com/quartetworld](http://www.geocities.com/quartetworld).

### CORDLESS STAND LIGHTS

With improved bulb and battery technology, cordless stand lights have become a convenient alternative to the Laocoön tangle of interconnected lights, cords and power adapters that used to be part of every performing ensemble's road kit. Two handsome choices are the *Concertlight* (ad, page 16) and the *Maestro Music Stand Light* from Q Lighting, Inc., 750 Enterprise Drive, Lexington, Ky 40510, 877/741-4612 Fax 859/231-0376, [www.bil-lite.com](http://www.bil-lite.com).

### BOWING LEFT-HANDED

Left-handed violinist Randy Thomson bows with his left and argues persuasively that left-handed children always be taught this way. His new book, *Playing Violin and Fiddle Left Handed*, is available for \$24.95 from

Captain Fiddle Productions, 4 Elm Court, Newmarket, NH 03857, 603/659-2658, [www.captainfiddle.com](http://www.captainfiddle.com).

### NEW CHAMBER MUSIC WORKSHOP LISTING

The Allegheny College Summer Music Festival will be held at Meadville, PA, June 19-27, 2004, with youth and adult amateur chamber music programs, including piano-4 hands. Contact Beth Etter, 814/332-2734, or see <http://musicfestival.allegheny.edu/>.

## FIRST ANNUAL ISRAELI LUTHIERS' EXHIBIT

by Joel Epstein

Amateur musicians in Israel enjoyed an unusual opportunity to try out new instruments at the First Annual Israeli Luthier Exhibit in Tel Aviv.

Amateur groups reserved time slots to come and play quartets and trios on instruments made by ten Israeli makers. The players swapped instruments and bows between each movement.



Daniella Atsmon tries out a cello by Israeli luthier Avraham Amar at the First Annual Luthier Exhibit in Israel.

Many of the players were baffled by the invitation to come and play chamber music without their instruments. "You don't have to bring anything," they were told by Joel Epstein, organizer of the exhibit and himself an amateur violinist. "We have everything here, including rosin and shoulder pads."

The exhibit was the first major exposure of the Israeli musical public to their home-grown luthier industry. Eight violin makers, an organ-builder, and a craftsman specializing in reproducing biblical stringed instruments showed their wares amid a series of lectures, concerts and open playing sessions.

The exhibit, at the Pomegranate Art Gallery in Tel Aviv, ran from December 31 to January 2. Hundreds of Israeli musicians, many of whom were unaware that there is

an active community of luthiers working in Israel, came to hear and to try the instruments.

Also showing at the exhibit were Benny Rotem, Eli Ben-Nun, Regis Amar, Mendel Lukas, Yuval Adereth, Amit Tifenbrunn, who specializes in Baroque and ancient instruments, Micah Harrari, who makes replicas of the biblical King David harp, and organ builder Gideon Shamir.

The exhibit included some unusual instruments. Amit Tifenbrunn displayed a Quinton, a viol popular in France in the 18<sup>th</sup> century that was designed to help French viol players compete with the growing influx of Italian violin virtuosi. Eyal Vodnitzky brought two violas based on the same Stradivarius model and set up identically, one finished and one still in the white. Players could try the two and compare the sounds of the instruments before and after lacquer. Micah Harrari brought a harp carved from African Bubinga wood and encrusted with the twelve semiprecious stones of the ancient priestly shield. "The Queen of Sheba brought gifts of rare African woods to King Solomon, who used them to build the instruments of the Temple orchestra," explained Shoshana Harrari, Micah's wife, a harpist.

Some of the luthiers got into the act, as well. "But I haven't played in years," complained Yuval Adereth as he was pushed into the second violin seat for a Mozart quartet.

The exhibit included two concerts performed on instruments from the exhibit, including a viola da gamba concert by Mr. Tifenbrunn, who is also a viol virtuoso. Former concertmaster of the Israel Philharmonic Menachem Breuer and violist Gad Levertoff, also formerly of the Israeli Philharmonic, tried out the instruments in a discussion-demonstration for an overflow crowd.

The luthiers complained that there is a bias among Israeli teachers against new instruments. "If you look at the professional orchestras here, you see more Israeli-made instruments than you do among conservatory students," said Mr. Vodnitzky. "I hope that this exhibit is a first step toward changing that attitude."

*Violinist Joel Epstein is curator of The Pomegranate Art Gallery in Moshav Magshimim, Israel.*

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## NEVER TOO LATE *by Ruth Cazden*

### LOST IN TRANSLATION

When I was 17, a brave fellow named Frank from the LeadFoot School of Driving gave me my first driving lesson. He pulled up to the house in a 1963 Pontiac Bonneville, large as an ocean liner and equipped with dual controls. After a brief orientation ("The one on the left is the brake.") he had me drive to the corner which had a stop sign. I stopped, and he said: "Now go out and check traffic." Puzzled, I opened the door and started to get out of the car! Frank's words, which made perfect sense to him, meant something entirely different to me. The same problem comes up in my violin/viola lessons.

Hoping I would learn a more relaxed and tension-free violin hold, my teacher recommended that I attend a workshop given by a famous violin instructor. The workshop instructor used the analogy of holding a small baby bird in the left hand. Her point was that the left hand should be soft and gentle. That made sense to me. On returning home from the workshop I stood in front of the mirror and positioned my left arm and hand as if I were playing the violin. Then I imagined holding a delicate bird in my hand. Immediately, I bent the left wrist, flattening out the palm, because, if I didn't, that poor little birdie would roll right off! I proceeded to develop a bent-wrist violin hold guaranteed to prevent left-hand speed and accuracy. The problem was not poor advice, but my misinterpretation.

Several months ago I was working on a legato passage which required me to play sixteen notes on a single bow stroke. I played it for Emily, my teacher, who then asked me to repeat it, bowing the notes closer to the bridge. (Teachers always tell me to bow closer to the bridge because it produces a bigger sound.)

Later in the lesson we worked on a passage of fast sixteenth notes, one per bow, which required very rapid bow strokes. Emily demonstrated for me. Noticing that she bowed the passage near the fingerboard, I pointed to a spot near the fingerboard of her instrument. I smugly announced that she had bowed the passage there, rather than close to the bridge. Her response? "Of course I'm bowing it nearer to the fingerboard; the passage requires rapid bow strokes." Huh? It turns out that it's much easier to bow rapidly near the fingerboard because the string offers less resistance at that point. In all these years of being told to play nearer to the bridge (except when playing pianissimo) it never occurred to me to ask when that technique is appropriate and when it isn't.

So I'm learning to ask questions and to re-state what teachers say, to be sure I'm receiving the same message they're sending.

# LIFE LESSONS ON THE ROAD

by Bryan Farrell

A puzzling question came to me as I wallowed in the backseat of a Ford Mark III conversion van with an excruciating case of food poisoning. "How did I ever get this sick and end up in Louisville, Kentucky, parked behind a bar full of drag queens and dudes with enormous mullet hairdos?" The answer came to me much more quickly than you might expect. Some things just make more sense when you are at your lowest of lows. "I'm 20 years old. I'm traveling with a rock band. Each day is a new experience, filled with new people and places."

I had traveled some 2,500 miles (with about 500 more to go) and despite a day spent in the throws of dry heaving, I knew my decision to join the tour as a "rock'n'roll intern" (a term coined by the band to make me feel better about selling their merchandise) was probably the best of my worst decisions. Fortunately, it only turned out to be a bad decision on paper.

The idea for a summer tour came about last spring when *Hijack Jupiter*, a four-piece rock band based in Syracuse, discovered they had pocketed a good sum of money from a local show they played with MTV rock divas *The Donnas*. *Hijack Jupiter* decided it was time to see the country, starting in Boston and heading as far south as Atlanta and then back in the span of about a month. Money made from previous gigs provided the major source of funding. And any money the band made on tour, either through CD sales or shows, would be an added bonus. As long as the band members could avoid reaching into their own pockets, the tour would be considered a success.

But lying in the backseat of the tour van with an angry stomach, while the band opened for a drag show, sure seemed like the appropriate time to call this experiment a failure. I was, however, able to think about the tour for the first time. And having grown close to my four companions and further away from my isolated position as concessionaire, I realized that this trip wasn't about making money or getting national exposure. The band could have worked harder to get their album in the hands of a record label, but that almost seemed futile since they would be going on hiatus at the start of the school year.



Hijack Jupiter playing a show in Newark, Delaware

The real reason we landed ourselves in Kentucky and I suffered through my own case of fear and loathing, was much more involved. Part of it was for the adventure, the experience and the stories that would follow. But the main reason was to do something for the sake of proving you could do it, a feat that we accomplished wholeheartedly, but not without plenty of help.

About a week before the low-down in Louisville, our tour van rolled into Athens, GA, without a place to stay or even a gig to play. Scott Weiner, the band's guitarist (and my benefactor on the trip) had been waiting his whole life to visit the land of his boyhood idols in R.E.M. And through a combination of luck and the payoff of maintaining old connections, Scott found us a place to spend the night.

It was the home of a man Scott had only met once and it was all of two years ago. But that didn't stop him from giving us free rein of his house, while he was away for the night. He even invited us to a barbeque out in the sticks of Georgia the following day, where we enjoyed some native blue grass music and devoured some of the

best cooking the South had to offer. I had heard of southern hospitality, but a gesture that huge went beyond my understanding of the saying.

The trip was filled with stops like that. We relied heavily on friends of friends and strangers. Everyone was generous with their accommodations, even if it was only a floor to sleep on.

There was a family in Columbus, Ohio, that let us stay with them for two nights. They had never

met any of us, but their son is a friend of the band. And strangely enough, he was in a different state at the time of our visit. Nearly everywhere we stayed proved to be a testament to the importance of relying on people's good nature. Thankfully none of us had reason to lose faith in humanity, but if we had, this trip would have restored it.

Everyone has dreams of being something. These were guys who dreamed of being in a band. But a dream is just a dream until you go out and prove that it is within the realm of reality. I've sat down with the guys from time to time and discussed the tour. And as anyone who has tried listening to us can attest, it's the sort of thing you just had to be there to understand. The physical journey may have ended eight months ago, but we're only just starting to understand the things we learned.

*Bryan Farrell is a senior majoring in journalism at Penn State University in State College, PA.*

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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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## INDIVIDUAL MUSIC STUDY WORKSHOPS

**NEXT ISSUE: COMMUNITY MUSIC PROGRAMS**

*Our comprehensive online music workshop guide is updated bimonthly at [www.musicworkshopguide.net](http://www.musicworkshopguide.net).*

### 12th Cello Workshop

*Alsbach-Haehnlein, 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 for the ensemble. Age of participants from 15 years up. Coaching in German and English. Solid technical skills expected with minimum requirement: Saint-Saens 'The Swan.' Application by mid-August. Contact: Cornelia Heymann, Loenstr. 3, D-60322, Frankfurt/Main, Germany. Tel./Fax.: ++49-(0)69-493180. [cornelia.heymann@t-online.de](mailto:cornelia.heymann@t-online.de)  
[www.bergstrasse.de/vbma](http://www.bergstrasse.de/vbma)

### The Anatomy of Sound: A Workshop for Flutists

*Ann Arbor, MI, June 6-9, 2004*

This intensive workshop presents an opportunity for flutists of all ages to participate in master classes and join in-depth discussions about the study of flute tone, breathing and body awareness, in both flute practice and performance. Coaches Alexa Still and Goran Marcussen join Amy Porter, movement coach Jerry Schweibert, guest pianist Alan Huckleberry, flute/yoga instructor Cathie Apple and special guest Jeanne Baxtresser. Fifteen performers will be chosen by taped audition. Students, amateurs, semiprofessionals and professionals are encouraged to apply. Fees: \$300, performer; \$200, auditor. Contact Marionette Cano, University of Michigan School of Music, Summer Programs, 1100 Baits Drive, Ann Arbor, MI, 48109-2085. Phone 734/764-5429.

[canom@umich.edu](mailto:canom@umich.edu)

[www.music.umich.edu/resources/summer/Flute.html](http://www.music.umich.edu/resources/summer/Flute.html)

### Bert Lucarelli Oboe Seminar

*South Shore Conservatory, Duxbury, MA, August 8-13, 2004*

Bert Lucarelli will present his 8th annual Master Class focusing on solo performance including the fundamentals of oboe-playing and reed-making skills. Participants will have intensive oboe instruction for five days, and a performance on the last day. Guest lecturers will present demonstrations on instrument repair, Alexander Technique and other relevant topics. A piano accompanist will be provided. Total cost: \$645; Auditor fees \$75 per day (includes meals). Contact Tong Cui, 781/331-2181. Total cost: \$645.00; Auditor fees \$75.00 per day (includes meals). Contact Tong Cui, 781/331-2181. [oboecamp@innoleedy.com](mailto:oboecamp@innoleedy.com)

<http://www.musicmountain.org/edu.htm>

### **Ceilidh Trail School of Music**

*Inverness, Cape Breton Island, NS, Canada*

*July 26-30, Advanced/Master; August 2-6 Intermediate; August 9-13, 2004, Beginner musicians (childrens & adult)*

The Ceilidh Trail School of Music offers an in-depth immersion into traditional Scottish and Cape Breton/Scottish fiddle, guitar and piano accompaniment as well as stepdancing taught by renowned artists. Four soundproof classrooms and concert/dance hall; handicapped accessible. Tuition: US \$380 / CAD \$480 (2003) covers concerts, ceilidhs, jam sessions with refreshments; Friday night concert/dinner. Contact Janine Randall, Director, CTSCM, Box 455 Greenbush, MA 02040 or Box 297 Inverness, NS, Canada B0E 1N0, 781 -544-3179, [j9rand@aol.com](mailto:j9rand@aol.com)  
<http://www.ceilidhtrail.com>

### **The Chamber Music Connection**

*St. John's Episcopal Church, Worthington, OH*

These are chamber music workshops for 40 participants of all abilities and ages, on strings, woodwinds, piano. Individuals and groups are accepted. The offerings include small ensemble coaching sessions with guest artists, and individual instrument classes. Contact [artsdir@cmconnection.org](mailto:artsdir@cmconnection.org). [www.cmconnection.org/](http://www.cmconnection.org/)

### **The Conductors Institute at Bard College**

*Annandale-on-Hudson, NY June 28-August 6, 2004*

*Visual Score Study/Baton Placement and Body Movement Technique, June 28 to July 2*

*Conducting Program for Fellows and Colleagues, July 5-30*

*The Discovery Program, July 12-23, for conductors with limited experience who wish to improve their skills.*

*Composer-Conductor Program, July 26 to August 6 for professional and semiprofessional conductors and composers. Institute founder and director, Harold Farberman. For further information and an application, call the Conductors Institute at 845/758-7425, e-mail [mcevoy@bard.edu](mailto:mcevoy@bard.edu). <http://www.bard.edu/ci>*

### **Conductors Institute of South Carolina**

*Columbia, SC, June 9-June 19, 2004*

The Institute, directed by Dr. Donald Portnoy, is perhaps the most comprehensive of its kind in the United States. Since its inception more than 600 conductors have traveled to Columbia to study with guest conductors and composers. The two-week Discovery Program, concurrent with the Conducting Institute and directed by Dr. Manuel Alvarez, is for those with limited conducting experience. \$600-\$800 tuition and housing. Contact Dr. Donald Portnoy, [ciI@mozart.music.sc.edu](mailto:ciI@mozart.music.sc.edu), School of Music, University of South Carolina, Columbia, SC 29208, 803/777-7500, fax 803/777-9774, [www.music.sc.edu/Special\\_Programs/Conductor\\_Institute/](http://www.music.sc.edu/Special_Programs/Conductor_Institute/)

### **Conductors Workshop of America**

*Iowa City, IA, August 2-6, 2004*

This conducting workshop is for up to 20 beginning to experienced adult conductors, to develop and refine gestural skills, analytical concepts and score preparation for conductors of educational through professional ensembles. Faculty are Dr. William LaRue Jones, Marvin J. Rabin and Henry Charles Smith. The workshop is in the University of Iowa music facilities with lodging in hotel accommodations. \$639 covers tuition, meals and lodging. Contact Dr. William LaRue Jones, Conductors Workshop of America, 930 Park Road, Iowa City, Iowa 52246-3821, 319/341-8457, fax 319/466-1635.

[upbeatwlj@aol.com](mailto:upbeatwlj@aol.com)

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

### **Dolmetsch Recorder Course**

*Frensham Heights Farnham (Surrey), United Kingdom*

*July 14-28, 2004*

This coached workshop for recorders offers technique classes, choir, viol consorts, recorder ensembles and orchestra. Most recorder teaching is in small graded classes of between 8 and 16 people. Fees: £480- £540 covers 2 weeks full board and lodgings and musical activities. Contact: Dolmetsch Summer School Secretary, Dr. Brian Blood, Heartsease, Grayswood Road, Haslemere, Surrey GU27 2BS, United Kingdom, 01428-643235, fax: 08700-560190, [brian@dolmetsch.com](mailto:brian@dolmetsch.com).

<http://www.lmfl.com>

### **Eastman School of Music Summer Courses**

*Rochester, NY June 28-July 25, 2004*

*Balinese Gamelan Institute July 15-19, Canadian Brass*

*Weekend July 23-25, CED Harp Workshop July 19-23,*

*Dalcroze Eurhythmics July 12-16, Eastman Bass Day July 3,*

*Eastman Drum Set Day July 3, Mbira Weekend Workshop*

*July 10-11, Percussive Arts Society Teacher Training*

*Workshop July 9, The Practical Harpist June 27-July 2, The*

*View from the Top: A Piccolo Workshop Weekend July 10-11,*

*Trumpet Technique Institute June 28-29. See website for*

*details. Dorm rooms are available for \$60 per night.*

Contact: Summer Session Office, 26 Gibbs Street, Rochester NY 14604. Telephone: 585/274-1400. Contact: Summer Session Office, 26 Gibbs Street, Rochester NY 14604, 585/274-1400, [summer@esm.rochester.edu](mailto:summer@esm.rochester.edu).

<http://www.Rochester.edu/Eastman/summer>

### **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 this year 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, Neulingasse 42/10, A-1030 Wien, AUSTRIA, phone and fax 43-1-71 41 710, mobile phone 0664-4502949.

### **Festival of American Fiddle Tunes**

*Ft. Worden State Park, Port Townsend, WA, July 4-11, 2004*

Players will find rewards in the sampling of many rich musical styles with the broad array of regional styles of fiddle music together with accompaniment. There are morning style/repertoire workshops, afternoon band labs, dance classes, tutorials, one-on-one instruction, evening dances, concerts and jams. Contact: Centrum, PO Box 1158, Port Townsend, WA 98368, 360/385-3102, fax: 360/385.2470.

[info@centrum.org](mailto:info@centrum.org). [www.centrum.org/workshops.html](http://www.centrum.org/workshops.html)

### **Fiddle & Dance at Ashokan**

*Olive Bridge, NY*

*Western & Swing Week June 20-26;*

*Northern Week July 25-31;*

*Southern Week August 15-21, 2004*

These workshops offer traditional music for 165 participants of all abilities and all instruments, voice, dance, band classes, ages 18-90. Classes are small, relaxed, friendly. Western/swing week: swing, western swing, country/western. Northern week: New England, French Canadian, English, Scandinavian. Southern week: old-time, Appalachian, and Cajun. Jay Ungar, Molly Mason Directors. Matt Glaser, John Krumm, David Kaynor, more tba. Secluded camp in the Catskills. \$655 covers dorms or camping, meals and tuition. Contact Ashokan Fiddle & Dance, P.O. Box 49, Saugerties, NY 12477, 845/246-2121, [ashokan@aol.com](mailto:ashokan@aol.com). [www.ashokan.org/ashokan/camp.shtml](http://www.ashokan.org/ashokan/camp.shtml)

### **Gary Schocker Master Class**

*West Park, Ulster County, NY*

*June 23-27, July 7-11, July 28-August 1, 2004*

Gary Schocker, flute, offers three 5-day master classes. In addition to traditional master class flute instruction, it will include ensemble playing, the physical aspects of playing the flute, mind/body workshops (yoga, medication), a class concert, and a performance by Mr. Schocker. Accommodations are in the Holy Cross Monastery and Guesthouse on 26 acres on the Hudson River. Fees include tuition, room, and board and range from \$80/day for an auditor, to \$605 for the entire workshop for resident performer. Contact: Gary Schocker Master Class, 2362 Route 82, LaGrangeville, NY 12540, [JulieMB@Prodigy.net](mailto:JulieMB@Prodigy.net).

<http://www.garyschocker.com>

### **Glickman-Popkin Bassoon Camp**

*Little Switzerland, NC, May 27-June 3, 2004*

This is a master classe in performance techniques, reed making and repertoire, for up to 80 players of all abilities over 18 years old. The 2004 Bassoon Camp features guest artists David McGill, principal bassoon of the Chicago Symphony and John Wetherill, principal bassoon of the Indianapolis Symphony, and free repairs, music and supply stores. Auditorium, rehearsal rooms.

Semi-private accommodations. \$575.00 covers tuition, room, and board. Contact Mark A. Popkin, 740 Arbor Road, Winston-Salem, NC 27104-2210. 336/725-5681, fax: 336/777-8254, [elsiepop@aol.com](mailto:elsiepop@aol.com).

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

### **Guitar Workshop Plus: Bass, Drums, & Keyboards**

*Toronto, Ontario, Canada, July 18-23, 25-30, 2004*

This workshop offers courses for all levels, ages, and styles including blues, jazz, rock, acoustic, and classical for 150 participants. Each day consists of morning and afternoon classes that involve a hands-on approach, late afternoon clinics, ensemble performances, and evening concerts. Professional faculty and world-class guest artists teach and perform. Resident and non-resident tuitions are available. Facilities are at Appleby College on the shores of Lake Ontario. Double and single rooms available. Approximate total cost CAD \$560 (tuition) or CAD \$860 (includes room and board. Contact Brian Murphy, Director, P.O. Box 21207, Meadowvale Postal Outlet, Mississauga, On, L5N 6A2, Canada, 905/785-7087, [info@guitarworkshopplus.com](mailto:info@guitarworkshopplus.com)

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

### **Hartt School of Music Summerterm**

*Hartford, CT*

*International Flute Workshop, June 21-25, 2004*

Elena Durán's unique holistic approach to all things in Life, Music and the Flute, an intensive flute workshop open to all ages and levels. A special presentation of "Wion's Works," by John Wion is scheduled as part of the workshop.

*International Guitar Festival, June 21-25, 2004*

A week-long festival of concerts, master classes, and lectures open to classical guitarists of all levels who desire to improve and refine their playing and performance skills. The faculty will be Oscar Ghiglia, Richard Provost and Alan Goldspiel. For additional information, contact Richard Provost at 860/768-4800 or [rprovost@hartford.edu](mailto:rprovost@hartford.edu).

The Hartt School also offers short courses for music educators on topics such as string improvisation, music technology, traditional dance and song, choral and instrumental conducting, Kodály pedagogy and others described on web site. Contact: Hartt Summerterm, The Hartt School, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117-1599, 1/800/955-HART or 860/768-5020, [hrtsumtrm@hartford.edu](mailto:hrtsumtrm@hartford.edu).

<http://www.hartford.edu/hartt/Summerterm2004/Summerterm.htm>.

### **Hidden Valley Music Seminar for Recorder, Viola da Gamba and Harpsichord**

*Carmel Valley, CA, May 29-June 6, 2004*

Faculty are Leticia Berlin, and Geer van Gele, recorders; Margriet Tindemens, viola da gamba, and Webb Wiggins, harpsichord. Fees: \$750, tuition. Contact,

Hidden Valley Music Seminars, Post Office Box 116,  
Carmel Valley, California 93924. Tel: 831/659-3115, Fax:  
831/659-7442, [hvms@aol.com](mailto:hvms@aol.com).  
<http://hiddenvalleymusic.org/master.htm>

### **Hornclass**

*Nove Straceci, Czech Republic, August 7-14, 2004*  
Individual lessons, chamber music and ensemble  
performance, basic orchestral training, seminars,  
workshops and instrument displays. The course is open  
to hornists of all levels, including beginners. A piano  
accompanist will be available. Participants may choose  
to perform in a course concert to be organized at a later  
date. Course fees do not include travel expenses, travel  
and health insurance. Send Hornclass applications to  
Horn Music Agency, Mezipolí 1092 / 6, CZ-141 00  
Praha 4, Czech Republic, [ada.slivanska@telecom.cz](mailto:ada.slivanska@telecom.cz).  
<http://www.hornclass.cz>

### **Irene Sharp Cello Seminar**

*Stanford University, Stanford, CA, June 21-25, 2004*  
The Irene Sharp Cello Workshop, for cello students,  
professional cellists, amateurs, and teachers, is inspired  
by the teaching of the late Margaret Rowell. The two-  
hour morning sessions focuses on techniques that foster  
healthy and artistic approaches to playing. In the two-  
hour afternoon sessions those techniques are applied to  
repertoire. Contact 772 Ames Ave., Palo Alto, CA 94303,  
650/493-1545, Fax 540/858-2075, [isharp@pacbell.net](mailto:isharp@pacbell.net).  
<http://home.pacbell.net/gszent/>

### **The Ithaca Violoncello Institute (IVI)**

*Geneva, NY, June 20-August 7, 2004*  
In this workshop, a small number of positive, mature,  
professional/amateur cellists (age 16+) receive much  
personal attention while focusing on technique,  
musicianship, practice techniques, natural physical  
approach, and respectful working relationships. The  
workshop is housed on the H & W Smith College  
campus with ideal facilities. Director, Einar Holm, 125  
Ridgecrest Rd., Ithaca, NY 14850. 607/273-8896,  
[Einar.Jeff.Holm@hotmail.com](mailto:Einar.Jeff.Holm@hotmail.com).  
<http://www.geocities.com/icelloi>

### **IU School of Music Summer Workshops**

*Bloomington, IN, one-week courses, June and July*  
Courses are offered in Spanish guitar, natural horn,  
piano, and Kodály music education. These courses are  
for advanced musicians, ages 18+. A typical schedule  
includes private lessons, master classes, an ensemble  
session, and lectures. Indiana University music facilities;  
accommodations are available in dorms or local  
establishments. Approximately \$400 covers tuition only.  
Contact Ruth Kapustin, School of Music, Indiana  
University, Bloomington, IN 47405, 812-855-6025, fax  
812/855-4936, [rkapustin@indiana.edu](mailto:rkapustin@indiana.edu).  
[http://www.music.indiana.edu/som/special\\_programs](http://www.music.indiana.edu/som/special_programs)

### **Jeanne Baxtresser at The Music Academy of the West**

*Santa Barbara, CA, August 1-15, 2004*  
This master class in flute will take place at The Music  
Academy of the West. For information, contact Music  
Academy of the West, 1070 Fairway Road, Santa  
Barbara, CA 93108-2899. Phone: 805/969-4726, Fax:  
805/969-0686, [catalog@musicacademy.org](mailto:catalog@musicacademy.org).  
<http://jeannebaxtresser.com/class.html>

### **Jeanne Baxtresser International Flute Master Class**

*Bavarian Music Academy, Hammelburg, Germany*  
*September 20-24, 2004*  
This master class, taught in English, is open to  
performing participants, advanced students and young  
professionals, and auditors of any level. Auditors  
receive instruction from our associate faculty members.  
The faculty include Jeanne Baxtresser, Carnegie Mellon  
University, Pittsburgh, and Cordula Hacke, Piano.  
Deadlines: performing participants, August 1, 2004  
(audition tape required); auditors, September 1, 2004.  
Early registration is recommended. Fees: approx 500  
Euros covers tuition, room and board for performing  
participants; auditors less. For further information and  
application forms, contact Nancy Gildner, Director,  
Jeanne Baxtresser International Flute Master Class,  
Herrngartenstr. 7 D-65185 Wiesbaden, Germany, 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](mailto:Nancy.Gildner@t-online.de).  
<http://jeannebaxtresser.com/class.html>

### **Jink & Diddle School of Scottish Fiddling**

*Valle Crucis, NC, July 3-9, 2004*  
This is a workshop in Scottish fiddling for 25-30  
musicians interested in learning and preserving Scottish  
fiddle music traditions, primarily violin, but also viola,  
cello, other melody instruments. Resident summer  
school is prior to the Grandfather Mountain Highland  
Games. Three group classes and one individual lesson  
daily, numerous opportunities to play in ceilidh-style  
sessions, and a performance at GMHG. Must be able to  
read music. Dr. John Turner, 10-time National Scottish  
Fiddling Champion, Director. Valle Crucis Conference  
Center: classes in old apple barn, lodging in an old  
farmhouse, 2, 3 or 4 per room. \$550 tuition, room and  
board (\$375 day students) with \$300 deposit by March  
15. Contact Moira Turner, 11302 Avocet Dr.,  
Chesterfield, VA 23838-8945; phone 804/778-4708; cell  
804/647-2164, [jinkdiddle@aol.com](mailto:jinkdiddle@aol.com).  
<http://www.jinkdiddle.com>

### **John Mack Oboe Camp**

*Wildacres Retreat, Little Switzerland, NC, June 4-11, 2004*  
This is a workshop in classical oboe repertoire for 80+  
advanced oboe and English horn players, age 18 up. It  
includes more than 30 hours of workshops and master  
classes on oboe fundamentals and repertoire, recitals,  
instrument maintenance seminar. Instruction by John

Mack, Linda Strommen, John Symer. \$510 tuition, room & board. \$460 for auditors. Contact John Mack Oboe Camp c/o Patricia Grignet Nott, 541 Lincoln Road, Miami Beach, FL 33139-2913, 305/673-3330 x255, fax 305/673-6749, [pnott@nws.org](mailto:pnott@nws.org).

### **Kinhaven Adult Piano Workshop**

*Weston, VT, June 10-15, 2004*

This workshop offers four-hand and solo piano music for 20 intermediate-advanced pianists, 18 or older. Personal or taped audition required for admission. Focus on 4-hand and solo repertoire; participants are assigned to work on repertoire chosen in advance by faculty. Coachings and private lessons, rehearsals and sight-reading. Master classes, faculty performances, student concert. Facilities include 10 grand pianos, practice/rehearsal rooms, concert hall. Applications due April 1. Contact Leander Bien, Nigel Coxe, Chonghyo Shin, Ignat Solzhenitsyn. \$650 covers tuition, single room and board. Contact Leander Bien, 9 Lopa Ct., North Potomac, MD 20878, 301/340-6583, fax 301/424-9043, [LeBien@aol.com](mailto:LeBien@aol.com).  
<http://www.kinhaven.org/>

### **Magic Mountain Practice Retreats**

*Morris, NY, May 22-June 6, July 3-18, July 31-September 5, October 18-24, 2004, January 2-17, 2005. (Super Retreat combines sessions.)*

These workshops offer solo and audition repertoire study for up to 11 professional string performers and teachers, and advanced college and conservatory students. Violin, viola and cello. Quartet sessions can be arranged. Participants practice six hours a day, attend seminars, mock auditions and solo performances, receive guidance in body exercise and injury avoidance. Three lessons with Burton Kaplan, professor of violin and viola at the Manhattan School of Music, are included. Audio and video facilities are provided for self-observation. A superb chef prepares alternate dinners; other meals are prepared communally. Held at Magic Mountain Music Farm. \$885/week (less for multiple weeks) covers application fee, tuition, practice room, room and chef surcharge. Contact Burton Kaplan, 415 West Hill Rd., Morris, NY 13808. Phone 607/263-2304, fax 607/263-9647, [musicfarm@mindspring.com](mailto:musicfarm@mindspring.com).  
<http://www.magicmountainmusic.org/>

### **Mark O'Connor Strings Conferences**

*Montgomery Bell State Park, TN, June 20-26, 2004*

*San Diego, CA, August 1-7, 2004*

Many fiddling styles are offered for 140 fiddlers and violinists of all abilities. Ages 8+. Five days of fiddle, viola, bass and cello instruction, seminars, concerts and dances, with an in-depth look at jazz, classical, Texas style, Canadian, old-time, swing, Cape Breton, and others. Daily instruction in ability-matched groups of 12-20. Evening seminars and concerts. Fees:

\$700/participants; \$250 for family members plus accommodations. Contact: Helen Holzen, P.O. Box 110573, Nashville, TN 37211, 615/941-7426, [fiddlecamp@markoconnor.com](mailto:fiddlecamp@markoconnor.com).  
<http://www.markoconnor.com/camp.htm>

### **Max Aronoff Viola Institute Festival**

*NE Seattle (Kenmore) WA, June 27-July 1, 2004*

Chamber Music Curriculum for Pre-Professional and Amateur Quartets/Trios/Individuals: violin, viola, cello, age 18-up. String teachers and players of all levels welcome. Daily chamber coachings and performance opportunities; exploration and refreshment of individual skills with internationally trained faculty. Supplemental classes include instrumental seminars, music theory, repertoire classes, individual and group instruction, and master classes. Concert hall, classrooms, semi-private dormitory, dining hall all under one roof; all facilities ADA-accessible. Inspiration in a beautiful setting adjoining St. Edwards State Park. \$565 includes application fee, tuition, room and board. Contact Joyce Ramee, Director, Max Aronoff Viola Institute, 6302 54th Ave. Court W, Tacoma WA 98467, 253/474-6922, [mavijramee@aol.com](mailto:mavijramee@aol.com).  
[www.viola.com/aronoff](http://www.viola.com/aronoff)

### **Music@ Felcino Bianco Summer School**

*Felcino Bianco, near Citeria, Italy, July 10-23, 2004*

Music@ Felcino Bianco provides advanced individual training, masterclasses in chamber music and concerts for both professional musicians and gifted amateurs set in the glorious countryside of the Tuscan-Umbrian border. Open to up to 30 students on violin, cello and piano. Faculty are members of the Bekova Trio. Contact Dr. Michael Humphries, Managing Director, and Elena Bekova, Artistic Director, Ranworth, 4 Portsmouth Road, Camberley, Surrey, GU15 1LA, UK, [music@felcinobianco.com](mailto:music@felcinobianco.com).  
<http://felcinobianco.com/index.html>

### **Music for People at Kiental**

*Kiental, Switzerland,*

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

The MLP at Kiental offers training in workshop leadership skills, instrumental & vocal improvisation, digital recording, therapeutic music improvisation, and advanced improvisation techniques. Take this as an extension of David Darling's workshop, or as a certification course: see [www.musicforpeople.org](http://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](mailto:mfp@musicforpeople.org)  
<http://www.musicforpeople.org/mfpeurope.html>

### **Music Institute for the Development of Personal Style in Memory of Jascha Heifetz**

*Chatham College, Pittsburgh, PA, June 13-20, 2004*

Workshops for all ability levels for violin and piano. In

memory of Jascha Heifetz. Join world renowned performers and teachers, all longtime associates of Jascha Heifetz, as they present eight days of intense study, imaginative and inspiring coaching, public performances and round table discussions. All ages, 30 players. Auditors welcome. Sherry Kloss, director, Don Freund, piano. Contact Music Institute, Community Programs, Chatham College, Woodland Road, Pittsburgh, PA 15232, [lpetty@chatham.edu](mailto:lpetty@chatham.edu). <http://www.chatham.edu/show.asp?durki=1643>

### **NashCamp Retreats**

*Nashville, TN*

*NashCamp Bluegrass Camps June 13-18, 20-25*

*NashCamp Songwriting Week: July 5-9, 2004*

*NashCamp 5-String Banjo Retreat: October 1-3, 2004*

These retreats are held in a restored Victorian mansion just outside Nashville. Each day classes and workshops are featured. Classes are small and intimate, allowing for much of teacher/student interaction. Semi-private lesson time available. There will be nightly concerts and hours of campfire jamming. Classes for all levels of players. Ages 18 and up; under 18 with permission from NashCamp. Register early! Classes sell out quickly. NashCamp's gourmet food and comfortable accommodations are unparalleled in a workshop setting. Contact: Cindy Sinclair, Director, PO Box 210396, Nashville, TN 37221, 615/952-2267, [nashcampnow@nashcamp.com](mailto:nashcampnow@nashcamp.com). <http://homepage.mac.com/nashcamp/index.htm>

### **National Guitar Summer Workshop**

*New Milford CT July 3-9, 11-17, 18-24, 26-31, August 2-7, 9-14; Seattle June 19-24, Nashville July 12-17; Chicago July 19-24; Austin, TX July 5-10; Los Angeles June 27-July 2, July 5-10; San Francisco CA July 19-24; New Orleans June 27-July 2, 2004*

This is a workshop in guitar study, all styles, for 220 musicians/session of all ability levels on guitar, bass, keyboard, percussion, voice, other instruments, ages 13-80, with programs for beginning through advanced players. Director: Paula Abate. Key faculty members have included Pat Metheny, Robben Ford, Joe Satriani, Steve Vai, Leo Kottke, John Hammond, Scott Henderson, John Scofield, Eric Johnson, John Patitucci, Victor Wooten, Duke Robillard, and Trey Anastasio. \$825 covers tuition, dorm, cafeteria. Contact: Emily, Paula, Nicole, Ian: 800/234-6479, fax 860/567-0374. P.O. Box 222, Lakeside, CT 06758, [emily@guitarworkshop.com](mailto:emily@guitarworkshop.com). <http://guitarworkshop.com/>

### **New Directions Cello Festival**

*Lawrence University, Appleton, WI, June 27-29, 2003*

The New Directions Cello Festival features performances, workshops and jam sessions led by guest artists who are pioneering new directions for cellists in a variety of styles. The festival also features a one day

Young People's Cello-Bration mini-festival for 8-16 year olds, an exhibition of electric cellos, and a Cello Big Band which allow participants to play innovative music for cello choir. Participants of a wide range of ages and abilities are encouraged to apply. Contact: Chris White, NDCA, 501 Linn St., Ithaca, NY 14850. Phone & fax 507/277-1686, [infor@newdirectionscello.com](mailto:infor@newdirectionscello.com). [www.newdirectionscello.com/festival/fest04/](http://www.newdirectionscello.com/festival/fest04/)

### **New York City International Piano Competition for Outstanding Amateurs**

*New York, NY, April 30 and May 1-2, 2004*

The 4th Annual New York City International Piano Competition for Outstanding Amateurs (formerly Northeastern Classical Piano Competition) will be moving to the Goethe Institute, 1014 Fifth Avenue, NYC (across from the Metropolitan Museum of Art). It offers a \$1,000 cash prize plus a NYC Recital to the winner with additional awards. Entry is limited to the first 45 applicants. Master Classes will be given by jurors Eva Kovalik and Joseph Smith. Contact Phred Piano Expression, 27 Ell Road, Hillsdale, New Jersey 07642, 201/358-0550, [Phmeller@aol.com](mailto:Phmeller@aol.com). <http://www.phredpianoexpression.com/>

### **Oberlin Workshops**

*Oberlin, OH*

*Oberlin Workshops in Electronic and Computer Music June 20 - June 27, June 27-July 4, 2004*

*Oberlin Flute Institute June 27 - July 4, 2004*

*Oberlin Piano Competition/Festival July 25-August 1, 2004*

For high-school and college students, teachers, amateurs, and professionals. Contact Anna Hoffmann, Oberlin College Conservatory, 77 West College St., Oberlin, OH 44074-1588, 440/775-8044, fax 440/775-6840, [anna.hoffmann@oberlin.edu](mailto:anna.hoffmann@oberlin.edu). [www.oberlin.edu/con/summer/wecm/Default.html](http://www.oberlin.edu/con/summer/wecm/Default.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, or who have blocks about how to improve further. The five day course includes individual lessons, technique sessions with video analysis, ensemble and performance opportunities, cello orchestra, improvisation and choir. The Secretary, Oxford Cello School, 67 Oxford Road,



Abingdon, Oxfordshire, OX14 2AA, England. Tel: +44(0)1235 530572, Fax: +44(0)1235 555952, [cello@oxfordcelloschool.freemove.co.uk](mailto:cello@oxfordcelloschool.freemove.co.uk), [www.oxfordcelloschool.freemove.co.uk/adult.htm](http://www.oxfordcelloschool.freemove.co.uk/adult.htm)

### Piano Pedagogy Institute

*Longy School, Cambridge, MA, Third week in June*  
This five-day course covers methods and repertoire for building fundamental skills in students of all ages. Topics include a holistic approach to exploring fundamentals of music, technique as a tool of self-expression, troubleshooting methods, formation and development of sight-reading skills, and repertoire for beginning to advanced intermediate pianists. Registration deadline: mid-May. Contact: The Longy School of Music, Attn: Director of Continuing Studies and Summer Programs, One Follen St., Cambridge, MA 02138. 617/876-0956 Ext 523, [music@longy.edu](mailto:music@longy.edu), [www.longy.edu/main.htm](http://www.longy.edu/main.htm)

### *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](http://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](mailto: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](mailto:pipergeo@pt.lu) or Fax +352 223585.

### Rocky Mountain Fiddle Camp

*High Peak Camp, near Denver, CO*  
August 8-15; August 15-22, 2004

This workshop offers fiddle classes during the day. Other activities include evening contra dances, jam sessions, mini-concerts, camper talent night, campfires, barbecues, and opportunities to hike and swim. Contact:

Mark Luther, 4785 East Amherst Ave., Denver, CO 80222, 303/753-6870, [MFLuther@aol.com](mailto:MFLuther@aol.com), <http://www.rmffiddle.com/>

### Scottish Summer School

*Stirling, Scotland, UK*  
*June-September; Weekends spring & fall*  
Five-day courses in Accordion, Clarsach, Highland Bagpipe, Scots Fiddle, Scots Traditional Fiddle and Baroque Music, Shetland Fiddle Playing, Scottish Singing. Weekend courses (two days): Classical String Ensemble, Guitar for Beginners, Jazz Guitar. Experience 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](mailto:m.f.stirling@stir.ac.uk), [http://www.stir.ac.uk/departments/daice/sss/html/course\\_list.html#spring](http://www.stir.ac.uk/departments/daice/sss/html/course_list.html#spring)

### Sheffield Cello and Chamber Music Weekend

*St. Elphin's School, Darley Dale, Derbyshire, UK*  
*May 1-3, 2004*  
Participants receive expert tuition from cellist Bernard Gregor-Smith of the Lindsay Quartet in a friendly informal atmosphere. Pre-formed groups are welcome. A follow-up is planned in early September. Director, Dr E. Wing. Fees: Observer £10 Performer £70 Recital £6 Contact: Seven Springs, Morehall Lane Bolsterstone, Sheffield S36 3ST UK, [Winlou7@aol.com](mailto:Winlou7@aol.com), [www.Sheffield-cello.org](http://www.Sheffield-cello.org)

### Siskiyou Saxophone Workshop

*Southern Oregon University, Ashland, OR*  
*July 26-31, 2004*  
For intermediate to advanced high school, college and adults, the Siskiyou Saxophone Workshop offers a fun and relaxing environment to study saxophone with an internationally renowned faculty. High school, college and advanced adults are encouraged to apply. All saxophone voices (soprano, alto, tenor, and baritone) are welcome. Participants will form saxophone quartets coached by the faculty as the basis of the workshop. In addition to quartet rehearsal, the workshop will include large ensemble rehearsal, special topic master classes, jazz clinics, and recitals, as well as the opportunity to have a private lesson with workshop faculty. 32 players. Faculty will be Kenneth Fischer, Rhett L. Bender, John Bleuel, J. Scott Turpen. Email [bender@sou.edu](mailto:bender@sou.edu), call 541/552-6534 for program information. [www.sou.edu/music/saxophoneworkshop/index.htm](http://www.sou.edu/music/saxophoneworkshop/index.htm)

### Sonata

*Old Bennington, VT April 23-May 2, May 28-June 6, June 11-20, August 22-28, September 17-26, October 15-24, November 5-14, 2004*

Piano music of all kinds for 22 adult pianists of all abilities is offered in this unusual keyboard program for adults who want to escape from their daily routine by studying piano in a concentrated, creative and motivating atmosphere, as described in Noah Adams' book *Piano Lessons*. There are 8 grands and 14 uprights. Accommodations are dormitory-style, with shared rooms and bathrooms. Fees of \$875 (Summer Sonata) or \$1175 (all other Sonatas) covers everything. Contact Polly van der Linde, Sonatina Enterprises, 5 Catamount Lane Old Bennington, VT05201 802/442-9197, fax 802/447-3175, [polly@sonatina.com](mailto:polly@sonatina.com). [www.sonatina.com/sonatas.htm](http://www.sonatina.com/sonatas.htm)

### **Stacy Seminar**

*Hidden Valley Institute of the Arts, Carmel, CA  
August 9-15, 2004*

Tom Stacy is the solo English Hornist of the New York Philharmonic and a faculty member of The Juilliard School. This workshop includes a recital by Tom Stacey, master classes, trio sessions, practice time, reed-making sessions, solo coaching, and social time. Fees: \$1050 includes tuition, room and board (double). Contact, Stacy Seminar, Hidden Valley Music Seminars, Post Office Box 116, Carmel Valley, California 93924. Tel: 831/659-3115, Fax: 831/659-7442, [hvms@aol.com](mailto:hvms@aol.com). <http://hiddenvalleymusic.org/stacy.htm>

### **Summer Bass Workshop**

*College Park, MD, August 9-13, 2004*

The workshop is for bassists and cellists who desire an intense five days of study with master teachers. The curricula *Progressive Repertoire for Double Bass* by George Vance and *The New Technique for the Double Bass* by François Rabbath are central themes of the workshop. Participant's daily schedule will include: a master class (semi-private lesson, open to the public), bass choir rehearsal, a group lesson, participatory lecture/demonstrations, and an evening concert. [slavapub@aol.com](mailto:slavapub@aol.com). [www.slavapub.net](http://www.slavapub.net)

### **SummerKeys**

*Lubec, ME, weekly sessions June 21-September 3, 2004  
Weeks 1 & 2: cello; Week 3: composition; Week 4: composition, jazz piano, beginning voice; Week 5: composition, jazz piano, violin; Week 6: pianoforte duet, voice; Weeks 7-8: violin, cello, flute, clarinet, guitar; Weeks 9-11: violin, cello.*

SummerKeys offer classical music and jazz for 10-12 adult musicians of all abilities: piano, cello, classical violin/viola, voice, guitar, flute and clarinet. SummerKeys functions on the premise of come as you are, enjoy the music and the work. For adult students wanting to spend a week or more immersed in study and practice. Pre-formed groups are accepted. Lubec is an old fishing village \$375-425 tuition only. Accommodations in local B&Bs and meals separate.

Bruce Potterton, SummerKeys Director, 32 North Main St., Boonton NJ 07005, (973) 316-6220, [sumrkeys@nemaine.com](mailto:sumrkeys@nemaine.com). [www.summerkeys.com/](http://www.summerkeys.com/)

### **SummerSongs: A Songwriters Summer Camp**

*Ashokan Field Campus, Olivebridge, NY*

*August 8-13, 2004*

This workshop includes pop, country, folk, rock, jazz, world beat, for 100 song-writers of all abilities on guitar, voice, piano, synthesizer, any unamplified instrument. Workshops, concerts, song circles, coffee house, intensive work and play in the Catskill mountains. Lessons: Beginning to Advanced Songwriting, Demo Recording Workshops in our own recording studio, Pop, Rock, Folk, Country, Vocal & Harmony workshops, Guitar, Piano, The Business of Music, Alternative Marketing and much more. Staff concerts featuring nationally known songwriters, song circles, jams, a coffee house & student show. Facilities have pianos; bring your own guitar. Accommodations: camping and bunks, delicious food, swimming. \$729 tuition, room and board. Contact Penny Nichols at Summersongs, Inc., a not-for-profit corporation, PO Box 803, Saugerties, NY12477, 845/246-0223, fax 845/246-7068, [info@summersongs.com](mailto:info@summersongs.com). <http://www.summersongs.com>

### **Summertrios Concerto Programs**

*Bryn Mawr, PA, June 7-12, 2004*

Participants play a concerto or a movement of a concerto with a professional orchestra, or may conduct. Accepted: any instrument, any age over 16 (under 16 with guardian present), proficiency sufficient to play your concerto. Both amateur and professional musicians accepted. Application deadline is March 30th. Application available on the website or contact Summertrios, P.O. Box 1062, New York, NY 10025. Lily Friedman, Music Director at 212/222-1289, [summertrios@summertrios.org](mailto:summertrios@summertrios.org). [www.summertrios.org/](http://www.summertrios.org/)

### **Symphonic Workshops: Annual Adult Piano, Guitar & 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. Tel (416) 760-9319, fax (416) 762-6259, [info@symphonicworkshops.com](mailto:info@symphonicworkshops.com). [www.symphonicworkshops.com/](http://www.symphonicworkshops.com/)

### **TCU/Cliburn Piano Institute Amateurs Program**

*Fort Worth, TX, May 26-June 5; June 3-13, 2004*

This workshop for serious adult pianists provides artistic and personal development through master

classes and private lessons. All participants have the opportunity to perform a movement of the concerto of their choice. Six amateurs will be chosen to perform with the Fort Worth Symphony Orchestra. The Concerto Concert is held in TCU's Ed Landreth Auditorium.

Faculty: Jose Feghali, John Nakamatsu, Bernard Roberts, and Blanca Uribe. Tamás Ungár, Executive Director.

Accommodations are in the TCU dormitories. Approx. fees: up to \$700 plus food and lodging. Application deadline: Session I, March 8, 2004; Session II, March 29, 2004. Contact: TCU/Cliburn Piano Institute, TCU Box 297456, Fort Worth, TX, 76129, 817/257-7456; fax: 817/921-9837, [tcu-cliburn@tcu.edu](mailto:tcu-cliburn@tcu.edu).

[www.tcu-cliburn.org/amateurs\\_program.asp](http://www.tcu-cliburn.org/amateurs_program.asp)

### **Texas Summer Toot**

*Austin, TX, May 30-June 5, 2004*

The Texas Toot will be held at Concordia University, Austin, TX, with faculty Saskia Coolen, Frances Blaker, Martha Bishop, James Brown, Tom Zajac, Becky Baxter, Daniel Johnson, and more. Buildings, including dorms, are air-conditioned. Contact Danny Johnson, Texas Toot, 512/371-0099, PO Box 4328, Austin, TX 78765, [info@toot.org](mailto:info@toot.org). [www.toot.org/](http://www.toot.org/)

### **Trevor Wye Summer Masterclass**

*University of New Mexico, Albuquerque, NM*

*June 12-20, 2004*

This master class is for 18 adult amateurs, aspiring professionals and professional flutists chosen by recorded audition. Auditors are accepted. This workshop offers group warm-ups with improvisation, transposition and simulated practice routines, a studies class addressing the building blocks of music, repertoire classes emphasizing flute/piano collaboration and the option of private lessons with Yu Kurata. Tuition (includes room but not food): Performers \$650; Auditors \$460; Daily Auditors - \$50/day. Contact: Carla Beauchamp, 505 266-9869, 3326 Mackland NE, Albuquerque, NM 87106, [alrac@mindspring.com](mailto:alrac@mindspring.com). <http://www.abqflute.com>

### **Valley of the Moon Scottish Fiddling School**

*Boulder Creek, CA, August 27-September 4, 2004*

The program offers a week of intensive study in Scottish and related fiddle styles, and accompaniment for fiddle tunes on cello, piano, and guitar. Contact: Cherry Clark, 1281 5th Ave., San Francisco, CA 94122. Phone: 415/566-4355, [vom@monitor.net](mailto:vom@monitor.net).

[www.valleyofthemoon.org/index.htm](http://www.valleyofthemoon.org/index.htm)

### **Vocal Arts Academy**

*Ashland, OR, July 26-30, 2004*

The Vocal Arts Academy Northwest provides an intensive vocal music program for intermediate and advanced classical singers interested in developing the singer's art. The week includes individual voice lessons, acting for singers, diction for singers, coaching available

in French, German and Italian, musicianship, developing artistry, and discussions on such topics as educational and career opportunities, audition repertoire, and how to learn an operatic role. Faculty includes an acting coach from the Oregon Shakespeare Festival and conductor, pianist and opera coach, Grant Gershon. The tuition is \$259. Contact Brooke Friendly, Director, Arts & Community Education, Southern Oregon University, Ashland OR 97520, 541/552-6901. Fax 541/552-6047, [friendly@sou.edu](mailto:friendly@sou.edu).

[www.sou.edu/vocalarts](http://www.sou.edu/vocalarts)

### **Vocal Workshop At The Peabody Institute**

*Baltimore, MD, August 8-13, 2004*

Work with masters in the fields of vocal and choral music. The group will learn and perform a choral masterwork, take part in various musical experiences from classics to music theater, and explore the basics of vocal technique. In addition, the class will learn a brief history of vocal pieces and their composers, and will discover the vocal talents of famous singers through audio/visual aides. The week will culminate with a rewarding final performance.

[webmaster@elderhostel.org](mailto:webmaster@elderhostel.org)

[www.elderhostel.org/Programs/programdetail.asp?RoleId=1%2DGBCC7](http://www.elderhostel.org/Programs/programdetail.asp?RoleId=1%2DGBCC7)

### **Wildacres Flute Retreat**

*Wildacres Retreat, Little Switzerland, NC*

*June 19-25, 2004*

Programs for flute players will include a Göran Marcusson Master Class, on modern flute repertoire, a Bradley Garner teaching technique class; Stephen Preston on 18th-century repertoire; Flute Choir Symposium with Amy Rice Blumenthal; Introduction to Traverso with Amara Guity; and Bodymapping for Flutists with Lea Pearson. Fees from \$495 (auditor) to \$595 (performer) and include room, board, and tuition. Contact: Anna Thibeault, 130F Danny Drive, Carrollton, GA 30117, 770-834-3279, [WildacresAnna@aol.com](mailto:WildacresAnna@aol.com).

[www.barefootboy.org/wildacres.html](http://www.barefootboy.org/wildacres.html)

### **Wilfred Laurier University Seminars**

*Waterloo, Ontario, Canada*

*Intensive Studies in Chamber Music*

*May 25 - June 13, 2004*

QuartetFest is an intensive chamber music workshop and concert series designed for the serious student of ensemble playing. Faculty will be the Penderecki String Quartet with guests Heather Dawn Taves, piano, David Rose, viola and Paul Pulford, cello. Intensive performance seminars for flute, voice and wind players may be announced later. Contact Nancy Peltier, Faculty of Music, 75 Univ. Ave., West Waterloo, Ontario, Canada N2L 3C5 519/884-0710 ext 2631; fax 519/747-9129, [npeltier@wlu.ca](mailto:npeltier@wlu.ca).

[www.wlu.ca/~wwwmusic/worksh.html](http://www.wlu.ca/~wwwmusic/worksh.html)

encouraging and comforting, and if all you can manage under pressure is a one octave C major scale, then so be it. What works is that you have a chance to discuss what you want from the course. Confidence is built from that very first session. After the auditions each cellist is placed in an ensemble group and an orchestral section. A solid player with confidence might be asked to lead the third or fourth section while a good player who lacks confidence will be allowed to hide at the back and blend in. That brief chat during the audition allows the course leader to assess what would most benefit each player. Ensemble groups are also decided from this audition and are not necessarily the same as section groupings. The ensemble groups are designed so as to challenge the able and comfort the nervous.

Once the groups are decided the hard work begins! Orchestra is marvellous. Specially commissioned arrangements mean that each section has a part which is musically satisfying, but of varying degrees of difficulty. For several people, orchestral playing is a totally new skill and the simplicity of the bottom parts means that even beginners can play the notes *and* watch the conductor. The top parts are a revelation to those of us who have spent years fretting while the violins get all the best tunes. The music is eclectic. Highlights from last year were Vivaldi's *'Autumn' Concerto*, (played entirely by cellists with a cello soloist), Penderecki's *Concerto Grosso for Three Cellos and Orchestra*, and songs from Gershwin's *Porgy and Bess*. This is just a small sample of the OCS's extensive library. In each course, if it is appropriate, students are offered the opportunity to audition for a concerto or solo part with the orchestras, and for the masterclasses that take place throughout the program. Everyone has the chance to be a soloist in a smaller way in the ensemble playing, or to perform in the end-of-course concert. Again, the OCS has a vast library covering everything from Bach and the Beatles to Radiohead and Vaughan Williams, so there truly is something for everyone.

A lot of the OCS is about developing confidence in the students, and the improvisation sessions are one of the mainstays. As someone who is reduced to shivering jelly by the thought of having the music removed, these sessions were a revelation to me. To begin with, there are no wrong notes! Whether you are improvising around a simple riff, working on building melodies or taking part in "radio waves" (a bizarre and somehow engaging drift from frequency to frequency), nobody is ever forced to take a leading role. Often people find tone and strength in their playing that they hadn't heard before, having been concentrating too hard on the notes in front of them. Another source of enrichment was the video technique session. I shuddered at the thought:

someone videoing me, my wrong notes and my poor technique, then worse still, making me watch it! But these have been the most confidence giving sessions of all. I knew there was a lot wrong with my playing but I didn't know there was a lot right with it. The expert way in which the tutors find the positive points of each player and use the video to explain clearly how to correct faults is awe-inspiring. It's fascinating, too, and much more helpful than playing in a mirror since the constant "video slave" films from every possible angle.

Every student at the OCS has a number of individual lessons. The tutors are, without exception, generous of nature and will either spend time on particular areas at the student's request, or will take charge if you're not sure what to ask. You learn far more at OCS that you have time to deploy in such a short period, and it can be six months before you have assimilated all that you've learned. One thing I have learned is the importance of singing – *all* OCS students are expected to take part in the choir, which is enormously good fun. And if you can sing phrases of your music to yourself, well, half the battle of learning it is over!

I think the only thing I have neglected to mention is the social side of the OCS. Students play from 8:30 am until about 6:30 pm, with time for individual practice built into the day. The excellent facilities of Abingdon School are available for use, such as swimming and tennis, and many of the adults on the course find their ways to the local hostelrys of an evening. Concerts are given by the students, informally, and more formally by the staff and visiting masters. The OCS "tuck shop" is a veritable hive of activity all evening every evening and impromptu performances happen regularly. Few will forget one of last year's instructors jamming happily with the students, a beer bottle perched precariously on the ribs of his venerable old Italian cello. There are really only two things governing the social side of life: behave with consideration to others, and, if you're going to carouse till the small hours, then be on time and cheerful for the morning's lessons. The students are ably cared for by the residential staff and bedtimes are worked out for the younger participants. Even though everybody works very hard all day, they still find the energy to reel at the annual ceilidh and listen raptly to Raphael Wallfisch playing in Oxford — just two examples of last year's entertainments.

It would be easy to rhapsodize forever about the delights of the OCS. If you are interested in knowing more then have a look at their website: [www.oxfordcelloschool.org](http://www.oxfordcelloschool.org) and then contact Marianne with any further questions. And, hopefully, we'll see you in the summer!

*Also see the Oxford Cello School listing on page 10! -ed.*

### Simple Strategies

When ideas come, it's often when one is away from the studio. So it's a good idea to carry a pad of paper or a mini-tape recorder so these ideas can be recorded.

There are times when I may not get back to an idea for several days and I don't want to forget it. It's nice to be able to refer back to that original thought.

### Which Comes First?

Creativity isn't a particularly logical thing in the sense that accounting is logical, for instance. I've had the words come first and I've had the music come first. I've also had them come together — a package deal. The important thing is to recognize it when it comes. It's sort of like listening for a knock on the door when you're expecting a visitor. The trick is to always be expectant. It'd be nice if I got a phone call first, but I usually don't.

Some songs come to me quickly and others take me days to write. The longest period of time it ever took me to write one song was a year. The music came very quickly and eventually I concluded it must be an instrumental piece so I left it alone. One year later while I was lying in bed waiting to fall asleep, I "suddenly heard" the words that belonged with the melody. Songs remind me of children because, just like children have a mind of their own, sometimes the songs seem to "do their own thing." It's important to be flexible.

The process of creating is the hardest part. It can be a challenge to figure out how to fit the concept you want to convey into a three- or four-minute time slot. A thesaurus can be a very useful tool in such cases. When I pitched my own CD to radio stations back in 2001 and created my own independent music label, there were many important facts that I gleaned from my experience. The most important of these is that contemporary songs should be less than five minutes long in order for it to be considered for airplay.

### Inspiration for Lyrics and Melodies

Many of my ideas for song lyrics come from the Bible and my life experiences. I personally want to write lyrics that encourage people who are struggling in some way, lyrics that help them to resolve that struggle so that they are stronger. Therefore, many of my songs have themes such as hope, purpose and victory. I believe that any good song (which is not an instrumental) has a message to which people can relate. Though a good beat, style, and catchy melody are important, it's the message that truly matters most if one wants to reach people. Another term for that would be "a hook." It's the concept that makes people remember your song.

Ideas for a melody can come from many places. Beethoven got an idea for an entire symphony from a

bird whistling. An idea might also come from the horn on a train, the laugh of a child, the rhythm produced from a copy machine or just from one's own heart. I've even gotten ideas for a song in a dream I had while I was sleeping. It's all about expecting that visitor.

### Finding Time to Create

Once I have an idea, I like to wait until no one is around or everyone is asleep to really work with it. It's difficult to be creative when one is being interrupted by the demands of a family. I love my family, but it just kind of breaks the flow and hinders my creativity when I try to create and everyone is home and awake.

Another place I like to create is in the shower. No one interrupts my showers. I occasionally run off to my favorite state park on a Saturday morning (weather permitting) and develop an idea in the serenity of what is, for me, an inspirational setting. Sometimes one has to be creative about finding places to be creative. All that really matters is that it works.

### Focus

It's very important to have a focus. As I stated earlier, I personally want to write songs with themes of hope, purpose, and victory. Someone else might choose a different focus. Without a focus, the song just kind of flops around like a fish out of water. It doesn't do anything and doesn't go anywhere. A song with good focus is like a 747 airplane with a seasoned pilot in the cockpit. While one may feel it take off, level out, and land, each transition is smooth, direct, and planned.

### Final Thoughts

It's helpful to start young but not a necessity. When I say young, I mean five or six years old. It will take years to master an instrument. How many years will depend on how much work one is willing to put into it. And speaking of starting young, parents can foster a love of music in their children by finding practical ways to include them in their own music endeavors. Often, children will do what they see their parents do. I've done this for years with my son (who is 6 years old) and now he is asking me to give him keyboard lessons.

It's important to have a supportive family. If parents aren't supportive, it makes for a much more difficult road, but it still can be accomplished. A teacher, friend, relative or spouse are invaluable when they are willing to dream your dreams with you. They will encourage you when your heart gets broken (which happens a lot in the music industry) and they add to the joy and satisfaction of well earned successes.

*Elizabeth Delaney performs a ministry of music for her faith. She has published a CD of her devotional songs entitled "Following a Leading," which is available from Torch of God Ministries, c/o Elizabeth and Gary Delaney, P.O. Box 53790, Cincinnati, Ohio 45253.*

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