From the Editor

At our last meeting we reluctantly accepted that Susan Wilson was really resigning from the CMNC Board after four amazing years. She had been doing so many different tasks, and doing them so well, that we could hardly imagine a workshop without her. Her gift from the beginning was seeing where we needed help, then diving in to make sure that we got it.

She brought her expertise as a graphic designer to this newsletter, the Membership Directory, our workshop programs, the coach concert programs, the workshop signage, and indeed everything we print. It is due to her that they all now look so stylish and professional. Her energy went into concepts as well as design. From her first days on the board she was a strong voice for the creation of the CMNC Operations Manual, which is now a mainstay for all of us.

Another area where Susan showed her creativity was in extending the reach of volunteers. She created the job of Volunteer Coordinator because she understood how much better our organization would be if the many people who wanted to help with the workshops had a clear path to do so, and brought so many volunteers in so productively at every workshop that we now can’t imagine how we ever did without them.

In her role as Facilities Coordinator, she searched tirelessly for new venues. This work paid off handsomely when she found Mills College, which has been a marvelously successful venue for our workshops for three years now. We will all continue to benefit from this achievement for many years.

At every venue she took tremendous responsibility for the success of the workshop, long before the weekends themselves. Then, when the actual workshop weekend arrived, those of us who glimpsed her activity would be simply amazed. If you arrived early

Susan Wilson has contributed to CMNC in so many ways. She will be missed greatly on the Board.

THE NEXT CMNC WORKSHOP

San Francisco State University, February 9–10, 2013

by Carolyn Lowenthal, Workshop Director

We are happy to announce that SFSU will be hosting the next CMNC workshop. The workshop director is Carolyn Lowenthal and the assistant director is Alan Kingsley.

At this workshop we will all have the opportunity to be coached in master classes by members of the Juilliard String Quartet–Joseph Lin, violin, Joel Krosnick, cello, Samuel Rhodes, viola, and Ronald Copes, violin.

PHOTO CREDIT: STEVE J. SHERMAN

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From the Editor, continued from page 1.

enough you would see her on Saturday mornings making sure the registration table was in order, setting out water bottles, organizing the freelancing table, bringing in the wine (!) and so much more. She also handled the registration materials, including the workshop programs and the nametags, with help from volunteers. Even the signs that would magically appear at each venue, pointing us to hard-to-find rooms or the elusive dining hall, were her doing. It is taking three people to replace her in the role of Facilities Coordinator alone.

Last year, in addition to everything else, she created and led our first-ever fundraising drive, the CMNC Challenge. If she had done nothing else we would all have been so grateful to her, but of course it was just one of the countless ways she contributed to the strength and vitality of CMNC.

Writing now from my own heart, I want to say what a pleasure it has been to have Susan on the board. She is a lively presence, and has a sure inner compass for what is best for us as a community. We will miss her at the meetings, but know we’ll see her at our workshops as always. Susan, from all of us, thank you for all you’ve done.

—Elizabeth Morrison

Next Workshop at SFSU, continued from page 1.

Quartet! This opportunity came to us thanks to our good friends at San Francisco State, Richard Festinger and the members of the Alexander String Quartet, Zakarias Grafilo, Fred Lifshitz, Paul Yarbrough and Sandy Wilson. The Juilliard is giving a concert as part of the Morrison Artist Series at SFSU; click here for details. We were invited to become part of the Juilliard’s visit. We are so excited about this and hope that you will join us at this special workshop.

The schedule is a little different because of the Juilliard’s participation, so please note the changes. Saturday, February 9 will consist of a full day coached session by our great regular coaches, followed by four special master classes given by the members of the Juilliard String Quartet from 4:00 to 6:00. The Juilliard members (Joseph Lin and Ronald Copes, violins; Samuel Rhodes, viola, and Joel Krosnick, cello) will each coach six groups of CMNC participants for about 20 minutes each. We are happy that all who come to the workshop will be able to take part in the Juilliard coaching. Dinner and freelancing will follow the master classes.

Sunday will also be an all day coached session. The Sunday schedule has been changed slightly so that participants who wish to do so can attend the free concert by the Juilliard Quartet, which is part of the Morrison Concert Series at San Francisco State. The workshop will begin at 8:30 instead of 9:00 and will end at 2:45. The Juilliard concert begins at 3:00 and will end at around 5:15. Tickets will be reserved for CMNC participants. Playing rooms will be available until 4:30 pm, so people may organize a performance sampler or freelance if they want to continue playing. Freelancing is also encouraged Saturday evening and at lunchtimes on both days.

You can apply on line at www.cmnc.org. After signing in you will see a link to the application. Be sure your CMNC membership is paid so that the system will calculate the members’ fee.

As is usual at our workshops at SFSU, this one will be offered as a class through the Osher Lifelong Learning Institute—OLLI. OLLI at SF State is a vibrant community of lifelong learners who enjoy lectures, events, and classes. Included in your workshop fee is a special OLLI membership. This membership level provides access to OLLI-SF State lectures, cultural programming, and special events. Please visit SFSU’s OLLI website for more information and for a calendar of events. If you would like to sign up for an OLLI course you may do so online. There is an additional fee for other OLLI courses. However, you are invited to sample a two-hour class as an OLLI guest. Please call OLLI directly at 415-817-4243 for more information. You will also receive a bimonthly email newsletter with OLLI activities.

Please note that the Juilliard Quartet will give a master class on Friday February 8 from 2:10 to 4:00 pm in Knuth Hall at SFSU. This is not part of our workshop but CMNC members are invited to attend this free event.
Preformed Groups

by Elizabeth Morrison

To be or not to be? Preformed, that is—what else could we be talking about? Preformed groups have been the subject of endless soliloquies at CMNC for a decade, and the debate goes on. Our current policy is to invite players to attend one of the two workshop days in a preformed group, and to strongly encourage them to attend as individuals on the other day. Most people are happy with this, but we always get some comments on the evaluation from people who would like to be preformed both days. There are both support and opposition for this on the Board as well. So we decided to include a question about it the Mills workshop evaluation. It read: CMNC is considering allowing participants to attend in preformed groups both days at some workshops, rather than one day only. What is your opinion about this?

The responses we got ranged from the unconcerned to the passionate. After reading them I thought I should look back into CMNC’s history of preforming. In the February 2001 issue of The Chamber Musician I found an article by Bill Horne with the title “The Fall 2000 Workshop: A Successful Experiment in Pre-Formed Groups.” The workshop was at Cal State Hayward and was held on October 21–22, 2000. Bill wrote, “I volunteered to direct this workshop, to be the guinea pig for a new format I had proposed last summer.…we had received suggestions from members about wanting their assignments in advance for the coached sessions, but had not come up with a feasible formula for doing so. In summer workshops I have attended, some had recommended preformed groups coming to the workshop rehearsed and ready to perform. Although I had resisted this format as limiting, in a way, I found when I tried it that I got so much more out of the coaching.” After a bit more about the format, he went on, “My idea was to encourage all of our members, at any level of proficiency, to be able to participate more in shaping their workshop experience, and to enhance it by some prior effort on their parts. The more effort and preparation one can do before, the more edifying the workshop experience, hopefully.” Plus ça change, plus c’est la même chose. In the August 2012 issue of TCM, a mere twelve years later, this very same Bill Horne opined in an article about preformed groups: “We believe that…the more effort you put into something, the more you get out of it…I have discovered that I, too, get more out of workshop days when I have prepared and rehearsed.”

This is definitely the pro to preforming, and it is understandable that if you like to prepare beforehand you might very well want to do so for both days. Most of the people in favor of the option gave this as their reason. “Given my preference for delving more deeply into a piece, I could see myself taking advantage of that opportunity if offered in future,” said one. Another wrote, “Would be happy to have the option of preformed groups on both days, just because I come from so great a distance to the workshop, and could be more certain of getting the most musical value out of the experience.”

Now for the con, or rather cons, for there are three main objections. The most philosophical one was put well in one evaluation: “Strongly opposed, because it would separate out an elite (probably mostly of string quartets) from the rest of the membership…CMNC is surely about the joy of sharing and spreading the experience of chamber music rather than the pursuit of perfection for the few.” Another one is a fear of reducing the pool of non-preformed players to an unmanageable number. Several people cited the San Diego workshop as a cautionary example. “I attended the San Diego Workshop in Claremont a few years ago as a non-member of a preformed group and found that the majority of the attendees belonged to preformed groups. I didn’t like some of my assignments with the unattached and did not return to Claremont as a result,” wrote one attendee. Yet another objection, mentioned several times, is that people who would like to come preformed both days were just using CMNC. “Musicians who want to work together and be coached are free to hire a coach and work at their own pace. They don’t need to use the CMNC facilities and infrastructure for their own ends.”

Only about half the evaluations had responses to this question, and a few were not much worried one way or the other. “Fine,” said one; “Whatever,” said another. When the replies were tallied up there was a slight numerical edge, 28 to 26, for pro, and a clear advantage in passionate conviction for con. The Board lines up

Come preformed and have more time to practice, or come as an individual and meet new friends and new music. Each is rewarding in its own way.

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Preformed Groups, continued from page 3.

in much the same way. So we came up with the following plan. We will offer the option of being preformed both days for one workshop only, as an experiment. The workshop we chose is the June 1–2, 2013 workshop at College of Marin.

We chose this workshop partly because it is the one where we offer a performance sampler instead of master classes on Saturday and an uncoached reading day on Sunday. These are also options where opinion is divided. When we did a survey a few years ago we found that a majority of players prefer master classes and coaching on both days, but a solid minority, about 30%, prefer to the performance sampler/reading day schedule. Our solution in this case was to do it this way at one of our three yearly workshops, and have master classes and coaching both days for all groups at the other two. A similar solution may work in this case also. The performance sampler will continue on Saturday at COM, and there will be a reading day for all groups except those who come preformed on Sunday. This will apply whether you are also preformed on Saturday or not.

Please be assured, too, that we definitely do not plan to extend the two-preformed-days option to either the October or February workshops. It will only become a regular feature at the June workshop if it seems to work well for everyone.

We will watch the results closely, paying special attention to creeping elitism, shrinking of the non-preformed pool, and people using CMNC just for their own ends. These are legitimate worries, but not foregone conclusions. From the several people who wrote, “I might come two days if I could be preformed,” it’s possible that the people who choose this option were never in the pool to begin with. We have not experienced any problems because of balance between preformed and non-preformed groups, but we will keep an eye out. Elitism is always possible and perhaps not fully preventable, but we hope that people who want to be in preformed groups two days are sincerely interested in preparing their music, and are not just trying to avoid playing outside their own circle. They are warmly encouraged to be full participants in our community in other ways, by volunteering, making new friends through freelancing, and socializing outside their group at breaks, lunch and dinner.

Thanks to everyone who responded on the evaluations. Do you have more to say? Please feel free to communicate with any member of the Board. ☠️

Which Edition Are You Using?

by Marion Taylor

Which Edition Are You Using?

Your music must be the best available (“Urtext”) or scholarly edition of the work(s) you are studying. This dictum comes from a “Letter to a Young Musician” written by David Finckel and Wu Han, co-directors of Music@Menlo, and reprinted in part in the August 2010 issue of The Chamber Musician.

They continue, For example, most works of Beethoven, Haydn, Mozart, Schubert, Mendelssohn and Schumann are available in either Henle or Bärenreiter editions. For most other composers, look for editions from the country of origin (Shostakovich=Sikorski, Debussy=Durand). For some works the International Bärenreiter edition is still the only one available.

Most scholarly editions are edited so as to distinguish what the composer wrote from what editors have added.

Most scholarly editions are edited so as to distinguish what the composer wrote from what editors have added.

The editorial additions can be very useful, but, for serious study of a work, you want to know exactly what the composer wrote.

You may have to do some research to identify the “best available edition.” Here are some ways to find out what editions of a work exist.

• Check what’s for sale at a dealer like Sheet Music Plus. Also check CMNC’s Links page for advice on sheet music stores.

• Search the web for composer and title and “sheet music.” You may find that a dealer unknown to you has a fine edition of a score and parts for sale.

• Search the World Catalog which lists the holdings of most public and scholarly libraries. These searches can be complex. Seek advice on what editions of a work exist from colleagues, librarians, and other expert sources.

When you search the web for “sheet music,” you are very likely to retrieve IMSLP, the International Music Score Library Project. Along with other, similar sites, IMSLP offers editions in the public domain for free downloading. Many “best available editions” are in copyright and will not be available for free downloading. It’s a good idea to find out what other editions exist before conclud-

CONTINUES ON PAGE 5.

ing that one in the public domain is the one you want.

The “best edition” can be confusing because no editor has provided help. If there is no dynamic at the beginning of a movement, look at the first dynamic which appears to determine what the opening dynamic should be—if it is forte, then the movement probably starts piano and vice versa. If you are sight-reading through music or working on something for just one or two days, you might want to use an edited edition. What David Finckel and Wu Han are saying is that if you are working seriously on a piece you should consult editions which clarify exactly what the composer intended; in this case you might well want to work with more than one edition.

Numbering the Measures
Here is another important suggestion from David Finckel and Wu Han—It is most helpful if everyone has a numbered part. If your music only has large letters or numbers once in a while, it will be greatly appreciated by your colleagues and coaches if you take the trouble to count your measures and number the beginning of each line.

One of the recommendations from our February 2012 workshop was that when a group selects a movement to work on, they should take the time to number the measures in the score and parts for that movement so as to save time in rehearsal.

Some ideas for speeding the insertion of measure numbers.
• Use an Urtext edition as a source. For example the new Peters Edition of the Haydn string quartets has bar numbers that can be copied into the older Peters Edition.
• An extensive list of measure numbers is available from the Vermont Music and Arts Center (VMAC). It gives the total number of measures for each movement of many chamber works. It also lists basic principles for numbering measures.
• The link is also available on the CMNC website.

It is well worth reading the complete “Letter to a Young Musician” from David Finckel and Wu Han; it is called AN OPEN LETTER: PREPARE FOR YOUR CHAMBER COACHING and is full of valuable ideas for those of us attending chamber music workshops. 

Janacek’s Intimate Letters
by Elizabeth Morrison

Leoš Janacek was one of the great Czech composers, up there with Dvorak and Smetana. He wrote two string quartets, both with romantic, evocative names. His first, Inspired by Tolstoy’s Kreutzer Sonata, was written in 1923, and his second, Intimate Letters, dates from 1928, the last year of his life. I was aware of these quartets for years without actually knowing them. Once years ago Peter Lang’s son, still a teenager, hummed a few bars of one of them and expressed astonishment when I didn’t instantly identify it. “Must...learn…” I vowed, but that was as far as I got. Probably I just thought they were too hard. But that was before I met Fred Johnson.

Fred is a violinist from Bellvue, Colorado whom many of us know from Humboldt and Ashland. For the last two years he has joined us at the October CMNC workshop, where his signature is instigating next-to-impossible quartet choices and finding other people to try them with him. This past workshop I was recruited into Fred’s Intimate Letters group, and it turned out to be very cool. May I point out that living far from the Bay Area is no obstacle to getting a preformed group organized? That’s what email is for. As it happens, our Janacek group did manage to practice together a few days before the workshop, but even that isn’t necessary. You only need to select a piece and practice your parts at home, or play it with people in your area, and you have a nice head start for coaching at the workshop.

Back to Intimate Letters. The eponymous epistles are the more than 700 that Janacek wrote to Kamila Stasslova, a beautiful, earthy woman 38 years his junior, married and with a young son, whom he met at a health spa when he was his early 60s and fell for, hard. She didn’t reciprocate his obsessive passion. Fully half his letters are along the lines of, “Why don’t you ever write to me?” and “Why didn’t you come to my last concert?” but in time she became a loyal and affectionate friend. The relationship lasted for eleven years, and Janacek actually died while on vacation with her, her husband and her son. He caught his death of cold, as a downpour. The cold turned into pneumonia, and a few days later he was dead. But happy! Two days before he died he wrote in his diary, “And I kissed you. And you are sitting beside me and I am happy and at peace. In such a way do the days pass for the angels.”

Continues on page 6.
The first page will give you an idea of the quartet's intensity. Bars 1–9, with both violins playing over a fortissimo trill in the cello, are Janacek's own voice: forceful, manly, and frankly, a little unbalanced. Their rhythm became my obsession; I beat three against two on my steering wheel for weeks while wondering if the three notes in bars 4 and 7 were saying “Kamila.” In bar 10 the lady herself shows up, in the form of the viola playing sul ponticello. It is their first meeting, and the extreme beauty and strangeness of the music take us right inside Janacek as his life dissolves and reforms around him. He writes, “I composed the first movement as my impression when I saw you for the first time…. Kamila, it will be beautiful, strange, unrestrained, inspired, a composition beyond all…. It’s my first composition that sprang directly from things remembered; this piece was written in fire.”

Throughout the quartet, Kamila speaks through the viola. Actually, Janacek wanted to have her part played on a viola d'amore. Maybe he was being too literal about his feelings. In any case it didn’t quite work; the texture of the earlier instrument couldn’t be integrated with the rest of the quartet, but the ponticello music does take us to a startlingly emotional place.

To go from the sublime to the ridiculous, there is a hilarious bit from a Czech movie called The Lion of White Mane on YouTube. The actor playing Janacek wrests a viola out of the hands of the violist in a quartet (the Bohemian, presumably) and forces a viola d’amore at him. The first violinist protests, Janacek insists, the violist plays a few notes horribly out of tune, and Janacek throws a protracted hissy fit.

With Intimate Letters, you don’t have to guess what it’s about. It’s all about Kamila.
Janacek’s Intimate Letters, continued from page 5.

fit. A few moments later, we see Janacek listening to the piece at a concert, Kamila by his side. You can’t understand a word but you certainly get the point.

The second movement depicts Kamila giving birth to a son. Janacek tells her, “Today I wrote in musical tones my sweetest desire. I struggle with it. It prevails. You are giving birth. What would be the destiny of that newborn son? Would it be ours? Just as you are, laughing with tears in your eyes—that is how it sounds.” He was really a little unhinged. “Would it be ours?” indeed. Of the third movement he wrote, “I want to make it particularly joyful and then dissolve it into a vision like your image. How could I not be overjoyed remembering the times of being with you when I felt as though the earth was trembling under my feet…. The fourth movement starts off almost like a folk dance, perhaps inspired by Kamila’s peasant roots, but of course goes off into Janacekovian strangeness. He wrote to her, “[this] last one won’t finish with fear for my pretty little weasel, [rather] with great longing and fulfillment.” Don’t you love the endearment “little weasel,” from the composer of The Cunning Little Vixen?

It was now September. I had been reading about the quartet and listening to recordings for some time and was feeling intimidated. There were so many difficulties: off-kilter Czech-speech-pattern rhythms, dense harmonies, fast passagework, constant tempo changes, unusual colors and much more. There were also two very different versions of the score, with different key signatures and, disconcertingly, different distribution of the musical material. But I’d committed to Fred, and we had brought Carolyn Lowenthal and Sue Fowle into the project. It was time to get to work.

I figured that if Janacek could carry on a mostly unrequited love affair for eleven years, the least I could do was to persevere with his quartet. Emails flew between California and Colorado until we finally settled on one of the versions. We downloaded scores and parts from IMSLP. Bob Swan, our coach-to-be and long-distance musical advisor, counseled slow, careful practice with Dr. Beat. As he says, the pulse is one of the truths of music, the horizontal truth, just as beautiful intonation is the vertical truth. In a piece like this one, where there are many different tempi within each movement, we needed a lot of metronome work to internalize our rhythmic understanding.

It simply does take time to learn an unfamiliar and complicated piece, and this is one of the main reasons in my mind for having a preformed group. Even if such a work were to be assigned, which is unlikely, we would not have had enough time to practice and discuss it together. This way Carolyn, Sue and I were able to have two music-minus-one rehearsals where we went through the piece together without Fred. These were crucially helpful. The first violin, whose voice is that of Janacek himself, has pages of very fast, difficult playing, which Janacek says represent his blood speeding up when he sees Kamila. Often this part is separate from the rest of the ensemble, so he is seldom free to do much leading. We three had to understand what we were doing together, to give Fred the freedom to go completely crazy whenever necessary.

Then we decided we needed to play through with all four parts, so we enlisted Randy Fisher to coach and play the first violin part with us. We focused mostly on the first movement. He had us work backward through the movement section by section, so that with each section we would already have an idea of where it was going. This was extremely helpful. Finally Fred arrived from Colorado a few days before the workshop, and we were able to spend an intense afternoon rehearsing together.

That’s how we made it to CMNC in October. Our reward for preparation was to spend Sunday in a magic Janacek room, with Bob encouraging us to play with more focus and commitment than we thought possible. We even managed to play through the first movement at the performance sampler. It was a thrilling experience, difficult but not impossible, with a quartet I honestly never thought I would play. All it took, in the end, was for us to use the resources in front of us: parts and scores from IMSLP, recordings from YouTube, two excellent coaches, a fearless instigator in Fred, and a lot of elbow grease from Carolyn, Sue and me. I am happy to be a small part in what looks like a trend towards tackling great, challenging works at our workshops, judging from the late Beethoven, Bartok, Shostakovich and others that have been showing up on the CMNC assignment lists. Who’s next, Elliot Carter? Shhh, nobody say that around Fred! ☺️
The Eighth Yehudi Menuhin Chamber Music Seminar and Festival will take place at San Francisco State University January 28 through February 3, 2013. The Alexander String Quartet, a marvelous Guest Artist Faculty, and excellent emerging ensembles will be involved in a very full schedule of coaching, master classes and concerts. The events are open to the public and admission-free thanks to the generosity of the Morrison Trust. Members of CMNC and all friends of chamber music are cordially invited to attend.

I will never forget the Quartet’s first meeting with Lord Menuhin, who may have been only Sir Menuhin then. In 1982, as a fledgling ensemble, we traveled to Portsmouth, England to participate in the triennial string quartet competition, now called the London String Quartet Competition. It was there that we began the relationship with the great San Franciscan violinist for whom we named our Seminar and Festival. Though prize-less that year, we fared well enough to be encouraged to return three years later and most importantly to get acquainted with Menuhin. I remember the look in his eyes when we told him that we sometimes rehearsed, for lack of any proper studio, seated around the queen-sized bed in Sandy’s tiny NYC apartment. The competition winners that year were the Hagen Quartet, whose performance we found inspiring. They took their place alongside the Takacs Quartet, winners of inaugural event in 1979.

Our resolve to return to Portsmouth in 1985 was rewarded with top prizes from both jury and audience. Once again the Competition’s Artistic Director, Menuhin humbled us with his praise and kindness. “It was unbelievably good Beethoven — in conception, musicality, balance of voices, respect for the score, humor, pathos, emotional projection. There was absolutely nothing that was missing,” he wrote in Musical America. More impressively, he once again took time with each of the ensembles, congregated from all parts of the globe, to encourage and inspire.

Some years later, soon after the quartet relocated to San Francisco, our relationship with Lord Menuhin was allowed to deepen as he graciously agreed to serve as Honorary Chairman of the campaign to secure the quartet’s residency at the Morrison Chamber Music Center at SFSU. He kindly included visits to the university and fund-raisers for our cause, speaking so eloquently about the importance of music and his love of his first home, San Francisco, whenever he came to California.

It was not only because of our personal connection to him, but because he stood for so many wonderful principles, that we decided to name our event after Yehudi Menuhin. An exponent of international and inter-cultural cooperation, Menuhin saw chamber music as a means to achieving understanding and brotherhood.
This October's workshop turned out to be on a glorious, brisk fall weekend on the beautiful Mills Campus. We had chosen a two-day coached format, which seems popular with strings, in particular, so we had a brisk pace of applications.

We had over 170 applications, including a few recruits. Overall on the weekend we had 148 participants. We had to waitlist a few upper strings, to balance over-applied categories such as flutes, and clarinets, and recruit double reeds. However we ended with a nice balance. This allowed for a larger number of string quartets than we have had at recent workshops.

On Saturday we had 28 groups and seven master classes of four groups each. On Saturday we had 93 players in 21 assigned groups and 28 players in preformed groups. On Sunday, which again was coached all day, we had 71 in 16 assigned groups and 22 in six preformed groups. I had written a newsletter article recommending attending as preformed to the workshop and was pleased to note perhaps a slight increase in preformed groups. On Saturday 23% of participants were in preformed groups. On Sunday it was 22%, so we had a nice balance. Ten groups signed up to perform in the optional performance sampler.

Our musician coaches were excellent as usual. There were myriad positive comments on evaluations. A total of fifteen coaches were hired for this workshop: Terrie Baune, Anna Presler and Jim Shallenberger, violin; Randy Fisher and Bob Swan, viola; Andy Luchansky, Burke Schuchmann, Tom Stauffer and Tanya Tomkins, cello; Cynthia Darby and Eric Zivian, piano; Asher Davison and Deborah Pittman, clarinet, Peter Nowlen, horn; and Yael Ronen, flute. I think all enjoyed the coaches’ concert by the Left Bank Trio, consisting of Anna Presler, violin; Tanya Tompkins, cello; and Eric Zivian, piano. They played Beethoven’s “Ghost” Trio, and several movements of Dvorak’s “Dumky” Trio. Elizabeth Morrison did a great job of organizing coaches.

Because our dedicated board worked so hard, the preparation for the workshop went particularly smoothly this time. Susan Kates did the wind assignments, even though she could not attend. Karen Wright and Alan...
Workshop Director’s Report, continued from page 9.

Kingsley assisted. I worked on the piano assignments myself, but I believe I should have delegated this responsibility. Many thanks to Miriam Blatt who helped with piano recruiting and string assignments, and Maria Reeves who evaluated all the pianos at the school for tuning purposes. Maria was also the freelance coordinator. Sue Fowle takes care of so much, sending out all the emails and setting up the website. Carolyn Lowenthal and Elizabeth did a lot of work on string assignments before the Overview Meeting, ably assisted by Miriam. This helped the assignments as well as the length of the Overview, and was of great assistance to me. I think the combination of many string quartets and relatively balanced groups led to a lot of satisfaction among strings. Another source of positive comments was the excellent job done by Alan Kingsley in his new job of Facilities Coordinator. We had many appreciative comments on the food and the great signage. Susan Wilson has been doing this job for the past several years and worked with Alan at this workshop as he learned the ropes. We will miss Susan greatly but she has trained Alan well.

Coaches Tom Stauffer and Randy Fisher cheer on their charges.

We did send out notice of assignments some ten days before the workshop. There was one error in assignment; Tom Diskin and David Fox were switched in groups after notifications went out, for which I apologize. Both of these two cellists were very gracious and forgiving of this mistake.

We were fortunate in cancellations too in that most of them occurred well before the workshop. Unfortunately, a pianist broke her finger two days before the workshop and had to cancel. Fortunately Miriam managed to recruit Eugene Lee as a replacement for this group to restore the assignment, to everyone’s satisfaction. Another player needed to cancel his Sunday attendance at the end of the day Saturday. Again fortunately Marianne Cooper, who

Irene Herrmann and John Bernstein glow after their Bartok.

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Workshop Director’s Report, from page 10.

had been recruited for Saturday for an earlier cancellation, was able to step in on Sunday also. So all the assignments were actually accomplished.

I have an interest in unfamiliar works and composers, and believe it a useful exercise for players, particularly in a coached situation, to experience trying out new works, as well as work on the masterworks. We have new works in the library, several of which arrived just in time for the workshop. One of our strengths is our superb library. So we did assign several unusual works, and they were a somewhat qualified success. At least we gave them to groups who seemed willing to be experimented with, and the coaches assisted in explaining these works to our participants admirably. Some of the unfamiliar composers were: Robert Fuchs, Jan Koetsier, Eduard Franck, Gustav Erlanger, Josef Bohuslav Foerster, Henry Tomasi, Andrejs Jansons, Bill Douglas, Frank Martin, Friedrich Gernsheim, Felix Draeseke, Willy Hess, and Geoffrey Bush.

Sue Soong, Hans Brightbill and Milton Wong liked the Mills food.

Claire Wilson and Bob Nesbet share a smile.

Volunteer Charlotte Epstein handles the registration table.

Hans Kolbe tunes up.

Deborah Pittman coaches the Frank Bridge Quintet at a master class in the Student Union.