

Manhattan School of Music **Chamber Music and Ensembles Handbook**

Why Chamber Music?

As personal assistant to Isaac Stern, I learned much about his world of music. Central to this was chamber music, a powerful influence throughout Mr. Stern's life. During his teenage years, he delighted in playing string quartets with his friends. Through his love for chamber music as a young man, he played with one of his most cherished chamber music mentors, Pablo Casals. Although Mr. Stern was a famous soloist, he broke tradition by forming the legendary Stern/Rose/Istomin Trio, which toured the country for a decade. At the time of his death at 81, Mr. Stern was involved in teaching chamber music to students like you at Carnegie Hall, in Jerusalem, and in Japan.

This handbook will help you to understand how chamber music is organized at Manhattan School of Music, and it will give you hints on how to get the most out of it. We expect a full commitment from you as the professional musicians you are becoming. You will have responsibilities towards your colleagues to play your best. You'll disagree. You'll compromise. You'll learn. Just like Mr. Stern.

Lynne Normandia
Manager of Chamber Music and Ensembles

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I. Introduction

Collaborative artistry is a vital part of study and performance at Manhattan School of Music. Almost every classical instrumentalist and vocalist is required to take part in Chamber Music and Small Ensembles at some point in their degree program. There is a fixed band of time reserved in the school's daily schedule for chamber music and ensembles, during which most classes cease and the whole school participates in instrumental and vocal ensembles.

Nearly 100 chamber ensembles ranging from duos to octets are coached every semester. Chamber music faculty comprises 50 of the school's most experienced chamber musicians including current and former members of the Juilliard, Emerson, Guarneri, Tokyo, and Mendelssohn string quartets, the Meridian Brass Ensemble, Orfeus, The Chamber Music Society of Lincoln Center, the New York Philharmonic and other acclaimed concert artists. Our prestigious resident ensembles, the world renowned American String Quartet and woodwind quintet Windscape coach and give frequent performances. In addition to studies with our expert chamber faculty, students are provided opportunities to play for and observe world-famous guest artists. Mr. Robert Mann, founder of the Juilliard String Quartet, gives master classes every year.

For **instrumentalists**, in addition to traditional ensembles, we offer the contemporary group TACTUS and for Baroque performance practices we have the Baroque Aria Ensemble and the Baroque opera chamber orchestra. For **singers** there are ensembles as well as performance classes which include Opera Studio, American Musical Theater, Baroque Aria Ensemble and workshops with Mignon Dunn and Catherine Malfitano among many others. **Pianists** are able to earn chamber music credit through regular chamber groups (two-piano duos are popular), through instrumental studio accompanying or in vocal accompanying ensembles.

Students are placed into instrumental and vocal ensembles by their department chairpersons in collaboration with the manager of chamber music. They are encouraged to submit individual requests to participate in a specific type of ensemble, as well as request a particular chamber coach. Groups that are already in formation may also make a request to study together.

Performance is an important element of the chamber music program. A final performance of each chamber group and ensemble is required. Toward the end of each semester, the manager of chamber music holds the Lillian Fuchs Chamber Music Competition. Coaches recommend groups who audition for the gala winners' concert. Vocal ensembles perform in school and off campus. Chamber Music Festivals – weekend-long celebrations featuring string, piano, woodwind, brass, guitar and vocal ensembles --- take place each winter and spring.

II. Who is Required to Take Chamber Music and Ensembles?

- All undergraduate and graduate classical instrumentalists: The number of semesters required varies with instrument (see chart in back of book).
- All undergraduate pianists beginning with their junior year
- All graduate pianists in their 2nd year only
- Instrumental accompanists in their 1st year only
- All graduate voice students
- Professional Studies students may elect chamber music.
- DMA students may elect chamber in their second year.

For further information, see the chart listing yearly requirements on page 17 of this handbook or consult the School catalogue.

Special note: Violists and cellists are always in demand; therefore, they may elect to take chamber music in their freshman year with their private teacher's approval.

If you are NOT required to take chamber music this year but would like to participate, please see Lynne in Room 201. She will gladly put your name on the waiting list.

III. Procedures and Guidelines for Instrumentalists

Students enrolled in chamber music are placed into instrumental and vocal ensembles by their department chairs in collaboration with the manager of chamber music and ensembles. Group assignments are posted in the first two weeks of the semester. Chamber music coachings begin a few weeks into each semester to enable groups to get to know each other before their first coaching.

At the end of each semester students may submit their future ensemble preferences for consideration. Groups that are already in formation or students who wish to study together may request to do so by submitting a request form for the following semester. Individuals are encouraged to submit requests for their preferred type of ensemble. Students may also request a particular coach. We do consider your requests seriously and try to honor them whenever possible, however final decisions are made by the department chairs.

1. Guidelines for a Successful Chamber Music Experience

Any professional musician will tell you that success depends on a combination of talent, hard work, friends, and luck. Commitment to your chamber colleagues will help to establish many of the necessary work habits and strategies that will guide you in your future careers. The guidelines below will enable you to achieve that goal:

- ✓ Read this Handbook.
- ✓ Check the bulletin board near Room 201 at the beginning of the semester for group assignments that list your colleagues, your coach, and the day and time assigned to your group. **IMPORTANT:** Be sure to write your phone number and e-mail address next to your

name on the list. If you do not see your name listed, it is your responsibility to ask the chamber music manager about your status.

- ✓ **Call the members** of your group immediately. Meet with them to discuss repertoire and the group's rehearsal schedule. Prepare for your first coaching.
- ✓ **Call the coach** (contact information is available from Room 201) to introduce yourselves; they will appreciate it more than you can imagine.
- ✓ **Coachings begin** the second or third full week of each semester and continue for 11 weeks. (11 hours are REQUIRED for accreditation.)
- ✓ **Time bands**—Chamber music takes place on Tuesdays and Thursdays from 4:00–7:00, and Fridays from 5:00–7:00. Students are required to keep these hours free until they are informed of their chamber music coaching times.
- ✓ **Practice rooms**—Chamber groups get VIP treatment from the scheduling department. Your name will be on their chamber list, and you may sign out a room for your group on line up to 1 week in advance.
- ✓ **Rehearsals**—Set a regular weekly rehearsal time that works for all members. You are expected to rehearse at least 3 hours a week with your group. Learn your own part before you rehearse together. Be on time; this is a sign of respect for your colleagues. If you are delayed, you must phone them before you are late.
- ✓ **Lateness/attendance**—Your promptness and good attendance constitute a part of your grade. Remember: *you are already building your reputation*.
Note: If your coaching session runs back-to-back with an orchestra rehearsal, you are permitted to arrive 5 minutes late to orchestra.
- ✓ **Attendance is REQUIRED** at all of the below:
 - The fall General Meeting
 - 11 regularly scheduled coachings
 - A final performance
- ✓ **Absences**—An absence from a coaching is acceptable only in a personal emergency. If possible, give your coach at least 24 hours' notice. Faculty are sometimes able to reschedule a canceled chamber coaching, although they are not required to do so. You may send a sub if you cannot make one coaching. See "Grading" for specific ramifications of unexcused absences.
- ✓ **Extended absence**—If a professional commitment will cause your absence for more than two weeks of classes, a leave of absence must be granted by the dean of students, and your coach and ensemble must be notified. It is YOUR responsibility to:
 - Find a substitute or ...
 - Arrange make-up lessons with your coach or ...
 - **With the permission of your coach, it is sometimes possible for the remainder of your group to study different repertoire while you are away. For example, if you are part of a piano trio, the other two colleagues might be able to play sonatas in your absence.**

- ✓ **Necessary materials**—Bring a pencil and eraser. You must bring a score for your coach, and you should mark it with letters or bar numbers like your own parts. Get to your classroom early to help set up stands and chairs. It will be appreciated.
- ✓ **Grading**—Your coach will inform you of her or his grading policy. Preparedness from each individual and from the group is the most important element of a satisfying session for everyone. A lack of commitment to the coach and colleagues will most definitely be reflected in the grade. An unexcused absence will reduce your grade by one letter.
- ✓ **Behavior**—You are expected to act professionally, which means using common sense and common courtesy.
- ✓ **Personnel conflicts**—In life, no two people think or play alike. That’s what makes us all unique. Chamber music helps train you to understand your fellow musicians’ uniqueness. In any professional situation, you may not like everyone you play with but you will have to work with them. Learn how to deal by listening carefully to what they have to say. You are in school to learn ideas other than your own. If you really can’t handle a situation, end the rehearsal quietly and come talk to Lynne in Room 201.
- ✓ **E-mail news** updates – Lynne lets you know about upcoming events and performance opportunities electronically. Please let us know if your address changes!
- ✓ News from the **Bulletin Board** at Room 201 —Not only does the chamber music bulletin board post your initial assignment for the semester, it also gives you updates on your personnel (there are always additions, deletions, schedule changes, etc.). Also posted are upcoming events and national chamber music competition announcements. One of our groups won the 92nd Street Y Chamber Music Outreach Competition. Another won 2nd prize in a Boston competition they found listed on our bulletin board! So check the board weekly.
- ✓ **General Meeting** —REQUIRED:
 - Fall meeting for all instrumentalists enrolled in Chamber Music to discuss the information in this handbook. You’ll also hear about the latest programs and concert opportunities.
- ✓ **Final Performance** – REQUIRED. Every semester every chamber music participant must play a final performance. It is your group’s responsibility to schedule one. Possibilities to fulfill the requirement include: CM Festivals, student recitals, outside engagements or class concerts (some coaches hold their own). See Page 9 “Performance Opportunities” for other interesting ideas.
- ✓ **COME TO CONCERTS**—Remember to support your chamber music colleagues by attending concerts and master classes!

2. How to Make Future Group Requests

Fill out a FORM at the end of the semester - If you are required to take chamber music, at the end of every semester (December and May) pick up a Group Request or Individual Request Form:

GROUP Request Form (yellow) = If you have a group or a partial list of colleagues assembled,

or

INDIVIDUAL Request Form (green) = If you have a specific kind of group you would like to play in or a coach you prefer but have no preference as to its members. Please

understand that ensembles are formed according to the numbers of instrumentalists available.

3. Rules of Group Formation

- 1) Check to make sure that each individual in your ensemble IS REQUIRED TO TAKE CHAMBER MUSIC (see page 16 for Required Credit Chart.)
- 2) Choose colleagues with LIKE LEVELS OF ABILITY. The group selection committee, comprising the chairs of each department, assesses every request for a balance in the level of playing ability. It is for your own benefit, experience, and enjoyment that you choose colleagues with skill levels compatible with your own.
- 3) For instrumentalists, your ensemble must be AT LEAST A TRIO in size. For pianists: two-piano or four-hands is acceptable
- 4) EACH STUDENT will be assigned ONE group.* Request forms listing identical names will be substituted or redistributed.
- 5) Groups that have played together in the PREVIOUS SEMESTER will be given special consideration if they wish to continue their collaboration.
- 6) Students can request up to three COACH choices (see pages 15-16 for complete list). The coaches you list must be on the chamber music faculty and not the private teacher of any in the group. One of your group's instruments must be the same as your coach.

*Due to high demand for string quartets, violists and cellists may play in two groups with the approval of their private teacher.



Deadlines: Get your forms in on time or you might lose your group! Upcoming deadlines are posted on the bulletin board and e-mailed to participants in May and December. Request forms for the next semester *must be submitted by the end of each present semester.*

IV. The Possibilities

1. Coaches

Students may request their 3 top chamber music coaches from over 50 faculty members. The chamber music faculty at Manhattan School of Music are some of the most distinguished artists in their fields and among the most sought-after musicians in the City. The American String Quartet* and Windscape, our prestigious artists in residence chamber groups, are available to coach students, hold concerts, and give master classes. (See complete list of faculty on pages 15-16. Biographies are available on the school Web site.)

*The ASQ is again holding their ASQ String Quartet Competition; winning quartets perform with them in the spring. They also open preconcert rehearsals to students interested in seeing how a professional quartet works. The final results can be heard at their three concerts (see calendar for dates).

2. Repertoire

Before your first coaching, discuss with your group what pieces you'd like to study. Your coach will then help you to select the appropriate repertoire for the group's playing level.

3. Types of Groups from Which to Choose

FOR INSTRUMENTALISTS:

Trios, (no duos), quartets, etc.

Baroque Aria Ensemble* - Vocal Ensembles**

Jazz chamber ensemble

TACTUS***

Chamber Opera Orchestra ****

Trombone Choir (all trombonists)

Percussion, Guitar, and Sax Ensembles

*Baroque Aria—The Baroque Aria Ensemble offers instrumentalists and vocalists a unique opportunity to work together, exploring the repertoire of 18th-century opera, cantata, oratorio, concerto, and chamber music. In addition to vocal and instrumental coaching, Dr. Kenneth Cooper provides instruction in performance practices of the Baroque and Classical styles and improvisation, ornamentation, and ensemble skills. Pianists have the opportunity to study harpsichord with this world-renowned musician.

**Vocal Ensembles – French Vocal and Vocal Accompanying ensembles request solo instrumentalists. You'll get to play on their elegant formal concert --- the grand finale to the CM festival.

***TACTUS—Students wishing to participate for chamber music credit in this unique new music performing ensemble must contact Lynne ASAP.

**** Chamber Opera Orchestra - Spring only. An exciting opportunity for a double quartet of top quality strings and woodwinds to fulfill their CM requirement in a condensed rehearsal time – only a few weeks of rehearsals and a week of performances which are often reviewed in the NY Times. Students have raved about the experience.

FOR PIANISTS:

4-hands or 2 pianos

Piano trios (any mix), quartets, quintets

Baroque Aria (harpsichord)
Instrumental Studio Accompanying□
String Accompanying Program□
Vocal Accompanying□□
Orchestra□□

□ Instrumental Studio Accompanying (ISA)—skilled pianists are assigned to a private studio to accompany students during private lessons; generally 5–10 lessons on chamber music repertoire such as sonatas.

□ String Accompanying Program (SAP) – Fall auditions select pianists to learn accompanying skills and repertoire for 2 semesters through seminars, private lessons, and experience. If they succeed, they receive hourly stipends accompanying string players in their private lessons.

□□ Vocal accompanying—*All undergraduate pianists are required* to take one semester of vocal accompanying. Possibilities include Vocal Accompanying (French, German or Russian art songs and lieder) and Baroque Aria (learn harpsichord!).

□□ The Orchestra Manager recruits one or more experienced pianists as orchestral players at the beginning of each semester. See posters on board or contact Nola Robertson, nrobertson@msmny.edu.

4. Performance Opportunities for All Instrumentalists

Informal Performances in Pforzheimer Hall—Every Tuesday 4-5:00 the chamber music department offers time in Pforzheimer Hall for deserving groups who want to try out a stage in a performance hall. This is your opportunity to check out acoustics, balances, sound projection. You can do sound-checks for the Fuchs Competition or Chamber Music Festivals. If you want, bring your coach or BYOA (Bring Your Own Audience). Sign up with Lynne in Room 201.

Outreach Programs can help you serve your community through performance opportunities in schools, nursing homes, and other venues. Contact Rebecca Charnow: rcharnow@msmny.edu.

Master Classes—ROBERT MANN (Juilliard SQ), MICHAEL TREE (Guarneri SQ), BARRY SNYDER (pianist), and the ASQ will be holding master classes for strings and piano (see calendar for details.) Groups are chosen to participate through faculty recommendations. Woodwind and Brass departments hold separate master classes.

See next page for more !!

Winter and Spring Chamber Music Festivals

To provide every worthy ensemble a performance opportunity and generate excitement for chamber music throughout the School and the community, each semester culminates in a marathon weekend of chamber music concerts. The four-day winter and spring festivals combine the chamber music of piano, strings, woodwinds, brass, guitar, harp, and voice plus a gala concert for Fuchs Competition winners.

To participate, sign up at the end of each semester.

Special Note: RECORDINGS - If you want recordings of your performances, most chamber music festival concerts and master classes are recorded by the Myers Recording Studio. Copies of the recordings are available in the library and may be ordered directly from the Studio at Room 234.

5. Competitions at School

The Lillian Fuchs Chamber Music Competition takes place each semester (see this year's dates on pages 14-15). Outstanding chamber groups are nominated to compete by their coaches. Members of the faculty judge the auditions and select the ensembles who will perform at the winners' concert in Greenfield Hall. All groups that participate in the auditions may request judges' comments after the competition date. See "Highlights" in next section for the list of last years' hard-working winners and their coaches.

Eisenberg-Fried Concerto Competition auditions are held each February by the department chairs of strings, piano, woodwind and voice; brass auditions alternate years with harp/percussion/guitar. 2011-12 is a brass year. Participants must have their entire concerto prepared by memory and bring their own accompanist. Winners are assigned concert dates for the next school year, performing with one of the school orchestras. Applications, guidelines and a list of concerti NOT permitted are available at Room 201.

Artur Balsam Competition for Duos takes place on *alternate years* in the Spring and includes preliminary and final rounds. Repertoire encompasses three complete sonatas from varying periods including one specified sonata for each type of instrument. The winning duos perform a recital two days later in Greenfield Hall. Prizes for 1st, 2nd and 3rd place: \$4,000, \$2,000 and \$1,000. Applications and detailed guidelines will be available in Fall 2012 on-line for the *next competition to take place in March 2012-13*.

6. Highlights from Past Year

Last year, we were able to offer our chamber music students exciting opportunities:

- Master classes by Robert Mann, Michael Tree, Clive Greensmith (Tokyo SQ), Takacs SQ, and the Army Brass Quintet.
- *Nina, ossia the pazza per amore* – Critically acclaimed chamber orchestra was assembled to accompany this rare Paisiello opera in its American premiere.
- MSM groups were selected to perform at the **Metropolitan Museum of Art, Weill Recital Hall, the Morgan Library, Music for Montauk Festival, and for the Chamber Music Society of Lincoln Center**, among other venues.

We're particularly proud of the winners of the Fuchs Competition and their coaches and would like to give them the credit they deserve. To be nominated and selected from almost 100 ensembles signifies a superior commitment and understanding of the importance of chamber music. The winning students were:

Fuchs Winners Fall 2010

- ❖ Anna **Urrey**, *flute*; Neal **Rea**, *oboe*; Brandon **Cherwin**, *clarinet*;
Alejandro **Posada**, *bassoon*; John Morgan **Bush**, *horn*
Coached by Alan Kay; VILLA-LOBOS Quintette
- ❖ Christina **Bouey**, *violin*; Meredith **McCook**, *cello*; Patricio **Molina**, *piano*;
Coached by Laurie Smukler; BRAHMS Piano Trio in B Major
- ❖ Anna Margrethe **Nilsen**, *violin*; Jesus **Reina**, *violin*;
Tobias **Roth**, *viola*; Charlaine **Prescott**, *cello*
Coached by Nicholas Mann; MENDELSSOHN String Quartet No. 4
- ❖ Vivek **Jayaraman**, *violin*; Laurel **Borden**, *viola*; Meredith **McCook**, *cello*;
Andrew **Trombley**, *bass*; Mohamed **Shams-Eldin**, *piano*
Coached by Andre-Michel Schub; SCHUBERT Piano Quintet ("Trout")
- ❖ Elise **Shope**, *flute*; Jason **Smoller**, *oboe*; Jonathan **Cohen**, *clarinet*;

- Kathryn **Brooks**, *bassoon*; Steven **Bobbit**, *horn*
Coached by Stephen Taylor; BARBER *Summer Music*
- ❖ Ming **Chen** and Yingnan **Liu**, *2 pianos*
Coached by Jeffrey Cohen; DEBUSSY (arr. Maurice Ravel) *Nocturnes*
 - ❖ Christine **Choi**, *violin*; Hyeyeon **Kim**, *violin*;
 Chi-Jui **Lee**, *viola*; Eunha **Kim**, *cello*
Coached by Peter Winograd; BARTÓK *String Quartet No. 1*
 - ❖ Xiao **Wang**, *violin*; Minghao **Li**, *violin*; Chensi **Tang**, *viola*;
 Nan-Cheng **Chen**, *cello*; Yinfei **Wang**, *piano*
Coached by David Geber; BRAHMS *Piano Quintet in F Minor*
 - ❖ Jinwoo **Lee**, *violin*; Charlaine **Prescott**, *cello*; Hoang **Pham**, *piano*
Coached by Marc Silverman; ARENSKY *Piano Trio No. 1*

Fuchs Winners Spring 2011

- ❖ Xiaoxi **Guo**, Yinfei **Wang**, *pianos*
Coached by Marc Silverman; LUTOSLAWSKI *Paganini Variations*
- ❖ Mark **Dover**, *clarinet*; MunTzung **Wong**, *piano*
Coached Heasook Rhee; POULENC *Sonata for Clarinet and Piano*
- ❖ Anna Margrethe **Nilsen**, *violin*; Ingunn **Tennoe**, *piano*
Coached by Jeffrey Cohen; PROKOFIEV *Sonata*
- ❖ Clifton **Brown**, Jordan **Dodson**, Steven **Dowan**, Vilian **Ivantchev**, *guitars*
Coached by David Leisner; BASSETT *Narratives*
- ❖ Kathy **Kang**, *violin*; Dmitrijs **Sudarevs**, *cello*; JuYoung **Park**, *piano*
Coached by Laurie Carney; MENDELSSOHN *Piano Trio no. 1*
- ❖ Eunbit **Cho**, *violin*; Yezu **Woo**, *violin*; Zhenzhen **Dai**, *viola*;
 Kyoung Hwan **Kim**, *cello*; Max **Jacob**, *double-bass*
Coached by Curtis Macomber; DVOŘÁK *String Quintet*
- ❖ Hyunjung **Kim**, *violin*; Minjin **Sim**, *violin*;
 Michael **Davis**, *viola*; Grace Mei-En **Ho**, *cello*
Coached by Clive Greensmith; MOZART *String Quartet No. 17*
- ❖ Anna **Urrey**, *flute*; Neal **Rea**, *oboe*; Brandon **Cherwin**, *clarinet*;
 Nanci **Belmont**, *bassoon*; John-Morgan **Bush**, *horn*
Coached by Alan Kay; (2 *semester winners*) DVOŘÁK *Wind Quintet*
- ❖ Kenny **Larsen**, *flute*; Victoria **Lee**, *oboe*; Aleks **Karjaka**, *clarinet*;
 Krysta **Muller**, *bassoon*; Alexander **Love**, *horn*
Coached by Stephen Taylor; MUCZYNSKI *Wind Quintet, op. 45*
- ❖ Michael **Scanza**, Ryan **Howard**, Matthew **Gasiorowski**, Sam **Nester**,
 Anna **Garcia**, Kenneth **Rodriguez**, Michael **Dobrinski**, Kristopher **Sonntag**, *trumpets*
Coached by Thomas Smith; RAVEL (Arr. Ryan Howard) *Alborado del Grazioso*

Artur Balsam Duo Competition Winners 2010-11

- 1st Prize: Yoobin **Son**, *flute*; Dawoon **Hwang**, *piano*
- 2nd Prize: Wan Gyu **Choi**, *cello*; Min Young **Kang**, *piano*
- 3rd Prize: Christina **Bouey**, *violin*; Eunhye Grace **Jang**, *piano*

V. Stage Etiquette

This is show business! How you look and act onstage is an important part of your performance. It is your job to create the right environment to enhance your audience's appreciation

✚ Dress—Coordinate your concert clothing with your group members. Casual attire is not appropriate.

✚ Tuning—Get your “A” before you walk onstage so that adjustments onstage are minimal.

✚ Stage entry—Enter with confidence. Your entry and exit line-up orders should be planned ahead of time.

✚ Onstage – Stand and sit proudly. Your stage persona should command an audience to listen. (This is advice from Isaac Stern.)

✚ Stage bows – Choreograph them beforehand; one musician leads with the others acting in unison.

✚ SMILE! Connect with your audience.



VI. Student Evaluations

Evaluation forms are distributed at the end of each semester so that you can speak frankly about your experiences. They are done anonymously so that you can be honest in your responses. Copies of these evaluations are given to the department chairpersons and the faculty involved. The originals are filed in the teachers' permanent files. We take these evaluations and their suggestions seriously.

We also enjoy reading evaluations and wish we could respond to some in person. What follows are a few of your comments with responses from the CM manager:

REAL COMMENTS from Student Evaluation Forms

Question #1: Please add comments that might enhance the chamber music program.

Student Comment: "It would help to hear and see other groups."

The CM Manager Responds:

Sure would! MASTER CLASSES and CONCERTS are about listening to other groups. We have plenty of both. Did I see you at any of them last semester?

Question #2: What was missing from your chamber music experience?

Student Comment: "More concerts with more people listening!"

The CM Manager Responds:

In response to this frequent demand, I founded the Chamber Music Festivals to give you more stage presence. MSM's new Center for Entrepreneurship offers cutting edge ideas on how to exploit your audience.

Regarding our audiences: Advertising our chamber music concerts is a priority at Manhattan School of Music; we are featured in the performance calendar brochure which is mailed to a huge audience list. We are listed for concert attendance. We hope that the chamber music festivals will give even more visibility to our concerts.

But it's also up to YOU: If you go to more people's concerts, they will come to yours. If you tell more friends about yours (Facebook?), they will come. How many concerts did YOU attend last year?

VII. Chamber Music Calendar 2011-12

FALL 2011

Sept. 6	Posting of CM assignments at Room 201
Sept. 9 10:00am	REQUIRED CM General Meeting for all enrolled students, Borden Auditorium; Orchestra Meeting follows.
Sept. 12	Windscape concert
Sept. 18	American String Quartet (ASQ) concert
Sept. 19	CM classes and ensembles begin this week
Nov. 9 5–8:30 pm	Fuchs CM Competition, Pforzheimer Hall
Nov. 15 6:00 pm	ASQ String Quartet Competition , Mikowsky Hall
Nov. 17 4-6:30pm	Michael TREE Master Class, Room 215

Winter Chamber Music Festival

Dec. 1 7:30	Mixed-Up CM concert
Dec. 2 5:00	Piano CM concert
7:30	Fuchs Winners' concert
Dec. 3 7:00	Strings & Things CM concert
Dec. 4 3:00	Everything CM concert
5:30	Vocal CM concert

Dec. 8	Request forms due for Spring 2012
Dec. 14 4-7:00	SNYDER Master Class for piano and piano/strings, Greenfield Hall

SPRING 2012

Jan. 2 – 7	Robert Mann SQ Institute
Jan. 9	Posting of CM assignments at Room 201
Jan. 15	ASQ Concert with MSM students
Jan. 23	Windscape concert
Jan. 23	CM classes and ensembles begin this week
March 22 4-6:00	Robert MANN Master Class, Miller Hall
April 3 4-7:00	ASQ Master Class, Mikowsky Hall
April 4 5–8:30	Fuchs CM Competition, Pforzheimer Hall

Spring Chamber Music Festival

April 19 7:30	Mixed-Up CM concert
April 20 5:00	Piano CM concert

	7:30	Fuchs winners' concert
April 21	7:00	Strings & Things CM
April 22	3:00	Everything CM concert
	5:30	Vocal CM concert

April 22	Request forms due for Fall 2012
May 1	ASQ concert

VIII. Faculty List

Coaches

Accompanying

Raymond Beegle – Vocal/Piano
 John Forconi – Instrumental/Piano
*American Musical Theater &
 Musical Theater Lab*

Carolyn Marlow

Baroque Aria Ensemble

Kenneth Cooper

Brass

Alan Baer, *tuba*

David Finlayson, *trombone*

Mark Gould, *trumpet* (dept. chair)

David Jolley **, *horn*

Thomas Smith, *trumpet*

David Taylor, *trombone*

TACTUS Contemporary Ensemble

Jeffrey Milarsky, director

Guitar

Bradley Colten, doctoral teaching
 assistant

Mark Delpriora (dept. co-chair)

Oren Fader

David Leisner (dept. co-chair)

Harp

Susan Jolles

Jazz Chamber Ensemble

Justin DiCioccio

Percussion Ensemble

Jeffrey Milarsky

Strings and Piano

Daniel Avshalomov*, *viola*

Laurie Carney*, *violin*

Jeffrey Cohen, *piano*

Karen Dreyfus, *viola*

Lawrence Dutton, *viola*

David Geber, *cello*

Clive Greensmith, *cello*

Jon Klibonoff, *piano*

Wolfram Koessel*, *cello*

Curtis Macomber, *violin*

Nicholas Mann, *violin* (dept. chair)

Robert Mann, *violin*

Heasook Rhee, *piano*

Gerald Robbins, *piano*

Lucie Robert, *violin*
Sylvia Rosenberg, *violin*
André-Michel Schub, *piano*
Marc Silverman, *piano* (dept. chair)
Laurie Smukler, *violin*
Michael Tree, *viola*
Peter Winograd*, *violin*

Thomas Muraco
Gordon Ostrowski
Jorge Parodi
Maitland Peters (dept. chair)
Gait Sirguyey
Kent Tritle
Dona D. Vaughn

Woodwinds

Linda Chesis, *flute* (dept. chair)
Paul Cohen, *saxophone*
Alan Kay**, *clarinet*
David Krakauer, *clarinet*
Kim Laskowski, *bassoon*
Marya Martin, *flute*
Frank Morelli**, *bassoon*
Thomas Stacy, *double reeds*
Stephen Taylor, *oboe*

Artists in Residence:

*American String Quartet

**Windscape

***Meridian Arts Ensemble

Vocal

Raymond Beegle
Miriam Charney
Mignon Dunn
Cynthia Hoffmann
Catherine Malfitano
Carolyn Marlow

MSM Required Chamber Music Credits by Instrument & Semester

			Freshman	Sophomore	Junior	Senior	Grad 1	Grad 2						
Accompanists (instrumental only)										1	1			
Voice										1	1	1	1	
Piano					1	1	1	1				1	1	
Brass					1	1	1	1	1	1	1	1	1	
Woodwinds					1	1	1	1	1	1	1	1	1	
Strings*				1	1	1	1	1	1	1	1	1	1	
Guitar			1	1	1	1	1	1	1	1	1	1	1	
Harp			1	1	1	1	1	1	1	1	1	1	1	
Percussion			1	1	1	1	1	1	1	1	1	1	1	

Special notes:

OP - CM required both years except double bass & harp

PS - Can elect CM with approval from manager

PS in OP - CM required both semesters

DMA - Can elect CM in 2nd year with approval from Dr. Langford

AD - CM required 2 credits per semester

***Strings:**

Doublebass - Undergrads only - 2 semesters of CM required

Viola & Cello - Freshmen can elect CM with approval from teacher

Questions?

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Room 201

or

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