



# INSTRUMENTAL CHAMBER MUSIC HANDBOOK 2019–20



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## INTRODUCTION

Chamber music is a vital part of study and performance at Manhattan School of Music. Almost every classical instrumentalist is required to take part in chamber music at some point in each degree program.

Over 100 chamber ensembles of varying size and instrumentation are formed each semester. The chamber music faculty includes many of the School's most experienced chamber musicians, including current or former members of the American, Brentano, Juilliard, Mendelssohn, Orion and Tokyo string quartets, Orpheus Chamber Orchestra, and Chamber Music Society of Lincoln Center, among others. Our resident ensembles, American String Quartet and Windscape, also coach and give seasonal performances. Masterclasses given by distinguished artists are available to chamber groups by audition or nomination from the chamber music faculty.

In addition to more traditional ensembles, Baroque Aria Ensemble is offered in fulfillment of one semester of instrumental chamber music. Pianists may earn chamber music credit from participation in standard chamber groups or two-piano teams. Other options for pianists include participation in the following chamber music classes: the Instrumental Accompanying Class (IAC), vocal accompanying classes including Russian Romances and Ballads and Songs of the Romantic Period, and Approaches to Chamber Music for Piano and Strings.

Students are assigned to ensembles by their department chair in collaboration with the director of chamber music. Before each semester begins, students are encouraged to submit a Chamber Music Group Request Form as an individual or as a group in order to request to participate in a specific type of ensemble, as well as to request specific chamber coaches.

Performance is a key element of the chamber music program. Most groups perform in the Chamber Music Festival which takes place towards the end of each semester. Exceptional chamber groups are invited by faculty nomination to audition for the Lillian Fuchs Chamber Music Competition, which takes place each semester, and the winning ensembles perform in a special public concert held in Greenfield Hall.

## WHO IS REQUIRED TO TAKE CHAMBER MUSIC?

- All undergraduate and graduate classical instrumentalists. The number of semesters required varies by instrument and degree; consult the table on the last page of this handbook to determine your specific requirement.
- All undergraduate pianists beginning in the junior year of study.
- All graduate pianists in the second year of study.
- Instrumental accompanists in the first year of graduate study.
- Most Professional Studies students are not required to take chamber music. However, two programs require students to take chamber music during both semesters of their Professional Studies degree:
  - PS in Orchestral Performance (all instruments)
  - PS in Classical Violin, Viola and Cello
  - Professional Studies students in all other programs may request to participate in chamber music with approval of the Managing Director of Instrumental Ensembles.
- DMA students may request to participate in chamber music in their second year, with approval from the Managing Director of Instrumental Ensembles and the Associate Dean for Doctoral Studies

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

Special note: violists and cellists are often in high demand and therefore may elect to take chamber music in the freshman year with the approval of their major teacher and the Managing Director of Instrumental Ensembles.

If you are not required to take chamber music this year but would like to participate, please complete a Chamber Music Group Request Form and you will be placed into an ensemble, pending availability.

# SEMESTER OVERVIEW

## Placement

Students enrolled in chamber music are placed in groups by their department chair, the artistic advisor to chamber music, and the Managing Director of Instrumental Ensembles. Group assignments are provided electronically in the second week of each semester.

## Coachings

Chamber music coachings begin the week of September 16 (fall) and January 27 (spring). Eight (8) contact hours with the coach are required in order to receive academic credit. Coachings take place Tuesdays and Thursdays 4:00–7:00 PM, and Fridays 5:00–7:00 PM. Students are required to keep these hours free until informed of their chamber music coaching time. Some coaches choose to have coachings outside of the usual coaching hours based on the mutual availability of the group and the coach.

## Performance

The Winter and Spring Chamber Music Festivals conclude each semester. Performance at these festivals is at the recommendation of the coach. See page 9 for performance dates for this academic year. See also “Chamber Competitions at MSM” on Page 8.

Additional opportunities for performance include:

- Master Classes and off campus performances—groups are chosen to participate by faculty recommendation.
- Outreach Program—Chamber groups engage with the greater community through performance opportunities in schools, community centers, and other venues. There are many opportunities for chamber groups who would like to participate in outreach performances. For more information contact Rebecca Charnow at [rcharnow@msmnyc.edu](mailto:rcharnow@msmnyc.edu)

## Evaluations and requests for subsequent semesters

At the end of each semester, you will be asked to confidentially evaluate your chamber music experience and you will be given the opportunity to request chamber music placements for the following semester (for more on this subject, see page 7).

# CLASS POLICIES

## Coachings

In the fall semester they begin the week of September 16. In the spring semester they begin the week of January 27. Eight (8) contact hours with your coach are required for academic credit.

- Requesting additional coachings: One, two or three additional hours of coaching per semester (beyond the 8 required for credit) are available by request of the students. To request additional coachings, students must obtain a Request for Additional Coaching Hours form from the Ensembles office (room 211) and return it with signatures from all group members and the faculty coach. Students will be notified by email when request forms are made available.

## Lateness/attendance

Promptness and regular attendance at coachings are an essential part of your grade. Note: if on occasion your coaching runs back-to-back with an orchestra rehearsal, you are permitted to arrive 5 minutes late to orchestra. Late arrivals for this reason must be requested ahead of time by submitting an Absence Excuse Form, which can be found on the Orchestra Student website (for more information on this process, please consult the orchestra handbook).

## Cancellations/Absences

- All requests to cancel a scheduled coaching must be communicated to and approved by the coach with at least 24 hours advance notice.
- If a member of the group is sick, notify the coach immediately so that they can make a decision regarding the scheduled coaching. Requests to cancel coachings with less than 24 hours' notice are only permitted in cases of a documented personal emergency or illness.
- Absence from a coaching is acceptable only in the case of a documented personal emergency or illness; you may send a substitute player only with prior approval of the coach.
- Faculty are sometimes able to reschedule a cancelled coaching with advance notice, though they are not required to do so. Repeated issues regarding setting and following through on a coaching schedule may impact your grade.

## **Extended absence**

If a professional commitment will necessitate your absence from one or more coachings, you must submit a Limited Leave of Absence form through the Office of the Provost, and you must notify your ensemble and your coach. After consulting with your coach and group, it is YOUR responsibility to put a plan in place which may require you to:

- Find a substitute, or
- Reschedule the lesson(s) with your coach.

Early communication with your group and your coach regarding professional conflicts is critical to ensuring they are resolved in a manner that does not impact your grade.

## **Grading**

Preparedness by the individual student and by the group is the most important element of a productive semester. A sincere commitment to your coach, colleagues and the music will be positively reflected in your grade. Chronic lateness, absence and group cancellations are also factors in your end-of-semester grade. Your coach will advise you of their specific grading policy.

## **Rehearsals**

You are expected to set a regular weekly rehearsal schedule that works for all members. Be on time to rehearsals; this is a sign of respect for your colleagues and the work itself. If you are delayed, let your colleagues know right away.

## **Rehearsal Space**

You may reserve a regular weekly rehearsal time for the semester by visiting the Scheduling Office in room 407 and completing a Weekly Chamber Music Rehearsals Scheduling Office application. Space for additional rehearsal hours may be scheduled on a first-come, first-served basis by visiting the Scheduling Office in person.

## BEGINNING-OF-SEMESTER CHECKLIST

- Consult the table on the last page of this handbook to determine if you are required to take chamber music and make any appropriate enrollment adjustments with the registrar's office. Those who are not required to enroll in chamber music but who wish to participate should complete a Chamber Music Group Request Form and you may be placed in an ensemble, pending availability.
- Group assignments will be sent by email during the second week of each semester, providing personnel, coach, contact and day/time/location information. If you do not see your name listed, it is your responsibility to ask the Instrumental Ensembles staff about your status.
- Contact the members of your group right away. Get to know each other and discuss repertoire.
- Designate one person to contact your coach and to introduce your group. Discuss repertoire selection with your coach.
- Decide on a regular rehearsal schedule, and visit the Scheduling Office in room 407 to reserve a weekly rehearsal time and location.
- Confirm your coaching time and location with your group members and coach, and check orchestra rosters to see if any coachings run back-to-back with an orchestra rehearsal.
- Acquire a part and a score for your group's repertoire; ensure that score and part have corresponding measure numbers and/or rehearsal letters/numbers.
- Practice your individual part before you begin rehearsing.

## END-OF-SEMESTER CHECKLIST

- You will receive an email regarding scheduling your group's end of semester performance. Consult with your coach about repertoire to perform in the winter/spring festivals.
- Attend end-of-semester concerts. Remember to support your chamber music colleagues by coming to concerts and master classes, some of which are concert attendance eligible.
- Submit a Chamber Music Group Request form for next semester's chamber placement if you anticipate registering for chamber music. See below for instructions on how to complete a group request for future semesters.
- When asked, submit a confidential online evaluation form regarding your chamber music experience. Evaluation forms are distributed electronically near the end of each semester so that you can speak frankly and anonymously about your experiences. Thoughtful evaluations and related suggestions are both appreciated and taken seriously.

# HOW TO MAKE FUTURE GROUP REQUESTS

Fill out a Chamber Music Group Request form before the end-of-semester deadline if you anticipate registering for chamber music in the next semester. Please provide as much information as possible, including type of ensemble, names of other players (even if not complete), and coach requests. Please note:

- For instrumentalists, the smallest group request permitted is a trio. For pianists, two-piano or four-hands are permitted.
- Groups that have played together in the previous semester will be given priority if they wish to continue their chamber music studies together.
- Students may request up to three chamber coaches in order of preference. The complete list of chamber music faculty can be found on page 11.

## OPTIONS FOR FULFILLING CHAMBER MUSIC CREDIT

### **Strings only**

String trio, quartet, quintet, or sextet.

### **Piano and strings**

Sonata duo with violin, viola, or cello, piano trio, quartet, and quintet.

### **Piano duo**

Two pianos or piano four-hands.

Other piano chamber music opportunities:

- Instrumental Accompanying Class—piano majors are assigned by audition to this year-long class studying sonata and other literature with instrumental students. Contact Dr. Heasook Rhee for more information at [rheeprice@gmail.com](mailto:rheeprice@gmail.com)
- 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 (learning harpsichord).
- The Performance Operations office recruits a few experienced pianists to play with the orchestra each semester. For more information, please contact Katharine Dryden, Director of Instrumental Ensembles at [kdryden@msmnyc.edu](mailto:kdryden@msmnyc.edu)

- Approaches to Chamber Music for Piano and Strings – This course is designed to give piano students the opportunity to learn and develop critical skills for approaching, rehearsing, and performing chamber music with string players through participation in a seminar-style class and coaching with chamber music faculty.

### **Winds**

Quintets and other ensembles including strings and/or piano.

### **Brass**

Trio, quintet and sextet.

### **Harp, Percussion, Guitar, and Saxophone Ensembles**

### **Baroque Aria Ensemble**

Offering instrumentalists and singers the opportunity to work together exploring the repertoire of 18th-century opera, cantata and oratorio. In addition to vocal and instrumental coaching, students receive instruction in performance practices of the Baroque and Classical styles as well as in improvisation, ornamentation and ensemble skills.

## CHAMBER COMPETITIONS AT MSM

**The Lillian Fuchs Chamber Music Competition** takes place in the later part of both fall and spring semesters. Chamber groups may audition by nomination of the faculty coach. The winning groups perform in a special concert at the end of each semester.

**The Ruth Widder String Quartet Competition** takes place each spring. This competition is open to string quartets that have been together for two semesters. Following auditions on April 9, two quartets may be selected to perform in a winner's concert on April 27. There is a cash award for the winning quartets.

**The Artur Balsam Competition for Duos** takes place in alternate years. The next Balsam Competition will take place in the Spring 2021. Required repertoire includes three complete sonatas and this competition is open only to duos who work together on a regular basis. There is a cash award for the winning duos.

# CHAMBER MUSIC CALENDAR 2019–20

FALL 2019

WEEK OF SEPTEMBER 9

**Chamber music assignments  
distributed by email**

WEEK OF SEPTEMBER 16

**Chamber music coachings begin**

FRIDAY, OCTOBER 11

**American String Quartet**

7:30 PM, Greenfield Hall

TUESDAY, NOVEMBER 5

**Chamber Music Lab: Works in  
Progress**

7:00 PM, Mikowsky Hall

WEDNESDAY, NOVEMBER 13

**Master Class with Shai Wosner, piano**

4:00 PM, Miller Recital Hall

SUNDAY, NOVEMBER 17

**Fuchs Competition**

2:00 PM Mikowsky Hall

WEDNESDAY, NOVEMBER 20

**Windscape**

7:30 PM, Greenfield Hall

MONDAY, DECEMBER 2

**Master Class with Mark Dover, clarinet**

4:00 PM, Greenfield Hall

THURSDAY, DECEMBER 5

**Fuchs Competition Winners' Concert**

7:30 PM, Greenfield Hall

**Winter Chamber Music Festival:**

**Vocal Music**

7:30 PM, Miller Recital Hall

SUNDAY, DECEMBER 6

**Winter Chamber Music Festival:**

**Concert I**

7:30PM, Mikowsky Hall

SATURDAY, DECEMBER 7

**Winter Chamber Music Festival:**

**Concert II**

7:30 PM Pforzheimer Hall

SUNDAY, DECEMBER 8

**Winter Chamber Music Festival:**

**Concert III**

2:30 PM, Greenfield Hall

**Winter Chamber Music Festival:**

**Concert IV**

7:30 PM, Mikowsky Hall

MONDAY, DECEMBER 9

**Winter Chamber Music Festival:**

**Concert V**

7:30 PM Mikowsky Hall

TUESDAY, DECEMBER 10

**Winter Chamber Music Festival:**

**Guitar Chamber Music**

7:30 PM, Mikowsky Hall

TUESDAY, DECEMBER 10  
**Approaches to Chamber Music for Piano: Class Performance**  
6:00 PM, Miller Recital Hall

WEDNESDAY, DECEMBER 11  
**Winter Chamber Music Festival:**  
**Brass Chamber Music**  
7:30 PM, Mikowsky Hall

**SPRING 2020**

JANUARY 8-12  
**Robert Mann String Quartet Institute**

WEEK OF JANUARY 20  
**Chamber music assignments distributed by email**

WEEK OF JANUARY 27  
**Chamber music coachings begin**

WEDNESDAY, FEBRUARY 5  
**Wandscape**  
7:30 PM, Greenfield Hall

FRIDAY, FEBRUARY 14  
**American String Quartet**  
7:30 PM, Greenfield Hall

THURSDAY, MARCH 26  
**Chamber Music Lab: Works in Progress**  
7:00 PM, Carla Bossi-Comelli Studio

MONDAY, DECEMBER 16  
**Group request forms due for Spring 2020 semester**

WEDNESDAY, APRIL 8  
**Ruth Widder String Quartet Competition**  
6:00 PM, Greenfield

SUNDAY, APRIL 12  
**Fuchs Competition**  
4:00 PM, Mikowsky

MONDAY, APRIL 13  
**Master Class with Anton Nel, piano**  
4:00 PM, Miller Recital Hall

THURSDAY, APRIL 16  
**Spring Chamber Music Festival: Concert I**  
7:30 PM, Pforzheimer

FRIDAY, APRIL 17  
**American String Quartet**  
7:30 PM, Greenfield

SATURDAY, APRIL 18

**Spring Chamber Music Festival:  
Concert II**

7:30 PM, Mikowsky

SUNDAY, APRIL 19

**Spring Chamber Music Festival:  
Concert III**

2:30 PM, Mikowsky

SUNDAY, APRIL 19

**Fuchs Competition Winner's Concert**

7:30 PM, Greenfield

MONDAY, APRIL 20

**Spring Chamber Music Festival:  
Concert IV**

7:30 PM, Mikowsky Hall

WEDNESDAY, APRIL 22

**Spring Chamber Music Festival:  
Brass Chamber Music**

7:30 PM, Pforzheimer

MONDAY, APRIL 26

**Ruth Widder String Quartet Award  
Winners Concert**

7:30 PM, Greenfield Hall

MONDAY, APRIL 27

**Spring Chamber Music Festival:  
Concert V**

7:30 PM, Mikowsky Hall

WEDNESDAY, APRIL 29

**Spring Chamber Music Festival:  
Guitar Chamber Music**

7:30 PM, Mikowsky Hall

FRIDAY, MAY 1

**Spring Chamber Music Festival:  
Vocal Music**

7:30 PM, Miller

FRIDAY, MAY 15

**Group request forms due for Fall  
2020 semester**

One additional Chamber Music  
Master class, details TBD

# CHAMBER MUSIC FACULTY

## Accompanying

Raymond Beegle,

## Related Vocal Studies

John Forconi, *Instrumental/Vocal*

(Dept. Chair)

Heasook Rhee, *Instrumental*

## Baroque Aria Ensemble

Kenneth Cooper

## Brass

Michelle Baker, *horn*

David Finlayson, *trombone*

David Jolley \*\*, *horn* (Dept. Chair)

Thomas Smith, *trumpet*

David Taylor, *trombone*

Kyle Turner, *tuba*

## Guitar

Mark Delpriora (Dept. Chair)

Oren Fader

David Leisner

David Starobin

## Percussion Ensemble

Mike Perdue

Jude Traxler

## Piano

Jeffrey Cohen

Jon Klibonoff

Heasook Rhee

Gerald Robbins

André-Michel Schub

Marc Silverman (Dept. Chair)

William Wolfram

## Strings/Harp

Mariko Anraku, *harp*

Daniel Avshalomov\*, *viola*

Laurie Carney\*, *violin*

David Geber, *cello*

Koichiro Harada, *violin*

Susan Jolles, *harp*

Wolfram Koessel\*, *cello*

Julia Lichten, *cello*

Curtis Macomber, *violin*

Nicholas Mann, *violin/viola*

(Dept. Chair)

Orin O'Brien, *bass*

Todd Phillips, *violin*

Samuel Rhodes, *viola*

Lucie Robert, *violin*

Sylvia Rosenberg, *violin*

Mark Steinberg, *violin*

Peter Winograd\*, *violin*

## Woodwinds

Linda Chesis, *flute*

(Dept. Chair)

Paul Cohen, *saxophone*

Alan Kay\*\*, *clarinet*

David Krakauer, *clarinet*

Kim Laskowski, *bassoon*

Marya Martin, *flute*

Pascual Martinez-Forteza, *clarinet*

Frank Morelli\*\*, *bassoon*

William Short, *bassoon*

James Austin Smith, *oboe*

Stephen Taylor, *oboe*

## Artists in Residence

\*American String Quartet

\*\*Windscape

## Instrumental Chamber Music Requirements by Instrument and Semester

	Freshman	Sophomore	Junior	Senior	Grad 1	Grad 2	PS
<b>Acccompanists (Instrumental only)</b>					1    1		
<b>Piano</b>			1    1	1    1		1    1	
<b>Brass</b>			1    1	1    1	1    1	1    1	
<b>Woodwinds</b>			1    1	1    1	1    1	1    1	
<b>Strings*</b>		1    1	1    1	1    1	1    1	1    1	1    1
<b>Guitar</b>	1    1	1    1	1    1	1    1	1    1	1    1	
<b>Harp</b>		1    1	1    1	1    1	1    1	1    1	
<b>Percussion</b>	1    1	1    1	1    1	1    1	1    1	1    1	

***Special Notes:***

- MM in OP**      Chamber music required both years (except bass and harp which have no requirement)
- PS in OP**      Chamber music required both semesters (except bass which has no requirement)
- PS**               Two semesters required for Classical Violin, Viola and Cello. For all other classical division instruments, there is no requirement. Chamber Music can be elected with approval from the Managing Director of Instrumental Ensembles.
- DMA**              Can elect chamber music in second year with approval from the Associate Dean for Doctoral Studies
- AD**                Chamber music required 1 credit per semester

***\*Strings:***

**Bass** – Undergraduate: 2 semesters of chamber music required.  
Graduate: no requirement

**Viola and Cello** – Freshmen may participate to address instrumentation

18    needs with approval of their major teacher



