Hartwick College Summer Music Festival & Institute

Oneonta, New York

52ND SEASON JUNE 27-AUGUST 9, 1998

★ Faculty from Philadelphia Orchestra, Metropolitan Opera Orchestra, New York City Opera ★ Visiting Artists: Fred Mills, trumpet, Canadian Brass; Philip Smith, principal trumpet, New York Philharmonic; Philip Myers, principal horn, New York Philharmonic; Joseph Alessi, principal trombone, New York Philharmonic; Don Harry, principal tuba, Buffalo Philharmonic; Bulldog Brass Society; Erez Ofer, concertmaster, Philadelphia Orchestra; Jeffery Kahner, principal flute, Philadelphia Orchestra; Jungeun Kim, piano, Philadelphia Orchestra; Robert Cafaro, cello, Philadelphia Orchestra; Craig Mumm, viola, Metropolitan Opera Orchestra; Mary Ann Mumm, violin, Metropolitan Opera Orchestra; Howard Aibel, pianist and editor, New York Concert Review; Karel Husa, eminent 20th century composer in residence; Lorna Myers, Metropolitan Opera; Western Wind Vocal Ensemble; Hartwick Trio; Swiss Youth Orchestra; Glimmerglass Opera

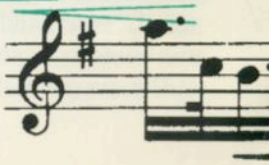
- ★ Programs in band, orchestra, jazz, choral, music theatre, piano and chamber music
- ★ Music classes: high school or college credit available ~ new courses include Computer Technology in Music and World Music
- ★ Private lessons available in all instruments, voice, composition, and jazz improvisation
- ★ 2, 4, and 6 week sessions ★ Ages 9-22











Hartwick College
Summer Music Festival & Institute

A Message from the Director

Each summer, the hills surrounding Oneonta, NY resound with the sound of music created by hundreds of students attending the Hartwick College Summer Music Festival & Institute at Hartwick College.

HCSMF&I encourages aesthetic and personal growth by providing instruction and performance opportunities of the highest caliber within a stimulating and supportive environment. Marking its 52nd season in 1998, HCSMF&I is owned and operated by Hartwick College. The Department of Music is accredited by the National Association of Schools of Music.

Our 1997 season opened with 395 students, ages 9–22, from the U.S. and 10 foreign countries. Over the years, 40 states and 17 foreign countries have been represented by participants in this well-balanced program.

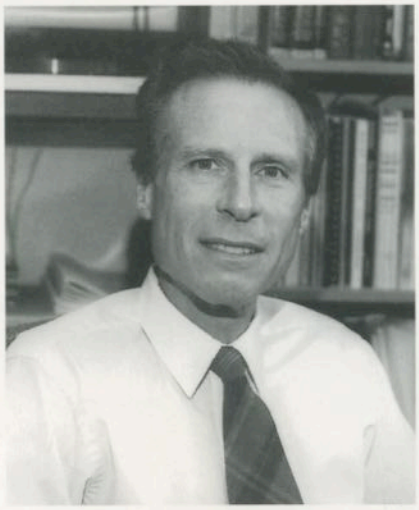
HCSMF&I offers you the opportunity to:

- pursue musical studies through individual and class instruction;
- study and perform a wide range of choral and instrumental works, ranging from classics to jazz, and focusing on standard band, choral and symphonic literature;
- participate in formal recreational activities and supervised sports;
- develop lasting friendships in a beautiful college campus setting.

The Festival is staffed by professional and nationally known instructors and experienced counselors, who will readily share their knowledge and expertise with you. In addition, your Festival experience will be enriched by a well-rounded visiting artist program and field trips.

In 1987, the Institute was established to complement the ongoing program. The Institute offers educational studies and additional performance opportunities for older students planning to pursue music as a career.

The program dates back over four decades. Dr. Frederick Fay Swift, then a professor of music at Hartwick College, founded the New York State Music Camp in 1947 at Otter Lake in the Adirondacks. In 1956, he moved the program to the Hartwick College campus in Oneonta, NY, where, except for 1968 and 1969, it has remained. Festival alumni may be found in professional orchestras, stage bands, radio and television shows; teaching in schools and colleges; and serving as composers and arrangers. But a career in music is not necessarily the goal of everyone attending the Festival. Hundreds of Festival alumni are in other professions, each finding music a continuing source of satisfaction and enjoyment.



"...a stimulating and exciting summer musical experience. Its comprehensive program of instruction and performance opportunities, combined with a versatile sports and recreational program, promises to be one of the most enriching experiences of your life."

Located in central New York State, Hartwick College is nestled in the northern foothills of the Catskill Mountains. The 375-acre campus, situated on a wooded hillside overlooking the city of Oneonta, commands a 30-mile view of the beautiful Susquehanna Valley and distant mountains. Oneonta is easily accessible by car or bus.

HCSMF&I provides unlimited opportunity for you to gain performance experience. At the same time, the Festival offers listening enjoyment for students, visitors and the community. Fifty public performances were given last year, at which over 300 musical compositions were presented. In addition, HCSMF&I groups performed in the community at churches and for local service organizations.

Whether you are 9 years old and looking forward to attending a music festival for the first time, or a high school senior anxious to study at the collegiate level, you will find HCSMF&I a stimulating and exciting summer musical experience. Its comprehensive program of instruction and performance opportunities, combined with a versatile sports and recreational program, promises to be one of the most enriching experiences of your life.

An application for HCSMF&I is included with this brochure. To apply, simply fill out and return it to me. Once we receive your application with the $300 deposit, we will keep you informed of your status and provide you with other important information through our newsletters. If you have any questions, please call me at 800-388-0337 or 607-431-4801.

Sincerely,

Steven T. Zvengrowski

Steven T. Zvengrowski
Director

1998 Program



"Musically and socially I have grown much at this place which I dearly call my second home. Each experience has been uniquely wonderful."

— fifth year student —



Frederic Mills, founding member of The Canadian Brass

The Festival

The 1998 HCSMF&I will operate from June 27 to August 9. You may enroll for two, four or six weeks, registering for entrance at weeks 1, 3 or 5. Registration dates are June 27 for former students, June 28 for new, July 12 or July 26. Of course, you may extend your stay once you arrive on campus.

HCSMF&I has a long tradition of offering summer music opportunities of the highest quality, with an exciting schedule for the intermediate as well as the proficient performer. Classes in piano, theory, orchestration/arranging, improvisation ensemble, music history, music of the world's cultures, sightsinging, vocal technique, movement for actors, history of music theatre, improvisation for actors, institute conducting, institute music history, general music, conducting and computer technology in music are held daily. (For certain classes you may earn high school credit with the approval of your local school district. If you are enrolled in institute classes you may receive 1 unit — $3\frac{1}{3}$ credit hours — of college credit for each class.)

In addition, daily rehearsals are held for each of the following performing organizations:

- Festival Orchestra
- Symphony Orchestra
- Chamber Orchestra
- Concert Orchestra
- Festival Band
- Symphonic Band
- Concert Band
- Festival Jazz Ensemble
- Concert Jazz Ensemble
- Lab Jazz Ensemble
- Festival Choir
- Chamber Choir
- Vocal Jazz Ensemble
- Women's Choir

An individual schedule, which involves a minimum of five hours of classes and rehearsals per day, is developed for each student. You will be required to participate in the Festival Choir; in addition you will enroll in a total of at least four classes and performing organizations/ensembles.

The HCSMF&I program has been designed to offer you, whatever your level of proficiency, a maximum number of performance opportunities. Many organizations perform in weekly public concerts, and some perform biweekly. This allows you to grow both as an individual and as a musician, achieving new levels of performance skills and an expanded repertoire.

A chamber music program, at the beginner, intermediate and advanced level, allows you to perform in small groups as well as in the major performing organizations. Private instruction is also available for all band and symphonic instruments, voice, piano, guitar, lute, banjo, harpsichord, harp, electronic music and pipe organ. The cost of private instruction is not included in the festival tuition. There is a charge of $22 per half hour and $44 per hour of private instruction. All lessons must be prepaid at the time of registration.

Recreational activities and organized sports are planned in the afternoons and evenings. You are encouraged to take advantage of the extensive athletic facilities and recreational opportunities

1998 Program

available at Hartwick. In addition, relaxing and socializing with friends is an important aspect of attending HCSMF&I.

Field trips and visiting artists provide added enrichment to the daily program. Last year students traveled to the Alice Busch Opera Theater of Glimmerglass Opera in nearby Cooperstown, and were treated to a dazzling rendition of Giacomo Rossini's *L'Italiana in Algeri*. On campus, members of the Philadelphia Orchestra, New York Philharmonic, Metropolitan Opera Orchestra, Canadian Brass, Western Wind Vocal Ensemble, Metropolitan Opera, and New York City Opera drew well-deserved praise from faculty and students for the brilliant musicianship they displayed during their HCSMF&I residency.

Incidentally, the Music Festival and Institute is not the only summer program held at Hartwick. Workshops and camps ranging from studio arts to coed soccer take place throughout the summer. The result is a campus alive with activity and cultural opportunities in addition to music. For a complete listing of Hartwick College Programs, please see page 23.

The Institute

The Institute is designed for students ages 15 and older who intend to pursue music professionally. The Institute provides opportunities for such students to further their studies and gain valuable experience. Various features of the institute include courses offered for college credit, special chamber ensembles, master classes and coaching with renowned ensemble members and artists, and an opportunity to audition for a concerto competition. In order to receive high school or college credit, students must attend all six weeks of the Festival.



David Soto, North Shore High School, Long Island, directs a Symphonic Band rehearsal

Institute classes include:
- Conducting Class
- Music History Class

Institute performing groups include:
- Wind Ensemble
- Madrigal Ensemble
- Brass Quintet
- Woodwind Quintet
- String Quartet
- Piano Chamber Music Ensemble
- Jazz Combo



Students enjoy practicing in the computer technology music studio

Proposed 1998 Daily Schedule

"Making music with friends makes the summer special at HCSMF&I."— counselor-in-training



7:30 a.m.–9:30 a.m.	BREAKFAST
8:20 a.m.–8:50 a.m.	Sectional Rehearsals, Brass Warm-up Class
9:00 a.m.–10:00 a.m.	CLASSES (required) Beginning Sightsinging/Aural Skills Advanced Sightsinging/Aural Skills Institute Music History Institute Conducting Part-Time Conducting Conducting Music History Improvisation Ensemble General Music Beginning Theory Part-Time Theory Advanced Theory Orchestration/Arranging Movement for Actors Sightreading for Strings
10:10 a.m.–10:50 a.m.	Festival Choir (required)
11:00 a.m.– Noon	CHAMBER ENSEMBLES (required) Woodwind Ensembles Horn Ensembles Clarinet Ensembles Flute Ensembles Saxophone Ensembles Brass Ensembles Trombone Ensembles String Ensembles Classical Guitar Ensemble Percussion Ensemble Piano Ensembles (M-Th) Piano Master Class (F-weeks 1, 3, 5) Piano Ensembles Master Class (F-weeks 2, 4, 6) Vocal Chamber Ensembles Vocal Technique Class Improvisation for Actors
11:00 a.m.–1:00 p.m.	LUNCH
Noon –12:30 p.m.	Jazz Combos
1:00 p.m.–2:00 p.m.	Festival Orchestra Vocal Jazz Ensemble Concert Jazz Ensemble Beginning Piano (for non-pianists)
2:10 p.m.–3:10 p.m.	Chamber Choir Symphony Orchestra Women's Choir Computer Technology in Music Orchestral Studies for Strings / String Master Class Piano Sightreading Workshop A Piano Sightreading Workshop B Lab Jazz Ensemble History of Music Theatre Class Music of the World's Cultures Class
3:20 p.m.–4:20 p.m.	Symphonic Band Concert Band Chamber Orchestra Festival Jazz Ensemble Piano Accompanying / Advanced Piano Techniques Seminar
4:30 p.m.–5:30 p.m.	Festival Band Cello Ensemble (T, Th) Cello Technique Class (M,W, F) Intermediate Piano Music Theatre Workshop
4:30 p.m.–7:00 p.m.	DINNER
5:40 p.m.–6:30 p.m.	Concert Orchestra Institute Music History Class Institute Madrigal Ensemble Institute Wind Ensemble Institute String Quartet Institute Piano Chamber Music Ensemble Institute Jazz Combo Institute Woodwind Quintet Institute Brass Quintet
6:30 p.m.–7:00 p.m.	Jazz Combos
7:15 p.m.	Evening Program





Sean Wallace, Michigan State University, conducting the Festival Choir



Malcolm Rowell, University of Massachusetts, conducting the Festival Band

Performance Organizations

Orchestras

• **Festival Orchestra** presents repertoire at an advanced level. *Symphony No.4 in F Minor, Op. 36* by Tchaikovsky and *Symphony No. 4 in G Major* by Mahler were two of the selections played during the summer's weekly concerts.

• **Symphony Orchestra** performs moderately difficult orchestral literature. Works performed recently included *Serenade for Strings, Op. 48* by Tchaikovsky and *Egmont Overture, Op. 84* by Beethoven. The Orchestra makes a biweekly concert appearance.

• **Chamber Orchestra** presents repertoire at an advanced level. Highlights of the summer included *Symphony No. 5 in B-flat Major* by Schubert and *Serenade for String Orchestra in E Minor, Op. 20* by Elgar, played during the Orchestra's biweekly appearances.

• **Concert Orchestra** performs moderately difficult string music. Handel's *Concerto for Orchestra in A Minor, Op. 6, No. 4* was presented recently. The Concert Orchestra performs biweekly.

• **Institute String Quartet** is open to students ages 15 and older.

Bands

• **Festival Band** presents repertoire at an advanced level. Selections such as *Music for Prague 1968* by Karel Husa and *Scenes from "The Louvre"* by Dello Joio were performed during the weekly concerts.

• **Symphonic Band** performs moderately difficult band literature. *Galop* by Shostakovich and *First Suite in E-flat for Military Band, Op. 28, No. 1* by Holst were two of the works played recently. The Symphonic Band appears in concert every other week.

• **Concert Band** is open to all wind and percussion students interested in developing the skills necessary to perform wind ensemble literature. A selection performed at the biweekly concert was Mozart's *Air and Alleluia*.

• **Institute Wind Ensemble** is open to students ages 15 and older. Selections performed included *La Création du Monde* by Milhaud and *Serenade for Winds in D Minor, Op. 44*, by Dvořák.

• **Institute Woodwind Quintet** is open to students ages 15 and older.

• **Institute Brass Quintet** is open to students ages 15 and older.

"To be surrounded by music—
living in its magical beauty—
is what I look forward to
all year.
When I am older
I will think of HCSMF&I
as one of my greatest
childhood memories."

— fifth year student —

Jazz Ensembles

• **Festival Jazz Ensemble** presents repertoire at an advanced level. *Lazy Bird* by Bill Stapleton and *Elvin's Mambo* by Bob Mintzer were two of the selections performed. This group appears in concert weekly.

• **Concert Jazz Ensemble** presents repertoire at a moderately difficult level. *Time Waits for No One* by Sammy Nestico and *Blues Over Easy* by John Fedchock were two of the selections performed. This group performs biweekly.

• **Lab Jazz Ensemble** is open to all students interested in developing the skills necessary to perform jazz ensemble literature. Selections during the biweekly performances included *Walkin' Papers* by Lennie Niehaus and *Whirly Bird* Neal Hefti.

• **Institute Jazz Combo** is open to students ages 15 and older.

Choirs

• **Festival Choir** is required of all students and counselors, and a variety of standard choral music is performed. *Sing dem Herrn* by Praetorius and *O Clap Your Hands* by Vaughan Williams were two of the works presented. The Festival Choir performs bi-weekly.

• **Chamber Choir** presents repertoire at an advanced level. Rutter's *Five Traditional Songs* and *Jenny Rebecca* by Carol Hall were among the selections performed during recent summer weekly concerts.

• **Vocal Jazz Ensemble** includes techniques of jazz singing. A standard vocal jazz repertoire is performed. *Love Makes the World Go 'Round* by John Hendricks and *Don't You Worry 'Bout A Thing* by Stevie Wonder were performed by this ensemble during a biweekly concert.



The Percussion Ensemble at a rehearsal

"To be surrounded by music — living in its magical beauty — is what I look forward to all year. When I am older I will think of HCSMF&I as one of my greatest childhood memories."

— fifth year student —

"It was a pleasure listening to such talented musicians. My daughter has enjoyed coming to the festival these past three summers."

— parent of summer student —



Jeremy Manasia, Manhattan School of Music, working with the Jazz Combo

• **Women's Choir** is open to all interested students. Emphasis is on vocal technique and voice production. Compositions performed in biweekly concerts included *Jubilate Deo* by Praetorius and "Duermete mi Niño" from *Three Dominican Folksongs* arranged by Francisco Nuñez.

• **Institute Madrigal Ensemble** is open to students ages 15 and older. Selections included *Sing We and Chant It* by Morley and *Fa una Canzona* by Vecchi.

Music Theatre

• **Music Theatre Workshop** is a program designed for vocalists and instrumentalists who seek theatre experience. The ensemble presents biweekly productions. Recently, the workshop performed traditional Broadway revues as well as original music theatre works.

Chamber Music Ensembles

The small-ensemble program allows you the opportunity to develop additional musical independence by playing in chamber groups as opposed to a large organization. Ensembles are held for woodwind, clarinet, flute, saxophone, brass, string, cello, guitar, jazz, percussion, piano and voice.

Participation in an ensemble is required of all students, and you are placed at the beginner, intermediate or advanced level based on your audition. A variety of works is performed appropriate to the level of musical skills. Some ensembles perform in afternoon and evening concerts during the summer; others perform on a more informal basis.

Auditions

To help us in planning repertoire for the HCSMF&I and for potential placement in ensembles, all new applicants are encouraged to submit a cassette tape (approximately five minutes in length) along with the application.

Upon arrival at HCSMF&I, all students are required to audition for placement. It is strongly recommended that you prepare an audition selection of which all or part may be heard; in addition, auditions may include scales and sightreading.

Auditions to performing organizations are reevaluated each week. When possible, chairs are rotated. You will be placed in an ensemble based upon what the faculty decide is most appropriate for your ability level. You may be selected to play in additional performing ensembles based upon instrumentation needs.



Brian Wilson, Hartwick College, conducts a Festival Band rehearsal

Classes

Piano

• **Piano Sightreading Workshop** Basic skills and actual practice of sightreading at the piano in piano and chamber music literature.

• **Beginning Piano (for non-pianists) I, II, III, IV** For instrumentalists who wish to learn to play the piano. The course's emphasis is on fundamental piano technique. For non-pianists with no previous keyboard experience only.

• **Intermediate Piano I, II** This class will emphasize essential piano techniques such as scales, arpeggios, broken chords, octaves, etc. as well as early keyboard technique including figured bass.

• **Piano Chamber Music Ensemble** For advanced pianists to perform chamber music literature such as piano trios (piano, violin, cello), piano quartets (piano, violins, viola, cello). Interested students must audition with one selected movement from the following repertoire: *Schubert Trout Quintet, Op. 114; Brahms Piano Quartet in G Minor, Op. 25; Shostakovich Piano Quintet; and Ravel Piano Trio.*

• **Piano Master Class** Includes actual performance, discussion of interpretation and style, stage manner, recital programming.

• **Piano Ensemble I, II, III** This class will perform piano literature written for one piano-four hands, two pianos-four hands and two pianos-eight hands.

• **Piano Accompanying Class** Required for all advanced piano students. Practical experience through accompanying instrumentalists and vocalists for classes and recitals. All instrumentalists playing with an accompanist receive additional coaching in this class.

• **Advanced Piano Techniques Seminar** Discussion and demonstration of various touches, practice techniques and finger stretches. Designed to help students acquire and maintain a reliable technique. This class includes etudes and exercises by Chopin, Liszt, Brahms, Moskowski, Plady, etc.

Theory and History

• **Part-Time Theory** For students entering weeks 3 or 5, this class will explore basic theory concepts such as intervals, scales and chords.

• **Beginning Theory** Clefs, key signatures, scales, chords, time signatures, melodic and rhythmic dictation, and other fundamentals of music will be examined in this class.

• **Advanced Theory** This class will cover advanced stylistic analysis and part-writing, modulation, nontertian structures and an introduction to twelve-tone technique.

• **Orchestration/Arranging** Advanced techniques of orchestration for instrumental ensembles as well as scoring for symphony orchestra and band will be discussed. Instruments are considered with respect to timbre, transposition, range and doubling.

• **Improvisation Ensemble** This mixed instrumental group is designed to teach the art of jazz improvisation.

• **Music History** This class is an introduction to music history from antiquity to the 20th century. Students will listen to representative works from each era.

• **Music of the World's Cultures** A survey of various music cultures outside the more familiar western culture. Students will learn about instruments, meaning, sound, concerts, rituals, myths and uses of music in various non-western cultures.

Vocal

• **Beginning Sightsinging/Aural Skills** Designed for the vocalist or instrumentalist, this class will cover intervals, tonal progressions, rhythmic reading and solfege.

• **Advanced Sightsinging/Aural Skills** This class includes chromatic intervals, modulation, tonal and atonal progressions. Advanced vocal and instrumental literature will also be covered.

• **Vocal Technique Class** The foundation of singing, along with the discussion and practice of correct breathing, posture and vocal production will be covered. Performance technique and practice form an important part of this class.

Music Theatre

• **Movement for Actors** Designed to help performers develop stage presence and grace. Stage movement and elementary dance steps will be emphasized.

• **Improvisation for Actors** Designed for both beginning and advanced actors, this class will focus on developing spontaneity and improvisational skills for the stage.

• **History of Music Theatre** An in-depth look at one of our great American musical traditions—the Broadway theatre. This course will examine the characteristics of music theatre that set it apart from other types of theatrical productions and investigate its history, from European stage traditions to modern-day productions.

Institute

• **Institute Conducting** The study of the art and technique of conducting as related to score study will be covered. Major works from the orchestral, band and choral literature are conducted.

• **Institute Music History** An in-depth study of one of the major periods of music history. Representative works of leading composers are studied. The class includes score analysis and listening.

• **Institute Composition** Students meet with instructor individually and in small groups to explore the process of composing music. The class includes a discussion of style analysis and compositional techniques that span all types of music.

Other

• **General Music** For the younger student, ages 9-12, this introduction to music class will include listening, fundamentals and creative activities.

• **Conducting** This class will focus on basic baton technique and interpretation. Topics will include: beat pattern, dynamics and phrasing, tempo changes, starts and stops, subdivision and changing beat units.

• **Orchestral Studies for Strings/String Master Class** Preparation of weekly string orchestral repertoire of Hartwick College Summer Music Festival & Institute. This class will also assist students in preparing for youth/college orchestra auditions through in-depth studies of standard orchestral excerpts as well as sight reading, and will include actual performance, discussion of interpretation and style, stage manner, recital programming, etc.

• **Cello Technique Class** This class focuses on development of proper technique at all levels of cello playing. Study of proper bow arm (including various bow strokes), left-hand technique, vibrato, tone production and intonation.

• **Computer Technology in Music Class** The course utilizes two different levels of software, entry and professional, in music notation (Music Time and Finale), sequencing (Music Shop, Performer, and/or Freestyle), and sampling sound synthesis (Audio Shop and Galaxy).



Students at a Music Theatre Improvisation class

"At HCSMF&I,
my days are spent
with the greatest bunch
of people—musicians."

— third year counselor —











Top left: Robert Cafaro, cello, Philadelphia Orchestra, conducting the Symphony Orchestra

Top right: Jeffrey Khaner, principal flute, Philadelphia Orchestra, works with a student at a master class

Right: The Bulldog Brass Society, faculty brass quintet in-residence, University of Georgia

"Before I came to HCSMF&I, I'd never experienced such a wonderful combination of high level musical training and education and pure enjoyment."

— former student —









Far left:
Robert Swift, chairman of the music and theatre department at Plymouth State College, directs a rehearsal of the Festival Choir.
Above:
Visiting artists, the Swiss Youth Orchestra, perform at an evening concert in Slade Theatre.
Left:
Bill Zukof, tenor with The Western Wind Vocal Ensemble, works with students at a master class.
Below:
Charles Schneider, Catskill Symphony, conducting a rehearsal of the Festival Orchestra.



Erez Ofer, concertmaster of the Philadelphia Orchestra, at a master class



Jungeun Kim, pianist of the Philadelphia Orchestra, and Erez Ofer receiving applause after a recital at the Anderson Theatre



Hal Janks, Metropolitan Opera Orchestra, conducting the HCSMF&I Festival Band



Philip Smith, principal trumpet, New York Philharmonic, at a master class working with a HCSMF&I trumpet student



Philip Myers, principal horn, New York Philharmonic, works with a horn player.



Joseph Alessi, principal trombone, New York Philharmonic, demonstrates a passage at a master class.



Karel Husa, composer-in-residence, working with the Festival Band, which performed his *Music for Prague 1968*





The principal brass players of the New York Philharmonic (Philip Smith, trumpet; Philip Myers, horn; Joseph Alessi, trombone; Don Harry, tuba) along with Fred Mills of the Canadian Brass performing a brass quintet at the Brass Spectacular Concert







David Lalama, jazz pianist and director of jazz studies at Hofstra University



Louis Salemno, conductor of the New York City Opera, working with the Chamber Orchestra







Above:
Mike Holober, City College of New York, directing the Festival Jazz Ensemble

Left:
Alasdair Mitchell, conductor of the Edinburgh Symphony Orchestra, conducting the HCSMF&I Chamber Orchestra

Bottom left:
Justin DiCioccio, Manhattan School of Music and Carnegie Hall Jazz Foundation, acknowledges applause with the HCSMF&I Festival Jazz Ensemble.

Bottom right:
Robert Cafaro, cellist with the Philadelphia Orchestra and member of the Hartwick Trio, giving instruction to a student



General Information

Housing and Festival Environment

Living in residence halls with counselors and fellow students is an important part of the HCSMF&I experience. Males and females reside in separate wings and are assigned to floors according to school grade. Most rooms are doubles, with a few triples available. When both students are willing and of the same age, we try to honor roommate requests. Coin-operated laundry facilities are located in the residence halls.

The experience of working and living together lays the foundation for a happy, productive summer. The special blend of qualities found in HCSMF&I student/staff community—extraordinary musical talent, self-discipline and seriousness of purpose, balanced by warmth, supportiveness and a spirit of camaraderie—combine to create a unique environment in which to grow as musicians and as people.

Meals

Students eat in the Hartwick College Commons, where tasty, nutritious meals are catered by an award-winning staff from ARAMARK. Three entrees are available at each meal. In addition, students can take advantage of a full salad bar, deli bar, ice cream bar and fast food service at every lunch and dinner. Vegetarian meals are available at all meals. The food service can also accommodate, at extra charge, requests for kosher meals if prior arrangements are made with the Festival office; prepayment to the College must accompany this request.

When field trips are planned, the food service prepares box lunches or dinners for the entire HCSMF&I community. In addition, special "monotony breakers"—picnics, theme dinners, make-your-own sundaes—are scheduled throughout the summer, creating a festive atmosphere that becomes a memorable part of Festival life.



"I wish my summers making music would last forever and a day!"

— third year student —

Concerts/Recitals

Concerts and recitals are held in the air-conditioned Slade Theatre, the Anderson Center for the Arts Theatre, the Agora and in the Sculpture Garden. Most programs are free and open to the public.

There are numerous solo performances available at HCSMF&I. Last summer there were 6 student recitals, which featured solos from every instrument and voice. To appear in solo recitals, students are required to take private lessons.

Classes

Music classes are offered at various times throughout the day. All teachers of accredited subjects are certified. Students earning high school credit have had that credit accepted in several states besides New York. Textbooks are purchased and distributed at registration.

Private Lessons

Private lessons in all instruments, voice, composition, and jazz improvisation are available to students for $22 per half hour and $44 per hour. Lesson instructors from the Philadelphia Orchestra, New York Philharmonic or Metropolitan Opera Orchestra charge a higher rate. Lessons are usually taken once or twice per week and are required for students wishing to perform in a student recital.

Tutoring

If you wish to be tutored in academic subjects, you may arrange to do so through the director. There are many college and public school faculty members available to cover a wide variety of subjects. An additional fee may be charged for this service, and payments are arranged between you and the instructor.

Social and Recreational Programs

Social and recreational programs are organized and supervised by the counselors. Each residence hall floor has its own counselors who guide and encourage student participation. Students write the "Hi-Note," which is a summer student publication, and arrange for the formal dance which follows the final concert. You are encouraged to spend at least five hours each week in sports and recreational activities.

Sports

Organized sports are part of the Festival program. The Binder Physical Education Center facilities are available to the HCSMF&I community, and an accredited physical education instructor is in residence.

Insurance

Parents are advised to provide health insurance for their children attending the Festival. If students are in need of a physician or the services of Fox Hospital, Oneonta, charges will be made by the doctors directly to the parents.

HCSMF&I does not provide any insurance for musical instruments. If you wish to have an instrument insured, it should be added to your parents' homeowners' policy.

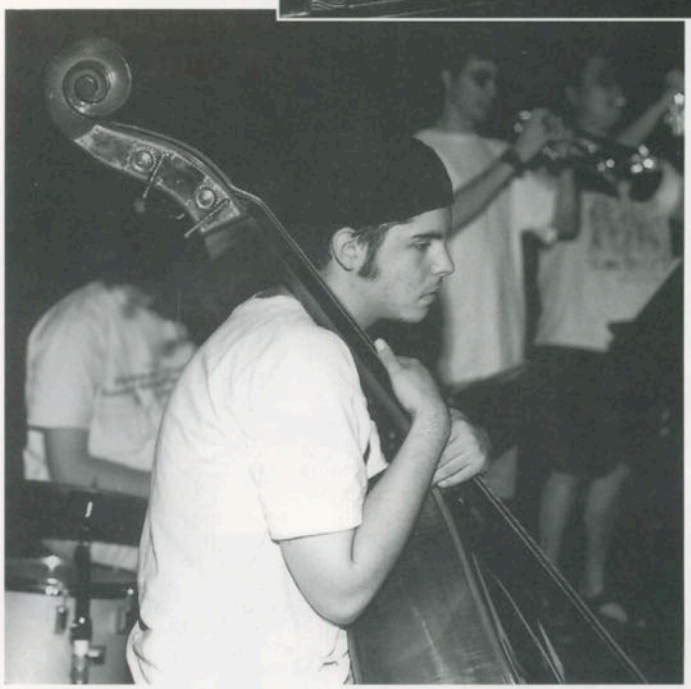
Instrument Rental

A limited number of Hartwick College instruments are available for rental on a first-come, first-served basis. The rental fee is $30 per week.

Festival Dress

Festival students must be dressed appropriately at all times. Students dress in slacks, shorts and sportswear. When performing or attending concerts, women are expected to wear appropriate dresses or skirts and men are expected to wear jackets and/or ties. Students in Festival Orchestra and Chamber Orchestra traditionally wear white blouses or shirts with dark, preferably black, skirts or trousers. For the final concert and dance, formal attire is recommended. Since there are about 50 concerts and recitals, it is suggested that you bring extra dress clothing for your stay at HCSMF&I.









1997 HCSMF&I counseling staff



1997 HCSMF&I counselors-in-training



Some of the 1997 HCSMF&I faculty during weeks five and six

What to Bring

You should bring the following: towels, pillows, sheets for single beds, pillowcases, two blankets, sweaters, raincoat, bathing suit and other personal items. Our newsletters will provide you with additional detailed information.

Faculty/Counseling Staff

You will study under first-rate, professional faculty members. In 1997 there were 55 faculty and 35 counselors participating in the HCSMF&I. Counselors and faculty represent some of the leading music schools, including **Boston University, Columbia University, Cornell University, Crane School of Music, Curtis Institute of Music, Eastman School of Music, Harvard University, Hartt School of Music, Indiana University, Ithaca College, The Juilliard School, Manhattan School of Music, McGill University, Moscow State Conservatory, New England Conservatory, New York University, Northwestern University, Oberlin College, Peabody Conservatory of Music, Royal Northern College of Music, Temple University, University of Cincinnati, University of Michigan, Westminster Choir College and Yale University.**



1997 HCSMF&I office staff

Many counselors are former students who are familiar with HCSMF&I policies, practices and philosophy. Counselors are placed in performing groups to serve as mentors to students and fill the groups, not necessarily as principal players. A workshop is conducted prior to the opening of the festival to acquaint counselors with their responsibilities. This workshop involves members of the Hartwick College staff—residential life, security and health services. Counselors are trained to help young people deal with normal developmental concerns, as well as to respond to medical and safety emergencies. They are also superior musicians, many of whom are teachers, and most perform along with the students. (A complete listing of faculty/counselor affiliations and their duties during the 1997 HCSMF&I can be found on pages 20 & 21.)

Festival Regulations

Basic standards and regulations bind the Festival together and are set to keep the organization strong and viable. Students are expected to dress neatly, assume individual responsibility for maintaining

their rooms and caring for their instruments and behave in an acceptable manner on and off campus.

All Hartwick College Summer Music Festival & Institute participants are required to comply with Festival and College policies. HCSMF&I reserves the right to send a student home for any infraction. Violation of any federal, state or local law will result in immediate dismissal of the student without refund. Any student found using or possessing illegal drugs or alcoholic beverages, engaging in physical violence of any kind or found in an opposite sex dorm or in a dorm which houses members of any other program on the Hartwick College campus will be dismissed from the Festival immediately without refund. Students are not permitted to smoke during the Festival. Townhouses are to be visited for private lesson instruction only.

"The kids are great— a tribute not only to them but to the directors who help them make such good music."

— parent of student —





Tuition

Hartwick College owns and operates the Hartwick College Summer Music Festival & Institute on a non-profit, tuition-fee basis. Tuition covers lodging; meals; enrollment in class; participation in organizations, sports and recreation programs; individualized guidance program; recitals; and concerts. Tuition does not cover private lessons, textbooks, laundry, health insurance, insurance on instruments, or some off-campus trips.

Tuition rates for the HCSMF&I are as follows:

Length of Stay	Resident Student	Day Student
Two Weeks	$1,210	$460
Four Weeks	$2,365	$860
Six Weeks	$3,340	$1,245

For day students the tuition includes noon lunches. An evening meal plan at an additional cost also is available for day students who wish to participate in the evening programs.

Once enrolled, students may extend their stay at HCSMF&I in two- or four-week increments. The following fee structure will apply:

Resident Student/Day Student

Each additional 2 weeks beyond basic registration . . . . . .$1,200/$455

Additional 4 weeks beyond basic registration . . . . . .$2,350/$850

A $300 registration fee, which is applied toward the tuition, must accompany the application. Check should be made payable to Hartwick College and sent with the application to Dr. Steven T. Zvengrowski, Director, Hartwick College Summer Music Festival & Institute, Hartwick College, Oneonta, New York 13820. If the applicant withdraws after April 15, the registration fee cannot be refunded.

Payment of the tuition balance must be made when you register. Your check should be made payable to Hartwick College.

In cases where two or more students come from the same family, there will be a 10 percent tuition reduction for the second and third child.

Financial Aid

Scholarships are awarded to returning HCSMF&I students based on the recommendations of the faculty.

Seven scholarships are available to students based upon instrumental or vocal need.

It is suggested that you check your school to see if they are willing to participate in a matching scholarship program for HCSMF&I. You should also find out if the music booster club at your school provides scholarship funds for summer music programs. Finally, check with your county music organization, local music organizations (e.g., youth orchestra, piano guild) and music merchants to find out if they are supportive of summer music scholarships.

For additional information contact:

Dr. Steven T. Zvengrowski, Director
Hartwick College
Summer Music Festival & Institute
Hartwick College
Oneonta, New York 13820
800-388-0337 or 607-431-4801

1997 Administration, Faculty and Staff

Hartwick College

Senior Officers of the College

Richard A. Detweiler, president
Karyl B. Clemens, dean of admission
Ellen F. Falduto, chief information and planning officer
Susan D. Gotsch, vice president and dean of academic affairs
Michael A. MacDowell, vice president for institutional advancement
John M. Pontius Jr., vice president for finance
Geneva M. Walker-Johnson, dean of student life

Hartwick College Summer Music Festival & Institute

Administration

Steven T. Zvengrowski, director
Rhonda E. Wing, assistant to the director
Jane Zvengrowski, music librarian
Eric Mazarak, piano technician

Faculty, Staff and Counselors

Hugh Ash (Ithaca College)—Senior Counselor, Brass Ensembles Coach, Assistant Stage Coordinator

Thomas Barnett (Bulldog Brass Society, University of Georgia)—Trumpet Instructor, Brass Ensembles Coach, Faculty Brass Quintet

Matthew Bejune (University of Massachusetts)—Senior Counselor, Auditions Co-Coordinator, Horn Ensembles Coach, Band Librarian, Instructor of General Music

Seneca Black (Manhattan School of Music, Lincoln Center Jazz Orchestra)—Conductor of Improvisation Ensemble, Jazz Trumpet Instructor, Jazz Combos Coach

Daniel Block (Yale University)—Junior Counselor, Clarinet Ensembles Coach

Christopher Brellochs (Jersey City State College)—Saxophone Ensembles Coach, Faculty Jazz Combo, Conductor of Lab Jazz Ensemble, Instructor of Saxophone

Ilze Brink-Button (Cayuga Chamber Orchestra, Utica Symphony, Onondaga Community College)—Coordinator of Horn Program, Horn Ensembles Coach, Faculty Brass Quintet, Instructor of Horn

Steve Button (Canastota Schools, Hamilton College, Colgate University) Conductor of Trombone Choir, Brass Ensembles Coach, Instructor of Trombone

Robert Cafaro (The Philadelphia Orchestra)—Conductor of Symphony Orchestra, Co-Coordinator of String Program, String Ensembles Coach, Chamber Music Coach, Instructor of Orchestral Studies for Strings/String Master Class, Cello Technique, Master Classes with String Students, Sectional Rehearsals with String Ensembles, Cello

Nathaniel Casey (Bulldog Brass Society, University of Georgia)—Brass Ensembles Coach, Faculty Brass Quintet, Tuba Instructor

Ha Na Chang (The College of New Jersey) —Counselor, Piano Ensembles Coach, Choral Librarian, Recital Accompanist, Beginning Piano, Piano Accompanist for Festival Choir, Chamber Choir, Institute Madrigal Choir

Elizabeth Clasquin (Eastman School of Music)—Part-Time Theory, Co-Coordinator and Coach of Woodwind Ensembles, Faculty Woodwind Quintet, Instructor of Bassoon

Denise Cohen (Eastman School of Music, Sayville Public Schools)—Coordinator and Coach of Flute Ensembles, Faculty Woodwind Quintet, Instructor of Flute

Stephen Cooley (New England Conservatory)—Counselor, Brass Ensembles Coach, Jazz Librarian

Ryan Darling (Boston University School for the Arts)—Counselor, Co-Coordinator for Music Theatre Production, Percussion Coach, Music Theatre Coach

Mary De Turck (Private Studio, Piano Accompanist at St. Pius X, Registered Teacher with the Suzuki Association of the Americas) —Piano Ensemble I, II, III, Piano Sightreading Workshop, Private Lessons Instructor

Justin Di Cioccio (Manhattan School of Music)—Coordinator of Improvisation Ensemble, Conductor of Festival Jazz Ensemble, Conductor of Concert Jazz Ensemble, Advisor to Beginning Jazz Ensemble

Cynthia Donaldson (Actors Equity Association)—Music Theatre Workshop, Instructor of Pop/Jazz Voice, Movement for Actors, Voice Private Lessons

Robert Elder (Ball State University)—Conductor of Symphony Orchestra, String Ensembles Coach, Faculty String Quartet, Instructor of Viola and Sightreading for Strings

Cheryl Ernst (Morris Central School)—Piano Accompanist for Festival Choir, Chamber Choir, Institute Madrigal Ensemble, Instructor of Piano

Rima Fand (Manhattan School of Music)—Instructor of Movement for Actors and Imrovisation for Actors, Director of Music Theatre Production, Accompanist for Music Theatre Workshop

Tamara Finn (Ithaca College)—Junior Counselor

Magdalena Fitzsimmons (Hartwick College, SUNY, Oneonta)—Instructor of Flute

Kenneth Friese (Plainview-Old Bethpage Schools)—Conductor of Festival Choir, Chamber Choir, Institute Madrigal Ensemble, Institute Conducting Instructor

Brett Goertemoeller (Rotary Exchange in Argentina)—Junior Counselor

Lisa Grimmer (Binghamton University)—Junior Counselor

Bruce Gutelius (Albany Medical College)—Resident Advisor, Townhouse Coordinator, Co-Coordinator of Auditions, String Ensembles Coach

Cabray Haines (Dartmouth College)—Senior Counselor, Flute Ensembles Coach, Choral Librarian

Sang Eun Han (Yale University, The Juilliard School)—String Ensembles Coach, Co-Coordinator of String Auditions, Faculty String Quartet, Instructor of Orchestral Studies for Strings /String Master Class, Instructor of Violin

Peter Hartmann (Hartt School of Music)—String Ensembles Coach, Conductor of Jazz Combo, Faculty Jazz Combo, Instructor of Electric Bass/Double Bass

Joshua Hauser (Bulldog Brass Society, University of Georgia, Georgia College, and State University)—Conductor of Improvisation Ensemble, Brass Ensembles Coach, Faculty Brass Quintet, Brass Emsembles Coordinator, Jazz Trombone Instructor

Matthew Heath (Hartwick College)—Counselor, Assistant Stage Coordinator, Horn Ensembles Coach, Orchestra Librarian, Instrument Manager

Gavriel Heine (Moscow State Conservatory) —Counselor, String Ensembles Coach, Orchestra Librarian, Assistant to Staging

Ian Hendrickson-Smith (Mingus Big Band, Glen Miller Orchestra, Phillip Harper Group, Richard DeBonis Nowtet) —Beginning Theory, Saxaphone Ensembles Coach, Jazz Flute Instructor

Patrick Hoffman (Bulldog Brass Society, University of Georgia)—Brass Coach, Trumpet Instructor, Faculty Brass Quintet

Michael Holober (City College of New York)—Conductor of Festival Jazz Ensemble and Concert Jazz Ensemble, Coordinator of Improvisation Ensemble

Hal Janks (Manhattan School of Music, Metropolitan Opera Orchestra, SUNY Purchase)—Conductor of Festival Band, Brass Ensembles, Trombone Choir, Institute Wind Ensemble, Workshop with Symphonic Band, Instructor of Advanced Trombone

Mahn-Hee Kang (Hartwick College)—Administrative Assistant, Music of the World's Cultures, Computer Technology Advisor, Instructor of Organ

Aaron Kaplan (Westminster Choir College of Rider University)—Counselor, Coach of Vocal Ensembles, Choral Librarian, Instructor of Beginning Sightreading

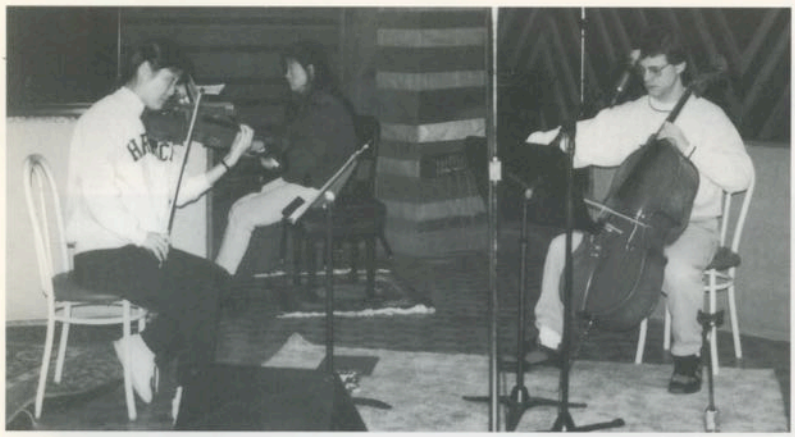
Alex Kelly (Wichita State University, Wichita Symphony Orchestra)—Conductor of Concert Orchestra, Co-Instructor of Cello Ensembles/Cello Technique, String Ensembles Coach, Faculty String Quartet, Instructor of Cello

Susan Kenderdine (Wells College)—Counselor, Strings Ensembles Coach, Sports Program Coordinator

Jungeun Kim (The Philadelphia Orchestra)—Coordinator of Piano Program, Piano Chamber Music Ensemble, Piano Master Class, Piano Accompanying, Advanced Piano Techniques Seminar, Recital Pianist, Private Lesson Instructor

Soren Konecky (Temple University)—Coordinator of Percussion Program, Conductor of Percussion Ensemble, Instructor of Percussion

Gabrielle Kopf (Boston University School for the Arts)—Junior Counselor, String Ensembles Coach



Members of The Hartwick Trio at their CD recording session at Sonic Studios

David Lalama (Hofstra University)—Conductor of Festival Jazz Ensemble and Concert Jazz Ensemble, Coordinator of Improvisation Ensemble

Kathleen Lester (Rutgers University, The College of Pharmacy)—Junior Counselor

Jeremy Manasia (Royal Conservatory of the Netherlands)—Jazz Pianist for Festival Jazz Ensemble, Conductor and Accompanist to Vocal Jazz Ensemble, Instructor of Improvisation Ensemble, Jazz Combo and Jazz Piano, Faculty Jazz Ensemble

Stephen Markuson (Hartwick College)—Instructor of Institute Music History, History of Music Theatre, Improvisation for Actors and Voice

Randolph Messing (Binghamton University, Tri-Cities Opera, Orpheus Theatre)—Director of Music Theatre Production, Instructor of improvisation for Actors, Movement for Actors and Voice

Janet Miller (Curtis Institute of Music)—Coordinator and Coach of Woodwind Ensembles, Faculty Woodwind Quintet, Instructor of Oboe and Oboe Reed Making

Fred Mills (University of Georgia, Founding Member of the Canadian Brass)—Coordinator of Brass Quintet Program, Conductor of Brass Master Class, Coach of Brass Quintets and other Brass Ensembles

Alasdair Mitchell (Conductor of Edinburgh Symphony Orchestra)— Conductor of Festival Orchestra and Chamber Orchestra, Workshop with Symphony Orchestra

Paul Musser (Franklin and Marshall College)—Counselor, Piano Ensembles Coach, Co-Coordinator of Stage Work

Gregg Norris (Sidney Central Schools)—Conductor of Symphonic Band

Kari Osborne (Ithaca College)—Dorm Coordinator, Instructor of Conducting, Horn Ensembles Coach

Phil Ostrander (New England Conservatory)—Counselor, Conductor of Concert Band, Instructor of Music History, Brass Ensembles Coach

James O'Sullivan (Royal Northern College of Music, Manchester, England)—Counselor, Supervisor of Staging, Piano Ensembles Coach, Instructor of Piano Sightreading Workshop

Alix Permut (Hartwick College)—Senior Counselor, Head Choral Librarian, Vocal Ensembles Coach, Coordinator of Chamber Vocal Ensembles, Vocal Techniques Instructor

Sacha Phelps (University of Massachusetts)—Counselor, String Ensembles Coach, Head Orchestra Librarian

Marisa Puia (Hartwick College)—Counselor, Saxophone Ensembles Coach, Assistant to Private Lessons Coordinator

Shoshana Rahmani (Crane School of Music)—Senior Counselor, Conductor of Women's Choir, Vocal Ensembles Coach, Vocal Technique Class, Evening Activities Co-Coordinator, Music Theatre Coach, Music Theatre Co-Coordinator, Part-time Conducting

Vanessa Reynolds (Eastman School of Music)—Junior Counselor, Band Librarian, Assistant to Stage Crew, Woodwind Ensembles Coach

Donald Roberts (Hartwick College, Metropolitan Opera)—Voice Instructor

Domingos Robinson (New England Conservatory)—Conductor of Symphonic Band, Conductor of Women's Choir, Flute Ensembles Coach

Virginia Rogers (Hartt School of Music, Bethwood Suzuki School)—Co-Coordinator of String Auditions, Instructor of Orchestral Studies for Strings/String Master Class, String Ensembles Coach, Faculty String Quartet, Instructor of Violin

Mary Anne Ross (Hartwick College)—Instructor of Voice

David Rothenberg (University of Pennsylvania)—Men's Dorm Coordinator, Instructor of Orchestration/Arranging, Harpsichord

Florie Rothenberg (Tacoma Symphony)—Coordinator of Clarinet Ensembles, Faculty Woodwind Quintet, Instructor of Advanced Theory, Clarinet

Louis Salemno (Director, Portland Opera, New York City Opera, Houston Grand Opera)—Conductor of Festival Orchestra and Chamber Orchestra, Workshop with Symphony Orchestra

Salvatore Salvaggio (Cooperstown Central School)—Instructor of Lute, Guitar and Advanced Sightsinging

Jerry Sam (Eastman School of Music, U.S. Army Band)—Senior Counselor, Head Jazz Librarian, Brass Ensembles Coach, Instructor of Euphonium, Computer Technology in Music, Conductor of Concert Band, Part-time Conducting

Charles Schneider (Catskill Symphony Orchestra)—Conductor of Festival Orchestra and Chamber Orchestra, Workshop with Symphony Orchestra, Institute Conducting Instructor

Joanna Schwartz (Drake University)—Counselor, Woodwind Ensembles Coach, Orchestra Librarian

Penny Shima (Barnard College)—Junior Counselor, Band Librarian

David Soto (North Shore Public Schools)—Conductor of Symphonic Band, Horn Ensembles Coach

Susannah Stayter (Rome School of Music, Catholic University)—Counselor, Music Theatre Coach, Vocal Ensembles Coach, Vocal Technique Class, Voice Instructor, "Hi-Note" Advisor, Coordinator of Day Students

Gabriel Struck (Harvard University)—Junior Counselor

Robert Swift (Plymouth State College)—Conductor of Festival Choir, Chamber Choir and Institute Madrigal Ensemble

Hayuru Taima (Levine School of Music, Hosford School of Music)—Instructor of Intermediate Piano, Piano Ensemble I, II, III, and Beginning Piano

Andre Tarantiles (Glimmerglass Opera)—Harp Instructor

Tim Thorn (Hartwick College)—Coordinator of Percussion Equipment, Assistant to Classical and Jazz Percussion Faculty

Kelly Travis (Hartwick College)—Senior Counselor, Coordinator of Private Lessons, Conductor of Women's Choir

Dennis Turechek (Hartwick College, SUNY Oneonta)—Coordinator of Guitar Program, Classical Guitar Ensembles Coach, Instructor of Guitar

Michael VanBuren (Syracuse University)—Counselor, Brass Ensembles Coach, Head Band Librarian, Assistant to Trombone Ensembles

Sean Wallace (Michigan State University)—Conductor of Festival Choir, Chamber Choir, Institute Madrigal Ensemble

Brian Wilson (Hartwick College)—Conductor of Festival Band, Institute Wind Ensemble and Symphony Orchestra, Workshop with Symphonic Band, Instructor of Composition and Jazz Piano

John Wilson (Manhattan School of Music)—Percussion Ensembles Coach, Faculty Jazz Combo, Drum Set Instructor

Rodney Winther (College Conservatory of Music of the University of Cincinnati)—Conductor of Festival Band and Institute Wind Ensemble, Instructor of Institute Conducting, Workshop Symphonic Ensembles Band

James Wong (Wesleyan University)— Counselor, String Ensembles Coach, Orchestra Librarian, Evening Activities Co-Coordinator

Counselors-In-Training

Eun-Joo Ahn; Amy Appel; Sarah Corrigan; Heather Daniels; Kathleen Dorritie; Natalia Douris; Jeffrey Dudzick; Angela Fenwick; Elizabeth Haines; Scott Harrison; Lucille Johnson; Alex Kontorovich; Eric Leen; Christopher Mooney; Alicia Newton; Lisa Perlson; Annie Santoro; Gretchen Sommer; Christina Sprague; Kate Stluka; Lisa Tandy; Tiffany Zarker

Office Staff

Bradley Baker; Jennifer Ballute; Alex Evans; Jessica Havens; Elizabeth Mirarchi; Eldridge Parrish; Ashley Pontius; Sarah Restifo; Jennifer Wilson; Michael Woodham

Campus Setting & Facilities

Oneonta, a city with a population of about 17,500, is located in the northern foothills of the Catskills. It is about 75 miles southwest of Albany, 60 miles northeast of Binghamton and 190 miles northwest of New York City. Hartwick College is located on Oyaron Hill, and there are 27 buildings on the 375-acre campus, as well as several recreational areas, athletic fields and tennis courts.

Facilities used by the HCSMF&I include the following:

Anderson Center for the Arts, a striking, air-conditioned, modern building, provides facilities for art, music and theatre. Many Festival concerts are presented in the Center's theatre, which is also used for theatrical performances. The building also houses well-equipped studios and classrooms; soundproof practice rooms; an extensive slide library; a record and music library with more than 5,000 recordings; and the Foreman Gallery, which hosts exhibitions. In addition there are instruments for loan and repair facilities. The Festival office is also located in Anderson.

Yager Hall, also air-conditioned, houses classrooms and Slade Theatre, where many of the Festival concerts and rehearsals are held. Yager also houses the College library and museum.

Frederick Moore Binder Physical Education Center includes two gymnasiums; an eight-lane, 25-yard swimming pool; a fitness center; handball, racquetball and squash courts; and a dance room.



An evening concert in the Sculpture Garden of the Anderson Center for the Arts

Perrella Health Center houses the campus health facilities.

Campus Center, located in Dewar Hall, includes a snack bar, campus store, post office, game rooms and dining and lounge areas. Several HCSMF&I events and concerts will be held in The Agora, the activities hub of the Campus Center.

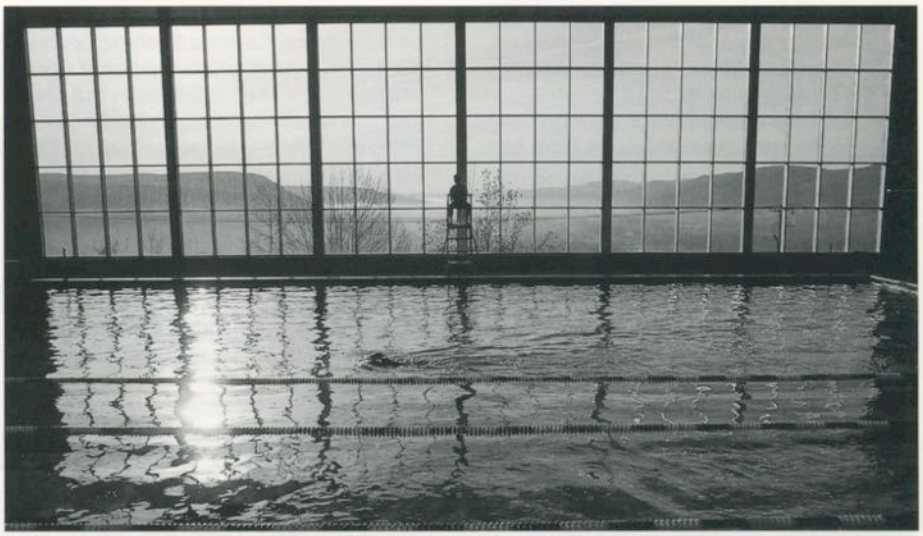
Pine Lake Environmental Center, located eight miles from the campus, is a 914-acre ecological preserve with a 12-acre spring-fed lake. Recreational opportunities include swimming, boating, fishing, hiking, picnics, barbecues and informal gatherings. Throughout the summer, trips are planned to Pine Lake by HCSMF&I.

Shineman Chapel houses a two-manual Carlson pipe organ.

Arnold Hall houses the Festival bank.

Alumni and Van Ess Halls are the residence halls which are traditionally used for students and counselors. Other residence halls are used for rehearsal space.



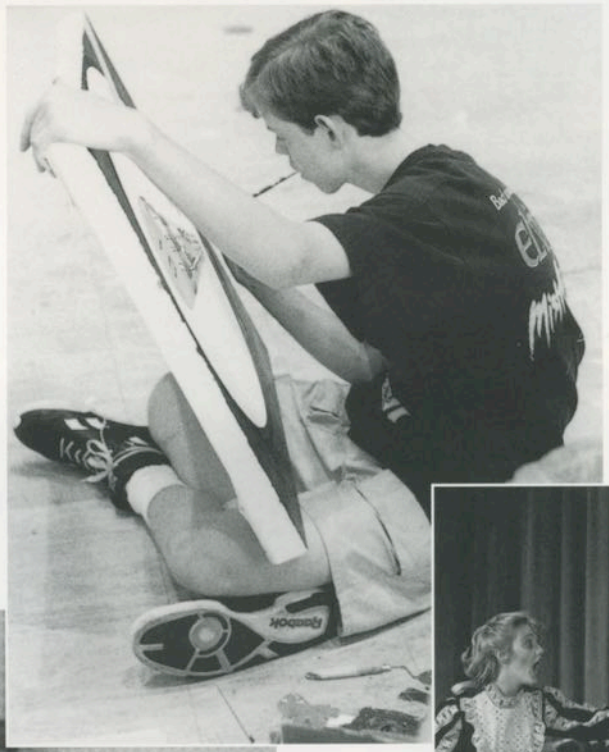


The pool in Binder Physical Education Center is popular with HCSMF&I students

Hartwick College Summer Programs

The Programs

Every summer Hartwick opens its doors to high school students, senior citizens and youngsters wishing to focus their energies in the areas of art, music, acting and sports under the instruction of first-rate professionals from the College faculty, the region and New York City. The 1998 summer portfolio of camps and workshops includes:



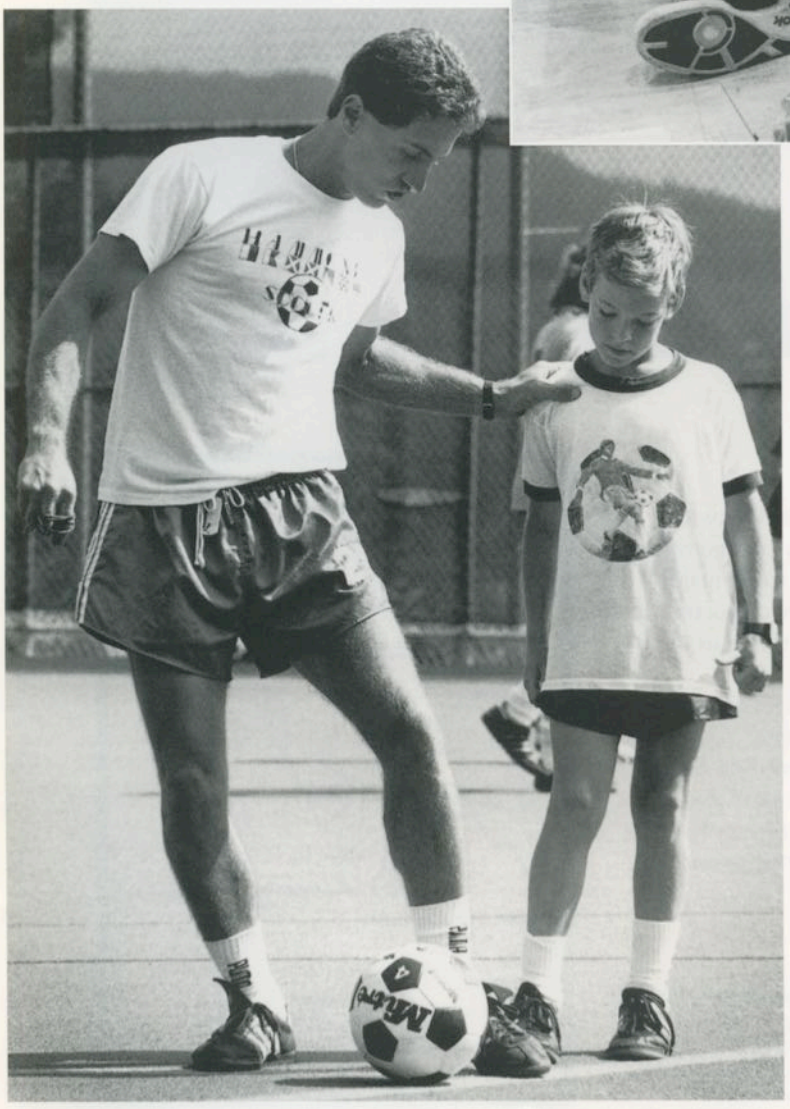
Workshops in The Arts

Acting (high school students)

Studio Arts (high school students)

Catskill Poetry Workshop (college age and adults)





Sports Camps

Boys' Basketball (ages 9–18)

Girls' Basketball (ages 8–18)

Coed Soccer (ages 8–18)

Coed Swimming (ages 8–18)

Girls' Field Hockey (ages 13–18)

Girls' Volleyball (ages 8–18)

Plus

Elderhostels (ages 55 and over)
Oneonta Campus

For more information write or call
the Office of Special Programs,
Hartwick College, Oneonta, NY 13820,
607-431-4415.



Photography by A. Blake Gardner III

About Hartwick College

Nestled in the northern foothills of the Catskills, Hartwick College is a four-year, coeducational, liberal arts college offering individually designed programs in addition to 30 major areas of concentration in 20 departments. Study opportunities extend beyond the campus to include many settings in the United States and throughout the world.

The hillside campus, with a 30-mile view of the beautiful Susquehanna Valley, overlooks the city of Oneonta.

Oneonta, a city of 17,500, is equidistant from Utica, Albany, Kingston and Binghamton (approximately 65 miles), and is 190 miles northwest of New York City. Oneonta is easily accessible by car, by Trailways bus line and by Oneonta Airport.



Miles from Oneonta to:

Albany	78	New York City	190
Baltimore	319	Philadelphia	245
Binghamton	62	Plattsburgh	222
Boston	257	Rochester	173
Buffalo	238	Syracuse	95
Hartford	193	Utica	59
Kingston	93	Washington, D.C.	366

Hartwick College does not discriminate on the basis of race, color, national or ethnic origin, sex, sexual orientation, marital or parental status, religion or personal handicap in its policies and programs of admission, financial aid, instruction, athletics and other College-administered activities.

Hartwick College Summer Music Festival & Institute

A Non-Profit Organization Owned and Operated by
Hartwick College, Oneonta, New York 13820

Student Application and Institute Application
June 27 – August 9, 1998 –52nd Season–

Please address all correspondence to: Dr. Steven T. Zvengrowski, Director
Hartwick College Summer Music Festival & Institute, Oneonta, New York 13820

The following must be filled out by all students. Please print. Check if former HCSMF&I student ❑

Name _____ (Last / First / Middle) Sex _____ Age (as of 6/30/98) ____ Birthdate ___/___/___ (mo / day / year)

Mailing Address _____ Phone (____) _____ (Area Code / Number)

City _____ State _____ Zip Code _____

Parent(s) Name(s)

Mother _____ (Last / First) Father _____ (Last / First) Guardian _____ (Last / First)

Occupation _____ Occupation _____ Occupation _____

Mailing Address _____ City _____ State _____ Zip Code _____

School Attending _____ Grade in School (as of 9/98) _____

School Music Organizations to which you belong (Band, Chorus, Orchestra, etc.):

_____

_____

_____

Other Organizations and Clubs to which you belong:

_____

_____

_____

Music Activities outside of School Organizations (All-County, All-State, Church, etc.):

_____

_____

_____

Public Performances you have made:

_____

_____

_____

Local, State or National Honors Awards you have received (music and nonmusic):

_____

_____

_____

Other Interests — Subject Areas, Hobbies, Sports:

_____

_____

_____

Name and address of your local newspaper (for publicity purposes):

Name of Newspaper _____

Mailing Address _____

City _____ State _____ Zip Code _____

Primary Instrument(s)/Voice _____ Number of years _____

Secondary Instrument(s)/Voice _____ Number of years _____

What part do you sing? _____

Have you sung in a school or other choir? Yes ❑ No ❑

I wish to take vocal/instrumental private lessons. Please list. (Students are charged $22 for each 30-minute lesson and $44 for each hour lesson, payable at registration. This rate does not apply to those students studying with members of the Philadelphia Orchestra, New York Philharmonic, or Metropolitan Opera Orchestra.)

_____

_____

_____

Audition Procedure

To help us in planning repertoire for the Festival and for potential placement in ensembles, all new applicants are strongly encouraged to submit a cassette tape (approximately five minutes in length) along with the application form. The representative selections(s) may be an excerpt or movement of a work, unaccompanied or with piano. Please label the tape with the following information:

- student's full name
- instrument(s)/voice
- name of work(s); include movement(s) and composer(s)

This tape will be returned to you only if you include a self-addressed, stamped envelope, or it may be picked up at registration.

Upon arrival at the HCSMF&I, all students are required to audition for placement. It is strongly recommended that you prepare an audition selection of which all or part may be heard; in addition, auditions may include scales and sightreading.

Auditions to performing organizations are reevaluated each week. When possible, chairs are rotated. You will be placed in an ensemble based upon what the faculty decides is most appropriate for your ability level.

Tuition Costs

Tuition includes: lodging, meals, organizations, ensembles, classes, sports and recreational programs, and personal guidance services. Tuition does not include private lessons, laundry, instrument rental, personal expenses or some field trips.

A minimum two-week enrollment is required to provide necessary continuity in performing groups, music classes and instrumental balance. A two-week Festival session begins Sunday afternoon and ends Sunday morning at 10 a.m. All students are required to perform in the Saturday evening concert.

Please check the following:

Resident Student

2 weeks	4 weeks	6 weeks
$1,210	**$2,365**	**$3,340**

Day Student

(Includes noon lunches)

2 weeks	4 weeks	6 weeks
$460	**$860**	**$1,245**

I plan to stay (please check one)

- ❑ **2 weeks**
- ❑ **4 weeks**
- ❑ **6 weeks**

Starting on (please check one)

- ❑ **June 27, 1998 (returning student)**
- ❑ **June 28, 1998 (new student)**
- ❑ **July 12, 1998**
- ❑ **July 26, 1998**

The cost of my program is $_____, of which $300 is enclosed as my registration fee.

The balance will be paid during registration at Hartwick College.

Make application check payable to: **Hartwick College** Check must be from a U.S bank.

The rates for extending enrollment two or four weeks are listed below:

Resident Students
Each additional 2 weeks beyond basic registration: **$1,200**
Each additional 4 weeks beyond basic registration: **$2,350**

Day Students
Each additional 2 weeks beyond basic registration: **$455**
Each additional 4 weeks beyond basic registration: **$850**

We, the undersigned, assume the responsibility for the payment and regulations of this agreement.

Date _____ 19_____

Student _____

Parent/Guardian _____

When both students are willing and of the same age, we try to honor roommate requests.

Roommate Request:

Name/age/grade _____

Letter of Recommendation (Required of all new students)

Present this form to your music instructor. He/she will make a statement regarding your musicianship and character.

I have known (Student's Name) _____ for _____ years.

_____

_____

_____

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_____

_____

_____

Signature _____

Name (please print) _____

Mailing address _____

City _____ State _____ Zip _____

Telephone _____

Position and/or Professional Affiliation _____

Date _____

A health statement is sent to all students upon receipt of completed application. This should be filled out by your physician and returned to HCSMF&I three weeks prior to registration.

No student will be admitted to the program without having a health statement on record.

The Hartwick College Summer Music Festival & Institute makes no racial or class distinction. Applications are accepted in the order received. Notification of acceptance (or rejection) is made at the time applications are received. Instrumentation balance may on occasion determine acceptance.

We reserve the right to send a student home for any infraction. Violation of any Festival regulations or any federal, state or local law will result in immediate dismissal of the student without refund.

If the applicant withdraws, the registration fee cannot be refunded after April 15. For late applicants applying after April 15, there is no refund of the registration fee.

Return this application to:
Dr. Steven T. Zvengrowski, Director
Hartwick College Summer Music Festival & Institute
Hartwick College, Oneonta, New York 13820

Hartwick College Summer Music Festival & Institute

Institute Application
June 27 – August 9, 1998 –52nd Season–

This application is to be filled out in addition to the Student Application
by those students 15 years of age and older who are interested in participating in the Institute program.

Name _____
Last First Middle

Age (as of June 30, 1998)_____ Birthdate _____

Institute Performing Ensembles

Check ensembles of interest to you.

- ❑ Wind Ensemble
- ❑ Madrigal Ensemble
- ❑ Brass Quintet
- ❑ Woodwind Quintet
- ❑ String Quartet
- ❑ Piano Chamber Music Ensemble
- ❑ Jazz Combo

Institute Classes for College Credit

Check if interested in taking a course for college credit. Students must be at the Festival for all six weeks to earn college credit. There is a $100 additional fee for college credit institute courses, payable at registration. Students may attend an Institute class for two or four weeks. There is a $34 fee for each two-week session.

- ❑ Institute Conducting
- ❑ Institute Music History: Music of the 19th Century

Institute Concerto Competition

Those students auditioning for the Institute Concerto Competition should send a cassette tape of one movement of a concerto or vocal selection from the standard concerto repertoire. All instruments and voice are eligible for the Concerto Competition. Please list title of work, movement and composer below:

Work _____ Movement _____

Composer_____

When the student arrives, a live audition will take place to determine if the student will be selected to perform a concerto with orchestra.