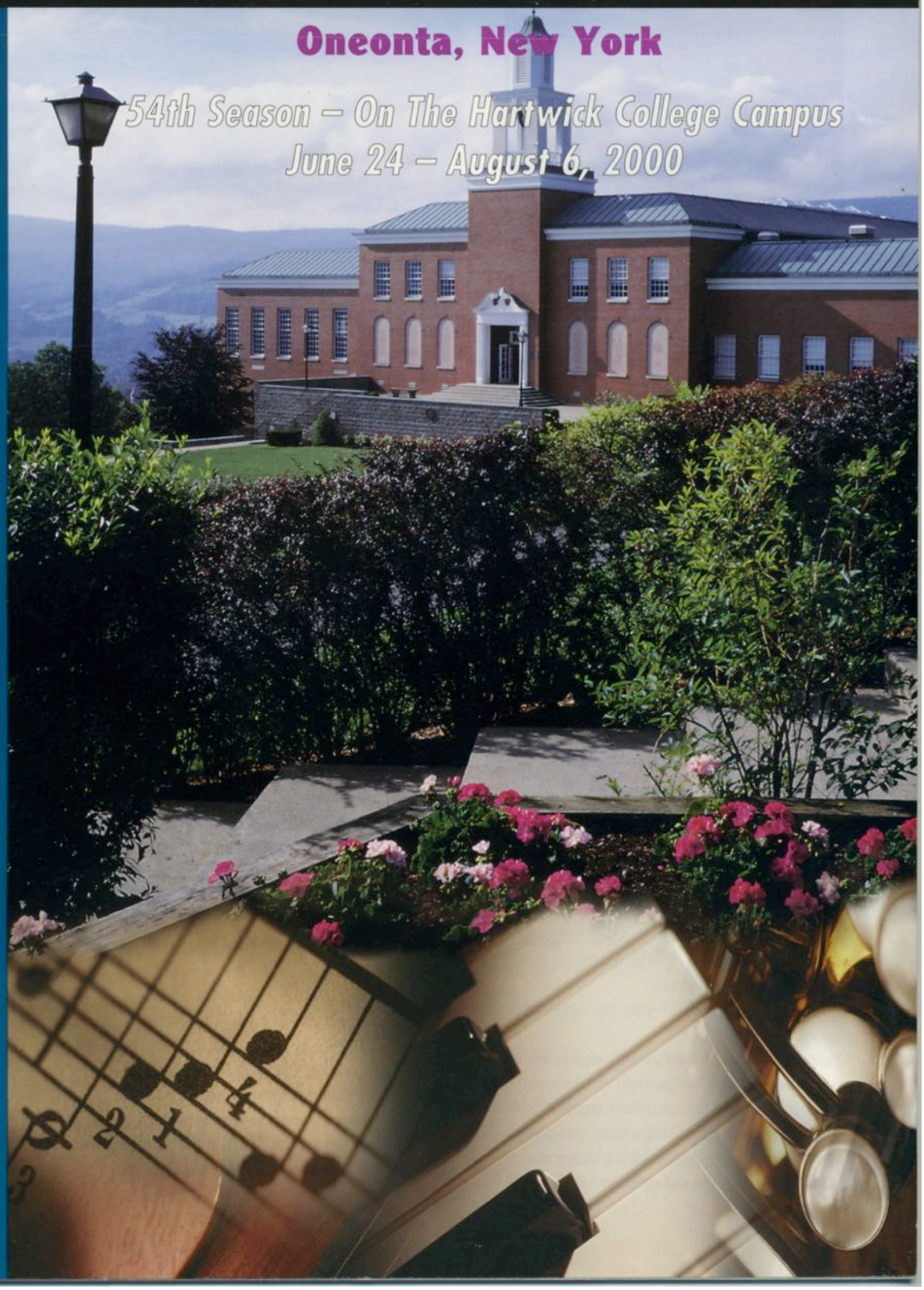
Music

Hartwick College Summer Music Festival & Institute



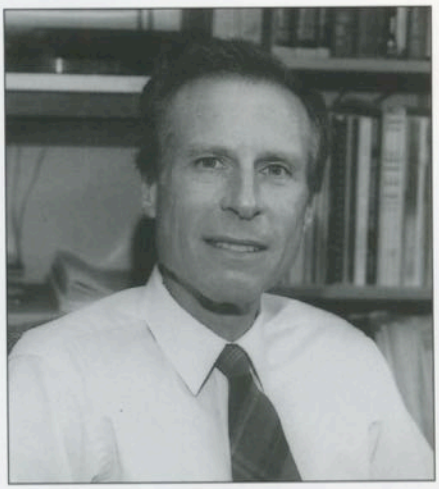
Oneonta, New York

54th Season – On The Hartwick College Campus
June 24 – August 6, 2000

- **Faculty** from The Philadelphia Orchestra, Metropolitan Opera Orchestra, Edinburgh Symphony, London Philharmonic, Carnegie Hall Jazz Quintet
- **Visiting Artists:** Fred Mills, trumpet, Canadian Brass; Alan Dean, trumpet, Summit Brass; David Ohanian, Canadian Brass; Larry Zalkind, principal trombone, Utah Symphony; Dan Perantoni, tuba, Summit Brass; Alan Cox, flute, New York Chamber Symphony/Mostly Mozart Festival Orchestra; Robert Ingliss, principal oboe, American Symphony Orchestra/Philharmonia Virtuosi; William Blount, clarinet, St. Lukes Chamber Ensemble; R. J. Kelly, horn, solo horn in Broadway musical Jekyll and Hyde/freelance artist in New York; Frank Morelli. principal bassoon, New Yoek City Opera/Orpheus Chamber Orchestra/American Composers Orchestra/Brooklyn Philharmonic; William Brown, horn, formerly of New York City Opera/founding member of Dorian Quintet; Stanley Friedman, former principal trumpet, Israel Philharmonic; Bulldog Brass Society; Erez Ofer, internationally known violinist; Jeffrey Khaner, principal flute, Philadelphia Orchestra; Jungeun Kim, piano, Philadelphia Orchestra; Robert Cafaro, cello, Philadelphia Orchestra; Craig Mumm, associate principal viola, Metropolitan Opera Orchestra; Mary Ann Mumm, violin, Metropolitan Opera Orchestra; Karel Husa, internationally known composer-in-residence; Lorna Myers, Metropolitan Opera; Justin DiCioccio, Carnegie Hall Jazz; Rodney Winther, University of Cincinnati; Alasdair Mitchell, Edinburgh Symphony/London Philharmonic; Charles Schneider, Catskill Symphony; David Lalama, Carnegie Hall Jazz; Robert Swift, Plymouth State College; Winds of the New Amsterdam Ensemble; Hartwick Chamber Players; 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, World Music, Wind Band Literature, Diction for Singers and Jazz History Styles and Analysis
- **Special 2-Week Sessions** with distinguished Visiting Artists for brass, woodwinds, strings, jazz, opera, and choral
- **Private Lessons** available in all instruments, voice, composition, and jazz improvisation
- **2, 4, and 6 Week Sessions**
- **Ages 9-22**
- **Accredited by The National Guild of Community Schools of the Arts**

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 54th season in 2000, HCSMF&I is owned and operated by Hartwick College. The Department of Music is accredited by the National Association of Schools of Music. HCSMF&I is accredited by The National Guild of Community Schools of the Arts.

Our 1999 season opened with 420 students, ages 9-22, from the U.S. and 12 foreign countries. Over the years, 42 states and 23 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, a high school senior anxious to study at the collegiate level, or a college student, 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 (Adobe Acrobat PDF format) for the 54th season of HCSMF&I is included in our Web page (www.hartwick.edu:80/hcsmfi/hcsmfi.html). To apply, simply download, print out, 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, or send me an e-mail (zvengrowskis@hartwick.edu).

Steven T. Zvengrowski
Director

2000 Program



The Festival

The 2000 HCSMF&I will operate from June 24 to August 6. You may enroll for two, four or six weeks, registering for entrance at weeks 1, 3 or 5. Registration dates for the first session are June 24 for former students, June 25 for new students, July 9 for session two and July 23 for session three. 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, diction for singers, movement for actors, history of music theatre, improvisation for actors, institute conducting, institute music history, general music, conducting, computer technology in music, jazz history styles and analysis, and wind band literature 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—3½ 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.

"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

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 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 Verdi's *Rigoletto*. On campus, members of the Philadelphia Orchestra, Metropolitan Opera Orchestra, London Philharmonic, Canadian Brass, Winds of the New Amsterdam 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.

2000 Program

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 Special Programs, see page 23 or write or call the Office of Special Programs, Hartwick College, Oneonta, NY 13820, 607-431-4225.

The Institute

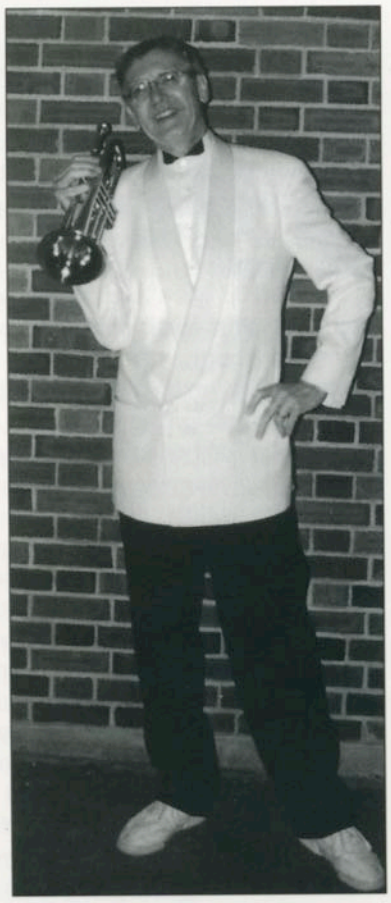
The Institute is designed for students ages 15 and older who intend to pursue music professionally. The Institute provides opportunities for such students to further their studies and gain valuable experience. Various features of the Institute include courses offered for college credit, special chamber 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.

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



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



Frederic Mills, founding member of The Canadian Brass

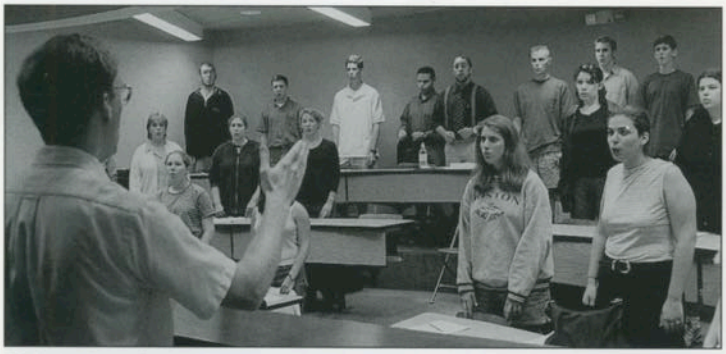


Students enjoy practicing in the computer technology music studio

Proposed 2000 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		Concert Jazz Ensemble
8:20 a.m. - 8:50 a.m.	Sectional Rehearsals, Brass Warm-up Class		Beginning Piano (for non-pianists)
9:00 a.m. - 10:00 a.m.	CLASSES (required)		Computer Technology in Music
	Beginning Sightsinging/Aural Skills	2:10 p.m. - 3:10 p.m.	Chamber Choir
	Advanced Sightsinging/Aural Skills		Symphony Orchestra
	Institute Music History		Festival Jazz Ensemble
	Institute Conducting		Sectional Rehearsals
	Conducting		Computer Technology in Music
	Part-Time Conducting		Orchestral Studies for Strings
	Music History		Piano Sight-reading and Listening Skills
	Improvisation Ensemble		History of Music Theatre Class
	General Music	3:20 p.m. - 4:20 p.m.	Symphonic Band
	Beginning Theory		Chamber Orchestra
	Part-Time Theory		Lab Jazz Ensemble
	Advanced Theory		Piano Accompanying/Advanced
	Orchestration/Arranging		Piano Techniques Seminar
	Movement for Actors (Blocking for Musical Theatre)		Introduction to Opera Class
	Sightreading for Strings		Wind Band Literature Class
	Computer Technology in Music	4:30 p.m. - 5:30 p.m.	Festival Band
	Intermediate Piano Technique		Music Theatre Workshop
10:10 a.m. - 10:50 a.m.	Festival Choir (required)		Cello Ensemble (T, Th)
11:00 a.m. - Noon	Chamber Ensembles (required)		Cello Technique Class (M,W, F)
	Woodwind Ensembles		Violin/Viola Techniques Class (M,W, F)
	Horn Ensembles		Introduction to Piano Literature and
	Clarinet Ensembles		Basic Technique
	Flute Ensembles		Jazz History: Styles and Analysis Class
	Saxophone Ensembles	4:30 p.m. - 7:00 p.m.	DINNER
	Brass Ensembles	5:40 p.m. - 6:30 p.m.	Concert Band
	Trombone Ensembles		Concert Orchestra
	String Ensembles		Women's Choir
	Classical Guitar Ensemble		Institute Madrigal Ensemble
	Percussion Ensemble		Institute Wind Ensemble
	Piano Ensembles (M-Th)		Institute String Quartet
	Piano Master Class (F-weeks 1, 3, 5)		Institute Piano Chamber Music Ensemble
	Piano Ensembles Master Class (F-weeks 2, 4, 6)		Institute Jazz Combo
	Vocal Chamber Ensembles		Institute Vocal Jazz Ensemble
	Improvisation for Actors		Institute Brass Quintet
11:00 a.m. - 1:00 p.m.	LUNCH		Institute Woodwind Quintet
Noon - 12:30 p.m.	Jazz Combos	6:30 p.m. - 7:00 p.m.	Jazz Combos
1:00 p.m.- 2:00 p.m.	Festival Orchestra	7:15 p.m.	Evening Program
	Vocal Jazz Ensemble		



Richard Bell, Southern Arkansas University, conducting the Chamber Choir



Sean Wallace, Michigan State University, conducting the Festival Choir

Performance Organizations

"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

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

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* by 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 biweekly.
• **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

Performance Organizations

• **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.

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

—parent of Festival student

Chamber Music Ensembles

The small-ensemble program allows you the opportunity to develop additional musical independence by playing in chamber groups as opposed to large organizations. 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.



Amy Joseph, Cleveland Institute of Music, working with the Cello Ensemble



Jeremy Manasia, Manhattan School of Music, rehearsing with the Vocal Jazz Ensemble

Classes

Piano

• **Piano Sightreading and Listening Skills** Students will learn basic sightreading rules and gain sightreading confidence. In "music labs," students will become more sensitive to the different elements that make up music and how they work together. One day per session will be spent comparing multiple recordings of the same piece.

• **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 Techniques** Students will survey piano music by composers from all the major periods. Students will also be taught some technical exercises that should enhance their abilities at the instrument.

• **Piano Chamber Music Ensemble** For advanced pianists who want 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: R. Strauss *Piano Quartet, Op. 13*; Martinu *Trio for Flute, Cello and Piano*; Dohnanyi *Piano Quintet, Op. 1*; and Ravel *Piano Trio*.

• **Piano Master Class** Includes actual performance, discussion of interpretation and style, stage manner and 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/Advanced Piano Techniques Seminar** 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. 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, Piady, etc.

• **Introduction to Piano Literature and Basic Technique** Discussion and demonstration of basic piano technique. In addition, the class will explore the important composers of the piano repertoire.

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 considered with respect to timbre, transposition, range and doubling.

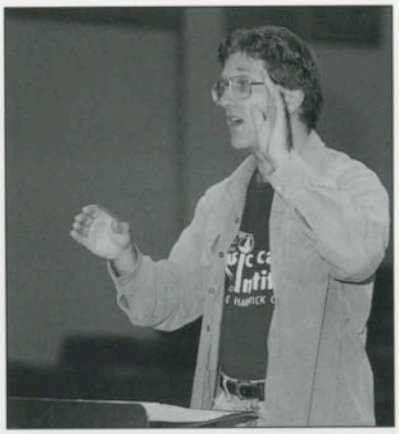
• **Improvisation Ensemble** This mixed instrumental group is designed to teach the art of jazz improvisation.

• **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.



Lorna Myers, Metropolitan Opera and director of the Girls Choir of Harlem, conducting a voice master class.



Brian Wilson, Hartwick College, conducts a Festival Band rehearsal

Classes

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.

• **Introduction to Opera** A study of the most important operas written from the baroque period through the 20th century.

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 used in 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.

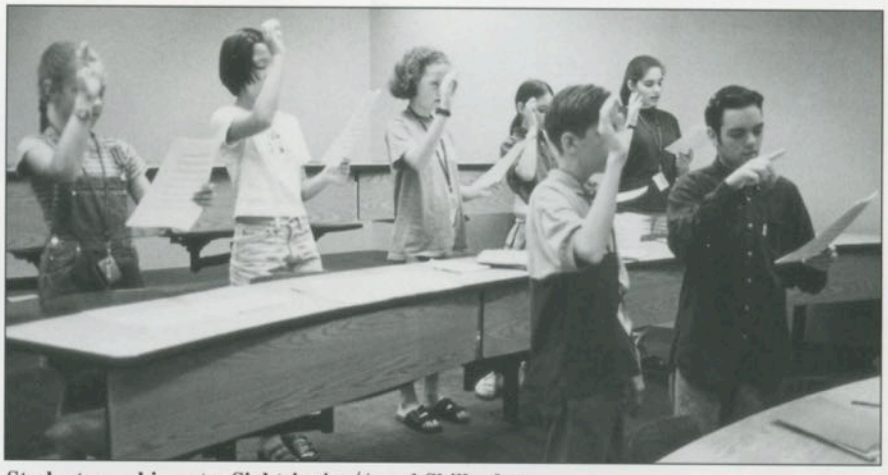
• **Orchestral Studies for Strings/String Master Class** Preparation of weekly string orchestral repertoire used at Hartwick College Summer Music Festival & Institute. This class will also assist students in preparing for youth/college orchestra auditions through in-depth studies of standard orchestral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

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

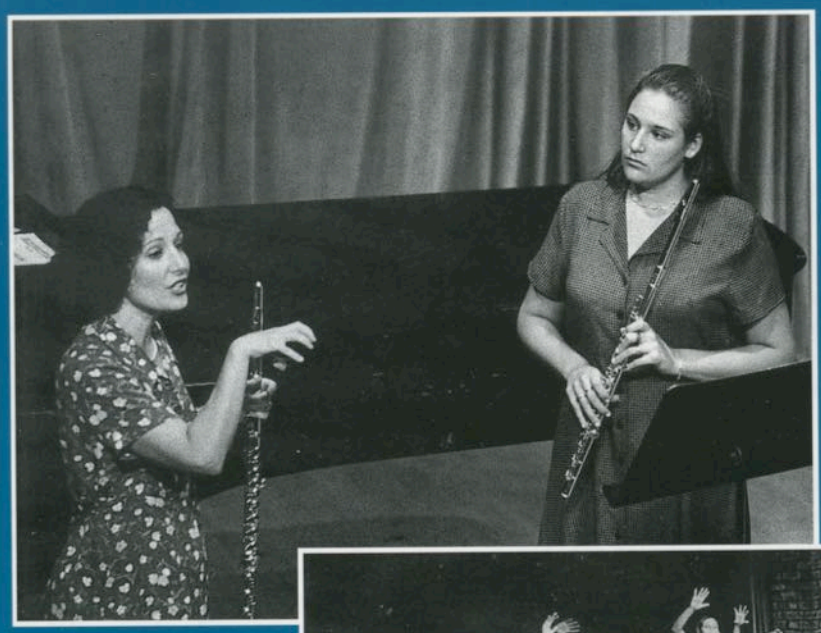
• **Computer Technology in Music Class** The course utilizes two different levels of software, entry and professional, in music notation, sequencing, and sampling sound synthesis.



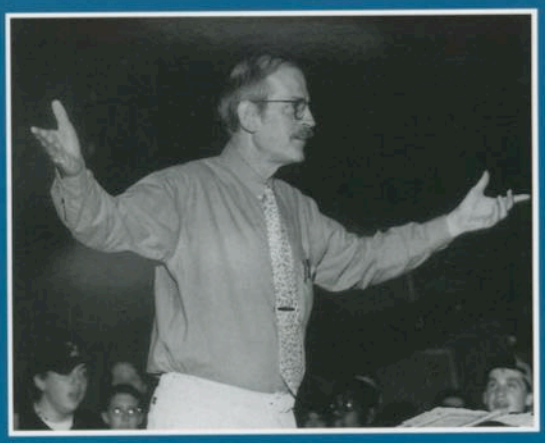
Jeffrey Khaner, principal flute, Philadelphia Orchestra, works with a student at a master class



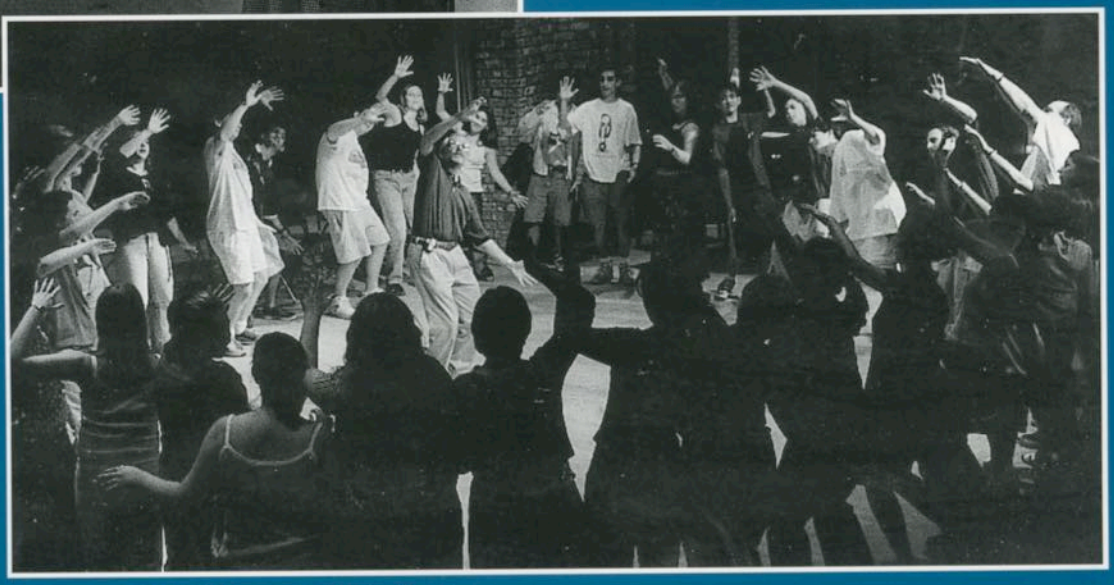
Students working at a Sightsinging/Aural Skills class



Linda Chesis, internationally known flutist, working with HCSMF&I student



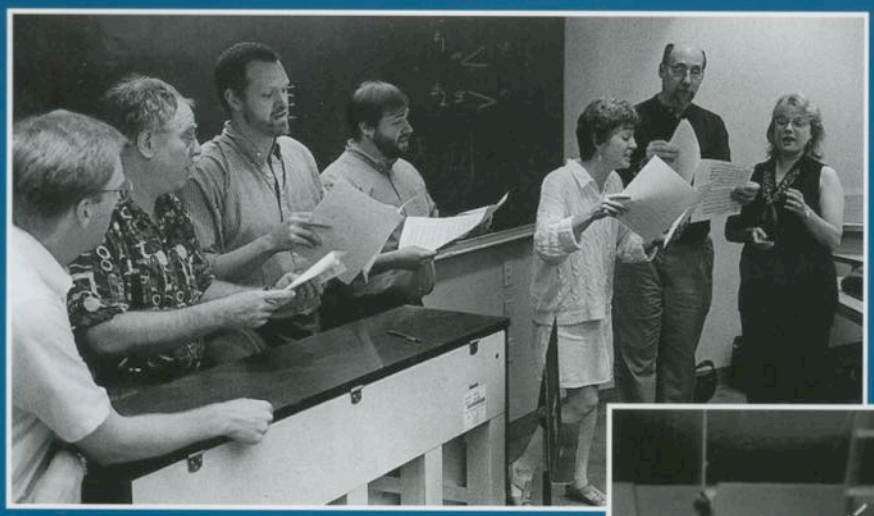
Robert Swift, chairman of the music and theatre department at Plymouth State College, directs a rehearsal of the Festival Chior



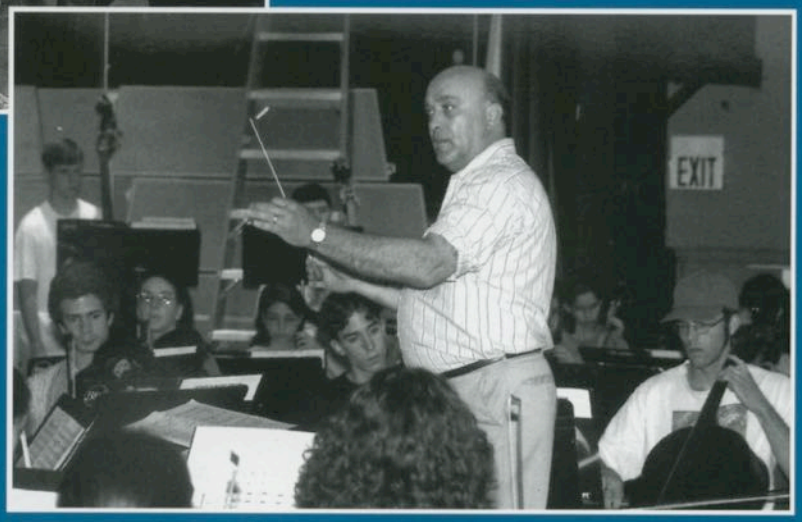
Students at a Music Theatre Improvisation class



Mitch Wechsler, of The Bulldog Brass Society, conducting a brass ensembles rehearsal in the Anderson Center Sculpture Garden

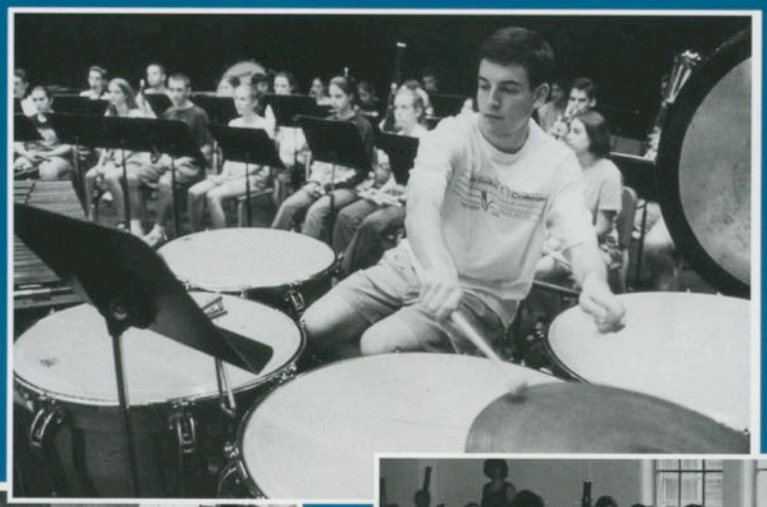


Master class of the Western Wind Vocal Ensemble working with students of the Institute Madrigal Ensemble



Charles Schneider, Catskill Symphony, conducting a rehearsal of the Festival Orchestra

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

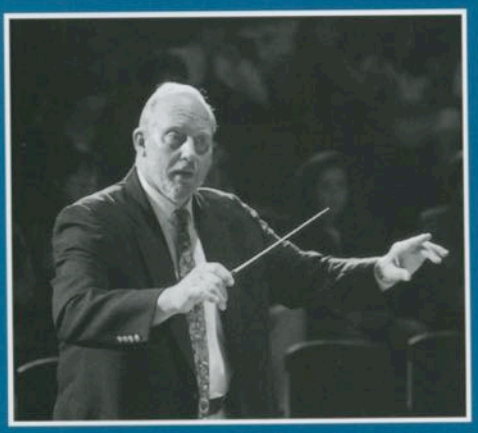








Thomas Bacon, Summit Brass, demonstrates a point with a horn student at a master class in The Yager Museum



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



Larry Zalkind, principal trombone, Utah Symphony, working with a student at a master class



Fred Mills, trumpet, Canadian Brass, demonstrates a technique to a HCSMF&I student

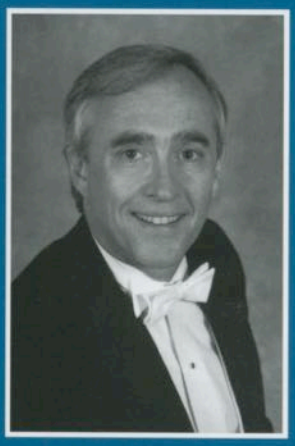
"Before I came to HCSMF&I, I'd never experienced such a wonderful combination of high level musical training and education and enjoyment."
—former student



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



The principal brass players of the Festival Faculty Brass, Thomas Bacon, horn, Summit Brass; Larry Zalkind, trombone, Utah Symphony; Dan Perantoni, tuba, Summit Brass; Fred Mills, trumpet, founder, Canadian Brass; and Tim Morrison, trumpet, Boston Symphony performing a brass quintet at the Brass Spectacular '98 concert

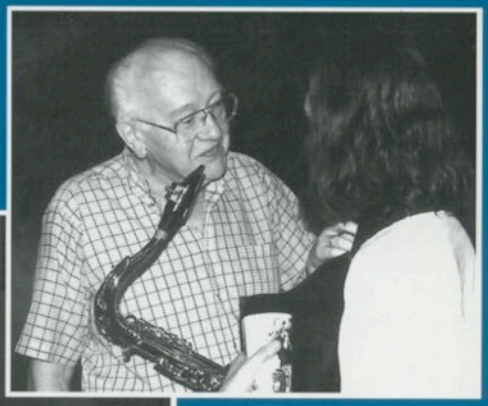


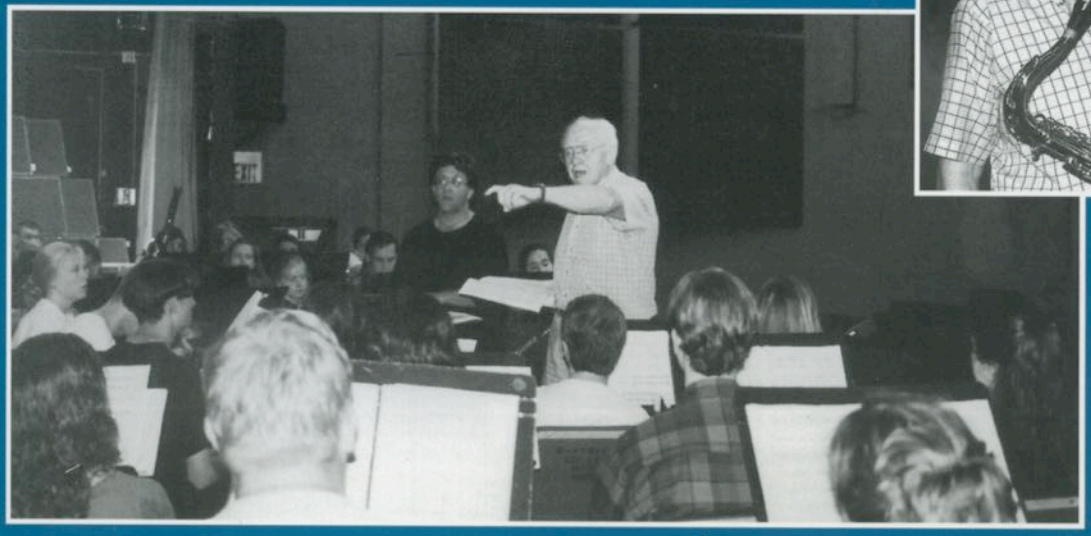
Rodney Winther, College Conservatory of Music of the University of Cincinnati, conductor of Festival Band and Institute Wind Ensemble, instructor of Institute Conducting, Wind Band Literature Class





Erez Ofer, international violinist, at a master class





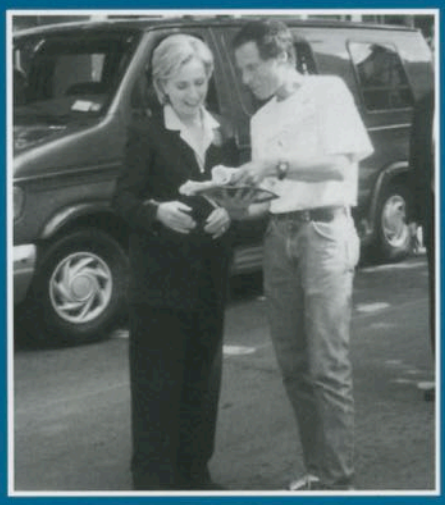
Karel Husa, composer-in-residence, working with the Festival Band, which performed his *Music for Prague 1968*



Markus Theinert, conductor of Brandenburg Chamber Orchestra, at a rehearsal with the HCSMF&I Chamber Orchestra



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



Dr. Zvengrowski presents a HCSMF&I shirt and brochure to First Lady Hillary Rodham Clinton. Festival students performed several selections during her visit to Oneonta.



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



Craig and Mary Ann Mumm, Metropolitan Opera Orchestra, members of the HCSMF&I string faculty



The closing selection at the Brass Spectacular Concert featuring Tim Morrison, trumpet, Boston Symphony; Fred Mills, trumpet, Canadian Brass; Thomas Bacon, horn, Summit Brass; Larry Zalkind, principal trombone, Utah Symphony Orchestra; Daniel Perantoni, tuba, Summit Brass; The Bulldog Brass Society; and the HCSMF&I faculty



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



Andre Tarantiles, Glimmerglass Opera, giving a harp lesson



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



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.



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 six 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 and 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

General Information

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 doctor 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.

"I wish my summers making music would last forever and a day!" – third-year student

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 60 concerts and recitals, it is suggested that you bring extra dress clothing for your stay at HCSMF&I.

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 1999 there were 70 faculty and 36 counselors participating in the HCSMF&I. Counselors and faculty represent some of the leading music schools, including **Boston University, Cleveland Institute of Music, 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 Conservatory, Peabody Conservatory of Music, Royal Northern College of Music, Temple University, University of Cincinnati, University of Michigan, Westminster Choir College and Yale University.**





Two scenes from a music theatre production

General Information

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 1999 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, making life-threatening statements, or found in an opposite sex dorm or in a dorm that houses members of any other program on the Hartwick College campus will be dismissed from the Festival immediately without refund. Students



1999 HCSMF&I counseling staff



1999 HCSMF&I counselors-in-training



1999 HCSMF&I office staff



Some of the 1999 HCSMF&I faculty

General Information

are not permitted to smoke during the Festival. Townhouses are to be visited for private lesson instruction only.

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	$1,335	$510
Four Weeks	$2,610	$950
Six Weeks	$3,685	$1,375

For day students the tuition includes lunch and dinner.

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.....$1,315 / $505

Additional 4 weeks beyond basic registration.....$2,585 / $940

A $300 registration fee for resident students or a $100 registration fee for day students, 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
E-mail: zvengrowskis@hartwick.edu

800-388-0337 or 607-431-4801
and check out our Web site on the World Wide Web:
www.hartwick.edu:80/hcsmfi/hcsmfi.html

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





Steve Button, Canastota Public Schools, conducting at a rehearsal with the Symphonic Band

1999 Administration, Faculty & Staff

HARTWICK COLLEGE

Officers of the College

Richard A. Detweiler, President
Susan R. Dileno, Dean of Admissions
Ellen F. Falduto, Chief Information and Planning Officer
Reid M. Golden, Dean of Student Life
Susan D. Gotsch, Vice President for Academic Affairs and Dean of the Faculty
James C. Link, Vice President for Institutional Advancement
John M. Pontius Jr., Vice President for Finance

HARTWICK COLLEGE SUMMER MUSIC FESTIVAL & INSTITUTE

Administration

Steven T. Zvengrowski - Director
Lynn E. Songdahl - Assistant to the Director
Dan Spencer - Administrative Assistant
Kelly E. Travis - Festival Administrator
Jane Zvengrowski - Music Librarian
Eric Mazarak - Piano Technician

Faculty, Staff, and Counselors

MICHELLE ADESSA, Mannes College of Music
Junior Counselor, Choral Librarian

ALEXANDER ALEXIOU, Tufts University
Junior Counselor, Orchestra Librarian

ERIN ALISANSKI, Syracuse University
Director of Music Theatre Production, Instructor of Movement for Actors, Instructor of History of Music Theatre, Instructor of Improvisation for Actors

JASON ALLISON, Indiana University of Pennsylvania
Dorm Coordinator, Brass Ensembles Performer, Choral Librarian

HOLLY ALTHOUSE, Acadia University
Junior Counselor, Piano Accompanist

AMY APPEL, Washington University at St. Louis
Counselor, Co-Coordinator of Auditions, Flute Ensembles Coach

JOHANA ARNOLD, Hartwick College
Instructor of Voice

ALEJANDRO (Alex) AVILES, Manhattan School of Music
Co-Conductor of Lab Jazz, Institute Jazz Ensemble, Jazz Combos Coach, Faculty Jazz Combo, Instructor of Saxophone

PETER BARRETT, The Glen Gould Professional School of The Royal Conservatory of Music
Counselor, Vocal Ensembles Coach

RICHARD BELL, Southern Arkansas University
Conductor of Festival Choir, Chamber Choir, Institute Madrigal Ensemble

DANIEL BLOCK, Yale University
Senior Counselor, Woodwind/Clarinet Ensembles Coach, Head Band Librarian, Co-Advisor to Hi-Note, Conductor of Concert Band

ENID BLOUNT, University of Arizona
Instructor of Beginning Sightsinging, Coordinator of Clarinet Ensembles, Clarinet Private Lesson Instructor, Faculty Woodwind Quintet

TOM BRATTEN, University of Georgia
Brass Ensembles Coach, Faculty Brass Quintet: Bulldog Brass Society, Brass Warm-up Class, Instructor of Tuba

KATHLEEN BRENNAN, Hartwick College
Senior Counselor, Instructor of Beginning Theory, Flute Ensembles Coach, Instructor of Flute, Co-Coordinator of Special Activities

ILZE BRINK-BUTTON, Cayuga Chamber Orchestra, Utica Symphony, Onondaga Community College
Coordinator of Horn Program, Horn Ensembles Coach, Faculty Woodwind Quintet, Instructor of Horn

SEAN BURTON, Hartt School of Music
Counselor, Conductor of Women's Choir, Vocal Ensembles Coach

STEVE BUTTON, Canastota Central Schools, Hamilton College, Colgate University
Conductor of Symphonic Band, Conductor of Trombone Ensembles, Instructor of Advanced Theory Class, Instructor of Trombone

ROBERT CAFARO, The Philadelphia Orchestra
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, and Instructor of Cello

RACHEL CAMA, Pennsylvania State University School of Music
Junior Counselor, Head Orchestra Librarian

ELIZABETH CLASQUIN, Eastman School of Music
Instructor of Part Time Theory, Assistant Coordinator and Coach of Woodwind Ensembles, Faculty Woodwind Quintet, Instructor of Bassoon

SHEILA CULLEN, Indiana University School of Music
Senior Counselor, Woodwind or Clarinet Ensembles Coach, Head Choral Librarian

ALLAN DEAN, Yale University School of Music
Festival Brass Quintet, Brass Ensembles Coach, Brass Master Class

CYNTHIA DECKER, Syracuse Symphony Orchestra
Instructor of Flute

JUSTIN DICIOCCIO, Manhattan School of Music
Conductor of Festival Jazz, and Concert Jazz, Coordinator and Advisor of Jazz Program

JANE DICKSON, Tulane University
Junior Counselor, Assistant to the Coordinator of Private Lessons

CYNTHIA DONALDSON, Actors Equity Association
Hartwick College Director of Music Theatre Production, Instructor of Movement for Actors, Improvisation for Actors/Music Theatre Staging, History of Music Theatre, Instructor of Pop/Jazz/Classical Voice

KATHLEEN DORRITIE, Syracuse University
Senior Counselor, Brass Ensembles Performer, Band Librarian, Coordinator of Day Students, Assistant to Coordinator of Auditions

JEFFREY DUDZICK, University of Hartford
Counselor, Co-Coordinator of Staging, Percussion Ensembles Coach, Recording Engineer

RIMA FAND, Manhattan School of Music
Director of Music Theatre Production, Instructor of Movement for Actors and Improvisation for Actors

ANGELA FENWICK, Wilfrid Laurier University
Counselor, String Ensembles Coach, Coordinator of Private Lessons

MAGDALENA FITZSIMMONS, Baltimore, MD Public Schools
Coordinator of Flute Ensembles, Faculty Woodwind Quintet, Instructor of Flute

KRISTIN FLOWER, SUNY Geneseo
Counselor, Woodwinds Ensembles Coach, Orchestra Librarian, Co-Coordinator of Staging

STANLEY FRIEDMAN, Interlochen Arts Academy
Festival Brass Performer, Brass Ensembles Coach, Brass Master Class

JASON GAINES, Manhattan School of Music
Co-Conductor of Lab Jazz Ensemble, Instructor of Improvisation Ensemble, Institute Jazz Ensemble, Faculty Jazz Combo, Instructor of Jazz Trumpet

JOSEPH GILLESPIE, Indiana University
Counselor, String Ensembles Coach, Orchestra Librarian, Assistant to Instrument Manager

MARIAM GREGORIAN, Hartt School of Music
Counselor, String Ensembles Coach

JENNIFER GREY, Hartwick College
Junior Counselor, Assistant to the Coordinator of Private Lessons

JOHN HARNED JR., University of Hartford, Hartt School
Counselor, Assistant to Music Theatre Production, Assistant to Staging, Choral Librarian

SCOTT HARRISON, Northwestern University
Senior Counselor, Co-Coordinator of Evening Activities, Woodwind Ensembles Coach, Co-Advisor to Hi-Note, Head Jazz Librarian

MATTHEW HEATH, Hartwick College
Administrative Assistant, Coordinator of Staging, Instructor of Music History Class, Horn or Woodwind Ensembles Coach

MEREDITH HICKEY-SCHIAPPA, Peabody Conservatory of Music
Junior Counselor

MICHAEL HOLOBER, City College of New York
Conductor of Festival Jazz Ensemble and Concert Jazz Ensemble, Advisor of Jazz Program

IAIN HUNTER, University of Georgia
Brass Ensembles Coach, Faculty Brass Quintet: Bulldog Brass Society, Brass Warm-up Class, Trombone Private Lesson Instructor

HAL JANKS, Manhattan School of Music/Metropolitan Opera Orchestra, SUNY Purchase
Conductor of Festival Band, Brass Ensembles, Trombone Choir, and Institute Wind Ensemble, Instructor of Advanced Trombone

AMY JOSEPH, Cleveland Institute of Music
Conductor of Concert Orchestra, Co-Instructor of Cello Ensembles/Cello Technique, String Ensembles Coach, Faculty String Quartet, Instructor of Cello

ERIC KAY, Manhattan School of Music
Instructor of Improvisation Ensemble and Jazz History: Styles and Analysis, Institute Jazz Ensemble, Faculty Jazz Combo, Instructor of Saxophone

JUNGEUN KIM, The Philadelphia Orchestra, Curtis Institute of Music
Coordinator of Piano Program, Piano Chamber Music Ensemble, Piano Master Class, Piano Accompanying, and Advanced Piano Technique Seminar; Recital Pianist, Instructor of Piano

GABRIELLE KOPF, Boston University
Senior Counselor, String Ensembles Coach, Assistant to Audition Coordinator

CATHERINE LACHANCE, University of Pennsylvania
Junior Counselor, Band Librarian

DAVID LALAMA, Hofstra University
Conductor of Festival Jazz Ensemble and Concert Jazz Ensemble, Advisor of Jazz Program

RITA-JOAN LAMMERS, New World Symphony
Co-Coordinator of String Auditions, Instructor of Orchestra Studies for Strings/String Master

1999 Administration, Faculty & Staff

Class, String Ensembles Coach, Faculty String Quartet, Instructor of Violin

SHAO-LAN LEE, Northwestern University, Civic Orchestra of Chicago
Instructor of Part Time Conducting Class, String Ensembles Coach, Faculty String Quartet, Instructor of Double Bass

ERIKA LOWE, Hartwick College
Counselor, Flute Ensembles Coach, Band Librarian, Co-Coordinator of Sports Program

TIMOTHY MAH, Northwestern University
Instructor for Piano Program, Recital Pianist for Students and Faculty, Instructor of Piano

JEREMY MANASIA, Manhattan School of Music Preparatory Division
Conductor and Accompanist to Vocal Jazz and Institute Jazz Ensembles, Instructor of Jazz Combo, Jazz Pianist for Festival Jazz Ensemble, Faculty Jazz Combo, Instructor of Jazz Piano

STEPHEN MARKUSON, Hartwick College
Instructor of History of Music Theatre and Institute Music History, Instructor of Voice

JOHN MARSHALL, Hofstra University, East Meadow Middle School
Co-Conductor of Lab Jazz Ensemble, Institute Jazz Ensemble, Jazz Combos Coach, Faculty Jazz Combo, Instructor of Saxophone

SPENCER MARTIN, University of Minnesota, Doctoral String Quartet
Conductor of Symphony Orchestra, Conducting Class, String Ensembles Coach, Faculty String Quartet, Instructor of Viola

JAMES MATHESON, Cornell University
Computer Technology in Music, Orchestration/Arranging, Instructor of Composition

FRED MILLS, University of Georgia, Founding Member of the Canadian Brass
Festival Brass Quintet, Coordinator of Brass Festival Week, Coordinator of Brass Quintet Program, Coordinator of Brass Master Class, Coach of Brass Quintets and other Brass Ensembles

CAROL MINOR, Hartt School of Music
Counselor, Piano Ensembles Coach, Instructor of Piano Class, Piano Accompanist

ALASDAIR MITCHELL, Conductor of Edinburgh Symphony Orchestra, London Philharmonic
Conductor of Festival Orchestra, Chamber Orchestra, and Symphony Orchestra

CRAIG MUMM, The Metropolitan Opera Orchestra
String Ensembles Coach, Instructor of Sightreading for Strings, Sectional Rehearsal and Chamber Music Coach, Instructor of Viola and Violin

MARY ANN MUMM, The Metropolitan Opera Orchestra
String Ensembles Coach, Orchestra Repetoire Class, Sectional Rehearsal and Chamber Music Coach, Instructor of Violin

GREGG NORRIS, Sidney Central Schools
Conductor of Symphonic Band

EREZ OFER, International Violinist, Tel Aviv, Israel
Master Class, String Ensembles Coach, Advisor of String Sightreading, Violin/Viola Techniques, and Institute String Quartet, Instructor of Violin

DAVID OHANIAN, University of South Florida, Former Member of the Canadian Brass
Festival Brass Quintet, Brass Festival Week, Brass Ensembles Coach, Brass Master Class

KARI OSBORNE, South Seneca School
Housing Coordinator and Faculty Liaison, Resident Advisor, Activities Coordinator for Younger Students, Supervisor of Day Students, Administrative Assistant

DANIEL PERANTONI, Indiana University
Festival Brass Quintet, Brass Ensembles Coach, Brass Master Class

MICHAEL PIADER, Indiana University
Counselor, Saxophone Ensembles Coach, Co-Coordinator of Sports Program

WILLIAM QUILLEN, Indiana University School of Music
Counselor, Brass Ensembles Performer, Jazz Librarian

DAVID RAPHAELSON, Oneonta City Schools
Instructor of Guitar and Banjo

NICOLE RAZEY, University of Georgia
Brass Ensembles Coach, Faculty Brass Quintet: Bulldog Brass Society, Brass Warm-up Class, Instructor of Trumpet

JAMES ROSEN, Washington University, St. Louis, Missouri
Junior Counselor

MARY-ANNE ROSS, Hartwick College
Instructor of Voice

ROBERT SABIN, Manhattan School of Music
Instructor of Improvisation Ensemble, Jazz Combo Coach, Institute Jazz Ensemble, Faculty Jazz Combo, Instructor of Bass

AMY SALSGIVER, Manhattan School of Music
Instructor of General Music Class, Conductor of Percussion Ensemble, Coordinator of Percussion Program, Instructor of Percussion

SALVATORE SALVAGGIO, Cooperstown Central School
Coordinator of Guitar Program, Classical Guitar Ensemble, Instructor of Lute and Classical Guitar

BETH SATKIN, Brown University
Junior Counselor, Band Librarian

HEIDI SCHAMBACK, Florida State University
Dorm Coordinator, Women's Choir and Recital Accompanist, Instructor of Piano Class, Choral Librarian

CHARLES SCHNEIDER, Catskill Symphony Orchestra, Utica Symphony, Schenectady Symphony
Conductor of Festival Orchestra and Chamber Orchestra, Institute Conducting Instructor

TRUITT SEITZ, Gordon College
Counselor, Percussion Ensembles Coach, Coordinator of Percussion Equipment

KATHY SLAVINSKY, Oneonta City Schools
Conductor of Women's Choir

AMY SMITH, University of Georgia
Brass Ensembles Coach, Faculty Brass Quintet: Bulldog Brass Society, Brass Warm-up Class

DAVID SOTO, North Shore Public Schools
Conductor of Symphonic Band, Instructor of Institute Music History Class, Horn Ensembles Coach, Administrative Assistant

DANIEL SPENCER, Afton Central School
Administrative Assistant

SUSANNAH STAYTER, Rome School of Music, Catholic University
Senior Counselor, Assistant to Music Theatre, Instructor of Introduction to Opera, Assistant to Vocal Auditions, Vocal Ensembles Coordinator, Registration Assistant

PAUL STIVITTS, University of North Texas
Co-Conductor of Lab Jazz Ensemble, Jazz Combo Coach, Institute Jazz Ensemble, Faculty Jazz Combo, Instructor of Drum Set

ROBERT SWIFT, Plymouth State College of the University of New Hampshire
Conductor of Festival Choir, Chamber Choir, and Institute Madrigal Ensemble, Instructor of Institute Conducting

ANDRE TARANTILES, Glimmerglass Opera
Instructor of Harp

MARKUS THEINERT, Brandenburg Chamber Orchestra, Berlin Brass Academy
Conductor of Festival Orchestra, Chamber Orchestra

KELLY TRAVIS, Hudson Falls Middle School
Festival Administrator, Instructor of Advanced Sight Singing, Conductor of Women's Choir

PAUL UNDREINER, Hartwick College
Senior Counselor, Co-Coordinator of Staging, Jazz Pianist Accompanist, Piano Ensembles Coach

MICHELLE VIGNEAU, University of Texas at Austin
Woodwind Ensembles Coach, Faculty Woodwind Quintet, Oboe Reed Making Instructor, Instructor of Oboe

SEAN WALLACE, Michigan State University
Conductor of Festival Choir, Chamber Choir, and Institute Madrigal Ensemble

ADAM WALLSTEIN, Boston University School for the Arts
Counselor, Percussion Ensembles Coach, Orchestra Librarian

RENEE WARNICK, Temple University
Conductor of Concert Orchestra, Chamber Music Coach, Co-Instructor of Orchestral Studies for Strings/String Master Class, Instructor of Conducting, Instructor of Viola and Violin

MITCH WECHSLER, University of Georgia
Brass Ensembles Coach, Faculty Brass Quintet: Bulldog Brass Society, Brass Warm-Up Class, Instructor of Trumpet

BRIAN WILSON, Hartwick College
Conductor of Festival Band, Institute Wind Ensemble, and Symphony Orchestra, Instructor of Composition and Jazz Piano

RODNEY WINTHER, College Conservatory of Music of the University of Cincinnati
Conductor of Festival Band and Institute Wind Ensemble, Instructor of Wind Band Literature Class

LARRY ZALKIND, University of Utah, Utah Symphony
Festival Brass Quintet, Brass Ensembles Coach, Brass Master Class

GALINA ZISK, Manhattan School of Music
Instructor for Piano Program, Recital Pianist for Students and Faculty, Instructor of Piano

Counselors-in-Training

Kathryn Andryshak
Hideaki Aomori
Ashley Barber
Kimberly Borovicka
Julie Cserhalmi
Andrew Davis
Joe DiStefano
Bethany Einschlag
Michelle Fogarty
Meghan Galloway
Patricia Garmirian
Daniel Jacoby
Lauren Kahaner
Catherine Herr
Naji Husseini
Seth Kisch
Elizabeth McCraw
Daniel Muhlenberg
Meaghan Nelsen
Luke Payne
Ashley Piatek
John Scavone
Lauren Sinacore
Catherine Spence
Amy Spindel
Jonathan Teichberg
Chris Van Metter
Michelle VanName
Richard Viglucci
Andrew Weber
Karen Weber
Erica Weiss
Adam Williams
Jen Willis

Office Staff

Jennifer Gregory
Kimberly Hurlbut
Theresa Lawlor
Kathleen Pontius
Sarah Restifo
Melissa Williams

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 7,000 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.

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.

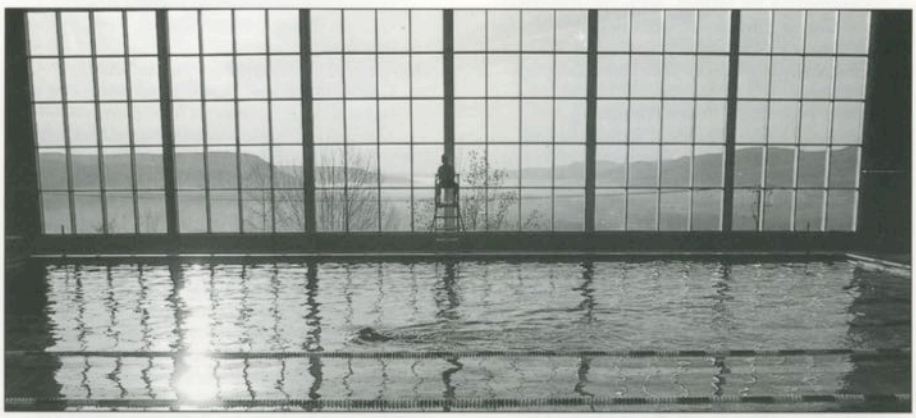
Pine Lake Environmental Campus, located eight miles from the main campus, is a 914-acre ecological preserve with a 12-acre spring-fed lake. Recreational opportunities include swimming, boating, fishing, hiking, picnics, barbecues and informal gatherings. Throughout the summer, trips are planned to Pine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

Shineman Chapel houses a two-manual Carlson pipe organ.

Arnold Hall houses the Festival bank.

Smith and van Ess Halls are the residence halls that 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 2000 summer portfolio of camps and workshops includes:



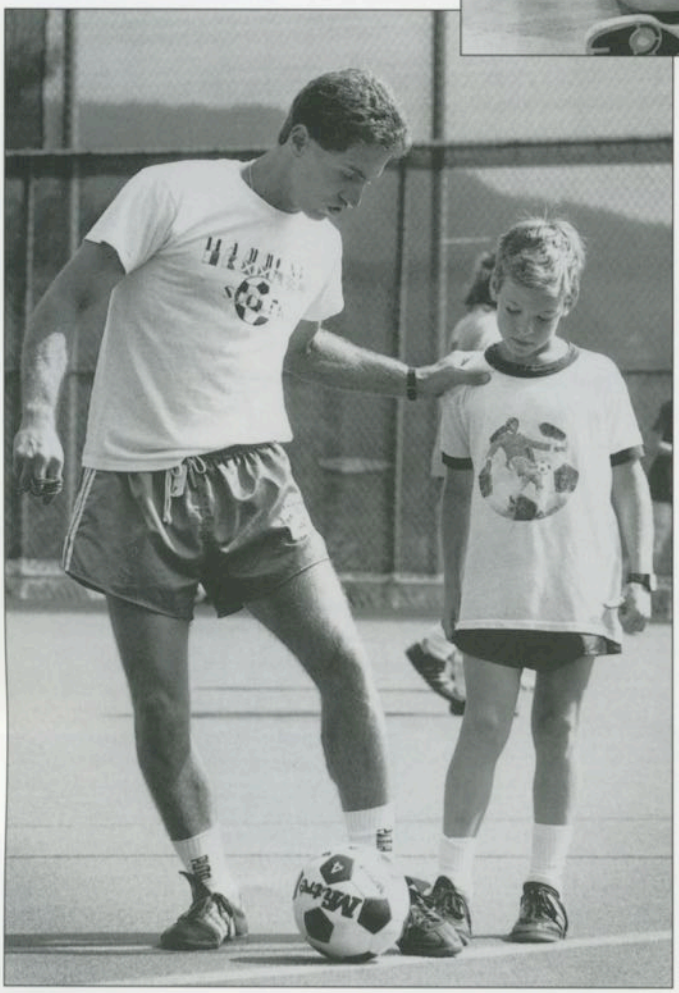


Workshops in The Arts

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) Hartwick Campus

For more information write
the Office of Special Programs,
Hartwick College, Oneonta, NY 13820



About Hartwick College

Nestled in the northern foothills of the Catskills, Hartwick College is a four-year, coeducational, liberal arts and sciences college offering individually designed programs in addition to 31 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 NewYork City. Oneonta is easily accessible by car and the Trailways bus line.



Miles from Oneonta to:

New York City	190
Philadelphia	245
Plattsburgh	222
Rochester	173
Syracuse	95
Utica	59
Washington, DC	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

June 24–August 6, 2000 — 54th 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_____ Sex_____ Age as of 6/30/00_____ Birth Date___/___/___
Last First Middle

Mailing Address_____ Home Phone (_____)_____
Street/PO Area Code Number

City_____ State_____ Zip Code_____

Parent(s) Name(s)

Mother_____ Father_____ Guardian_____
Last First Last First Last First

Occupation_____ Occupation_____ Occupation_____

Business Phone (_____)_____ Business Phone (_____)_____ Business Phone (_____)_____
Area Code Number Area Code Number Area Code Number

Mailing Address_____ City_____ State_____ Zip Code_____

School Attending_____ Grade in School (as of 9/99)_____

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 non-music):

_____

_____

_____

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 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 re-evaluated 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 and/or attend the Saturday evening concert.

Please check the following:

Resident Student _____

2 weeks	4 weeks	6 Weeks
$1,335	**$2,610**	**$3,685**

Day Student _____
(includes noon lunches)

2 weeks	4 weeks	6 Weeks
$510	**$950**	**$1,375**

I plan to stay (please check one)

- ❒ 2 weeks
- ❒ 4 weeks
- ❒ 6 weeks

Starting on (please check one)

- ❒ June 24, 2000 (returning student)
- ❒ June 25, 2000 (new student)
- ❒ July 9, 2000
- ❒ July 23, 2000

The cost of my program is $_____, of which $300 (for resident student or $100 for day student) is enclosed as my registration fee. The balance will be paid during registration at Hartwick College.

Make application check payable to: **Hartwick College**

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

Resident Students
Each additional 2 weeks beyond basic registration: $1,315
Each additional 4 weeks beyond basic registration: $2,585

Day Students
Each additional 2 weeks beyond basic registration: $505
Each additional 4 weeks beyond basic registration: $940

We, the undersigned, assume the responsibility for the payment and regulations of this agreement that appear in the HCSMF&I brochure.

Date_____20_____

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 24–August 6, 2000 54th 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, 2000)_____ Birth Date_____

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 (Prerequisite: students must have successfully completed the six-week HCSMF&I conducting class for high school credit and/or have permission from the class instructor)
- ❒ 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.