

Upper Midwest String and Chamber Music Conference

A non-audition camp for all string students in grades 7–12
July 22–27, 2012

34th
Anniversary
Year!

THE COLLEGE OF SAINT BENEDICT St. Joseph, MN

The Upper Midwest String and Chamber Music Conference will hold its 34th annual summer program this July. Jointly sponsored by The College of St. Benedict and MNSOTA, this is the ideal summer program for 7th through 12th grade students eager to develop their string playing through chamber music, string orchestra, and technique classes. There is no entrance audition; all students are accepted in the order in which they apply.

On the first day of camp, faculty hear students play to assess their experience and divide students according to age and ability for daily orchestra and chamber group rehearsals. The faculty of distinguished artist-teachers is aided by a corps of outstanding teaching interns which affords students considerable individual attention.

The evenings are filled with a variety of student and faculty concerts and recreation activities. Students are supervised by a Recreation Director and a staff of counselors, and are housed in

modern *air-conditioned* campus dormitories.

Located in St. Joseph, Minnesota, The College of St. Benedict boasts a lovely and easily accessible (though safely isolated) campus situated between fields and woods. The facility includes the 1,000-seat Benedicta Arts Center, The Gorecki Theater, state-of-the-art facilities, ample practice rooms, free parking, and a wide variety of activities.



Chamber Music Rehearsal

Registration information for 2012 UMSCMC will be available on the internet (www.MNSOTA.org) in the spring and will also be announced in the spring issue of *String Notes*. The deadline for Intern and Counselor applications is March 31. The deadline for student applications is usually mid-June.

For more information contact: Dr. J. David Arnott, The College of St. Benedict, 37 College Ave. South, St. Joseph, MN 56374, 320-363-5389, darnott@csbsju.edu.

Daily Schedule

	Student Activities		Pedagogy
7:45	stretching and body warm-ups		<i>For teaching interns</i>
8:00	Sinfonia Orchestra Technique Classes	Chamber Orchestra Rehearsal	<i>Observe rehearsal. Observe and assist in technique class and sectionals.</i>
8:30	Sinfonia Orchestra Sectionals		
9:30	Chamber Orchestra Technique Classes	Sinfonia Orchestra Rehearsal	<i>Observe rehearsal. Observe and assist in technique class and sectionals.</i>
10:00	Chamber Orchestra Sectionals		
11:00	Class — enrichment topic varies with the day		<i>Observe and assist</i>
12:00	lunch		
1:00	Chamber Orchestra Rehearsal	Sinfonia Orchestra Rehearsal	<i>General String Pedagogy class</i>
2:00	Chamber Music Period 1		<i>Coach chamber music</i>
2:45	Chamber Music Period 2		<i>Coach chamber music</i>
4:00	Free Time / Practice Time		<i>Instrument-specific Practicum</i>
5:00	dinner		
7:00	Concerts / Practice — varies with the day		

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Student Activities

On the first day of camp, students perform a placement audition consisting of a prepared solo, a scale of their choice and sight reading. All students are placed into one of two orchestras according to their level of experience. All students are also placed into level-appropriate chamber ensembles. Depending on the instrumental balance of enrollment, the chamber ensembles can include string quartets, string trios, and also groups such as violin quartets, cello choir or bass choir.

All students perform in a chamber music master class, a chamber music concert and an orchestra concert at the end of camp. There is an optional student solo recital at the beginning of camp for students who have prepared a solo with their home teacher.

Students learn fundamental perfor-

mance skills in the daily technique classes and sectionals. Ensemble skills are developed in the chamber groups and orchestra.

During the 11:00 enrichment classes, all students participate in a chamber music master class and a solo master class.



Dr. David Arnott leads Chamber Orchestra rehearsal.

Sample Orchestral Repertoire

Each orchestra performs four or five pieces at the final concert. Some of the repertoire performed by the Sinfonia (less experienced students) in recent years includes:

- Alfvén / Fishburn, *Swedish Rhapsody*
- Badelt / Moore, *Pirates of the Caribbean*
- Banchieri / Strommen, *Renaissance Canzona*
- Biber, *Battalia*
- Bishop, *Declarations*
- Chisham, *Final Quest*
- Conley, *The Water is Wide*
- Dyson, *Ballade*
- Farish, *Concerto Grosso*
- Fletcher, *Fiddle Dance*
- Frost, *Dance Conversations*
- Keuning, *The Delta King* from *San Joaquin Delta Suite*
- Leyden, *Serenade for String Orchestra*
- MacLeod / Gruselle, *Over the Sea to Skye*
- Meyer, *Geometric Dances; Spring Breezes*
- Nunez, *M to the Third Power*
- Respighi / Alshin, *Antique Dances and*

Airs

- Salieri, *Contredanse*
- Selby / Sheinberg, *English Fugue*
- Siennicki, *Festivity*
- Smetena / Dackow, *Country Wedding* from *The Moldau*
- Stephan, *Variations on a Well-known Sea Chantey*
- traditional, arr. Mixon, *An African-American Air*
- traditional, arr. Brown, *Shabbat Shalom*
- Verdi arr. Dackow, *Anvil Chorus*
- Vivaldi / Fritz, *Ocean Storm*
- Vivaldi / Sieving, *Violin Concerto in D*

Some of the repertoire performed by the Chamber Orchestra (more experienced students) in recent years includes:

- Anderson, *Jazz Pizzicato*
- Balakrishnan, *Stolen Moments*
- Bartok, *Roumanian Folk Dances*
- Britten, *A Simple Symphony*
- Copland, *Hoedown* from *Rodeo*
- Elgar, *Larghetto* from *Serenade for Strings*

- Gershwin, *Lullaby for String Orchestra*
- Grainger, *Irish Tune from County Derry*
- Grant, *250 to Vigo*
- Grieg, *Death of Ase* from *Peer Gynt Suite*
- Hindemith, *Five Pieces*
- Holst, *Brook Green Suite*
- Holst, *A Moorside Suite*
- Hovhaness, *Psalm and Fugue*, Op. 40
- Ireland, *A Downland Suite*
- Mendelssohn, *String Symphony #2 in D*
- Nielsen, *Little Suite*, mvt III
- O'Fallon, *A Gaelic Overture*
- Respighi, *Dance Suite III*
- Rutter, *O Waly Waly* from *Suite for Strings*
- Shostakovich, *Sinfonia for String Orchestra* from *Quartet #8*
- Sibelius, *Romance for String Orchestra*
- Vaughan Williams / Foster, *Rhosymedre*
- Vivaldi, *Concerto in A Minor for 2 Violins*, Op. 3 #8
- Vivaldi, *Summer*
- Warlock, *Capriol Suite for Strings*
- Washburn, *Suite for Strings*

Paid Opportunities

July 21-27, 2012

Apply by March 31

Interns

Graduate and undergraduate music students and teachers near the beginning of their careers are invited to apply to be teaching interns. Teaching interns receive 9 hours of pedagogy class, mentored teaching opportunities, plus a \$200.00 stipend and air-conditioned dorm room and board. Some teaching experience is preferred.

In the event that more interns are needed, counselors will be given preference based on qualifications. Candidates should apply by March 31 to the conference director:

Dr. J. David Arnott
The College of St. Benedict
37 College Ave. South St. Joseph, MN 56374.
320-363-5389 darnott@csbsju.edu

Counselors

Dorm Counselors are needed to assist the recreation director during meals and students' free time, live in dorms with students, and monitor nightly curfew. String players are preferred as counselors, and have opportunities to observe students' classes and orchestra rehearsals. They receive a \$200.00 stipend plus air-conditioned dorm room and board.

Pedagogy Curriculum for Interns

The pedagogy curriculum for interns includes 9 hours of class. In addition, interns observe and assist at daily technique and sectional classes for the students, and have the opportunity to teach a segment of a large group class.

All interns coach daily chamber music

ensembles teamed with a faculty mentor. Student ensembles are coached in one period by a faculty member and in the other period by an intern. Part of the pedagogy sessions are devoted to mentoring interns in their chamber coaching.

Interns are invited to perform in the

Faculty concert on Tuesday evening.

Past pedagogy topics have included:

- Overview of *Mark O'Connor Method: An American String Method*
- Pedagogy Pointers for Chamber Music Coaching
- Double Bass in a Classroom Setting
- Effective and Efficient Rehearsal Techniques for Beginning String Orchestra
- Teaching fiddle by ear
- Using the piano in the string teaching studio: developing polyphonic listening
- Careers in the arts, and connecting with major arts organizations
- Teaching critical thinking in the private string studio
- Finger percussion on cello
- Components of a Music Reading Curriculum
- From Irma to Mozart: Analysis of Beginning Quartet Repertoire
- Developing a Private String Studio
- Rhythmic Reading for Basses
- Introduction to Bluegrass Fiddling
- The 500 Hats of the String Teacher
- Life Beyond Kreutzer — etude sequence for advancing violinists
- Getting Started in Alternative Styles — resources for teaching jazz, improv, folk, fiddling and mariachi
- Rhythmic-ship and Muscle-ship for Musicianship (from the Baroque to Jazz)

Upper Midwest String and Chamber Music Conference Faculty (2011)

J. David Arnott, DMA: Conference Director and Chamber Orchestra Conductor. David holds degrees from the Curtis Institute of Music, the Philadelphia College of Performing Arts, and the University of Southern Mississippi. Currently serving as Orchestra Director and Associate Professor of Music at The College of St. Benedict and St. John's University, David is a member of Trio Benedicta, The Duluth-Superior Symphony, and Music Saint Croix. He has extensive experience both playing and conducting. He is the past-president of the Minnesota chapter of the American Viola Society and also holds memberships in ASTA, MENC and MMEA.

Mary Sorlie: Sinfonia Orchestra Conductor. Mary is an active as a free-lance violinist in the Twin Cities and is currently a member of the WolfGang. She has played with the Lexington Symphony, Minnesota Opera, Minneapolis Chamber Symphony, Lyra Concert, Bach Society and Minnesota Sinfonia. Mary is a frequent guest conductor and clinician in the Midwest and is currently in her 10th season as a GTCYS conductor.

Karen Moon: Chamber Music Coordinator. Karen is a violinist and Core Teacher on the faculty at MacPhail Center for Music. She created and directs the string program at City of Lakes Waldorf School. She is a member of the Civic Orchestra of Minneapolis and founder of Quartet Spiritoso. She is an honors graduate of Augsburg College, with a degree in violin performance.

Mary Budd Horozaniecki: violin. Mary is a Senior Lecturer in Music at Carleton College and also teaches at Augsburg and Macalester Colleges. She concertizes widely as violin soloist with orchestra and in recital, gives frequent masterclasses throughout the

United States and Canada, and is known as an adjudicator for national competitions. She was the recipient of the 1993 MNSOTA Master Teacher Award. Mary has presented four times for ASTA national conferences. She currently performs and tours as a member of the Chiarina Piano Quartet. Her mentors are Josef Gingold, Margaret Pardee, and Menahem Pressler (chamber music). For further information visit her at marybuddhorozaniecki.com.

Jane Linde Capistran: violin. Jane teaches studio violin and viola and conducts the Symphonia Chamber Orchestra at Concordia College in Moorhead. She is also the conductor of the Fargo-Moorhead Area Senior High Youth Symphony and is the Assistant Concertmaster and Associate Conductor of the FM Symphony. She was the 2005 recipient of the MNSOTA Master Studio Teacher Award and the North Dakota String Teacher of the Year in 2007.

Jim Bartsch: viola. Jim is Director of Education for Minnesota Orchestra and conducts the Philharmonic orchestra for MYS. He writes teacher materials and speaks at dozens of schools annually, preparing students who will attend Minnesota Orchestra concerts. Jim has been a guest conductor for many programs, including all-district festivals in Robbinsdale, Osseo and Rapid City, S.D., and State High School Orchestra Festivals in North Dakota and Montana. He has been a guest clinician for MNSOTA's Middle Level Orchestra Festival, the Classic Lakes Festival, and others. Jim is active as a freelance violinist/violist, performing regularly with the Minnesota Opera Orchestra, the Royal Strings and other area ensembles.

Faith Farr: cello. Faith teaches at MacPhail Center for Music and her home studio. She

is an active free-lance cellist and a founding member of the Minnesota Sinfonia. Her articles on string teaching have been widely published. She self-publishes *Foundations for Music Reading*, and co-authored *The American String Method* for cello and viola with Brian Wicklund. Faith received the 1996 MNSOTA Master Teacher Award.

Lucia Magney: cello. Lucia is Assistant Principal Cellist of the Duluth-Superior Symphony Orchestra and the Minneapolis Pops Orchestra. She teaches Cello, Chamber Music and String Methods at the College of Saint Benedict and Saint John's University where she has been a faculty member since 1990. Lucia attended the Bernard Greenhouse Celebration in Greensboro, NC in 2005 and the Midori Community Engagement Seminar at USC in 2007 in support of her work as an artist/teacher. Lucia holds degrees from the University of Minnesota and Manhattan School of Music where she was a student of Bernard Greenhouse.

Mark Louis Kausch: bass. Mark is a graduate of the Peabody Institute of the Johns Hopkins University and St. Olaf College. He serves the Twin Cities region as an educator, teaching string bass, viola da gamba and string pedagogy at Bethel University, Augsburg University, Hamline University and the College of St. Benedict-St. John's University (CSB-SJU). As a performing musician his work has included performances with the Hanover Band of London, the Smithsonian Chamber Orchestra, the Lyra Baroque Orchestra, (for which he also served for seven years as executive director), the Minnesota Opera, faculty ensembles at Bethel University and CSB-SJU, the Indianapolis Baroque Orchestra and Vocal Essence.