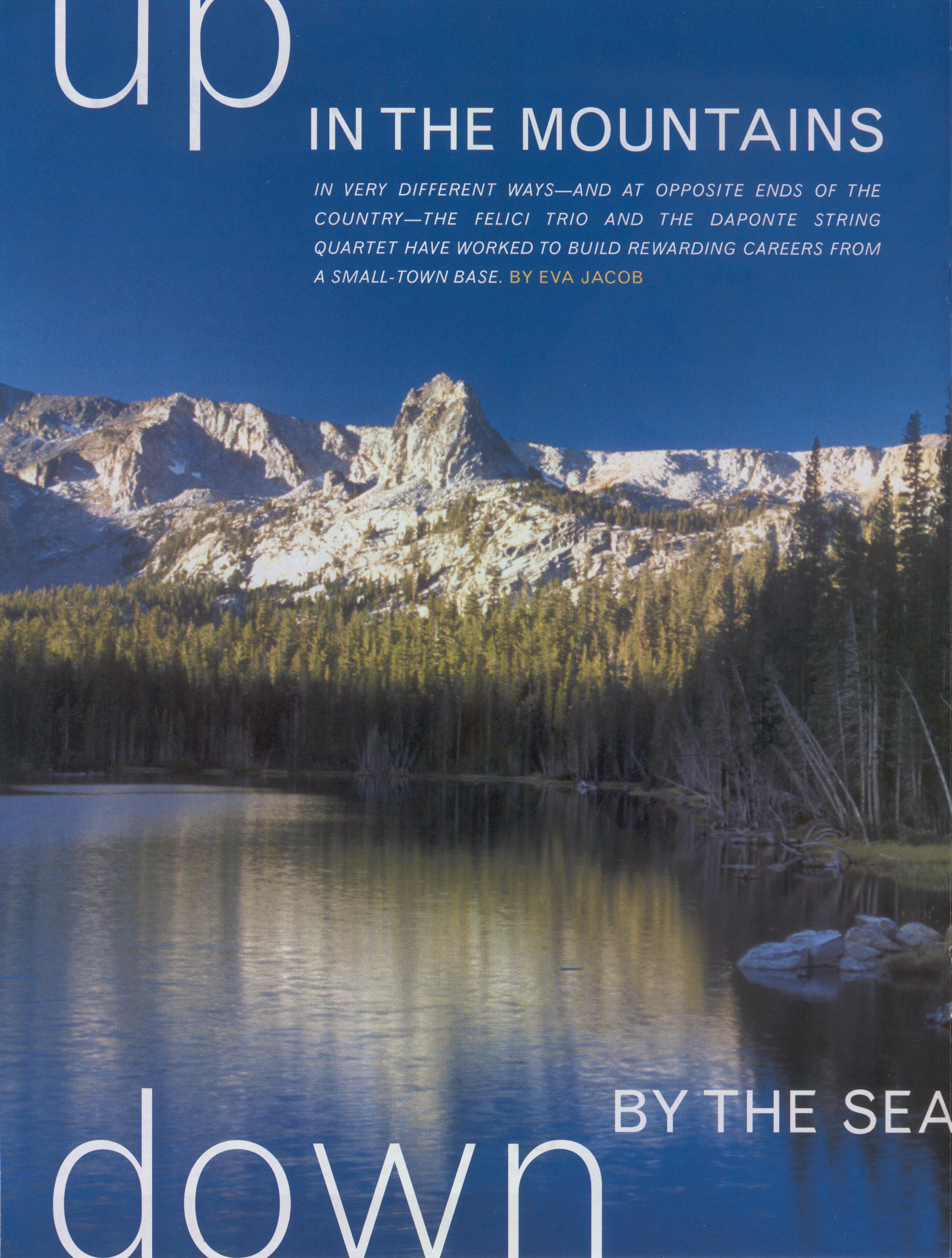




up

IN THE MOUNTAINS

IN VERY DIFFERENT WAYS—AND AT OPPOSITE ENDS OF THE COUNTRY—THE FELICI TRIO AND THE DAPONTE STRING QUARTET HAVE WORKED TO BUILD REWARDING CAREERS FROM A SMALL-TOWN BASE. BY EVA JACOB

down

BY THE SEA

“The intimacy of a small community feels right for chamber music,” says Rebecca Hang, violinist of the Felici Piano Trio, in residence since 1998 in Mammoth Lakes, California. Hang and her husband, cellist Brian Schuldt, and their two children, Sophia (6) and Ari (4), have become wholehearted members of this community of 7,500, a resort town high in eastern Sierras. Pianist Pauline Zamora was equally involved for four years; but in late spring, an unexpected opportunity arose to head up a chamber music program in her native Chile, and she made the difficult decision to return there. Wen-Ting Huang has come on board to replace her—stepping quickly into the many roles the Felicis play in the region as performers, teachers, coaches, and presenters.

The Felicis work hard in a challenging environment—many miles separate the towns they serve, and they get a lot of snow (an exceptional fifty feet last winter)—but Hang and Schuldt report that they can’t imagine a better situation. “We can have a family here and a rewarding professional life,” says Hang.

Three thousand miles away, in Damariscotta, Maine, members of the DaPonte String Quartet, in residence since 1995, say much the same thing. “We have a real music career without the urban drawbacks,” violist Mark Preston remarks. “You’re respected and appreciated in the community for what you contribute as a musician,” adds violinist Ferdinand Liva.

Like the Felicis, the DaPontes originally came to their jobs through an NEA-funded Chamber Music America residency program that focused on rural areas. Host communities provided rent-free living and rehearsal space, plus one-third of the musicians’ stipends. Ensembles lived in these communities for a full school year, gaining performance and teaching experience, while building repertoire and meeting unexpected challenges. (In the years since, the CMA program has expanded from the original rural residency program into the Residency Partnership Program, which funds both short-term and multiyear residencies—not only in rural environments, but in underserved urban and suburban locales as well.)

Many of the musicians involved undoubtedly thought of their residencies as stepping stones to someplace else, preferably more populous and less isolated. But a few enterprising ensembles—such as the Felicis and the DaPontes—developed ongoing support, enabling them to settle where they started out. What has made these two residencies—a continent apart—sustainable? Curious to learn more, I spent a week with the Felicis last April (when pianist Zamora was finishing out her last season) and a long weekend with the DaPontes in May.

Formed in 1994, the Felici Piano Trio has performed more than 300 concerts in Europe, South America and the U.S. Its members—graduates of the University of the Indiana School of Music in Bloomington—have won prizes at the Chatauqua, Yellow Springs, and Osaka competitions. After three years in Mammoth Lakes, during which they gave concerts and created educational programs ranging from school events to adult education seminars, the trio decided to settle in the town permanently. They were funded in part by NEA/Chamber Music America for a fourth year in 2001. But in the economic downturn of 2003, the local Mono County Arts

Council and the California Arts Council could no longer provide support, so the Felici Piano Trio worked with Mammoth community leaders to form its own not-for-profit support organization, Chamber Music Unbound (CMU).

I spent the week in Mammoth Lakes visiting with board members, talking to parents and teachers, and seeing the Felicis rehearse, perform, and teach. I also observed a session of Chamber Music Mayhem, the trio’s monthly instrumental workshop for kids 7 to 17. The ensemble’s activities, I learned, are not limited to Mammoth Lakes; the group is active all along the eastern Sierra, from Bridgeport



Felicis al fresco: Rebecca Hang, Wen-Ting Huang, and Brian Schuldt

(54 mountain miles north of Mammoth) to Ridgecrest (179 miles to the south).

On a Thursday afternoon, during an April snowstorm, I joined the group on a three-hour drive to Ridgecrest (estimated population 26,500). The Felicis had been invited there to address the local Music Teachers Association about training for chamber music, to “adjudicate” students preparing for year-end recitals, and to give the evening concert sponsored by the Ridgecrest Chamber Music Society—recently formed in response to the Felicis’ concert presence in the area.

“Training for chamber music starts with the very first lesson,” Hang told the music teachers the next morning. “Every meaningful interaction prepares for chamber music.” Seated in the downtown Ridgecrest Presbyterian Church, the teachers listened attentively. Outside, it was sunny and felt like spring; in Mammoth, 4,000 feet higher, snow was piled up to the roofline of most houses.

Hang, Schuldts, and Zamora spent the afternoon listening to and advising elementary, middle, and high school students, one by one. That evening, the trio performed Mozart’s Trio in G Major (K.496); “Boogie Woogie,” from David Baker’s *Roots II* for Piano Trio (1992); and Schubert’s Piano Trio in B-Flat Major, op. 99, for an audience that filled the United Methodist Church.

The next morning, from 9:00 till noon, adjudications continued. Every ten minutes, Zamora got to hear another earnest young piano student, and each one left with some specific, constructive suggestion. As goodbyes were said, Hang explored the possibility of Ridgecrest/Mammoth field trips and exchanges. “Our kids are so isolated—it would be wonderful for them to meet other music students.”

After lunch, we drove back to Mammoth. “Next week we’re doing this all over again,” said Schuldts, grinning, “This time in Jackson and West Point [in the western foothills of the Sierras, and north of Mammoth]. We’ll be checking the weather to see whether this will be a three- or a seven-hour trip, depending on whether the Sonora Pass is open.”

“Sometimes we wonder whether we are doing too much,” said Hang. “But the teaching helps our own playing. It clarifies our thinking.” The trio prepares and performs five distinct programs for its 20-concert winter series. Ten concerts are performed in the residency area, ten more on tours within and beyond California. Each member of the Trio also performs in its three-week-long Mammoth Lakes Music Festival. In recent years, festival guest artists have included cellists Tsuyoshi Tsutsumi and Brant Taylor, violist Atar Arad, oboist Marion Kuszyk, violinists Corey Cerovsck and Nokuthula Ngwenyama, pianist Evelyne Brancart, and composer Paul Moravec.

The Sierra Chamber Ensemble Workshop, for adult amateurs, runs concurrently with the festival, and guest artists join the

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The DaPontes in Brunswick, Maine: Preston, Forbes, Liva, Jordan

Felicis as faculty. Many festival workshop participants also play in the Eastern Sierra Chamber Orchestra, conducted by Brian. And every second year, the group conducts a workshop in Florence, Italy—an opportunity that came about through an Italian visitor to Mammoth who heard one of its concerts.

Winter concerts are held in St. Joseph’s, a sturdy wooden church with good acoustics and a parking lot that’s reliably cleared of snow. The church holds about 200 people, and the pews are usually packed. According to Hang and Schuldts, people from the cities are beginning to schedule their ski weekends to coincide with Felici concerts. Sunday performances begin shortly after midday Mass, while the church is still warm. “Some people never leave,” says Schuldts, “they just move to a better seat.”

Father Andy Dachauer also heats the church on days when the trio rehearses there; and at the end of the season, the Felicis make a donation to help pay the costs. It’s one of the informal relationships in this small community that sustain their ongoing residency. Other essential partnerships are with the Mammoth Lakes Foundation and Cerro Coso Community College, which provide office, rehearsal, and classroom space.

The community college also provides venues for the Felici's summer festival concerts and its Chamber Music Mayhem program. Mayhem sessions serve about 35 youngsters who have at least three years' experience with their instruments. Mixed-age groups work together: 20 minutes on their own, 20 minutes with coaching, and then another 20 minutes on their own again. A bountiful snack comes next (shopped for and arranged by Peggie Chew, a board member) and a half-hour to socialize. Then everyone is assigned to another group, and the process resumes for a second hour. Winter and spring concerts serve as fundraisers for the program.

I was impressed with the seriousness of the children, the kindness and respect with which they tried to help one another master their group tasks. There was very little fooling around. "Children need to know that you respect them," Rebecca said. "Then they do this for each other. We develop very specific, constructive language: 'How do we fix this?' The idea is to solve problems together." In all, the Felicis' music instruction programs reach more than 100 children, in group (\$135 for the school year) and private lessons, the latter with enrollment in the "Certificate of Merit" program of the California Music Teachers Association. The Mammoth and Bishop String Orchestras are an option for ages 5 to 15, as are group piano lessons at Cerro Coso for students 12 to 18. About half of the children participating are on full scholarship.

Gifts, grants and contributions made up about 70 percent of CMU's 2004-05 budget of \$185,000. Earned income—ticket sales, school outreach, chamber music workshops, group lessons and individual lesson tuition combined—provides only about 30 percent of what's needed. On the expense side, fully 73 percent of budget goes to employee salaries—a base of \$30,000 each, augmented by tuition income, according to teaching load—plus health insurance premiums, payroll taxes, and workers' compensation contributions.

Looking to the future, Don Sage, CMU's chairman, speaks about the need for greater stability. Permanent housing will soon be a pressing need. Hang and Schuldt and their children currently live in a rented, multilevel townhouse unit with office and teaching space on the first floor; kitchen/dining and living room/bedroom facilities on the second, and the children's bedroom on the third. Wen-Ting Huang has moved in next door.

"But to have room to live, teach, and rehearse, Brian and Rebecca are really going to need a four-bedroom house," comments Sage. That's why they have put their names into the town lottery for affordable housing, to be built in the next three to four years.

CMU's five-year plan proposes adding a full-time administrative position. This year has the trio members theoretically dedicating 30 hours per week to CMU, with two weeks' paid vacation and standard holidays. Yet the schedule they outlined for me (rehearsals every morning, teaching in the afternoon, practicing and/or writing programs and publicity office work at night) suggests that they often work 16-hour days. They don't complain; they do now have office help for 10 hours a week, and Peggie Chew and a team of local volunteers often provide extra pairs of hands.

Late last spring, just when things appeared to be under control, Paulina Zamora got the offer from the Escuela Moderna de Musica in Santiago. A replacement had to be found immediately. Within days of the Felicis' advertising in the College Music Society's

music vacancy list, 34 pianists applied, nearly all with tapes of very high quality. After extensive interviews (What is it that you can uniquely contribute to the Felicis' work, apart from your playing skills? Can you imagine yourself living in a small, rather isolated community? Do you like snow? Wildlife?), four finalists came to visit. Wen-Ting Huang, also an IU graduate—and active in Europe, the U.S., and Taiwan as a solo and collaborative artist—seemed perfect for the job.

Her predecessor Zamora also had an international background and, during her years with the trio, had awakened the local Latino community's interest in the ensemble's work (22 percent of Mammoth's residents are of Latin American origin). Zamora now plans to develop some sort of student exchange between Mammoth Lakes and the Escuela Moderna. Asked how the Chilean pianist's departure would affect the Felici's ability to maintain contact with the Latino community, Hang told me that her whole family would be participating in the local elementary school's Spanish/English dual immersion program. "We signed

CMA Regional Workshops DESIGNING COMMUNITY RESIDENCIES

Susan Dadian, program director of
Chamber Music America, will lead sessions
for performers and presenters on the elements
of forging community partnerships and planning
successful residency projects.

San Francisco CA

February 13, 10:00 a.m.
ODC DanceCommons
351 Shotwell Street

Los Angeles CA

February 15, 2:00 p.m.
William Andrews Clark Memorial Library
University of California, Los Angeles

Tempe AZ

February 17, 2:00 p.m.
Wells Fargo Arena, Rm 116
Arizona State University

Philadelphia PA

March 8, 2:00 p.m.
Rock Hall
Boyer College of Music, Temple University

Washington DC

March 9, 2:00 p.m.
Whittall Pavilion, Thomas Jefferson Building
Library of Congress

Regional workshops are free to CMA members and \$5.00 for non-members. Seating is limited. To register, or for more information, contact David Ezer (212) 242-2022, ext. 17, or dezer@chamber-music.org.

a contract which stipulates our personal involvement with the program over the next five years. We volunteer an hour a week in the classroom and attend a monthly parent meeting in English/Spanish." She adds that a significant number of Latin American children are already enrolled in the after-school orchestra class; and she hopes that her family's involvement in this dual language program will bring more.

Hang also expresses the wish that someday an intern ensemble or a pioneering music teacher might help CMU by traveling to the smaller schools on a weekly basis, but she concedes that's still a distant dream. "In the meantime," she says, "we know that what we are doing here is really making a difference." Emphasizing that this work is important for its own sake, she adds: "It's not intended to lead to a career someplace else. We are where we want to be." Here, she explains, the trio can continue to grow artistically, and pursue its presenting goals: "We are ambitious," says Hang, "we want to enrich the Eastern Sierra with music at the highest level." Says Schuldt, "Don't worry about us. This is our life, our great adventure."

My visit with the DaPonte String Quartet (DSQ) in May came at a particularly exciting time in the life of the quartet. A few weeks before had seen the ensemble's debut at Carnegie Hall, a premiere performance of David Del Tredici's String Quartet No.1 in A minor, commissioned for them by their supportive board, the Friends of the DaPonte String Quartet (FDSQ).

It was also a moment of transition. That weekend's concerts—Friday in Newcastle, Saturday in Portland, and Sunday in Brunswick—were the last that would be played with violinist Stephane Tran Ngoc. A distinguished soloist and quartet player, he had been with the DSQ for two years but found that the

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The next morning, I met with the three founding members—Ferdinand Liva, violin; Mark Preston, viola; and Myles Jordan, cello—over coffee in Liva's kitchen in nearby Topsham. Liva was holding Alex, his very active toddler son, so that his wife, composer Gia Comolli, could make a phone call in peace. "We always want to have a five- or six-day-a-week rehearsal schedule, from 9:00 to 12:00 absolutely every morning," Liva said. That rehearsal time is the core of the quartet's life and figured in the DaPonte's decision to stay in mid-coast Maine.

Earlier, I had asked violinist Dean Arthur Stein, who'd been with the DSQ from 1996 to 2002 (and is now artistic and executive director of the Arcady Music Festival near Bar Harbor), what had brought the DaPontes to this decision. Stein told me, "Up here, nothing is rushed. We had the luxury of being able to take the time to mature to a whole new level, to develop a group sound that people learned to recognize. People would come up to us and say, 'I heard you on the radio and knew immediately it was the DaPonte.'"

The quartet first performed in Maine in the summer of 1987, while still conservatory students. Their nine concerts were well received, and they returned the following summer. They gave their first formal concert as the DaPonte in Philadelphia in 1991 and came to the mid-coast for a first full year in 1995, via a CMA/NEA rural residency. "I think it gradually dawned on us, maybe in the third year of our grant, that with cell phones, computers, we could get our work done up here, without having to fight other freelancers in New York," Stein said. "We could be the musicians we aspired to be, work as long as we needed on the whole Beethoven cycle in these pristine conditions. We could actually be based here, have an international career and a civilized life."

Even better, some people wanted to support them in this quest. "In our third year," Mark Preston said, "people who cared came to us and asked, 'What would it take to keep you here? What do you need? How can we help you stay?'"

Lawyer Robert Gregory, whose children studied with quartet members, explains, "These guys have a credibility and respect and devotion of people in the community, and they provide a traditional skill that has almost disappeared. That way of learning itself is worth preserving. Myles has spent more hours with his instrument than a brain surgeon on his."

"We're all enriched by their presence," adds Blythe Edwards, an early board member. "They add to the cultural life of Maine. A group of people got together to create a not-for-profit board that could fundraise, increase the musicians' base pay, get them health insurance, provide some underlying security for the hectic life they've chosen."

Gregory facilitated planning at the outset of the grant period. "We had regular sessions in my barn; my wife cooked dinner. We needed a strategic plan. The elements of day-to-day support were a three-legged stool: Each would teach students. There would be some revenue from performance and some community service. Fundraising would be needed, but money follows the mission, so we asked the DaPontes what they really wanted, and they said their focus was on excellent playing and the quartet's career."



The DaPontes (with Tran Ngoc) before their debut performance at Carnegie Hall

demands of his solo and teaching career, together with family needs, conflicted with the amount of rehearsal time the quartet requires. Lydia Forbes, the DSQ's recently hired violinist, would arrive June 15 and needed to hit the ground running; the summer concert series (eight concerts in three different venues) was slated to begin July 19.

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Realizing that the CMA/NEA residency model (50 percent for the community and 50 percent for the ensemble) couldn't sustain the quartet in the long run, Robert Edwards—Blythe's husband and a former president of Bowdoin College—persuaded venture capitalist Rob Flory to become FDSQ's president.

The quartet's goals were just fine with Flory. "I told them that if they just wanted to be a quartet living and playing in Maine, I wasn't interested, but if they wanted to play for the world and live in Maine, *that* would interest me." Advised by Flory, the DaPontes went through a rigorous planning process after the grant period, led by a Stanford Business School graduate. They came up with three goals: 1) To be an integral part of the cultural fabric of Maine; 2) to develop a national and international concert tour; and 3) to have an equally high-level recording career. The goals remain the quartet's vision. Three CDs have appeared so far, with plans to record the DelTredici piece, which they hope will open new doors for international touring, limited so far, to Canada and Scotland.

The priest heats the church on days the trio rehearses there. The Felicis make a donation to help pay the costs.



DSQ performances in Maine have included such guest artists as Pamela Mia Paul, Seymour Bernstein, Marc Johnson, and the late Lillian Kallir; and Gilbert Kalish joined then on the Mohawk Trail series in Massachusetts. The last couple of years have included trips to Ohio, Florida, Kentucky ("just fiddling, no quartets"), Alabama, Maryland, New Hampshire, and Rhode Island. The 2004-05 season saw the first week of the DSQ's three-year parachute residency at the University of North Texas in Denton, involving performance (including the world premiere of the Del Tredici commission), collaborative work with the faculty, and coaching of professional-level quartets and trios.

With Tran Ngoc departing, the ensemble conducted an international search for a new violinist; two of the five finalists came over from Europe to be interviewed. Rob Flory made sure to ask all candidates: "Why in the world do you want this position?" Lydia Forbes, who ultimately was chosen (she and Liva will alternate first and second violin), simply said that she wanted to be a member of a world-class quartet and live in Maine with her family. "Opportunities like this don't come around very often!" A founding member of the new music Zephyr Quartet, based in Amsterdam and a former member of the early music

group L'Archibudelli, Forbes had been longing to play the great traditional quartet repertoire. The DaPontes, for their part, are delighted to have the benefit of her years of experience with new and early music.

Eleven years ago, the DaPontes' manager, Suzanne Trazoff fell in love with a house on the water and moved from New York City and her job as spokesperson for the NYPD during the Dinkins administration to Round Pond in mid-coast Maine. "When I left New York, I thought my concert-going days were over," she says, "but the DaPontes just blew

me away." Soon Trazoff was studying viola, then violin with Dean Stein; she is now on the FDSQ board. "I'm a P.R. person. I wanted to help them get known. I contacted a guy who used to cover crime, now cultural news for the *New York Times* and he agreed they were a great story, so we got our article in the *Times*. CBS's *Sunday Morning* came to us. I'm their manager because I really believe in them—I have no interest in taking on anyone else."

The FDSQ's priorities involve more than keeping the DaPontes in Maine; the board works actively to advance the quartet's career. Trazoff says, "We believe that the community benefits from the presence of the quartet here and its growing success. We took the necessary steps to commission the Del Tredici piece. The Carnegie Hall concert was part of our strategic plan. We asked ourselves, 'What can we do to make it happen?'"

Two years ago, the FDSQ had a big party that raised \$30,000 for a commission, in addition to its regular appeal. They invited David DelTredici up for a weekend, so that he could get to know the DSQ and its supporters. There was a boat ride, and several parties. The FDSQ has also commissioned music by Maine composers, including Tom Myron and Gia Comolli, whose *String*

Play, which displays the qualities of the individual instruments, is a great favorite with audiences of all ages.

"We're mission-driven," Flory emphasizes. "We had to build an organization and create the resources for the DSQ through performance, education, and personal contact. We run this enterprise like a business." Finances? Interestingly, the Maine-based FDSQ's 2004–05 budget of \$220,000 is not far from where the Felici's CMU hopes to be next year. Earned income from the quartet's public and other performances provides 30 percent of the total. A foundation and a local business support the DaPontes' eight school performances; twelve are planned for next year. The DSQ weekend workshop for young instrumentalists, Camp Kieve—held yearly at the Kennedy Learning Center in Nobleboro, Maine—is supported by endowment funds that are also part of the budget. Payroll plus insurance account for about 63 percent of expense. The DaPontes' base pay—like the Felicis'—is \$30,000.

Three of the quartet members teach. Liva is on the adjunct faculty of the University of Southern Maine. He has 30 students and conducts the Seacoast Maine Community Orchestra and the Beginner's Orchestra (ages 7–70). Jordan teaches at the Portland Conservatory of Music and has nine private students. Teaching adds \$15,000–\$18,000 to quartet members' income. Violist Preston, who began the summer concert series that first brought the DSQ to Maine, doesn't teach at all. A carpenter and builder who tripled the size of his first house and sold it, he has recently built a deck for Liva and Comolli.

Trazoff says, "We've broadened our understanding of "community" to include all of Maine. We received an email from a young man in Aroostook County up north, which is really poor. His high school needed a music building. They formed a committee, raised money, hired an architect and designed the building, but they now need funds to move ahead. I took it to the quartet, which decided to do a fundraiser for them and send the proceeds."

After five successful years of steering the FDSQ, during which it has always maintained a cash reserve, Rob Flory will step down as president of the board next year, leaving a budget that he trusts his successor will take to the next level. "For the players and their families to have a life, they really need to be earning \$60,000–80,000 a year. It's not realistic to aim for this via annual fund-raising. They need more and better-paying engagements. Maybe, someday, an endowment. We, and they, are confident. We also know that their situation is always fragile. But we have a clarity of vision that not many arts organizations have."

During my visits to the Felici and the DaPonte, I of course asked several people what they thought were the essential ingredients of a sustained community residency. Don Sage of CMU responded: "You have to have some educated, relatively sophisticated people who are also civic-minded—people who are potentially interested and a core that's willing to step forward and support something as worthwhile as this for the whole community. We have a large number of people here who own vacation property. Mammoth also gets a lot of tourists, so there is the potential for private support. The rest of the community is quite rural." He adds, "More people in the West are beginning to move to rural areas—we may not be unique."

Midcoast Maine, an attractive area for retirees, also has a summer tourist season that brings an influx of people of some means. They fill the DaPontes' summer concerts to capacity and are approached for donations before the season and after. Both com-

munities have in their year-round population a critical mass of people potentially interested in concerts, as well as a core of community leaders willing to support the work of the ensemble with significant ongoing donations.

Both the DaPontes' and Felicis' supporters agree that the initial subsidized years were crucial in building relationships that then no one wanted to give up. As the FDSQ's Rob Flory says, "There are simply too many pressing needs in a small community for donors to be willing to invest in anything as seemingly rarefied as a chamber music residency. They have to see the value in it first," he said. "And that takes time."

Eva Jacob created the Chamber Music Rural Residencies program at the National Endowment for the Arts. She retired from the NEA in 1996 to have more time for her other career, as a painter, while continuing to promote community residencies for chamber music ensembles.

PROFESSIONAL DEVELOPMENT SERIES

CMA's series of professional development workshops are held at the organization's office in New York City. These seminars occur on the first Tuesday of the month and focus on issues important to the business of chamber music. **The seminars are open to members free of charge.**

November 1, 2005

CMA'S RESIDENCY PARTNERSHIP PROGRAM

Presented by Susan Dadian

CMA's program director will outline the process for planning residencies, from identifying community partners to booking the activities.

December 6, 2005 CMA'S NEW WORKS:

CREATION AND PRESENTATION PROGRAM

Presented by William Pace

CMA's program officer for jazz will guide artists through the process of applying to this commissioning program for composer-led jazz ensembles.

February 7, 2006 CMA'S COMMISSIONING PROGRAM

Presented by Susan Dadian

A guided tour through the program, from working with a composer to articulating the proposed commission and submitting a demo CD.

March 7, 2006 WEB PUBLICITY ESSENTIALS

Presented by Bret Primack

Primack, author of *How to Make it Big in the New Music Biz* and web designer for Joe Lovano and Sonny Rollins, will outline how to use your website as a key promotional tool.

April 4, 2006

NEGOTIATING TECHNIQUES FOR ARTISTS

Presented by Gail Boyd

Entertainment attorney and artist manager Boyd will outline the negotiating process and offer practical tips for negotiating engagements, recordings, and other music business opportunities.

May 2, 2006

GRANT OPPORTUNITIES FOR JAZZ ARTISTS

Representatives from New York-based organizations will highlight their programs and services for jazz musicians and ensembles.

CHAMBER MUSIC AMERICA

305 Seventh Avenue (at 27th Street) Fifth Floor New York NY 10001

To reserve a seat, or for more information, contact:

Susan Dadian 212.242.2022 Ext. 13, or sdadian@chambermusic.org
William Pace 212.242.2022, ext 14, or wpace@chamber-music.org