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President's Message

Sadly, this is my last letter as President of ASTA MD/DC Chapter, as my two-year term is coming to a close. Actually, the timing works rather well, as I am now a busy new mom! Baby Ella Rose was born August 30, 2005, and requires my full attention. I know our chapter will be well served by incoming president Cindy Swiss, who has been invaluable to our board for the last two years.

Although my presidency is nearing its end, our chapter is busier than ever! We recently had a wonderful master class with Ayke Agus, and the Certificate Program continues to grow at both the Catholic University and Baltimore locations. We will be having our second String Education Workshop for high school students on April 8, 2006, at University of Maryland, and hope

to have other workshops and special events to come. Now is the time to nominate members to the Board or for Teacher of the Year and Service to Strings awards. Our Solo Competition and Strings in Our Community Month will be held in the fall, so start getting your students prepared! Our Annual Meeting will be on May 7, 2006, and all ASTA members are invited to attend. I will be giving the Teaching Tips Workshop that I presented at last year's National Conference, and it will be a good opportunity to meet your new board members, so I hope you can come!

Thanks for the opportunity to serve our chapter, and best wishes to our incoming board members!

Anne Marie Patterson

String Education Workshop for High School Students Saturday, April 8, 2006 at the University of Maryland College Park

MD/DC Chapter will be having its second String Education Workshop for high school students on Saturday, April 8, 2006, at the University of Maryland in College Park.

We urge all ASTA members to let their high school students know about this workshop! Students who are interested in a future career

teaching strings will find it interesting, fun, and inspiring! Last year's event was a great success!

Call or e-mail Anne Marie Patterson for information on how to enroll your students.

Phone: 301-374-6845

E-mail: annempatterson@aol.com

MD/DC Chapter Annual Meeting

Date: Sunday, May 7, 2006 at 3:00 P.M.

Location: National Cathedral School, Hearst Hall, Washington, D.C.

Cindy Swiss will take over as the new chapter president.

Teacher of the Year and/or Outstanding Service to Strings award(s) will be presented.

Our current chapter president, Anne Marie Patterson, will give her presentation of “**Teaching Tips for Studio and Classroom Teachers.**” Anne Marie first made this presentation at the 2005 ASTA Conference in Reno. It was well-received by a packed meeting room! Don’t miss this opportunity to learn lots of great tips! No admission charge!

Driving directions: Corner of Wisconsin Ave. and Woodley Rd. in D.C. Entrance is on the northwest corner of Hearst Hall. Call 301-843-5271 or e-mail annempatterson@aol.com if you are still confused.

Nomination Form

MD/DC Teacher of the Year or Outstanding Service to Strings

Name of nominee _____

Address _____

Phone _____ E-mail _____

Write a brief summary about your nominee. Only ASTA members are eligible for this award.

Your name _____

Phone _____ E-mail _____

Send your nominations, either by the post office or e-mail to:

Anne Marie Patterson
10617 Knollwood Ct
Waldorf, MD 20603
e-mail: annempatterson@aol.com

Certificate Program for Strings Has Revised Requirements

The violin, viola, and cello CPS requirements and syllabus were revised in 2005. Some pieces have been upgraded to a higher level. Thus, qualifying for a level has been made easier. The viola program now has a larger list of suitable material. The revised version was sent by e-mail to ASTA members who are 1) teachers of the above instruments and 2) who have a current email address listed in the membership roster. If you did not receive this e-mail, please go to www.asta.net and click on Certificate Program, then click on Levels. You can print out the information for easy reference in your studio.

This year the CPS exams will be held on Sunday, June 11, 2006 at Catholic University.

To enter your students, fill out the application form on the next page, or visit the web site to download and fill out the application form.

Communication regarding the CPS and the exams will be done by e-mail, so we recommend you make sure ASTA has your current email address. If you do not have access to the internet or e-mail, please call me for information about the program.

Lya Stern, CPS chair
Lya@asta.net
301-320-2693



ASTA MD/DC Chapter Certificate Program for Strings Application Form

Sunday, June 11, 2006 Catholic University
Postmark deadline for application: May 1, 2006

Name of student _____ Grade _____ Age _____

Address _____

Phone _____ E-mail _____

Instrument _____ Level _____ Check if appropriate: Level B Comments only Honors

Works to be performed:

1. Title _____ Mvt. _____ Composer _____

2. Title _____ Mvt. _____ Composer _____

3. Title _____ Mvt. _____ Composer _____

4. Etude _____ Composer _____

5. Scales and Arpeggios _____

Name of accompanist _____ (write "no accompanist" if none)

Name of teacher _____ Phone _____

(Note: teacher membership in ASTA is required)

Address _____ E-mail _____

Teacher's preferred time for helping as monitor _____

I understand and agree to abide by the rules governing this event.

Teacher's signature _____

Teachers please duplicate applications as needed, one per student.

Collect all fees and application forms.

Write one check to: ASTA MD/DC Chapter, and send to:

Lya Stern, Certificate Program Chair
7012 Hopewood St.
Bethesda, MD 20817
E-mail: Lya@asta.net

Summer Camps 2006

2006 Summer Youth Music Camp

July 30–August 4, 2006

By May 1: Mail application with full payment of \$265 (payable to the University of Maryland) to Director, Summer Youth Music Camp, University of Maryland School of Music, 2110 Clarice Smith Performing Arts Center, College Park, MD 20742. Phone: 301-405-9714. Email: symc@umd.edu. Fax: 301-314-9504.

Serves primarily a middle school population (adolescents, roughly ages 11–15).

Multiple levels of collaboration.

Multi-age ensembles.

Students from public, private, and home schooling situations brought together.

Collaborative teaching by university faculty, public and independent school teachers, university graduate and undergraduate students.

Band, string, and vocal musicians interact in enrichment classes and in other settings throughout the day.

Opportunity to rehearse and perform in a state-of-the-art performance facility.

Non-auditioned format stimulates and nurtures growth in musicianship through ability-sensitive teaching and peer mentoring opportunities for more advanced musicians.

Members of staff instruct, assist, and perform alongside student musicians.

Individualized instruction through small group lessons.

Elective enrichment classes in technology, guitar, composition, jazz, world drumming, jazz, and more.



Kennedy Center/National Symphony Orchestra National Trustees'

Summer Music Institute

June 28–July 24, 2006

Program Description: The Kennedy Center/National Symphony Orchestra Summer Music Institute is a 4-week summer music program at the John F. Kennedy Center for the Performing Arts in Washington, DC, for student instrumentalists. The program is designed for serious music students. The fellowship provides the following benefits to students accepted into the program: Round-trip air transportation will be provided for students to and from Washington, DC, as well as housing, meals, and local transportation during their stay in our Nation's Capital.

- Private lessons taught by a member of the National Symphony Orchestra
- Chamber music coaching by NSO musicians
- Master classes and seminars
- Attendance at selected rehearsals and performances of the NSO
- Participation in the NSO Summer Music Institute Orchestra, conducted by Elizabeth Schulze
- Performance opportunities in DC metropolitan area
- Exposure to internationally-renowned conductors, soloists, and musicians

Eligibility: The Program is open, by recorded audition, to students who are seriously considering orchestral music as a career and willing to devote themselves to a musical education, as follows:

- High School students in grades 9 through 12 (as of September 2006)
- College students entering freshman or sophomore year (as of September 2006)

Carole J. Wysocki, Director, NSO Education Program, 202-416-8820.
www.kennedy-center.org/nso/nsoed/smi/information.html

**Greater Washington Suzuki Institute, June 2006
Catholic University of America, Washington, D.C.**

Suzuki Teacher Training Institute for violin and cello teachers:

June 17, 2006 Foundation pre-requisite course, "Every Child Can", Ronda Cole, faculty

June 18–25, 2006 Violin Book 1, Ronda Cole, faculty

June 20–24, 2006 Violin Book 3, faculty TBA
Cello Book 3, David Evenchick, faculty

Suzuki Student Institute

June 20–24, 2006

This institute is for violin, viola, and cello students primarily, with free participation for bass players. The daily schedule includes lessons and repertory classes, five orchestras, chamber music, Scottish fiddling, lectures, and eleven concerts. This is an intense, fun, motivating, inspiring, and serious learning week. Dormitory on campus available. For information contact Florence Kwok at cfkwok@aol.com. Brochure will be available in early March 2006 on website: www.sagwa.org and click on **string institute**.

McDaniel Orchestra Camp

McDaniel College
Westminster, Maryland

Sunday, July 16, 2006 to Saturday, July 22, 2006

Designed for serious music students between the ages of 13 and 20, the McDaniel Orchestra Camp will give young musicians a broad range of experience in skills related to artistic orchestral performance. Classes will include theory, small ensembles, full orchestra, rhythm orchestra, and baroque dance. String players are chosen by live audition. Winds and percussion players are accepted only on the recommendation of their private teachers. Fees: \$525 for campers staying in McDaniel dormitory, \$350 for commuting students including lunch and dinner. Classes from 9:00 A.M. to 9:30 P.M. Contact: Peggy Ward at: 410-857-4748 or e-mail: peggyward1@aol.com.



**The First Summer Maryland IAJE
Jazz Chamber Orchestra String Ensemble Camp**

From June 19–23, 9 A.M.–3 P.M., at Bethesda Chevy Chase High School, participants will experience the excitement and fun of performing in a jazz chamber orchestra while learning jazz improvisation, theory, and jazz history. Classes will be taught by experienced instructors from area schools, performing jazz string guest artists, as well as Dr. Charles R. Caputo, jazz string ensemble composer/arranger, and clinician. Teachers, students currently enrolled in Grades 8–12, and adults may participate. Tuition is \$275. To receive an application, send an e-mail to tromboneguy@comcast.net, or phone: 301-648-2092.

Baltimore String Orchestra Camp

Suzuki Violin
Cello Ensembles
4 String Orchestras from beginners to advanced
June 19–23 and June 26–29, 2006
Audition dates April 22 or April 30, 2006
Held at Garrison Forest School in Owings Mills, Maryland

contact: Victoria Perkins
30 Atherton Road
Lutherville, MD 21093
or: Cindy Swiss
cswiss@mcdonogh.org
410-889-8325

Landon Summer String Ensemble Camp

Landon School, Bethesda, Maryland

301-320-1044

www.landon.net

Students entering Grades 5 through 12

Two one-week sessions:

June 19–June 23, 2006 and/or

June 26–June 30, 2006

9:30 A.M. to 3:30 P.M. (Monday – Thursday)

9:30 A.M. to 1:30 P.M. (Friday)

12:30 to 1:30 P.M. Concert (Friday)

\$225 per session

The Landon Summer String Ensemble Camp, in its 15th season, has been established to enrich the musical experience of young musicians. It is open to intermediate and advanced students who have had at least one full academic year of string ensemble or private instruction. No audition is required for attendance. Very advanced players may have the opportunity to participate in an advanced string ensemble as well.

During the morning session, students work on orchestration, proper technique, ensemble playing and sight reading. For the afternoon session, students may participate in smaller group ensembles or sectional rehearsals.

In each session, students read and perform from various types of music and grade levels.

Throughout the week, emphasis is placed on proper playing position, pitch and rhythm precision, tone development, musical theory, technique and interpretation.

National Philharmonic

Summer String Institutes 2006

In a day-camp arrangement, each National Philharmonic Summer Strings Institute is an intensive week of orchestra rehearsals, chamber music rehearsals and coaching, private lessons, and movement classes, culminating in a performance by the orchestra and the ensembles. The camp is held at Landon School in Bethesda, Maryland. Tuition is \$475. Additional siblings are provided a discounted tuition rate of \$415.

High School Institute, August 7–11, 2006

Piotr Gajewski, Conductor

Middle School Institute, August 14–18, 2006

Phyllis Freeman, Conductor

Application Deadline March 31, 2006

Applications will be available via the website or mailed by request in late February.

Questions?

Call 301.493.9283 x115

Email: office@nationalphilharmonic.org

National Philharmonic

The Music Center at Strathmore

5301 Tuckerman Lane

North Bethesda, MD 20852-3385



Ottley Music School 2006 Daytime Summer String Camp

June 10–July 21, M–F, 8:30 A.M.– 4:30 P.M. at the Ottley Music School

UNIVERSITY TOWN CENTER

6525 Belcrest Road, Building 3, Suite G-20
Hyattsville, MD 20782

Limited to 30 campers (violin, viola, cello, or bass) for each session, ages 7 to 18 years with at least 2 years of training in their instruments, or less than 2 with exceptionally developing talents. They all study why the correct set up and ear helps one to learn pieces so much faster. They also study the fundamental bow techniques and move beyond the simple detaché and legato, including spiccato, staccato. The left hand deals with playing in multiple positions with facility, developing vibrato, and playing double stops. Depending on the level of the individual student (they receive individual lessons), they work on student or more advanced concerti, and ensemble works. They also study music theory and history, and are allowed to explore on other instruments such as the harp, piano, steel drum, singing/drama, and dance.

Registration Fee: \$35 the first person per family, \$30 the second person, \$25 each additional in same family.

Camp Tuition is \$389 for the two weeks.

For registration, call the Ottley Music School, 301-454-0991, 10:00 A.M.– 7:00 P.M. Monday–Thursday, 10:00 A.M.–5:00 P.M. Friday, or e-mail: contact@ottleymusic.org

Peabody Chamber Camp

For string players in grades 5–12

Rebecca Henry and Melissa Hullman, Co-Directors
Peabody Towson Campus (near Goucher College)

Monday, July 31 through Friday, August 4, 2006
9:00 A.M. to 5:00 P.M.

The Peabody Chamber Camp is a one-week intensive chamber music program for string players in grades 5–12 at the Intermediate to Advanced levels. Designed to educate the total musician, the curriculum combines focused study of a chamber work with the opportunity to explore a parallel disciplines. The inclusion of World Percussion and enrichment classes enhances creativity and communication and helps students to achieve their full potential as young artists. Ear training, rhythm, and improvisation skills will be cultivated in Percussion Ensemble, and each faculty member will lead an Enrichment class on the creative topic of his or her choice. Chamber music coaching will focus on musicianship and effective rehearsal techniques as the groups prepare for the final concert. The most advanced chamber groups will rehearse twice a day in lieu of orchestra. The Peabody Chamber Camp will conclude with a concert in the Towson Auditorium on Friday, August 4 at 3 p.m.

For more information, please visit our web site: www.peabody.jhu.edu, then search “Chamber Camp.” The brochure will be available on the web, or by calling the Peabody Preparatory Office at 410-659-8100 ext. 1130.



ASTA MD/DC Chapter Open Studios

by Dorée Huneven and Ewa Dunian

The Special Events Committee of ASTA MD/DC would like to announce the beginning of a new opportunity for ASTA member string teachers in the Greater Baltimore/Washington area: a chance to observe the master teachers whose students you admire, but whose lessons you never get to see! So, we have come up with the idea of “Open Studios.”

An ASTA “Open Studio” is a time in which auditors can observe a master teacher give lessons to her/his own students in the master teacher’s own studio space. It is hoped that this observation will lead to the enrichment of the auditor, and to a fruitful interchange of ideas among the many ASTA members in the area.

ASTA Open Studios are scheduled at the master teacher’s convenience. The place, times, and contact numbers of the Open Studios master teachers will be listed in *Stringendo*, the newsletter of the MD/DC Chapter, or from one of the members of the Special Events Committee, listed below.

Space is usually limited in master teachers’ studios, so all prospective auditors are asked to telephone or email the master teacher a day or so ahead to confirm that there is still space. Please note that **visits to Open Studios are available to ASTA members only!**

If you wish to suggest the name of a master teacher, please contact Dorée Huneven, dhuneven@verizon.net, or Ewa Dunian, ewadunian@juno.com. We are the Special Events Committee members of ASTA MD/DC Chapter.

We have some dates for the Open Studio of several master teachers.

Open Studio for **Rebecca Henry**

Tuesday, March 21, 2006, 2:30–5:15 P.M. (one Book 2, one Book 3, one Book 6) downtown Baltimore, Peabody Room L308.

Wednesday, March 22, 2006, 8:30–11:45 A.M. (one Book 4, one advanced) at her home in Columbia, Maryland.

Friday, March 24, 2006 4:15–6:45 P.M. (one Bach Concerto in A Minor, one Bruch III) at her home in Columbia, Maryland.

Ms. Henry has space for 5 observers for each session.

Everyone should confirm visits via e-mail: rhenry@peabody.jhu.edu.

Open Studio for **Lya Stern**

Monday, April 24, 2006, 5:30–7:30 P.M. (Bartok *Romanian Dances* and Hubay *Hejre Kati*)

Thursday, April 27, 2006, 4:00–6:00 P.M. (Farmer *The Blue Bells of Scotland* and Corelli *La Folia*)

Friday, April 28, 2006, 2:30–6:30 P.M. (Saint Saens *Introduction and Rondo Capriccioso*, Monti *Csardas*, Bach Concerto in A Minor) A short discussion period will follow each session.

The studio is in Bethesda, Maryland at Ms. Stern’s home. Please RSVP the day before, by e-mail: lya@asta.net

Open Studio for **Ronda Cole**

People can contact me, tell me what level they would like to observe and I can make a recommendation.

ronda.cole@gmail.com

Open Studio for **Ronald Mutchnik**
 Please call 410-461-0618 to schedule your visit.
 All times listed are P.M.

M = male F = female

Followed by age of student, then the number
 of years he has taught him/her.

1 = 1 year of study

1-3 = between 1 and 3 years

+3 = over 3 years

Monday

3:15 F, 16, +3
 4:05 M, 11, 1
 4:30 F, 14, +3
 Break 5:20
 6:20 M, 15, +3
 7:10 F, 14, +3
 8:00 F, 12, +3
 8:50 M, 16, +3

Tuesday

2:35 M, 16, +3
 3:25 F, 13, 1
 4:15 F, 13, +3
 F, 16, +3
 BREAK 5:30
 6:30 F, 9, +3
 7:20 F, 13, 1-3
 M, 15, +3
 8:35 F, 14, +3

Wednesday

4:00 M, 10, +3
 M, 12, +3
 5:15 F, 10, 1
 BREAK 6:05
 7:05 M, 9, 1-3
 7:30 F, 16, +3
 8:20 M, 15, +3
 9:10 F, 17, +3

Thursday

4:30 F, 6, 1-3
 4:55 M, 9, 1-3
 BREAK 5:20
 6:20 F, 16, +3
 7:10 F, 13, +3
 8:00 M, 14, +3
 8:50 F, 14, 1-3

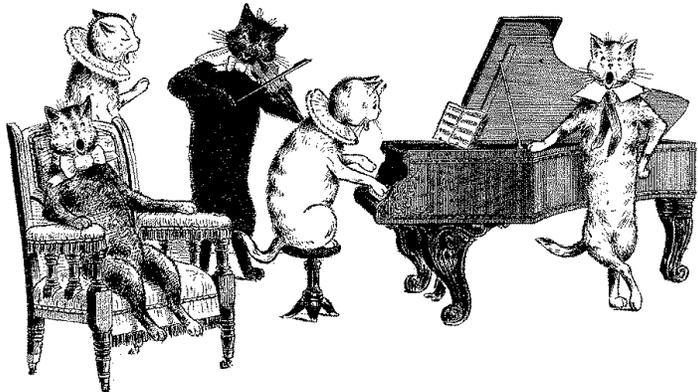
Friday

3:35 M, 11, 1-3
 4:25 M, 7, 1-3
 F, 10, +3
 BREAK 5:40
 6:40 F, 14, +3
 7:30 F, 13, +3
 8:20 M, 10, +3
 9:10 F, 14, 1

Sunday

4:30 M, 8, 1-3
 M, 13, +3

Classified Ads
 Do you have
 something for sale?
 Take out a classified ad
 in *Stringendo*.



A collaborative performance involves cross inspiration. It is not a matter of two or three individuals playing simultaneously. Lead and inspire each other. Force a response. Drive sound and movement.

Ms. Agus advised the soloist that even though he may finish playing a movement or section of music, the performance is not over until the accompanist or orchestra is also finished. Therefore, rather than looking around the audience, the soloist must acknowledge the continuing performance by turning towards the accompanist, orchestra or conductor until the music ends.

Preparation and artistry:

Know three sets of fingerings so that you can continue a performance regardless of unexpected problems. However, you must know one first before you learn the other two. Know the rules before you break the rules. In other words, know every note, dynamic marking, fingering and tempo marking of the music, including those in the piano/orchestra part. Know what is happening harmonically, dynamically. Know it inside and out. Then you can use your artistic license to break the rules, knowing that you are making an artistic choice, rather than performing without appropriate preparation. Memorize your music. It will free you. It will impress your audience. Heifetz expects you to do this. So do all the other professionals, living or otherwise.

Bowing issues:

Practice bow management, so that your bow is implementing the idea that you are attempting to express. Sustain sound by knowing where your bow is, saving bow, and maintaining appropriate intensity at the tip of the bow. Remember, publisher's bowings are suggestions. Understand when they work, but when they don't, create your own bowings so that your music flows and works for you. This should be a planned change, not a matter of careless practice. Watch the tension on the bow hair. A tight bow makes a big sound, but a heavy harsh one. Proper tension will produce a big sonorous sound. Know your instrument.

Phrasing and Style:

Try to avoid unnecessary string crossings that change the sound and texture in a line or phrase of music. Develop a phrase, as in building to a high note or driving to the end of a phrase. Music moves. Music pace is different from engine pace. Music is not a metronome, although practice sometimes is. Music is going somewhere. It is not a treadmill. Hungarian folk tunes require a violinist to play like a gypsy and to sound improvisational. The music is only a rough map, and much of what makes the music work is not written. Rather, it is felt and understood. When playing gypsy music, the first beat gets the accent. The slide comes sooner and is more pronounced.

General advice:

If you must make markings, and students and teachers usually must, also learn to play from a clean score. Don't be dependent on the visual cues or you will feel like you are sight reading when you don't have them.

Scales are important and require concentration. They need to be done precisely and with focus, not sporadically, not in front of the television.

Value and respect your instrument.



Learning Shetland Fiddle

by Cindy Swiss

During the first week of July, *Common Ground on the Hill* takes over McDaniel College in Westminster. *Common Ground* is an organization that promotes world peace through understanding of traditional culture. Courses are offered in instrumental and vocal music, drumming, dance, and art. There are several fiddle courses offered including old time, blues, and my favorite, Shetland Island.

The campus of McDaniel College is beautiful. It was great fun to wander around and listen to impromptu concerts when members of the classes would get together and practice. There were also concerts every night given by faculty and students.

Claire White, our teacher, was a student of Tom Anderson. In the fifties Tom knew that if the traditional Shetland fiddle tunes were not recorded there was a danger of losing them. He traveled around the islands learning and recording the tunes. Then he started classes to teach and preserve the heritage.

The class set-up felt familiar to me because of my experience in Ireland. Claire would play the tunes and we would record them. Then she broke them down into phrases for us to learn by ear. In Ireland our classes were three hours a day but the *Common Ground* classes are only one hour. Because of the limited time, Claire gave us the music she had transcribed so we could practice. Since the Shetland Islands are off the coast of Scotland, the Scottish

influence can be heard with more slow airs and off beat accents. And of course most of the tunes are about boats and sailing. The Irish tunes I learned are more highly ornamented.

The atmosphere in the classes was very congenial and Claire liked to joke around with us. My mother's family came from Scotland and the family name is White so we speculated that we are related. Most of the other students were middle-aged women such as me. We did have one seven-year-old girl with us who learned completely by ear. I was impressed with her concentration as she worked every day for an hour.

The rest of my day included Bohran (Irish Drum) classes, Appalachian singing, fiddle ensemble and Irish session. Claire taught the ensemble and shared more tunes with us that had harmony parts. I have had an enthusiastic response from my students as I teach them these tunes. The Shetland tunes are a bit easier than the Irish ones.

I thoroughly enjoyed myself during my week at *Common Ground*. I commuted from Baltimore, but dorm rooms are available. Classes are available for all ages and all instruments including banjo and mandolin. Contact McDaniel College if you are interested.

I am including a set of three tunes I learned. I took Claire's hand written music and entered it into Finale for ease of reading. The order is Faroe Rum, Aandowin at da Bow, and Da Forfeit o'da Ship. They should be played with a lively tempo. Enjoy!

FAROE RUM

TRADITIONAL SHETLAND ISLANDS

TR. BY CINDY SWISS



AANDOWIN AT DA BOW

TRADITIONAL SHETLAND ISLANDS

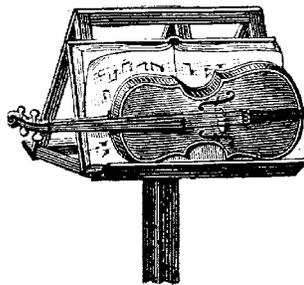
TR. BY CINDY SWISS



DA FORFEIT O'DA SHIP

TRADITIONAL SHETLAND ISLANDS

TR. BY CINDY SWISS



Strings in Our Community

On Sunday, October 2, 2005, Emily Campbell, ASTA MD/DC Secretary/Treasurer, gave a recital with two friends at a private home in Chevy Chase, Maryland. Pianist Yuki Wilson played Debussy and some of her own compositions. Soprano Julie Tewksbury sang selections by Gilbert and

Sullivan and others, and Emily Campbell played works by Kreisler and Massenet. Ms. Tewksbury and Ms. Campbell were both accompanied by Ms. Wilson. The recital was a benefit for the Louisiana hurricane victims. With an audience of approximately 25, we raised almost \$1,500!

