



AMHERST MUSIC CENTER



**. . . toward the fulfillment of
musical understanding.**

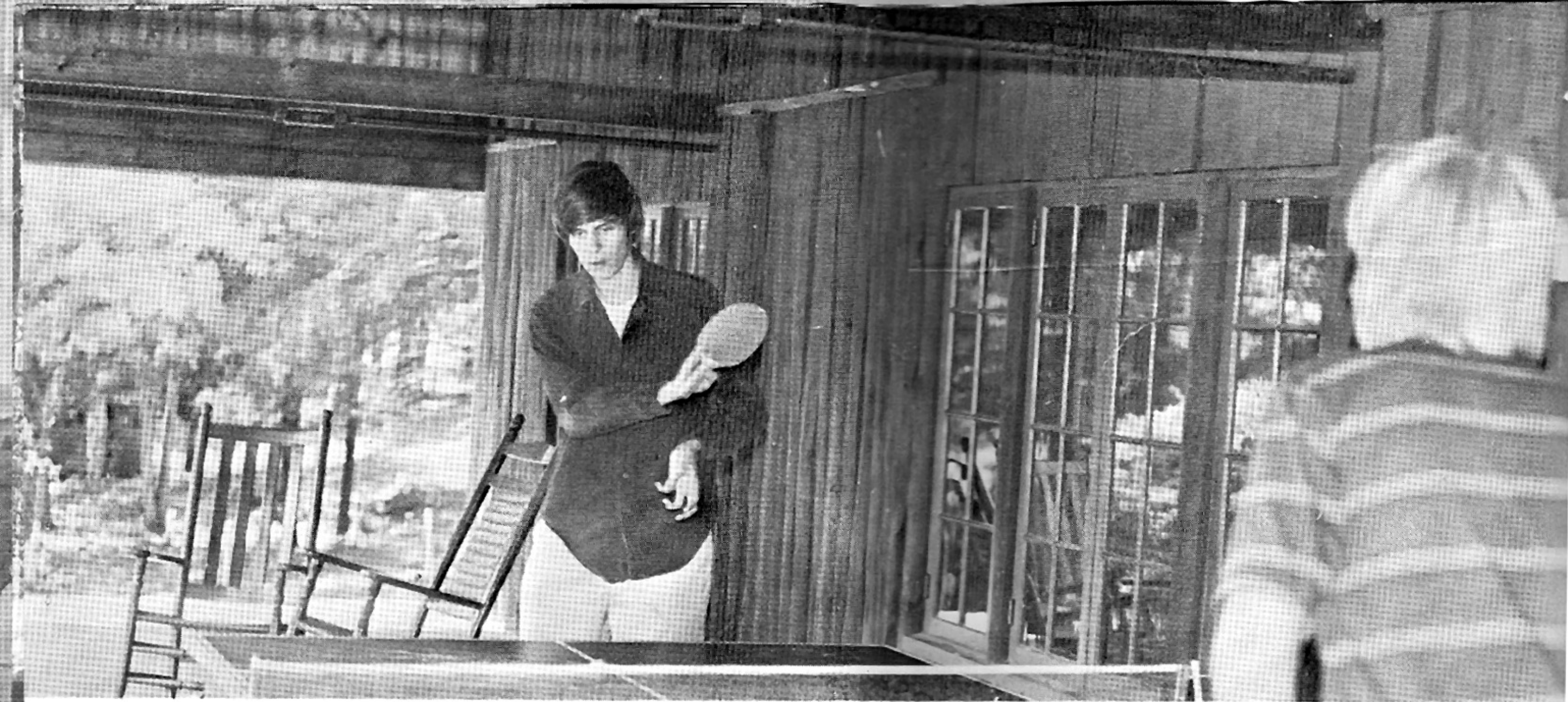
THE Amherst Music Center exists for those students who seek to learn the craft of music through musical experiences in an environment conducive to learning. The program at the Center goes beyond the excitement of musical discovery toward the fulfillment of musical understanding. Toward the realization of these goals, the Amherst Music Center stands totally committed.



A village where music is a way of life.

The Amherst experience is a combination of intellectual and artistic stimulation in an atmosphere of quiet beauty, so characteristic of Maine's Sebago Lakes Region. The faculty comprises instructors with graduate degrees who have made music their way of life; their livelihood. The soaring pines, shaded lawns and private lakefront of Amherst's ninety acre campus are a tempting retreat from city life, yet prove an idyllic setting for the adventurous pursuit of artistic excellence. This is the spirit of Amherst Music Center; truly a unique musical village of people devoted to their craft.





Amherst's spacious grounds allow for a natural, uncrowded arrangement of buildings and activities. Individual cottages housing from two to eight students are scattered comfortably among magnificent pine trees. Boys' and girls' villages are separated by concert halls, main lodge and other activity buildings. Faculty dwellings mingle in easy proximity to student housing, allowing natural supervision based on mutual respect and neighborliness.

The Main Lodge, one of the centers of village life, is built of cedar logs around a massive central fieldstone fireplace. Broad verandas survey the tennis court and lawns sloping gently to the water's edge. Here is a favorite spot for student social life and a comfortable facility for rehearsals and chamber music performances.

The Playhouse, with its ample concert stage, huge fireplace and broad floor, is a frequent site of recitals, master classes, seminars and concerts. There are fourteen individual keyboard rehearsal facilities conveniently located throughout the village.

A clanging bell summons hungry musicians to a lakefront dining hall that seats 125. Delicious, well balanced meals are prepared by a well qualified, skilled chef. The infirmary is a professional nursing facility with two, five bed wings. The Maine Medical Center, a major regional hospital, is approximately one half hour away in Portland.





Musical studies emphasize theory

Each student at the Center participates in classes in musical studies designed to provide basic skills in Theory and Ear Training and experiences in an elective study of his choice.

Placement in Theory and Ear Training classes is determined by an entrance placement test and by an individual interview conducted by the faculty with each student. Classes are grouped according to student backgrounds and previous study.

Music Theory I covers music fundamentals, scales, key signatures, intervals, triads and triad inversion.

Music Theory II starts with a review of Theory I and covers triads, triad inversions, seventh chords and seventh chord inversions, chord connection, basic principles of four part writing, cadences and non-harmonic tones.

For students with a more complete theoretical background, a course in **Analysis** is offered which deals with harmonic analysis, altered chords, basic melodic analysis, and an introduction to formal and linear analysis.

Ear Training I covers the rudiments of Solfeggio, simple melodic and rhythmic dictation and sight singing and dictation and basic harmonic dictation.

Ear Training II deals with more advanced sight singing and dictation and basic harmonic dictation.

y and performance.

Ear Training III is offered to more advanced students and deals with more complex chromatic melodies and harmonies and dictation in several parts.

In addition to studies in theory and ear training, each student has a choice of electing one of the following:

Music Literature; a survey of historical periods, styles, significant works and composers.

Seminar in Music Literature I; the performance and practice of Medieval and Renaissance music.

Seminar in Music Literature II; the performance and practice of late Renaissance and Baroque music.

20th Century Music; the performance and practice of music since 1910. The Seminars in Music Literature and 20th Century Music classes are fundamentally performance classes supplemented by in-class discussion and culminate in an evening of performances at the end of the full season.

Jazz Improvisation; basic techniques in jazz improvisation. The Jazz Improvisation Class is coordinated with the Jazz Ensemble.

Conducting, Composition, Arranging and Orchestration are all offered as private study or in a small class setting if a sufficient number of qualified applicants request them.





Ensemble program includes the classics, jazz and choral works.

Each student at the Amherst Music Center is required to perform in a large ensemble and in the chamber music program. Opportunities in these areas include strings, winds, percussion, keyboard and voice. Chamber groups vary in size from trios to octets. Students are exposed to a wealth of literature by composers like Mozart, Beethoven, Haydn, Schubert, Persechetti, Debussy, etc.

Orchestra; standard repertoire from all periods of symphonic literature. Works performed during the past two years include: *Lt. Kijie*, Prokofiev; *Symphony in D Minor*, Franck; *Chorale*, Ives; *Overture La Forza del Destino*, Verdi.

Chamber Orchestra; performs literature written expressly for the instrumentation of the chamber orchestra. Examples include: *Grand Concerto*, Handel; *Concertina for Cello and String Orchestra*, Ariosti; *Serenade*, Elgar; *Concerto No. 5*, J. S. Bach.

Symphonic Winds; selections have included: *Folk Song Suite*, Williams; *Kom Susser Tod*, J.S. Bach; *Scenes from the Louvre*, Dello Joio; *The Pines of Rome*, Respighi; also works of Handel, Persechetti and others.

Choir; large choral works from all periods of music have been presented. Selections have included: *Magnificat*, Pergolesi; *Chichester Psalms*, Bernstein; *Sing Ye To The Lord*, J.S. Bach, and others.

Chorale; a select group of singers performing "a capella" literature from all musical periods. Presentations have included: *Songs of Innocence*, Earl George; *O Magnum Mysterium*, Victoria; *Ave Verum Corpus*, Byrd; *Brahms' Songs, Opus 104*; *West Side Story*, Bernstein, etc.

Jazz; Musical selections are designed to build a conception of jazz idioms with emphasis on the contemporary. Composers performed include Thad Jones, Maynard Ferguson, Stan Kenton, John Davis, etc.

Registration and Tuition

The full summer program runs from June 30th through August 14th. Students may choose a half session, June 30th through July 23rd or July 23rd through August 14th. Tuition charges provide for a full music program including one, half hour private lesson per week. (Additional private lessons may be arranged.)

Full Session (June 30th through August 14th): \$950.00.

Half Session (June 30th through July 23rd or July 23rd through August 14th*): \$525.00. A deposit of \$100.00 is due immediately upon notice of acceptance: refundable on or before April 1st. The balance is due on or before May 15th.

**Only a limited number of students will be accepted for second half session.*

Work Scholarships

A limited number of work scholarships are available to students enrolled in the full session only. Criteria for consideration are musical ability and financial need. Access to the applicant's financial information is restricted to Mr. and Mrs. Richard B. Castiglione. Work Scholarship applications are available on request.

Recreation

Recreational activities at the Center focus on the waterfront. A private, naturally sandy beach faces the morning sun and is washed by the crystal clear, spring-fed waters of Panther Lake, a part of the famous Sebago Lakes Region of



“The Pine Tree State”. All activities are under the careful supervision of a licensed Waterfront Director. Instruction is offered in swimming and life saving. Canoeing, sailing and boating are favorite activities.

The Center is comfortably situated in a ninety acre forest of towering pines and rolling lawns where students find ample opportunity for hiking, softball, volleyball, badminton and tennis; horseback riding is available at the New England Farrier School nearby. A modest extra fee is required of those in the riding program. Students may also participate in canoe breakfasts, barbecues, off-campus trips, dances, cabin skit nights and the annual student-faculty softball game.

DAILY SCHEDULE

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:30 - 8:15	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	
8:30 - 9:15	Music Studies	Music Studies	Music Studies	Music Studies	Music Studies	Music Studies	Breakfast
9:30 - 11:00	Orchestra	Choir	Orchestra	Choir	Orchestra	Choir	Free Time
11:15 - 12:00	Music Studies	Music Studies	Music Studies	Music Studies	Music Studies	Music Studies	Free Time
12:00 - 12:45	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Free Time
1:00 - 2:30	Chorale Chamber Music	Chamber Music	Chorale Chamber Music	Chamber Music	Chorale Chamber Music	Chamber Music	Cookout
2:30 - 5:00	Rec. Time	Rec. Time	Rec. Time	Rec. Time	Rec. Time	Rec. Time	Rec. Time
5:00 - 6:00	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner
6:30 - 8:00	Symphonic Winds	String Orch. Jazz Ens.	Symphonic Winds	String Orch. Jazz Ens.	Symphonic Winds	String Orch. Jazz Ens.	Free Time
8:00 - 9:00	Sectional Rehearsals	Sectional Rehearsals	Sectional Rehearsals	Performance Seminar	Faculty Recital	Student Solo Night	Seminar/ Master Class
9:00 -	Individual Preparation	Individual Preparation	Individual Preparation	Individual Preparation	Individual Preparation	Student Social Activity	Free Time

Each student is scheduled for a private individual lesson.

Richard B. Castiglione, Director

Mr. Castiglione holds a B.S. and M.A. in Music and Music Education. As a professional musician he played trumpet and conducted at the radio and TV studios in New York City. He has conducted the symphonic winds at the Manhattan School of Music and the Philadelphia Musical Academy. At the PMA he also served as Dean of Students and later as Dean of the College. Mr. Castiglione was supervisor of music in the Philadelphia, Pennsylvania School System and is very active as a clinician and conductor for regional and all-state groups. He is a member of Phi Mu Alpha, the national music fraternity and is listed in the *Outstanding Educators of America*.

Laurel W. Castiglione, Director; directs all phases of office operations including admissions and registration. Mrs. Castiglione attended Western Connecticut College and was active in the Girl Scouts of America.

The Faculty

Robert Capanna, Assistant Director and Chairman of Composition and Musical Studies; B.M. and M.M., Composition, Philadelphia Musical Academy; awards include Bruno Maderna Fellowship for Composition, Koussevitsky Composition Prize (1974); National Composition Award, 1st Prize (1976); works published by G. Schirmer, Inc., New York. Director of the Kardon-Northeast Branch of the Settlement Music School, Philadelphia, Pennsylvania.

Karin Fuller, Assistant Director; B.M., Harp, Philadelphia Musical Academy; student of Edna Phillips and Alice



Chalifoux at the Salzedo School in Camden, Maine; granted fellowship for study and performance at Tanglewood; performed with Philadelphia New Musical Group, Young Audiences of Philadelphia, Orchestral Society of Philadelphia.

Fred Cohen, Oboe, Chairman of Chamber Music Dept., B.M., Indiana University, Philadelphia Musical Academy; studies with Stevens Hewitt and John Delancie of the Philadelphia Orchestra; performance with Philadelphia Lyric and Grand Opera Companies, Philadelphia Concerto Soloists; currently teacher of oboe and coach of woodwind chamber music at the New England Conservatory.