



CONCERT LIFE at CQP



CONCERT ATTIRE

Overall Concert Dress Bring several different pieces that you can mix & match.

MEN: pants, shirts, tie (if you like), nice shoes. Jackets not necessary.

LADIES: similar items including skirts or dresses. Please keep hems at knee length or longer (you are going to be on an eye-level stage, in small halls).

Quartet Concerts We leave this to each quartet... that tends to develop as you get to know each other, so don't worry about figuring it out now. Some prefer to do all black, or colored shirts & black bottoms, or... One quartet all wore neon pink pants w/ black tops (bought at the local Walmart); another did purple shirts. (Please... no "disguises" or costumes. You are young professionals.)

Solos, Sonatas, or Runout Concerts What you would wear to play a recital, anywhere. Also sometimes described as "what you would wear if your grandparents took you out for a nice meal".

So, no particular "color code"; but the bottom line is something tasteful & professional that reflects well on CQP.

PERFORMANCE clarifications

Quartet vs Solo concert dates

A student does not perform their solo and quartet on the same day. If your quartet performs on Thursday night, your solo will automatically be on the Saturday solos program, and vice versa. If your quartet performs on Friday night, you'll be scheduled on whichever solo concert works best for the repertoire arrangement and for your pianist.

Runouts

Every quartet and every solo will get to do at least one public runthrough before dress rehearsals start. We do concerts at various sites on campus and around the community: for outreach, publicity, and the chance for you to get nervous and figure out what you still need to fix when you're less than a week from your final performance.

PREPARATION clarifications

for Quartets

PREPARE YOUR PART *BEFORE* YOU ARRIVE!— you will *not* have time to learn it after you get to Fredonia. The day after you arrive (Monday) is a Day of Grace: no coachings or lessons, to give quartets time to rehearse and be ready for coachings on Tues. or Wed. If your part is unprepared, your quartet and your coaches will not appreciate it.

for Solos (Sessions 1 & 2) and Sonatas (Sonata Week)

You are working on this music from scratch, so don't have it performance-ready on Arrival Day. However, do have a look at it before you arrive— get some preliminary bowings & fingerings in— so you're ready for lessons.

for Sonata Week (SW) participants

Whether you're doing all 7 weeks or the last four weeks, you *must* have the sonata **fully** learned by Sonata Week (Week 7).

- ◆ You will also need a different, short piece to study.
- ◆ You might be selected to perform during SW, or you might perform on one of the solo concerts at the end of Session1 or Session2: Charlie will decide.

EVEN MORE on Quartet Preparation

From quartet coach Csaba Erdelyi

Some requests about editions and measure numbers:

1. If you are playing Mozart, please make sure to use only parts published by Bärenreiter Neue Mozart Ausgabe.
2. If playing Beethoven, please do not use Henle Urtext or Breitkopf. The Schott parts can be downloaded from IMSLP (www.imslp.org).
3. For Brahms, my recommendation is the Henle Urtext edition.
4. Everyone: please make sure that you have measure numbers. Some editions have these already printed, but if you have only rehearsal letters or numbers, you need to add measure numbers at the beginning of each staff. This will be important in your rehearsals as well as in coaching sessions.

From quartet coaches Allyson Dawkins & Mark Rudoff

We take a special interest in seeing every quartet properly launched. CQP's stock in trade is our focus on instilling professional attitudes and routines in keen, talented chamber musicians. The preparation can and should start before you arrive at Fredonia:

- ◆ Editions matter. Considering all the time and energy you are going to invest in your project, you should consider investing in a high quality, well sourced and intelligently edited set of parts. What do we mean? You will see many choices for Mozart but we believe you are frankly wasting time if you do not work from Barenreiter parts. For middle Beethoven the new Barenreiters are also excellent. "Performers Editions" are interesting but problematic: they prescribe many decisions (bowings, articulations, even dynamics) that you want to make for yourselves, exactly the stuff you go to CQP to learn how to figure out. At a minimum, you all want to be working from the same edition: you will waste time if your dynamics, articulations and rehearsal numbers do not match.
- ◆ Each member of the quartet should have a full score. And score study is a great activity for waiting around airports, or on long train or car rides.
- ◆ Write measure numbers in your parts— also great plane activity.
- ◆ Practice your part! Attack the difficult bits. Get some fingerings from your teacher. Work out tricky rhythms (Bartók! Kodály!) with the metronome. Consider possible bowings, but don't assume anything until your quartet can discuss & try out.

It may seem to you now that three weeks is *tons* of time for your quartet project. Returning CQPers know that the time gets chewed up pretty rapidly. Make the most of your early work and you have a shot at true artistry when you get to your concert.

FINAL ABOUT YOUR INSTRUMENT

If you need a rehair, or strings, or an adjustment, etc. etc., *get it done before you leave for Fredonia!* The closest good violin shop is a two-hour drive, and you are not going to have time to make a trip. If there is an "instrument emergency", we will deal with it, but you need to get your instrument & bow ready for *lots* of playing!