The Risoud forest carpets the Jura mountains, tucked between France and Switzerland. For centuries, the Pelligrini family has been tending to the trees, gardening them, growing them straight and tall. And it is from these woods where Stradivarius, and several centuries of fine instrument makers, have found the spruce to craft the finest violins in the world. But at the start, before the wood is planned to a perfect tonal responsiveness, that the tree must grow, straight and tall.

For thirty-five years, Deb Sherr has been tending to Greenwood Music Camp. In the summer of 1987, Eric Fieleke, Liza Scriggins, Marika Hughes and I sat down in the living room and discovered the Brahms C Minor Piano Quartet. You must remember discovering a piece at Greenwood—at first trepidatious, you started with playing notes and ended by opening a window into a glorious sound you had never known possible. Deb coached us. And yes, Deb was one of our favorite coaches. She knew just what to say to transform adolescent exuberance into Brahmsian passion.

But Greenwood is about so much more than music. If you are a camper you know; if you are a parent or friend, surely you must suspect. Greenwood is about discovering life. It is about community, and the profoundness of the connections we all can have, in the best of worlds. Greenwood is about discovering the gold standard for what life should be. It is about community and freedom and responsibility and love.

And in the midst of all of this, Deb has been, for thirty-five years, tending to this forest. Making sure that we all grow tall and straight and perfect. Loving our flaws and defining us by our strengths. And from this forest, yes, the most beautiful music is made, but also there is something more. We grow out of Greenwood and we embrace the beauty of life in a way otherwise not possible. And so, after thirty-five years of selfless service, we give thanks to Deb for her leadership, her passion, her dedication, and her love. Deb has been for many of us the gardener of our souls. She has brought the music to our lives. Thank you, Deb.

Brian Alverson (S85-88)
Board Vice-Chair
We began the summer with a tribute to Jane Song, starting at our first concert which was dedicated to Jane. I had spoken to the minister of the Cummington Village Church in the Spring, and he opened the first church service to appropriate readings, and some personal memories from campers and counselors. Greg Hayes chose perfect choral music for both events. On Sunday afternoon, about 30 campers, several staff, and I gathered together to remember Jane through conversation, and listening to her performances. This was an important time for all of us; tears were shed, and deep, beautiful recollections of Jane’s strength, talent and inner beauty were shared. In retrospect, I think this gathering set the tone for the caring community which emerged. As I told the campers and parents, there was a particularly strong sense of community this summer, which, of course, translated into wonderful music-making, and warm, loving relationships. During the last week of camp we gathered again to plant a beautiful dogwood tree near the pool. This was another moving and meaningful gesture; keeping Jane’s memory alive in our hearts and minds.

The weekly concerts were astounding. It never ceases to amaze me how hard the campers and coaches work, and the love and commitment which comes through in every performance. The final orchestra concert, conducted with inspired vigor by Ben Rous, reflected the joy and energy of the summer, especially in Ligeti’s “Concert Romanesc”. An extraordinary piece by camper Forrest Eimold “Now and Then”, and Fauré’s “Pelleas and Melisande” filled out the program. Since our commissioned composer had to pull out very late in the game, we brought back Philip Grange’s “Adopted Path”, which had been our 2010 commission. Philip spent the week with us, and was a great addition to the community. The chorus was also wonderful this summer, and ended on the celebratory note of excerpts from Monteverdi’s Vespers of 1610. This year’s composer’s concert was particularly impressive with 11 composers represented.

As usual, the counselors added their wonderful spirit to all the music, games, Treasure Hunt, Charades, and general daily life. I am always grateful for their excellent, caring involvement in every aspect of Greenwood.

The many faculty concerts thrilled the campers, and were reflective of the love and energy which the faculty put into all they do. We were very fortunate to have Norman Fischer give a master class for solo cellists and chamber ensembles, and there was a workshop with Hal Grossman, who teaches about learning to play without pain. This workshop was timely, as there were a number of playing related injuries. I spoke with several parents who are professional physical therapists, faculty and campers, and decided to ask alumna Lea Pearson to be in residence for the first week of camp next summer. Lea is a nationally renown Body Mapping expert. She will come, give an all-camp workshop, sit in on rehearsals, and work with campers and staff individually. The goal will be to teach everyone how to take care of themselves to avoid playing induced injury.

Many of you know that the Chiara Quartet has decided to disband as of August of next year. I am happy to announce that they will all be back at Greenwood next summer. They are each supremely gifted teachers and chamber music coaches, and have become an integral part of Senior Greenwood, so I am delighted that they will all return, along with the rest of our extraordinary faculty.

Looking forward to Greenwood’s 86th season!

Deb Sherr
Senior Camp Director
Even the sound of a rickety tractor haying the field next door could not take away from the beauty of our final concert. When the tractor first came by I was in a panic. It passed the first time during a beautiful slow movement, and one of my wonderful counselors jumped the stone wall to talk to farmer. He and his pit bull in the passenger seat agreed to start in a further part of the field, but it wasn’t long before the percussive element was back. I remembered a professor at Oberlin Conservatory saying that composers would be rolling in their graves if they knew that all of their compositions were being played the same way hundreds of years later and that we should therefore embrace the sounds of candy wrappers, babies crying and of course tractors haying as part of the compositions. I looked around at all the friends and families and realized they were hanging onto every note and I decided to think how lucky we were not to have to hire a tractor to make authentic country sounds but instead got it for free!

It was a magical summer. Campers were so excited about zilching. It was fun exploring the camp on a Wednesday afternoon and to see a Telemann four violin quartet in Pool Hall, winds zilching in the living room, a group playing Mendelssohn Opus 13 in the back of the house and a group zilch of the Mendelssohn Octet in the New Barn. This was all self motivated! Another stand-out moment saw all the kids participating in the Contra Dance for every single song. It was a festive night with live music and wonderful energy. One of our former counselors, Kiara Perico, came to do a yoga and stretching class with the kids. The class was outside and she led 60 of us through many poses. We also had our first Cello Choir afternoon led by cellist Emily Vandiver. All of the cello counselors, faculty and cello campers zilched together in all sorts of styles ending with a rousing rendition of Game of Thrones.

The orchestra was under the masterful baton of Kensho Watanabe. They performed the first movement of Arriaga’s Symphony in D. Kensho noted that Arriaga was known as the Mozart of Spain. The orchestra’s program also included the Suite for Le roi s’amuse by Delibes, and the first movement of Haydn’s Cello Concerto in C. Our soloist was Ian Maloney who has been with us for four summers. The campers also met daily for Sing and Geoff Hudson introduced us to “The Right to Vote” by Gwyneth Walker an energetic song about women earning the right to vote.

Pianist Gil Kalish honored us with a masterclass and stories about his youth as a camper at Greenwood. Four groups played for him and everyone learned about the relationship between Haydn and Beethoven and gained insight into their pieces. We also had a folk duo named Ari and Mia come and do a workshop and concert. They taught the kids a fiddle tune and a song to sing at the same time. Not an easy task!

Our usual activities organized by the counselors were the Scavenger Hunt, Treasure Hunt, Capture the Flag, Acting Improvisation and a rainy afternoon movie. The counselors were a helpful and enthusiastic bunch successfully recreating the experiences that they cherished as campers. All in all, our bellies were full of wonderful food and our hearts and minds with beautiful scenery, friends and music. What more could we ask for?

Debby Greenebaum
Junior Camp Director
In a letter to Deb Sherr, Camper Duncan Tam (J12-13, S14-17) shared his thoughts on Greenwood:

Though it has now been two weeks since our final orchestra concert, I am sure that it does not come to your surprise that we campers are still in a sorry state of anguish. A week later, we are still in contact, trying to hold onto the memories and identities that we formed at camp, terrified that as we move back into the real world, we will somehow forget the bliss that we experienced this past July. With this being my sixth and last year as a camper, I have been particularly introspective. It is unlikely that I will say anything that you have not heard from countless campers before me, but in case one day the campers have never heard of Gil Kalish, and instead “former camper Duncan Tam” is the household name, perhaps my words can serve as fodder for the final Sunday lunch.

For most people, growing up means leaving behind the bliss of childhood. As kids my age grow into the new and exciting freedoms of young adulthood, so too are we disarmed of many of the conceptions that gave us such happy and innocent early years. I have come to realize that what has made Greenwood so important in shaping how I see the world and how I see my life is that it has been the one place where I have been able to experience that same bliss of early childhood while still being aware of the truths of the world. When I arrive on the first Saturday afternoon, I do not cease to be a teenager with anxieties and worries; I do not suddenly forget about our present state of national division just as I do not suddenly forget about my own personal apprehension about college and my career. I am able, however, to approach the same happiness that I had a naive young child, a happiness that most believe is only possible in naive young children, because when I lie in the cabin gossiping about girls to Caleb, or look up in a rehearsal of the Haydn to see the unremitting gaze of Joe Kim, I feel I can fully exhibit those other childish traits of love and honesty. With people from camp, more than with anyone else in my life, I feel like I can always be genuine and upfront with others and myself without any fear of judgement.

I am certainly not alone among my peers in considering Greenwood to be a second home and the people there to be a second family. In this sense I would like to thank you and the rest of the faculty for tirelessly, as second parents, caring for us kids and serving as the most positive role models we possibly could have asked for. I cannot stress enough how formative it has been for us impressionable teens to eat with and be coached by such adults as Jesse and Becca, who live meaningfully because they do what they love. It is easy enough for us optimistic and naive adolescents to be genuine and love each other with unapologetic passion, but it is truly remarkable and to be surrounded by adults who, despite having lived through decades of their own burdened adulthood, are still completely without jadedness and, like young children, exhibit such enthusiasm and love for life, music, and us.

A parent and alum stood up in the balcony last Sunday and told us that if we thought that Greenwood was ending just because we were going home, we were mistaken. While I do hope to return to camp as soon as possible (wink, wink), I know that, because of the 20 weeks that I have spent over the last four years living happily and loving genuinely at camp, Greenwood will never truly end for me.

Note: photos on Pages 1, 4, 6 and 7 are from
Photos by David Weiland  http://www.drdavephoto.com/
Jamaican Curry Shrimp

Yield: 4 Servings

Ingredients: 1-1½ lb. extra large shrimp peeled and deveined, 2 tablespoons virgin olive oil or canola oil, 1 teaspoons fresh minced thyme, 2 large garlic cloves minced, 1 medium onion chopped, 2 green onions chopped, ½-1 Tablespoon curry powder, 1 teaspoon tomato paste, 1 cup coconut milk, ½ red bell or green bell pepper diced, 2 cups broth or more or less, 1 scotch bonnet pepper optional, Salt and pepper to taste

1. Heat oil over medium heat in a heavy bottomed pan.
2. Add onions, garlic, thyme, curry powder and sauté for about 2-3 minutes. If using scotch bonnet pepper add at this time.
3. Add tomato paste, green onions, followed by coconut milk, and broth. Bring it to a boil then simmer for about 7-10 minutes. Toss in shrimp, and bell pepper. Cook for another 3-5 minutes.
4. Adjust for salt / pepper and thickness. Serve with rice and vegetables.

Alumni News

Jill Arbetter (S81-83) I am now the Executive Director of The Elmar Oliveira International Violin Competition - which is an International Violin Competition that runs every three years down in Boca Raton, Florida at the Lynn Conservatory. Founded in 2015, with the first competition running in 2017, it is open to violinists aged 16 - 32 from any nation, and offers not only top cash prizes, but artist management and PR consultation for the top prize winner for three years. Jill can be reached at jarbetter@elmaroliveiraivc.org

Russell O’Rourke (J01-03, S05-07) I’m happy to share that I received a teaching award, the Core Preceptor Meyerson Award for Teaching Excellence, from Columbia University this past spring, where I am a PhD candidate in historical musicology. The student-nominated award was given in recognition of my work as an instructor for Music Humanities, a course in the university’s core curriculum. I also recently received a named fellowship from my department, the Herbert L. Hutner Fellowship in Music, for the 2016-17 academic year. Finally, I am glad to report that during this academic year I will not be teaching at all, as I am on a dissertation fellowship. Time to get writing!

Robbie Merfeld (S60-62) I was a student at Greenwood circa 1960 for 3 years and was on the faculty for two years afterwards. I remain grateful for how Greenwood was my musical savior at a pivotal time in my life. I remember playing the Bartok Contrasts for the first time with Tison Street (S58-61) and Mike Webster (S60-61) when I was 16, and playing viola in Beethoven’s Seventh, conducted by Nathan. I have just had my book published: Is It So If You Think It’s So? - Thoughts on Teaching and Performing Chamber Music - An Anti-Manual. Acclaimed by musicians such as Richard Goode, Joseph Lin and Arnold Steinhardt it is available now on Amazon.

Michael Webster In addition to continuing to play clarinet in the Webster Trio and contemporary chamber music groups, I just began my 21st season as artistic director of the Houston Youth Symphony, which has grown to include 5 orchestras of c. 400 members, a chamber music program, and two after-school education programs for disadvantaged kids. Our season started a week late due to Hurricane Harvey, which impacted many of our members. (Luckily our home remained high and dry.)

HYS has started a fund to help students replace damaged instruments: www.youcaring.com/HYSmusicfund and as of today (9/21/17) we have raised $7,500 of our $10,000 goal. I just checked and we have received a matching challenge of up to $2000 for donations through 9/24, but that date would be too early for you to post. The fund, however, will remain available for donations in case any Greenwood alums would care to donate.
The good news for HYS is that the Foundation for Music Education has named us the national winner of the 2017 Mark of Excellence award for the ninth time in ten years.

**Lea Pearson (S67-68)** I am so excited to be helping other musicians recover their own ability to play with joy and ease! So many of us struggle with pain or discomfort when we play. I myself played in pain for 30 years.

I just returned from a residency at the University of Wisconsin in Whitewater, where I worked with instrumental, voice and conducting studios. The students were so eager to learn strategies that would help reduce their upper body tension - and I was thrilled to be able to help the teachers help their students dealing with this epidemic.

I’ve been privileged to work with amazing artists all over the world, and to have my book, “Body Mapping for Flutists,” available in most college flute studios in this country.

If you know anyone (yourself included) who would benefit from a conversation with me and feedback on what might be causing pain, I would love to talk with them. It’s complimentary.

I am deeply grateful to the culture of Greenwood, which cultivated so much joy around playing.

When we lose that it’s tragic!

And I credit the preponderance of string chamber music, as well as my family of origin (a string family, all Greenwood alums) with giving this wind player an understanding of the movement repertoire of string players!

I’m going to be creating some videos just for Greenwood students and alums, so I look forward to seeing you there!! You can find me at leapearson@mac.com, music-minuspain.com, or, on Facebook, Music Minus Pain.

**Tom Yeomans (S55-57)** In mid-October of last year I happened to be driving back from the Berkshires through Cummington and on the spur of the moment decided to go up to Greenwood. It was a sparkling fall day, with the foliage in full color and the air crisp and cool, the sun still warm. I drove up Harlow Rd and into the gate, past the old barn where I had lived as a camper, and on up the driveway to the main house. Vivid memories surrounded me on all sides and I was deeply moved.

As it happened, no one was there and I found myself alone and walking out to the wall to sit and remember. In my mind and heart, I could hear music and voices from the time I was here, and saw the faces of fellow campers with whom I had played and sung. And at the same time the place was empty and silent, except for the rustle of the breeze in the fall leaves.

I sat on the wall with my back to the sun and the valley and soaked in the beauty of the day and land. The silence deepened and suddenly I recalled all the times we had sat on this wall singing madrigals from the A Cappella Singer, how after a meal someone would run to get the stack of books from the house and bring them out and different ones of us would call out different madrigals to sing. In time we knew them all by heart, and all the parts, but still we held the books as we sang. Titles came back to me—“Sing We and Chant It”, “Adieu, Sweet Amaryllis”, “In These Delightful, Pleasant
Groves”, “To Woodland Glades I Must Fare”, “Matona, Lovely Maiden”, and I heard this music, as if from a distance, that we had made with our joyful singing. And then I remembered “The Silver Swan”.

This madrigal, above all, was our favorite, and we sang it again and again without ever tiring of it. What was it that moved us so?

_The Silver Swan, who living had no note,_
_when death approached unlocked her silent throat._

_Leaning her breast against the reedy shore,_
_thus sang her first and last and sang no more._

_Fare thee well, O Death come close mine eyes._

_More geese than swans now live,_
_more fools than wise._

Was it the poignancy of the music and the dignity of the swan? Was it that we too perhaps felt like swans among the geese of the world? Was it that in some way we recognized that the presence of death can unlock such beauty? We never spoke of this, but, as young people will, just sang out our hearts and souls.

I was quiet with these thoughts. And then, in honor of us, and of all the campers and staff who have sat and sang on that wall, I, alone on that sunny hillside, Greenwood embracing me, began to sing “The Silver Swan”.

I sang it three times. When I was finished, I sat again in the redolent silence. And then I left.

_Cynthia Deery Russell (S51-52)_ says: “hello to all you terrific musicians. I maintain a chamber music network which meets for parties now and then, at the holistic center I run. We teach psychosynthesis, have workshops, coaching and a writing circle. SW Ct, psynnie@aol.com”

A first time alum update **Ronit Kirchman (S90-91, CS95)** lives in Los Angeles with my husband and our two boys. After college at Yale and grad school at CalArts in composition and new media, I stayed on the West Coast. I’m currently scoring films and television shows and writing and producing songs. I just wrapped my latest project composing the score for The Sinner, a hit series starring Jessica Biel and Bill Pullman. Also still performing, improvising, and recording on violin and various other instruments including a 7-string electric violin. Next up, Angel City Jazz Festival. I am perennially grateful for Greenwood for everything it gives - the love, musicianship, friendship. It all endures! I have stayed connected to many Greenwooders over the years and trust completely that we will always keep the magic going. Sending love. ronit@ronitkirchman.com

_Matt Heck (S98-99)_ I spent 9 weeks in Russia this past summer in a language immersion program to help me with a dissertation in musicology on the quartets of Mieczysław Weinberg and Dmitri Shostakovich from Brandeis University where I am studying with fellow Greenwood alum **Christina Diogaurdi (S08, CS100-14)**. I still make time to play in the Boston Philharmonic, write for the Boston Musical Intelligencer, and of course read quartets with friends.
We, the Chiara Quartet, have decided that we will be ending our full-time performance career in September of 2018. This was and is a decision that we came to mutually and with tremendous care and love for each other and for our music-making. After recognizing that our individual creative spheres needed to expand beyond our quartet, we are excited to send our energies into a wider space in the next phase of our lives.

While we will of course miss playing together (and stay tuned for occasional Chiara Quartet projects in the future), it is also an exciting time for us and for our families; the fact that we have an entire year to plan for our next steps and celebrate our 18 professional years together (25 years total including student days) is a real gift. We are grateful to be ending our career on a high point.

The University of Nebraska-Lincoln has generously extended our contracts until the end of the 2019 academic year, to give us time to plan our evolving roles as individual faculty members. We will also continue to teach at Greenwood Music Camp in the summers.

Thank you to the team of people who have helped us for so many years -- Christina Jensen and Jensen Artists, the University of Nebraska-Lincoln, Harvard University, Greenwood Music Camp, and Astral Artistic Services and Chamber Music America for giving us our start.

And thank you to all of you, our dearest friends, fans, supporters, mentors, quartet-groupies, who have followed us so enthusiastically on our journey thus far. We look forward to seeing you at concerts and celebrations this year! See upcoming concerts here.

With love always,

Jonah, Hyeyung, Becca, and Greg
Some of Chiara post-quartet plans:

Becca

Over the past several years my husband Anthony Hawley (artist and writer) and I have developed a multi-disciplinary collaboration called The Afield, combining new and original compositions for violin, voice, and electronics with video and other media. After a meaningful experience working together in Zimbabwe, we decided to pursue a mutual dream of opening The Afield School, an organization pioneering interdisciplinary art-making and performance. The school will have a central hub (location TBA) as well as mobile, pop-up locations around the world. In addition, I will continue to perform in varied and vibrant solo and chamber music contexts, mentor violinists and chamber musicians with devotion, write and listen more often, and spend more time with my family. I am immensely grateful for a fulfilling career of many years playing string quartets full-time, and I look forward to this season of celebration.

Hyeyung

My plan after the quartet is to pursue individual solo and chamber music performances and teaching. I’m also interested in creating classical music performances inspired by a Korean concept called madang. Madang can be translated to a time and place where boundaries between different groups of people (including audience and performers) are obscured. My goal is to go to Korea for a few months in the 2018-2019 season to observe Korean traditional madang performances to find out how this kind of performance space is created and bring this concept to classical music performances in the United States. Another interest is to work with classical music students from different cultural backgrounds inspiring them to engage with their cultural heritage creatively. I’m incredibly thankful to my Chiara colleagues for providing me a sense of “home” in our music-making and to be able to develop thus far as an artist and a human being.

Jonah

For the past five years, I have started to create music as well as perform it, first by improvising—alone and with my dear friend Kurt Knecht as the duo Mondegreen—and more recently by composing. I am embarking on a performing-composing career that reflects the entirety of my creative work: solo and chamber music performance, creating music for myself and others to perform, and writing music for film and media, all while collaborating with diverse artists. This spring I will be releasing a solo debut album STRONG SAD, featuring new works by Nico Muhly, Paola Prestini, and others, including works of my own creation. I am so thankful to my Chiara quartet colleagues for 18 years of amazing work together, to my students and colleagues at UNL for your support and inspiration, and to all of the friends and supporters of the quartet who have allowed us to have such a magical run. You all inspire me so much, and I am looking forward to all of the exciting new directions our collaborations and friendships will take us.

Greg

This is a monumental decision and moment in my life. I first began playing with the quartet while in high school in the summer of 1993. I’ve spent 24 of my 40 years playing with the group, and my entire professional career. My life was literally defined by the quartet, and it was exhilarating. What inspires me most is the process of illumination, of discovering the true self, and using this to transform. I love delving deeply into a score to extract its true meaning, helping a student master the cello, finding a brilliant and elegant solution to a problem through computer programming. All of these loves lead me to conclude that I am a born teacher. I have really loved working with my students, both on the high school level and at the University of Nebraska-Lincoln and at Greenwood Music Camp. I’m very pumped to take this teaching to the next level. I’ve already had a chance to mentor several fabulous musicians making a living out there, many of whom are actively transforming their communities. I’m itching to churn out many more!
Development

That baby I told you about last year at this time? He’s a toddler now, and he’s running me ragged and contributing to a major sleep deficit. However, we still made it to reunion, as did many other Greenwood alums, and we had a wonderful time. It’s hard to beat being in the beautiful setting, listening to and playing gorgeous music, and not having to cook for three days (thank you, Greenwood chefs!). This was the first time I stayed in the rooms above the garage, but, as in most rooms in Greenwood, there were names I recognized drawn onto the door and frame. New room, old names. It’s hard to feel unwelcome at the camp.

As you’ll have read in the write-ups by Deb and Debby, camp went well this summer. Living in Baltimore, I’ve been unable to attend concerts regularly, but I hear (and see on YouTube) that they remain as remarkable as ever, only gaining in quality with every year. One difference at this year’s camp that only dedicated campers will have noticed is that the floors in the main house are flatter, and there is no longer a stream running through the basement with every heavy rain. The project to rebuild the house foundation is on track to being complete by next spring, well in time for the arrival of next summer’s campers. Other changes that will also only be noticeable to eagle eyes are upgrades to the A-Frame cabin and replacements of poor-performing toilets in the new kitchen building. All things must perform well at Greenwood, not just the musicians! Your continuing donations to the Annual Fund and your special donations to the House Campaign make these projects possible.

As important as your gifts are to keeping the camp in good physical shape, Greenwood would be nothing without its stellar campers, and your donations are integral in allowing campers to attend, regardless of their families’ means. I thank you for your past support, and I ask that you consider Greenwood again in your end-of-year giving plans. Please send in your gift either by using the tear-off slip in this newsletter and mailing it in, or by going online to the Greenwood web site where you can donate by credit card. Go to www.greenwoodmusic-camp.org and click on the Support Greenwood button.

Sonia Klemperer-Johnson (J87, S88-S90)
Development Chair
The summer kicked off with another joyful alumni reunion, full of music, community, and cheer.

Dozens of Greenwooders, including alumni, families, friends, musicians, and non-musicians alike, gathered at camp to celebrate Greenwood’s 85th anniversary. Spanning four generations and nine decades of campers, we played great music in an idyllic setting all weekend.

Bunny Reardon and David McGregor led work crew sessions, clearing out old logs and planting new herbs. Ken McIntosh led Sing, including Barber, Brahms, and madrigals. Chefs Gina Bendinelli and German Alvarez kept our tummies happy with excellent food throughout, and Francis Fedora retroactively wins the “Best Waiter of Reunion” award.

Orchestra was a centerpiece of reunion, and Maestro Oliver Hagen did not shy away from the greats. He expertly led the band in Mahler symphony excerpts, including the Urlicht from Mahler’s Second symphony beautifully sung by Katie Coates, as well as Beethoven’s Eroica, Mozart’s Haffner, and Brahms’ Second symphonies. While it was tricky repertoire, Oliver made sure we played respectable renditions, even rearranging missing parts (low brass, harps) for instrumentalists present (piano).

The orchestral highlight was a carefully coordinated game of “live music musical chairs.” The orchestra played the last movement of Mozart’s Haffner symphony, picking up speed as we went, as the alumni kids (and Brian Alverson) competed for musical chairs glory. Will this be the newest reunion tradition? Only time will tell.

Reunion attendees agree: the reunion is the best way to start the summer, relive the magic of camp (no matter what year you attended), and keep the community going strong. Block off June 21-24 2018 on your calendar now, and we’ll see you there next year!

Jennifer Chang (J96-99, S00-03)
Chair of the Alumni Reunion
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