

TOWARD A BUSINESS HISTORY OF THE STRING QUARTET:  
HOW THE STRING QUARTET BECAME A CAREER PATH IN THE UNITED STATES

BY

KIMBERLEE JUNKO UWATE

DISSERTATION

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Doctoral Committee:

Associate Professor Christina Bashford, Chair and Director of Research  
Clinical Assistant Professor Liz Freivogel  
Clinical Assistant Professor Daniel McDonough  
Professor Stephen Taylor

## ABSTRACT

At their origins, American string quartets achieved a high standard of performance through full-time commitments made financially possible through individual patrons. As the American music scene matured through the twentieth century, the string quartet profession integrated performance and education in both work values and financial support. In the late twentieth-century, a clear quartet “career path” emerged which was supported by a variety of resources from graduate degrees in string quartet, which were created specifically to develop student string quartets into professional ensembles, to competitions and governmental financial support of specific programming. As quartets continued to flourish in the US during the late twentieth and early twenty-first centuries, some groups chose to break from the model and self-sustain as a community-based nonprofit organization outside (or in addition to) educational residencies.

## ACKNOWLEDGEMENTS

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## A NOTE ON PRIMARY SOURCES

By their nature, primary sources are difficult to handle and interpret. In archives, loose sheets of paper may or may not have dates on them and it may not be known if the document is a draft or the final version.

For the citation of the Cleveland Quartet Records at the New York Public Library, I have adopted a few conventions for clarity. The term “records” has been changed to “archives” in citations throughout this dissertation to avoid confusion between record albums and paper records. In the finding guide, the archives are listed in this format: “b.1 f. 1.” Although in manuscript studies “f.” typically indicates folio, the archive clearly means folder. When cited in footnotes, the sources are referred to following the format used in the archive.

For the Cleveland Quartet Archives, the contents are both plentiful and incomplete. While the many extant contracts and communications allow a picture of the quartet’s career to emerge for certain periods, some details about contracts must be inferred based on the information available for surrounding years.

In the New York Public Library, clippings of the Flonzaley Quartet are found in their own separate archive. The newspaper clippings often present only the text of an article and do not include the heading, page number, date, or name of the publication from which they were cut. Most of the clippings have a date stamped on the paper, and some are undated.

Further discussion about the use of primary sources in this dissertation can be found in the literature review in the Introduction, beginning on page 11.

**ABBREVIATIONS**

CMA	Chamber Music America
CMRR	Chamber Music Rural Residency Program (CMA)
Coolidge Col.	Library of Congress, Elizabeth Sprague Coolidge Foundation Collection
CQ	Cleveland Quartet
CQ Archives	New York Public Library, Cleveland String Quartet Records
CIM	Cleveland Institute of Music
ESC	Elizabeth Sprague Coolidge
ESM	Eastman School of Music
ICM	International Creative Management Artists, Ltd.
KHI	Kazuko Hillyer International
NASM	National Association of Schools of Music
NEA	National Endowment for the Arts
NYPL	New York Public Library
SUNY Buffalo	State University of New York at Buffalo

## INTRODUCTION

The string quartet began in mid-eighteenth-century Europe as a highly personal genre for composers and performers alike. For players, this sort of chamber music provided an opportunity for the enjoyment of playing and experiencing music in the comforts of the home. Up to the mid nineteenth-century, many of these performers were upper- or middle-class amateur musicians who gathered for social playing occasions with little intentions of rehearsing the music or performing the works in public. The eighteenth and nineteenth centuries also brought about huge changes in music consumption. With the rise of democracy, industrialization, urbanization, and shifting patterns of leisure, public concerts began to include people from less affluent classes as listeners, rather than restricting audiences to those who could afford the entertainment in a private setting. By the twentieth-first century, string quartets could be experienced in a variety of ways. Although some people still enjoyed the music as amateur players in informal chamber music reading parties, a majority of the chamber music consuming audience interacted with the literature through listening to concerts given by professional string quartets. The modern standard became one in which ensembles performed as a unit, polished and tightly woven together, presenting the music with one unified artistic vision.

Such a shift was gradual: the early European concerts were performed by professionals who gathered together for one concert or project at a time with interchangeable membership. Some ensembles used regular players: these ensembles took their names from the principal player; with famous examples being the Schuppanzigh Quartet associated with Beethoven<sup>1</sup> and,

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<sup>1</sup> Tully Potter, "From Chamber to Concert Hall," in *The Cambridge Companion to the String Quartet*, edited by Robin Stowell (New York: Cambridge University Press, 2003), 42.

later in the century, the Joachim Quartet associated with Brahms.<sup>2</sup> With the shift from a private to public forum, composers began writing increasingly difficult works that could be achieved only by players with higher technical skill. Eventually, audiences began to value ensembles that stayed together for longer periods of time for the performance quality that could result. With the new professional standards came a shift in the time commitment required by musicians and the people who supported them. Such standards could only be achieved through countless rehearsal hours, a deep understanding of one's colleagues, and an efficient rehearsal process often discovered through months or years of working together in an established ensemble with codified personnel.<sup>3</sup>

In America, full-time string quartets began working in the late nineteenth century under the vital support of wealthy patrons with high-minded visions for music performance in the "New World." However, as patronage turned less personal and more institutional in the mid-twentieth century, string quartet ensembles began diversifying their financial support with a variety of activities including concertizing, recording, and teaching. By the 1980s, many quartets had found a location to call home in teaching posts within higher education institutions, becoming faculty at schools of music in universities or in conservatories. Once quartets began teaching on the collegiate level, a new trend emerged: students began studying chamber music with the intent of making it a career.

The model of a varied quartet life in the twenty-first century includes diverse work filled with touring (and the required travel savvy that comes with it), recording, teaching, and a host of

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<sup>2</sup> Cliff Eisen, et al, "String Quartet," *Grove Music Online*, accessed 13 Sep 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40899>.

<sup>3</sup> In this paper, the term "codified" refers to the steadiness of personnel in full-time quartets where members are committed to the ensemble, invested in the long-term substance of the group and its quality of music-making, and expected not to change over long periods of time (until replaced by another long-term musician).

other activities undertaken in dedication to the art. To achieve a financial livelihood through quartet-playing requires an unwavering commitment of time, energy, and personal sacrifice from not only the musicians themselves, but also their families. From an economic standpoint, the career of a quartet is made possible through a community of support around the quartet, including management, presenters, school administrators, mentors, students, colleagues, members of the local community, institutions, and donors.

The string quartet as a genre has been considered one of the peaks of Western Art music in many different eras. Composers historically have used the combination of two violins, a viola, and a cello as an outlet for experimenting with their most complex ideas, or as a vehicle for expressing musical ideas most personal to them in this intimate setting of chamber music<sup>4</sup> with its ability both to create a blended unit of sound and to divide out the instruments as individuals. The wealth of quartet repertoire allows for string quartet musicians to spend fruitful decades playing the music written for the genre, and provides the backbone for string quartet work to resonate with audiences, both the sophisticated and the unexperienced. As professional string quartets began permeating music scenes in the United States, the intimate nature of the genre, the power of excellent music, and the rich experience of being committed to people through music have meaningfully brought people together through a shared devotion to the music and the art form.

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The research reflected in this paper aims to begin explaining how the string quartet as a full-time ensemble became not only a viable financial option for musicians in the United States,

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<sup>4</sup> Such composers who wrote highly personal works include Alban Berg in his setting of his initials against his beloved Hannah Fuchs in the notes ABHF present in the “Lyric Suite;” and Leos Janáček’s second string quartet which was based on the “Intimate Letters” he exchanged with a younger woman, Kamilla Stösslova, during the late years of the composer’s life.

but also a career path that student ensembles could follow through their education by specializing in all aspects of string quartet, both musical and non-musical, with the intention of transitioning from student to professional entirely within the string quartet field.

A critical look at string quartet ensembles through history in the United States could easily include four times the number of quartets discussed in this paper—for simplicity, only archetypal quartets are included in detailed discussion for each stage of the narrative. Quartets included were also chosen because they had clear connections to both previous generations of ensembles and generations to come.<sup>5</sup>

Chapter One discusses the patrons who had a vision for a high quality music in the United States. Some of them directly subsidized the immigration of musicians, who had already established careers in Europe. Such patrons operated with the intention of bringing chamber music of the highest standard to the west side of the Atlantic Ocean. Others founded schools that brought music performance education to the United States through the immigrants who served as performance faculty. One individual who worked in many realms of chamber music patronage, Elizabeth Sprague Coolidge, played an instrumental role in moving chamber music consumption to a more public arena through her work establishing the Library of Congress Music Division. While many musicians came to the United States for economic opportunities, many others arrived during World War II, escaping their homelands. The latter largely affected the music

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<sup>5</sup> I have restricted relevant quartet ensembles to those that are full-time. In this dissertation, a “full-time” quartet is defined as an ensemble where activities related to the quartet make up over fifty percent of the musicians’ overall working time or over fifty percent of the musicians’ overall income. This definition excludes quartets that require less than a weekly commitment to rehearsals (including wedding or event quartets), but includes quartets in the first years of existence that spend significant time building the ensemble while income generated does not yet exceed the fifty-percent threshold. Additionally, this study is not a comprehensive look at every type of string quartet that exists in the United States: quartets that largely perform non-traditional repertoire (like popular music, jazz, and folk) are excluded since such repertoire can allow for a less time-consuming rehearsal process. The extensive rehearsal time required by traditional repertoire, in contrast, greatly affects the economics of each ensemble as a whole.

community through teaching, both in collegiate settings and in programs external to the American school system.

Chapter Two describes the advent of distinctly American string quartets after World War II. Both the Juilliard and the Cleveland Quartets were formed by American musicians (not foreign-born musicians trained in the United States) and they began their careers with a teaching post that was offered by a visionary director of a conservatory or university. With their own string quartets-in-residence, faculty and administration soon began creating curricula for graduate programs in chamber music for pre-professional quartets who then became the graduate quartet-in-residence at their respective schools. Other important quartets that fit into this category of teaching American quartets include the Guarneri and Vermeer Quartets, even though they are only mentioned tangentially in this narrative.

Chapter Three offers an in-depth look at a conventional modern quartet's career. The Cleveland Quartet serves as a valuable case study in this research because of their positioning between the patron-driven, immigrant quartets of the early twentieth century and the community-based, entrepreneurial quartets of the twentieth-first century. At the forefront of graduate studies in chamber music and as the first string quartet to be tenured as a resident university ensemble, the Cleveland Quartet (founded in 1969) helped to shape string quartets that followed them, by passing on their perspectives on the whole lifestyle of a string quartet, including the business side of the operation. By combining residencies in higher education with international management, the quartet found a stable organizational model in which performing and teaching remained equal priorities for the quartet's work. Using the paper trail found in the Cleveland Quartet Archives, this chapter explores the business practices of the Cleveland Quartet.

Chapter Four looks at the resources surrounding the “traditional” career path to becoming a string quartet that was available to students beginning around 1970. During this time, quartets transitioned from being groups of students to working professionals, by building their skills and résumés through summer festivals, graduate quartets-in-residence, mentorships, competitions, and management. Support also materialized in organizations like Chamber Music America (CMA), which was founded in 1977 and immediately set to work to help understand the booming growth of chamber music audiences nationwide that seemed to have spurred an increase in working ensembles. Ensembles that were shaped by the traditional pathway include many of those working in the early 2000s, including the Ying, Brentano, Pacifica, Miró, and Jupiter Quartets.

With the majority of quartets aiming for university positions in the 1990s, a new trend emerged as members of the chamber music community explored the possibility of residencies outside of educational institutions. Chapter Five follows the development of an alternate quartet career path that began in the late 1970s. Tracing the beginnings of non-traditional residencies through the work of CMA, this chapter explores the advent of “community quartets” who took the risk of basing their future in a specific geographic area in order to serve local communities without guaranteed financial stability for the ensemble. In this financial model, the skills of the musicians had to expand to accommodate the business needs of the quartet in fundraising, grant writing, donor development, producing, and marketing. Some quartets in this category include the Kronos and Da Ponte—the quartets discussed in this dissertation chosen for their relationship to CMA’s programs—as well as the Del Sol, Cypress, Providence, Tetra and Delgani Quartets.

## Literature Review

The secondary literature is quite sparse surrounding the topics of string quartet ensembles, American chamber music education, the historical financial trends of ensembles, the development of resources for burgeoning ensembles (including competitions and music festivals), and the business practices of string quartets. Yet to explore the history of string quartet ensembles in the United States, all of these topics are relevant and important.

Even for the select ensembles discussed in this dissertation, there is a surprising lack of scholarly research. In Mara Parker's *Annotated Research Guide to String Quartets*,<sup>6</sup> ensemble websites and interviews make up the bulk of the sources on performing ensembles. Much of the literature on string quartet ensembles comes from newspaper and magazine articles in sources like *Strings*, *Strad*, *American String Teacher*, and *Chamber Music*, Chamber Music America's quarterly publication. These publications serve as means for dialogue among members of the national string community, and often include quotes from interviews with musicians that were given shortly before the time of publication. Articles are generally fewer than ten pages long, and display personal opinion (albeit often an individual's professional opinion) rather than presenting the findings of academic research. Journal publications and newspaper articles are useful in many ways: they give a written record of ensembles that were working and of events occurring around the time of publication, which I deem to be likely more accurate than interviews with musicians that were given years later; they also show opinions held by people at the time that events were happening; and they give a view of how ensembles wanted to be seen through their marketing image. However, most of these materials are not based on scholarly resources and have a journalistic feel in the content and author biases. Where, in this paper, I

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<sup>6</sup> Mara Parker, *String Quartets: A Research and Information Guide*, 2<sup>nd</sup> edition (New York: Routledge, 2011), 420-439.

draw on such secondary sources, I restrict myself to reporting the primary sources that they reproduce: typically quotes from individuals found in earlier newspaper and magazine articles.

Along with periodicals, a number of quartet biographies provide deeper insight into specific string quartets. Although some scholarly books on specific ensembles exist,<sup>7</sup> many fall on a spectrum between scrupulous research on the one hand and storytelling through personal anecdotes and questionable memory on the other. A few important sources in this category include Nat Brandt's biography of the Budapest Quartet, *Con Brio: Four Russians called the Budapest String Quartet*<sup>8</sup> and Robert Mann's autobiography, *A Passionate Journey*, detailing his life with the Juilliard Quartet.<sup>9</sup> Again, these sources are presented as narratives, although Brandt and Mann do include materials from archival sources. Additionally, these biographies spend little text discussing the business workings of the quartets. For researching the business practices of string quartets, the secondary source material gives little information that can be reliably used to discover how quartet ensembles of the past made their living.

Even fewer sources exist for string quartets that have non-traditional business practices like the community-based, non-profit ensembles discussed in Chapter Five. While quartets following the traditional path may be written about in articles as they achieve nationally-recognized accolades like competitions or awards, community quartets often have less of a paper trail publicly available. Cellist Jenna Dalbey's dissertation from 2013 on community-based

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<sup>7</sup> Such notable sources include Victor Danek's dissertation on the Kneisel Quartet, Cyrilla Barr's book on Elizabeth Sprague Coolidge, and James Gandre's dissertation on the history of American conservatories. Victor B. Danek, "A Historical Study of the Kneisel Quartet" (Mus. EdD. diss., Indiana University, 1962), ProQuest Dissertations & Theses Global. Cyrilla Barr, *Elizabeth Sprague Coolidge: American Patron of Music* (New York: Schirmer Books, 1998). James Gandre, "And Then There were Seven: An Historical Case Study of the Independent American Conservatories of Music that Survived the Twentieth Century" (PhD diss., University of Nebraska, Lincoln, 2001), ProQuest Dissertations & Theses Global.

<sup>8</sup> Nat Brandt, *Con Brio: Four Russians Called the Budapest String Quartet* (New York: Oxford University Press, 1993).

<sup>9</sup> Robert Mann, *A Passionate Journey: A Memoir* (New York: East End Press, 2018).

chamber ensembles<sup>10</sup> is one of the few in-depth works on such groups and discusses civic residencies while giving advice for musicians who are preparing to form a new group with this model.

The few sources that compare multiple ensembles do so within one time frame (usually within five years) and all discuss economics post-1980. The oldest is a manual published in 1981 by Lillian Helmen, entitled *Organizational Manual for Chamber Music Ensembles*.<sup>11</sup> Helmen conducted a study by sending a questionnaire to ensembles and reporting the results in charts and graphs in her published work. The manual reads as a playbook of the types of organization that chamber ensembles use—but the research itself compared categories that are not exclusive. For example, a chamber ensemble can be categorized both under a parent-organization and a non-profit, but Helmen’s questions required a choice of one. Her questionnaire was not returned by many ensembles, including the Cleveland Quartet, who wrote back that although they were interested in the outcome of her research, they felt that the financial details asked were too sensitive to disclose. Their answers to Helmen’s questionnaire were filed in their archives along with correspondence with Helmen.<sup>12</sup> In this dissertation, Helmen’s research acts a perspective from the early-1980s, giving modern readers a sense of the discussion of the time on whether quartets should incorporate as businesses.

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<sup>10</sup> Jenna Dalbey, “Community-Based Chamber Ensembles: How to Build a Career that Infuses Performance with Public Service” (DMA diss., Arizona State University, 2013), ProQuest Dissertations & Theses Global.

<sup>11</sup> Lillian C. Helmen, *Organizational Manual for Chamber Music Ensembles* (New York: Chamber Music America, 1981).

<sup>12</sup> Helmen Questionnaire responses from Cleveland Quartet, 1980, CQ Archives, b. 2, f. 4.

Also useful for their snap-shot views of a particular time period are two related studies conducted by David Rubin that were published in *Chamber Music* in 1989 and 2001.<sup>13</sup> Rubin, a journalism professor at Syracuse University, compared quartets' financial profiles using line-by-line budgets. With an astonishing disclosure of quartet finances, Rubin's work discussed traditional and non-traditional professional quartets, mostly those with residencies. His articles are both less than ten pages—the bulk of the work is in the budgets rather than in analysis. As a view from their respective time periods, the data is priceless. In the 2001 study, Rubin concludes that residencies are essential as a long-term strategy for quartets while reporting the alarmingly low bottom-line for quartets and take-home pay for quartet musicians. This study is the only found source that documents and declares residencies as a requirement for financial survival—an idea generally accepted in principle by the quartet community then and now. The smaller 1989 study shows a dire picture of declining recording sales, costly travel expenses, and low income from concert fees—pointing to the financial issues of the day regarding the economics of touring. The difference of ten years between the studies echoes the trends seen more broadly in regard to the “non-traditional pathway” discussed in Chapter Five: Rubin's 2001 study displays a blossoming of quartet activity with more non-traditional quartets (specializing in contemporary or unknown works), community quartets, and more quartets operating as non-profit organizations.

The business practices of string quartet ensembles are elusive and specialized. Every group works in a slightly different way and much of the planning, negotiating, and decision-making takes place behind closed doors. When modern players are trying to form a quartet or in the early years of an ensemble's development, much can be learned from looking at ensembles

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<sup>13</sup> David M. Rubin, “Six Quartets in Search of an Auditor: The Economic Side of Ensemble Life,” *Chamber Music*, 6, no. 3 (Fall 1989): 16-19. David M. Rubin, “Staying Afloat: The Business of Thirteen Ensembles,” *Chamber Music* 18 (Apr 2001): 26-31, 46.

who have come before and done the type of work that one is trying to do. However, information about the functional decisions of quartet ensembles is both unorganized and sparse. In library catalog searches, resources are sometimes tagged with “Organization—Chamber Music,” but more often research lands on dead ends, such as “music business” advice on forming your own rock band.

For the case study on the Cleveland Quartet (Chapter Three), many sources were consulted. While numerous magazine and newspaper articles exist, most of them fit into the categories of interviews, press releases, or community dialogue. Many of these articles give only background on the quartet in relationship to one event or project, but they can be useful when viewed alongside other sources—many of them primary documents—to paint a larger picture of the Cleveland’s career.

### **Primary Sources**

In my principal case study on the Cleveland Quartet, my research draws heavily upon the Cleveland Quartet Archive in the Performing Arts Division of the New York Public Library, and housed at Lincoln Center in New York City.<sup>14</sup> In this archive, correspondence, daybooks, schedules, repertoire lists, travel itineraries, contracts, and photographs provide a detailed record of the quartet’s activities at all stages of their career. The research for this document also includes recollections from the individual members of the quartet as obtained through personal interviews, some in-person, some by telephone or Skype, and some through e-mail correspondence.

All of the former Cleveland Quartet musicians are still alive and vibrantly contributing to the American music community. Interviewing the musicians has proven to be invaluable in

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<sup>14</sup> This source is cited in this paper as CQ Archives.

conducting this research. Although much information can be acquired through paperwork, contracts, and articles written with a bias toward promoting the quartet in press releases, placing the data within the context of the musicians' lives is essential to interpreting the decisions the quartet made. Additionally, I have found the musicians to be thoughtful, articulate, and generous human beings—traits that help one understand their ardent desire to execute their work in meaningful ways. When interviews occur decades after the events occurred, a musician's recollection of career details can be hazy, and the accuracy of some of those details can sometimes be questionable—but there is much to be gained from the perspective of the people who lived the experience and whose memories are unfettered by outside perceptions. The research represented here aims to balance the players' personal experiences and recollections with information from archival documents in order to give the most accurate and comprehensive account of the career of the Cleveland Quartet.

I chose the Cleveland Quartet for the case study in this dissertation because of the availability of data on the inner workings of the quartet from a business perspective. Many quartets that have business structures relevant to the twenty-first century are still in existence, but public disclosure of the financial details of their history could have negative implications for the ensemble's privacy. By using a string quartet that is no longer in existence, the professional vulnerability is minimized: contracts under discussion have long since been expired. The information made available about the Cleveland Quartet's finances through the archives sheds light on an important topic that has been largely kept private. Before I began the research on this project, the research methodology was cleared by the Institutional Review Board at the University of Illinois.

The Cleveland Quartet archive also proved to be a wealth of resources for another part of the discussion of string quartet trends in the United States: Chamber Music America (CMA). As the president of CMA in the 1980s, Paul Katz had a deep relationship with the association and shared with it the desire to support the national chamber music community. In the Cleveland Quartet archives, a number of important documents are available from the early years of CMA, including drafts of Paul Katz's President's column for *Chamber Music*, early issues of *American Ensemble*, other CMA publications, reports on CMA activity, and information about CMA programs. The advent of community string quartets and the non-profit model for supporting a string quartet is new enough that few sources have been published on it; but the research in this dissertation begins to shed light on this important part of quartet finances through the primary sources found in the Cleveland Quartet archives surrounding the activities of CMA in the 1980s, 1990s, and early 2000s.

Beyond the Cleveland Quartet Archive, other primary sources were used to fill the research holes in the literature on the topic of quartet financial resources. By looking at multiple ensembles and multiple archives through the lens of finances, the larger trends presented in this paper became apparent. Secondary sources that were written from the point of view of a singular patron or quartet ensemble have been useful as an introduction to the contents and locations of multiple archives.

For instance, regarding Elizabeth Sprague Coolidge, Cyrilla Barr's book, *Elizabeth Sprague Coolidge: American Patron of Music*,<sup>15</sup> gives a scrupulously researched view of the benefactor's life. However, when looking at Coolidge's effect on individual string quartets, the correspondence held in archives connects Coolidge to the larger scope of string quartet ensembles of the time and her role in their lives. The Elizabeth Sprague Coolidge Collection in

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<sup>15</sup> Barr, *Elizabeth Sprague Coolidge*.

the Library of Congress<sup>16</sup> was consulted for this purpose; the contents revealed both her contact with and direct financial support of the Pro Arte, the Flonzaley, and the Budapest Quartets.

Similarly, Nat Brandt's biography, *Con Brio*, acts as a launching point for interrogating the archives of the Budapest String Quartet. Also housed at the Library of Congress, these archives are a bit muddled since the Budapest String Quartet Archives finding guide<sup>17</sup> seems only to include printed editions of music that the quartet owned. However, boxes 51 through 64 are labeled "Con Brio Research" and include all the notes from Brandt's investigation of the quartet's career for his book. In these boxes, I found correspondence between management and the quartet, contracts with the Library of Congress, and handwritten budgets, all of which were invaluable for getting a sense of the quartet from a business perspective.

Additionally, the Alexander Schneider Collection at the Library of Congress included patchy, but interesting points of correspondence of musicians; these sources were helpful in tracking the relationship between education and immigrant chamber musicians (discussed in Chapter One).

In order to look at the industry from a financial perspective, my research has put the sources about string quartet ensembles in dialog with each other. By their nature, quartets function in a way unique to their membership. However, similarities and trends can be seen over different periods of financial resources, as we will see in the course of this paper.

### **Contemporary Perspective**

Over two hundred years, the string quartet as an ensemble has evolved from an amateur pastime to the means of having a thriving professional career. Modern American training allows

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<sup>16</sup> Library of Congress, Music Division, Elizabeth Sprague Coolidge Foundation Collection.

<sup>17</sup> As of Summer 2017, this finding guide listed only the first 31 boxes.

students of any age to spend significant time on chamber music, and through collegiate and post-graduate studies, opportunities exist for training with the goal of a professional chamber music career. With this career path in view, many students begin working toward being in a full-time string quartet even before establishing themselves as individual professionals outside of the ensemble. As these nascent quartets are formed under the economic protection of school and mentors, ensembles begin functioning without an employment contract or tangible possibilities of work, other than the dream of management to come—which could be a number of financially stressful years after graduation. With no patron or no initial teaching post, the prospect of turning a young quartet into a mature ensemble with financial security goes against economics, logistical pragmatism, a reasonable planning timeline, and the interpersonal pitfalls that can befall any group of individuals who spend more days together than not.

The history of ensembles of the past can help modern day quartets understand how the industry formed and came to the state of affairs that is seen nationwide in the twenty-first century. As audiences, technology, and education continue to change, the industry will surely continue to evolve. The more that newcomers to the industry know about how it came to be, what it is now, and how it has been shaped by the individuals and the ensembles who have come before us, the more effectively we can plan for the future of chamber music and for our careers. This project aims to begin answering some of those questions of how string quartets in the United States have come this far, against the odds, and hopes to be the beginning of further communication among our colleagues about the issues that affect us all.

**CHAPTER ONE:  
PATRONS, IMMIGRATION, AND EDUCATION  
(1885 TO 1945)**

In the mid-eighteenth century, string quartets were a genre for home life: music to be played with friends and family, in the comfort of a congenial atmosphere without critical ears present. Composers wrote string quartets either for the members of aristocracy who could pay to commission a new work, or for the public in hopes of garnering income through the sale of parts.<sup>1</sup> By the mid-nineteenth century, the social aspects of the string quartet had largely shifted to include professional ensembles performing polished works in public concert halls even while genteel amateur players continued playing music for entertainment.<sup>2</sup> This change in practicalities placed individual professional musicians squarely between the composer and the listening music consumer: two parties who had previously enjoyed a direct connection. As public concerts grew in popularity, more professional musicians began pursuing chamber music as a source of income in the public sphere and professional string quartets began to form. While many of the early professional quartets were ad hoc, changed membership frequently, and rehearsed little before appearing in public, a higher standard of chamber music performance emerged in both Europe and America in the late nineteenth century.

By the 1870s, chamber music in Europe was performed in subscription concerts by professionals, while in America, amateurs gathered in private soirees for enjoyable and informal

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<sup>1</sup> Christina Bashford, "The String Quartet and Society," in *The Cambridge Companion to the String Quartet*, ed. Robin Stowell (New York: Cambridge University Press, 2003), 4 and 5.

<sup>2</sup> While public concert trends developed, private amateur gatherings of chamber music continued to flourish as a social activity; however, such gatherings are more difficult to trace than public concerts, which leave their paper trail of tickets and concert programs. For more on the amateur tradition, see Marie Sumner Lott, *The Social Worlds of Nineteenth-Century Chamber Music* (Urbana, IL: University of Illinois Press, 2015).

readings of the repertoire.<sup>3</sup> However, wealthy American music lovers traversed the Atlantic and, experiencing a high quality of music abroad, began desiring higher quality music at home. These patrons promised financial stability to preeminent musicians willing to relocate from their European home lands to American cities in order to concentrate on developing ensembles rivaling those in Europe. The patrons would bring musicians to the United States, where the players would be given time to rehearse extensively without having to worry about financial considerations that could have pushed an ensemble to performance before its peak.<sup>4</sup> The earliest two string professional, full-time string quartets both had such a patron: the Kneisel Quartet in Boston sponsored by Henry Lee Higginson formed in the 1880s, and the Flonzaley Quartet in New York sponsored by Edward J. de Coppet formed after 1903.

As musical activity in the United States expanded in the concert hall, other American patrons supported a high quality of music training in education. To bring their vision to life, patrons hired foreign musicians for both teaching and administrative positions. Prior to this trend, which began around the turn of the twentieth century, many musicians would go to Europe to finish their music studies. But now, the presence of immigrant musicians and the establishment of music conservatories in the United States allowed American musicians to remain at home and still obtain an education of equal quality to what could be obtained at European schools.<sup>5</sup>

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<sup>3</sup> As early as the 1840s, professional chamber music concerts were given in eastern metropolitan areas of the United States with performing groups that were not playing together full-time. For more, see Robert Hopkins, "String Chamber Music Performance in New York City, 1942-1952: The Social and Cultural Context of Representative Works by George Frederick Bristow" (DMA diss., University of Illinois, Urbana-Champaign, 2014), ProQuest Dissertations & Theses Global.

<sup>4</sup> A specific example is the relationship between Edward de Coppet and the Flonzaley Quartet, discussed later on page 19.

<sup>5</sup> For example, the composers of the Second New England School, including Amy Beach, Horatio Parker, and George Chadwick all finished their studies abroad.

Along with the European vision of their patrons, immigrating musicians influenced the developing system of performance education by bringing their own educational philosophies which were based in European training methods. This fluid, non-academic study of music performance often lay at odds with the academic backdrop of the American university system, and administrators worked to bridge the gap by creating bachelors (and eventually graduate) degrees in music performance.<sup>6</sup> While a performance-based academic curriculum coalesced, other opportunities for informal study sprang up. Such programs often occurred during the summer recess, and independent summer festivals and summer music schools were formed, allowing students and faculty to study free from the requirements of degree-granting programs.<sup>7</sup>

Benefitting from the financial backbone provided by patrons, school residencies, or performing residencies, the string quartet became a medium through which American classical music listeners could experience well-conceived performances of the art form. Full-time string quartets driven by a dedication to explore the depths of music written for the medium found their place across the Atlantic Ocean, a long way from where quartets originated, and the music as well as its performers found a new home in a new country.

### **Section 1: Immigrating for Opportunity— A High Standard Brought by American Patrons**

In the late nineteenth century, wealthy upper-middle class music lovers in America began to desire high-quality music scenes in their own communities. Through the efforts of these individuals, the string quartet became a full-time musical occupation for the first time in the United States. By 1920, the Kneisel Quartet and the Flonzaley Quartet had laid the groundwork

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<sup>6</sup> The development of performance degrees is discussed on page 46 in regard to the creation of the National Association of Schools of Music.

<sup>7</sup> The topic of summer study will be discussed below on page 47.

for standards in quartet performance and function for subsequent ensembles in American society—all made possible by the financial commitment of patrons who wanted to elevate music in the United States from an amateur to a professional level.

### **Full-Time Quartets Envisioned by Patrons: The Flonzaley Quartet**

In New York around the turn of the twentieth century, Edward de Coppet made it his mission to create a full-time string quartet with members who could maintain the highest European performance standards. A Swiss banker by trade, de Coppet had a vision for chamber music in his city and it was inspired by a trip to France in 1886. While in Nice, he attended a private party where amateur musicians played chamber music works for the evening.<sup>8</sup> Observing the comradery of musical escapades in an evening's entertainment, de Coppet decided to create a music room of his own on the upper west side of Manhattan. In Nice, de Coppet had also found allies for such a project: he met an amateur pianist, Pauline Bouis, who later became his wife, and a violinist, Charles Bouis, Pauline's brother.<sup>9</sup> Returning to New York after the trip, the three began setting up the music-room in de Coppet's residence.<sup>10</sup>

The first musical event hosted by de Coppet occurred in 1886 with only four people present, but the endeavor quickly grew into a regular series of chamber music concerts,<sup>11</sup> which he called "musicales."<sup>12</sup> De Coppet acted as their director and curator; he chose all repertoire, gathered the players, prepared parts, and presided over casual rehearsals.<sup>13</sup> Between 1886 and 1916, he hosted 1,054 musical gatherings which he documented scrupulously, in order to track

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<sup>8</sup> Edwin, T. Rice, "The de Coppet Music Room in New York and Switzerland," *Musical Quarterly* 23, no. 4 (Oct 1937): 414.

<sup>9</sup> Rice, "de Coppet Music Room," 414.

<sup>10</sup> *Ibid.*

<sup>11</sup> Daniel Gregory Mason, "Edward J. de Coppet," *Musical Quarterly* 2, no. 4 (Oct 1916): 517.

<sup>12</sup> Rice, "de Coppet Music Room," 414.

<sup>13</sup> *Ibid.*

which pieces had been performed and by whom.<sup>14</sup> Although the series lasted well into the twentieth century, the gatherings changed after the first decade when, in 1897, Charles Bouis moved back to Nice and the quality of amateur playing declined.<sup>15</sup> Yearning for a higher level of music-making, de Coppet turned to professional freelancing musicians, but he soon grew frustrated with even the professionals' quality of playing. De Coppet then made a decision that would alter the landscape of professional chamber music in his country; in order to achieve the artistic apex desired, he decided to establish a string quartet in which a strong time commitment on the part of the musicians—matched with professional training and skill level—would allow his vision to be realized.

To this end, de Coppet returned to Europe to recruit musicians. Searching for potential candidates, he met the Franco-Belgium violinist Alfred Ponchon who shared de Coppet's ideals: Ponchon had studied with Cesar Thompson at the Brussels Conservatory and showed an interest in moving to the United States to dedicate his life to string quartet performance. In an undated article from the early twentieth century, Ponchon wrote: "We wanted to start a real string quartet with the right men, and go to America, a new field for the development of chamber music. What a glorious mission for true musicians!"<sup>16</sup>

For the other players, Ponchon suggested three colleagues who had also trained in Belgium: violinist Aldofo Betti,<sup>17</sup> violist Ugo Ara, and cellist Ivan d'Archambeau. In the summer of 1903, de Coppet brought the four players to his summer estate in Switzerland to begin work and they rehearsed for many months in preparation for their move abroad. This

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<sup>14</sup> Daniel Gregory Mason, *Music as a Humanity and Other Essays (The Appreciation of Music Series, Vol. IV)* (New York: H. W. Gray Company, 1921), 65.

<sup>15</sup> Rice, "de Coppet Music Room," 416.

<sup>16</sup> Alfred Ponchon, "A Brooklet that Circles the Earth," undated article, New York Public Library, Flonzaley Quartet: clippings, folder 1.

<sup>17</sup> Aldofo Betti's Papers are available at the University of Texas at Austin. The finding guide can be found online (at <http://norman.hrc.utexas.edu/fasearch/findingAid.cfm?eadid=0000>).

location, de Coppet's farm just north of Lake Geneva, had the name Flonzaley, which the ensemble took for its name.<sup>18</sup>

Upon returning to the United States, Edward de Coppet provided apartments for each musician and his family and covered all other living expenses. With such financial stability, the musicians had the freedom to focus on string quartets full-time in a long-term arrangement. For de Coppet, musical excellence was of the utmost priority and he required an unequivocal commitment from each musician. De Coppet wanted the members to play only with the quartet and undertake no outside engagements in orchestras, recitals, solo concerto performances, or teaching.<sup>19</sup> Additionally, de Coppet acted as a fifth member of the ensemble and structured the group's work days, insisting on significant personal practice in addition to frequent quartet rehearsals. Before presenting concerts, the quartet did not perform until all five individuals—Betti, Ponchon, Ara, d'Archambeau, and de Coppet—agreed that the works were ready. The Flonzaley's regular rehearsal schedule was two hours for six days a week,<sup>20</sup> and the quartet rehearsed for over six months before giving their first private concert in January 1904.<sup>21</sup> It was even longer until the quartet played in public, but the quality described in resulting reviews placed the Flonzaley Quartet at the forefront of American chamber music.<sup>22</sup> The quartet became so successful that by 1908, it became a self-supporting, independent organization<sup>23</sup> and gained

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<sup>18</sup> Rice, "de Coppet Music Room," 417-418.

<sup>19</sup> Rice, "de Coppet Music Room," 418.

<sup>20</sup> Antonio Baldassarre, *The Desire for National Identity and Identifiability: Edward J. De Coppet and the Birth of Chamber Music in the United States* (Corfu, Greece: Mousikos Logos, 2013), 12.

<sup>21</sup> Rice, "de Coppet Music Room," 418.

<sup>22</sup> "Flonzaley Quartet" from a Munich review in *Das Kleine Journal*, 28 Oct 1907, published in English for New York publicity, 26 Dec 1907, New York Public Library, Flonzaley Quartet: clippings, folder 1.

<sup>23</sup> [Untitled], 23 Apr 1908, *Musical Leader*, New York Public Library, Flonzaley Quartet: clippings, folder 1.

management with Loudon Charlton in New York.<sup>24</sup> The quartet became the first quartet in the United States to record extensively, and went on to give nearly 2,500 performances and record eighty-two works for RCA Victor before disbanding in 1928.<sup>25</sup>

In forming and financing the Flonzaley Quartet, Edward de Coppet did more than fulfill the singular role of financial enabler—he played a major part in the quartet's daily life and helped the quartet achieve high standards of performance by being himself fully integrated in the work environment. The quartet members and founder respected each other highly and, through mutual efforts, they were able to bring a high standard of quartet concerts to the New York musical community in the early 1900s.<sup>26</sup>

An aside about the academic resources regarding the Flonzaley Quartet: unfortunately, the Flonzaley Quartet and Edward de Coppet have a smaller research trail than many of the other quartets mentioned in this dissertation. The most immediate sources for the history of the ensemble are somewhat secondary: writings or recollections by people who were part of de Coppet's community, like Edwin Rice and Daniel Gregory Mason.<sup>27</sup> Some valuable resources, like Jon Samuels's complete discography of the Flonzaley Quartet recording sessions and albums,<sup>28</sup> lend important information but also throw up discrepancies with facts in other sources, including which year the quartet was founded. While Aldolfo Betti's papers are extant and held at the University of Texas at Austin, the only writing based on this primary source is a Master's

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<sup>24</sup> Loudon Charlton to Elizabeth Sprague Coolidge, 4 Dec 1926, Coolidge Col., box 31, folder 56.

<sup>25</sup> Jon Samuels, "A Short History of the Flonzaley Quartet," *Association for Recorded Sound Collections* 19, no. 1 (1987): 28.

<sup>26</sup> Rice, "de Coppet Music Room," 418-419.

<sup>27</sup> Such sources include the following: Rice, "de Coppet Music Room," Mason, "Edward J. de Coppet," and Mason, *Music as a Humanity*.

<sup>28</sup> Samuels, "Flonzaley Quartet," 25-28.

thesis from 1956 by Donald Jones available only at the University of Texas in Austin.<sup>29</sup>

However, a research fellowship was awarded by the Harry Ransom Center at the University of Texas for the 2017–2018 academic year to Antonio Baldassarre, a musicology professor based in Lucerne, Switzerland; the resulting paper (yet to be published) is entitled, “*Serving the Music: The Flonzaley Quartet.*”<sup>30</sup> Since Baldassarre has written extensively on de Coppet including in the peer-reviewed article cited in this dissertation, his current research will help fill some of these important research holes.

### **Boston and the Kneisel Quartet**

As the American classical music scene coalesced in the nineteenth century, the public’s access to the concert music of European traditions began through ensembles that toured around the country, such as Theodore Thomas’s famous traveling orchestra.<sup>31</sup> Ensembles could reach many more people by touring than by staying in one geographic location, yet in the late nineteenth century, orchestras with a home base in a large metropolitan area also began to appear.<sup>32</sup> In 1881, a wealthy Bostonian banker named Henry Lee Higginson founded the Boston Symphony Orchestra by financing the entire organization and hiring a European conductor to lead.<sup>33</sup> The conductor, Wilhelm Gericke, in turn hired many fellow musicians from Europe who

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<sup>29</sup> Harry Ransom Center: The University of Texas at Austin, “Adolfo Betti: An Inventory of his Papers at the Harry Ransom Center,” accessed 28 Oct 2018, <http://norman.hrc.utexas.edu/fasearch/findingAid.cfm?eadid=00002>.

<sup>30</sup> Marissa Kessenich, “Scholar Finds Adolfo Betti Collection Relating to the Flonzaley Quartet Music to his Ears,” *Ransom Center Magazine*, 11 May 2017, accessed 24 Aug 2018, <http://sites.utexas.edu/ransomcentermagazine/2017/05/11/scholar-finds-adolfo-betti-collection-relating-to-the-flonzaley-quartet-music-to-his-ears/>.

<sup>31</sup> Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge: Harvard University Press, 1988), 112.

<sup>32</sup> Levine, *Highbrow/Lowbrow*, 112.

<sup>33</sup> Victor B. Danek, “A Historical Study of the Kneisel Quartet” (Mus. EdD. diss., Indiana University, 1962), 25, ProQuest Dissertations & Theses Global.

immigrated with the promise of financial security guaranteed by Higginson.<sup>34</sup> One of the musicians hired was the Viennese violinist Franz Kneisel who took on the role of concertmaster in 1885.<sup>35</sup> That Higginson invested so much of his personal capital in the project became known in Boston's print media: "The Boston Symphony Orchestra is Mr. Henry L. Higginson's yacht, his racing-stable, his library, and his art gallery, or it takes the place of what these things are to other men of wealth with other tastes."<sup>36</sup>

The Boston Symphony maintained a season of twenty concerts while rehearsing and residing in the city,<sup>37</sup> but it also participated in the industry standard of the time: regional and national tours.<sup>38</sup> As a way to maximize the value of the travel and increase revenue, cities along the route would be offered a second concert of chamber music for the night after the orchestral engagement.<sup>39</sup> Four of the orchestra's string players found camaraderie through these concerts and began performing string quartet music: Franz Kneisel, violinist Emanuel Fiedler, violist Louis Svecenski, and cellist Fritz Geise. The four enjoyed working together and found themselves pursuing quartet concerts in a more formal arrangement. In December of 1885, the musicians gave their first concert as the Kneisel Quartet,<sup>40</sup> and, with the approval of Higginson, quartet performances quickly became a regular part of their duties as members of the Boston Symphony.

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<sup>34</sup> Ibid.

<sup>35</sup> Steve Ledbetter, "Kneisel Quartet," *Grove Music Online*, accessed 1 Oct 2018, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46769>.

<sup>36</sup> Levine, *Highbrow/Lowbrow*, 123.

<sup>37</sup> Joseph Horowitz, "Higginson, Henry Lee," *Grove Music Online*, accessed 8 Jan 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2249732>.

By 1900, the orchestra's schedule had grown to 150 concerts per season.

<sup>38</sup> Horowitz, "Higginson."

<sup>39</sup> Danek, "Kneisel Quartet," 4.

<sup>40</sup> Horowitz, "Higginson."

While other small ensembles of the time floundered with sparse engagements and other priorities, the Kneisel Quartet flourished under the support of the orchestra and benefited from the financial commitment of Higginson.<sup>41</sup> Both within the Boston metropolitan area and in regions reached by tours, the quartet drew upon symphonic audiences and began their career as an ensemble which would ultimately result in full-time string quartet work.

By the spring of 1903, the Kneisel Quartet had existed for nearly two decades as a subset of the Boston Symphony Orchestra. At this point, the four string players decided to set out on their own to become a full-time quartet.<sup>42</sup> In a letter to Higginson, the quartet requested permission to end their obligations to the orchestra and echoed the value of high musical standards that he shared.<sup>43</sup> They wrote, “We believe that we can measure ourselves with the best in the field, and therefore wish to devote ourselves wholly and singly to the work.”<sup>44</sup> Franz Kneisel had faithfully served the BSO as concertmaster for twenty years.<sup>45</sup>

After leaving the orchestra, the Kneisel Quartet maintained a robust concert schedule. The group continued the touring activities they had begun while part of the Boston Symphony and expanded further by performing in concert sets where that allowed them to return to a city multiple times in the same season.<sup>46</sup> Some of these concert series included as many as six concerts over the course of a year, but even with as few as two or three concerts, the quartet could establish a connection with audiences in a specific location. The first of these series was held in Boston, a logical choice and where the quartet returned to play concerts for thirty-two

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<sup>41</sup> Danek, “Kneisel Quartet,” 4.

<sup>42</sup> Danek, “Kneisel Quartet,” 4.

<sup>43</sup> Danek, “Kneisel Quartet,” 262.

<sup>44</sup> Danek, “Kneisel Quartet,” 262.

<sup>45</sup> Danek, “Kneisel Quartet,” 262.

<sup>46</sup> Danek, “Kneisel Quartet,” 279-296.

seasons even as they moved their primary residence to New York.<sup>47</sup> As their reputation and influence spread, the Kneisel Quartet gave concert series in most of the country's metropolitan areas including New York, Brooklyn, Philadelphia, and Chicago.<sup>48</sup>

The quartet played concert engagements in smaller communities as well, with strong connections to college towns. The ensemble began and maintained long-term relationships with academic institutions such as Harvard, Yale, and Princeton Universities, and Peabody Conservatory, working with students in addition to giving concerts in the performing facilities of the schools. The quartet also made universities and colleges a large part of their touring destinations, which brought a greater demographic variety to their otherwise general metropolitan concert audience.<sup>49</sup>

The Kneisel Quartet's deepest interaction with students, however, was through their teaching position in New York at the Institute of Musical Arts (IMA)—an institute which would later become the present-day Juilliard School of Music.<sup>50</sup> Frank Damrosch, a German-born musician and founder of the IMA, approached the quartet about becoming string faculty for the school's opening year (1905), and the Kneisel Quartet became the first string quartet-in-residence at a music conservatory in the United States.<sup>51</sup> With this new post, the quartet could keep a steady stream of studio and chamber music teaching while continuing their concert touring schedule.

Such schools of music and music conservatories began to spring up as patrons invested in their vision of bringing music performance education to the United States. With foreign-born

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<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

<sup>49</sup> Danek, "Kneisel Quartet," 297-298.

<sup>50</sup> H.E. Krehbiel, et al, "Damrosch," *Grove Music Online*, accessed 19 Jul 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07137pg2>.

<sup>51</sup> Danek, "Kneisel Quartet," 51.

and trained musicians firmly established in the fabric of music performance, a concurrent trend arose in education as the immigrant musicians began teaching in their new homeland.

### **Teaching and Higher Education**

Music conservatories that were modeled after European centers for study got their start with financial support from American patrons who shared a similar enthusiasm to that shown by patrons who privately sponsored immigrant performing musicians. Wealthy Americans like George Peabody and Mary Louise Curtis Bok were well educated in the standard and aesthetic of music in Europe and subsequently pushed for high standards in their own institutions to rival similar training grounds in Europe.<sup>52</sup> The first conservatory was formed in Baltimore in 1868.<sup>53</sup> George Peabody had lived in England for over fifteen years and in 1856<sup>54</sup> returned home to a country lacking the deep culture he had found in Europe.<sup>55</sup> He quickly set about creating an institution that could live up to European standards and founded the first conservatory, beginning a trend of music training in the United States that would culminate in 242 independent music schools within the next hundred years.<sup>56</sup> By providing the finances to open the conservatory, Peabody aimed to increase the musical offerings in the United States with the same motivating spirit as Edward de Coppet and Henry Higginson.

At burgeoning conservatories, international musicians brought a unique blend of assets to the institutions in which they taught. Trained in European conservatories themselves, these musicians had experienced the one-on-one practical education that turned a student who

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<sup>52</sup> Danek, "Kneisel Quartet," 5.

<sup>53</sup> James Gandre, "And Then There were Seven: An Historical Case Study of the Independent American Conservatories of Music that Survived the Twentieth Century" (PhD diss., University of Nebraska, Lincoln, 2001), 16, ProQuest Dissertations & Theses Global.

<sup>54</sup> Gandre, "American Conservatories," 15.

<sup>55</sup> Gandre, "American Conservatories," 16.

<sup>56</sup> Gandre, "American Conservatories," 242.

undertook applied study with a master teacher into a fledgling artist. Beyond their practical training, musicians often brought prestige to an institution not only by having their names on faculty lists, but also by taking the name of the institution wherever they toured and performed outside of the school.<sup>57</sup> The nature of individualized applied instruction required high faculty numbers for the number of enrolled students, and some schools directly tied their faculty to a performing ensemble, since dual positions could create enough openings and appeal to entice musicians to move to the new continent. Such was the case with the New England Conservatory (established in 1867), as the Boston Symphony employed many musicians brought over from Europe, and the conservatory drew on the close proximity of the ensemble to hire those working musicians as faculty at the school.<sup>58</sup>

In Philadelphia, Mary Louise Curtis Bok began her own efforts to create a school with the highest resources in the 1920s—but did so sparing no expense. Bok invested heavily in both personnel and physical assets for the new Curtis Institute, as described here by James Gandre, a scholar of music conservatories and now the President of Manhattan School of Music:

On April 18, 1924, The Curtis Institute of Music was chartered. It opened in October in several mansions on the exclusive Rittenhouse Square with an endowment of \$500,000...From the beginning, Bok spared no expense...Department heads were paid \$100 per hour and, as early as 1927, the Director of the Institute, the famous pianist Josef Hoffman, reportedly was paid between \$72,000 and \$100,000 per year. By 1927, Mrs. Bok increased the endowment to an almost unheard of \$12.5 million and the Institute began to give each piano student a grand piano to use at no cost while enrolled there, a practice that continues today. By the opening of [the] school in 1928, just four years after its founding, the school offered free tuition to all admitted students.<sup>59</sup>

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<sup>57</sup> Gandre, “American Conservatories,” 382.

<sup>58</sup> Gandre, “American Conservatories,” 19.

<sup>59</sup> Gandre, “American Conservatories,” 124.

In 2018 dollars, Curtis Bok's initial endowment of \$500,000 equals just over \$7.3 million, while her 1927 addition to the endowment is the equivalent of over \$180 million. The hourly rate for department heads at the time translates to \$1,456 so Hoffman's annual salary becomes roughly \$1.4 million in 2018 equivalency.

The patrons sponsoring new schools in the United States knew, from their travels in Europe, many of the musicians they were hired for new positions. Developing personal relationships, American patrons and European musicians with common musical values initiated projects that could start as an American tour, but could subsequently connect musicians with administrative leaders of institutions who desired high-quality work in their own communities. A patron could infuse the situation with supplemental funding, while an institutional administrator would work through the bureaucracy to create positions, and artists would fill such positions to serve the school and the students while receiving the support to immigrate.

Some immigrant musicians influenced the growing music system by taking positions in the school administration itself. As international musicians at the head of conservatories, the new administrators brought their own training to American institutions, as stated above, including their systems of teaching, curriculum, and priorities. This stance meshed with the philosophies of the founding patrons, who thought that the European model of education for performance was needed in the United States. For instance, after immigrating to the United States, Ernest Bloch became the first director of the Cleveland Institute of Music in 1920<sup>60</sup> and tried to get rid of exams and textbooks, aiming instead to encourage direct exploration of music scores.<sup>61</sup> Although

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<sup>60</sup> Gandre, "American Conservatories," 35 and 236.

<sup>61</sup> David Z. Kushner, "Bloch, Ernest." *Grove Music Online*, accessed 1 May 2018, <http://www.oxfordmusiconline.com.proxy2.library.illinois.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003287>.

this approach was soon abandoned for more traditional methods, the less formal approach to music study remained part of the value system for immigrant teachers.

### **A Patron Defying Categories: Elizabeth Sprague Coolidge**

For patrons, Edward de Coppet had set a prodigious model of how the financial means of an individual could translate into an increase in local musical offerings, and subsequent music patrons sought to copy his example. One such patron, and another extraordinary advocate for chamber music, hailed from Chicago: Elizabeth Sprague Coolidge, who found many ways to support the growing chamber music scene in the United States from 1916 until her death in the 1950s.<sup>62</sup> Coolidge supported the creation of a string quartet, a summer festival, various small concert and educational efforts, and drove the effort to establish a Music Division in the Library of Congress.

Coolidge was an amateur pianist with deep ties to chamber music. The sole heiress of her family's fortune, she lost her father, mother, and husband in the span of fifteen months at the age of fifty-two.<sup>63</sup> In March 1916, she unexpectedly found herself without her entire support system, yet the recipient of a sizeable inheritance from the family business. In the wake these events, Coolidge turned to music as a powerful source of solace; as a result, something that had been an enjoyable pastime became even more deeply felt. As she transitioned into her new reality, she made a commitment to devote the rest of her life to the advancement of chamber music.<sup>64</sup>

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<sup>62</sup> Cyrilla Barr, *Elizabeth Sprague Coolidge: American Patron of Music* (New York: Schirmer Books, 1998), 126.

<sup>63</sup> Barr, *Elizabeth Sprague Coolidge*, 108, 113, and 116.

<sup>64</sup> Barr, *Elizabeth Sprague Coolidge*, 126.

Shortly after the time of her parents' deaths, Coolidge found herself living alone in New York, yet well positioned within the developing professional chamber music scene. In addition to being connected to a continually growing network of music lovers, Coolidge had personal connections with both the Kneisel Quartet and the Flonzaley Quartet. Attending concerts in Edward de Coppet's music room, Coolidge witnessed the unique relationship that existed between patron and quartet, as well as the quality product that could result.<sup>65</sup> When approached by the violinist Hugo Kortschak about possibly creating a quartet modeled after the Flonzaley's arrangement, Coolidge explored the possibilities in correspondence filled with high musical ideals. Coolidge's discussions resulted in the formation of the Berkshire Quartet, as four Chicago musicians took up residence in New York during the winters while spending summers in Pittsfield, Massachusetts, where Coolidge made her summer home.<sup>66</sup> Like the Flonzaleys before them, the Berkshire Quartet gave only private concerts for two years until finally appearing in public in New York in 1918.<sup>67</sup> However, even though the Berkshire Quartet performed at a high standard, the quartet fell apart after only a few years, and in 1920, Coolidge's efforts in patronage turned to other ventures.<sup>68</sup>

### **Chamber Music Run by the Government**

For the philanthropist Mrs. Curtis Bok, advancing music in the United States meant hiring musicians at a fair salary and providing students with resources at the Curtis Institute of Music that would be unparalleled by other conservatories.<sup>69</sup> For Elizabeth Sprague Coolidge, advancing music in the United States meant creating possibilities for chamber music to be

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<sup>65</sup> Barr, *Elizabeth Sprague Coolidge*, 127.

<sup>66</sup> Barr, *Elizabeth Sprague Coolidge*, 131.

<sup>67</sup> Barr, *Elizabeth Sprague Coolidge*, 131.

<sup>68</sup> Barr, *Elizabeth Sprague Coolidge*, 138.

<sup>69</sup> Gandre, "American Conservatories," 37.

accessible to members of the American music-listening public who did not have the financial means to access high quality music.

A core tenet of Coolidge's efforts lay with this larger movement. Coolidge herself described her vision, which she often achieved by providing the funding to offer concerts without ticket admission, as follows: "the music which I engage to be given from my [concert hall] should be for the benefit of the community and the musical public at large by making it available to everyone."<sup>70</sup> With an eye toward future generations, Coolidge set up an endowment that could thrive beyond her lifetime through the United States government. With the goal of placing music directly into public ownership, Coolidge created the Coolidge Foundation and gave the government the funds to finance a new Music Division at the Library of Congress. By doing so, she began moving the culture of chamber music from the upper echelons of American society into arenas that were collectively held by a broader public—and ultimately into the homes of interested Americans across the nation through radio broadcasts of public chamber music concerts. On January 23, 1925, Congress passed Joint Resolution No. 152,<sup>71</sup> and, as a gift from Coolidge, a deed of trust was issued to the Library of Congress for over \$400,000 (the equivalent to over \$5.5 million in 2018 adjusted for inflation).<sup>72</sup>

As part of this project, Coolidge felt adamant that the Music Division should include music performances rather than solely cultivating and curating print materials.<sup>73</sup> To facilitate this goal, Coolidge donated additional funds to build an auditorium in which weekly pulic concerts could be presented. On November 12, 1924, she transferred the gift of \$60,000 to the

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<sup>70</sup> Barr, *Elizabeth Sprague Coolidge*, 252.

<sup>71</sup> Patrick Hayes, "My Monday Morning Country Store," *Quarterly Journal of the Library of Congress* 39, no. 4 (Fall 1982): 219.

<sup>72</sup> Barr, *Elizabeth Sprague Coolidge*, 166.

<sup>73</sup> Barr, *Elizabeth Sprague Coolidge*, 163.

Library of Congress to begin construction of the performance hall.<sup>74</sup> The hall became known as the Coolidge Auditorium and it persists to the present day in the library's Jefferson Building.

As the auditorium materialized, plans for concert programming also began. Funds from the Coolidge Foundation subsidized frequent chamber music concerts, which were offered for free to the general public.<sup>75</sup> With these resources, interesting possibilities emerged and the Library created a new position—a string quartet-in-residence at Coolidge Auditorium—which was soon filled by the Budapest Quartet.<sup>76</sup> Emigrating from Europe, the Budapest Quartet relocated to the United States as World War II broke out, beginning a residency at the Library of Congress (discussed below on page 39) that would last for the next twenty-three years.

## **Section 2: Immigrating for Necessity—World War II**

World War II altered the American chamber music scene. As worsening conditions brought irreversible changes to their homelands, many European musicians fled to the United States as refugees, seeking relief from the mounting oppression. A few pre-existing quartets found enough financial stability to immigrate as an ensemble, often through a residency of teaching or performing, but most quartets active in Europe fragmented when members immigrated for teaching positions on their primary instrument.<sup>77</sup> The faculty ranks of American

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<sup>74</sup> Barr, *Elizabeth Sprague Coolidge*, 166.

<sup>75</sup> Barr, *Elizabeth Sprague Coolidge*, 183.

<sup>76</sup> Nat Brandt, *Con Brio: Four Russians Called the Budapest String Quartet* (New York: Oxford University Press, 1993), 17.

<sup>77</sup> Such as the Kolisch Quartet, whose members ended up in various parts of the country in teaching or performing positions. This included Rudolf Kolisch in Wisconsin as he joined the Pro Arte Quartet and later in Boston as faculty at the New England Conservatory, and Eugene Leher in Boston performing in the Boston Symphony. See Walter Levin, "Immigrant Musicians and the American Chamber Music Scene, 1930–1950," in *Driven into Paradise*, ed. Reinhold Brinkman and Christoph Wolff (Los Angeles: University of California Press, 1999), 329.

schools were bolstered by musicians arriving from war-torn Europe and Russia, and internationally renowned faculty were welcomed.

In order to immigrate, musicians had to prove that they had work and financial means in the United States—either through a position in a symphony orchestra, a teaching post at a school, the aid of a patron who could produce an affidavit, or guarantee of financial support.<sup>78</sup> American patrons of the time acted as the hub of a network around immigrating musicians, sometimes by connecting musicians to the organizations that could provide a residency and other times by providing support directly to them. For instance, Elizabeth Sprague Coolidge helped bring many musicians to the United States, notably for this discussion the Pro Arte Quartet from Brussels to a residency in Wisconsin, and the Budapest Quartet from Russia to a residency in Washington DC.

### **Quartet Transplant: Pro Arte Quartet**

Even for well-established quartets, immigrating as a group during wartime proved to be difficult. Finding financial stability for four musicians rather than one at a time cost an institution four times the funding as it did to hire an individual violinist, and acquiring such funding all at the same time became a mounting challenge. With these difficulties, chamber musicians immigrated as individuals (not as part of their previous ensemble), and while they made significant contributions to the American chamber music scene, many of those contributions were through teaching influence rather than performing.<sup>79</sup> A few quartets successfully immigrated to an American quartet residency, but one seminal example shows the difficulty of transplanting a quartet as a whole—the Pro Arte String Quartet. The Pro Arte

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<sup>78</sup> Levin, “Immigrant Musicians,” 326.

<sup>79</sup> Levin, “Immigrant Musicians,” 322.

Quartet was able to secure a residency with the multi-faceted support of a patron, strong relationships with two educational institutions, and the grounding of a solid touring career before World War II, yet it still underwent a tumultuous transition while relocating from Europe.

Before moving to the United States in 1940, the Pro Arte had built a career around their home in Belgium. As young alumni of the Royal Brussels Conservatoire,<sup>80</sup> the Pro Arte Quartet debuted in 1913 with a high standard of playing.<sup>81</sup> In the early days of the quartet, all members agreed to rehearse every day,<sup>82</sup> and the resulting quality of performance led to a busy career filled with concerts, travel, and relationships with many composers, including Bartók, Honegger, Martinů, and Milhaud.<sup>83</sup> After giving the Brussels premiere of Milhaud's Fifth String Quartet, the Pro Arte became friends with the composer and subsequently worked frequently in Paris in the course of their relationship.<sup>84</sup> By the mid-1930s, the quartet had established such a strong career that they had played private concerts for both Queen Elizabeth in the United Kingdom and President Calvin Coolidge in the United States<sup>85</sup> and had been awarded the title of Quatuor de la Cour de Belgique by the Belgian government.<sup>86</sup>

The Pro Arte first encountered their strongest American champion, Elizabeth Sprague Coolidge, in 1923 at the International Festival for Contemporary Music at Salzburg while Coolidge was visiting there.<sup>87</sup> A kinship quickly ensued that led to a long and deep relationship between the patron and the quartet. Coolidge subsidized many Pro Arte activities in the

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<sup>80</sup> Tully Potter, "Matchless Beauty of Arte," *Strad* 107, no. 1276 (Aug 1996): 790- 793.

<sup>81</sup> Robert Philip and Tully Potter, "Pro Arte Quartet," *Grove Music Online*, accessed 22 Apr 2018, <http://www.oxfordmusiconline.com.proxy2.library.illinois.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022382>.

<sup>82</sup> Potter, "Matchless Beauty of Arte," 790.

<sup>83</sup> Philip and Potter, "Pro Arte Quartet."

<sup>84</sup> Potter, "Matchless Beauty of Arte," 791.

<sup>85</sup> Potter, "Matchless Beauty of Arte," 793.

<sup>86</sup> Philip and Potter, "Pro Arte Quartet."

<sup>87</sup> Potter, "Matchless Beauty of Arte."

following decades, during which time she provided the means for bringing the ensemble to the United States. The patronage began with small projects in the 1920s, when Coolidge provided a financial guarantee for concerts where ticket revenue was uncertain<sup>88</sup> or funded concerts outright through the Pro Arte's New York-based American management company, Bogue-Laberge Concert Management, Inc.<sup>89</sup> Coolidge also provided opportunities for the quartet to play at important events in her own life—including the Inauguration of the Hall of Music of the Library of Congress in 1926,<sup>90</sup> and the Second Library of Congress Festival.<sup>91</sup>

The Coolidge-Pro Arte Quartet relationship grew into larger projects in the 1930s, which led to some financial security and predictability in the quartet's concert-based life. Through her connections in California, Coolidge found a summer home for the quartet in Oakland at Mills College beginning in 1932.<sup>92</sup> With the financial support of the patron, the Pro Arte began a summer residency of eight weeks, during which time the musicians lived on campus, gave master classes, taught and coached students, and performed two concerts weekly.<sup>93</sup> In 1938, Coolidge and the quartet traveled in Europe for a six-concert cycle of Beethoven quartets in Brussels, which was repeated at Ravinia in the United States during the following summer.<sup>94</sup> By this point, the relationship had fully matured between patron and artists, as indicated by Coolidge's rare action in creating a separate endowment for the quartet in the same year as their European voyage. Designated as the "Pro Arte-Coolidge Trust," the endowment was free from obligations for activities and began with a principal of \$12,000, with the stipulation that not more

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<sup>88</sup> Barr, *Elizabeth Sprague Coolidge*, 275.

<sup>89</sup> Contract, Bogue-Laberge Concert Management for Pro Arte Quartet, 19 Oct 1926, Coolidge Col., box 81, folder 16.

<sup>90</sup> Philip and Potter, "Pro Arte Quartet."

<sup>91</sup> Barr, *Elizabeth Sprague Coolidge*, 274.

<sup>92</sup> Barr, *Elizabeth Sprague Coolidge*, 275.

<sup>93</sup> Barr, *Elizabeth Sprague Coolidge*, 259.

<sup>94</sup> Barr, *Elizabeth Sprague Coolidge*, 275.

than \$10,000 could be withdrawn in any year.<sup>95</sup> Little did either party know that only two years later the Pro Arte Quartet would become residents of Coolidge's home country.

Before immigrating, the Pro Arte Quartet had visited the United States on tour thirty-three times.<sup>96</sup> Many of these visits had the financial backing of Coolidge, but even some that were not directly sponsored by her were made possible because of introductions she made between the artists and various organizations. The correspondence from 1939 and 1940 between Coolidge and one such administrator, Carl Bricken at the University of Wisconsin at Madison, reveals the integral part that Coolidge played. As the Director of the School of Music, Bricken helped arrange concerts held on the university campus—which sometimes included hosting the patron who helped finance such events.<sup>97</sup> As early as 1938, Bricken, Coolidge, and the Pro Arte Quartet had worked together to bring concerts to the Madison community through the joint efforts of the university's resources and the patron's generous subsidy. The quartet's concerts were warmly received and a relationship between the university and the quartet began to build as the Pro Arte returned to Wisconsin multiple years in a row. With the relationship growing, Coolidge proposed a full Beethoven cycle with the Pro Arte Quartet to Bricken, requesting that the University cover half the costs of \$3,000 for the set of concerts.<sup>98</sup> Bricken agreed to host the quartet for the concerts.

Visions of a stronger partnership had evolved by the end of 1939, when Bricken and Coolidge began discussing the possibility of having the Pro Arte Quartet live in Wisconsin and become a university quartet-in-residence. However, rather than going straight to the quartet

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<sup>95</sup> Ibid.

<sup>96</sup> Ibid.

<sup>97</sup> Letter, Carl Bricken to ESC, 17 Apr 1939, Coolidge Col., box 106, folder 27.

<sup>98</sup> Western Union telegram, ESC to Carl Bricken, 23 May 1939, Coolidge Col., box 106, folder 27.

about the possibility, Bricken chose to ask advice and support from the patron.<sup>99</sup> With a goal for a residency of one semester, Bricken proposed a \$10,000 budget to hire the quartet and to give them the option of immigrating with their families.<sup>100</sup> Although Coolidge appreciated the idea and the vision of the residency, she was unwilling to help financially beyond the concert cycle that had already been arranged for May 1940.<sup>101</sup> Fortunately, by spring, Bricken had raised the money to offer the quartet a three-year contract, and all the pieces came together just in time.<sup>102</sup> On the day of the quartet's third concert of the Beethoven concert cycle, Hitler invaded Belgium.<sup>103</sup> After a seemingly usual American tour, the quartet found themselves unable to return home.

Eventually, all of the musicians of the Pro Arte ended up immigrating to the United States, but not as a whole quartet and with all their families. The trip to Wisconsin in spring 1940 included a substitute cellist, since the Pro Arte's cellist, Maas, had stayed in Brussels because of illness. Maas was unable to immigrate until after the war had ended<sup>104</sup> and at that point, another cellist had long filled his spot.<sup>105</sup> The musicians' families also had mixed success in reaching the United States—Halleux's wife and children were able to come fairly quickly and relocated in 1941, but Prévost's family were unable to immigrate until after the war ended.<sup>106</sup> However the most difficult part of the quartet's transition occurred in November 1940, when the Pro Arte's first violinist died from leukemia.<sup>107</sup> The remaining members did their best to continue on, and the quartet nearly split on account of the overwhelming pressure of the situation. Bricken was

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<sup>99</sup> Letter, Carl Bricken to ESC, 14 Dec 1939, Coolidge Col., box 106, folder 27.

<sup>100</sup> Letter, Carl Bricken to ESC, 14 Dec 1939, Coolidge Col., box 106, folder 27.

<sup>101</sup> Letter, Carl Bricken to ESC, 20 Dec 1939, Coolidge Col., box 106, folder 27.

<sup>102</sup> Barr, *Elizabeth Sprague Coolidge*, 276.

<sup>103</sup> Barr, *Elizabeth Sprague Coolidge*, 276.

<sup>104</sup> Barr, *Elizabeth Sprague Coolidge*, 279.

<sup>105</sup> Potter, "Matchless Beauty of Arte," 793.

<sup>106</sup> Barr, *Elizabeth Sprague Coolidge*, 279.

<sup>107</sup> Potter, "Matchless Beauty of Arte," 793.

able to pull the quartet members together and offer them a home within their new configuration. With determination and fortitude, he gathered financial resources and tactfully convinced the quartet of the value of his offer. He detailed the progress of his work to Coolidge:

I did, on my own, make a proposition to the Quartet that they continue their work here next year on the basis of \$4,000[.] for each for the entire school year, and exclusive of the summer months. This I proposed immediately after their performance here on December 1, because I realized at that time that this Quartet can be a first rate group, and further realized that they could be of great help to us here at the School in so many ways. This, I assure you, was entirely based upon my own conviction that I could raise the funds somehow and that whatever part you might care to take in their destinies through the summer months or for their occasional appearances through the winter, would be entirely at your wish. They are interested. They are also working faithfully, loyally and well...<sup>108</sup>

The quartet and the university solidified their relationship in the years to come, and the Pro Arte Quartet still exists in the twenty-first century, albeit with altered membership, continuing its partnership with the University of Wisconsin at Madison.<sup>109</sup>

### **A Performing Residency: Chamber Music for the Public**

Another fleeing string quartet became the first string quartet-in-residence in the nation's capital; the Budapest String Quartet, made up of Joseph Roisman and Alexander Schneider on violins, Boris Kroyt on viola, and Mischa Schneider on cello, immigrated to the United States in

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<sup>108</sup> Letter, Carl Bricken to ESC, 12 Dec 1940, Coolidge Col., box 106, folder 28.

<sup>109</sup> For a brief detail of the Pro Arte's activities in the late 1970s, see Chapter 5's section on the Paul Residency Program.

1939.<sup>110</sup> This group became one of the most celebrated string quartets to ever call the United States home.

With the Music Division of the Library of Congress established through the work of Elizabeth Sprague Coolidge, regular concerts began the 1920s in Washington DC for the benefit of the public music-consuming audience in Coolidge Auditorium.<sup>111</sup> Another patron, Gertrude Clarke Whittall, donated five Stradavari instruments and five Tourte bows in 1935 with the intent of having the instruments played in the Library of Congress's concert series.<sup>112</sup> Musicians appearing on this series would offer one performance at the Coolidge Auditorium, but quickly, performers and presenters both found that the antique instruments were too difficult to adjust to for one concert.<sup>113</sup> The solution proposed was to create a quartet-in-residence that would keep Washington as its home base and perform regularly at the Library. The ideal group would give concerts throughout the year—all on the designated instruments—while rehearsing at least two hours four times a week during the weeks leading up to performances.<sup>114</sup> In 1939, Whittall increased her financial support to make such a position possible, and the Budapest Quartet was approached.<sup>115</sup>

Like the Pro Arte Quartet and many other immigrating artists, the Budapest Quartet had already developed a strong international touring career when they moved to the United States in 1939. To accept a residency would have meant losing the freedom to keep the robust touring schedule to which the quartet had been accustomed, but the outbreak of World War II loomed as

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<sup>110</sup> Contract, Budapest Quartet with Gertrude Clarke Whittall Foundation and the Library of Congress, 1941/42, Library of Congress, Budapest String Quartet Archives, box 51, folder 3, page 1.

<sup>111</sup> Barr, *Elizabeth Sprague Coolidge*, 163.

<sup>112</sup> Hayes, "Country Store," 220.

<sup>113</sup> Brandt, *Con Brio*, 18.

<sup>114</sup> Contract, Budapest Quartet with Gertrude Clarke Whittall Foundation and the Library of Congress 1941/42, Library of Congress, Budapest String Quartet Archives, box 51, folder 3, page 1.

<sup>115</sup> Barr, *Elizabeth Sprague Coolidge*, 286.

a large factor in the quartet's decision. In September of 1939, Mischa Schneider received a letter from the quartet's London management, Ibbs and Tillett. The beginning of the war resulted in a government embargo on public entertainment, and Ibbs and Tillett relayed the bad news that "war automatically cancels all existing contracts between Concert promoters and artists."<sup>116</sup> As planned concerts across Europe were canceled, the financial stability of the group for the coming season became uncertain and the possibility of moving to the United States became a greater probability. Initially, the quartet wanted to offer nine months of residency in Washington DC at the Library of Congress, for which they would give twenty-four concerts and be compensated with \$15,000.<sup>117</sup> After negotiating back and forth, the Library of Congress—backed by the Whittall Foundation—settled with the quartet on \$9,600 for twenty-four concerts that would require residency in Washington for only three blocks of time during the year: two months in the fall from mid-August to mid-November, six days in December, and three months in the spring including March, April, and May.<sup>118</sup>

By establishing this residency, the four musicians of the Budapest Quartet would have a base of financial stability with the means to immigrate—although like many other quartets, immigrating would not be a smooth transition. At the time, the United States had limits of how many people could emigrate from each foreign country. Josef Roisman, the Budapest's first violinist, and Boris Kroyt, the violist, were able to enter as part of the Russian quota. However, the other two members of the quartet—Alexander Schneider and his brother Mischa—had to first immigrate through Canada through the Polish quota, since they had been born in the town of

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<sup>116</sup> Letter, Ibbs and Tillett to Mischa Schneider, Library of Congress, Budapest String Quartet Archives, 6 Sep 1939, box 51, folder 1.

<sup>117</sup> Brandt, *Con Brio*, 16.

<sup>118</sup> Contract, Budapest Quartet with Gertrude Clarke Whittall Foundation and the Library of Congress 1941/42, Library of Congress, Budapest String Quartet Archives, box 51, folder 3, page 1.

Vilna which in 1940 had become part of Poland.<sup>119</sup> With the delay of their immigration papers, the Schneider brothers had to get extensions for their visitor's visas while working at the Library of Congress—which caused some issues with the American Federation of Musicians during the subsequent delay in half the quartet joining the musicians' union.<sup>120</sup>

In their new position at the Library of Congress, the Budapest Quartet became the new hometown international music stars. As the local quartet in America's capital within a government-owned institution, the Budapest carried themselves as proud American citizens and represented their new country even in places where they had been many times before. With growing popularity, the quartet toured the nation to great acclaim and sold-out halls. The quartet even began reaching new, popular audiences beyond the traditional classical music scene through collaborations with such musicians as Benny Goodman, with whom the Budapest recorded the Mozart Clarinet Quintet.<sup>121</sup>

Though the Library of Congress concerts were always free, tickets still had to be issued to control the number of people who could fit in the Coolidge Auditorium. Tickets were issued on Monday mornings at 9 a.m. to people who had waited since 6 a.m. in lines that wound around the block.<sup>122</sup> The concerts became so popular that the Budapest Quartet began offering two performances on consecutive days—for which all tickets remained free except for a handling charge of 25 cents.<sup>123</sup>

However, Coolidge wanted to reach more people than could fit into a single concert hall. She initiated efforts to broadcast the concerts live on the radio.<sup>124</sup> With frequent nationwide

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<sup>119</sup> Brandt, *Con Brio*, 22.

<sup>120</sup> Ibid.

<sup>121</sup> Brandt, *Con Brio*, 87.

<sup>122</sup> Hayes, "Country Store," 219.

<sup>123</sup> Brandt, *Con Brio*, 21.

<sup>124</sup> Barr, *Elizabeth Sprague Coolidge*, 180.

broadcasts, the string quartet music of the Budapest Quartet entered the homes of many members of the general public across the nation.<sup>125</sup> For these broadcasts, the Library of Congress partnered with a number of different broadcasting networks, and for the quartet's first season in residence, the National Broadcasting Company programmed concerts on Saturday afternoons.<sup>126</sup> Later in 1941, the Budapest Quartet performed a Beethoven cycle at the Coolidge Auditorium, and the Columbia Broadcasting System broadcast the cycle over eleven Sundays from 11:05 a.m. to noon; the cycle included all sixteen string quartets, the Grosse Fuge, a viola quintet (opus 29), a string trio (opus 9, number 3), and a serenade for string trio (opus 8).<sup>127</sup> The success of this broadcast can be measured in the overwhelmingly positive response that the Library of Congress received, with almost thirteen hundred letters sent from forty-eight states, the District of Columbia, and Canada.<sup>128</sup> For a genre that had started out confined to the nation's metropolitan areas, the Budapest Quartet's residency at the Library of Congress increased access to chamber music through public airwaves throughout the nation.

### **Section 3: Schools and Curriculum**

With immigrant musicians firmly established in the American music scene as both performers and teachers, music teaching merged European training with the American education system. Although American patrons desired to create schools based on the European practices of their faculty, a complicated dynamic emerged between the value of music as part of the education for all contributing members of society and music schooling as a resource for those training for a career in which they would make their living wage from professional music.

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<sup>125</sup> Levin, "Immigrant Musicians," 326.

<sup>126</sup> Brandt, *Con Brio*, 20.

<sup>127</sup> Schedule of Sunday Morning Radio Broadcasts (Columbia Broadcasting system), 1941, Library of Congress, Budapest String Quartet Archives, box 3, folder 3.

<sup>128</sup> Brandt, *Con Brio*, 21.

Patrons like Mary Louise Curtis Bok wanted to build an elite conservatory where the high quality of music making was the ultimate goal.<sup>129</sup> The Curtis Institute and similar schools modeled their curricula after the Leipzig Conservatorium—where the now-faculty musicians had studied before moving to the United States.<sup>130</sup> Leipzig, along with other European conservatories, focused its curriculum on producing graduates who could execute well in performance—an aspect of the profession valued above all else in the training.<sup>131</sup> Early American conservatories emulated Leipzig with a similar emphasis on performing skills. In this way, the early conservatories acted as trade schools with the goal of improving their students’ abilities on their instruments rather than developing the student more broadly in various facets of the profession.

An anomaly at the time, the Institute of Musical Arts in New York City was formed using a different European model. The founder of the school, Frank Damrosch, emigrated from Germany in his teenage years and opened the institute in 1905,<sup>132</sup> but chose to build an environment that would develop students as whole musicians rather than follow the trends of the day.<sup>133</sup> Using the Royal College of Music (RCM) in London as something of an archetype, Damrosch aimed to expand the experiences of school life beyond a restrictive focus on performance standards.<sup>134</sup> He sought to provide performance education that would be of a quality competitive with institutions in Europe,<sup>135</sup> while also fostering high morale and a sense of community at the school. To achieve this goal, IMA offered a greater scope in musical

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<sup>129</sup> Gandre, “American Conservatories,” 4-5.

<sup>130</sup> Gandre, “American Conservatories,” 5.

<sup>131</sup> *Ibid.*

<sup>132</sup> H.E. Krehbiel, et al, “Damrosch,” *Grove Music Online*, accessed 19 Jul 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07137pg2>.

<sup>133</sup> Gandre, “American Conservatories,” 26.

<sup>134</sup> Damrosch did not study music in Europe, but based his educational philosophies on observations made while visiting European schools at a time when he was living in New York.

<sup>135</sup> Gandre, “American Conservatories,” 265.

curriculum than competing conservatories included, most of whom had had been modeled after Leipzig Conservatorium. Damrosch's value of developing students into whole musicians guided his decisions in the early years of the school.

At the same time that conservatories were booming, colleges and universities developed their own music programs. For universities, music, along with Latin and Greek, was part of the overall collegiate education, which was aimed at developing a young student into a thoughtful member of society who could go on to a career in any subject. Institutions like Harvard University treated music as an academic course of study similar to other disciplines in the humanities.<sup>136</sup> In the late nineteenth century, colleges began offering academic degrees in music, which in turn encouraged conservatories to confer degrees in music to keep up with them. However, schools that had been modeled after the Leipzig Conservatorium struggled with the new trend. Granting academic degrees in music lay at odds with a school's original mission of immersing the student in one subject, and many music schools did not offer courses outside of music.

In the early twentieth century, many of the music schools in existence varied greatly in the quality of their faculty and the programs offered. Individual patrons had integrated their own values and beliefs into the school that they had helped fund, and the early centers of music training developed from a variety of beginnings depending on their founding patrons' visions. Additionally, while founding sponsors set a strong agenda for their respective schools, subsequent leadership of the school could waver on the school's mission. Some schools initially were formed to teach primary school-aged students,<sup>137</sup> while others began with the goal of

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<sup>136</sup> John Richard Mangan, "Divided Choirs: Musicologist, Music Performers, and the Course of Music Study in American Higher Education" (PhD diss., Columbia University, 2005), 60, ProQuest Dissertations & Theses Global.

<sup>137</sup> As happened at the Manhattan School of Music.

raising the cultural health of the public at large believing that the arts were part of a well-developed society.<sup>138</sup> Many schools fluidly moved between curricular offerings for community music schools serving the pre-college primary school ages, a collegiate level of performance (European model), and accredited academic degrees (Bachelor's degree and beyond). Conservatories founded at this time included the Institute of Musical Arts (1905),<sup>139</sup> the aforementioned Peabody Conservatory, the New England Conservatory (1867),<sup>140</sup> Manhattan School of Music (1917),<sup>141</sup> San Francisco Conservatory (1917),<sup>142</sup> and Curtis Institute of Music (1924).<sup>143</sup>

Music curricula solidified in the 1920s. Forming a National Association of Schools of Music (NASM), 38 schools and conservatories joined together to attempt to ensure a high standard of musical training in performance.<sup>144</sup> Undergraduate degrees became standard, and consequently many conservatories that had been granting diplomas for decades began offering academic degree programs. One instance of this trend can be seen through the history of the College of Music of Cincinnati, which formed in 1878 and offered only diplomas until 1923 when it began offering bachelor's degrees.<sup>145</sup>

However, by formalizing standards for a degree curriculum, music schools had to offer of a broad college education. Within the curriculum for a bachelor's degree, schools had to grapple with providing non-musical classes which their European counterparts did not include. With classes in humanities subjects being added, additional resources had to be put towards

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<sup>138</sup> Gandre, "American Conservatories," 16.

<sup>139</sup> Gandre, "American Conservatories," 26.

<sup>140</sup> Gandre, "American Conservatories," 18.

<sup>141</sup> Gandre, "American Conservatories," 28.

<sup>142</sup> Ibid.

<sup>143</sup> Gandre, "American Conservatories," 37.

<sup>144</sup> Gandre, "American Conservatories," 40.

<sup>145</sup> Gandre, "American Conservatories," 36 and 21.

maintaining the degree program. Offering non-musical classes put strains on the school's faculty and its budget, and many conservatories merged with nearby universities, which allowed students access to necessary courses if the conservatory could not provide them.

As the original patrons and visionaries of the schools of music began to pass away and leadership changed hands, conservatories had a difficult time reconciling the original vision of a performance education in a trade-school-type setting with the new standards needed for granting academic degrees to performance students. Faculty and school budgets were spread thin; students struggled with the load of coursework that was added to their practical studies. In response, supplemental training began to bloom outside of the restraints of the degree-based curriculum—in settings where music study could be free from grades, formal coursework, and administration.

**Summer Music Schools:  
A Sanctuary for Developing Musicianship in the European Tradition**

Summers had always been a time of respite when musicians traveled to peaceful locations, getting away from the bustle of the concert season. During the time of the Kneisel and Flonzaley Quartets, many chamber music lovers retreated from metropolitan areas at this time of year. For the summer months, Franz Kneisel traveled north from New York to his home in Blue Hill, Maine. He built a house in this small town where he relaxed, played music, and taught students who came to work with him. Before long, his music school grew beyond the capacity of his home, and a building named Kneisel Hall, overlooking the bay, was built. Although the music school foundered after his death, it experienced a revival through Lillian Fuchs and her brother Joseph in the mid-1950s.<sup>146</sup> The Kneisel Hall Summer Festival and Chamber Music

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<sup>146</sup> Amédée Daryl Williams, *Lillian Fuchs: First Lady of the Viola* (New York: iUniverse, Inc, 2004), 19.

School exists in the present day, training collegiate string and piano students in an intensive chamber music setting.<sup>147</sup>

For patrons, summer could provide the forum for cultivating music with more flexibility than could be achieved during the concert year. Elizabeth Sprague Coolidge's summer home was an estate in Pittsfield in the hills of western Massachusetts. With a vision of a summer retreat for chamber activities, she built special facilities, complete with a performance space and cottages, on her property, which was called "South Mountain."<sup>148</sup> In August 1918, Coolidge held the first Berkshire Festival with many chamber music performances and a composition competition,<sup>149</sup> for which the best string quartet manuscript would garner a prize of one thousand dollars for its composer.<sup>150</sup> The festival featured the Berkshire Quartet led by Hugo Kortschak on first violin, with Herman Felber on second violin, Clarence Evans on viola, and Emmerin Stoeber on cello<sup>151</sup> performing in the South Mountain performance hall, called the "Temple."<sup>152</sup>

The Berkshire Festival attracted composers like Ernest Bloch and Rebecca Clarke, as well as a robust audience that hailed from near and far.<sup>153</sup> Daniel Mason, a friend of both Edward de Coppet and Elizabeth Sprague Coolidge, and an early attender at de Coppet's amateur music room concerts, described the community in a series of essays published in 1926. He wrote, "But perhaps the most auspicious sign of all, this year [1919], was the attitude of the audience: its devotion, its evident sense of participation in a memorable experience, its discriminating attention. It was clear that the listeners felt themselves not mere passive

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<sup>147</sup> "History," Kneisel Hall Chamber Music School and Festival, accessed 1 Oct 2018, <http://kneiselhall.org/history>.

<sup>148</sup> Barr, *Elizabeth Sprague Coolidge*, 134.

<sup>149</sup> Barr, *Elizabeth Sprague Coolidge*, 351-352.

<sup>150</sup> Barr, *Elizabeth Sprague Coolidge*, 134-135.

<sup>151</sup> Barr, *Elizabeth Sprague Coolidge*, 130.

<sup>152</sup> Barr, *Elizabeth Sprague Coolidge*, 136.

<sup>153</sup> Barr, *Elizabeth Sprague Coolidge*, 141.

recipients of the generosity of the donor of the festivals, Mrs. F. S. Coolidge, but active cooperators with her in the creation of an atmosphere in which music is intelligently loved.”<sup>154</sup> Unfortunately, an injury to Kortschak’s arm led to issues in the ensemble, and the Berkshire Quartet disbanded after 1920.<sup>155</sup> The festival at South Mountain lasted until 1938, but stopped being an annual event in 1924, as Coolidge began prioritizing efforts toward the Library of Congress over other projects (discussed above on page 31).<sup>156</sup>

One summer music school that was started by an immigrant quartet musician after World War II has had a lasting impact on string quartet history in the United States: Marlboro. As the birthplace of the Guarneri Quartet, the Vermeer Quartet, and the Cleveland Quartet, Marlboro not only brought lasting ensembles together, but acted as a connecting place for many chamber musicians. The school was founded in 1951 by a violinist who had lost his quartet—Adolf Busch. Along with his son-in-law, pianist Rudolf Serkin, Busch committed his summer efforts to providing opportunities for the further study of chamber music in the hills of southern Vermont. Originally from Berlin, Busch immigrated to Vermont after moving twice, once within Germany and then again to Basel, Switzerland, in response to the advancing Nazi regime.<sup>157</sup> Although he had established a career in Europe with his quartet, once he and his family arrived in the United States, the quartet could not find enough work to keep them together. However, Busch’s love of chamber music continued in his work through the Marlboro Music Festival, which brought together experienced professionals, young professionals, and students in a training ground and venue that was conducive for creating great music.

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<sup>154</sup> Mason, *Music as a Humanity*, 48.

<sup>155</sup> Barr, *Elizabeth Sprague Coolidge*, 143.

<sup>156</sup> Barr, *Elizabeth Sprague Coolidge*, 151.

<sup>157</sup> J.M. Snyder, ed., *Espressivo: Music and Life at Marlboro* (Marlboro, VT: Marlboro Music School and Festival, 1994), 14.

Although it was called a school of music, Marlboro blurred the lines between practical education and lifelong learning. Musicians who came there to study were all called participants, whether students in their early studies or professionals with performance careers.<sup>158</sup> By eliminating the line between teachers who had knowledge to share and students who expected to be taught, Busch and Serkin sought a family atmosphere in which each individual could fully participate in the process with his/her own contributions valued, regardless of age or level of experience. The educational goal of summer study was not only continual progress toward the highest level of music making and artistry, but about fostering an attitude in which progress acted as the motivation for music making rather than motivation coming from the number of concerts lined up in one's schedule or from attempting to make a strong grade in school.<sup>159</sup> Each day was filled with music exploration; participants worked toward increasing their skills in playing, regardless of whether the work resulted in a performance or not, and the latter was more frequent. In the 1960s, the standard of Marlboro was reported in *High Fidelity*: musicians played "quite literally all day, six and a half days a week....Out of perhaps eighty chamber works progress[ed] during any week, five or six will be chosen for the Saturday and Sunday concerts open to the public..."<sup>160</sup>

Many immigrants found their summer refuge in Vermont. Felix Galimir returned every year for three decades and Pablo Casals came from 1960 until he passed away in the mid-1970s.<sup>161</sup> Members of the Budapest Quartet returned year after year, and in 1991, Sasha

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<sup>158</sup> Snyder, *Espressivo*, 3.

<sup>159</sup> Snyder, *Espressivo*, 120.

<sup>160</sup> Snyder, *Espressivo*, 36.

<sup>161</sup> Snyder, *Espressivo*, 38.

Schneider wrote to his friend that, after 20 years of teaching there, “Marlboro is still the best music school in the world and it should continue to be the best.”<sup>162</sup>

### **Conclusion: Patron Visions, Immigrants, Education, and Financial Security**

As we have seen, American patrons of chamber music brought foreign musicians into the country to perform at a high level and to create a music performance education system in their new nation. As early as 1920, full-time string quartets with codified membership were no longer an anomaly. A tradition of expert playing was firmly established by the early quartets, Flonzaley and Kneisel, one that could only be achieved through the extensive rehearsal time made possible by making the ensemble full-time. With the group’s financial stability ensured by zealous patrons, quartets were able to establish themselves in the fabric of their new country and gain enough popularity to exist independent of their initial sponsors. By the beginning of World War I, the Kneisel and Flonzaley Quartets had firmly established the string quartet as a genre in American concerts. Audiences ranging from those in Boston and New York to those in small college towns in the Midwest became accustomed to welcoming string quartet ensembles. Whether subsidized by an individual or supported by a teaching residency, the Flonzaley and the Kneisel set the stage for future string quartets through their success in gaining long-term stability entirely through quartet work.

Immigrants during World War II shaped the musical landscape of America, from coast to coast, from opera to solo recitals, and from orchestral to string quartet music. With the arrival of quartets in the 1930s like the Pro Arte, the Busch, the Griller, the Galimir, and the Budapest, the American chamber music scene grew at a rate not known previously and as American audiences

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<sup>162</sup> Letter, Alexander Schneider to Irving Moskowitz, 5 Jan 1991, Library of Congress, Alexander Schneider Collection, box 10, folder 13.

embraced music as part of the growing melting pot of the American experience, rather than as an imported cultural practice.

From the 1920s to the 1940s, the number of full-time string quartets residing in the United States jumped from two patron-sponsored quartets to many quartets working at universities or residencies, including the Pro Arte (at the University of Wisconsin), the Griller (at the University of California), and the Walden (at the University of Illinois) Quartets. As the American taste for string quartet music grew, student musicians had already begun training for careers to meet the possibility of working in a string quartet. Fostering a love of chamber music and direct connection to the musical expression of the composer, immigrant musicians found ways through the post-secondary educational system to both prepare students for academic degrees during the formal school year while providing an explorative informal training during the summer. The complimentary education styles of the academic year and summer retreats provided an inclusive system in which students could receive the benefits of both educational philosophies. Through all of these programs and institutions, former quartet musicians deeply influenced the students who would turn into the next generation of practicing, recording, and touring quartet musicians—influences that would permeate the next half-century.

By the time that World War II ended, the United States had a diverse pool of resources: quartets performing and teaching in many parts of the country, an education system to support a growing population of students training in the European model, and the technology to record and distribute the performances of a quartet with its own unique personality, musical values, and specific training from many corners of the world. Even though many musicians established their careers before immigrating, these musicians changed the trajectory of chamber music in the

United States, matching a thirst for professional performance with dedicated patrons who wanted European musical standards to become integrated into the culture of their home country.

**CHAPTER TWO:  
AMERICAN-TRAINED MUSICIANS AND  
THE DEVELOPMENT OF GRADUATE STUDIES IN STRING QUARTET  
(1945 TO 1980)**

After World War II, further changes in technology and transportation gave performing groups a greater geographic reach than the easily-accessible metropolitan areas of the east coast of the United States. A number of quartet residencies had become established across the nation in previously isolated geographic areas, and communities that previously not had consistently been able to hear chamber music performed now had access to such experiences on a regular basis. As we have seen, a key trifecta for the growing awareness of string quartets lay in the combined efforts of Elizabeth Sprague Coolidge, the Library of Congress, and the Budapest Quartet. With frequent radio broadcasts from the nation's capital, string quartet music entered American homes in a less formal format than had been previously possible. In private settings, the distribution of long playing records (and later tape, CD, and digital technology) gave music listeners access to a variety of performances of the same pieces by groups both extant and extinct.

Advances in air travel provided quick transportation<sup>1</sup> to well-visited locations and opened up possibilities for new work in more rural areas, and advances in communication replaced the telegram with long distance phone calls while balance sheets and correspondence were easily

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<sup>1</sup> Mischa Schneider, unpublished manuscript for autobiography, Library of Congress, Budapest String Quartet Archives, b. 64, f. 9, p. 20. Quoted as "Later on, during my touring years with the Budapest Quartet I crossed the Atlantic to New York 16 times and 8 times the sea voyage from Amsterdam or Marseilles to the Dutch East Indies (Indonesia) and Australia which was usually 25 to 30 days each voyage. The last time we travelled to Australia (1963) was by jet, the trip took one day instead of 30. What a change in transportation and also mode of life in a short span of 25 years. In 1954 we played a concert in Tokyo on a Tuesday evening, left by plane on Wednesday at 9am, arrived 8:30am on the same day in Seattle (the International dateline), arrived in Washington, D.C., around 9 p.m. and played at the Library of Congress on Thursday evening (our concerts there were always on Thursdays and Fridays)."

recorded by carbon copies and later photocopies. In the wake of these trends, the world was getting smaller, and audiences became increasingly aware of multiple string quartets active in their area. Especially in heavily trafficked metropolitan centers, the personalities of each ensemble became more noticed in concert reviews – an indication that quartet “character” was being increasingly valued.<sup>2</sup> Such observations made space for new trends and sounds, and a distinctly American quartet style of playing came into being which positioned itself in juxtaposition to the prevailing immigrant ensembles working nationwide. Leading the way was the Juilliard Quartet, formed in 1946, with a mission to approach quartet music in a way unbound by the traditions and expectation of European sensibility.<sup>3</sup> In stark contrast to immigrant quartets, this new generation of American quartets championed American compositions, a penchant for which resulted in the Juilliard’s residency at the Library of Congress as successor to the Budapest Quartet.<sup>4</sup>

As American ensembles asserted themselves, the position of artist-in-residence in institutions of higher education began to shift. Music schools and conservatories began desiring a closer relationship with quartets who could be used to spread the name of the school through their touring activity while also bringing a unique perspective to the school’s students: a perspective that was used as the basis for new curricular offerings in chamber music specifically. While the string quartet-in-residence model that had proved effective in the first half of the twentieth century continued in this phase, a number of new residencies were established as musicians and administrators banded together to serve a school’s students. With a truly collaborative relationship, a school and a quartet could form a strong partnership that allowed

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<sup>2</sup> Eva Hoffman, “Juilliard: A Renewed Quartet,” *New York Times*, 5 Oct 1986, 273.

<sup>3</sup> Tully Potter, “The Concert Explosion and the Age of Recording,” in *The Cambridge Companion to the String Quartet*, ed. Robin Stowell (New York: Cambridge University Press, 2003), 90.

<sup>4</sup> Robert Mann, *A Passionate Journey: A Memoir* (New York: East End Press, 2018), xiv.

each entity to fulfil its vision and goals—the school by offering a more sophisticated chamber music program, and the quartet by passing on both musical and practical aspects of their professional activity to graduate-level students, who could carry these skills directly into their own quartet careers.

Creating such partnerships, schools began developing high-level training aimed at student ensembles, who would apply as a pre-formed string quartet to a two-year program, in which students would focus solely on developing the ensemble and serving as faculty teaching assistants. Schools such as the Eastman School of Music began offering graduate degrees in the specialty area of chamber music or string quartet. Additionally, the post of string-quartet-in-residence gave both faculty and student ensembles important financial stability: for faculty, a home base which allowed flexibility in outside activities, and for students, an educational arena which allowed the group the resources to improve and the time to mature. Together, administrators and string faculty helped shape a growing chamber music curriculum in higher education, creating opportunities through which music students could pursue intensive training in string quartet performance.

### **Section 1: A New American Sound: The Juilliard Quartet**

A stylistic rift formed in the American classical music scene as European art music clashed with a brasher musical style that communicated American vigor.<sup>5</sup> As early as the 1880s, Charles Ives was a prime example of this juxtaposition—he had trained in European compositional conventions at Yale with his composition teacher, Horatio Parker, who had studied in Europe as part of the Second New England School of composers and was part of the

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<sup>5</sup> Said by pianist Gil Kalish, as quoted in “Juilliard America's Quartet,” *Chamber Music* 25, no. 1 (Feb 2008): 32.

“imported” lineage.<sup>6</sup> However, Ives shunned those established ideas about composition to write music as he wanted—whether or not it was within a tasteful style according to the European standards of the day. Sometimes this resulted in highly dissonant music and sometimes the writing contained beautiful melodies that occurred simultaneously in different keys and different meters. Ives has been historically categorized as a musical maverick who wrote music that some in upper-class musical communities may have not wanted to hear. For instance, Ives felt that the music that the Kneisel Quartet played was too beautiful and made the quartet sound emasculated;<sup>7</sup> this was a frustration that set off Ives’s creative ignition and resulted in his response: his Second String Quartet. He wrote in his *Memos*, “I started a string quartet score, half mad, half in fun, and half to try out, practice, and have some fun with making those men fiddlers get up and do something like men.”<sup>8</sup> In the margins of the manuscript, Ives wrote references to the Kneisel Quartet, characterizing them as musicians whose musical integrity was compromised through their ties to the traditional European aesthetic of beautiful playing.<sup>9</sup>

Forming about fifty years later, the Juilliard Quartet resonated with Ives’s vision and defiance. After World War II, the quartets working in the United States were still primarily immigrants who had trained overseas and had a reputation of being elegant, refined, and intellectual,<sup>10</sup> but for some audiences the image also reflected the sense that such music was for the patrons of the upper classes—and only for that echelon of the population. When the Juilliard

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<sup>6</sup> For much more on Ives’s struggle between American expression and the European tradition, see Gayle Magee, *Ives Reconsidered* (Urbana, IL: University of Illinois Press, 2008).

<sup>7</sup> In his String Quartet No. 2, Ives wrote a satirical tempo marking “Andante Emasculata,” a reference to the saccharine sounds of the “Pretty Tone Ladies!” in the end of the second movement. The manuscript of Ives String Quartet No. 2 is in the Charles Ives Papers held at Yale University in New Haven, Connecticut.

<sup>8</sup> Charles E. Ives, *Memos*, edited by John Kirkpatrick, (New York: W. W. Norton, 1972), 74.

<sup>9</sup> In the margin on the manuscript of Ives’s String Quartet No. 2, Ives wrote “Hard Rollo. This is music for men to play—not the lady-bird Kneisel Quartet.”

<sup>10</sup> Harriet Gay, *Juilliard Quartet* (New York: Vantage Press, 1974), 5.

formed, they presented the world with a passionate version of what a string quartet could be—and with the intention of confounding this expectation. The founding first violinist, Robert Mann, described the contrast between the immigrant quartets of Europe and the new direction of the Juilliard in an interview he gave in 1974:

We felt that chamber music had come to mean a picture of four mature musicians—we were urged to wear beards—who produced “holy music”...To us it burns with life...We’ll play a piece we hope will sound so exciting you’ll say “I didn’t know chamber music was like that.”<sup>11</sup>

The group would later be described in the *New York Times* in contrast to other ensembles of the day: “Then came this young quartet...with this youthful enthusiasm, this reckless daring, not weighted down by tradition; they bewildered the old amateurs, but it was irresistible—the fire, the courage.”<sup>12</sup> The Juilliard played with a distinct American sound: unabashedly intense, at times unrefined, and with clear musical intentions valued beyond a refined blend of sophisticated sound. Where the Kneisel may have played a lyrical phrase with a beautiful tone achieved by a flowing bow speed in a free part of the string (closer to the fingerboard than to the bridge), the Juilliard tended toward lyricism that had more immediacy and could be achieved by stronger actions in the bow—closer to the bridge and with more weight in the arm. The energy and character of a phrase guided technical decisions like these, and the Juilliard’s resulting palate included a large variety of sound colors. However, especially in intense playing, pulling the bow close to the bridge could result in more grit in the sound and allow for a directness that,

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<sup>11</sup> Gay, *Juilliard*, 3.

<sup>12</sup> Eva Hoffman, “Juilliard,” 273.

especially to one with a European sensibility, could seem as overdone.<sup>13</sup> Clear articulations could be heard as lacking in subtlety, and clear voicing could be heard as a less blended ensemble. However, delivering a phrase directly with intention gave the music a richness in which none of the four voices would be hidden, and each instrument made an important contribution to the full sound of the ensemble.

The Juilliard became known as those “brash Americans,” reflecting how Americans were viewed around the world after World War II.<sup>14</sup> The quartet began in 1946 with three musicians who had just finished serving in the US Army.<sup>15</sup> In performance, each musician brought a fervor to his instrument and the music that confirmed the stereotype.<sup>16</sup> Their boss at Juilliard when they formed, president William Schuman, gave the quartet the freedom to pursue their individual style as far as they could, believing in their integrity and trusting their authenticity with the music even as it differed from norms of the day. He championed their individuality even when some in the community had doubts.

[My] board, some of whom were very musical, said there were a lot of excesses, and named them, and didn't I agree? And I said, “Listen, there are more excesses than you've even told me about—but if you find four young people without excesses you're in trouble, because the excesses will calm down. If they start out calm there's no place to build to. Let them alone, let's back them through everything.” So we always did.<sup>17</sup>

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<sup>13</sup> Tully Potter has described the Juilliard as “unnecessarily expressive” in Mozart, while characterizing the Guarneri Quartet as having “a rather heavy playing style.” Potter, “The Concert Explosion,” 89-90.

<sup>14</sup> Said by pianist Gil Kalish, as quoted in “Juilliard America's Quartet,” 32.

<sup>15</sup> Hoffman, “Juilliard.”

<sup>16</sup> Leighton Kerner, “Fifty Years and Counting,” *Village Voice*, 17 Sep 1996, 66.

<sup>17</sup> Gay, *Juilliard*, 8.

The Juilliard Quartet gained a reputation for playing oft-performed standard works of the string quartet repertoire music too fast,<sup>18</sup> for playing with not enough reverence, and for looking the part of the reckless American stereotype—sometimes performing without their clothes properly put on. Schuman recoiled in horror and had to say something to the group when he witnessed a concert where “they looked like pigs... you know, I won’t tell you what part of their clothing was sometimes open...they looked absolutely disreputable.”<sup>19</sup>

But the music making was unequivocally authentic. When the quartet began, violinists Robert Mann and Robert Koff, violist Rafael Hillyer, and cellist Arthur Winograd, rehearsed for as many as nine hours each day to learn twelve works before the season started in the fall.<sup>20</sup> During this intense start-up phase, the quartet played frequently for violist Eugene Leher, a violist with the Boston Symphony who had performed with the Kolisch Quartet before its members relocated to the United States.<sup>21</sup> The Juilliard Quartet’s hard work showed in their concerts. The reviews for their Town Hall debut in New York City touted their “split-second precision” with laudatory comments: “They leaned forward...as if to impart to each other the most minute articles of meanings as they played, although it was clear that each knew the entire score practically by heart.”<sup>22</sup>

The idea to form the quartet had come to both William Schuman and Robert Mann at nearly the same time. As the president of the Juilliard School, Schuman wanted the institution to have its own quartet to both serve the students and to spread the Juilliard name wherever the

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<sup>18</sup> Jack Hiemenz, “Musicians of the Month: The Cleveland Quartet,” *High Fidelity and Musical America* 23, no. 1 (1973): 23.

<sup>19</sup> Gay, *Juilliard*, 8.

<sup>20</sup> Robert Mann, quoted in Gay, *Juilliard*, 7.

<sup>21</sup> Hoffman, “Juilliard.”

<sup>22</sup> Gay, *Juilliard*, 9.

quartet toured.<sup>23</sup> However, none of the quartets that existed at the time seemed to fit this vision. Mann had also entertained the idea of pitching a string quartet to the conservatory's leadership. When the first meeting between Schuman and Mann took place, they immediately understood their common objective. They came up with an idea: to "play old music as if it had just been written and new music as if it had been around for a long time."<sup>24</sup> The idea became a catch phrase to describe the shared goal of the school and the quartet, and the quartet began preparing works both new and old for projects that had never been attempted previously.

The Juilliard Quartet became specialists in American music. In the beginning, they played so much contemporary music that Robert Mann declared, "During our first year as a quartet we played almost every American composer."<sup>25</sup> The Juilliard succeeded the Budapest Quartet in 1948 as resident string quartet at the Library of Congress<sup>26</sup> in a change partly motivated by the Budapest's avoidance of modern music and the Juilliard's embrace of it. Sharing a commitment to new American works with Elizabeth Sprague Coolidge and the head of the music division at the Library of Congress, Dr. Harold Spivacke,<sup>27</sup> the quartet aligned its work with the Library's commissioning program and developed long-term relationships with many American composers of the day.<sup>28</sup> In its first four decades, the Juilliard collaborated with composers both on Juilliard's faculty and not, including Elliot Carter, Milton Babbitt, Donald Martino, Irving Fine, and Roger Sessions.<sup>29</sup> They premiered and recorded works, including, of

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<sup>23</sup> In 1926, the Institute of Musical Arts had merged with the institution called the "Juilliard Graduate School" to become the Juilliard School that survived the twentieth century (Kreibel, "Damrosch Family"). By the 1940s, the previous quartet-in-residence, the Kneisel Quartet, had long since been gone.

<sup>24</sup> Maro Chermayeff and Amy Schewel, *Juilliard* (New York: Harry N. Abrams, Inc., 2002), 55.

<sup>25</sup> Mann, *Passionate Journey*, 49.

<sup>26</sup> "Juilliard America's Quartet," 32.

<sup>27</sup> Mann, *Passionate Journey*, xiv.

<sup>28</sup> "Juilliard America's Quartet," 33.

<sup>29</sup> Hoffman, "Juilliard."

course, Charles Ives's second string quartet.<sup>30</sup> With Robert Mann and cellist Claus Adams<sup>31</sup> as composers themselves, the Juilliard integrated their identity as an American quartet into their actions as they championed music of their era and their nation.<sup>32</sup>

With their authentic, striking values, the Juilliard set itself apart from the other string quartets of the day; and as quartet-in-residence at the Juilliard School, the ensemble began influencing chamber musicians who studied at the school during their tenure. Little research exists about the Juilliard Quartet's influence at Juilliard in the first few decades, but the extent of their teaching has been undeniable. In 2002, Robert Mann made some bold statements that, even if somewhat exaggerated, would accurately paint the depth of Juilliard's influence on chamber music in the United States: "As a matter of fact, I would say about three-quarters of all the string quartets in America have been taught by members of the Juilliard Quartet."<sup>33</sup> The group recruited students from all over the world as they toured, and directly encouraged some quartets to form. For instance, on a 1965 trip to Nikko, Japan, the quartet worked with some promising young string players whom they successfully recruited to study at Juilliard—the musicians who would become the Tokyo Quartet.<sup>34</sup>

When the Juilliard Quartet formed, the American chamber music scene was ready for a quartet that matched the image of the country. The group established an American standard that was full of personality and experimentation, passionately human, unabashedly individualistic,

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<sup>30</sup> Charles Ives, *Ives: The Two String Quartets*, Juilliard Quartet, Columbia Masterworks MS 7027, [1967], LP.

<sup>31</sup> Adams replaced Winograd in 1955. Other members of the quartet during the tenure of Robert Mann (left the quartet in 1997) included on second violin Robert Koff (1946-1958), Isadore Cohen (1958-1966), Earl Carlyss (1966-1986), and Joel Smirnoff (1986-1997); on viola Hillyer (1946-1969), and Samuel Rhodes (1969-2013); on cello Winograd (1946-1955), Adams (1955-1974), and Joel Krosnick (1974-2016). The quartet continues in residence at Juilliard through the present day (2018) with no original members. Mann, *Passionate Journey*, 310.

<sup>32</sup> Mann, *Passionate Journey*, 55.

<sup>33</sup> Chermayeff and Schewel, *Juilliard*, 57.

<sup>34</sup> David Patrick Stearns, "Leave-Taking," *Chamber Music* 30, no. 2 (Spring 2013): 24.

and undeniably dedicated to the art form. And in their post at one of the nation's most recognized conservatories, the values of the Juilliard were ready to be passed on to a whole new generation of string quartet musicians.

## **Section 2: Studies Form to Transition Ensembles from Student to Professional**

A student wanting to pursue a career in the mid-twentieth century would study chamber music as part of a general curriculum in performance, which included orchestra and solo playing without a specific emphasis in any area. Studying with teachers of the immigrant generation like Gregor Piatigorsky, Ivan Galamian, Broadus Erle, and William Primrose,<sup>35</sup> students in the mid-twentieth century attended school to absorb the musical, technical, and artistic values of their teachers before launching their own careers. As the string quartet profession advanced as a career option, a growing need for intensive string quartet study developed as students formed groups in school that could be viable as a performing group professionally. Professional quartets of the time maintained a standard rehearsal time of three to five hours a day,<sup>36</sup> so a student group wanting to reach a level of professional viability needed significant amounts of time to develop. A problem began to be seen: if students were involved in orchestra and solo lessons along with other aspects of an inclusive general curriculum, how could an ensemble find the time needed to develop into a distinctive entity? Administrators and string quartets recognized this problem and set to work to provide a solution. When professional string quartet training became a goal in higher education in the second half of the twentieth century, the world of chamber music in the United States changed.

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<sup>35</sup> These were the specific teachers of the founding Cleveland Quartet members.

<sup>36</sup> Letter, Cleveland Quartet to Gordon Hardy, 1 Oct 1981, CQ Archives, b. 1, f. 3.

With the specific aim of preparing student ensembles for professional careers, these quartet programs were developed as a collaborative effort between the faculty string quartet-in-residence and the administration of each institution. While quartets like the Juilliard and Budapest were encouraging young quartets in flexible environments for chamber music instruction at Juilliard and Marlboro, quartets like the Cleveland Quartet at Eastman were in teaching posts that were meant to improve the chamber music offerings of the school. Some of the first formalized curricula for graduate level training programs began in the 1970s and 1980s, such as the Aspen School of Music in Aspen, Colorado and Eastman School of Music in Rochester, New York. Through collaborative efforts between the administrative leadership, the Cleveland Quartet, and other string faculty, two programs emerged: a summer-long string quartet training was developed at Aspen, and graduate diplomas and degrees specifically in string quartet were launched at Eastman.

The development of a graduate curriculum in string quartet simultaneously specialized and expanded the training of student quartet musicians. By majoring in string quartet rather than the instrument and its performance through general literature, the graduate degree excluded some of the repertoire one would expect from a professional musician with a violin degree. However, with a deep focus on the quartet literature, graduate-student musicians could simultaneously work on the musical and technical needs of the music while honing rehearsal techniques, maintaining awareness of personal dynamics within the group, and specifically tailoring each player's individual sound to its specific role and interaction with others in the group.

Quartet training programs at Aspen and Eastman cultivated an intensive environment where budding ensembles would spend concentrated time solidifying the group in all aspects of their craft. With these career-building programs, the professional quartet-in-residence faculty at

the school provided a holistic view of the quartet profession. The student quartet would aim to grow not only in their individual instruments and quartet acuity, but also in the practical needs of a professional chamber ensemble which included such skill sets as teaching, rehearsing, public speaking, and planning. Through recordings and individual studio teaching, professional ensembles had already begun to create legacies that would last beyond the life of the quartet; but when quartets began working with student groups who would develop their own lasting careers, the artistic, communicative, professional, interpersonal, and technical values of a quartet passed on to the next generation. A documented case of the beginning of such a program is the Center for Advanced Quartet Studies at the Aspen School of Music in Colorado, imagined and realized by the school's president and dean, Gordon Hardy, the assistant dean, William Vickery, cellist Claus Adams, and the Cleveland Quartet.

### **The Response to a Need: Aspen Center for Advanced Quartet Studies**

Prior to 1981, the Aspen Music School and Festival offered a summer-long student experience that fell in line with the expectations of the day; orchestral studies comprised the bulk of organized activities, which were accompanied by private lessons, master classes, seminars, and chamber music coaching.<sup>37</sup> However, the school wanted to increase its chamber music offerings and for the summer of 1981 initiated a pilot program to which pre-formed string quartets would apply to receive a fellowship for the summer.<sup>38</sup> At this juncture, key faculty had already been teaching at Aspen for many summers: the Cleveland Quartet had been teaching annually since the early 1970s<sup>39</sup> and Claus Adams had been teaching since 1953.<sup>40</sup> Adams was

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<sup>37</sup> Letter, CQ to Gordon Hardy, 1 Oct 1981, CQ Archives, b. 1, f. 3.

<sup>38</sup> Letter, CQ to Gordon Hardy, 1 Oct 1981, CQ Archives, b. 1, f. 3.

<sup>39</sup> Letter, CQ to James Blackhurst, 4 Jun 1973, CQ Archives, b. 8, f. 4.

<sup>40</sup> Announcement, "Center for Advanced Quartet Studies," 1982, CQ Archives, b. 1, f. 3.

the founding cellist of the New Music Quartet before continuing his career with the Juilliard Quartet, with whom he played for nineteen years.<sup>41</sup> With the strength of this faculty, the Aspen Music School invited pre-formed string quartets to apply for a summer in the Colorado mountains where they would study with their esteemed mentors, rehearse diligently for quartet performances, and play with one of the school's orchestras, as was required for every instrumental student attending Aspen.<sup>42</sup>

In the summer of 1981, four “committed, young professional quartets with long-range career goals”<sup>43</sup> attended the first program: the Chester, the Colorado, the Da Vinci, and the Orion.<sup>44</sup> So much interest in the program had been generated that it took the Cleveland Quartet much longer to decide on the groups than had been anticipated.<sup>45</sup> In the admissions process, Paul Katz strongly advocated for Aspen to allow an orchestral exemption to entice the top candidates to attend:

...we feel that the only way to ensure that both the Chester and Colorado Quartets will be in Aspen is to offer them both the orchestral exemption...The Chester Quartet has recorded for Vox, has successful New York Times reviews and is currently in the finals of the Naumberg Competition. The Colorado Quartet is younger and currently studying at Juilliard with Robert Mann and shows great promise. (We have spoken with Mann about them, and he is also very enthusiastic.) [sic] about their potential.) Certainly this kind of beginning, if possible, would cause considerable excitement among outstanding chamber music groups around the country and would immediately put Aspen in a strong competitive position with programs such as Marlboro and Norfolk.<sup>46</sup>

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<sup>41</sup> Announcement, “Center for Advanced Quartet Studies,” 1982, CQ Archives, b. 1, f. 3.

<sup>42</sup> Letter, CQ to Gordon Hardy, 1 Oct 1981, CQ Archives, b. 1, f. 3.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

<sup>45</sup> Letter, Paul Katz to William Vickery (assistant dean of Aspen), 7 Mar 1981, CQ Archives, b. 1, f. 3.

<sup>46</sup> Letter, Paul Katz to William Vickery, 7 Mar 1981, CQ Archives, b. 1, f. 3.

Ultimately, the Chester Quartet was permitted exemption, and the Colorado was not. The remaining two ensembles participated in orchestra as the school desired, and such constraints on time and physical stamina proved to be the most important criticism of the program. With the responsibility of playing in the orchestra, the student musicians felt over extended in their playing hours, which detracted from their ensemble's potential achievement.<sup>47</sup> In student evaluations, the Da Vinci and the Orion discussed the issue.

Another impediment to our work was our obligatory participation in the Festival Orchestra. While we appreciated having been placed in the same orchestra for scheduling purposes, we still found that there were not enough hours in the day to rehearse with the orchestra (3 hours), rehearse quartet (4-5 hours), practice individually (2-4 hours), and attend lessons, coachings, masterclasses and concerts. -- Da Vinci Quartet<sup>48</sup>

With the time spent in the combination of orchestra and chamber music, the quality of our music-making really suffered. Several private lessons had to be cancelled because of a lack of preparation. Several of us had physical symptoms of stress due to playing too many hours. -- Orion Quartet<sup>49</sup>

The opinions from student evaluations and faculty assessment resulted in the immediate creation of an official program separate from the traditional course of study at Aspen. To achieve the original vision of supporting pre-professional quartets, Claus Adam proposed a separate Institute of Advanced Quartet Studies.<sup>50</sup> Such a program could operate with its own

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<sup>47</sup> Evaluation of Aspen 1981 String Quartet Program, Orion String Quartet, CQ Archives, b. 1, f. 3.

<sup>48</sup> Evaluation of Aspen 1981 String Quartet Program, Da Vinci String Quartet, CQ Archives, b. 1, f. 3.

<sup>49</sup> Evaluation of Aspen 1981 String Quartet Program, Orion String Quartet, CQ Archives, b. 1, f. 3.

<sup>50</sup> Letter, CQ to Gordon Hardy, 1 Oct 1981, CQ Archives, b. 1, f. 3.

curriculum while still being under the umbrella of the Music Associates of Aspen, Inc., which already included both school and festival components of the summer program.<sup>51</sup> The Cleveland Quartet supported the change, citing both curricular and financial reasons to back up their views. From a curricular standpoint, the students enrolled in the quartet institute would be free from the requirements of the school—most notably the orchestral requirement—and spend that extra time in quartet rehearsal or in more hours of coaching with the faculty.<sup>52</sup> From a financial standpoint, the new institute could increase the visibility of Aspen’s chamber music activities, and its creation could serve as the basis for a new fundraising campaign.<sup>53</sup> All involved had already committed financial resources to the program’s vision; to make the program possible in 1981, both the Aspen School and the Cleveland Quartet made financial concessions. Aspen was in a period of financial strain, yet deemed the project worthy enough to devote resources to create fellowships, and the Cleveland Quartet accepted a lower rate of pay than they could have garnered at other summer engagements.<sup>54</sup> This clearly indicates that the momentum of a new program could be beneficial for all involved.

In the summer of 1982, Aspen established the Center for Advanced Quartet Studies, an intensive nine-week program for student groups.<sup>55</sup> The official announcement cited the program as forming “in response to the recent explosion of the interest in chamber music and to the increasing numbers of young musicians who are committed to developing careers as quartet members.”<sup>56</sup> In subsequent years, Aspen has become an important training ground for young

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<sup>51</sup> Letter, CQ to Gordon Hardy, 1 Oct 1981, CQ Archives, b. 1, f. 3.

<sup>52</sup> Letter, CQ to Gordon Hardy, 1 Oct 1981, CQ Archives, b. 1, f. 3.

<sup>53</sup> Letter, CQ to Gordon Hardy, 1 Oct 1981, CQ Archives, b. 1, f. 3.

<sup>54</sup> Letter, Paul Katz to William Vickery, 18 Dec 1980, CQ Archives, b. 1, f. 3.

<sup>55</sup> Memo from Aspen Music Festival, 1982, CQ Archives, b. 1, f. 3.

<sup>56</sup> *Ibid.*

quartets, allowing for “concentrated study as an ensemble”<sup>57</sup> and setting a “high standard of quartet playing.”<sup>58</sup> The Center for Advanced Quartet Studies persists to the present day; decades later, former Cleveland Quartet members still teach alongside Cleveland Quartet students.<sup>59</sup>

### **The String Quartet as a Graduate Curriculum: Eastman**

While Aspen’s Center for Advanced Quartet Studies was established in 1982, the Cleveland Quartet’s work with pre-professional quartets at the Eastman School had begun with their initial agreement with that school a few years earlier, in 1976. From the outset, the Cleveland Quartet was hired with the expressed goal of creating not just a graduate curriculum, but a Master’s degree in string quartet while in residence there.<sup>60</sup> As a thriving professional ensemble, the musicians of the Cleveland Quartet brought a world-class practical experience to their students at Eastman, and added a unique perspective to the school.

This holistic thinking was not confined to string quartets in the vision of Robert Freeman, the director of Eastman at the time. The intentions of the graduate string quartet program reflected Freeman’s institutional goals more broadly. In a letter to Paul Katz in 1994, Freeman articulated his thoughts about the direction of music in higher education in the United States.<sup>61</sup> He expressed his opinion that music education institutions fell on a spectrum between platonic departments of music that might require students to spend much time thinking about music without actually doing it, and music conservatories that were focused on performance but

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<sup>57</sup> Letter, Colorado Quartet to the Trustees and Board of Directors of the Aspen Music Festival, Gordon Hardy, and CQ, undated (estimated 1981), CQ Archives, b. 1, f. 3.

<sup>58</sup> Evaluation of Aspen 1981 String Quartet Program, Orion String Quartet, CQ Archives, b. 1, f. 3.

<sup>59</sup> “Center for Advanced Quartet Studies,” Aspen Music Festival and School, online, accessed 9 Aug 2018, <https://www.aspenmusicfestival.com/students-welcome/admissions/programs-of-study/chamber-music-immersions/center-for-advanced-quartet-studies/>.

<sup>60</sup> It is not entirely clear whether a master’s degree actually materialized, but the formalization of graduate studies in string quartet flourished at Eastman.

<sup>61</sup> Letter, Robert Freeman to Paul Katz, 27 Oct 1994, CQ Archives, b. 13, f. 3.

perhaps valued the performance product of music separately from the context of music tradition, practice, and philosophy from which it may stem. Freeman's goal was to create instead a school in the center, with the aim of providing resources for the students to develop in the context of a rounded education that would "include composition, performance, scholarship, pedagogy, and other aspects of the musical profession (librarianship, recording arts and sciences, entrepreneurship), as well as public school music teaching. [The schools'] objective is a whole education...Because I believe that skills in thinking, writing, speaking, and friendly suasion are a vital aspect of a general education, Eastman has always included a strong humanities department. As you know, I value articulate musicians of high quality like yourself, people who cannot only play and teach the repertory we all love on a very high level, but who are interested in music, people who are both verbal and articulate enough to speak to a general audience on the music which follows, from the stage."<sup>62</sup> To create such an education for Eastman students, Freeman aimed to create a music faculty that was balanced: a mix of teaching performers and a faculty dedicated to full-time activity at the school, both being equally valued.<sup>63</sup>

Even before signing their initial contract, the Cleveland Quartet had already begun discussing a Master's degree in chamber music. In their contract dated December 19, 1975, Freeman wrote: "we have spoken of the importance for both the Quartet and the Eastman School of the development of a masters [sic] degree program in chamber music. The implementation of such a program for the fall of 1976 must of course depend upon the support of the Eastman faculty, in which a good deal of enthusiasm for such a program already exists."<sup>64</sup> Such support from the Cleveland Quartet, the existing faculty, Freeman, and other factions of the

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<sup>62</sup> Letter, Robert Freeman to Paul Katz, 27 Oct 1994, CQ Archives, b. 13, f. 3.

<sup>63</sup> Robert Freeman, *The Crisis of Classical Music in America: Lessons from a Life in the Education of Musicians* (Lanham, MD: Rowman & Littlefield, 2014), 135-136.

<sup>64</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1, p. 3.

administration proved to be so strong that four graduate fellowships were approved for Cleveland Quartet's first year at Eastman.<sup>65</sup> Advertised as a "competition," Eastman auditioned pre-formed string quartets that could become the Graduate String Quartet for the following academic year, 1976 to 1977.<sup>66</sup>

The details of the Graduate String Quartet Program came into focus quickly and the first competition was held on April 16, 1976.<sup>67</sup> The goals were stated simply in application materials: "The primary purpose of the Graduate String Quartet program is to aid the selected group in its development toward professional stature."<sup>68</sup> Opportunities would include one recital per semester,<sup>69</sup> serving as the Teaching Assistants to the Cleveland Quartet (including possibly coaching undergraduate string quartets),<sup>70</sup> frequent coaching and lessons with the Cleveland Quartet,<sup>71</sup> and assistance from the school for activities off campus including a New York debut. In their offer letter as winners of the second competition in 1978, the Chester Quartet was informed about some of these promising benefits: "Assuming that your development as a group proceeds as we anticipate, the School also will make available its good offices in helping you secure concert engagements away from the School and will give most favorable consideration to requests for support for entering appropriate competitions."<sup>72</sup> Additionally, the position of Graduate String Quartet would be expected to renew for a second year if all aspects of the

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<sup>65</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1, p. 3.

<sup>66</sup> ESM String Quartet Competition Flyer, 16 Mar 1976, CQ Archives, b. 10, f. 1.

<sup>67</sup> ESM String Quartet Competition Flyer, 16 Mar 1976, CQ Archives, b. 10, f. 1.

<sup>68</sup> ESM memo, Graduate String Quartet application and guidelines, 1978-79, CQ Archives, b. 10, f. 1.

<sup>69</sup> ESM memo, Graduate String Quartet application and guidelines, 1978-79, CQ Archives, b. 10, f. 1.

<sup>70</sup> Acceptance letter, ESM to Chester Quartet, 6 Apr 1978, CQ Archives, b. 10, f. 1, p. 2.

<sup>71</sup> Student groups received two coachings a week, according to Annie Fullard of the Cavani Quartet. As quoted in Edith Eisler, "Double Bar," *Chamber Music Magazine* 12, no. 4 (1995): 34.

<sup>72</sup> Acceptance letter, ESM to Chester Quartet, 6 Apr 1978, CQ Archives, b. 10, f. 1, p. 2.

program were satisfactory after the first year in order to allow the quartet the time to mature.<sup>73</sup> In succeeding years, Eastman assisted many of their student quartets in preparations for New York debuts,<sup>74</sup> logistics and financial assistance for competitions,<sup>75</sup> and commissioning projects. In the early 1990s, the Anderson Quartet, Eastman's Graduate Student Quartet, made its New York debut at Alice Tully Hall in 1994 with a program that included a commission from Alvin Singleton with sponsorship from the NAACP—with the help of the Cleveland Quartet and Robert Freeman.<sup>76</sup>

Another important aspect of the Eastman program was the financial stability that it provided for a young ensemble in the early years of its development. The Cleveland Quartet knew that “most new quartets lead a precarious financial existence,”<sup>77</sup> and that the quartet industry was changing. Before, new quartets formed under the financial stability of a job while gaining musical experience, making connections with management, and working enough to build a marketable résumé. However, many student quartets of this era formed without a contract or pay—so the school fellowship and stipend that was included afforded the quartet the opportunity to grow into a viable ensemble.

At Eastman, the curriculum for graduate string quartets was largely based on the mentoring relationship that the young quartets had with the Cleveland Quartet members. Beyond coaching sessions, lessons, and performances, the close relationship between students and teachers resulted in the transfer of additional valuable perspectives. Cellist David Ying had a very close relationship with Paul Katz, and described some of the intangible lessons he learned from the Cleveland Quartet in a personal letter to Katz:

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<sup>73</sup> Acceptance letter, ESM to Chester Quartet, 6 Apr 1978, CQ Archives, b. 10, f. 1, p. 1.

<sup>74</sup> Eisler, “Double Bar,” 4.

<sup>75</sup> Acceptance letter, ESM to Chester Quartet, 6 Apr 1978, CQ Archives, b. 10, f. 1, p. 2.

<sup>76</sup> Letter, Robert Freeman to Anderson Quartet, 17 May 1993, CQ Archives, b. 10, f. 2.

<sup>77</sup> Letter, Cleveland Quartet to Gordon Hardy, 1 Oct 1981, CQ Archives, b. 1, f. 3.

The first and most important is to thank you for the last several years at Eastman. Even before I came back to Rochester, I knew that I would learn a great deal about playing the cello from you, but I don't think I realized how much I was to learn about performing, quartet life, the music business, teaching –the list could go on for a while! In short, you have been – and continue to be – a fantastic role model to me. And obviously, neither I nor the quartet would be where it is, musically and professionally, without your invaluable help.<sup>78</sup>

Each member of the Cleveland Quartet identified strongly as a teacher and greatly valued working with students. In their collective role as a quartet-in-residence, they described in 1973 an educational goal that would guide their residencies for the duration of their career: “We feel the training of serious young string quartets could be our most important contribution to the University as a quartet. If publicized correctly, it will continue to be of enormous recruitment value to the string program.”<sup>79</sup> At that time, it would have been hard to predict the vast understatement here. The quartet would go on not only to mentor many quartets, but to have lasting relationships with those quartets as well. The members of the Cleveland often performed with their students, and even recorded albums with them.<sup>80</sup> Many quartets who studied under the Cleveland at Eastman felt their experiences shaped their development. Annie Fullard, violinist of the Cavani Quartet later reflected on the residency's effect on their ensemble's career:

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<sup>78</sup> Letter, David Ying to Paul Katz, 29 Sep 1992, CQ Archives, b. 13, f. 3.

<sup>79</sup> Letter, CQ to James Blackhurst, 4 Jun 1973, CQ Archives, b. 8, f. 4.

<sup>80</sup> For instance, the Meliora Quartet and the Cleveland Quartet's recording of the Mendelssohn Octet. Eisler, “Double Bar,” 5.

Studying with the Cleveland Quartet really changed our lives, it was a dream come true. They care so much about the way they teach, about making music, and about their students, so they get the best out of them. That kind of dedication is very special, and they instilled it in us, they made us realize how much dedication it takes to play in a quartet, to do justice to the music.<sup>81</sup>

For the Cleveland Quartet, the union of teaching and performing worked well for a long-term arrangement. The quartet's tenure at Eastman lasted from 1976 until its disbanding in 1995.<sup>82</sup> The partnership proved to be fruitful and healthy, with both administration and quartet sharing educational goals and working together for the benefit of the students. With a group less invested in their students, perhaps tenure with a school like Eastman might not have worked, but for the Cleveland Quartet, violinist Peter Salaff summed up their philosophy:

Performing complements teaching, and teaching complements performing. I think we feel that by performing a great deal we can give some first-hand information to students, and by teaching one learns a great deal about oneself. It also stimulates. If one's not careful, one can get into a rut if one performs constantly. With teaching you're getting back something else—it keeps things alive, which is very important.<sup>83</sup>

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<sup>81</sup> Eisler, "Double Bar," 4.

<sup>82</sup> *Cleveland Quartet: The Farewell Recording*, Liner notes, Telarc CD-80415, Dec 1995, CD, 24.

<sup>83</sup> Robert Maycock, "The Cleveland Quartet Talks to Robert Maycock," *Music and Musicians* 22 (1974): 12.

### **Conclusion: American Sound, American Teaching**

The partnership between Eastman and the Cleveland Quartet echoed a growing trend of schools that desired a string quartet of their own: a quartet that could hold a banner for the school wherever they went in their professional schedule, while developing a unique chamber music program at home. The Juilliard Quartet played a similar role in its relationship with the Juilliard School: the scope of the Juilliard Quartet's influence led then-president William Schuman to declare, "I think that the Juilliard String Quartet has done more than any other single activity of the school to spread the fame of that School all over the world."<sup>84</sup>

But beyond a recruiting tool, these quartets with irrevocable ties to their school changed the nature of the chamber music programs where they taught. Fostering young quartets, these chamber music programs acted as a bridge between student and professional ensemble—a pathway that had not previously been available to young students. Teaching by example, the school quartets imparted their musical knowledge and their understanding of the industry to their protégés as these young quartets sought a professional profile. With a distinctly American sound, unique American training programs, and a shared vision with administrative partners, string quartets after World War II were able to define their existence and identity as independent of their European predecessors. But the question remains: what were they teaching? To view their perspective on the industry, a detailed look at the inner workings of one teaching-performing quartet can shed light on the perspective that they passed on to their students.

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<sup>84</sup> Gay, *Juilliard*, 6.

**CHAPTER THREE:  
THE CLEVELAND QUARTET: A PERFORMING AND TEACHING ENSEMBLE  
(1969 TO 1995)**

One of the earliest groups to develop chamber music curricula at the graduate level was the Cleveland Quartet. During its existence, the Cleveland mentored many student quartets, created graduate degrees in chamber music, encouraged and collaborated on the creation of the Center for Advanced String Quartet Studies at Aspen, toured the world, recorded for five record companies, and helped to build subsequent string quartets that have existed into the twenty-first century. Teaching by example, the Cleveland Quartet passed on a multi-faceted approach to a quartet career: the strong commitment to each other and to the music-making process, the organizational values of equality and balance, and the savvy logistical precision needed to carry out a heavy performance schedule with the support of a dedicated logistical network. This chapter will examine the career and operations of the Cleveland Quartet to view the organizational values and modes of operation that were passed on to their many students, as the work of maintaining a quartet's business needs increasingly became more of the musicians' responsibility.

**Section 1: The Career of the Cleveland Quartet**

When they formed as the Cleveland Quartet in 1969, Don Weilerstein (violin), Peter Salaff (violin), Martha Strongin Katz (viola), and Paul Katz (cello) were all in their mid-twenties,<sup>1</sup> barely out of school, and at the beginning of their professional lives. By the time the quartet disbanded in 1995, two of the four initial members had grown with the quartet through its entire career; the quartet had experienced three personnel changes in their twenty-six years: two

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<sup>1</sup> Allan Kozinn, "Four 'Clevelanders' Who Adopted Beethoven," *New York Times*, 6 Aug 1978, D13.

violinists, Atar Arad in 1980<sup>2</sup> and James Dunham in 1987,<sup>3</sup> and one violinist, William Preucil in 1989;<sup>4</sup> and all of the musicians of the quartet, past and present, had established themselves firmly in the fabric of American chamber music both as performers and as teachers.

Through all the stages of the Cleveland Quartet's life, the quartet maintained thoughtful values built from mutual friendship, a deep trust in each other, a great love of teaching, similar goals, and high standards of musicianship, artistry, and technique. They continued the tradition of dedication to the craft that had come before with groups like the Budapest, Juilliard, and Flonzaley Quartets, and they spent their lives and their collective energies to make the Cleveland Quartet an integrated part of the communities whom they touched whether they were in New York City, Aspen (Colorado), Japan, Italy, Australia, or at their home in Rochester, New York.

Formed at a time when chamber music in the United States was booming, the Cleveland Quartet grew up at the same time that American youth asserted itself in the face of the Vietnam War.<sup>5</sup> As the world grew seemingly more impersonal, the Clevelanders found themselves among young audience members who were hungry for personal connection.<sup>6</sup> With the intimate nature of chamber music, string quartets provided a special concert experience that was not only different from the movie theater and the rock concert, but also unique from the orchestral hall with its many thousands of seats and more than a hundred performers typically on stage. As we have seen, the string quartet profession was exploding, and audiences were gaining greater access to performances. With growing national audiences and growing numbers of string quartet ensembles, the profession responded and formed internal support mechanisms with the formation

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<sup>2</sup> Letter, Don Weilerstein, Paul Katz, and Peter Salaff to Robert Freeman, 25 Jun 1982, CQ Archives, b. 1, f. 2.

<sup>3</sup> Resume, James Dunham, undated (1987?), CQ Archives, b. 9, f. 7.

<sup>4</sup> Letter, Robert Freeman to William Preucil, 16 Feb 1989, CQ Archives, b. 16, f. 12.

<sup>5</sup> Lois Taylor, "Quartet...and Cello Makes Five," *Honolulu Star Bulletin*, 10 Oct 1989, B2.

<sup>6</sup> Paul Katz, Phone Interview with Kimberlee Uwate, 26 Jul 2017.

of groups like Chamber Music America (CMA), which was established to connect diverse and geographically separated groups and to address issues unique to the challenges of democratically run chamber ensembles.<sup>7</sup> The Cleveland Quartet itself recorded over thirty albums released on LP, cassette, and CD<sup>8</sup> and was the first classical music group to perform on the Grammy Awards telecast in 1973.<sup>9</sup>

With a love of teaching, the quartet fulfilled three school residencies: at the Cleveland Institute of Music, where the quartet first formed, then at the State University of New York at Buffalo, where the Cleveland Quartet took up the mantle from the Budapest Quartet after they retired, and finally at the Eastman School of Music in Rochester, where the Cleveland Quartet formed a unique long-term partnership with the school. The quartet spent two years in Cleveland, where they acted as string faculty within the context of a department already established in its mission and pedagogical direction, which included providing primary-school-age education. At Buffalo, the quartet expanded the string and chamber music program in their five years in residence—notably attracting graduate quartets and working with administration to secure scholarship money.<sup>10</sup> In their last and longest residency at Eastman School of Music, the Cleveland’s influence extended beyond music preparation and pedagogy, and as an active professional quartet-in-residence, the musicians passed on their experience in functioning as an ensemble through the formation of graduate programs in string quartet.

The Cleveland Quartet approached its business relationships as an entity, that is, as a quartet, rather than as four individual musicians. In order to fulfill their concert, travel,

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<sup>7</sup> Chapter 5 begins with an in-depth discussion of Chamber Music America and its origins in 1977.

<sup>8</sup> CQ Discography prepared by Shuman Associates, Sep 1995, CQ Archives, b. 21, f. 1.

<sup>9</sup> Paul Katz, “Notes of Farewell,” from the program of CQ’s Farewell Concert, Cleveland, OH, 17 Dec 1995, reprinted in Cleveland Quartet, *The Farewell Recording*, liner notes, Telarc, 1995, CD-80415, CD.

<sup>10</sup> Letter, CQ to James Blackhurst, 4 Jun 1973, CQ Archives, b. 8, f. 4.

recording, and teaching duties, the musicians organized themselves as partners not only in musical preparation and performance, but in the tasks needed to master the logistics of being an international performing ensemble. To execute and manage all the details necessary for eighty to one hundred-twenty concerts a year, the musicians relied on a robust support team, which remained in constant phone and mail contact to align schedules and ensure that all parties were on the same page. With a management team, public-relations professionals, a detailed-oriented secretary, university partners with shared vision, friends who could advise on business matters or help with travel needs, and partners in the recording industry, the quartet carried out its activities effectively over decades.

### **Formation and Early Milestones: “We began it as a lifetime commitment” –Paul Katz<sup>11</sup>**

When the Cleveland Quartet formed, the individual musicians viewed the group as a long-term endeavor requiring a personal commitment to each other and to the music. Many years later, Martha Katz remembered fondly the early years of the quartet in press interviews: “When we started the quartet, we knew this was the way we wanted to spend our lives.”<sup>12</sup> The founding musicians had similar temperaments, similar politics,<sup>13</sup> similar Jewish family heritage, and similar professional goals. They loved playing the repertoire, loved to teach, wanted to serve the music and, and wanted to perform at a high quality. They all got along very well and would even spend holidays together.<sup>14</sup> Personal connections were an important part of making the quartet work, and the musicians were aware of it. When they searched for a new member in 1980, the quartet described the connection among the four musicians to Robert Freeman as an

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<sup>11</sup> Jo Ann Levine, “A Twosome in Tune with Quartet: Violist and Cellist Find Marital Harmony, Too,” *The Christian Science Monitor*, 24 Jan 1977, 18.

<sup>12</sup> Levine, “Twosome in Tune,” 18.

<sup>13</sup> Letter, Performing Artists for Nuclear Disarmament to CQ, 5 Apr 1983, CQ Archives, b. 2, f. 1.

<sup>14</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

“intertwining of personal life, music-making, business and career” in which “our continued success was dependent.”<sup>15</sup> The quartet had given their first performance on August 9, 1969 at Marlboro, performing Brahms’s Second Quartet, opus 51, number 2, in A Minor.<sup>16</sup> Shortly after, the group had secured management and a New York debut, but even before that, it had secured the residency that gave the quartet financial freedom to begin building a sustainable career.

In the mid-1960s, Don Weilerstein was hired as the head of the violin department at the Cleveland Institute of Music (CIM).<sup>17</sup> CIM did not have a resident string quartet at the time,<sup>18</sup> but Weilerstein had always wanted his own quartet. He had grown up in Berkeley where he studied violin with Sidney Griller before going on to collegiate study at Juilliard with Robert Mann.<sup>19</sup> While in New York, Weilerstein had been offered the position of second violin to Robert Mann in the Julliard String Quartet, but he declined since he wanted to be at the helm of his own quartet, playing first violin.<sup>20</sup> After winning the Munich Competition for Violin and Piano in 1968 and spending a number of summers at Marlboro,<sup>21</sup> Weilerstein secured the teaching position at CIM and kept an eye out for potential quartet-mates.

Meanwhile, Paul and Martha Katz had found their way to Toledo, Ohio, where they played with the Toledo Quartet and at the University of Toledo.<sup>22</sup> At this point in the late 1960s, Paul and Martha Katz already had much musical and personal history together: they had played together in a graduate string quartet at the University of Southern California (USC), won the

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<sup>15</sup> Letter, Don Weilerstein, Paul Katz, and Peter Salaff to Robert Freeman, 25 Jun 1982, CQ Archives, b. 1, f. 2.

<sup>16</sup> Katz, “Notes of Farewell.”

<sup>17</sup> Article by Martin Mayer, printed as liner notes for the Cleveland Quartet’s Brahms recording. Johannes Brahms, *Brahms: The Complete String Quartets*, The Cleveland Quartet, RCA Red Seal VCS- 7102, 1973, LP.

<sup>18</sup> Paul Katz, Phone Interview with Kimberlee Uwate, 26 Jul 2017.

<sup>19</sup> CQ Biography for Press Use, Sep 1985, CQ Archives, b. 21, f. 1.

<sup>20</sup> Paul Katz, Phone Interview with Kimberlee Uwate, 26 Jul 2017.

<sup>21</sup> CQ Biography for Press Use, Sep 1985, CQ Archives, b. 21, f. 1.

<sup>22</sup> Flyer, Toledo String Quartet in residence at the University of Toledo, CQ Archives, b. 13, f. 2.

Munich Competition together, and had gotten married in May 1966.<sup>23</sup> The cellist and violist had met while attending the Manhattan School of Music in New York when they were assigned to the same group by Lillian Fuchs to play the Debussy quartet.<sup>24</sup> After New York, the two relocated to Los Angeles to study with Gregor Piatigorsky and William Primrose respectively, during which time both students were playing in the Trojan Quartet. The time in Los Angeles was fruitful—remembering her days in Los Angeles, Martha Katz recalled stepping into Primrose’s position when he was ill, to play with Heifetz and Piatigorsky.<sup>25</sup>

The Trojan Quartet was a student quartet at USC with rotating members; as an undergraduate student, Paul Katz had previously been the cellist of a Trojan Quartet (with different membership); this was before moving to New York.<sup>26</sup> The Trojan Quartet of the 1960s never had aspirations to stay together professionally, even though they won both the Coleman Competition and the Munich Competition in a particular configuration of players that included Paul and Martha.<sup>27</sup> Thus, when the opportunity presented itself to move to Ohio to take a teaching job at Toledo University and the cello position in the Toledo Quartet, Paul Katz went.<sup>28</sup> Martha soon followed when the viola position in the Toledo Quartet became available.<sup>29</sup>

With close proximity to Cleveland, Paul and Martha Katz found themselves needing a substitute first violinist for a few concerts with their quartet. Weilerstein and Martha Katz had met years earlier while both studying violin with Ivan Galamian in New York (though actually had first encountered one another in the subway when Katz was only a teenager).<sup>30</sup> When

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<sup>23</sup> Wedding announcement of Martha Strongin and Paul Katz, 29 May 1966, CQ Archives, b. 13, f. 3.

<sup>24</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>25</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>26</sup> Paul Katz, Phone Interview with Kimberlee Uwate, 26 Jul 2017.

<sup>27</sup> Letter, Martha Strongin Katz to Harlow Mills, 22 May 1978, CQ Archives, b. 8, f. 7.

<sup>28</sup> Paul Katz, Phone Interview with Kimberlee Uwate, 26 Jul 2017.

<sup>29</sup> Flyer, Toledo String Quartet in residence at the University of Toledo, CQ Archives, b. 13, f. 2.

<sup>30</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

Weilerstein filled in as a substitute violinist with the Toledo Quartet, the three musicians found themselves to be compatible both musically and personally.<sup>31</sup> Weilerstein knew that creating a quartet at CIM might be possible, and he pitched the idea to the school's director Victor Babin.<sup>32</sup> Once the funding was secured, and the three began looking for a second violinist to form a new quartet for the position.

After an initial, extensive search for a second violinist, the three musicians were unsuccessful. During the search, they nearly settled on a violinist from South Africa with whom personal, musical, and artistic connections seemed to align fortuitously. However, one item arose which the Katzes and Weilerstein could not live with—the violinist was in favor of Apartheid. Aware of the personal closeness that all four members would come to share, the three musicians rescinded their offer and began searching again.<sup>33</sup> Weilerstein recalled a friend from his high school days at Aspen<sup>34</sup> and set to work tracking him down. Peter Salaff had since studied at Yale with another quartet legend, Broadus Erle,<sup>35</sup> before relocating to South America to work for the Peace Corps in Chile. Weilerstein found Salaff playing in an orchestra in Puerto Rico, and Salaff made the trip back to the US to audition with the rest of the Clevelanders. Playing chamber music together confirmed Weilerstein's suspicions: Salaff would be a compatible match with the rest of the group.

By the summer of 1969, all four musicians committed themselves to the quartet and played together in Marlboro, Vermont, with the support of musicians like Mischa Schneider, Boris Kroyt, Alexander Schneider, and Rudolf Serkin. Nearly immediately, the quartet was approached by Karl Haas, the president of Interlochen, to coach chamber music and perform—at

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<sup>31</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>32</sup> Paul Katz, Phone Interview with Kimberlee Uwate, 26 Jul 2017.

<sup>33</sup> Paul Katz, Phone Interview with Kimberlee Uwate, 26 Jul 2017.

<sup>34</sup> Tim Norris, "The Cleveland Quartet," *Times-Union*, 2 Aug 1983, C1.

<sup>35</sup> Peter Salaff, Phone Interview with Kimberlee Uwate, 22 Aug 2017.

this point, the quartet had been together for only eight weeks.<sup>36</sup> Also during that summer, they met with Kazuko Tatsumura Hillyer, who had started a management firm in New York.<sup>37</sup> As director of Pacific World Artists, Hillyer signed the New Cleveland String Quartet<sup>38</sup> on October 6, 1969 as “sole personal representative to seek concerts and other engagements in all branches of the entertainment field throughout the world.”<sup>39</sup>

In the first season, the quartet played fifteen to twenty public concerts and house concerts; by the second season they were giving sixty concerts worldwide.<sup>40</sup> With its residency at CIM, the quartet had the freedom to rehearse the copious hours necessary to achieve the high standards that the musicians expected of themselves for public performance. In 1973, Paul Katz described the impact of the residency on their early days: “The residencies at Cleveland and then Buffalo have been a great advantage... There was none of this business of free-lancing in New York and trying to work nights. By starting with a residency, we had the opportunity to work three, four, five hours a day, every day.”<sup>41</sup> Meanwhile in New York, the quartet’s manager, Hillyer, worked to increase their concert bookings and fees, which started out at \$200 per engagement for the entire group in 1969 and grew steadily as the quartet matured.<sup>42</sup>

In the fall of 1971, the quartet gave its New York debut at the New School, aided by Sasha Schneider,<sup>43</sup> before a pivotal concert the following spring at Carnegie Hall. Rehearsing for

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<sup>36</sup> Katz, “Notes of Farewell.”

<sup>37</sup> Barbara Lourie Sand, “Cleveland Quartet,” *Musical America* 109, no. 2 (Mar 1989): 6.

<sup>38</sup> This was the name used in the contract. At the time, there was an existing Cleveland String Quartet working in Ohio. However, the “New Cleveland” changed its name rather quickly—only the original contract with Hillyer and a few articles in the local newspaper, the *Plain Dealer*, use that name. The quartet dropped the “New” when it left Cleveland for Buffalo in 1971.

<sup>39</sup> Contract, CQ with Pacific World Artists (Kazuko Tatsumura Hillyer), 6 Oct 1969, CQ Archives, b. 12, f. 4.

<sup>40</sup> Norris, “Cleveland Quartet,” C1.

<sup>41</sup> Jack Hiemenz, “Musicians of the Month: The Cleveland Quartet,” *High Fidelity and Musical America* 23, no. 1 (1973): 23.

<sup>42</sup> Linda Blanford, “The Strains of a String Quartet,” *New York Times*, 23 Mar 1980, SM11.

<sup>43</sup> Katz, “Notes of Farewell.”

that concert remained a strong memory for Paul Katz, and when the quartet disbanded years later, he specifically recalled working at the house of Cleveland residents Dr. David Klein and Joanne Klein—early friends of the Cleveland Quartet who remained part of the quartet’s support system for the duration of their career.<sup>44</sup> The quartet spent many hours detailing every phrase of the piece they were preparing, Haydn’s opus 76, number 5.<sup>45</sup> On Monday, March 6, 1972, the quartet played the concert, and the next day, Harold Schonberg, music critic of the *New York Times*, wrote: “They really are involved with the music, and each one is a technical wizard....The conception was strong and mature; and if those kids play this way at their age, what will they be doing 10 years from now?”<sup>46</sup>

At the point of their 1972 concert in Carnegie Hall, the Cleveland Quartet was three years into their musical venture and had all of the makings of a world-class ensemble—New York management, a New York debut, and favorable reviews. Yet during this time, they had undergone a rocky move from Cleveland to Buffalo and struggled to find a stable circumstance in one of their highest values—that of teaching.

### **CIM to SUNY Buffalo: Educational Vision and Gaining Negotiating Skills**

In Cleveland, the vision to create the quartet’s position belonged to Don Weilerstein, who had advocated for a quartet-in-residence as head of violin faculty of CIM in the mid-1960s.<sup>47</sup> The quartet would not have formed if the residency had not already been created, yet having the

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<sup>44</sup> The Kleins remained in contact with the quartet throughout its career. Joanne worked for LandSeaAir, the travel agency that the quartet used for all of its travel (Letter, CQ to Joanne Klein, 19 May 1978, CQ Archives, b. 8, f. 7), and David’s incalculable presence as friend and mentor to the quartet is documented by a letter to the quartet about their CD releases in Cleveland (Letter, David Klein to Paul Katz, 18 Oct 1983, CQ Archives, b. 21, f. 3).

<sup>45</sup> Katz, “Notes of Farewell.”

<sup>46</sup> Harold Schonberg, “Cleveland Quartet Is Young and Talented,” *New York Times*, 7 Mar 1973, 35.

<sup>47</sup> Paul Katz, Phone Interview with Kimberlee Uwate, 26 Jul 2017.

financial stability of a residency from the beginnings laid a solid foundation from which to grow, especially for musicians for whom teaching felt like part of their individual identities. In retrospect, Martha Katz reflects that teaching is not necessarily in the DNA of every string quartet, but for this quartet, it was like air.<sup>48</sup> Unfortunately, the quartet's view of their role serving the students was different from that of the leadership of CIM.

In 1969, the director of the school was Dr. Victor Babin—a pianist and composer who was born in Moscow and had studied piano with Arturo Schnabel.<sup>49</sup> After only a few years at the helm of CIM, Babin met and hired Weilerstein.<sup>50</sup> Babin and Weilerstein had different ideas about the role of a string quartet-in-residence. Babin, who oversaw the school's finances, wanted a teaching quartet who would be not only in residence in Cleveland, but base their primary activities there. Weilerstein wanted a quartet that could be making music at the highest levels possible in an international performing career while maintaining relationships with burgeoning young artists at home in the quartet's teaching post. This would cause issues later.

Not long after establishing itself in Cleveland, the quartet built a community around their post at the conservatory. Admirers and concert-attendees were proud of the quartet's early accomplishments both outside of the school and in the city of Cleveland itself. The Cleveland newspaper, the *Plain Dealer*, covered the quartet's early years in reviews and articles often by the music critic Robert Finn. After the quartet had long departed, he reflected on their relationship to CIM: "...after only two years in residence[,] their already-burgeoning

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<sup>48</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>49</sup> Newsletter, Cleveland Institute of Music, 1969, CQ Archives, b. 15, f. 3.

<sup>50</sup> *Ibid.*

international career as an ensemble had begun to get in the way of the 16 hours per week of teaching that the Institute required. Or perhaps it was the other way ‘round.’<sup>51</sup>

The sixteen hours a week of instruction for each musician of the New Cleveland String Quartet included studio teaching and teaching chamber music at the collegiate level, but it also included teaching at the school’s preparatory department.<sup>52</sup> The school expected faculty to teach the department’s young, school-aged music students “every week without fail,” which limited their flexibility to leave town for concertizing.<sup>53</sup> Such a teaching load made it difficult to travel and concertize with an eye toward future growth as an ensemble; and as opportunities outside of teaching began to expand through the efforts of the quartet and its New York management, tensions arose between the quartet and CIM’s administration.

When the Budapest Quartet disbanded in 1967,<sup>54</sup> the State University of New York (SUNY) in Buffalo searched for a new string quartet. A few years later, the school offered the position to the Cleveland Quartet on the basis of seven hours of teaching a week with three-week blocks “off” each semester for touring.<sup>55</sup> With the offer in hand, the quartet approached Babin to see if the two sides could agree upon a mutually beneficial arrangement that would keep the quartet in Cleveland but also find a fair time commitment in terms of CIM teaching, which was nearly double the hours required at Buffalo. While the quartet wanted to negotiate an equitable arrangement, Babin would not consider even discussing the matter, let alone working toward a

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<sup>51</sup> Robert Finn, “The Cleveland Quartet: It Still Has a Soft Spot in Its Heart for the Old Home Town,” *Plain Dealer*, 9 Jan 1984, 18-21.

<sup>52</sup> Robert Finn, “Quartet Finds Kinder Climate in Buffalo Job,” *Plain Dealer*, 16 Jan 1972, 2-H.

<sup>53</sup> *Ibid.*

<sup>54</sup> Nat Brandt, *Con Brio: Four Russians Called the Budapest String Quartet* (New York: Oxford University Press, 1993), 191.

<sup>55</sup> Don Weilerstein, as quoted in Robert Maycock, “The Cleveland Quartet Talks to Robert Maycock,” *Music and Musicians* 22 (Aug 1974): 12.

compromise. Once the issue was brought up, he fired the quartet without attempting to see if an agreement could be reached.<sup>56</sup>

The quartet's base of supporters and friends mourned the loss to their community as the quartet accepted the position in Buffalo. The leadership of the school of music came under scrutiny from Cleveland classical music supporters, and many of them voiced their opinions in the local paper. Reactions to the loss were shared in numerous articles and editorials in the *Plain Dealer*. Its music critic, Robert Finn, wrote that the departure of the quartet reflected on Cleveland's inability to maintain quality artists within a supportive music and educational community.<sup>57</sup> Ardent fan David Klein expressed his dismay as well in the editorial section of the paper: "Artistic endeavor of the highest order was balanced by demonstrated interest in the Cleveland community and real desire to function as an integral part of that community. Individual and collective artistry, integrity and vitality will be sorely missed by their many friends, admirers and especially students."<sup>58</sup>

At SUNY Buffalo, the Cleveland Quartet found themselves in a completely different relationship with the administration. The Budapest Quartet had held a position of quartet-in-residence before ever coming into a university setting. As such, performing was expected to be a career priority over the duties to the school, and SUNY Buffalo had allowed for quite a flexible schedule. Half of the quartet, Joseph Roisman and Sasha Schneider, never even moved to Buffalo and fulfilled their duties to the university while living in Washington DC and New York, respectively.<sup>59</sup> The residency requirements expected by the University of its quartet-in-residence were nearly the opposite of the requirement at CIM.

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<sup>56</sup> Paul Katz, Phone Interview with Kimberlee Uwate, 26 Jul 2017.

<sup>57</sup> Robert Finn, "Why Have the Artists Gone?" *Plain Dealer*, 24 Jan 1971, 10-H.

<sup>58</sup> David Klein, "Cleveland Loses," *Plain Dealer*, 14 Feb 1971, 7-AA.

<sup>59</sup> Brandt, *Con Brio*, 194-195.

With such accommodating expectations from SUNY Buffalo, the Cleveland Quartet was given the freedom to interact with the students on their own terms. Bringing their love of music and teaching to the school, the quartet strengthened the strings program quickly. By the fall of 1973, the quartet had worked with the administration to create a graduate string quartet, complete with scholarships for the student musicians.<sup>60</sup> Prior to this activity, the chamber music activity at Buffalo had been part of the overall curriculum, but no specialized training program had existed for specific groups who wanted to train as an ensemble with a focused aim of remaining together after school. The Cleveland Quartet approached the upper administration with “a proposal to establish a string quartet training program for outstanding students to prepare for the future in a supervised training program of quartet rehearsal and performances.”<sup>61</sup> Receiving approval for the program, the quartet then addressed the issue of funding. With the help of the administration, stipends and scholarships for the new quartet materialized from a variety of sources, including funds from Buffalo’s vice president and donations shepherded by the Cleveland Quartet to the program through the University of Buffalo foundation.<sup>62</sup>

While creating graduate quartet studies at SUNY Buffalo, the Cleveland Quartet began parallel efforts for the summer sessions through what would be their long association with the Aspen Music Festival in Aspen, Colorado. The Cleveland Quartet put the two organizations in relationship with one another,<sup>63</sup> and the quartet’s presence at Aspen proved to be a powerful recruiting tool for attracting students to SUNY Buffalo. By the 1972–1973 academic year, the quartet had attracted string students to their teaching efforts, established a summer music camp

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<sup>60</sup> Letter, CQ to James Blackhurst, 4 June 1973, CQ Archives, b. 8, f. 4, p. 1.

<sup>61</sup> *Ibid.*

<sup>62</sup> *Ibid.*

<sup>63</sup> Letter, CQ to James Blackhurst, 4 Jun 1973, CQ Archives, b. 8, f. 4.

for high schoolers, recorded three albums, and established themselves firmly in the community through educational offerings and performances.<sup>64</sup>

As part of the residency at SUNY Buffalo, an important part of the quartet's performing duties on campus included the task of presenting a Beethoven string quartet cycle every year. Frederick Slee, an attorney from Buffalo, had passed away in 1954 and left a generous endowment of about one million dollars to SUNY Buffalo (close to \$9.3 million in 2018 equivalency).<sup>65</sup> The funds were allocated to uphold Slee's great love of the sixteen quartets of Beethoven, and SUNY Buffalo was instructed to present a full cycle in six concerts every year. Slee had a few eccentric conditions tied to his generosity: all concerts had to be held within sixty days from start to finish,<sup>66</sup> the series had to occur every year without fail, performances had to take place in a hall that held no more than 700 people,<sup>67</sup> and the quartets had to be played in an order determined by the deceased benefactor himself.<sup>68</sup> Furthermore, if any of these stipulations were not upheld, the endowment funds would be moved from the music department to Slee's second passion, political science.<sup>69</sup>

Performing an entire cycle of Beethoven's sixteen works for string quartet is an ambitious feat, and upon arriving in Buffalo, the Cleveland Quartet had prepared and performed only three of these works.<sup>70</sup> The first year, the Cleveland Quartet performed two of the concerts, aided by the Juilliard and Guarneri Quartets to fill out the cycle.<sup>71</sup> By the third season (1973–

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<sup>64</sup> Letter, CQ to James Blackhurst, 4 Jun 1973, CQ Archives, b. 8, f. 4.

<sup>65</sup> Sharon Almquist, "Music at the University of Buffalo-The Baird Years," *American Music* 10, no. 1 (Spring 1992): 69.

<sup>66</sup> Finn, "Buffalo Job," 2-H.

<sup>67</sup> Almquist, "Baird Years," 69.

<sup>68</sup> Maycock, "Cleveland Quartet," 12.

<sup>69</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>70</sup> Kozinn, "Four Clevelanders," D13.

<sup>71</sup> Finn, "Buffalo Job," 2-H.

1974), the Cleveland Quartet had learned them all and performed the cycle in its entirety.<sup>72</sup> Understandably, learning the Beethoven quartets became a priority in their new post, and Paul Katz described it as an “all-consuming task.”<sup>73</sup> Fortunately for the Clevelanders, a mentor in Buffalo helped shepherd them through the challenge before them, someone who could provide valuable feedback on the quartet’s playing.

By 1971, Mischa Schneider, the famed cellist of the Budapest Quartet, had developed physical limitations in his advanced years and could no longer play quartets. However after the Budapest disbanded, Schneider continued to live in Buffalo.<sup>74</sup> When the Cleveland Quartet relocated to Buffalo, the cellist became an influential mentor, shaping the group’s development in this formative part of their career.<sup>75</sup> An invaluable external ear, the cellist helped the Cleveland Quartet prepare the Beethoven quartets and became very close to his successors at the university. Indeed, Schneider lived only a few blocks away from the Katz’s residence.<sup>76</sup> The quartet and the cellist became such good friends that the quartet were all at his bedside when he passed away.<sup>77</sup>

### **Exclusive Recording: RCA and Peter Munves**

In the 1970s, conventional wisdom—shared by the members of the Cleveland Quartet—felt that in order to be considered a “world-class” ensemble, recordings had to be part of a quartet’s portfolio.<sup>78</sup> While in Cleveland, the quartet had no opportunities to pursue recording, but while living in Buffalo, an opportunity presented itself. There, organizations that had worked

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<sup>72</sup> Letter, CQ to James Blackhurst, 4 June 1973, CQ Archives, b. 8, f. 4.

<sup>73</sup> Maycock, “Cleveland Quartet,” 12.

<sup>74</sup> Brandt, *Con Brio*, 186.

<sup>75</sup> Brandt, *Con Brio*, 193.

<sup>76</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>77</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>78</sup> Norris, “Cleveland Quartet,” C1.

with the Budapest Quartet in the past no longer had a string quartet to work with and looked to the Cleveland Quartet for potential partnerships. One such important entity was a recording company that had worked closely with the Budapest, RCA Victor Red Seal. The Cleveland Quartet first met the director of classical music for RCA, Peter Munves, at a concert where they played Brahms's Second String Quartet in A Minor. Munves told the group that if they could play Brahms' B-flat quartet as well as the Budapest Quartet's 1930s recording,<sup>79</sup> he would offer them an exclusive recording contract with RCA.<sup>80</sup> The Clevelanders had only two short weeks to prepare for their next concert. During that time, they studied the Budapest recording and used many musical ideas from it in shaping their next performance, because they knew that the Budapest recording reflected Munves's taste.

The Cleveland Quartet played the work to Munves's satisfaction, and the quartet signed an exclusive contract with RCA Red Seal, beginning with a recording of the Brahms string quartets.<sup>81</sup> By the fall of 1972, the album was complete, and Munves was ecstatic about the result. He communicated his excitement to the quartet in a congratulatory letter, which he began "Dear Greatest String Quartet in the World," and continued with "...You are a major discovery in every way."<sup>82</sup> For being a person with great influence and power in his work, Martha Katz

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<sup>79</sup> The sources contradict each other regarding the date of the Budapest recording of the Brahms String Quartets. According to Nat Brandt's research, the recording session likely took place in 1932. See Nat Brandt, *Con Brio: Four Russians Called the Budapest String Quartet* (New York: Oxford University Press, 1993). However, it may not have been released until the 1960s and many sources speculate 1965 as the date for the recording. The physical album from Columbia Masterworks is itself undated. See Johannes Brahms and Robert Schumann, *The Three String Quartets and Piano Quintet in E-Flat*, the Budapest String Quartet and Rudolf Serkin, Columbia Masterworks M2L 334, [1965?], LP. On the album jacket for the Cleveland Quartet, Peter Munves wrote, "...a treasured, favorite recording has been the early 1930s performance of the B-flat quartet made in the heyday of the Budapest." See Johannes Brahms, *Brahms: the Complete String Quartets*, Cleveland Quartet, RCA Red Seal VCS- 7102, 1973, LP.

<sup>80</sup> Norris, "Cleveland Quartet," C1.

<sup>81</sup> Kozinn, "Four Clevelanders," D18.

<sup>82</sup> Letter, Peter Munves to CQ, 9 Nov 1972, CQ Archives, b. 8, f. 6.

remembered Munves as a man with extraordinary child-like energy.<sup>83</sup> RCA and the Cleveland formed a mutually beneficial relationship that lasted until 1983 under exclusive contract and they continued recording with RCA even while the quartet began recording with other labels.<sup>84</sup>

With the Brahms debut recording, the Cleveland Quartet's recording career moved into a phase in which its work was much lauded. The album was nominated for a Grammy, and along with the nomination came an invitation to play at the Grammy Awards themselves. In 1973, the Cleveland Quartet became the very first classical music artists to perform in the Grammy Awards telecast, in which they performed the fourth movement of Brahms's A Minor String Quartet.<sup>85</sup> By 1976, the quartet had recorded five additional albums for RCA, with repertoire from Schubert, Mozart, Barber, Ives, Haydn, Mendelssohn, and Brahms.<sup>86</sup>

A larger project followed, the Cleveland Quartet's first complete recorded Beethoven cycle, released in the 1978 season after three years of recording<sup>87</sup> and nearly \$100,000 invested in the project by RCA.<sup>88</sup> At the time, only a handful of quartets had achieved the feat of getting a full cycle recorded and released, and the accomplishment helped put the Cleveland Quartet squarely among the top ranks of chamber musicians in the United States.<sup>89</sup> In retrospect, Martha Katz remembered the relationship with RCA as a turning point in the quartet's career: "It was important and we were very fortunate."<sup>90</sup>

With the push to perform and record at a high standard set by themselves and RCA (and with help from Mischa Schneider), the Cleveland Quartet had firmly established itself in the

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<sup>83</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>84</sup> Letter, Atar Arad to H. Weritz, Director of Teledec (records), 11 Feb 1983, CQ Archives, b. 9, f. 4.

<sup>85</sup> Katz, "Notes of Farewell."

<sup>86</sup> "The Cleveland Quartet" Press sheet, Undated [1975], CQ Archives, b. 21, f. 2. Also, Discography, prepared by Shuman Associates, Sep 1995, CQ Archives, b. 21, f. 1.

<sup>87</sup> Kozinn, "Four Clevelanders," D13.

<sup>88</sup> Blanford, "The Strains of a String Quartet," 11.

<sup>89</sup> *Ibid.*

<sup>90</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

fabric of American chamber music. By the late 1970s (around ten years of being in existence), the quartet was a part of the national quartet scene, a growing concertizing and recording presence, and the group further increased their influence by shaping the next generation of string quartets as they focused their teaching efforts and began creating student quartet residencies.

### **Eastman Tenure**

In 1975, a new contract established a partnership that would last the rest of the Cleveland Quartet's career—the partnership with the Eastman School of Music. This relationship differed from the positions of string-quartet-in-residence that the Cleveland Quartet had occupied in the past. CIM, as we have seen, viewed its quartet-in-residence as a teaching quartet and believed that the quartet's priorities should lie with maintaining consistent weekly contact with their students. SUNY Buffalo viewed its quartet-in-residence as a performing quartet and believed that performing and recording played a valuable role in serving the school and its students and allowed for a flexible time commitment to being in residence in the school. The Eastman School of Music, in contrast to both, viewed its quartet-in-residence as a teaching *and* performing quartet. The performing acumen and international profile of the quartet proved that the quartet had much to share with their students as professional musicians, and the school equally valued the musicians' desire to create a meaningful program for its string students.

The combination of teaching and performing was valued deeply by Eastman director Robert Freeman. An important goal guiding his efforts was to develop a community at a school in which music students learned more than just the technical and musical aspects of playing their instruments. Freeman's desire for creating a graduate string quartet program that was unrestrained by standards of performance alone relied on faculty who could provide appropriate training in both the musical and practical aspects of the profession. Through their own career

experiences, the musicians of the Cleveland Quartet intimately understood the variety of skills needed for performing, teaching, rehearsing, negotiating contracts, and communicating with management, presenters, and recording partners. When looking for a new quartet-mate in 1982, the Cleveland Quartet outlined important skills necessary to consider for all quartet colleagues:

- 1) Instrumental virtuosity and master with a standard of perfection necessary for continued RCA Red Seal recordings.
- 2) A communicative performing talent with both an expressive and dynamic personality
- 3) A teacher of viola capable of guiding, developing and inspiring the type of first-class talent attending the Eastman School of Music
- 4) A personal compatibility with the other three Quartet members
- 5) The emotional stability needed to withstand the pressures of a critical and judging musical public as well as the pressures on one's own private life that can come from being in the public eye.
- 6) The physical stamina necessary to maintain our heavy touring, teaching and recording schedule.<sup>91</sup>

Together, the Cleveland Quartet and the Eastman School developed a holistic graduate program based on the practical needs of the quartet as an ensemble, while also training the student musicians for how their audiences would interact with the music and its tradition. With a long-term goal of building not only the string chamber music program at Eastman but also this new graduate program, Freeman brokered a deal in which the Cleveland Quartet would be hired as an ensemble rather than individuals, so that the relationship between practicing quartet and school of music could be maintained sustainably. The Cleveland Quartet was appointed to a

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<sup>91</sup> Letter, Don Weilerstein, Paul Katz, and Peter Salaff to Robert Freeman, 25 Jun 1982, CQ Archives, b. 1, f. 2.

tenure-track position at the Eastman School of Music for the fall of 1976, and maintained that position until disbanding in 1995.<sup>92</sup>

The tenured contract became a cornerstone for the Cleveland Quartet's activities in the longest stage of its career. Such stability allowed the quartet both artistic satisfaction and the financial comfort that lasted nineteen years, even through multiple changes in personnel. Atar Arad joined the quartet in 1980 when Martha Strongin Katz left to spend time with the Katzes' growing children.<sup>93</sup> In 1987, Arad left for similar family reasons and James Dunham joined, having lived in California previously as violist as the Sequoia Quartet.<sup>94</sup> In 1989, Don Weilerstein left the quartet and was replaced with William Preucil, who had been serving as concertmaster of the Atlanta Symphony.<sup>95</sup> With each change in membership, the dynamic of the group altered, but the fundamental core of the Cleveland Quartet's values and beliefs remained committed to high quality work in teaching and performing.<sup>96</sup> During their time at Eastman, the quartet's other activities continued, expanded, and flourished. The quartet continued touring under management (Hillyer in the 1970s and later under Lee Lamont at International Concert Artists), recording (for RCA initially and later with Telarc, Columbia, and ProArte),<sup>97</sup> and teaching during the summers at Aspen.

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<sup>92</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1.

<sup>93</sup> Letter, Don Weilerstein, Paul Katz, and Peter Salaff to Robert Freeman, 25 Jun 1982, CQ Archives, b. 1, f. 2.

<sup>94</sup> Edith Eisler, "The Cleveland Quartet in Conversation," *Strings* 5, no. 3 (Nov/Dec 1990): 58.

<sup>95</sup> Eisler, "CQ in Conversation," 58. Weilerstein moved to Cleveland with his family to teach at CIM.

<sup>96</sup> Eisler, "CQ in Conversation," 58-60.

<sup>97</sup> In the CQ Archives, correspondence, contracts, balance sheets, and other materials can be found regarding the CQ's relationship with specific recording companies: RCA Records (in b. 21, f. 3); Telarc (in b. 25, f. 4), Columbia Records (in b. 2, f. 3), and Pro Arte (in b. 9, f. 4).

### **Equipment: A Partnership with the Corcoran Gallery and the Paganini Strads**

A notable new partnership formed in 1982, when the Cleveland Quartet began playing a quartet of Stradavari instruments.<sup>98</sup> These four instruments made by Antonio Stradavari had been owned by Nicolò Paganini, after whose death in 1840, they had been sold individually.<sup>99</sup> A century later, an instrument collector in New York named Emil Herrman spent twenty-five years locating all four instruments.<sup>100</sup> Herrman then sold the set to an art collector, Anna Clark, who in turn left the instruments to the Corcoran Gallery in Washington DC in 1966 when she passed away.<sup>101</sup> Clark's bequest came with a few requirements: the instruments must be played rather than displayed behind glass, and the instruments must never be separated.<sup>102</sup>

In 1982, Jane Alper, a board member of the Corcoran Gallery, called the quartet to offer the use of the instruments.<sup>103</sup> The proposition took the quartet by surprise, and the musicians initially were not interested in borrowing the instruments. As a quartet, they had spent many years—and significant personal finances—finding instruments that matched, and they were skeptical of the possibility that all four musicians would prefer the Stradavari set to their own.<sup>104</sup> However, the musicians went to Washington DC to try them and all came to love the sound of the Strads.<sup>105</sup> Katz and Arad preferred the Strad viola and cello right away, but for Weilerstein and Salaff, the decision took more time.<sup>106</sup> The conditions for using the instruments were quite flexible: the quartet would need to play three concerts a year at the Corcoran Gallery, and if

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<sup>98</sup> Contract, between Corcoran Gallery and CQ, 18 Mar 1982, CQ Archives, b. 8, f. 1.

<sup>99</sup> Taylor, "Quartet...and Cello," B-1.

<sup>100</sup> Press Release, "The Paganini Strads," [Jan 1982], CQ Archives, b. 8, f. 1.

<sup>101</sup> Ibid.

<sup>102</sup> Taylor, "Quartet...and Cello," B-1.

<sup>103</sup> Typewritten Interview for Press Release, by Iizuka interviewing Paul Katz, [1984?], CQ Archives, b. 8, f. 1, p. 1.

<sup>104</sup> Ibid.

<sup>105</sup> Typewritten Interview for Press Release, by Iizuka interviewing Paul Katz, [1984?], CQ Archives, b. 8, f. 1, p. 2.

<sup>106</sup> Ibid.

desired, they could use the Strads for just those concerts and play their own instruments for the rest of the year.<sup>107</sup> With this small commitment, the quartet decided to enter into the partnership. They then took the instruments to Jacques Francois Violins in New York City, where master luthier Rene Morel evaluated the instruments and made a few adjustments with strings, bridges, and sound posts.<sup>108</sup> Paul Katz characterized the change:

[Morel] personalized the instruments for our own playing. We really came to love them. I think if the Corcoran decided to take them away from us now, it would be a big catastrophe.<sup>109</sup>

The quartet ended up liking the instruments so much that they decided to play them everywhere.<sup>110</sup> The contract allowed significant access to the instruments beyond the minimum requirement: there were no limitations on travel “except that the Instruments may not be removed from the continental limits of the United States without the written approval of The Corcoran which shall not be unreasonably withheld.”<sup>111</sup> In return, the Corcoran Gallery requested that it be credited in publicity materials for all concerts and recordings in which the instruments would be played.<sup>112</sup> As it turned out, the publicity from the partnership benefited both the Gallery and the quartet. After their first year of touring with the instruments, the quartet sent a letter of thanks to Jane Alper; in it, their excitement about the success of the partnership was palpable: “As we come to the end of our first year of touring with the Paganini Strads, we wanted to write to let you know how much we enjoy playing on these magnificent instruments

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<sup>107</sup> Ibid.

<sup>108</sup> Ibid.

<sup>109</sup> Ibid.

<sup>110</sup> Typewritten Interview for Press Release, by Iizuka interviewing Paul Katz, [1984?], CQ Archives, b. 8, f. 1, p. 2.

<sup>111</sup> Contract, between Corcoran Gallery and CQ, 18 Mar 1982, CQ Archives, b. 8, f. 1, p. 3.

<sup>112</sup> Contract, between Corcoran Gallery and CQ, 18 Mar 1982, CQ Archives, b. 8, f. 1, p. 4.

and how extraordinarily successful the publicity has been throughout the year for both the Corcoran Gallery and for us.”<sup>113</sup>

The partnership included a third party: nearby University of Maryland at College Park (UMD). To help with the sizeable costs of insurance premiums for the instruments, UMD offered to host recurring concerts of the Cleveland Quartet in their University Community Concerts series from which the quartet fees would be applied directly to the costs of insurance premiums.<sup>114</sup> With instruments valuing a total of \$2,500,000 in 1981 (roughly \$7.2 million in 2018 dollars),<sup>115</sup> the insurance costs were sizable, and the university contractually agreed to help with costs up to \$11,000 (roughly \$31,800 in 2018).<sup>116</sup>

The partnership was a good match not only from the mutual benefits that were reaped by all, but also in the shared philosophy of stewardship towards the instruments themselves. In an interview in 1984, Paul Katz described the vision in the sacrosanct terms felt by both parties:

Obviously, the Corcoran Gallery has a fantastic generosity but also, more importantly perhaps, a clear understanding about what a musical instrument is really for. Caring for these instruments is an enormous responsibility for us. One function of a museum is to protect great art—to preserve it and pass it on to future generations so that it endures. This is what I must do also... I must take care of these instruments so the next cellist in 50 or 100 years will also have the pleasure and priveledge [sic] of playing them... If you put great instruments in a glass museum case and look at them it's very interesting, but...they lose their sound. This phenomenon perhaps supports my theory that the opposite is also true—constant playing improves their tonal beauty. I think the

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<sup>113</sup> Letter, [CQ] to Mrs. Melvin Alper (Jane), 15 Apr 1983, CQ Archives, b. 8, f. 1.

<sup>114</sup> Contract, between Corcoran Gallery and CQ, 18 Mar 1982, CQ Archives, b. 8, f. 1, p. 2.

<sup>115</sup> “Schedule to Receipt,” Instrument Descriptions for Insurance based on Appraisals, 1981, CQ Archives, b. 8, f. 1.

<sup>116</sup> Contract, University of Maryland at College Park and CQ, Mar 1984, CQ Archives, b. 28, f. 4.

Corcoran decision to allow...us to play the Stradavaris is an informed, enlightened decision in the service of art.”<sup>117</sup>

### **Disbanding and Legacy**

After twenty-five years in the Cleveland Quartet, the musicians decided to disband in 1995. The decision was not reached lightly: each musician loved the work, but an opportunity presented itself at a time when the quartet was exhausted by travel and a packed schedule. Bill Preucil was offered the position of concertmaster from the Cleveland Orchestra in 1994,<sup>118</sup> and although he turned it down once, the discussions that followed clarified each musician’s feelings on the matter. Interviewed in 1995, Paul Katz described the arduous process of deciding:

[Preucil mentioned his job offer, then] Later that evening, I remarked that in perhaps five years, I might start thinking of leaving the quartet, because I’d be between 55 and 56, and it’s a hard life even though I love it. Then the others told me they’d been afraid I was considering that...They said, ‘Maybe we misunderstood; anyway, we feel you should play as long as you wish, but we decided that when you stop we’ll end the Quartet and not to replace you.’ That was a great shock to me: with Bill and James being younger than I, my assumption had always been that I could leave, and they would find a wonderful young cellist and continue. So although I was very flattered, I didn’t want to be responsible [sic] for the end of the quartet, so I gave up any idea of retiring.

We came home from Europe and taught for a few days, then we went to the West Coast; we recorded Beethoven for two weeks, we did a tour in the East, so by the middle of May, every one of us was completely exhausted, all we wanted to do was stay home. But we still had to go to Asia for three weeks, and I remember very well, after finishing the recordings, I came home for 48 hours, and when it was time to leave, saying goodbye to my family was so hard that I was almost in tears. We arrived in Taiwan, and

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<sup>117</sup> Typewritten Interview for Press Release, by Iizuka interviewing Paul Katz, [1984?], CQ Archives, b. 8, f. 1, p. 6.

<sup>118</sup> Eisler, “Double Bar,” 2.

exhausted though we were, Bill wanted to talk to me. And then he told me that the Cleveland Orchestra had renewed its offer. ‘I’m torn,’ he said, ‘and I’d be very unhappy to leave the quartet; but I’m so tired, and I’m always away from my family, so this time, I found myself saying I’d consider it.’ Of course, I was shocked, but I was even more shocked at my own reaction: instead of feeling terrible, I felt as if the pressure of thinking I could never stop playing had been taken off me. The four of us will never know whether the outcome would have been different if the Cleveland Orchestra had called at a time when we were less weary and homesick. As it was, after doing a lot of agonizing and soul-searching together for several weeks, we decided to support Bill, because, even though I myself would have wanted the quartet to go on a few more years, the concertmaster position wouldn’t wait, and I had no right to ask him to stay and miss such a chance.”<sup>119</sup>

On July 12, 1994, the quartet formally informed its management firm, International Creative Management Artists, Ltd (ICM), that they were to disband at the end of the contract.<sup>120</sup> The quartet played its last concert on December 1, 1995 in the city’s Severance Hall.<sup>121</sup> The quartet had played more than 2,500 concerts and decided to end the quartet in Cleveland, where the quartet had begun.<sup>122</sup>

The decision to disband did not come easily, partly because the musicians loved the music and the work, but also partly because much of their work was dedicated fostering young musicians who were similarly dedicated to string quartets. The Cleveland musicians thought carefully about how they could continue serving such students, and came up with the idea of creating a new string quartet award that would be deemed the “Cleveland Quartet Award.” In their last year of touring, the quartet raised the funds for an endowment for the award, which would include a national tour in the same places that the Cleveland performed in their last

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<sup>119</sup> Eisler, “Double Bar,” 3.

<sup>120</sup> Letter, CQ to ICM, 12 Jul 1994, CQ Archives, b. 10, f. 1.

<sup>121</sup> Cleveland Quartet, “Farewell Recording,” 24.

<sup>122</sup> Ibid.

season.<sup>123</sup> In August of 1995, the quartet laid out the conditions for participation in the endowment: presenters would each give \$20,000 towards the endowment and host a concert in the quartet's last months.<sup>124</sup> The quartet in turn, would contribute a "substantial portion" of their final performance fees toward matching presenter contributions which would be supplemented with other fundraising efforts through the quartet and Chamber Music America.<sup>125</sup>

The award created a tour that included performances and educational events for the recipient quartet.<sup>126</sup> The first award was granted in 1996 to the Brentano String Quartet,<sup>127</sup> and subsequently the award was granted every other year.<sup>128</sup> The tours were paid for by the endowment, administrated by CMA, and income from the endowment was distributed to presenters.<sup>129</sup> In addition to the American touring, European engagements were supported by Cleveland Quartet's European manager,<sup>130</sup> Sonia Simmenauer.<sup>131</sup> With eight American performances and ten performances in Europe,<sup>132</sup> the award provided a unique opportunity which could help during crucial early years of a young quartet.

Although all of the members of the Cleveland Quartet were to continue being important teachers of chamber music past 1996, the teaching as a quartet ended when the musicians disbanded. The award was a way to leave a unique legacy that would further the string quartet field. Paul Katz articulated the sentiment when interviewed about choosing the Brentano Quartet as the first quartet to receive the Cleveland Quartet Award:

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<sup>123</sup> Announcement, Cleveland Quartet Award outline, 23 Aug 1995, CQ Archives, b. 21, f. 1.

<sup>124</sup> Ibid.

<sup>125</sup> Announcement, Cleveland Quartet Award outline, 23 Aug 1995, CQ Archives, b. 21, f. 1, p. 1.

<sup>126</sup> Ibid.

<sup>127</sup> "CMA News: First Cleveland Quartet Award is Presented," *Chamber Music* 13, no. 4 (Aug 1996): 29.

<sup>128</sup> "First Cleveland Quartet Award," 29.

<sup>129</sup> Announcement, Cleveland Quartet Award outline, 23 Aug 1995, CQ Archives, b. 21, f. 1, p. 1.

<sup>130</sup> "First Cleveland Quartet Award," 29.

<sup>131</sup> Correspondence between the Cleveland Quartet and Simmenauer can be found in the CQ Archives, b. 24, f. 5.

<sup>132</sup> "First Cleveland Quartet Award," 29.

Building a career was easier when we started out...Our career took off overnight—we had 60 concerts in our first season. That would be impossible today. Exciting young groups can fall apart because they don't get recognition quickly enough. We felt that if we can make it possible for the best quartets to become financially viable and progress to a level of career stability, it may be the most important help we can give.<sup>133</sup>

At the end of their career, the Cleveland Quartet conducted themselves in the same way that they always had—with commitment to their craft, dedication to their students, and alongside partners who shared vision on how the medium of the string quartet could affect others. The quartet had built a network of people around it which supported the vision of the quartet members, and through that network, the quartet had achieved great heights of performance and teaching. The quartet's decades-long career was made possible through the thoughtful ways that the musicians treated the quartet as an organization and functioned similarly to a small business. This infrastructure helped the quartet keep track of schedules, finances, and programming—and provided a practical format from which future quartet musicians could learn.

## **Section 2: Internal Function: A Singular Business Entity**

In order to execute all of the work that was on the quartet's agenda, the musicians functioned as an informal small business that worked with an outside network of firms, individuals, and institutions that were dedicated to overseeing the quartet's career. Every professional arrangement was solidified with a contract, which outlined expectations from both the quartet and the external party, and each event was documented, the ensemble's own records

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<sup>133</sup> “Brentano Quartet Benefits from Cleveland Legacy,” *Strad* 107, no. 1275 (Jul 1996): 664.

showing plentiful discussion to settle logistical details.<sup>134</sup> The musicians of the Cleveland Quartet acted in many roles within this small business, making decisions about finances, creating and maintaining important relationships, reviewing and adjusting contracts, envisioning budgets for the group, and keeping up with correspondence. Drawing on the Cleveland Quartet's archives, this section of the dissertation will outline how the quartet worked as a business, present details about how concerts and residencies were set up, and describe the role of management in the quartet's activities.

### **Subsection A: Organizational Values**

Although they never actually incorporated as a legal entity,<sup>135</sup> the Cleveland Quartet presented themselves to the outside world as one distinct organization that expected to be treated as a unit. To act as such to the outside world, the musicians had to maintain strong relationships among themselves regardless of changing membership or personal life events as the years passed. By establishing a number of shared values, the musicians set an environment of trust and equality that they fought to preserve when new contracts were formed or seasoned partnerships shifted. Some of these efforts were not directly tied to the finances of the organization but instead manifested in their desires to balance their personal and professional lives, to act as a unit even if personal needs differed, and to keep a status quo of equality for all members in both financial compensation and seniority status even while membership changed.

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<sup>134</sup> The business records of the Cleveland Quartet are in the CQ Archives.

<sup>135</sup> Helmen Questionnaire, Sep 1980, CQ Archives, b. 2, f. 4.

### Personal Balance – Internal to Quartet

The nature of string quartet work has always blurred the lines between professional time that should be compensated and personal time that is invested through love of the work. Quartet income is directly tied to the number of concerts played, and scheduling more concerts can make personal finances easier, but requires more travel. Additionally, the demanding rehearsal schedule that quartet musicians expect of themselves is by its very nature uncompensated but must be considered in the amount of work that each musician is dedicating to the quartet when concert and recording schedules are compiled. In the 1970s, 1980s, and 1990s, as the archives show, the Cleveland Quartet did their best to account for all such factors to make sure that everyone's needs were met.

The Cleveland Quartet described standards for rehearsals when discussing the curriculum for their student groups at Aspen: "The difficulties of the quartet medium and its repertoire demand...great intensity – three to four hours a day of rehearsal and another two hours for private practice are typical schedules for even established quartets..."<sup>136</sup> The Cleveland's own rehearsal schedule varied widely depending on the circumstance. When a new member was incorporated into the group, the most extreme amounts of rehearsal took place. In the first rehearsals with Atar Arad, the quartet practiced seven hours a day in preparation for their two-month tour.<sup>137</sup> When William Preucil joined, the quartet took four months off from touring to rehearse six hours a day in their new configuration. Especially when accommodating membership changes, the quartet wanted to coalesce as a unit before performing in public. Katz described the feeling: "We didn't want people to say, 'Gee, they're *going* to be good.'"<sup>138</sup> In

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<sup>136</sup> Letter, Cleveland Quartet to Gordon Hardy, 1 Oct 1981, CQ Archives, b. 1, f. 3.

<sup>137</sup> Dave Stearns, "Cleveland Quartet Cuts Sabbatical but Gains New Member," *Times-Union*, 3 Oct 1980, in CQ Archives, b. 1, f. 2, p. 1C and 3C.

<sup>138</sup> Taylor, "Quartet...and Cello," B-2.

stable times, regular rehearsals would last three hours each for five or six days a week (when not touring).<sup>139</sup>

Knowing that their grueling schedule would continue year after year, the quartet tried to avoid depleting their energy in any short-term period. They scheduled concerts away from home for no more than three weeks at a time,<sup>140</sup> and did their best not to agree to more concerts than would be healthy.<sup>141</sup> Although this goal guided their planning, the quartet would often find themselves at home for only a few days before heading off again. Even with vacation squeezed into the quartet schedule, rest time was hard to achieve. In order for a vacation to have its intended restorative power, it needed to last at least three weeks.<sup>142</sup> Martha Katz described the process: it would take the musicians two weeks to unwind at the beginning of the vacation, and then another week at the end of the vacation time to wind back up.<sup>143</sup> Sometimes, they would independently go to Aspen early to hike before the teaching duties began, but even with these efforts, vacation time often felt futile.<sup>144</sup>

### **Negotiating for Quartet Balance – External to Quartet**

In 1977, the quartet played eighty concerts in addition to recording an album for RCA, spending the summer in Aspen teaching, and working a two-week cruise. During the year, the quartet toured in Europe twice while holding down their posts at Eastman.<sup>145</sup> Such a schedule was not uncommon, yet its sustainability was questionable. A look at the correspondence over

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<sup>139</sup> “Week at a glance” Planner, 1990, CQ Archives, b. 14.

<sup>140</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>141</sup> Maycock, “Cleveland Quartet,” 12.

<sup>142</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>143</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>144</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>145</sup> Schedule determined from the following sources in the CQ Archives: 1976-77 itinerary (b. 12, f. 3); Dec 1977 concert details (b. 2, f. 2); Nov 1977 concert details (b. 2, f. 2); Oct 1977 concert details (b. 2, f. 2).

the career of the Cleveland Quartet shows their tactful communication when advocating for their schedule in light of external pressures. In long stretches of touring, they requested managers not to schedule more than three concerts on consecutive days, with one day off after. Paul Katz described this desire in 1978 to Sofia Amman, the representative for their Italian management at the time. With direct language, he cited the quartet's request for three concerts in three days and wrote: "We realize that you must book a very limited amount of time given to you and that there are great difficulties with such restrictions, but you must remember that our time in Italy is part of a much longer and very fatiguing European tour and we must conserve our strength."<sup>146</sup> In their long-term relationships, the Clevelanders remained in vigilant communication with the other parties, to reduce issues and to keep expectations clear from all sides.

Where the Cleveland Quartet held residencies at an existing school, the contracts and initial conditions between parties reflected long-term considerations rather than daily logistical needs. Such long-term expectations made it hard for the quartet to protect its needs in scheduling (and therefore the internal balance among the musicians)—and discussions left unattended could result in miscommunication, unhealthy balance, distrust, and resentment. Such was the issue with the Cleveland Quartet's arrangement with CIM. At the beginning, the agreement allowed the quartet the time to rehearse and grow.<sup>147</sup> However, the relationship quickly soured, and a lack of contact between the administration and the quartet resulted in a severed association. From the perspective of Babin, an inflexible weekly time commitment may have made pedagogical makes sense for the school's work with pre-college students who would have benefited from the structure and consistency of such faculty contact; however, the quartet wanted to find a *modus operandi* that would work for both the school and the quartet's growing

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<sup>146</sup> Letter, Paul Katz to Sofia Amman, 20 Jun 1978, CQ Archives, b. 1, f. 1.

<sup>147</sup> "Brentano Quartet," 664.

external profile.<sup>148</sup> Undoubtedly, CIM's position would have been taken into consideration by the quartet, who consistently advocated for their students throughout their career—but the administration's inability to compromise or even to discuss the situation resulted in a broken relationship.

At SUNY Buffalo and Eastman, the Cleveland Quartet found administrations that were supportive of their activities. The group reported a staggering amount of positive activity at SUNY Buffalo, both within the school and in terms of outside community relationships.<sup>149</sup> With no contract available for comparison with the quartet's positions at CIM and at Eastman, it is hard to tell where these activities lay in relation to what had been expected of the quartet upon hire. Significant financial support from the school for these various projects must indicate that the administration was a willing partner for the programs that the quartet pursued.<sup>150</sup> The time commitment of seven hours a week for teaching in comparison to the sixteen required for the CIM residency (see Table 3.1) gave the quartet the freedom to pursue outside activities both for their direct benefit and those tangentially beneficial to the university.<sup>151</sup> However, one point that could not have been included in the contract was the working environment of the school. Even with a list of exciting activities, the Cleveland decided to leave after a few years, and a possible reason can be seen in a letter from 1978, after the quartet had moved to Eastman: "We are now quite settled in at Eastman and, as you can imagine, much happier than when we were in Buffalo. The whole morale of the School, students and faculty alike, is far more positive than Baird Hall!"<sup>152</sup>

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<sup>148</sup> Paul Katz, Phone Interview with Kimberlee Uwate, 26 Jul 2017.

<sup>149</sup> Letter, CQ to James Blackhurst, 4 Jun 1973, CQ Archives, b. 8, f. 4.

<sup>150</sup> Ibid.

<sup>151</sup> Don Weilerstein, as quoted in Maycock, "The Cleveland Quartet," 12.

<sup>152</sup> Letter, Paul Katz to [unknown recipient?], 2 Feb 1978, CQ Archives, b. 8, f. 7.

**Table 3.1: Cleveland Quartet Residency Comparison<sup>153</sup>**

School	Years	Teaching Hours	# Weeks / semester	Compensation
CIM	1969-71	16 hours a week <sup>154</sup>	weekly commitment <sup>155</sup>	Pay unknown
SUNY Buffalo	1971-76	7 hours a week <sup>156</sup>	3 weeks off/semester <sup>157</sup>	Pay unknown
Eastman	1976-80?	10 hours a week <sup>158</sup>	3 weeks off/semester <sup>159</sup>	\$20K + full benefits <sup>160</sup>

At Eastman, similarly, the expectations set out at the beginning of the relationship only touched on the most basic of points when compared to the work done as quartet-in-residence. The quartet and Eastman's administration were in constant contact as activities (both internal and external to the school) affected the growth of the quartet and the recruitment of students. While the financial aspects were indeed important parts of the contract, many non-financial factors that mattered were continually discussed and negotiated. Some of those issues dealt with the ever-present pressure of scheduling: the quartet wanted flexibility in timetabling their lessons, but Eastman wanted the quartet to be in town for specific dates for audition days. Robert Freeman believed that having the quartet present for auditions truly affected the admissions process, and after some discussion, the issue was resolved: Eastman began setting audition dates three years in advance to avoid such conflicts.<sup>161</sup> Another non-financial matter that was very important to

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<sup>153</sup> For an expanded version of this chart, see Appendix D.

<sup>154</sup> Finn, "Old Home Town," 20.

<sup>155</sup> Ibid, 21.

<sup>156</sup> Don Weilerstein, as quoted in Maycock, "The Cleveland Quartet," 12.

<sup>157</sup> Don Weilerstein, as quoted in Maycock, "The Cleveland Quartet," 12.

<sup>158</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1.

<sup>159</sup> Ibid.

<sup>160</sup> Ibid.

<sup>161</sup> 1989 to 1993 Concert Season Repertoire, revised May 1990, CQ Archives, b. 21, f. 6.

Eastman was proper mention of the school in the Cleveland Quartet’s external materials.<sup>162</sup> In their original 1975 contract, one clause noted Eastman’s initial desire to have the quartet change its name to the Eastman String Quartet, but recognizing the reputation that the quartet had built as the Cleveland Quartet, it declared that Eastman would revisit the matter three years after the initial hire. In the contract, Freeman wrote:

As you know, our interest in a change of name stems not only from our responsibility for the Eastman School as a whole but especially from our view that so close a identification between the Quartet and the School would assist in attracting here students of the highest caliber to work with you.<sup>163</sup>

At a time when one particular quartet was spreading the name of “Juilliard” wherever it went, Eastman wished for a similar arrangement.<sup>164</sup> We do not know whether or not the topic was reopened for discussion in the few years after the initial appointment, but the Cleveland Quartet kept its name. A related issue came up again in 1980, when the quartet released its recordings of Beethoven’s Opus 18 quartets—and forgot to mention Eastman. In a respectful but direct letter, Freeman again stood up for his position and reminded the quartet that the school had made a concession in allowing them to keep the Cleveland name. A mutual agreement followed: Freeman would review all CD liner notes in the future to present such an oversight.<sup>165</sup>

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<sup>162</sup> Letter, Robert Freeman to Paul Katz, 4 Feb 1980, CQ Archives, b. 10, f. 1.

<sup>163</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1, p. 3.

<sup>164</sup> In addition to the CQ Archive sources discussing this matter, Robert Mann recalled that the Juilliard Quartet received an offer from Robert Freeman to relocate to Eastman in 1974 with great perks, but with a requirement of being called the Eastman String Quartet. The Juilliard was not interested in a name change and did not accept. Robert Mann, *A Passionate Journey: A Memoir* (New York: East End Press, 2018), 61.

<sup>165</sup> Letter, Robert Freeman to Paul Katz, 4 Feb 1980, CQ Archives, b. 10, f. 1.

In this long-term relationship, both school and quartet needed to continue conversations about what was important to both as time passed. Both musicians and administration worked on a daily basis to keep everything fair and equal while each side stood up for the things they deemed important. The quartet needed to protect their time with both management and school in order to make the whole venture sustainable for the musicians themselves, but everyone worked to find compromises that would be fair to all sides. Beyond the contract, this required open channels of communication with external partners and, within the quartet, the musicians themselves. The quartet appears to have worked on a basis of trust, respect, and belief that all were acting in the best interest of the group—and this attitude carried them through their career.<sup>166</sup>

### **“Equal Rank, Equal Pay”**

When the quartet formed, the members of the Cleveland came to an agreement that each would be an equal partner in the organization. The members decided to always fight for equality and to put the value into practice in the quartet through their contracts and the structure of power within the ensemble.<sup>167</sup> By the mid-twentieth century, the artistic process in a quartet had developed into a democratic system that was at the other end of the spectrum from the first-violin-led quartets of Joachim and others in the nineteenth century. Quartets like the Cleveland continued the democratic philosophy into their business practice. This extended from decisions about which concerts to play to the number of teaching hours each individual musician would

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<sup>166</sup> This conclusion was reached after my extensive study of the CQ Archives.

<sup>167</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

take on personally. Martha Katz commented: “One thing...that we were very stubborn about, in terms of the quartet, everybody would have equal rank and equal pay.”<sup>168</sup>

Making decisions about workload was achieved by consensus. The musicians deliberately created a structure whereby each member had equal authority for both business and musical decisions. This principle remained a priority and was addressed again and again as their career developed. When the quartet’s position at Eastman was established, the musicians all signed a single contract between the Eastman School of Music and the Cleveland Quartet. The quartet members were each expected to teach ten hours a week with one hour as chamber music and all were equally compensated at a salary of \$20,000 (equivalent to \$87,800 in 2018) for their initial year of employment, the 1976/1977 academic year.<sup>169</sup> The principle of equality among the musicians appeared in conversations with Eastman and took hold in their official contracts.<sup>170</sup> The original contract signed in 1975 read: “Consistent with the requirement of absolute equality of the members of the quartet which is acknowledged as essential to its existence, rank and salary parity among the members of the Quartet will always be maintained.”<sup>171</sup>

Over the next ten years, some members wanted to take on additional students. As the numbers of individuals’ teaching hours shifted, the quartet members found themselves drifting farther away from the initial equal terms of their contract. In practical respects, a heavier teaching load for one member with fewer personal responsibilities might equal a lighter teaching load for a member who had more personal responsibilities—and so a unique and complicated principle emerged. Using the clear legal language of contractual agreements, the Quartet and Eastman attempted to define a situation in which musicians could be equal in their

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<sup>168</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>169</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1, p. 2.

<sup>170</sup> Ibid.

<sup>171</sup> Ibid.

responsibilities to the school while determining an individual personal balance that would serve the group. A new contract was created, adopted, and signed in 1986 specifying the change: “The document which follows was written with a view to preserving the spirit of equity for all four members of the Quartet, while preserving needed rehearsal time for the group as a whole and developing some flexibility for individual members of the Quartet to accept compensated instruction at Eastman beyond the 10 weekly hours per member originally agreed upon.”<sup>172</sup> All agreed to allow members to add up to two hours of teaching, although the availability of the extra hours would not be guaranteed by Eastman. Brokering this contract was Freeman, who also added one other stipulation—these extra hours would be offered only if all other studios in the instrument were already filled, in order to maintain fairness within the strings department of Eastman.<sup>173</sup>

This change continued an ongoing conversation about teaching and individual workloads among the musicians that would keep the quartet’s administrative duties in balance. In later years, the contract with Eastman continued to add possible teaching hours, and in 1991 another addendum increased the limit of teaching hours to fourteen hours per week.<sup>174</sup>

A valuable source exists in relation to the Aspen Music Festival. After having taught at the festival for a number of years, the quartet requested to reword the contract with Aspen, because the individuals’ roles at the school had shifted slightly. Paul Katz wrote to Aspen’s assistant dean, William Vickery, about their 1981 contract, requesting to include chamber music in the specified teaching “in order to maintain equity in our Quartet[sic]. This is particularly

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<sup>172</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1, p. 1.

<sup>173</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1, p. 2.

<sup>174</sup> Contract, CQ to Robert Freeman, 17 Feb 1991, CQ Archives, b. 10, f. 2.

important to us so that members concentrating on chamber music coaching rather than individual instruction also receive compensation.”<sup>175</sup>

### **Tenure as a Unit**

The Cleveland Quartet was one of the first string quartets to be hired in a tenure-track position for the quartet itself. Their 1975 contract with Eastman simultaneously secured the long-term stability of the quartet and tangibly elevated it as an entity beyond the individual musicians involved. By treating the quartet in the same way that the administration would treat a singular faculty member hired for tenure-track, Eastman promised funding for the quartet’s position in perpetuity:

We value the abilities of each of you as both performing artist and teacher. But, as you know, we especially value the unique ensemble that you have developed together over the past decade as the Cleveland Quartet; and it is specifically as the Cleveland Quartet that your appointments at the Eastman School are offered. We acknowledge the integrity of the Quartet as an entity that is partly independent of its membership. Since it is our mutual objective to insure the preservation of this entity, in the arrangement here offered you would give up “unlimited tenure” as individuals. In return, recognizing our objective to secure the Quartet’s future as an entity, the University pledges the Quartet as an entity the same protection as any individual faculty member with tenure under our tenure regulations...<sup>176</sup>

By structuring the contract with tenure-track for the ensemble, all parties involved established the quartet as a valuable unit that could thrive and outlast the change of any individual member. When Martha Katz left the quartet in 1980, she had also to relinquish her

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<sup>175</sup> Letter, Paul Katz to William Vickery, 18 Dec 1980, CQ Archives, b. 1, f. 3.

<sup>176</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1, p. 1.

position at Eastman as a tenure-track faculty member since the position was contractually reserved for the new member of the quartet, Atar Arad.<sup>177</sup> Wishing for time at home to raise the Katz children, Martha Katz re-applied to Robert Freeman for a part-time position on the viola faculty and the position was granted.<sup>178</sup>

For Arad's transition into the quartet, the stability that Eastman provided allowed for a successful hire with minimal disruption in the quartet's activities. Yet, the process was not as smooth as all would have liked. Arad had substituted for Katz for a tour in Europe in the spring of 1980, and the quartet felt a chemistry and compatibility with Arad that could work in a long-term relationship.<sup>179</sup> To hire the new violist, the quartet needed to abide not only by their own requirements for a fourth member, but also by the hiring policies of Eastman. The quartet was on sabbatical in calendar year 1980<sup>180</sup> because of the Europe tour and other engagements outside of Rochester, but once a new violist was found, the sabbatical was cut to one semester.<sup>181</sup> This was because a new member joining the quartet during a sabbatical would preclude the new member from the financial support of the school until that person began teaching. Arad joined the quartet and relocated, but the process of official hiring took quite a while. Eastman's job advertisement in the *Chronicle of Higher Education* did not appear until after December 1981,<sup>182</sup> and the quartet's formal decision was not reported until June 25, 1982.<sup>183</sup> Arad was finally able to accept the position once these steps had taken place, but the process still was not settled.

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<sup>177</sup> Stearns, "CQ Cuts Sabbatical," 1C and 3C.

<sup>178</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>179</sup> Stearns, "CQ Cuts Sabbatical," 3C.

<sup>180</sup> The sabbatical was originally scheduled for the academic year of 1979/1980, but got pushed back due to planning needs. Letter, Paul Katz to Robert Freeman, 9 Jan 1978, CQ Archives, b. 8, f. 7.

<sup>181</sup> Ibid, 3C.

<sup>182</sup> Letter William McKnight to Robert Freeman, 7 Dec 1981, CQ Archives, b. 1, f. 1.

<sup>183</sup> Letter, Don Weilerstein, Paul Katz, and Peter Salaff to Robert Freeman, 25 Jun 1982, CQ Archives, b. 1, f. 2.

Hired with the title of Lecturer,<sup>184</sup> Arad had to wait for immigration paperwork to be approved before he could be put in a tenure-track position.<sup>185</sup> Three years after joining the quartet, Arad finally received his green card in 1984 and was eligible for tenure-track under the Cleveland Quartet's contract with Eastman.<sup>186</sup> With such a drawn-out process and multiple layers of bureaucracy, hiring for the position must have put strain on the quartet; the quartet could have moved faster in appointing a new member outside of Eastman's system. However, as an institution, Eastman was able to help Arad immigrate with employment in place—a feat no doubt more complicated if the Cleveland Quartet had been trying to sponsor his immigration when it had no federally recognized organizational structure of its own. Nevertheless, the Cleveland Quartet was quite active during this time, touring extensively,<sup>187</sup> developing the Center for Advanced Quartet Studies at Aspen (established 1982),<sup>188</sup> and continuing their teaching at Eastman.<sup>189</sup>

### **Subsection B:**

#### **A Logistical Network: The Administrative Team (and Constant Communication)**

The quartet never organized itself as an independent business, but it operated through a large network of people who worked on the many logistics necessary to help the four musicians achieve the variety of performances, teaching, and travel that made up the quartet's yearly activities. In this set-up, the musicians were largely responsible for their own decisions and had

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<sup>184</sup> Application to Extend Time of Temporary Stay, United States Department of Justice Immigration and Naturalization Service, 19 Jul 1982, CQ Archives, b. 1, f. 1.

<sup>185</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1.

<sup>186</sup> Letter, Don Weilerstein, Peter Salaff, and Paul Katz to Robert Freeman, 27 Jan 1984, CQ Archives, b. 1, f. 2.

<sup>187</sup> Contracts of concert tours in CQ Archives can be found for 1980 to 1982 (b. 6, f. 5) and 1982 to 1984 (b. 7, f. 1).

<sup>188</sup> Announcement, "Center for Advanced Quartet Studies," 1982, CQ Archives, b. 1, f. 3.

<sup>189</sup> By 1989, the quartet had achieved tenure and Bill Preucil was hired at the level of full Professor of Violin. Letter, Robert Freeman to William Preucil, 16 Feb 1989, CQ Archives, b. 16, f. 12.

the last say in any concert or activity that came up—and a majority of concerts came through the quartet’s management. From the first year of its inception, the quartet had management and worked with two companies: Kazuko Hillyer International, Incorporated (formerly Pacific World Artists, Incorporated) from 1969 to 1981, and International Creative Management Artists, Ltd. (often abbreviated as ICM Artists) from 1980 to 1995. Management connected the quartet to concert presenters around the world and negotiated on the quartet’s behalf regarding fees, scheduling, programming, travel, hall specifications, accommodations, and more. However, the quartet’s network included a large variety of other people, from the quartet’s secretary Carol Freeman (married to Robert Freeman), who managed the quartet’s correspondence and organized the quartet’s papers, to the heads of record companies and schools of music such as Peter Munves of RCA Red Label Records and Robert Freeman, Eastman’s director.

After the quartet had established a national and international reputation, released a number of records, received favorable reviews from their New York debut, and had established a protocol with management (beginning around 1972), a consistent communication trail allowed all business matters to be addressed. At the beginning of the season (or when planning the season, which could be as much as three years in advance), the quartet would confer with Eastman’s academic and audition schedule to determine the dates where the quartet had to be in residence.<sup>190</sup> The quartet would then come up with set weeks, or “time-blocks,” during which they could be away from Rochester on tour, and would submit those dates to management in addition to the repertoire that the quartet would use that season. (For example, when scheduling the 1983-1984 season, the quartet set aside five time-blocks of about ten days each for

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<sup>190</sup> 1989 to 1993 Concert Season Repertoire, 15 May 1990, CQ Archives, b. 21, f. 6. This list outlines all concert dates with corresponding repertoire from the 1989/1990 season through 1992/1993. Dated 1990, it projects the schedule three years in advance with touring “time blocks” for ICM to book concerts as well as Eastman School audition days and jury days.

bookings.<sup>191</sup>) Management would then connect with presenters and begin scheduling concerts and negotiating fees. Once the two parties agreed upon a proposal for a concert, the quartet would be notified to approve the dates and fees, with a contract from management, this work often times going through the quartet's diligent secretary, Carol Freeman. Travel was then arranged, often through the Cleveland travel agency, LandSeeAir, with whom the Cleveland Quartet had a long standing relationship.<sup>192</sup> If concerts took them overseas, an additional step of working with international management was needed to address visa concerns and clarify the details of foreign taxes.<sup>193</sup> Many of these details were resolved by the beginning of the season, and at that point, management would send an itinerary to the quartet, often with half-sheets of information for each concert which included the concert time and the venue's address, a local contact, the information of hotel accommodations, travel notes, and the music on the program.<sup>194</sup> Payment following the concert would be sent to management, and then transferred to the quartet on a monthly schedule with fees already deducted.<sup>195</sup>

## **The People**

Internally, the quartet's affairs were kept organized by Carol Freeman. Records of correspondence, contracts, balance sheets, visas, taxes, and publicity all went through Carol Freeman's hands. Often, she would be the voice of the quartet in the chain of communication, especially when the musicians were traveling and especially when out of the country. At other times, she would transcribe and send out correspondence for the musicians, and sign "Carol

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<sup>191</sup> Memo, Carol Freeman to Don Weilerstein, Peter Salaff, Atar Arad, and Paul Katz, 11 Sep 1982, CQ Archives, b. 24, f. 2. For the 1981-82 season, the quartet offered six time blocks of ten days each as well. Letter, Paul Katz to Lee Lamont, 24 Jul 1980, CQ Archives, b. 9, f. 2.

<sup>192</sup> Letter, CQ to Joanne Klein, 19 May 1978, CQ Archives, b. 8, f. 7.

<sup>193</sup> Letter Sofia Amman (Italian presenter) to Atar Arad, 8 Mar 1982, CQ Archives, b. 1, f. 1.

<sup>194</sup> KHI Itinerary Stubs for CQ's 1977-1978 season, 1977-78, CQ Archives, b. 2, f. 2.

<sup>195</sup> KHI Balance Sheets, 1978-1979, CQ Archives, b. 2, f. 2.

Freeman for the Cleveland Quartet”<sup>196</sup> or “Dictated by the Cleveland Quartet but signed in their absence to avoid delay.”<sup>197</sup> The quartet had no official office space, but records were kept at her house on East Avenue in Rochester. In their later years, the quartet had “Cleveland Quartet” letterhead, which listed contact information for correspondence including a phone, fax, and the Freeman home address for post.<sup>198</sup> When the quartet disbanded in 1995, the archived records were moved from the Freeman home to Sibley Music Library at Eastman,<sup>199</sup> after twenty years of being stored at the home office. For tax purposes, the quartet was categorized as an unincorporated association under the umbrella of the Eastman School.<sup>200</sup> Although the quartet itself did not hold not-for-profit (501c3) status, the quartet was eligible for tax-exempt contributions through Eastman and the university’s educational category for both state and federal taxes.<sup>201</sup> A bank account was held in the name of the ensemble for easy transfer of funds to and from the quartet, and all financial books were held by the office administrator, Freeman.<sup>202</sup>

Another important part of the administrative team created the marketing profile for the quartet. Gurtman and Murtha Associates and Shuman Associates<sup>203</sup> organized and distributed head shots, bios, flyers, and posters and other promotional material ahead of the quartet’s engagements.<sup>204</sup> These marketing teams helped shape the public image of the quartet, which at the beginning of their career made them out to be especially wholesome, with photographs in

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<sup>196</sup> Letter, Carol Freeman to Jon Engberg, 4 Mar 1981, CQ Archives, b. 10, f. 1.

<sup>197</sup> Letter, Cleveland Quartet to Gordon Hardy, 1 Oct 1981, CQ Archives, b. 1, f. 3.

<sup>198</sup> Letter, James Dunham to Vanessa Palmer, 10 Jan 1995, CQ Archives, b. 24, f. 6.

<sup>199</sup> Letter, Robert Freeman to Ron Morgan (ESM student), 13 Oct 1995, CQ Archives, b. 13, f. 3.

<sup>200</sup> Helmen Questionnaire, Sep 1980, CQ Archives, b. 2, f. 4.

<sup>201</sup> Helmen Questionnaire responses from Cleveland Quartet, 1980, CQ Archives, b. 2, f. 4.

<sup>202</sup> Ibid.

<sup>203</sup> Katz, “Notes of Farewell.”

<sup>204</sup> Letter, Paul Katz to Connie Schuman (PR firm) and Victor Rangel-Ribeiro (Beethoven Society), 4 Jan 1978, CQ Archives, b. 8, f. 7.

Aspen, Colorado and an identity distinct from other quartets at the time. A profile in 1980 described the image:

The Cleveland Quartet is projected as wholesome, as clean and fresh as the Aspen, Colo., meadows in which they are lovingly photographed. They are happy as the sunshine, as young as the new audiences they attract. Or so the image goes. It's clever because it's near enough to fit. It's shrewd because it gives them an identity of their own. No one could sell the precise and impenetrable Tokyo Quartet or the lean and muscular Juilliard as mountain-fresh and menthol-sweet.<sup>205</sup>

The press team would set up interviews and radio shows<sup>206</sup> and create pamphlets for management to use at their discretion. Fees garnered from materials, printing, staff time, and photo shoots would be billed to management, who would pay out of the quartet's account.<sup>207</sup> The numbers would be reflected in a monthly statement billed to the quartet.<sup>208</sup>

### **Finances: Budget**

The quartet musicians had the ultimate say in which events they were willing to take and which they would decline. Once contracts were solidified with schools that would be residency partners, the quartet had a baseline of information to begin evaluating their financial situation—especially in terms of their time requirement at the university and the salary received for teaching. The quartet could then make decision about how many concerts (plus travel) they could handle and how much income they would need to make from those concerts to effect a

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<sup>205</sup> Blanford, "The Strains of a String Quartet," 11.

<sup>206</sup> Letter, Paul Katz to Judith Greenberg Finell, 9 Feb 1982, CQ Archives, b. 9, f. 4.

<sup>207</sup> Memo, Carol Freeman to Don Weilerstein, Peter Salaff, Atar Arad, and Paul Katz, 11 Sep 1982, CQ Archives, b. 24, f. 2.

<sup>208</sup> Letter, Carol Freeman to Vincent Wagner and KHI, 20 Jun 1978, CQ Archives, b. 8, f. 4.

meaningful difference in each musician's ultimate take-home pay. In each contract with their management firm, the quartet set their fee for the years covered during the term, usually two or three years,<sup>209</sup> which meant that the musicians had formally to consider their finances on a regular basis. To decide on their standard fee, the quartet had to take into account the standard 20% management commission, costs of publicity, including headshots, printing, and distribution, and the most costly ticket item: travel, which included hotel, flights, and other transportation.

The musicians thought carefully about how much to charge for each concert and how many concerts to schedule. To determine what the quartet's financial picture would look like in a future season, the Cleveland Quartet projected budgets, in order to view their options with tangible numbers. Such calculations can be tracked in the Cleveland Quartet records for the 1981–1982 notably in the ICM contract of 1980,<sup>210</sup> the Eastman contract in effect at the time,<sup>211</sup> and correspondence between the quartet, Carol Freeman, and Lee Lamont (of ICM Artists). At Eastman, the quartet was required to teach ten hours a week in twelve of the fifteen weeks of the semester.<sup>212</sup> They had flexibility to tour, and offered six time blocks of 10 days each to management to book.<sup>213</sup> Not counting the summer season, the quartet determined that forty concerts would be the ideal number of concerts for the year.

Once scheduling was initially sorted, the quartet took stock of the finances. For each musician, teaching resulted in a salary between \$20,000 (1975) and \$38,000 (1980) at

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<sup>209</sup> Contract, CQ with ICM, 1980, CQ Archives, b. 10, f. 6.

<sup>210</sup> Contract, CQ with ICM, 1980, CQ Archives, b. 10, f. 6.

<sup>211</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1, p. 2.

<sup>212</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1, p. 2.

<sup>213</sup> Letter, Paul Katz to Lee Lamont, 24 Jul 1980, CQ Archives, b. 9, f. 2.

Eastman<sup>214</sup> and income of \$6,325 at Aspen.<sup>215</sup> The quartet then calculated costs and revenue comparing the financial picture with two levels of concert fees. Two potential budgets were drawn up (they are in Paul Katz's handwriting<sup>216</sup>): one with forty concerts over the year with each priced at \$5000 (Chart 3.1), and one with forty concerts over the year each priced at \$3000 (Chart 3.2). After all the fees of doing business, the budget calculated in Chart 3.2 garnered \$6082.50 for each musician over the entire year, or a mere \$152 per concert (\$19,713.09 and \$492.62, respectively, in 2018 dollars).<sup>217</sup> The higher budget of Chart 3.1 brought in \$21,662 for each musician over the year and \$541 per concert (\$70,205.48 and 1,753.35 respectively, in 2018 dollars). The quartet ultimately chose between the two budgets, setting their rate at \$4,500 per concert.<sup>218</sup>

**Chart 3.1: Paul Katz's Hand written calculations for 1980, 40 concerts @ \$5000<sup>219</sup>**

40 concerts at \$5000	200,000
20% management commission	-40,000
Hotels, meals, taxis, tips \$300/55 days	-16,500
Airfare \$1500/person/time block (\$6750 / time block)	-33,750
Publicity expenses flyers, press material, photos	-4000
Telephone \$250/month	-3000
Secretary \$80/wk	-4,100
Gurtman + Murtha	-12,000
	86,650
\$17,330/time block	
per/person/year [sic]	21,662
per person/concert	541

<sup>214</sup> It is likely that the quartet had a pay raise between 1975 and 1980, but probably had not reached the 1982 salary by 1980.

<sup>215</sup> "Estimated Income from Concerts," Sep 1981- Aug 1982, CQ Archives, b. 9, f. 4.

<sup>216</sup> Handwriting was cross-referenced against a hand-written letter of finances signed by Paul Katz in CQ Archives (b. 25, f. 4).

<sup>217</sup> Paul Katz calculations for 1980, undated, CQ Archives, b. 10, f. 6.

<sup>218</sup> Contract, CQ with ICM, 1980, CQ Archives, b. 10, f. 6.

<sup>219</sup> Paul Katz calculations for 1980, undated, CQ Archives, b. 10, f. 6.

**Chart 3.2: Paul Katz's Handwritten calculations for 1980, 40 concerts @ \$3000<sup>220</sup>**

40 Concerts at \$3000	\$120,000
20% Management Commission	-24,000
" Expenses (flyers, window Cards, press material, photos etc)	-4,000
Telephone \$250/month	-3,000
part-time secretary \$60/week	<u>-3,120</u>
	\$85,880
Travel expenses for 60 days	
Hotels, meals, taxis, tips \$70/day/person	-16,800
Airfare \$7500/person (x 4½)	<u>-33,750</u>
	35,330
Per person profit for 40 concerts	\$8832.50
per concert	220.81
	35,330
(optional) Publicity Agent	-11,000
750/month + expenses	24,330
1 yr/40 concerts/per person profit	6082.50
Per concert	152

**Chart 3.3: Extrapolated Calculation at \$4,500 based on CQ Archive calculations**

40 concerts at \$4500	180,000
20% management commission	-36,000
Hotels, meals, taxis, tips \$300/55 days	-16,500
Airfare \$1500/person/time block (\$6750 / time block)	-33,750
Publicity expenses flyers, press material, photos	-4000
Telephone \$250/month	-3000
Secretary \$70/wk	-3,640
Gurtman + Murtha	-12,000
	71,110
per/person/year	17,777.50
per person/concert	444.44

<sup>220</sup> Paul Katz calculations for 1980, undated, CQ Archives, b. 10, f. 6.

On top of the concerts in the quartet’s performance schedule from September to May, extra activities often added to the overall income: in 1981–1982, this included a cruise, performances at the Aldeburgh Festival (UK), and a tour in Europe in March of 1982. The quartet had recorded a number of projects at this point in their career, but secondary sources at the time speculated that recording royalties had not yet become a source of income.<sup>221</sup> During a year when Eastman probably provided a salary of \$35,000 for each musician,<sup>222</sup> the salary from residency and the pay from touring ended up making up nearly equal amounts of their overall income. A chart (3.4) derived from the quartet records totals the balance of the year for the quartet (it is undated, but it was probably generated in the fall of 1981); it also itemizes income from activities for the year, but does not include travel for ICM fees, Aspen,<sup>223</sup> and the European tour (possibly other items as well).<sup>224</sup>

**Chart 3.4: The Cleveland Quartet’s 1981/1982 Income, excluding Eastman salary<sup>225</sup>**

1981/1982		
	Group	Individual
ICM	96,500	19,300
Mermoz Cruise	14,000	4,825.00
Aspen	25,300	6,325.00
Aldeburgh Festival	10,800	2,700.00
European Tour March 1982	34,109.18	8,527.29
<b>Total</b>		<b>41,677.29</b>

<sup>221</sup> Blanford, “The Strains of a String Quartet,” 11.

<sup>222</sup> The next year (1983), they received \$38,000.

<sup>223</sup> Contract, CQ with the Aspen Music School and Festival, 1982, CQ Archives, b. 1, f. 3.

<sup>224</sup> “Estimated Income from Concerts,” Sep 1981- Aug 1982, CQ Archives, b. 9, f. 4.

<sup>225</sup> “Estimated Income from Concerts,” Sep 1981- Aug 1982, CQ Archives, b. 9, f. 4.

As the years progressed, the “minimum fee” that the quartet set continually increased<sup>226</sup> and the quartet’s salary at Eastman<sup>227</sup> and at Aspen<sup>228</sup> rose as well. While a number of factors could account for such raises, the consistent trend of increasing pay matched the healthy functioning of the quartet. As each year passed, the quartet was able to offer a higher-quality product at their events which could justify the change; the quartet was also able to draw competitive pay in light of increasing inflation.

In order to maintain the career that the Cleveland Quartet established, a hard-working team of musicians, management, school administrators, and community partners functioned together in a variety of capacities. With keen business skills, clear expectations, continuous communication, an attitude of compromise, and an environment of trust that all were working toward the values of all involved, the quartet and its support community were able to manage all the details necessary to manage a successful chamber music career.

### **Conclusion: How the Cleveland Quartet is a model for the Modern Quartet**

Because of the large role the Cleveland quartet members have played in mentoring the next generation of string quartets, their experience has trickled down into the professional lives of many of their students. Their example was impressive. As a functioning organization, the quartet grew through the different stages in their career until they achieved positive relationships with a diverse network of individuals and organizations that resulted in long-term partnerships. The Cleveland’s important policy of equality and the overall vision of keeping the quartet as an entity that was valued above the individual members kept the four musicians on the same page at

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<sup>226</sup> Management Fees can be tracked through the various management contracts found in CQ Archives, b. 11, f. 1.

<sup>227</sup> See Appendix D: Table 3.1 extended: Residency Chart.

<sup>228</sup> Aspen contracts and fees can be tracked through the various contracts found between CQ and Aspen in CQ Archives, b. 1, f. 3 and b. 1, f. 4.

every juncture. Consistent communication about both daily logistical minutiae and deep visionary goals helped keep the quartet functioning in the present with an eye for the future, and clear goals for long-term projects allowed the quartet to build upon relationships like that with Robert Freeman, in order to make a lasting difference for the next generation of string quartets.

The Cleveland Quartet's method of quartet business included quartet administration external to management, which acted as a liaison between the musicians and business contacts. Clear expectations set through contracts with management, institutions hosting residencies, and concert presenters allowed the quartet to achieve much with limited amounts of time, and keen negotiating skills helped the ensemble maintain fair professional compensation.

To make professional decisions, the quartet balanced scheduling with financial needs. The overall picture took into account all the quartet's activities during the year, and preliminary budgets were used to help the quartet determine minimum fees as specified in their management contracts. With activities in touring and recording, teaching at Eastman, teaching during the summer at Aspen, and various other partnerships including the relationship with the Corcoran Gallery, the quartet considered both financial needs and non-financial priorities when making decisions.

The Cleveland Quartet was part of movement towards creating an established pathway for student quartets to become professionals, and as Cleveland Quartet students followed that pathway, they were able to learn from the Cleveland's experience in structuring their own contracts, negotiations, and visions. Many young quartets who had studied with the Cleveland Quartet used the quartet's Eastman contract as a starting point of what could be expected of

them. With mentoring relationships that lasted past the two-year graduate curriculum, the Cleveland members were also able to assist in some of those negotiations.<sup>229</sup>

In the late twentieth century, many budding quartets had to deal with years of financial hardship until establishing a marketable reputation and cultivating enough work to survive on the quartet work alone. From a financial standpoint, the Cleveland Quartet had the good fortune to form with a residency in place. So, as useful a case study as the Cleveland Quartet is for how string quartets functioned in the late twentieth century—and how many functioned in the mature stages of their career into the twenty-first century—the Cleveland did not have to build their career from scratch while functioning as an independent business. The valuable guidance that they could provide could not include how to build a full-time quartet when all members were out of the umbrella of a school, were committed to the venture, but not making enough money to equal a living wage. At a time when promotional materials became increasingly the responsibility of the musicians, modern-day quartets have had to think more creatively and intentionally about their brand in a way that the quartets of the Cleveland Quartet's generation did not: they had others to do that for them. Indeed, the original Clevelanders had negative feelings about the business side of the quartet: “Martha Katz finds talk of money ‘tasteless and lacking in dignity.’ ... [Paul hates the word ‘tension,’ ] Don and Peter wince at ‘P.R.’”<sup>230</sup>

As quartets look to the future, invaluable parallels can be made between the academic direction of a music school and the careers for which the school trains its graduates. In the 1970s, 80s and 90s, there was a need for training of quartets—and the Cleveland Quartet was positioned at the right place at the right time. They launched many student quartets into their professional lives.

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<sup>229</sup> The students who used the contracts were not named in the interview. Paul Katz, Phone Interview with Kimberlee Uwate, 26 Jul 2017.

<sup>230</sup> Blanford, “The Strains of a String Quartet,” 11.

## **CHAPTER FOUR: FOLLOWING THE “QUARTET CAREER PATH” (1980 TO PRESENT)**

In the second half of the twentieth century, school string chamber music programs coalesced and summer music festivals began to feel like institutions instead of short-term experiments. New quartets began appearing with more frequency than ever before as many graduated from school programs, each looking for a foothold in touring and education as their teachers had done before them. The combination of growing quartet numbers and rapidly increasing interest for chamber music in non-metropolitan areas led to a visible, national expansion of string quartets, with resources constantly developing to support the growing numbers. However, with little infrastructure in place to support the national community, musicians banded together to create a new network among key players in the chamber music field. The result was a new non-profit organization, Chamber Music America (CMA).

### **Section 1: Growing Audiences and Chamber Music America**

Chamber Music America was formed in September of 1977 with the vision of making chamber music a federally recognized part of the classical music industry.<sup>1</sup> At this time, the National Endowment of the Arts (NEA) granted funding only to organizations with budgets of \$100,000 or larger, effectively excluding many small ensembles.<sup>2</sup> Little research had been done to quantify chamber music’s impact nationwide, so even though chamber music had grown undeniably over the last few decades, the Endowment needed more specifics before enacting a

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<sup>1</sup> Sarah Rothenberg, “1977–2007 Thirtieth Anniversary Conference,” *CMA Matters* (Oct 2007): 1.

<sup>2</sup> Helen Ruttencutter, *Quartet: a Profile of the Guarneri Quartet* (New York: Lippincott & Crowell Publishers, 1980), 16.

policy regarding the genre.<sup>3</sup> CMA's goal was to fill that need. With musician Benjamin Dunham as executive director, CMA rallied champions of chamber music to fight for their cause. In a *New York Times* article, "The Chamber Music Boom," the legendary music critic Harold C. Schonberg illustrated the growing trend of chamber music while explaining how the new organization of CMA would support American chamber music activities. Interviewing Dunham, Schonberg described the vision behind CMA with a telling observation: "When Mr. Dunham starts talking about The Cause, an all but religious look comes into his face."<sup>4</sup>

At the outset, Chamber Music America united various factions of the chamber music community including professional musicians and chamber music devotees who were not musicians. With donated office space and computers,<sup>5</sup> the organization set up shop in mid-town Manhattan and got to work creating pilot programs and gathering statistics to increase visibility and possibilities for chamber ensembles. In 1979, interested parties from across the spectrum of the music industry were brought together to discuss the state of chamber music in the country. The resulting report on the meeting was published by a third party, Cultural Resources, Inc., and the publication shared views indicative of attitudes of the day. The community identified a distinct problem:

It soon became evident that two related but divergent themes were at work: an undeniable growth in audience interest and sophistication on the one hand but, on the other, a persisting inability of chamber musicians to construct an adequate economic base from which to practice their chosen profession.<sup>6</sup>

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<sup>3</sup> Harold Schonberg, "The Chamber Music Boom," *New York Times*, 28 Jan 1979, D19, D22.

<sup>4</sup> Schonberg, "Chamber Music Boom," D19.

<sup>5</sup> Ibid.

<sup>6</sup> Steven Benedict, "Opportunities in Chamber Music: Report on a Meeting," Cultural Resources, Inc. 1979, CQ Archives, b. 2, f. 4, p. 2.

CMA set to work addressing the problem and moved the NEA toward supporting national chamber music activity. Within the first year of its creation, CMA conducted its first survey of national chamber music activity and organized its first chamber music residency program.<sup>7</sup> Swift action brought swift rewards. In June of 1978, the National Council on the Arts, an advisory council for the NEA, released a document that outlined the Council's current goals, which included a declaration that the council's first priority was to solidify "support for individuals, including non-institutional ensembles, of high artistic talent and demonstrated commitment to their field within the arts."<sup>8</sup> The NEA granted CMA \$40,000 that year, backing up their stated commitment with funds to supplement CMA's pilot residency program.<sup>9</sup>

By 1979, CMA was armed with new research, data, and publications, and CMA's advocacy of chamber music culminated in its biggest step yet. The National Council on the Arts approved a Chamber Music Ensemble Program within the NEA.<sup>10</sup> The motion passed through a House subcommittee and was later described as part of a general movement to "improve life in America."<sup>11</sup> Benjamin Dunham's elation was palpable in his June 1979 memo from CMA to its members announcing the establishment of the program. He begins with "Hosannah!" and optimistically forecasts that the program "has the potential to grow into a significant source of support for chamber music ensembles (as well as an impetus for new private foundation support)."<sup>12</sup>

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<sup>7</sup> *American Ensemble*, 1 no. 2 (Fall 1978), 1-6. Found in CQ Archives, b. 2, f. 5.

<sup>8</sup> "Chamber Music a Priority at Endowment." *American Ensemble* (Fall 1978); quoting "Goals and Basic Policy," a statement from the Planning Section of the Music Program and the National Council on the Arts, June 1978. Found in CQ Archives, b. 2, f. 5.

<sup>9</sup> National Endowment for the Arts Annual Report 1978, accessed 20 July 2018, <https://www.arts.gov/sites/default/files/NEA-Annual-Report-1978.pdf> (194).

<sup>10</sup> Memo, Ben Dunham to CMA members, 6 Jun 1979, CQ Archives, b. 2, f. 5.

<sup>11</sup> Ruttencutter, *Guarneri*, 16.

<sup>12</sup> Memo, Ben Dunham to CMA members, 6 Jun 1979, CQ Archives, b. 2, f. 5.

### **CMA's Early Goals: research, resources, and publications**

With its early successes, CMA quickly established itself as a voice for chamber groups. Beginning with 175 members in 1977, CMA grew to 881 over twenty-five years, and it continues to grow and exist into its fourth decade as of this writing.<sup>13</sup> CMA has connected important parts of the national chamber music scene: at its origins, CMA aimed to bring chamber music groups together with agencies, foundations, and businesses,<sup>14</sup> while CMA in 2018 continues as a hub of the American chamber music network with current members more varied than ever before, including presenters, agents, musicians, composers, and educators.

In the 1970s, with its community defined, CMA subsequently needed to create a forum in which national information could be disseminated. The cornerstone of CMA's first efforts was a quarterly magazine called *American Ensemble*, in which members could learn about CMA's activities, progress being made within projects, and summaries of research studies. *American Ensemble* was first released in 1978 and comprised only a few pages, but it gave its readership updates on CMA's activities with the NEA, the progress of the newly formed Paul Chamber Music Project, and the results of its first survey of national chamber ensembles.<sup>15</sup> In 1984, the magazine changed its name and became *Chamber Music*. The publication continues to share updates on the national community in the twenty-first century.

In addition to this ongoing quarterly publication, CMA also issued pamphlets in the late 1970s and 1980s. As handbooks on specific topics, the early pamphlets were aimed toward

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<sup>13</sup> CMA's 2018 membership lists include 2260 ensembles, 653 presenters, 145 festivals, 105 training institutions, 295 businesses (including management companies), and 1226 individuals. Chamber Music America, "Member's Directory," online, accessed 18 Oct 2018, <https://www.chamber-music.org/members/directory>.

<sup>14</sup> Schonberg, "Chamber Music Boom," D19.

<sup>15</sup> *American Ensemble*, 1 no. 2 (Fall 1978), 1-6. Found in CQ Archives, b. 2, f. 5.

musicians and their ensembles on a wide range of subjects from business tips<sup>16</sup> to advice on how to manage the interpersonal dynamics of an ensemble. One such pamphlet from 1986, *Can this Marriage be Saved? Interpersonal and Organizational Guidelines for Ensembles*, was the result of a series of seminars and panel discussions within a program called “Art into Business.”<sup>17</sup> With funding from the Edward John Noble Foundation, authors Janice Papolos and Howard Herring began the project with a unique perspective—both had invested energy and time into chamber music ensembles that floundered.<sup>18</sup> With the goals of “reveal[ing] the inner workings of a cohort of American ensembles, policies that were conducive to health and growth (as well as those that stymied and stalled the growth of a group) could be identified from the data and passed on to younger members of the chamber music profession.”<sup>19</sup> The following summary of its contents provides useful insights into the concerns of chamber musicians at the time, which still resonate decades later. An interview with surveyed quartets at the time contained questions about a group’s initial vision, work load, rehearsal schedule, the personalities of the individuals, hiring and firing, and how the group addressed problems of disagreements.<sup>20</sup> Papolos and Herring stressed the holistic match deemed necessary for making an ensemble work. Important factors included the importance of the musicians’ comfort in socializing especially in post-concert receptions,<sup>21</sup> the musicians’ abilities to be sensitive to their colleagues (prima donnas were deemed “high risk”),<sup>22</sup> and each individual’s efforts toward the non-musical workload. It was in relation to workload that the authors described the matter best: “The basic principle of healthy

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<sup>16</sup> “Approaching Business for Support of the Arts,” booklet, [1979?], CQ Archives, b. 2, f. 4.

<sup>17</sup> Janice Papolos and Howard Herring, “Can This Marriage Be Saved?: Interpersonal and Organizational Guidelines for Ensembles,” CMA pamphlet (New York, NY: Chamber Music America, 1986).

<sup>18</sup> Papolos and Herring, “Organizational Guidelines,” 7.

<sup>19</sup> Papolos and Herring, “Organizational Guidelines,” 1.

<sup>20</sup> Papolos and Herring, “Organizational Guidelines,” 5-6.

<sup>21</sup> Papolos and Herring, “Organizational Guidelines,” 9.

<sup>22</sup> Papolos and Herring, “Organizational Guidelines,” 10.

group evolution is the differentiation of its members through definition of roles. Each individual is responsible for a clearly defined task, and therefore no overlap of labor or conflict about responsibility should exist. The more differentiated the group is, the more efficient it can become.”<sup>23</sup>

Another early study was conducted by Lillian Helmen, a CMA program assistant, and it looked at the organization of chamber ensembles in 1980.<sup>24</sup> The survey used for the study, which included various questions about ensembles from a business standpoint, was sent out to the members of CMA. Although many people did not answer the business inquires because the questions were financially sensitive,<sup>25</sup> Helmen received enough information to compare the groups that were organized as sole proprietorships, general partnerships, unincorporated associations, corporations, or those acting under a parent organization. The results were published in a scholarly document for her Master’s thesis at American University, and in it, Helmen described the differences between organizational structures of sole proprietorships, partnerships, and unincorporated associations. The paper is relatively inconclusive, as it summarizes the same organizational structures that were given as answer options in the questionnaire before it was sent out (rather than being based on the results returned), but it acts as an early piece of documentation of the change in the ensemble organizational structure that was being considered at the time.

The publications documenting new opportunities and the efforts of Chamber Music America around 1980 pointed to the increasing public interest in chamber music and the growing number of new groups being established at the time. While many of the existing quartets that

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<sup>23</sup> Papolos and Herring, “Organizational Guidelines,” 12.

<sup>24</sup> Lillian Helman, “Organizational Alternatives: A Study of Organizational Formats of Chamber Music Ensembles” (MA Thesis, American University, 1983), 2.

<sup>25</sup> Helmen Questionnaire responses from Cleveland Quartet, 19 Sep 1980, CQ Archives, b. 2, f. 4.

had been touring and teaching prior to this point continued their work, new professional ensembles flooded the market and each sought a life of both quartet and financial stability. The demand existed—in 1984 Paul Katz looked at the field and declared opportunity ripe for growth:

The big chamber music boom started about the same year we did (in 1969). There is an ever-growing public for what we do... We [the Cleveland Quartet] turn down 40 to 50 concerts a year. It's a big world, and there is still room at the top.<sup>26</sup>

## **Section 2: The Traditional Pathway and Expanding Resources for New Ensembles**

To fill this need, string quartets in the 1980s began entering the professional scene more rapidly than ever before—including those who had trained as a quartet at the graduate level. However, unlike their mentors and teachers, fledgling quartets now began their careers together as a quartet before being established as individual professionals, and they entered into quartet life without a business contract in place. To build a financially stable career, burgeoning groups needed a prolonged commitment from the individual musicians as they established their ensemble's reputation and built a résumé that could be marketed to audiences.

An over-simplified quartet pathway to professional success emerged in the conventional wisdom.<sup>27</sup> A young musician would attend an undergraduate program to hone facility on his or her individual instrument, simultaneously gaining a base knowledge of music in theory, history, ear-training, and repertoire. Graduate education could continue this work, and allow the student

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<sup>26</sup> Wilma Salisbury, "Marathon Concert to Top Off Chamber Music Seminar," *Plain Dealer*, 13 Jan 1984, 3-H.

<sup>27</sup> Although many replications of this pathway exist in print, a useful look at the Dover Quartet's journey exists in this article: Miranda Wilson, "The Path to Success as a String Quartet," *Strings* (Sep 2015): 71-74.

to gain higher levels of musical experiences in orchestral, solo, and chamber music settings. Within this graduate work, which could include multiple degrees, an individual could pursue a Master of Music degree in chamber music or a student group could pursue an Artist Diploma or Master of Music in string quartet. A student ensemble that intended to make the jump from student to professional group would begin applying to programs, from summer festivals and workshops to masterclasses and academic programs. Intensive training, study, and mentee-ship could then be used to prepare the ensemble for competitions (regional, national, and international), while other activities could point the quartet toward résumé-building awards and initial small residencies. Professional management could result from strong performances in competitions or a robust quartet profile from which a manager could market the ensemble—using materials such as a press packet with bios, headshots, and possibly studio recordings, to sell the quartet to presenters. Some quartets might be able to strike a fortuitous recording contract—even an exclusive contract—with a studio for preserving the quartet’s legacy in sound. After some years in the field and “commensurate experience,”<sup>28</sup> a quartet could then be hired as the teachers of the next generation of string chamber music players and gain a full-time college or university residency as applied faculty, clinical faculty, or tenure-track faculty. In 2007, *Strings* magazine published an article by Katherine Millett which gave a perspective of the time: the tenured faculty position was the “finish line” for quartets to achieve in order to secure a long-term existence, even while few such positions existed in reality.<sup>29</sup> A stable teaching position enabled a quartet to tour from its home base and its home audience to provide a financially sustainable model of support similar to the older quartets of Juilliard, Cleveland, Tokyo, and Guarneri.

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<sup>28</sup> “Commensurate experience” is the term often used in job announcements for teaching positions in higher education.

<sup>29</sup> Katherine Millett, “The Finish Line,” *Strings* 22, no. 4 (Nov 2007): 76-85.

## Training

As this pathway emerged, a pool of resources began to expand in response to increased interest in the string quartet profession among student ensembles. The number of string quartet training programs in higher education increased, summer festival programs geared toward string quartets strengthened, and new resources were developed in the arenas of competitions and awards which could be used to help new quartets. Summer festivals like Marlboro, Taos, Kneisel Hall, Yellow Barn, Aspen, and Norfolk continued to provide summer homes for chamber musicians,<sup>30</sup> while graduate string quartet programs helped quartets develop and grow under the financial support of a school during the academic year.

Among the many initiatives, a significant new offering appeared in 2000, when the New England Conservatory founded its “Professional String Quartet Training” program.<sup>31</sup> The program, similar to others at Rice,<sup>32</sup> San Francisco Conservatory, University of Colorado at Boulder, Curtis, and Indiana University, only enrolled one pre-formed ensemble for each two-year residency, while offering full tuition to the students and a living stipend per person of \$10,000 a year.<sup>33</sup> The first quartet to complete the program, the Kuss Quartet, went on to a career in Europe, and each of the subsequent quartets that have been through the program have since established themselves in the American fabric of quartet work.<sup>34</sup> These quartets include the Biava, Jupiter, Parker, Ariel, Harlem, Omer, and Verona Quartets.<sup>35</sup> With three coaching sessions a week, the quartet-in-residence would work closely with the program’s director, Paul

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<sup>30</sup> The beginnings of summer festivals are explored in Chapter 1.

<sup>31</sup> Katherine Millett, “Keep Your Eye on the Bow,” *Strings* 22, no. 2 (September 2007): 63-70.

<sup>32</sup> Wilson, “The Path to Success,” 72.

<sup>33</sup> “Professional String Quartet Training Program,” New England Conservatory, accessed 19 Aug 2018, <https://necmusic.edu/professional-string-quartet-training-program>.

<sup>34</sup> *Ibid.*

<sup>35</sup> *Ibid.*

Katz.<sup>36</sup> Katz had been recruited to join the New England Conservatory's faculty in 2000 after five years at Rice University, where he moved after the Cleveland Quartet disbanded and left their post at Eastman.<sup>37</sup> He negotiated the creation of the quartet program with the school and then-president Daniel Steiner to include the financial resources that would allow a young quartet the time to develop.<sup>38</sup> The goals of the program echo many of the goals of Eastman's program, which had been created in tandem by the Cleveland Quartet and Robert Freeman.<sup>39</sup> Paul Katz described the philosophy behind the program and his teaching:

There is no shortcut to becoming a great quartet. You need time to coalesce technically, emotionally, and spiritually. That's why we created a master of music program with a major in string quartet, open only to the group selected for the program...More than anything, I want to instill a sense of devotion to the art form—that is the real joy of a lifetime together as a quartet.<sup>40</sup>

### **Competitions and Awards**

The frequency and importance of competitions increased drastically in the 1970s and 1980s, a trend that has been perpetuated into the twenty-first century. Few touring quartets have just a single competition award to their names—many have two or three accolades garnered over the years. Such national competitions include those of Fischhoff in South Bend, Indiana (Junior and Senior levels), the Coleman Competition in Southern California, the Young Concert Artists International Auditions, and the Concert Artists Guild Competition, among others. Many quartets win the Fischhoff or Coleman before attempting larger competitions (not unlike Paul

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<sup>36</sup> Millett, "Eye on the Bow," 66.

<sup>37</sup> Millett, "Eye on the Bow," 69.

<sup>38</sup> *Ibid.*

<sup>39</sup> The relationship between the Cleveland Quartet and Robert Freeman is explored in Chapters 2 and 3.

<sup>40</sup> Millett, "Eye on the Bow," 69.

Katz and Martha Strongin Katz with the student-comprised Trojan Quartet, which won the Coleman and Munich Competitions in the 1960s).<sup>41</sup> The younger of these two competitions, the Fischhoff, began in 1974 with only six groups,<sup>42</sup> but grew to seventy groups competing in Indiana by 1991.<sup>43</sup> Founder Joseph Fischhoff himself grew up playing violin and viola in South Bend and created the competition with considerations for both students and teachers or agents. He wanted to create a place where young musicians could showcase their work and one that would also serve as a forum for identifying young talent.<sup>44</sup> While many winning groups over the years did not continue on to a professional career, for several it became the first experiences of competition stress which, once learned from, could help with performances of higher stakes in the future.<sup>45</sup> Additionally, winning one of these competitions could result in a debut in New York, a national tour, a commissioned work, management, or career guidance<sup>46</sup>—all useful opportunities for a fledgling quartet building experience and filling out its résumé.

Internationally, the Banff International String Quartet Competition (often referred to by its acronym BISQC) and the Naumburg, London, Bordeaux, and Tokyo Competitions have proved to be formative for young quartets.<sup>47</sup> The BISQC started in 1983 (the year of the Banff Centre’s fiftieth anniversary) and continues into the twenty-first century, with ten quartets competing every three years with the only stipulation being that all players must be under thirty-five years of age.<sup>48</sup> The purpose of advancing young careers looms large in this and similar

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<sup>41</sup> Letter, Martha Katz to Harlow Mills (Vice President, Coleman Chamber Music Association), 22 May 1978, CQ Archives, b. 8, f. 7.

<sup>42</sup> Harvey Phillips, “Advancing Chamber Music,” *Instrumentalist* 45, no. 6 (Jan 1991): 71.

<sup>43</sup> *Ibid.*

<sup>44</sup> *Ibid.*

<sup>45</sup> *Ibid.*

<sup>46</sup> Memo, “National Opportunities for Ensembles,” CMA to members, 1982, CQ Archives, b. 2, f. 4.

<sup>47</sup> Heather K. Scott, “For Tokyo Quartet, a Strong Start Warrants a Strong Ending,” *Strings* 27, no. 4 (Nov 2012): 13-14.

<sup>48</sup> Rebecca Franks, “A String Quartet Heaven Banff: Canada” [sic], *BBC Music* 25, no. 1 (Nov 2016): 58.

competitions and many hold such age requirements. The Walter W. Naumburg Foundation was established in 1925 with the purpose of supporting young musicians in their early years—a value of its namesake patron<sup>49</sup>—and it continued that vision with the addition of a chamber music competition in 1976.<sup>50</sup>

Some competitions can lead to initial management, like the Concert Artists Guild Competition, which gives competition winners management in their early years of development under the management company Opus 3.<sup>51</sup> The Pacifica Quartet won Concert Artists in 1997, resulting in formative management experience; it is described, as follows, by Brandon Vamos, the cellist of the Pacifica: “The Concert Artists prize really gave us a boost because when you win you get management—and it’s the kind of management that’s very nurturing and helped us adjust to becoming a professional quartet.”<sup>52</sup> At the time they won the competition, the Pacifica<sup>53</sup> had only been playing together for three years (the quartet formed in 1994).<sup>54</sup>

### **Awards and Temporary Residencies**

While competitions were bound by age and required no résumé or proof of a trajectory, other resources helped to bridge the chasm between being a quartet with no or little paid work and being a quartet with a long-term collegiate residency. Awards were another new résumé-building category that emerged for young quartets of the new generation. Unlike competitions, awards were bestowed based on quartet activity and promise, rather than as the result of a direct performance in an event or competition. One such accolade discussed in Chapter 3 was created

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<sup>49</sup> Robert Mann, “The Naumburg Competition at 60,” *New York Times*, 27 Oct 1985, H19.

<sup>50</sup> Ellen Freilich, “The ‘Naumburg’ – Still a Force,” *New York Times*, 14 Jun 1981, D19.

<sup>51</sup> Andrew Farach-Colton, “Pacific Motion,” *Strad* 11, no. 1382 (Jun 2005): 49.

<sup>52</sup> Farach-Colton, “Pacific Motion,” 49.

<sup>53</sup> Discussion of the Pacifica Quartet continues on page 146.

<sup>54</sup> Shirley Strohm Mullins, “Energy and Dedication of the Pacifica String Quartet,” *Instrumentalist* 55, no. 8 (Mar 2001): 24.

by the previous generation: the Cleveland Quartet Award. Founded in 1995, the award was made possible through the efforts of the Cleveland Quartet, presenters, and Chamber Music America to create a new opportunity for young quartets. Awarded every other year, the Cleveland Quartet Award used funds raised in the last year of the Cleveland Quartet's touring life to create a sizeable endowment, which would cover the fees for a tour of a chosen young quartet. The recipient quartets were chosen by panel and often were groups that had already established themselves through competition success or other such achievements that enhanced the ensemble's résumé.<sup>55</sup> In addition to the experience and receiving payment for the tour, the young quartet would gain press acknowledgement and the prestige of being a part of the legacy of the Cleveland Quartet.<sup>56</sup>

To get new ensembles off the ground, short residencies, which were ideal for young ensembles, were established. One such program was instituted by the Chamber Music Society at Lincoln Center in New York City as an educational offering whimsically named "CMS Two." Then director David Schifrin began the program in 1995, and between then and 2018, twelve quartets have participated.<sup>57</sup> CMS Two offers two-year residencies for individuals and groups during which young professional musicians can perform with veteran members of the Chamber Music Society at Lincoln Center.<sup>58</sup> Many of these groups, including the Miró Quartet and the Pacifica Quartet, participated in the residency after they had won major competitions, but while still early in their career. While some programs for young groups intentionally cultivated experiences for growth and opportunities for advice, the value of this type of residency lay in

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<sup>55</sup> Announcement, Cleveland Quartet Award outline, 23 Aug 1995, CQ Archives, b. 21, f. 1, p. 1.

<sup>56</sup> Announcement, Cleveland Quartet Award outline, 23 Aug 1995, CQ Archives, b. 21, f. 1, p. 2.

<sup>57</sup> Laurence Vittes, "The Young Bloods," *Strings* 19, no. 9 (Apr 2005): 55.

<sup>58</sup> *Ibid.*

experience—in addition to the formal performances of the concert hall, the residency included work in schools and retirement communities.<sup>59</sup>

With increasing numbers of young serious quartets, advocates of chamber music worked to form resources directly aimed toward a young generation of quartets. While many of these efforts had begun in the mid-nineteenth century, a new groundswell of activity from the 1970s through the end of the twentieth century provided enough opportunity for new quartets to establish themselves as musicians, professional ensembles, community builders, and teachers who could impact their audiences through the intimacy of string quartet music.

### **Section 3: Quartet Stability in Residencies**

#### **Is Tenure the Best Option?**

The perceived goal of the traditional pathway was a tenured quartet faculty position,<sup>60</sup> such as the one held by Cleveland Quartet at Eastman, where musicians could receive medical benefits and a pension along with a predictable salary. An exhausting schedule of one-hundred-twenty concerts a year could be reduced to less than eighty a year with a residency, reducing the stress of touring while increasing activities at home.<sup>61</sup> The Cleveland Quartet determined their target number of forty concerts per season, as discussed in Chapter 3. As of 2007, only three tenured positions were reported nationally—the Ying Quartet at Eastman School of Music, the Ciompi Quartet at Duke University, and the Avalon Quartet at Northern Illinois University.<sup>62</sup>

Not every quartet is well suited for a teaching residency, but for many quartets, teaching is a natural outgrowth of their professional values. For the Cleveland Quartet, teaching felt as

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<sup>59</sup> Vitte, “Young Bloods,” 57.

<sup>60</sup> Millett, “Finish Line,” 77.

<sup>61</sup> Millett, “Finish Line,” 78.

<sup>62</sup> Millett, “Finish Line,” 79.

normal as “breathing air,” according to Martha Strongin Katz.<sup>63</sup> Don Weilerstein echoed the sentiment in an interview in 1974: “The combination of playing and teaching, if one really likes to play and really likes to teach, can be advantageous. As you’re working with the students, you may see things that will help you, and you’re working on things that may help the student at the same time.”<sup>64</sup> For modern quartets with similar values to the Cleveland Quartet, the tenured system does make sense as a stable end goal. The school can help with grant writing and funding, can offer home facilities for performing and recording, and support the home community audience of the quartet—all operations that a quartet probably would have to pursue even without a residency.

However, partnership can look very different, even when two quartets have similar tenure-track contracts. In small schools, a string quartet-in-residence can make up a large percentage of the string faculty, as is the case with the Avalon Quartet’s position at Northern Illinois University; however, at a large music school like Eastman, the Ying Quartet comprises only a small proportion of the string faculty numbers. A quartet in a smaller school may have to perform more duties for the school in return for their compensation—which could end up in their having less flexibility outside of the school but justify a prominent position for the quartet within the institution. Conversely, in larger schools, the quartet’s role can be more like the Cleveland Quartet’s role as artist-in-residence, whereby the quartet brings its outside career as a benefit to the school in a more equal partnership between the two organizations.

After the Cleveland Quartet began their position at Eastman in 1976, few quartets have actually held positions with tenure. Such small numbers (which include the three quartets mentioned above) also hint at a shifting pattern in hiring practices in universities and colleges

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<sup>63</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>64</sup> Robert Maycock, “The Cleveland Quartet Talks to Robert Maycock,” *Music and Musicians* 22 (1974): 10.

over the last few decades. Not limited to the subject of music, economic issues in higher education have created increasing pressures in the twenty-first century. While historically, faculty ranks have included a majority of tenure-track lines, as much as seventy percent of faculty positions were held in 2013 by contingent faculty, according to the National Center for Educational Statistics.<sup>65</sup> Although adjunct faculty can serve a valuable purpose in bringing practical experience to students (as the Cleveland Quartet did within the context of a tenured position), many such changes have been reactive to funding problems rather than part of a hiring strategy. Educational scholars Adrianna Kezar and Daniel Maxey identified four main components to such widespread changes: enrollment growth and the introduction of new institutional types, fluctuations in enrollment that affect teaching needs by academic year, reduction in traditional resources that include public funds in state budgets, and a “corporatization” of how schools are run.<sup>66</sup> Far from increasing the number of tenure-track positions for partnerships like the one between the Cleveland Quartet and Eastman, educational trends in the last few decades have suggested a move in the opposite direction.

In 2007, when Millett’s article in *Strings* touted the benefits of tenure, few quartets held tenure-track positions, while many other quartets held artist-in-residence positions on three- or four-year renewable contracts.<sup>67</sup> While tenure implied a sense of job security, the term also could refer to a position in the system of academic rank (full professor, associate professor, assistant professor, and lecturer), which exists only in universities and colleges, and not in conservatories.<sup>68</sup> Indeed, many teaching positions at conservatories have no ranking system and

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<sup>65</sup> Adrianna Kezar and Daniel Maxey, “The Current Context for Faculty Work in Higher Education,” in *Envisioning the Faculty for the 21<sup>st</sup> Century*, ed. Adrianna Kezar and Daniel Maxey (New Brunswick, NJ: Rutgers University Press, 2016), 3.

<sup>66</sup> Kezar and Maxey, “The Current Context for Faculty Work,” 9.

<sup>67</sup> “First Decade: An Interview with the Miro Quartet,” *Chamber Music* 22, no. 5 (Oct 2005): 27.

<sup>68</sup> Millett, “Finish Line,” 80.

job security relies on good faith between faculty and administration. In 2018, New England Conservatory did not list any title or information other than instrument or area of instruction for the faculty members on its website; nor did it say whether the faculty member teaches for the college, the pre-college, or both. Yet faculty that teach there feel secure in their positions within the school.<sup>69</sup> At conservatories that continued the traditions of their origins discussed in Chapter 2, the administration continued in the modern era to “hire largely part-time faculty who did not receive benefits and who, by nature of their professional lives, brought tremendous prestige and fame to each of the conservatories.”<sup>70</sup> This method was one of the four key ingredients James Gandre identified in conservatories that survived into the twenty-first century.<sup>71</sup> This particular arrangement became hard to replicate once music training moved out of metropolitan areas to locations where relocating for part-time teaching would make it harder to augment that livelihood with performances outside the school setting.<sup>72</sup>

In 1986, the Cleveland Quartet considered a non-tenured residency that was designed to rival their tenured position at Eastman. Wanting to bring the Cleveland Quartet back to Cleveland, the president of CIM, David Cerone, proposed a contract that would allow the quartet to integrate both into CIM as faculty and into the city of Cleveland directly through community

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<sup>69</sup> Martha Strongin Katz, Interview with Kimberlee Uwate, 1 Jul 2017.

<sup>70</sup> James Gandre, “And Then There Were Seven: An Historical Case Study of the Independent American Conservatories of Music that Survived the Twentieth Century” (PhD diss., University of Nebraska, Lincoln, 2001), 382, ProQuest Dissertations & Theses Global.

<sup>71</sup> Ibid.

<sup>72</sup> One reason for institutional growth outside of metropolitan areas can be seen in relation to educational land grants. With the goal of developing public educational centers, acreage was held by the government as the United States expanded west in the nineteenth century. In addition to being locations for agricultural study away from metropolitan areas, such public universities became locations for vocational education and resources for surrounding communities. Humanities, including music, developed in these institutions, and music departments had to reconcile the traditions of conservatory performance education with their university heritage. For more information, see Chapter 2, page 45. See also John Richard Mangan, “Divided Choirs: Musicologist, Music Performers, and the Course of Music Study in American Higher Education” (PhD diss., Columbia University, 2005), 57, ProQuest Dissertations & Theses Global.

work. As a joint effort between CIM and the Cleveland Foundation,<sup>73</sup> the position was expected to be secure financially. In his arguments, Cerone made the case for departmental flexibility not conducive with tenure: “the major strength of the small, independent conservatory like CIM lies in its ability to move quickly in response to rapidly changing conditions. Tenure would simply be, in my estimation, an obstacle to this verity. Therefore, I, along with a number of Board members, am in opposition to installing the tenure-track system at CIM.”<sup>74</sup> There are arguments both for and against tenure which persist to the twenty-first century, and a detail in the Cleveland Quartet contract is worth noting—CIM’s contract draft included language about personnel change: “Should two or more members of the Quartet leave the group within 18 months of each other, the President reserves the right to call for a renegotiation of the terms of contract.”<sup>75</sup> Paul Katz’s handwritten notation suggests “leave out 18 months” instead preferring “at the same time.”<sup>76</sup> Only two years after Cerone offered this position to the Cleveland Quartet, CIM hired the Cavani Quartet.<sup>77</sup> In June 2018, after thirty years of laudatory work in Cleveland and at CIM, the Cavani Quartet was relieved of their residency at CIM when two cellist replacements occurred in quick succession. One can only speculate what language would have been included in their initial contract (which very well could have changed in the last thirty years).

Another residency structure with some built-in stability, but more flexibility than tenure, is the quartet-in-residence funded by endowed chairs. A key example of this exists in the current

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<sup>73</sup> A sequence of conversations between David Cerone and the Cleveland Quartet about a possible move to CIM exists in CQ Archives (in b. 3, f. 4). Letter correspondence, including a draft contract, begins 5 May 1986 and ends 25 Nov 1986. The file concludes with new terms of contract between Eastman and Cleveland Quartet, unsigned.

<sup>74</sup> Letter, David Cerone to Paul Katz, 19 Dec 1986, CQ Archives, b. 3, f. 4.

<sup>75</sup> Letter and Contract Draft, David Cerone to Paul Katz on CIM letterhead, 25 Nov 1986, CQ Archives, b. 3, f. 4, p. 2.

<sup>76</sup> *Ibid.*

<sup>77</sup> “Cavani Quartet celebrates 30 years as Artists-in-Residence at the Cleveland Institute of Music, 1988-2018,” accessed 20 Aug 2018, <http://cavanistringquartet.com/news/cavani-string-quartet-celebrates-30-years-artists-residence-cleveland-institute-music-1988-2018/>.

partnership between the Miró Quartet and University of Texas at Austin. There, in a partnership founded and stewarded by Robert Freeman, the Miró Quartet hold endowed chairs as “quartet-in-residence,” each musician with the title of Senior Lecturer.<sup>78</sup> Freeman knew that, in order to create a new residency for the quartet, he would have to raise an endowment of \$2 million in order for the yearly interest payments to cover the expenses of employing them.<sup>79</sup> With its position set up in this way, the quartet does not draw funds away from the salaries of other School of Music faculty.<sup>80</sup> While they do not teach as much as other faculty, violist John Largess has described an important part of the quartet’s role: “The quartet can, more easily than an individual, be a face for the school of music. We can represent the teaching community *and* the performing community.”<sup>81</sup>

The Miró Quartet is a good example of the traditional career path—they formed in 1995 while in school at Oberlin, then went on to win competition prizes at Fischhoff in 1996, Banff in 1998, and Naumburg in 2000.<sup>82</sup> A few years into their post-competition careers, the quartet began a two-year residency at Lincoln Center with CMS Two in 2001, then won two awards in 2005—the Cleveland Quartet Award and the Avery Fischer Career Grant, becoming the first quartet recipient of this \$15,000 prize.<sup>83</sup> With all of these accolades and a number of years of touring, the quartet secured their permanent position in Austin in 2003 with the university residency.

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<sup>78</sup> “First Decade...Miro Quartet,” 26-27.

<sup>79</sup> Robert Freeman, Phone Interview with Kimberlee Uwate, 11 Jul 2017.

<sup>80</sup> “First Decade...Miro Quartet,” 27.

<sup>81</sup> *Ibid.*

<sup>82</sup> “First Decade...Miro Quartet,” 26.

<sup>83</sup> Millett, “Finish Line,” 78.

### **More Quartets, More Variety in Residencies**

In the 1990s, as young quartets matured into professional groups, many searched for opportunities to pursue new residency possibilities rather than waiting for an established residency to become available. The Pacifica Quartet took a variation on the traditional career path as seen with the Mirós, and used a combination of new residencies and established residencies to fill out their calendar, gain experience, and build their résumé. Formed in 1994, the Pacifica quickly won the Coleman, Concert Artists Guild, and Naumburg competitions.<sup>84</sup> Their first collegiate residency came to fruition in 1997 after cellist Brandon Vamos made a cold call to the University of Chicago, pitching the idea of a string quartet-in-residence at the academic school known for its Nobel laureates and not, at the time, for its music.<sup>85</sup> In this early residency, the quartet taught private lessons, coached ensembles, and worked through the composition process with graduate student composers. As partners in the creative process, Vamos reflected, “[w]e know of no similar arrangement at any other institution.”<sup>86</sup> The time commitment for this residency was small enough that the Pacifica was able to pursue additional residencies in various locations around the nation: in 2000, they became the resident string ensemble at the Interlochen Chamber Music Conference in Michigan, and in 2003 they began two years in the performing residency of CMS Two in New York.<sup>87</sup> Gaining a full-time residency at the University of Illinois at Urbana-Champaign (UIUC) in 2005 which included both teaching and performing, the inexhaustible quartet still continued to fulfil its duties at the University of Chicago. By 2009, the Pacifica had stacked four residencies in four locations: UIUC, University of Chicago, the Longy School in Cambridge, MA (a four-year visiting

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<sup>84</sup> Mullins, “Pacifica Quartet,” 24.

<sup>85</sup> Millett, “Finish Line,” 83.

<sup>86</sup> Mullins, “Pacifica Quartet,” 26.

<sup>87</sup> Farach-Colton, “Pacific Motion,” 49.

residency),<sup>88</sup> and the Metropolitan Museum of Art in New York City (a performing residency which the Guarneri Quartet had held for 43 years before retiring).<sup>89</sup>

With each residency, the Pacifica brought something new to the partnership. Some institutions emphasized their work with contemporary music, while others placed them in grade schools presenting outreach programs to groups of young students.<sup>90</sup> The University of Illinois took on the quartet not only as faculty, but for their ability to “carry the flag for the university all over the world,”<sup>91</sup> which was the opinion of then Director of the School of Music, Karl Kramer, who hired them at \$70,000 a year each (roughly \$87,000 in 2018).<sup>92</sup> The residency at the Met included only performance and no teaching; it was secured on the merits of a Beethoven cycle that the Pacifica performed in New York prior to the appointment.<sup>93</sup> The quartet had grown up at the same time that quartet residencies were diverging from the traditional model of a collegiate appointment, and the variety of activity that it pursued showcased the ways that traditional residencies and new, more inventive residencies could exist together.

#### **Section 4: The debate around finances: if touring income isn’t enough, are residencies the solution or just a lifeboat?**

Around the turn of the twenty-first century, many quartets that had secured a residency still struggled with finances. In 1989, a flurry of debate resulted from a devastating study published in CMA’s magazine, *Chamber Music*.<sup>94</sup> Authored by a journalism professor at New

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<sup>88</sup> Millett, “Finish Line,” 78, 84.

<sup>89</sup> Steve Smith, “An Ensemble with Many Homes Finds Another,” *New York Times*, 18 Oct 2009, AR17.

<sup>90</sup> Smith, “Many Homes,” AR17.

<sup>91</sup> Millett, “Finish Line,” 78.

<sup>92</sup> Millett, “Finish Line,” 84.

<sup>93</sup> Smith, “Many Homes,” AR17.

<sup>94</sup> David M. Rubin, “Six Quartets in Search of an Auditor: The Economic Side of Ensemble Life,” *Chamber Music* 6, no. 3 (Fall 1989): 16.

York University, “Six Quartets in Search of an Auditor: the Economic Side of Ensemble Life” made public the line-by-line budgets for six anonymous string quartets for the 1988 fiscal year. Ten years earlier, CMA had done a study that concluded a high “fatality rate among chamber music groups who had to leave the field at a relatively early point in their development to gain an opportunity for a secure livelihood.”<sup>95</sup> With David Rubin’s article, it seemed like not much had changed in the decade.

Quartets of the time were dealing with issues that had not affected their teachers when their teachers were beginning their careers. As the industry approached the turn of the millennium, the patterns of music consumption were changing, along with a recording industry. Music recordings became more inexpensive and accessible as technology advanced. As playback devices changed from vinyl records to cassette tapes to compact discs and to digital formats, more music became readily available and consumable in places outside the concert hall. In addition to this change, the wealth of recordings made in the early twentieth century meant that a music listener had the choice of purchasing a recording of the Budapest Quartet to be played at home, whenever and as frequently as he or she desired, for a comparable or cheaper price than attending a live concert to hear the piece performed once by an ensemble with less star power. By the 1990s, many recordings had been made of the classics by well-known performers with exclusive recording contracts. To make an impact worth the cost of the project, new quartets turned to contemporary works, unknown works from earlier time periods,<sup>96</sup> or to works that could be used for promotional purposes. As online music streaming became an undeniable part of music consumption, the economics worsened. For the classical chamber music

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<sup>95</sup> “First Chamber Music Study Suggests Variety of Ensemble Activity,” *American Ensemble* 1, no. 2 (Fall 1978): 1-3.

<sup>96</sup> George W. Chadwick, *String Quartet No. 4 and String Quartet No. 5*, Portland String Quartet, Northeastern Records NR 234-CD, 1988, CD.

community, the recordings that had once been a hallmark of notoriety became more a tool for marketing and developing new audiences rather than a tangible source of income. In CMA's 25<sup>th</sup> anniversary publication, the author Leon Botstein declared: "What is clear is that the age of recording is over, both in economic and social terms. The ease of sound documentation and transmission for everyone with a computer has forced the attention back to the live concert experience."<sup>97</sup>

Perhaps it was this trend that was reflected in the financial data reported in Rubin's "Six Quartets in Search of an Auditor." For one quartet studied, Rubin determined that a touring schedule of seventy-five concerts in the year had not resulted in additional income for the musicians beyond their residency. Due to the high costs of travel, logistics, and other business expenses, the total annual income for each musician nearly matched that which was earned from their residency positions.<sup>98</sup> This quartet, named "Quartet C," took on a robust concert schedule while holding two small residencies—resulting in \$12,500 for each musician (equivalent to \$27,225 in 2018).<sup>99</sup> As a hardworking, nationally-established quartet, Quartet C had earned barely enough money to survive. The numbers prompted Rubin to declare that a string quartet could not possibly be viable without a firmly established residency.<sup>100</sup>

In response, Paul Katz (as the president of CMA at the time) affirmed some of the unfortunate financial realities of touring—money garnered by musician fees went through a series of deductions before being split up among the four quartet musicians. Including all travel expenses (and cello airfare), management fees, and publicity, deductions reduced "earned

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<sup>97</sup> Leon Botstein, "The State of the Business: Chamber Music America after Thirty Years," *Musical Quarterly* 90, no. 1 (1 Mar 2007): 1-5.

<sup>98</sup> Rubin, "Six Quartets," 18.

<sup>99</sup> Rubin, "Six Quartets," 16.

<sup>100</sup> Rubin published a second article in 2001; see David M. Rubin, "Staying Afloat: the Business of Thirteen Ensembles," *Chamber Music* 18 (Apr 2001): 26-31, 46.

income” by 40% on a regular basis.<sup>101</sup> Reporter Donal Henahan of the *New York Times* also weighed in, expressing his dismay at the state of affairs. He voiced concern at the cost of touring and wrote that such a push toward residencies would place quartets in a position in which “young string quartets [were] being advised to choose the subsidized life with its institutional comforts and dangers of isolation from the musical public.”

Nearly twenty years later in 2007, a sense of gloom continued to hang over aspiring and established ensembles nationally. In CMA’s thirtieth anniversary magazine publication, Leon Botstein could not help but speak candidly in his editorial comment:

Even if teaching and university affiliation are crucial to staying alive as a musician, the economics seem baffling. As more and more fine players emerge from conservatories, without a growth in audience and patronage, training institutions will eventually face an ethical problem. What are we training professional musicians for? A world without opportunities to make a living as a performing musician? As the number of fine young professionals grows, fewer and fewer career opportunities, if measured by audiences and financial support, seem to exist for them. For all the surface of activity, a sense of desperation lurks beneath the surface of this anniversary issue.<sup>102</sup>

Chamber music groups needed to think creatively to adapt to the changing field of chamber music, where high travel fees, income-losing recordings, and an overcrowded market had resulted in more competition than had been experienced during the boom that the field had felt only a few decades earlier when CMA had gotten its start. However, the brainstorming and programs that CMA had started in the 1980s were about to reach fruition, as some ensembles began redirecting their activities toward communities and away from international touring.

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<sup>101</sup> Paul Katz’s President’s Column Draft, Nov 1989, CQ Archives, b. 3, f. 2.

<sup>102</sup> Botstein, “State of the Business: CMA,” 3.

### **Conclusion: A Quartet Path Emerges and Diversifies**

In the 1970s and 1980s, the industry bloomed and made space for greater numbers of string quartets than ever before. The growing support around chamber music nationally provided opportunities for nascent student groups to develop into well-trained professionals. Some of the support resulted in new funding options in the form of governmental support, competitions with cash prizes and winner's tours, and new teaching or performing residencies. However as the twenty-first century neared, residencies became a conduit for keeping ensembles financially viable rather than a partnership that supported a quartet's vision, especially for those groups for whom touring had no longer continued to be a money-making venture. The practical resources developed during this time supported new groups, but the industry still needed to devise solutions for long-term stability if the numbers of new groups were to last as stable, full-time configurations.

**CHAPTER FIVE:  
NEW PATHS: COMMUNITY PARTNERSHIPS  
AND NON-PROFIT STRING QUARTETS  
(1980 TO PRESENT)**

In the 1980s, 1990s and early 2000s, the financial issues of a changing industry prompted a new wave of thinking for some in the chamber music profession. With recordings, internet, television and computers, the value of live performance became an important factor in touring groups and even worked its way into audience culture:

[M]usic aficionados today, whether in New York or a town in Kansas, prefer to listen to a live performance...Near familial acquaintance, the novelty of the program, and easy accessibility have trumped star status and international name recognition for audiences around the country.<sup>1</sup>

This change in attitude made space for professional ensembles that did not fit into the traditional pathway. While a strong résumé could still be helpful with marketing, such quartets had a more important element at their core: the ability to integrate into their communities and to develop personal relationships that were not confined to the concert hall. Different aspects of the profession became valued as ways to grow an audience, beyond résumé-building and marketing. These quartets needed to be able to speak passionately about music, teach students of all ages, give emotionally moving and communicative performances, and have personable and authentic conversations with audiences. These vital skills allowed quartets to find a sustainable existence connected to an audience base that would enjoy performances and educational programming from

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<sup>1</sup> Leon Botstein, "The State of the Business: Chamber Music America after Thirty Years," *Musical Quarterly* 90, no. 1 (1 Mar 2007): 1-5.

a quartet living among them as “community quartets.” Such quartets would pursue activities that could have a deep impact on (relatively) small numbers of patrons in a specific geographic area, in comparison to quartets who played for thousands of audience members each year across the world but only interacted with them briefly. Some quartets did this type of work through an established community host (like a university), while others formed non-profit organizations. In these circumstances, a quartet could cultivate its audience, building a community around the ensemble that would support its activities by attending the group’s programs and by providing financial support in fundraising and donations.

### **Section 1: Initial Residencies Outside of Traditional Education**

While some individual quartets worked directly with schools to develop new collegiate residencies or strengthen existing residencies as we saw in Chapter 4, CMA explored the possibility of creating residencies outside of educational settings. As early as the organization’s founding in 1977, CMA had worked to create partnerships between community organizations and individual ensembles. Similar to a sports team, these quartets became the “home town favorites” in settings where work both in performance and education could garner deep relationships between the musicians and the community that it continually served.

#### **Paul Chamber Music Residency Program and Chamber Music America: 1980s**

The first efforts to create community residencies began in a program administered by Chamber Music America and the C. Michael Paul Foundation in 1978.<sup>2</sup> The program started as a pilot to test the concept of community residencies, so that governmental agencies would be

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<sup>2</sup> Steven Benedict, “Opportunities in Chamber Music: Report on a Meeting,” Cultural Resources, Inc. 1979, CQ Archive, b. 2, f. 4, p. 11.

willing to fund such projects among small ensembles with budgets under \$100,000.<sup>3</sup> The program was intended to support a residency of fifty days of performing<sup>4</sup> (spread out over the course of one year) with an ensemble partnering with a community institution to “develop and serve wider audiences in the general region of the residency sites; [and] demonstrate the feasibility and value of chamber music residencies.”<sup>5</sup> In the funders’ ideal situation, the outcome of these residencies would be an “on-going presence” in the community after the grant program had ended.<sup>6</sup>

In the first season, nine ensembles from across the USA paired with radio stations, museums, colleges, universities, and cathedrals.<sup>7</sup> The overall budget reached \$334,282 (\$1.3 million in 2018)<sup>8</sup> making it the largest residency program ever to exist in the chamber music field.<sup>9</sup> With a \$100,000 grant from the Paul Foundation, the residency requirements stipulated that host institutions could only apply if they could raise an equivalent amount of matching funds to the grant. In the grant application guidelines, the requirements indicate that the “[t]otal income during the residency (grants, in-kind services, concert and workshop income, etc.) must, at least, match the amount of the Foundation grant on a one-to-one basis [emphasis original].”<sup>10</sup> CMA administered the program, reviewed applications, and determined grantees by committee.<sup>11</sup>

<sup>3</sup> Harold Schonberg, “The Chamber Music Boom,” *New York Times*, 28 Jan 1979, D19, D22.

<sup>4</sup> Thomas Wolf and Pat Doran, “Residency Programs for Chamber Music America: An Evaluation of the Past and Planning Document for the Future,” New England Foundation for the Arts, Feb 1983, CQ Archive, b. 1, f. 3, p. 5.

<sup>5</sup> “Guidelines for Third Round of Grants,” The C. Michael Paul Chamber Music Residencies, Nov 1979, CQ Archives, b. 2, f. 4, p. 1.

<sup>6</sup> Wolf and Doran, “Residency Programs,” 3.

<sup>7</sup> Benedict, “Opportunities in Chamber Music,” 11.

<sup>8</sup> Balance Sheets for Paul Chamber Music Residencies, Phase I–IV and Proposed 5th phase, 1979–1983, CQ Archives, b. 3, f. 1.

<sup>9</sup> *American Ensemble*, 1 no. 2 (Fall 1978): 1-6. Found in CQ Archives, b. 2, f. 5.

<sup>10</sup> “Guidelines for Third Round of Grants,” The C. Michael Paul Chamber Music Residencies, Nov 1979, CQ Archives, b. 2, f. 4, p. 2.

<sup>11</sup> “Paul Chamber Music Project Aids Nine Ensemble Residencies,” *American Ensemble* 1, no. 2 (Fall 1978): 1. Found in CQ Archives, b. 2, f. 5.

Once the program got started, the National Endowment of the Arts granted \$40,000 to the program (1978), securing the initial governmental support the CMA had sought when it had formed just one year before.<sup>12</sup>

CMA tried to be as creative as possible in finding untapped resources, and it encouraged groups to apply with community partners at religious institutions, business corporations, or historical preservation sites.<sup>13</sup> In the second season of the residency program, national real estate development corporation, the Rouse Company, partnered with the Annapolis Brass Quintet to put chamber music in shopping malls in Baltimore.<sup>14</sup> For CMA president Ben Dunham, this partnership was an important victory, since it pointed to the greater possibilities of corporate sponsorships for small ensembles.<sup>15</sup> However, CMA subsequently had difficulty shepherding other such relationships—a task that string quartets later figured out on a smaller scale through non-profit work (to be discussed later in Section 3).

Over the next five years, the Chamber Music Residency program continually refined its selection process and changed the requirements for ensembles and host institutions. In the first year, every ensemble had to “have achieved non-profit, tax-exempt status,” but CMA soon decided to drop that criterion, as such status did not necessarily work for promising ensembles that had not yet done aggressive internal fundraising.<sup>16</sup> By 1979, CMA had already determined that a three-year funding cycle was desirable<sup>17</sup> and adjusted its funding accordingly so that quartets in the first year of their residency would be offered higher grant support, which then

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<sup>12</sup> National Endowment for the Arts Annual Report, 1978, accessed 20 Jul 2018, <https://www.arts.gov/sites/default/files/NEA-Annual-Report-1978.pdf>, 194.

<sup>13</sup> “Guidelines for Third Round of Grants,” The C. Michael Paul Chamber Music Residencies, Nov 1979, CQ Archives, b. 2, f. 4.

<sup>14</sup> Balance Sheets for Paul Chamber Music Residencies, Phase I–IV and Proposed 5th phase, Nov 1979, CQ Archives, b. 3, f. 1, p. 2.

<sup>15</sup> Residency Opportunity at the Rouse Company, 17 July 1979, CQ Archives, b. 2, f. 5.

<sup>16</sup> Wolf and Doran, “Residency Programs,” 5.

<sup>17</sup> Principles for a National Chamber Music Funding Program, 30 Apr 1979, CQ Archives, b. 2, f. 5.

would step down in subsequent years. This trend can be seen in the case of two of the three string quartets that had residencies through the Paul Chamber Music Residency Program in its first year (see Tables 5.1 and 5.2).

In such multiple-year partnerships, the Kronos Quartet partnered with Mills College in Oakland, California and the Manhattan String Quartet partnered with the Keystone Broadcasting System in Western Connecticut State College and the Charles Ives Center in Danbury, Connecticut.<sup>18</sup> The third quartet, the Pro Arte String Quartet,<sup>19</sup> partnered with the radio station WHA in Madison, Wisconsin through a Paul Residency grant, but did not continue the relationship in subsequent years.<sup>20</sup> The retrospective evaluation of Thomas Wolf and Pat Doran accounts for this action in successful terms: “The Pro Arte String Quartet, reduced to half-time status on the University of Wisconsin faculty, received so much attention through its association with WHA and support from WHA’s volunteer guild, that the university negotiated full-time salaries for the quartet the following year.”<sup>21</sup>

One goal of the program was achieved by these residencies: to “serve localities where the opportunity to hear and support live performances of chamber music is currently limited, but has potential for growth.”<sup>22</sup> However, in only a few circumstances were the ensembles able to integrate themselves into the community enough to continue their efforts past the funding of the program. In the first two years of its residency, the Manhattan Quartet chose a host that turned out to be unsuccessful and returned in Stages 4 and 5 with a stronger one.<sup>23</sup> Another issue that

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<sup>18</sup> *American Ensemble*, 1 no. 2 (Fall 1978): 1-6. Found in CQ Archives, b. 2, f. 5.

<sup>19</sup> The historical beginning of the Pro Arte’s association with University of Wisconsin at Madison is discussed in Chapter 1.

<sup>20</sup> *American Ensemble*, 1 no. 2 (Fall 1978): 1-6. Found in CQ Archives, b. 2, f. 5.

<sup>21</sup> Wolf and Doran, “Residency Programs,” 10.

<sup>22</sup> “Guidelines for Third Round of Grants,” *The C. Michael Paul Chamber Music Residencies*, Nov 1979, CQ Archives, b. 2, f. 4, p. 2.

<sup>23</sup> Wolf and Doran, “Residency Programs,” 10.

the report identified was one of geography. One intended goal of the residency was to make ensembles feel like the home crowd, but this goal became hard to realize when ensemble and host resided over three hundred miles away from one another, as the Kronos's association with the Schoenberg Institute.<sup>24</sup>

The details of the Manhattan Quartet and the Kronos Quartet residences can be seen in the tables below.<sup>25</sup>

**Table 5.1: Manhattan Quartet in the Paul Residency Program**

<b>Phase, Year</b>	<b>Manhattan Quartet Partner (location)</b>	<b>Quartet Location (distance from residency)</b>	<b>Grant Amount</b>	<b>Matching Support, Total budget<sup>26</sup></b>	<b>Residency phase</b>
I 1978-79	Keystone Broadcasting System, Western Connecticut State College, Charles Ives Center (Danbury, CT)	Mt. Kisco, NY (30 mi)	17,500	20,976 30,476	1
II 1979-80	Keystone Broadcasting System, Western Connecticut State College, Ives Festival Artists, Inc., Commission on the Arts (Danbury, CT)	Mt. Kisco, NY (30 mi)	8,750	20,985 29,735	2
III 1980-81	did not receive				
IV 1981-82	Music Mountain (Falls Village, CT)	Mt. Kisco, NY (63 mi)	12,000	Not available	1
V 1982-83	Music Mountain (Falls Village, CT)	Mt. Kisco, NY (63 miles)	6,000	Not available	2

<sup>24</sup> Wolf and Doran, "Residency Programs," 10.

<sup>25</sup> Other than numbers under Total Budget, all information presented here is from: Balance Sheets for Paul Chamber Music Residencies, Phase I–IV and Proposed 5th phase, 1979–1983, CQ Archives, b. 3, f. 1.

<sup>26</sup> Balance Sheets for Paul Chamber Music Residencies, Phase I–IV and Proposed 5th phase, 1979–1983, CQ Archives, b. 3, f. 1.

**Table 5.2: Kronos Quartet in the Paul Residency Program**

<b>Year</b>	<b>Kronos Quartet Partner (location)</b>	<b>Quartet Location (distance from residency)</b>	<b>Grant Amount</b>	<b>Matching Support/ Total<sup>27</sup> budget</b>	<b>Residency phase</b>
I, 78-79	Mills College (Oakland, CA)	Oakland, CA (0)	12,700	17,868 30,568	1
II, 79-80	Mills College (Oakland, CA)	Oakland, CA (0)	7,5	13,000 20,500	2
III, 80-81	Mills College (Oakland, CA)	Oakland, CA (0)	3,750	43,000 46,750	3
IV, 81-82	did not receive				
V, 82-83	Schoenberg Institute (Los Angeles, CA)	San Francisco, CA (380 mi)	6,550	Not available	1

The Kronos Quartet had the possibility of converting the residency into a long-term relationship with Mills College and the city of Oakland. Although the first year of the residency had not created a potentially sustainable situation,<sup>28</sup> the two organizations worked together to maximize the impact of the Paul Residency funds; and by the third year of the program, external funding far exceeded funding from the Paul Residency Program, creating a precedent that could have resulted in a long-term relationship with sustainable financial resources (not dependent on national grant funds). In their report, Wolf and Doran touted the success of the partnership in meeting both administrative and financial goals:

The Kronos Quartet...was able to refine its relationship with Mills College to help it serve the needs of the ensemble more effectively. Specifically, the college made a much greater effort to expand the scope of the residency into the surrounding community. Mills also helped to secure a \$5,000 grant from the Skaggs Foundation, handled the ensemble's publicity, designed promotional materials, provided mailing lists,

<sup>27</sup> Balance Sheets for Paul Chamber Music Residencies, Phase I–IV and Proposed 5th phase, 1979–1983, CQ Archives, b. 3, f. 1.

<sup>28</sup> Wolf and Doran, "Residency Programs," 10.

maintained a clipping service, and offered development and administrative assistance. The Quartet, for their part, used the Paul Foundation grant to hire a half-time manager. Kronos was a gratifying example of a host/ensemble relationship that was able to learn from its difficulties in the first year and develop a very workable relationship in the second year. It also provided additional evidence of the desirability of bringing into the ensemble organization someone with specific management expertise.<sup>29</sup>

The partnership turned into a residency for Kronos at Mills, which cellist Joan Jeanrenaud described as “a legit job, [and] we had a lot of freedom at first.”<sup>30</sup> However when a key partner, director Margaret Lyon, left the school, the relationship dissolved.<sup>31</sup> The strong personalities of the new director and the quartet did not mesh, school funding ended, and while continuing its efforts in the wider bay area, the Kronos Quartet left Oakland and Mills<sup>32</sup> in 1981.<sup>33</sup>

### **Results and Lessons from the Paul Residency Program**

During the fifth stage of the program in 1983, all parties involved wanted to take stock of what the program had achieved and to seek how to improve it in the future. Hired by the New England Foundation for the Arts, Thomas Wolf and Pat Doran issued their 29-page evaluation report that looked at the merits and pitfalls of the program.<sup>34</sup> Equally critical of all parties, Wolf and Doran evaluated funding sources, administrative procedures, selection procedures,

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<sup>29</sup> Wolf and Doran, “Residency Programs,” 12.

<sup>30</sup> Katherine Millett, “The Finish Line,” *Strings* 22, no. 4 (Nov 2007): 83.

<sup>31</sup> *Ibid.*

<sup>32</sup> The topic of Kronos and Mills is revisited below in Section 3.

<sup>33</sup> Dave Headlam, “Re-drawing Boundaries: The Kronos Quartet,” *Contemporary Music Review* 19, no. 1 (1 Jan 2000): 115.

<sup>34</sup> Wolf and Doran, “Residency Programs.”

partnerships, and activities of the programs funded. The resulting conclusions of the study lent a valuable perspective to the program and its history.

An early goal of the program (and CMA itself) was to produce data for chamber music activity nationally that could be used as supporting arguments for grant consideration. As the first national program of its kind, the CMA Chamber Music Residency Program specifically addressed chamber ensembles' effectiveness in residencies. In Wolf and Doran's view, with 87 residencies established over the five- year period,<sup>35</sup> the hypothesis had been proved, regardless of the financial viability of continuing the program:

If CMA and its funders claim nothing else, they can take great pride in the fact that they have shown that chamber music, perhaps more than any other of the performing arts disciplines, is ideally suited to the residency format. [emphasis original]<sup>36</sup>

However, many of the initial goals of the program were not realized. The financial resources were intended to enable the residency system to develop a wider audience for chamber music—but Wolf and Doran saw no way to effectively measure such a change.<sup>37</sup> While final evaluations proved to be helpful for deciphering the results, many types of information were not used to determine the effect of the programs. Perhaps if the project evaluations had included better documentation of ticket sales and transactions or tracked affected populations through mailing list demographics, this information could have been used to discern larger trends. On the contrary, the new program even had difficulty maintaining scrupulous archives of the information that had been gathered and assessed, especially in the fourth year when the task of

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<sup>35</sup> Wolf and Doran, "Residency Programs," 20.

<sup>36</sup> Wolf and Doran, "Residency Programs," 22.

<sup>37</sup> Ibid.

filing the information moved from a professional consulting firm (Martin Schneider Associates) to the CMA office. That year, nearly half of the final reports were never filed by ensembles.<sup>38</sup>

In terms of funding, few of the partnerships had resulted in a situation that would allow the ensemble to remain in the community after the grant ended. The influx of money and interest in the program seemed limited to the grant period, and Wolf and Doran questioned its viability in future endeavors even while the success of the program could not be denied:

[I]t is extremely important to understand the reasons for the success for it has much to do with historical accident and it is unlikely that it can continue...None of these factors diminish the achievement of Chamber Music America in putting together such an impressive funding package. But they do force a more careful consideration of how funding for the program would be achieved in the future...<sup>39</sup>

The Paul Residencies did not tangibly generate a basis of support for resident ensembles that could be separated from the host if the partnership did not flourish. As demonstrated with Kronos and Mills, administration of fundraising efforts and logistical function fell to the host institutions under the program, and with goals and budgets of their own, small hosts (such as radio stations, colleges, museums, cathedrals, and other cultural institutions) could not sustain the administration of both their own missions and the lofty civic partnership. Though Wolf and Doran wished it had, the program itself did not “force [hosts] to think about the full implications of budgeting and raising money for a residency[;] one would expect that more hosts would be staying with the residency program even without CMA’s involvement.”<sup>40</sup> Dedicated to their

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<sup>38</sup> Wolf and Doran, “Residency Programs,” 7.

<sup>39</sup> Wolf and Doran, “Residency Programs,” 19.

<sup>40</sup> Wolf and Doran, “Residency Programs,” 21.

goals of increasing chamber music provision in communities, CMA would use their next residency efforts to support ensembles being tied to communities without the complex power dynamics involved in becoming employees of a host institution.<sup>41</sup>

### **The Chamber Music Rural Residency Program: 1992 to 2003<sup>42</sup>**

With continuing belief in the power of residencies to impact communities, CMA started a new program in conjunction with the National Endowment for the Arts (NEA) in 1992. The Chamber Music Rural Residencies (CMRR) program again addressed a lofty goal: to use education in rural areas as a way to reverse the “dwindling educated audience base for art music in the United States.”<sup>43</sup> Recruiting young chamber ensembles, CMRR set up and subsidized a residency in which a group would move to a rural location in the US and spend nine or ten months of the year there.<sup>44</sup> Unlike the Paul residencies, this program put ensembles directly into a community for collaborations with any civic organization interested in the project. The program could simultaneously benefit both community and resident ensembles; by infusing the area with live classical musical life, it brought music to rural communities that would otherwise not have easy access through close proximity to a metropolitan area or a university town, and by bringing emerging ensembles to a position whereby they could gain experience in both

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<sup>41</sup> Between 1983 and 1992, Chamber Music America continued to issue grant money for fifty-day residencies, but renamed the program as the “Ensemble Residency Program.” Scaling back to a maximum grant of \$10,000 a year, CMA also restricted the number of groups in the program and awarded grants to twelve groups in 1988 (as opposed to 26 groups in Phase IV 1981-1982). See 1 Jun 1988, CMA release, Twelve Chamber Music Ensembles Awarded Grants to Conduct Residencies CQ Archives, b. 3, f. 2.

<sup>42</sup> While this paper is not the place to go into depth about these programs, a worthwhile project for further research could compare the activities and results of the Paul Residency Program with those of the Rural Residency Program.

<sup>43</sup> Eva Jacob, “Educating Audiences for Music: Training Performers to Teach,” *Arts Education Policy Review* 97, no. 5 (May/Jun 1996): 15.

<sup>44</sup> Jacob, “Educating Audiences,” 16.

performing and teaching, it provided an environment where communication and education were more important than the perfection needed in a quartet's competition experiences.<sup>45</sup>

Interested communities would help with the financial support needed: each town in the program provided their ensemble with a place to live and one third of the musicians' fees.<sup>46</sup> The finances could then be matched 2-for-1 by the NEA and the Whitaker foundation (a funding partner), and the residency could be renewed for up to three years—the number of years that CMA had determined back in 1980 were needed to make a lasting impact with a new program.<sup>47</sup> In the first four years of the program, twenty-four towns hosted a resident ensemble,<sup>48</sup> and in each location, the ensemble quickly became a pride of their adopted home town.

An important facet of the residency was the personal connection that musicians could make with their audience. A famous example of the CMRR program was the partnership between the Ying Quartet and their first residency in Jesup, Iowa, population 2000.<sup>49</sup> At this point in their career, the Ying had studied under the Cleveland Quartet at Eastman beginning in 1989 and had subsequently established themselves professionally through competitions, having won the Naumburg Competition and placing second at Banff –both within two years of graduating.<sup>50</sup> The residency in Iowa lasted two years, from 1992 to 1994, and through educational programming, the quartet interacted with both adult and K-12 students, bringing them their unique perspectives on music and human connection.<sup>51</sup> The Yings went into

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<sup>45</sup> Jacob, "Educating Audiences," 16.

<sup>46</sup> *Ibid.*

<sup>47</sup> *Ibid.*

<sup>48</sup> These rural communities brought string quartets into areas across the nation in Arkansas, California, Georgia, Iowa, Kansas, Kentucky, Maine, Oregon, Pennsylvania, and Texas. Jacob, "Educating Audiences," 15.

<sup>49</sup> David Raymond, "The Ying Quartet," *American Record Guide* 64, no. 3 (May/June 2001): 12-13.

<sup>50</sup> James Oestreich, "The Yings Come to New York, and an Iowa Town Leads the Cheers," *New York Times* (26 Sep 1993): H33.

<sup>51</sup> Jacob, "Educating Audiences," 16.

elementary schools to work with both music students and non-music students. They worked with local teachers to integrate string quartet music into classes in visual arts and dance—teaching that required a different approach than when working just with music students.<sup>52</sup>

Violinist Tim Ying found that the quartet could reach a larger variety of students by focusing its efforts on an important idea: “The whole point of music is person-to-person communication.”<sup>53</sup>

However, the string quartets like the Ying that participated in the program often were drawn from the pool of full-time quartets who had already gone through some version of the traditional pathway. Many of these quartets had won national competitions, and the program administrators knew that the quartets probably would not stay in a rural location for their careers.<sup>54</sup> Faced with this reality, the program could not reconcile its greatest fallacy. To address the vision of a substantial community impact beyond the funding of the program, the administrators treated the residency as a catalyst for creating energy around local music, music education, and string programs.<sup>55</sup> To feel lasting impact, existing community partners could harness the momentum created by the residency by instituting new relationships among themselves. A successful version of this concept occurred with the 1992-1993 residency between the Artaria Quartet and the city of Tifton, Georgia, population 15,000. Energy created by the quartet stimulated a partnership between an existing performing organization and a school system, the Valdosta Regional Symphony and the Valdosta State College respectively. However, the CMRR program itself did not include the creation of an infrastructure that would continue activities after the quartet left town, and the community had little funding to convert the work of the residency into financial and administrative support after the program ended.

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<sup>52</sup> Ibid.

<sup>53</sup> Jacob, “Educating Audiences,” 17.

<sup>54</sup> Jacob, “Educating Audiences,” 16.

<sup>55</sup> Ibid.

After their two years in Iowa, the Yings moved away from Jesup to another residency with CMRR in Helena, Montana, population 25,000, which was followed by a full-time academic residency at Eastman.<sup>56</sup> Another alumnus of the program, the Chiara Quartet,<sup>57</sup> founded in 2000, won Fischoff in 2002, and spent three years in the CMRR program in Grand Forks, North Dakota, population 49,000. In Grand Forks, the Chiara became integrated into the community in similar ways to the Yings—also joining the existing performing community by becoming temporary members of the Grand Forks Symphony.<sup>58</sup> After this civic residency, the Chiara also left, but rather than relocating to another civic residency, they moved to a new academic residency at the University of Nebraska at Lincoln.<sup>59</sup> Yet another example can be seen with the Fry Street Quartet, who founded in 1997 and won Fischoff in 2000 before participating in a three-year rural residency in Hickory, North Carolina, population 37,000.<sup>60</sup> After their time in North Carolina, the Fry Street moved to Logan, Utah, population 42,000, as quartet-in-residence of Utah State University.<sup>61</sup> It would be unfair to categorize these new academic posts as unsuccessful residency conversions—the experience gained in the CMRR program most likely helped the quartets secure their more stable positions. However, CMRR more frequently resulted in groups moving on to residencies in places other than the rural location that participated in the program.

The program ran out of funding in 2001 but continued to support its current participants until 2003. At that point, CMA continued to fund smaller partnerships as part of a wider granting program that included smaller support of larger numbers of groups. One particular case

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<sup>56</sup> Raymond, “Ying Quartet,” 12.

<sup>57</sup> “Chiara String Quartet,” Chiara String Quartet website, accessed 11 Nov 2018, <https://www.chiaraquartet.net/>.

<sup>58</sup> Gregory Beaver, “Rural Residents,” *Strad* 12, no. 1335 (Jul 2001): 721.

<sup>59</sup> Millett, “Finish Line,” 84.

<sup>60</sup> “Fry Street Quartet Wins Fischoff Competition,” *American Suzuki Journal* 28 (Summer 2000): 35.

<sup>61</sup> *Ibid.*

resulted in a successful conversion to community quartet by the Da Ponte String Quartet, founded in 1991, in Lincoln County, Maine, when the quartet moved to the rural area and formed a non-profit organization to support its activities once the CMRR program and funding had ended.

## **Section 2: Community Quartets**

### **Rural Residency to Community-Supported Ensemble: the Da Ponte Quartet**

The vision of creating a financially stable, long-term civic residency out of CMRR funding was realized by only one string quartet on record: the Da Ponte Quartet in Maine. Formed in 1991, the members of the quartet had been living in Philadelphia when their quartet career began—but their first concert occurred in South Bristol, Maine.<sup>62</sup> Each had a special connection to Maine: the violist had spent summers there growing up, while one of the violinists had attended the summer music festival at Bowdoin for a number of years as a student.<sup>63</sup> Brought together by a chamber music series in South Bristol,<sup>64</sup> the four musicians spent seven weeks in Maine rehearsing, performing, and living together for a summer.<sup>65</sup> Following the experience, the Da Ponte Quartet applied for the Chamber Music Rural Residency program and received a grant for the season beginning in 1995.<sup>66</sup>

During their first three years, the funds subsidized the quartet's concerts and work in the community, as they had for other ensembles in other locations. The quartet began forming supporters and advocates among the audience members and by the end of their residency in

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<sup>62</sup> Lisa Zink, "Da Ponte String Quartet," *American Music Teacher* 49, no. 4 (Feb/Mar 2000): 33.

<sup>63</sup> *Ibid.*

<sup>64</sup> *Ibid.*

<sup>65</sup> Bob Keyes, "Da Ponte String Quartet," *Portland Press Herald* (ME), 21 Aug 2011, accessed 9 Aug 2018, [https://www.pressherald.com/2011/08/21/daponte-string-quartet\\_2011-08-21/](https://www.pressherald.com/2011/08/21/daponte-string-quartet_2011-08-21/).

<sup>66</sup> Zink, "Da Ponte," 33.

1998, a loyal audience base had formed and the quartet decided to stay and continue their work. Interviewed in the *New York Times*, violinist Ferdinand Liva described the original intentions of the residency program and related it to the quartet’s work in South Bristol: “The great thing is that the way the grant is supposed to work is that the ensemble stays and the community supports it, and that’s exactly what happened.”<sup>67</sup> Aware of the sparse precedent however, the *Times* reporter, Bruce Weber, added the comment that the Da Pontes had “taken their residency farther than the other grantees.”<sup>68</sup>

Living in Maine without the support of the grant meant risking the musicians’ financial stability, but members of the community worked together to make it possible. They knew that the musicians had given up other opportunities to be in residence in their own Lincoln County—Liva had resigned from a tenure-track teaching job at a university in Wilkes-Barre, Pennsylvania.<sup>69</sup> But the passion that the musicians had for string quartet work and their new community could not be denied. The violist, Mark Preston, described the decision: “It’s a lot more work for a lot less money, but if chamber music floats your boat, you can’t do without it.”<sup>70</sup> With an unflappable belief from the Da Ponte’s most ardent supporters, a community group came together to raise the funds to ensure another three years of residency for the group,<sup>71</sup> called “Mozart for Mid-Coast Maine” since the quartet was named for Mozart’s librettist—Lorenzo Da Ponte.<sup>72</sup> Led by a professor of oceanography at the University of Maine, the group of supporters felt the quartet had changed the musical landscape of the area.<sup>73</sup> One of their fans, the local

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<sup>67</sup> Bruce Weber, “Love Story of a String Quartet and a County in Maine,” *New York Times*, 13 May 1998, E2.

<sup>68</sup> *Ibid.*

<sup>69</sup> *Ibid.*

<sup>70</sup> *Ibid.*

<sup>71</sup> *Ibid.*

<sup>72</sup> Jacob, “Educating Audiences,” 16.

<sup>73</sup> Weber, “Love Story,” E2.

banker Charlie Ault, worked to keep the musicians around in the best way he could—he helped each musician with his mortgage so the quartet members could purchase homes in the area.<sup>74</sup>

The mortgages were described by the musicians as “miraculous.”<sup>75</sup>

The quartet also gave up living in a large metropolitan area—or any an area with a big airport, where establishing an international career could be easier. Their solution: “[H]ere you work, you rehearse, you get better fast. We have a manager. She can live in New York for us.”<sup>76</sup>

### **The Community Ensemble Model**

When the Da Ponte Quartet finished its Rural Residency program in 1998 and stayed on in rural Maine, it became one of the first full-time string quartets to be financially supported directly by its community. By building a financial structure around a community of individuals who believed in the work, the quartet addressed a number of issues that were present in earlier models, while creating new issues that came with new demands on them. Previously, a partnership with a host institution meant that a quartet had to rely on the institution’s budget and fundraising (which could be unstable if leadership changed, as happened with the Kronos at Mills), and the quartet was not directly responsible for knowing how much its audience members were invested in its work. In the new model, the quartet had the freedom to cultivate its own constituents—for example, gauging the commitment level of individuals, involving them more in the work through board membership, volunteer hours, or high financial donations—and those most highly invested in the group could feel a sense of ownership for their hometown group. Just as some university residencies considered their “all-star” musicians to function like a sports

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<sup>74</sup> Weber, “Love Story,” E2.

<sup>75</sup> Ibid.

<sup>76</sup> Ibid.

team, the civic string quartet could act as the similar hometown favorite. This change could be a beneficial motivating tool—the musicians could tangibly see their impact on the community while the invested audience members could see their efforts reflected in the activities and lives of the musicians.

With “star” international touring groups, a quartet could play a concert for a few thousand people, attend an after-party with high level donors for the series, and then move on to the next engagement—resulting in quick exposure to high numbers of audience members but a fleeting relationship with most of them. In the community model, the impact would touch many fewer audience members, but could result in a much deeper relationship with them and many points of contact throughout the season in both performances and educational offerings. The visibility needed for marketing through the traditional pathway would no longer be necessary in the community model, as personal connections directly between quartet and audience would be formed so that the quartet could be known by its patrons even if it never reached the level of national notoriety as its fellow full-time quartets.

However, these benefits would come at a cost. To maximize the possibilities of funding from grants and donations, community ensembles without a host would be best served by incorporating as a not-for-profit, or 501c3, organization. Taking this action would require a number of time-consuming legal and logistical steps, which could fall to the musicians in the early days of the quartet’s existence and put additional strain on a fledgling ensemble. Although little information exists for the early days of the Da Ponte Quartet’s organization, there is documentation for another mold-breaking string quartet that had ventured into non-profit organization years before—the Kronos Quartet.

### Section 3: Non-Profit String Quartets

#### Kronos

With a legacy of non-conforming that includes their arrangement of Jimi Hendrix's *Purple Rain*, performing with stage lights and amplification, and a long history of commissioning, the Kronos Quartet took any path it could find to express the music it deemed vital to the present era. The thriving life-force that typifies the Kronos Quartet is also the same impetus that began the quartet in 1973 in Seattle<sup>77</sup>—David Harrington's belief that "the string quartet [should] be vital, and energetic, and alive, and cool, and not afraid to kick ass and be absolutely beautiful and ugly if it has to be. But it has to be expressive of life. To tell the story with grace and humor and depth. And to tell the whole story, if possible."<sup>78</sup>

In the quartet's first years, the Kronos took the residency path that was common for string quartets at the time. The group secured a two-year residency beginning in 1975 at the State University of New York at Geneseo, before moving to San Francisco in 1977.<sup>79</sup> The two relocations proved tough on the quartet—personnel changed a number of times and in 1978, the quartet found itself as a duo without a second violin and a cellist.<sup>80</sup> David Harrington and violist Hank Dutt had to find two new players at the same time that they were beginning a residency through CMA's Paul Residency program at Mills College.<sup>81</sup> However, they had already found a staunch ally in the chair of Mills College's music department—Margaret Lyon.<sup>82</sup> It was Lyon, who applied for the CMA residency support, and her commitment of Mills's resources that allowed them to attract players who were prepared to move to the area for the quartet—John

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<sup>77</sup> Greg Cahill, "Kronos Quartet: The Birth of a Titan," *Strings* 27, no. 12 (2013): 34.

<sup>78</sup> Carol Yapple, *Four Hundred Candles: The Creation of a Repertoire* (1998), accessed 26 Aug 2018, [http://kronosquartet.org/images/uploads/25\\_Anniversary\\_-\\_400\\_Candles.pdf](http://kronosquartet.org/images/uploads/25_Anniversary_-_400_Candles.pdf)

<sup>79</sup> Cahill, "Kronos," 35.

<sup>80</sup> Yapple, "Four Hundred Candles," 3.

<sup>81</sup> Wolf and Doran, "Residency Programs," 10.

<sup>82</sup> Millett, "Finish Line," 83.

Sherba, violin, moved from Milwaukee and Joan Jeanrenaud, cello, from Indiana.<sup>83</sup> Lyon also introduced the quartet to a collaborator who would become a decades-long colleague: composer Terry Riley.<sup>84</sup>

As discussed earlier, the partnership between the Kronos and Mills fell apart with a change in leadership in 1980,<sup>85</sup> and the musicians were sadly informed that “Mills was going to dump us.”<sup>86</sup> Although they would pursue another Paul Residency in Los Angeles at the Schoenberg Institute of University of Southern California, the quartet no longer had an interest in connecting to their community through a school.<sup>87</sup> Even with their extended “residency” in Los Angeles, the quartet lived in San Francisco and continued building on their community efforts that had been established in the Bay Area.<sup>88</sup>

Under the CMA Paul Residency program, the quartet’s administrative needs had been taken on by Mills College. According to Wolf and Doran, these tasks included matters of publicity, mailing lists, records of concerts and articles, and audience/donor development.<sup>89</sup> When the quartet left Mills, it had to assume these tasks itself. Fortunately, the quartet had been witness to the administrative machine that was required during the residency, so the musicians had some idea of what needed to be done. Each musician had a different task—Harrington’s responsibilities lay in organizing concert bookings and handling the logistics of commissioning and repertoire, Jeanrenaud wrote grant proposals, Dutt kept track of the quartet’s finances, and

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<sup>83</sup> Yapple, “Four Hundred Candles,” 3.

<sup>84</sup> Millett, “Finish Line,” 83.

<sup>85</sup> Headlam, “Re-drawing Boundaries,” 115.

<sup>86</sup> Millett, “Finish Line,” 83.

<sup>87</sup> Headlam, “Re-drawing Boundaries,” 115.

<sup>88</sup> Balance Sheets for Paul Chamber Music Residencies, Phase I–IV and Proposed 5th phase, 1979–1983, CQ Archives, b. 3, f. 1.

<sup>89</sup> Wolf and Doran, “Residency Programs,” 12.

Sherba maintained the quartet's archives and tape library.<sup>90</sup> The quartet created a board of directors of supporters, including a bookstore owner who lived in Harrington's neighborhood.<sup>91</sup>

The Kronos began presenting their own concert series in the Civic Center of San Francisco, and continued playing concerts around the Bay Area at prisons, sports arenas, and concert halls. To support their activities, the quartet hired their first administrative staff person to cover the gaps of what the musicians missed while filling the shoes of the Mills administration. The quartet could barely pay a minimum wage but it recruited an energetic student at San Francisco State University, Janet Cowperthwaite, who had never heard a string quartet before but loved music of all kinds and found herself aligning with the quartet's vision.<sup>92</sup> Thirty-four years later in 2015, Cowperthwaite was named one of *Musical America's* 30 Influencers for her work with the Kronos Quartet. From her minimum-wage position in 1981, she and the quartet grew into a sustainable non-profit, the Kronos Performing Arts Association, for which she became a key component—the Managing Director.<sup>93</sup>

The Da Ponte and the Kronos share a number of points in common, but one large difference exists in the population size of the place each quartet found to call home. In the San Francisco Bay Area, Kronos had access not only to the Oakland community where it began its work through the Paul Residency program, but also to the metropolitan area of San Francisco. With a civic residency, access to more people in the region allows for greater growth possibilities both in audience numbers and in donor potential, both of which could help fuel an organization into maturity. However, getting started in an urban area can bring other issues, thanks to

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<sup>90</sup> Cahill, "Kronos," 36.

<sup>91</sup> Yaple, "Four Hundred Candles," 5.

<sup>92</sup> *Ibid.*, 5.

<sup>93</sup> Rick Schultz, "Special Reports: MA 30, The Influencers: Janet Cowperthwaite," *Musical America*, 1 Dec 2015, accessed 15 Aug 2018, <https://www.musicalamerica.com/news/newsstory.cfm?archived=0&storyid=35193&categoryid=7>.

potentially more direct competition. Additionally, new quartets could find it more difficult to find common ground with new audience members within an urban setting than in smaller, more rural areas that may have a more clearly defined local culture. In rural or smaller communities, like Damariscotta, Maine, audience targeting can be a less daunting task. When growing as community-based organizations, quartets can piggyback off of the existing musical culture for live performance (such as orchestral concerts), or they can leverage educational efforts already in place within a region. New civic quartets in rural areas can connect with libraries, civic organizations, schools, or artists who may have a shared love of the region and of local living.

### **Operating as a 501c3**

Regardless of whether a quartet finds its mission in commissioning, education, self-presenting, or, more likely, a combination of all of these, the non-profit 501c3 model exists to shepherd financial community support, which creates musical opportunities in that community through a sense of shared civic ownership. Although there are many useful sources that exist for creating a non-profit organization, touching on important parts of the structure can aid understanding here. To attain 501c3 status, any organization (arts or otherwise) must have a carefully considered **mission statement** that speaks to the goals and the motivation behind the work. The mission statement and all activities during the year support each other to affect the community that receives the benefits of the work. Energized and invested individuals within the community can be ideal candidates for the **board of directors**, a required governing body that can shape the direction of the work for maximum desired impact – something that the organization and board together can determine. (The board of directors for quartets often has a mix of both community members and musicians volunteering their time for board activities; this

was the case with the Kronos Quartet's initial board leader, a bookstore owner.<sup>94</sup>) The vision of the board of directors can then be carried out by the staff, which is led by the executive director.

Before a fiscal year begins, the executive director and staff present a projected budget for the following year to be approved by the board; and at the end of the fiscal year, tax forms must be filed with the US Internal Revenue Service (form 990). In addition to keeping track of the basic incoming revenue and outgoing expenses, an organization must also create smaller project budgets, which prove useful for understanding project costs, artist compensation rates, income sources (like ticket sales or tuition for educational events); such information can be used to help garner support from the community or when applying for future grants.

One big advantage of separating from a large host institution is the flexibility to pursue whatever projects the quartet wants, but conversely, the quartet then becomes directly responsible for raising funds needed for any programming. The Da Ponte Quartet maintains an active educational mission, and as of 2011, the quartet's schools visits were always at no cost to the schools themselves.<sup>95</sup> In such circumstances, the musicians are paid through the overall budget of the non-profit, which includes income from grants, donations, and other sources (which can include ticket sales, sales from CDs or records, other merchandise, tuition from other programs, or investments) and takes into account the expenses of the year including educational initiatives. Audience members and community businesses may give of their time or financial support because they value the work of the quartet in their community, and all factors add together to create a yearly budget, which must be approved by the quartet's board. For Da Ponte, the quartet's non-profit body, Friends of the Da Ponte String Quartet, likely applies for grant support either directly for their educational programming, or for the budget at large. Some

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<sup>94</sup> Yapple, "Four Hundred Candles," 5.

<sup>95</sup> Keyes, "Da Ponte String Quartet."

grants are program-based, like the CMA/NEA Rural Residency Program, but many grant-giving bodies consider applications for an open-ended possibility of project types, whether they be education, commissioning, capacity building (increasing office resources), or general support. Many of these granting agencies<sup>96</sup> look to opportunities to gain support for the organization in an attempt to predict if an influx of money will truly make a difference in the way that the organization says it will, and they often request a follow-up evaluation after the project has completed. However, granting agencies will most likely not accept an application if the grant would make up the entire hypothetical budget—a group has to prove that other people or organizations also believe that the project will work, whether that is through monies guaranteed by additional granting agencies, letters of support from project partners, or financial support from the community.<sup>97</sup> However in my opinion, the first step, which should take place before applying for grants and before attempting formal 501c3 status, is to begin building a community by identifying the needs that a community has, how placing a quartet among its people will make a difference, and finding people who can be initial advocates.

### **Building Relationships with People**

Both the Kronos and Da Ponte Quartets achieved an important step in their early, non-residency days. By committing to a community, they gathered a small but energetic audience base from which group's activities and budget could grow. In 2011, after being established for twenty years, the Da Ponte Quartet performed for a consistent audience of only around 300 people,<sup>98</sup> but, with a high retention rate from performance to performance, the small audience numbers made up for their size in fervor. A few years earlier in 2005, when the Da Ponte

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<sup>96</sup> Like the Cleveland Foundation (David Cerone).

<sup>97</sup> Often, the last category cannot be proven until a specific project is in its second year.

<sup>98</sup> Keyes, "Da Ponte String Quartet."

Quartet played in Carnegie Hall, over 350 miles away from their home base, they filled the hall with their loyal home crowd—much to the surprise of the critical reviews.<sup>99</sup>

As they watched a number of regional symphonies fold, the Da Ponte Quartet credited its community for its success. In an interview in 2011, cellist Myles Jordan said: “I believe it's a testament to the community here, as well as our work.”<sup>100</sup> With community relationships in schools, local businesses, and venues, the quartet was able to present its own series in four Maine towns,<sup>101</sup> perform in hospitals and retirement homes,<sup>102</sup> and be a presence in the community in inter-disciplinary collaborations in nature alongside Maine craft breweries<sup>103</sup> and along with other local artists in the free, civic-sponsored First Friday Art Walks of Portland.<sup>104</sup> With a presence that reached many parts of life in the region, the quartet garnered support from not only those who appreciated the standard classical music performances that were similar to other performing groups who would come through the region, but also the variety of activities through which the quartet could be a part of the larger community.

Such a system exists in its most healthy incarnation if a direct personal relationship has been developed between musicians and the audience they serve. Although the relationships are built one by one, the overall community effect on the organization can result in a stable financial model. When a community values having a string quartet working in its midst, the quartet's activities energize the audience and encourage more investment, both in terms of finance and

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<sup>99</sup> Bernard Holland, “Leap over Radical Century,” *New York Times*, 18 Apr 2005, E2.

<sup>100</sup> Keyes, “Da Ponte String Quartet.”

<sup>101</sup> Zink, “Da Ponte,” 34.

<sup>102</sup> *Ibid.*

<sup>103</sup> Bob Keyes, “Laudholm Farm Explores the Nature of Inspiration,” *Portland Press Herald* (ME), 9 Apr 2017, accessed 9 Aug 2018, <https://www.pressherald.com/2017/04/09/laudholm-farm-explores-the-nature-of-inspiration/>.

<sup>104</sup> Bob Keyes, “Booked: The DaPonte String Quartet at the Portland Public Library,” *Portland Press Herald* (ME), 14 Mar 2013, accessed 9 Aug 2018, [https://www.pressherald.com/2013/03/14/booked\\_2013-03-14/](https://www.pressherald.com/2013/03/14/booked_2013-03-14/).

volunteer action. These investments make it possible for the quartet to increase the quality and the quantity of the work, and whatever programming the quartet thinks up can be possible if matched by community interest. The financial stability does not just happen through donations. By showing a tangible interest (attending concerts, signing up for lessons or classes, donating to scholarship funds), the community can generate more income for the quartet by allowing the quartet to increase their programming, and with each new event, the budget for the organization increases.

Community quartets like the Da Ponte generate excitement in the community with their passion and their presence, but harnessing that energy into a growing organization takes work. An early step in identifying a chamber-music-loving community is to begin to create a mailing list. By making a record of people who have positively interacted with the quartet, the ensemble can target its mailing information to those few people who have a high probability of interest. This effort can be quite efficient, since an alternate strategy would be to send a press release to a newspaper which, if published, could possibly inform people who are not interested while also missing others just by chance. In the modern day, an online presence is an imperative. An energetic call-to-action in advertisements for the quartet would encourage the viewer to visit the group's website to learn more about the ensemble and purchase tickets for the next event. Social media can also be useful for continual contact with members of the community and for keeping them abreast of the quartet's activity; e-newsletters can also keep members updated through inexpensive means (assuming the audience is engaged enough with the quartet to open the email). However, I believe that twenty-first century musicians must keep in mind that the most effective tool for getting new people to concerts is through personal interaction with the musicians or with members of the ensemble's existing community. Keeping an active online

presence can remind people of the quartet's work and increase enthusiasm, but will most likely encourage tangible action if the new patron has experienced non-digital contact with the organization—especially in community quartets where the organization's value can be cultivated by being local, present, and available.

With a small mailing list and a small number of dedicated advocates, a quartet can form a working board of directors that can then continue brainstorming to find people who might be interested in the work and reach out to them for upcoming quartet events. The chain of investment can begin with something as simple as a potential audience member hearing the name of the quartet and knowing it exists, but can then grow into their staying updated by joining the mailing list, then attending concerts and becoming a patron of the quartet, then becoming a season subscriber, and then becoming a volunteer or donor as part of the organization. By the time an individual becomes a season subscriber, that audience member is probably interested in the group enough to be able to tell others why he or she attends the concerts, starting the cycle again. As stated earlier, a healthy support system could add to the credibility of ambitious budgets from external organizations. To cite just one example, the Friends of the Da Ponte String Quartet were awarded \$10,000 from the Maine Arts Recovery Program, a program administered by the NEA and the Maine Arts Commission.<sup>105</sup>

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<sup>105</sup> Jessica Bloch, "Arts Organizations Receive Stimulus Funds," *Bangor Daily News* (ME), 9 Jul 2009, accessed 9 Aug 2018, <https://bangordailynews.com/2009/07/08/news/arts-organizations-receive-stimulus-funds/>.

### **Conclusion: String Quartets Serve Communities**

The advent of community quartets is still quite new. Other than the Kronos and the Da Ponte Quartets, only two other known non-profit quartets began before the turn of the millennium: the Cypress in northern California formed in 1996,<sup>106</sup> and the Providence in Rhode Island formed in 1997.<sup>107</sup> Even for these quartets, few secondary resources exist in the form of magazine articles, let alone in scholarly research, and most information found online can have questionable validity. For a contemporary view on functioning community quartets, cursory internet research reveals a few additional working quartets, even while it can be hard to tell if the quartet's activity adds up to "full-time" quartet life, as defined in this dissertation, with over fifty percent of time or income related to the quartet's work. One can only speculate if the musicians are pursuing outside income by viewing a quartet's scope and frequency of activities, but such conjecture may be subject to the reader's personal opinion. Another indicator could be whether the quartet has 501c3 status, although we should note that even with the investment of time and energy needed to file all paperwork and maintain the organization, such status does not guarantee a quartet the hoped for growth to turn it into a sustainably viable ensemble. Interviews could be a possible further mechanism for researching these ensembles, but as discussed in the introduction to this paper, existing musicians could put themselves at risk in disclosing sensitive financial details about their current work, and thus might be unwilling to participate.

In the early years of creating a string quartet, the musicians must invest in growing the organization—a base of support must be built over time—and they will most likely make additional income through freelancing. For those community quartets that may have attempted a

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<sup>106</sup> "Biography: Cypress String Quartet," Cypress String Quartet, accessed 2 Nov 2018, <http://cypressquartet.com/about/biography/>.

<sup>107</sup> Sharon Kahn Luttrell, "A Classical Move: How a String Quartet Binds an Urban Community," *Boston Globe*, 28 Sep 2003, accessed 12 Nov 2018, [http://archive.boston.com/news/globe/magazine/articles/2003/09/28/a\\_classical\\_move/](http://archive.boston.com/news/globe/magazine/articles/2003/09/28/a_classical_move/).

full-time existence but have not survived, there will be few research trails if the online presence has lapsed and the musicians have dissolved back into a freelancing life (or have gone on to pursue other activities).

For quartets that have had tangible professional careers, including those already discussed in Chapter 5, the models fall into a few categories. Some quartets build a community quartet around their passion for contemporary music, connecting to modern music-lovers and commissioning contemporary works, as the Jack (in New York) and the Del Sol (in California) have done. Other quartets build community around an educational mission by founding both a string quartet and a civic music school at the same time. Organizations based on the Providence Quartet model<sup>108</sup> have created centers for string playing education specifically aimed at social change, targeting at-risk youth and providing free lessons in areas of low-income, where resources for students can be sparse.<sup>109</sup> The advent of string quartets working for social change also highlights another point of complexity—while rural residencies seem more likely to happen in affluent areas, a strong vision for building communities in less prosperous localities have confounded such expectations.

The contemporary community-building model as seen with the Da Ponte has been reflected in the Cypress Quartet's twenty-year career in California (1996-2016), as well as in recent additions to the field, including the Tetra in Arizona (2010)<sup>110</sup> and the Delgani in Oregon (2014). These quartets present their own series, run summer chamber music camps for students, visit schools during the academic year, commission new works, have partnerships with

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<sup>108</sup> Such as the New Haven Quartet in New Haven, Connecticut. A case study of the New Haven can be found in Jenna Dalbey, "Community-Based Chamber Ensembles: How to Build a Career that Infuses Performance with Public Service" (DMA diss., Arizona State University, 2013), ProQuest Dissertations & Theses Global.

<sup>109</sup> Luttrell, "String Quartet Binds an Urban Community."

<sup>110</sup> "Tetra String Quartet," Tetra String Quartet, accessed 2 Nov 2018, <http://www.tetraquartet.org/>.

community businesses, and cultivate community around their ensembles.<sup>111</sup> While the efforts of Chamber Music America's Paul Residency program and Chamber Music Rural Residency program did not directly result in sustainable programs, they began a movement in the chamber music field which has matured in the last fifty years. The community quartet model created a pathway for musicians to enter the quartet field without the requirement of winning competitions before they reach the average age of thirty. It is to be hoped that quartet musicians will continue to take the opportunity to pursue the new model into the future.

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<sup>111</sup> "Delgani String Quartet," Delgani String Quartet, accessed 2 Nov 2018, <https://www.delgani.org/>.

**EPILOGUE:  
LEARNING FROM THE HISTORY  
OF AMERICAN STRING QUARTET ENSEMBLES**

When I first began this project seven years ago (in 2011), I was looking for answers. I saw the string quartet field full of working quartets who had gotten their start in a different economic climate than the one in which I was living. Some quartets had begun working decades earlier, before CMA had formed in 1977 and before the NEA began granting money to chamber ensembles; others had built their career through experience in CMA's Rural Residency Program, which had disbanded in 2003. As I tried to look further into the subject of string quartet economics in the United States, I realized that I could not even find one source that brought the narrative of past ensembles together from the early days of the Flonzaley and Kneisel through the Budapest, through the Juilliard, and into the twenty-first century. Believing that the first step to figuring out who we are now is a culmination of what has come before, I set out to better understand the history of string quartet ensembles in the United States.

Over the course of my research, I have come to an important realization: that the string quartet became a full-time career option in the United States because of the commitment and agency of many individuals—both musicians and non-musicians—who cared about having high levels of string quartet music in their lives. The personal and intimate nature of string quartet playing has connected people in every stage of quartet funding in the United States, regardless of how the industry functioned at the time. If Edward de Coppet and the members of the Flonzaley Quartet had not had high-minded ideals, they might not have brought the standard of playing to a level that required a full-time commitment. If Elizabeth Sprague Coolidge had not believed in the value of chamber music for a broader American public, the Music Division of the Library of Congress might never have been built and the Budapest Quartet might never have immigrated to

the United States. If school administrators such as William Schuman and Robert Freeman had not believed in a holistic education for music students, programs in string quartet might not have included the non-musical facets of the career made possible with a quartet residency like those held by the Juilliard and the Cleveland. If Ben Dunham and the CMA team of the late 1970s had not had the passion for pursuing statistics for the NEA, grant funding might not have materialized for small ensembles the way it has in the last fifty years. And if CMA had not pursued the possibility of residencies outside of higher education, community quartets may have not have come into existence in the 1990s. In many ways, the economics of string quartet ensembles makes no sense at all: high costs and low income streams look like a poor return on investment for both money and time. However, the fervor of committed individuals has allowed the industry to exist and bloom into the twenty-first century with apparently more people than ever before becoming devoted to having such a meaningful experience as string quartet music in their lives.

This study of string quartet economics has also brought to light more detail about the relationship between ensembles and residencies. While education and work with students has been a staple of string quartet life ever since the Kneisel Quartet joined the faculty at the Institute of Musical Arts, toured in university towns, and taught in Blue Hill, Maine during the summer, the realities of quartet residencies have expanded over that same period. Some ensembles, like the Pro Arte, who had an association with the University of Wisconsin, remained in a similar teaching residency for decades; while others, like Budapest and the Pacifica, held performing residencies, and others, like the Da Ponte, moved toward community residencies. The trends explored in this dissertation seem to indicate that quartets have been able to exist with financial

stability because of external partnerships, whether with individual patrons, a self-contained institution, or a collective body of a civic population.

The lessons that modern quartets can take away from this quartet history are vast. The string quartet as an ensemble can be engaging and effective in performance, teaching, and connecting with people—giving the players a vehicle for both individual and shared expression. For modern quartets to survive, musicians must take stock of the profession from all angles: not just what ensembles have to offer in performance. A lack of awareness of a quartet's effectiveness in teaching and business could likely keep an ensemble from staying together for long. Regardless of whether or not an ensemble is in a traditional residency, modern quartets can learn from the inner workings of quartets of the past. From my study of the Cleveland Quartet Archive, burgeoning quartets can find guidance in the Cleveland's standard business practices (which are outlined in Appendix F and discussed in Chapter 3).

Specifically, we can see that the members of the Cleveland Quartet treated the ensemble as its own established entity. Even though the individual musicians were undeniably important in shaping the vision, direction, and execution of the quartet's work, presenting the outside world with a single quartet "unit" was important for negotiating contracts, making decisions, keeping communication clear, and advocating for the internal balance of power that was needed for a sustainable quartet existence. For the Cleveland, maintaining equality in decision-making, pay, and rank proved to be essential for the quartet's survival.

Internally, individual needs, wants, and goals were discussed continually with the Cleveland Quartet, and their contracts reflected such consensus. Topics could include numbers of teaching hours per week (ten hours for the Cleveland, increased to fourteen hours in later years), days on the road (home for at least three days before leaving again), amount of rehearsal

(three hours for five days a week when not touring), and number of concerts (the group settled on forty per season, not including summers). With management and with institutions where the quartet was in residence, contracts were signed for a specific length of time and could later be renewed or re-negotiated. The quartet would thus revisit terms on a regular schedule, and determine the fairness of continuing a similar arrangement or asking for changes—which could include pay increases reflecting both inflation and skill. In letter communications, clear language helped the quartet advocate for their time, pay, and other considerations.

The quartet field is changing as the twenty-first century progresses. In 1996, Robert Freeman was interviewed about the shift in the industry:

The old paradigm was that if you can play well, you will play in Carnegie Hall and disdain Jesup, Iowa. The new paradigm is that the way to have an international career is by becoming vitally involved in teaching Americans all over the United States. Not only in rural communities but in urban ghettos, on college campuses, in churches, in prisons, in hospitals, wherever you can play and teach. People who are really good as performers *and* make it their business to teach music and communicate their enthusiasm and love of it to anybody they come in contact with are the ones who will succeed....There was never a better opportunity than the present in the United States to make a positive difference as musicians.<sup>1</sup>

As we look toward the future, we can use the examples of the past to give us options for how to operate. The quartet industry has expanded past the traditional, conservative model that the early patrons tried to foster. With many twenty-first century musicians ready to pursue a string quartet career, the industry has blossomed in many directions, with each group specializing in a message unique to its members. The field used to be restricted to ensembles

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<sup>1</sup> Eva Jacob, "Educating Audiences for Music: Training Performers to Teach," *Arts Education Policy Review* 97, no. 5 (May/Jun 1996): 21.

that could thrive in competition with each other. Now, musicians' contributions in their playing prowess, in their abilities to connect to people, and in their skills in organizing themselves into a business unit are equally important in building financial support within schools and communities that recognize personal commitment over having a group with an international reputation visit them. Regardless of whether the direction of a quartet is in teaching at the conservatory level, running school-aged music programs, collaborating with interdisciplinary partners, or performing great music of the past to a twenty-first century audience, the quartets who keep open communication with each other, their leadership partners, and their audiences will encourage the intimate human connection to remain strong, drawing people from many demographics to this special art form.

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## Appendix A: Artist Management Contract between Cleveland Quartet and ICM, 1980

Artist Management Contract, Cleveland Quartet with ICM Artists, Ltd., 7 Oct 1980 to 31 Aug 1982, CQ Archives, b. 10, f. 6.

This contract is between ICM Artists, Ltd...and the Cleveland Quartet, c/o Carol Freeman, 1316 East Ave, Rochester, NY 14610.

1. Artist hereby appoints ICM as his sole and exclusive manager and personal representative in all branches of the entertainment industry in the United States and Canada, except the legitimate state, motion pictures, television, lectures, and the variety field, and ICM hereby accepts such appointment.
2. The term of this agreement shall commence the 7<sup>th</sup> day of October, 1980, and end the 31<sup>st</sup> day of August, 1982. Artist grants ICM an additional option further to extend the terms of this contract upon the same terms for an additional one year commencing upon the first day subsequent to the day that the term of this contract would otherwise expire...
3. For Regular Concerts, the Minimum Fee shall be.....\$4,500.00 per engagement  
For Symphony Orchestra Appearances, the Minimum Fee shall be ....\$5,000.00 per engagement  
For Civic, Community and Similarly Organized Concerts, the Net Fee (after deduction of "differential") shall be .....\$4,500.00 per engagement
4. (a) In consideration of the performance by ICM of the terms of this agreement Artist agrees to pay ICM the following percentage of gross earnings of Artist as herein defined.  
Regular Concert Appearances, including Symphony Orchestra and Oratorio .....20%  
Civic, Community and Similarly Organized Concerts .....15%  
Radio Appearances and Engagements, including Electrical Transcriptions .....10%  
  
(b) ICM shall use its best efforts to collect for Artist and in Artist's behalf all monies which may become due to the Artist for engagements performed by Artist on which ICM shall be entitled to commissions hereunder. ICM shall pay to Artist net balances due to the Artist from all funds received in Artist's behalf, at thirty (30) day intervals, accompanied by a written statement showing how such net balances were arrived at, unless Artist shall request otherwise.
5. (a) Artist agrees that he will conscientiously fulfill all engagements contracted for by ICM in behalf of the Artist, pursuant to this agreement.  
(b) Artist will promptly turn over to ICM all inquiries with reference to his services in all branches of the entertainment industry covered by the terms of this contract.  
(c) Artist will be responsible for all traveling, hotel and all other non-booking expenses whatsoever of Artist and his accompanist as well as accompanist's salary.  
(d) Artist shall pay for all of his normal promotional expenses incurred by himself or ICM.

In witness whereof, the parties hereto have executed this contract in triplicate as of the 20<sup>th</sup> day of August, 1980.

**Appendix B: Artist Contract between Cleveland Quartet and KHI, 1969**

Artist Contract, Cleveland Quartet with Pacific World Artists (Kazuko Tatsumura Hillyer), 6 Oct 1969, CQ Archives, b. 12, f. 4.

To THE NEW CLEVELAND STRING QUARTET

This will confirm the arrangements between us as follows:

You have engaged me as your sole personal representative to seek concerts and other engagements in all branches of the entertainment field throughout [added] the world.

For my services in this connection, you agree to pay me a commission of 20 % on gross fees from all engagements performed by you in these areas. This 20 % commission will represent the total commission and you are not responsible for any commissions to any individual managers within the above-mentioned areas.

This agreement shall begin today and continue for two years, and automatically thereafter in cycles of three years each, unless you terminate by written notice given at least three months before the end of any cycle. If terminated, however, you will pay me the 20% commission on all engagements made before the termination date, whether the engagements are performed before or after that date.

You also agree to reimburse me for all reasonable disbursements I make in your behalf for mailing, cables, promotional material and the like.

Signing of this statement by both you and me will constitute this a binding agreement between us.

## **Appendix C: Excerpts of the 1975 Cleveland Quartet contract with the Eastman School**

Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1, p. 1-4.

Dear Members of the Quartet:

In a telephone conversation with Paul Katz on December 4 I believe we resolved the final remaining point of difference in the negotiations which will bring the Cleveland Quartet to the Eastman School as associate professor of violin, viola, and violoncello, respectively.

Though the instructional cost is extremely high, I indicated to Paul on December 4 that we are prepared to settle on the 10-hour teaching load for each of you described in your letter of September 30 as the maximum permitted by your schedule as a leading string quartet. In the letter which follows I shall attempt to summarize other points of agreement that constitute the basic understanding between the Cleveland Quartet and the Eastman School of Music.

We value the abilities of each of you as both performing artist and teacher. But, as you know, we especially value the unique ensemble that you have developed together over the past decade as the Cleveland Quartet; and it is specifically as the Cleveland Quartet that your appointments at the Eastman School are offered. We acknowledge the integrity of the Quartet as an entity that is partly independent of its membership. Since it is our mutual objective to insure [sic] the preservation of this entity, in the arrangement here offered you would give up "unlimited tenure" as individuals. In return, recognizing our objective to secure the Quartet's future as an entity, the University pledges the Quartet as an entity the same protection as any individual faculty member with tenure under our tenure regulations, a copy of which was sent to you earlier. It is one of the advantages of an independent university like Rochester that we are not bound by state legislation affecting such matters as reappointment and tenure.

We would expect each of you to be responsible for 10 hours of weekly teaching and coaching during 12 of each semester's 15 weeks. Because we respect the integrity of all four of you in carrying forward your teaching responsibilities in a way consistent to the interests of your students, we shall permit reasonable flexibility about the way in which you arrange your schedules. Students on your schedules would be informed from the outset that, during your absences, their instruction would be the responsibility of a graduate, fellowship quartet specially selected to work under your direction. We appreciate your willingness to undertake lecture-demonstrations for a general audience, for we agree that this is vital for the future development of music in America. As I indicated to you earlier, the administration of the Eastman School would make every effort to free you from all committee work and administrative responsibility. As further evidence of our regard for the importance of your time, we pledge for each of you a private studio for your exclusive use, available any time when the School is open.

The initial salary offered for the academic year 1976-77 amounts to \$20,000 each. In addition you would receive standard fringe benefits for full-time faculty at the University, described in separate materials sent to you earlier. Consistent with the requirement of absolute equality of the members of the Quartet which is acknowledged as essential to its existence, rank and salary parity among the members of the Quartet will always be maintained.

**Appendix C: Excerpts of the 1975 Cleveland Quartet contract with the Eastman School  
(continued)**

Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1, p. 1-4.

Should any member of the Quartet withdraw from or leave it for any reason, his faculty position and appointment will be made available by the University to his replacement at the then existing rank and salary of the remaining members, and under the terms and conditions set forth herein...Should more than one member of the Quartet withdraw from or leave it for any reason at or about the same time, the remaining members, after consultation with the Eastman School, shall designate the necessary replacements if in the opinion of the administration the Quartet can be successfully maintained by such means; otherwise, the Quartet shall be considered for individual appointments as set forth below. The appointments described herein are intended to provide for an appropriate continuing relationship between the Eastman School and the Quartet as an ongoing entity. It is also recognized, however, that the Quartet is made up of individuals. By accepting the appointments offered whereby the Quartet as an entity is granted the protection of tenure, you each forego any claim as an individual to tenure or the prospect of tenure.

**Appendix D: Table 3.1 extended: Cleveland Quartet Residency Chart, Changes at ESM, and Pay Increases**

**Table 3.1: Cleveland Quartet Residency Comparison**

School	Years	Teaching Hours	# Weeks / semester	Compensation
CIM	1969-1971	16 hrs a week <sup>1</sup>	weekly commitment <sup>2</sup>	Pay unknown
SUNY Buffalo	1971-1976	7 hours a week <sup>3</sup>	3 weeks off/semester <sup>4</sup>	Pay unknown
Eastman	1976-1980	10 hrs a week <sup>5</sup>	3 weeks off/semester <sup>6</sup> aka 12 of 15 wks <sup>7</sup>	\$20K + full benefits <sup>8</sup>
Eastman	1980-1982	10 hrs	3 wks off	\$38K (calculated) <sup>9</sup>
Eastman	1982-1985	10 hrs	3 wks off	<i>unknown</i>
Eastman	1985-1986	10 hrs	3 wks off	\$50K + benefits <sup>10</sup>
Eastman	1987-1989	10 hrs with option for 2 <sup>11</sup>	3 wks off	\$60K + benefits <sup>12</sup>
Eastman	1989-1990	10 + 2	3 wks off	\$63,635 <sup>13</sup>
Eastman	1991-1995	10 + 4 <sup>14</sup>	3 wks off	\$61K + benefits <sup>15</sup>

<sup>1</sup> Robert Finn, "The Cleveland Quartet: It Still Has a Soft Spot in Its Heart for the Old Home Town," *Plain Dealer*, 9 Jan 1984, 20.

<sup>2</sup> *Ibid*, 21.

<sup>3</sup> Don Weilerstein, as quoted in Robert Maycock, "The Cleveland Quartet Talks to Robert Maycock," *Music and Musicians* 22 (1974): 12.

<sup>4</sup> Don Weilerstein, as quoted in Maycock, "The Cleveland Quartet," 12.

<sup>5</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1.

<sup>6</sup> *Ibid*.

<sup>7</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1, p. 2.

<sup>8</sup> Letter, signed as a contract for ESM, Robert Freeman to CQ, 19 Dec 1975, CQ Archives, b. 10, f. 1.

<sup>9</sup> Application to Extend Time of Temporary Stay, United States Department of Justice Immigration and Naturalization Service, 19 Jul 1982, CQ Archives, b. 1, f. 1

<sup>10</sup> Letter, David Cerone to Patricia Doyle, CQ Archives, 19 Dec 1985, b. 4, f. 4.

<sup>11</sup> Revised terms of ESM Contract, Robert Freeman to CQ, 19 Mar 1986, b. 10, f. 2.

<sup>12</sup> Letter, Robert Freeman to Don Weilerstein, Peter Salaff, and Paul Katz, 28 Dec 1986, CQ Archives, b. 3, f. 4.

<sup>13</sup> Letter, Robert Freeman to William Preucil, 16 Feb 1989, CQ Archives, b. 16, f. 12

<sup>14</sup> Contract, CQ to Robert Freeman, 17 Feb 1991, CQ Archives, b. 10, f. 2.

<sup>15</sup> Letter, Carol Freeman to Rochester Community Savings Bank, 15 Apr 1989, CQ Archives, b. 10, f. 2.

## Appendix E: String Quartet Ensemble Timeline

- 1885 Kneisel Quartet forms as a part of the Boston Symphony Orchestra
- 1903 Flonzaley Quartet forms in Switzerland and moves to New York
- 1905 Kneisel Quartet begins teaching at the Institute of Musical Arts
- 1913 Pro Arte Quartet forms in Belgium
- 1916 Elizabeth Sprague Coolidge inherits her family's wealth (death of family)
- 1918 Kneisel Quartet disbands
- 1924 Curtis Institute opens in Philadelphia
- 1925 Library of Congress Music Division is created by Joint Resolution 152
- 1928 Flonzaley Quartet disbands
- 1939 Budapest Quartet moves to Washington DC for Library of Congress residency
- 1940 Pro Arte Quartet moves to Madison, WI
- 1946 Juilliard Quartet forms
  - (Hollywood Quartet 1947-61, New Music Quartet 1940-56, Yale Quartet 1960-77)
  - (Guarneri 1964-2009, Vermeer 1969-2007, Tokyo 1969-2013)
- 1967 Budapest Quartet disbands
- 1969 Cleveland Quartet forms at Marlboro
- 1973 Kronos Quartet forms in Seattle, WA
- 1974 Fischhoff competition begins
- 1975 Cleveland Quartet moves to Eastman
- 1976 Naumburg Competition adds chamber music
- 1977 Chamber Music America forms
- 1981 Kronos Quartet leaves Mills residency and forms an external non-profit organization
- 1982 Aspen Center for String Quartet Studies forms
- 1983 Banff International String Quartet Competition begins
- 1983 Paul Residencies (CMA) end
- 1991 Da Ponte Quartet forms
- 1992 Chamber Music Rural Residency program begins (NEA)
- 1992 Ying Quartet moves to Jesup, IA
- 1994 Pacifica Quartet forms
- 1995 Cleveland Quartet disbands, creates Cleveland Quartet Award
- 1995 Chamber Music Society Two (CMS 2 at Lincoln Center) begins
- 1998 Da Ponte Quartet ends CMRR and becomes a community-sponsored quartet
- 2000 New England Conservatory begins String Quartet Training program
- 2003 Chamber Music Rural Residency program ends

## **Appendix F: Summary of Logistical Nuts and Bolts Guidelines from the Career of the Cleveland Quartet**

### Organizational Balance:

Value of the quartet as an entity, regardless of membership changes  
 Equal Rank, Equal Pay, from contracts to payment, to workload, to fees owed  
 Agreement on touring schedule among musicians, clearly communicated to management  
 Keeping clear communication and staying organized so that everyone knows what to expect, and can be flexible because decisions are reached through negotiation  
 Constant communication, phone, letters, discussion, to keep up relationships with external partners, especially when negotiating hard decisions and advocating for the quartet's time and energy  
 Raises built into contracts for inflation and experience  
 Finding a mentor who can help the quartet grow (Mischa Schneider)

### Time:

“Weekly” Teaching Load: Originally 10 hours of teaching (9 hours of lessons, 1 of chamber music)  
 Rose to 14 hours  
 Taught 12 of 15 weeks each semester, scheduled around recruitment days/audition days  
 Rehearsal guidelines, 3 hours a day, doubles if stressed  
 Concert guidelines, ~100 concerts a year possible, but settled on 40 a year