

San Francisco Conservatory of Music Library & Archives Oral History Project

The goal of seeking out and collecting memories of historical significance to the Conservatory through recorded interviews with members of the Conservatory's community, which will then be preserved, transcribed, and made available to the public.

Among the narrators will be former administrators, faculty members, trustees, alumni, and family of former Conservatory luminaries. Through this diverse group, we will explore the growth and expansion of the Conservatory, including its departments, organization, finances and curriculum. We will capture personal memories before they are lost, fill in gaps in our understanding of the Conservatory's history, and will uncover how the Conservatory helped to shape San Francisco's musical culture through the past century.

Bonnie Hampton Interview

This interview was conducted in two sessions at the San Francisco Conservatory of Music on Monday, April 1 and Tuesday, April 2, 2013 by Tessa Updike.

Tessa Updike

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UPDIKE

Alright, so it is April 1st and we are at the San Francisco Conservatory of

university and got her PhD in six months. In other words she married her husband after six months and her husband had a PhD. , NQHZ KHU DIWHU WKDW LQ WKH ODWH working with her. She was living up in the Berkeley hills, which was the home that we all knew and musically grew up in. She was a remarkable human being, such a joy.

UPDIKE You had all of your classes in her home?

HAMPTON <HV DOO RI WKH OHVVRQV \$IWU WKH ZDU P\ XS WR ODUJDUHW ¶V VR ODUJDUHW ZRYOG QHWR GRZQ every time, but according to our needs. Mostly it was in her home, but it was very flexible. She ZDV ERUQ LQ VR LQ WKH µ V ZKLFK ZDV ZKHQ , VWDU been very active. Terrifically energetic. She was a mountain climber. There are some wonderful pictures of her up in the mountains. She climbed half-dome, all kinds of things.

UPDIKE You said your mother knew Margaret. Was she a family friend?

HAMPTON 3UREDEO\ :HOO LQ WKH PXVLFDO ZRUOG HYHU NQRZ WKLW EXW HYLGHQWO\ ZKHQ , ZDV VL[PRQWKV ROG SOXQNHG PH GRZQ RQ WKH UXJ DQG VDLG ³:HOOI VKH ¶V JR thought I chose it for myself! Everyone has a force behind them, I guess, whether they know it or not.

UPDIKE So your mother was very supportive?

HAMPTON Oh, yes. Absolutely. In fact, she made a lot of things possible. Even having lessons with Mr. Raub WKDW ZDV DQ H[SHQVH DQG zha GLGQ ¶W K Before the war, the Second World War, she had been a homemaker and then she worked in the shipyards. After that she always worked, she always had employment. For a while it was in Berkeley, but then she started teaching out in Contra Costa County. My last memories of my mother ¶V OLIH ZHUH DV D WHDFKHU 6KH KDG WKDW LQGHSHQ much younger, I had an older brother and sister. Although they had lessons too, it took with me PRUH 3UHW\ HDUO\ RQ , NQHZ WKDW ¶V ZKDW , ZDQWHG W

UPDIKE And so Margaret Rowell started the cello club in the 1950s?

HAMPTON What happened was that Margaret had her monthly get-togethers ± workshops ±and then as she did with every cellist that came to the area ±when the Griller Quartet came, she very much welcomed them, and very much welcomed Colin Hampton. Colin had been used to the London Cello Club and that was already a big organization. I have a wonderful picture of at least a hundred cellists with his teacher Herbert Whalen in which Zara 1HOVRYD LV D OLWWOH [JRX]BarbiLiG WKHUH DQG famous conductor. He is probably a seventeen-year-old in the thing. Anyway, he was used to that idea of cellists coming together from different studios and so on. So he suggested [to see] if Margaret was welcoming of the idea, and it evolved. At first it was the Berkeley Cello Club, and it evolved with various teachers, various studios, bit by bit. Actually what it made was a real

FHOOR FRPPXQL With my friends. It was here in cello community, so if a cellist came to town they were always invited. And they started loving to come.

2YHU WKH \HDUV ZH G KDYH Gabe Bajt was an early one I remember. Zara Nelsova FDPH 7KHQ ODWHU , GRQ W NQRZ H[DFWO\ W Rostropovich in his early days, right from his first trip, was there. And [Gregor] Piatigorsky when he came up to play with the Symphony, VDLG Y2K K DUG DERX W W KH FHOOR ZLWK D JRRG 5XVVDQ DFF P QWW , FR B Q D Q G X L W H L G R B W KH F back to Los Angeles later and came. [Leonard] Rose, of course, and [János] Starker. Bernie Greenhouse came early. It was early when he came and then went back to New York and said, 32K ZHOO WKH \ YH JRW D FHOOR FOXE RXW WKHUH ZH O O WKDW V KRZ W K N & Y O O R E D G I R F A L H Hellist society and we were a club; we felt good about being a club. And eventually it got larger and people from San Francisco and down the Peninsula came, so we changed it to The California Cello Club. Of course, it is dormant right now, but who knows, maybe in the future it will reemerge. But there is also the Los Angeles & HOOR & OXE RU 6RFLHW\ , GRQ W NQRZ ZKDW WKH feeling that if it reemerges as a group we need to think of a different name because, you know, we have to get more specific to the area.

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Of course, [Mstislav] Rostropovich came many times and finally, we had master classes. I had already been studying with [Pablo] Casals; in 1960 and 1962 we had the Casals master classes here. And also the University [of California] would engage young cellists, not only well-known ones, but DOVR \RXQJ RQH V EHFDXVH WKH \ NQH Z WKDW WKHUH some young players a chance, which was a very good thing. It was very active. With Margret [Rowell] and Colin [Hampton] they were the two that were really the role models, if you will.

K U 7K O U K Z H O A H T U P O 7K W @ A P > E B A O E B O A H

* DOOHU\ DQG , ZURWH EDFN IURP D YHU\ JUHDW KHLJKW D
QRZ, 'ZLVK WKH\TG LQYLWH PH QRZ 6R , ZDV YHU\ PXFK ELW
There would be bunches of us playing all the time, that was our life. We were crazy. I remember
SDUWLFXODUO\ RQH \H DU for, the whole year. All night long. All the time. All the time.
sessions.

dissonant, but it was very modern, which was interesting. It was the highlight of my New York time. I played on Casals' cello at that concert and played some of his pieces, and also conducted his pieces.

UPDIKE Shall we go back to the early 1950s at the Conservatory?

HAMPTON Sure.

UPDIKE Could you describe your memories of the house on Sacramento Street?

HAMPTON Well, it had a good feeling about it, a really nice feeling. There was a shop right next store where we could go and get sandwiches with this funny guy, we got to know

HAMPTON 2K \$OEHW (ONXV KH ZDV ZRQGHUIXO HYHU\E
with him at the University, he would sometimes conduct the orchestra. His wife was wonderful,
we all loved Elizabeth. You just had the feeling that he was one of those quieter guys who was
MXVW JRLQJ WR JHW WKLQJV GRQH +H GLG VRPHWKLQJ WK
8QLYHUVLW\ DQG DW WKH &RQVHU\DWRIJLJ in residence but DFWXDOO
WKHUH KDYH QRW EHHQ WRR PDQ\ JURXSV LQ UHVLGHQFH D
take. That was a pioneering step in those days because the whole phenomena of having chamber
music groups in residence at schools UHDOO\ KDGQ\W YHU\ PXFH H[LVWHG \H
pioneer, and just a lovely person. We respected him a lot. One had the feeling that he was a very
thorough musician.

UPDIKE Do you have memories of Roy Bogas?

HAMPTON We were kids together. We were about the same age. When I was about
sixteen we played some together. He had been studying with Baller, and his earlier teacher had
EHHQ \$GD ZKR KH IHOW PDGH KLP +H\G JURZQ XS LQ 3KLC
teachers, I guess, from what he says. But Ada really put him straight in terms of piano playing, in
terms of technique. He valued her so much. He was in the Griller Quartet class. Very much a part
of it. And he and I played sonatas, quite a few during that period. He was already studying with
Baller, by then, who had a big class at the Conservatory. We were just all kids together, making
music. The all-night chamber music sessions, Roy was often a part of it.

UPDIKE Did you want to talk a little bit about Jonathan Elkus?

HAMPTON :HOO OHW\V VHH -RQDWKDQ ZDV LQ WKH <RXG
VDPH WLPH , ZDV ,QFLGHQWDOO\ , GLGQ\W WDON DERXW
DQ LQVWLJDWRU RI VWDUWLQJ WKH <RXQJ 3HRSOH\V 6\PSK
orchestra in the Bay Area. She had gone up to Portland to visit some relatives there, and heard
for the first time the Portland Junior Symphony, who, by the way, as a seventeen-year-old,
Robert Mann was concert-master, he grew up in Portland. It was really a small world. And so she
came back and at that point ~~my~~ mother as a girl had had violin lessons ~~and~~ her father, my
grandfather, drowned in a terrible accident up in the Columbia River, he was putting in
electricity. So the family became very, very poor, VR VKH FRXOGQ\W KDYH OHVVRO
later, in the period when I started becoming conscious, when she was having lessons, she had
quartet, she had her trio, that kind of thing. That was that period when she came back and told
her teacher about this youth orchestra, and that we had to have that in Berkeley. So that was how
WKH <RXQJ 3HRSOH\ Mercedesa Kressa Mervid, was the G
and they got sponsorship there in Berkeley. Jonathan, during the time I was in orchestra, he was
DOVR SOD\LQJ %DVVRRQ RI FRXUVH +H\V D OLWWOH ROG
KLP DV RQH RI WKH ELJ JX\ 7KDW\V PDLQO\ KRZ , NQHZ -

UPDIKE , NQRZ ZH\YH DOUHDG\ WDONHG DERXW \$GROSH

HAMPTON There was something about Baller. He was such an extraordinary pianist.
There were some things he would do ~~you~~ felt it was true Viennese playing. There were some
things he would do in control and finesse, that were so, so beautiful. So beautiful. He was very

HAMPTON

I remember meeting him in Paris before he was actually hired. Lil [Hodghead] was over there, and somehow we knew her and the Grillers were there. He was being introduced around. I was teaching at the Conservatory at that point. I have a feeling that he had certainly good credentials. He gave the impression obviously to the board and to the powers-that-be that he would understand how to run a conservatory. But he was a very, very different personality certainly than Elkus or the others that had been around. I always had the feeling that he was a very different person. I remember he wanted to start something over in Berkeley connected with the Conservatory. But it meant that we would have to pay part of what we had been getting as teachers to pay it back into the Conservatory. So one was in a way losing money. I was already teaching in Berkeley so he wanted me to put all my Berkeley students through the Conservatory. That earned a little more for the Conservatory, fine, but it earned a little less for me. It was a little bit taking off the back of people. He knew what he was doing, and we knew what he was doing, and we allowed it to happen for a while. I think it was around that time that I

UPDIKE

/DWH μ V

HAMPTON

period of unrest. A lot of the students not just at the Conservatory were protesting. I remember that was one of the leaders in the rebellion. The students started protesting. I was hearing about all the things that were happening. That was kind of fun. With the end of that, but I must say they lucked out with the next direction that things took. The Conservatory went in a very good direction with Milton Salkind, but I think that was one of the

UPDIKE

Could you talk about the culture of chamber music in the Bay Area?

HAMPTON

it. As we all moved on from being students well, one is always a student but moving on, there were a lot of groups forming. A lot of individual groups. There were also of course the guest musicians, and a lot of quartets were presented, particularly in Berkeley but also in San Francisco. It was interesting the Budapest Quartet would always play both places, and they would always get a bigger audience in Berkeley than they would in San Francisco. San Francisco was very much oriented to the Symphony.

they came to San Francisco, continued that idea. It was Norman Fromm that decided ~~±~~alright, WKHUH DUH DOO RI WKHVH LQGLYLGXDO JURXSV WKDW DUH umbrella of support and make an organization that then will have a series, so all of the groups can have a couple of concerts every year. It was very idealistic, raised a lot of money from San Francisco patrons and chamber music lovers. The Conservatory had a supportive connection ZLWK WKDW EXW LW ZDV QW D GLUHFWSURGXFW RI & RQVH because there was such a culture of chamber music. I heard every quartet, every chamber music group that came through the Bay Area.

UPDIKE Could you talk about your memories of the house in Mill Valley that was owned by the Conservatory?

HAMPTON Oh, that was special. I have some really, really happy, fun memories. It was very rustic, you would climb up the hill, and they had a wonderful garden, with paths and redwoods and big beams in the house. It was rustic, although there was a downstairs area which they had redone, especially for Bloch, earlier, with a couple of bedrooms and nice new modern bathroom. Originally it would have been a lot more primitive. It had a huge sun porch. Mostly we all just lived out on the porch. I even remember a whole bunch of us sleeping ~~±~~I think it was WKH ZKROH *ULOOHU 4XDUWHW DQGLQGRQJW NORZ ZKR HOV we were all sleeping in cots on this large porch. In a sense it was a Bohemian type of atmosphere. Always kind of a *joie-de-vivre*. Sometimes the Gr

HAMPTON <HV \$FWXDOO\ LW ZDV PRUH WKH ODWH μ V DQG WKHQ LQ WKH ODWH μ V ¶ WR ¶ ,Q WKH μ V , ZDV Conservatory so much. I was teaching DW 0LOOV &ROOHJH DW WKDW SRLQW have to go back and figure out when I was doing what, where. We were away at Grinnell College ±P\ WULR KDG VWDUWHG LQ WKH HDUO\ μ V \$QG VR ZH EH ±in t KH μ V \HV , PXVW KDYH EHHQ WHDFKLQJ DW WKH &RQV can remember ±we did quite a lot of touring ±so I can remember having to make up lessons. It ZDV LQ DQG RXW LW ZDVQ¶W WKDW ch ZDV DZ Dtherwise ¶ , ZDV it was in and out.

UPDIKE Could you tell me about the Francisco Trio?

HAMPTON Francesco Trio.

UPDIKE Sorry, the Francesco Trio.

HAMPTON ,W¶V YHU\ LPSRUWDQW when they engaged us to be a trio LQ UHVLGHQFH VDLG ³%H VXUH ZHHVGRQ & WQVW¶DW EYXERZLGRJLE

3/HW¶V KDYH D WULR DQG ZKDW GR ZH FDOO RXUVHOYHV ´
We called ourselves the Pacifica Trio at first. We liked the name, but it was during that time of
all the protests, and KPFA, and radical stuff. Pacifica was somehow connected with that. We
were being presented by the San Francisco Chamber Music Society for a debut concert, and they
VDLG ³:HOO LW¶V D OLWWOH UDGLFDO 0D\EH \RX VKRXOG

Dick Howe wanted to get us connected with the Conservatory as a trio. We had a series of concerts here, LW ZDV D SDUW RI RXU MRE ,W ZDV D YHU\ QDWXUD LQWR WKDW D OLWWOH ODWHU EXW WKDW V KRZ WKH ZKR & RQVHUYDWRU\ LQ D YHU\ QDWXUDO ZD\ hW tZaDyQ ¶W V RPH in an integral way out of the people involved. Paul was very much one of them. Baller, in his time, had been one of them with the Alma Trio. The Griller Quartet had been here. So there was a whole tradition of it. We had the good fortune to find a welcome, nurturing place to carry on that energy. That brings us up a little bit in terms of the trio, and what our influence in the area became.

We were lucky, we got a lot of concerts, we won the [Walter W.] Naumburg competition so we had our New York recitals and concerts, including at Tully Hall. We played a lot later, especially in Boston every year. We had concerts in quite a few places, we had for quite a while the New York management, and so on. We did a lot all over the place on the West Coast. In fact, part of our residency here at the Conservatory was they would use us to go places to play but also do a one-on-one return on that. The students GLGQ ¶W QHFHVVDULO\ WXUQ DURXQG GLG KDYH V RPH GLUHFW WKLQJV ZLWK VWXGHQWV %XW RY V RPHERG\ ZKR KHDUG XV DQG WKHQ FDPH \RX VHH VR WK thing. We played many places on the West Coast. We did some of the Arts Council tours, everywhere. Up and down the coast, but then also Idaho and Montana and Wyoming. Arizona ¶ loved Arizona. We played everywhere in Arizona. And of course, California and Portland, we did quite a lot in Oregon and Washington, too. I was counting up recently ¶ I think with the trio DQG LQGLYLGXDOO\ , ¶YH SOD\HG LQ DERXW WRWUDWR ¶ V RPH bad.

UPDIKE Could you talk about your relationship with Nathan Schwartz?

HAMPTON Well, that kind of evolved naturally too. We started playing together in the μ V :H SOD\HG TXLWH D ELW WRJHWKHU EXW ZH ZHUH DO μ V ZKHQ WKH WRWUDWR ¶W D ¶ SDUW RI RXU OLYHV :H ZHUH WRJHWKHU , WKLQN IURP ODV were at Grinnell College at that time. Like the trio, too, everything just sort of evolved very naturally. Not only musically, but our personal relationship too. Nathan was interesting in the sense that he had had all of the training for a PhD and had done all of the work. [Manfred] Bukofzer liked him in quiai00300486kuian9 the7(f)4(d6ch on)-7(e)4(of th)-8(e)iA>30wu(f)3(or)3()8 - he had

wanted him for classes that were going to really involve ~~not~~ necessarily music students ~~but~~ bring them into the music, that kind of thing. He was good at it. David was gregarious, he could talk a lot, but if ~~KH G KDYH WR GR UWHM UFD OSHYDHOE JQK~~ DEOH WR VFKSHHO LW RII +H G JHW YHU\ QHUYRXV DERXW us, especially David, he never got nervous, it was disgusting. That was a very important part of how we developed, not only as a group. Also, what was a good thing at Grinnell, was that, you get in a small liberal arts college, and the more things you can do, the more use you are to a SODFH \$QG VR 1DWKDKQ VWDUWHG WKDW RXWOHW ZKLFK K training so this was a way that he could really use it. David, as Nathan said, had always been a %URRNV %URWKHUV W\SH DOZD\V YHU\ SUR-~~Shu~~ that KH JUHZ was his hippie period.

When I got to Grinnell, the harpsichordist there, who was very stiff and a little uptight, said ³: HOO ZH YH MXVW RUGHUHG D ZKROH FRQVRUW RI YLROV I could see how he used his hands, how tight he was, and I decided , JXHVV , \$G EHWWHU learned about early music, and all kinds of things with that. TKLV ZDV WKH ODWH μ V U The President put me on a committee ~~they~~ were getting pressure for equal rights for women ~~I~~ JXHVV KH WKRXJKW , ZDV WRR QLFH , ZRXOGQ W PDNH PXI the women together, all the women faculty, and we were willing to be honest and open with each other. We began to discover the inequalities in salaries. They had a nepotism law at that point. It was very difficult, because this was the middle of Iowa ~~there~~ were a lot of wives there who ZHUH YHU\ HGXFDWHG EXW WKH\ ZHUHQ W DOORZHG WR ZI able to change, but the equality of salaries ~~we~~ embarrassed them a little bit. There was some protest there. The thing that was funny about the nepotism was, it was the beginning of the last year that we were going to be there. Nathan and I got married, and we got back. I remember when we told the President, he ~~a~~ little bit jokingly, but not totally, said ~~±~~³ <RX Q HEDHU D per PLVVL RQR XEW LI WKH\ VWLOO KDYH WKDW QHSRWLVP ODZ

UPDIKE I hope not.

HAMPTON Yes, so I got a little bit into the politics of academia, I guess you might FDOO LW %XW , ~~U D D D D W K B V G H I X O U H R O W V E K R O V~~ ZKHUH Juilliard QRZ LW V EHHQ RYHU ILIW\ \H DU V WKDW , YH EHHQ F \$QG RI FRXUVH WKHUH DUH DOZD\V IUXVWUDWLRQV %XW , H[SHULHQFHV WKDW , YH KDG , UHDOO, in the sense that IRQG IHHO especially felt ~~my~~ most active time was probably with Milton, but also with Colin ~~but~~ I DOZD\V IHOW WKDW LW KDV WKDW FUHDWLYH NLQG RI IHHO benefit the process. In other words, \RX UH QRW DV PXF ~~He~~ ~~SYW~~ ~~have~~ ~~Q~~ ~~WR~~ ~~D~~ ~~SLJHF~~ opportunity ~~many~~ of the things that developed for us were new ideas that seemed as if they ZRXOG EH LPSRUWDQW WR WU\ 7KDW GRHVQ W-DOZD\V KD prescribed ~~you~~ GR WKLV DQG \RX GR WKDW , KDYH WR VDI\ , YH E

HAMPTON

\$ OLWWOH ELW ,YH VSRNHQ DERXW 7KHUH ZH
 Stuart Canin was teaching here, and Zaven Melikian. I think [Isadore] Tinkleman had come by
 then. So you had some very good violinists. The cello department had been thriving with
 Margaret. And the piano department, of course, had always been a very strong department. You
 KDG NLGV WKDW UHDOO\ FRXOG EH JRRG DW LW -RDQ *DOO
 because with a group you sometimes have three people that are committed, and then the fourth
 SHUVRQ « PD\EH WKHUH DUHQVRRP MRS VREBHPDQ B UWRDXWQ M R
 things is to really get the seriousness and the enthusiasm of a total group. There could be
 shipwrecks where a group exploded or imploded or something. There are always difficulties.
 Things did evolve later, but I think that there was always the potential for something very good.
 There had been a long tradition of it. That was one thing that we consciously we, meaning
 faculty the trio, my colleagues, David and Nathan, and Paul Hersh and some of the other
 faculty of course we were involved in chamber music, that was our life. We also felt that
 Milton had this sense KH G EHHQ D -XLOOLDUG JX\ VR KH KEDG WKH V
 large Conservatories on the East Coast he wanted to create something like that. So did Ada
 & OHPHQW@ IUDQNO\ 6KH ZHQW HDVW DQG VDLG 32ND\ V
)UDQFLVFR WRR ' <RX VHH WKHUH KDYH DOZDWH EHHQ WKHV
 on the West Coast that is going to be of the same worth and validity of long-established
 organizations and institutions. We saw ourselves as a nucleus of chamber music. MD\EH ZH FDQ W
 compete with the East Coast conservatory yet, on some levels, but chamber music can be special.
 \$QG ZH UH GHWLF Dake chamber music something that is perhaps more special
 WKDQ VRPH RI WKH RWKHU FRQVHUYDWRULHV \$QG WKDW W
 that was what we projected, the importance of it. Bit by bit this reflected in the work of the
 VWXGHQWV WRR 7KH\ VDZ WKDW WKH\ FRXOG UHDOO\ DFKL
 RI WKH PRVW ZRQGHUOXO PXVLF \RXUH GHDOLQJ ZLWK VR
 WH GLGQ W VD\ 32ND\ ZHUH JRLQJ WR GR WKLV WKLV DQ

started rattling around with our series ±we were in residence, and had already started, with Paul and some of the others, a regular series of concerts at the Conservatory. And we wanted to have a festival in June, before the other summer festivals started seemed a good time. So we started thinking about some of the East Coast musicians who were wonderful to work with. Milton had a particular relationship with Robert Mann because they had been students together at Juilliard. So he got in touch with him, and with Jaime Laredo, who I had played a lot with at Marlboro ±and)HOL[*DOLPLU +H ZDV VRPHERG\ , ZRUNHG ZLWK TXLWH D inspirational person to work with. He was tough!

Anyway, I had, with my trio in 1974, won the Nuremburg music award in New York, of which Robert Mann is the President. I had heard the Juilliard Quartet right from when they were first touring in 1950, I remember that was the first time I heard them out in Berkeley. There were just all of these connections, some of them more personally related than others. But these musicians FDPH WR RXU &KDPEHU 0XVLF :HVW , GRQ¶W UHPHPEHU H[years. Jamie came the first year. The Vermeer Quartet came that first year. I think Robert and)HOL[PD\ KDYH FRPH WKH VHFRQG \HDU 7KDW ZDV WKH ILU UHPHPEHU ZH SOD\HG %UDKPV¶ YLROD TXLQWHW ,W ZDV Y Felix, over the years of Chamber Music West, I got to play all of the *Second Viennese School*. 7KH 6FKRHQEHUJ DQG %HUJ FKDPEHU ZRUNV 7KDW ZDV H[V

\RXQJ SHUVRQ ,W ZDV SUREDEO\ D YHU\ HDUO\ MRE LI QR
Harvard with Leon Kirchner, I believe. And then he came out here and had the job at the
Conservatory. Milton must have hired him. I remember him being very serious and also
professional, in his attitude and the way he did things. I remember he asked us to do some things,
and he mad H D YHU\ QLFH EXW D OLWWOH ELW IRUPDO OHWWHU
EXW KH ZDV GRLQJ WKLQJV « WKDW ZDV REYLRXVO\ D OLWV
with things.

, KDYH D OLWWOH LQWHUHVLEDV LQ DVLGH WRB, QWKH HDUC
VRPHKRZ , JRW WR NQRZ KLV PRWKHU ZKR ZRUNHG LQ D P
town, one of the towns in the southern part of New Hampshire. Somehow we started talking, and
VKH VDLG ³2K PKW ³Q Q V UFDXV LDFR & RQVHUYDWRU\ KH V V
VDLG ³, P VR ZRUULHG DERXW KLP EHFDXVH KH V D FRPSR
« , MXVW GRQ V NQRZ KRZ KH V JRLQJ WR PDNH D FDUHHU
done just fine! That was kind of a nice little personal thing, that was actually before I first met
him, I met the mother first. She was a very nice lady; she had a chamber music series there. She
was in New Hampshire ±somehow I met her there, but her series was in Massachusetts.

~~UPDIKE~~ ~~ETBTF~~ ~~ZFC~~ ~~DD~~ ~~EQ~~ ~~AE~~ ~~TBT~~ ~~00~~ ~~1~~ ~~72.02~~ ~~TBT~~ ~~F2~~ ~~12~~ ~~Tf~~ ~~1~~ ~~00~~ ~~74~~ ~~a~~ ~~6157.1~~ ~~,~~ ~~J~~ ~~-7~~ ~~MCID~~ ~~9~~ ~~BDC~~ ~~BT~~ ~~1~~ ~~00~~ ~~1~~ ~~72.8.6~~

HAMPTON 6XUH 6FRWW , NQHZ ILUVW RI FRXUVH KH ZDV
very lively, and always very inquisitive, and enthusiastic. I really only knew him then, as a
VWXGHQW DQG QRW VR GLUHFWO\ EHFDXVH , GLGQ V DFW
He would have evolved very naturally into the whole teaching side of things. I always had the
sense although I was never in any of his classes ±probably he was lively, probably enthusiastic,
probably very good at it, but in a way that made it a very alive experience for his students, and
WKDW V DOZD\ D JRRG WKLQJ

UPDIKE Could you talk about James Schwabacher, Jr.?

HAMPTON 6XUH , GRQ V NQRZ ZKDW KLV UROH ZDV DW W
(just)-4(16(yCy)(ob] TJETBT1 0 0 1 72.02TBT/F2 12 Tf1 0 0 74 a)6157.1 , J)-7MCID 9BDC BT1 0 0 1 72.8.6

UPDIKE

Could you talk about Sol Joseph?

through the years, at the Conservatory of course, and Stanford and other places as well, we worked with Paul. Paul was always such an interesting, alive guy with ideas and enthusiasm and he sti OO LV YHU\ P XFK , FRQVLGHU KLP D YHU\ LPSRUWDQW supportive and enthusiastic. I just called him the other day about something that I had a question about and he really gave me some very good advice. I really value him as a musician and as a SHUVRQ DQG D IULHQG \$QG DOVR KH¶V KDG VRPH ZRQG HU ,¶YH SOD\HG ZLWK VRPH RI WKH Students, ¶P SOD\HG jazz to

UPDIKE

Chamber Music West went until 1992.

HAMPTON

Oh, did it go that long? Oh, my goodness. So he saw some of those last

and we were very enthusiastic about him because he seemed so good an
 violinist ~~±~~even though he had dedicated himself to administration at that point ~~±~~EXW KH G EHHQ
 violinist and a teacher. He was a person ~~±~~interestingly enough ~~±~~he was a person that really
 understood how to listen. In fact it could be a little disconcerting in those early days before we
 got to know him very well because he would ask the questions he would want us to talk about,
 about what you said. You were making your stand ~~±~~and WKDW V QRW D EDG WKLQJ V
 that. One felt good working with him as a dean ~~±~~as a faculty person ~~±~~going in and talking about
 things. You felt it was a good open-door policy and you could really discuss things. By that time
 we were definitely full-time at the Conservatory with the trio. Really immersed in our own work.
 We were working very closely with everything, and it was a very active period, we were
 teaching up a storm. Colin ~~±~~one could trust him, he was such a solid and personal kind of guy.
 In a quieter way you felt that here was someone who was really, really solid who was going to be
 behind things and taking things seriously.

Now, this was already after he was President, but I can remember he had ~~±~~, GRQ V W
 happened very much before ~~±~~but I was invited to be on a retreat. It was quite a few of us
 remember where we went, but we stayed there. With questions about the Conservatory, the
 questions had to do with: were we outgrowing our building; how was the Conservatory going to
 ZKROH ORW RI RSLQLRQV \$QG KH Guly taken down V used LW ZDV D
 lots of questions, there were a lot of different kinds of sessions, questions and opinions. The
 consensus was that yes, if we were going to move on, not only was our building beginning to get
 worn-out, but we were also bursting at the seams. Well, Colin took the responsibility for getting
 RXW WR VHH ZKDW FRXOG EH GRQH ,W WRRN , GRQ V NQF
 explored so many different avenues of what could be done. Quite a few of them [he] came back
 to us to talk about ~~±~~the Presidio, this other place, and that kind of thing. He went and really
 explored it. He really did the leg- ZRUN :KDW V LQWHUHVWLQJ LV WKDW KD
 thing, building a whole building at Lawrence, he had had that experience, which is a good thing.
 , UHDOO\ KDQG LW WR KLP ZKDW KH V GRQH ZKDW KH V E
 I left before we moved into this building, the new building, so of course I have some nostalgic
 feelings about the old building, but the truth is what this building has done has put the
 &RQVHUVDWRU\ RQ D GLIIHUHQW OHYHO DQG RQ WKH PDS
 good for the students to be this close to the Opera House, Davies Hall, the center of the arts here
 in San Francisco. To be close to what professionals are doing, and what you need to be doing,
 and how to prepare yourself if you have any intentions of being a professional. So I think that to
 have accomplished this ~~±~~to have gone out and not only spent days and weeks and so on just
 figuring out about this place ~~±~~and how is it going to be done ~~±~~and how is the money going to be
 raised ~~±~~LW V KXJH ,W V KXJH ,W V VRPHWKLQJ WKDW PRVW F

he did it, and I really have to hand it to him because that shows such a character. I really hand

genius of a teacher. But I also saw with many students that they were really able to blossom and go east to go on to school or start trying to work in the profession, very quickly they get themselves together in the way that they have to be able to compete. You pull yourself in, you just takes a little bit of effort and awareness. A lot of our students have done extremely well when they believe in, because there are some students who have wanted to develop themselves as musicians who might not have had the opportunity to in another environment.

Now, I felt that there was a very good pool of talent here at the Conservatory. Some students who were on par with students anywhere. The only difference between the Conservatory and Juilliard is since you made this specific comparison is that the cream is thicker there. They have a bigger pool. We have 180 students applying for maybe 20 slots this is just cellists. Forget it with most of them, I suppose. The fact is that there is a very big pool of talent to work from. That can be very exciting, very good. There is definitely more pressure, more competition. Within a studio, and I certainly tried to create it when I was there, there can be a sense of support

LQYLWHG WR , KDYH WR V DEHZK PIXV LIFY F OYDLWL VR IQG7 WKUHV SHD F
really enjoyed that a lot. The last time when I was here in October I came in and quietly sat at the
back ±DQG , WKRXJKW ³%R\ WKLVLV D WHUULILF FODVV ´ %H
inexperienced kids playing ±LW¶V VWLOO RQ D YHU\ JRRG OHYHO \$QG \
SDUWLFLSDWLQJ D SDUW RI LW 7KDW 6H 6Q¶W KH DSSHQ DW
For a while they had 60¶W member
music master classes. They would get one faculty member in, the students would come and play,
DQG ZRXOG OHDYH ZKHQ WKH\ ZHUH GRQH 7KH\ ZHUHQ¶W I
SHRSOH (YHQ WKRXJK WKH\ ZHUH WROG WKDW WKH\ ZHUH
larger interest. They had a really different attitude. Here they have no choice, they have to be
WKHUH ,W¶V D JRRG WKLQJ EHFDXVH WKH\¶UH KHDULQJ D
a sense of support and excitement about it. I remember back in the times that I was coordinating
it ±Thursday DIWHUQRRQ IRXU WR VL[,Q WKH HYHQLQJV \RX¶G
JURXSV UHKHDUVLQJ 7KH\ ZHUH H[FLWHG DERXW LW 7KDW
BRRQV ¶W Wp UP¶V WROU KDV , GRQ¶W NàKHU • JV

guys at those parties, and very rarely any studio faculty ±

Wart brought in a lot of new people. I ¶ YH EHHQ RXW RI WKH ORRS IRU TXLW
ZDV RQH SHULRG RI WLPH ZH KDYHQ ¶ W WDONHG DERXW WK
µ V , ZDV YHU\ LQYROYHG LQ FRQWHPSRU-Datle and RIXVLF , Q D Z
involved in the cutting edge of things, where the scene was, in the center of it. Of course that was
very alive to me, and I felt that it was YHU\ LPSRUWDQW , GRQ ¶ W KDYH D VHC
contempora

