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Message from the President

Hello Everyone! First off, I would like to tell you the results of our Annual Meeting held on May 25, 2008. Our new ASTA MD/DC officers were first inducted. For the next two years, I am grateful to be serving as your President, Cathy Stewart is President-elect, and Jean Provine is Secretary/Treasurer. Our other officers continue to be: Stringendo Editor, Jaque Lyman and Membership Chair, Cindi Kornhaus.

After that, we got busy! Our Bylaws were approved with a title change: we eliminated “with NSOA.”

We found that financially, we are in quite good shape, with over \$11,000 in our main checking account. In allocating our surplus monies, we decided to earmark funds to contribute to worthy causes in string teaching, pay for a new website for the chapter, and—please note well!—send officers to the ASTA National Conventions. All of you who are thinking about working for ASTA: this is a fabulous perk!

Cindy Swiss will handle the National Solo Competition this year; please see her article on the next page. Please think about getting your students into this.

After the Annual Meeting, I got to work on three major kick-off projects for my presidency. The first was to choose a Board of Directors. Please see the article introducing the new members of the Board, on page 21 of this issue. The second project is to get our chapter a new website, which is now in progress. The third project is to choose three events for 2009 that our chapter will sponsor. This will be done by voting on ideas that the Board has proposed. You will be notified of the events that were chosen in the next issue of Stringendo.

It is my hope that we will be a vibrant and active chapter, reinforcing ASTA’s national purpose, which is to promote excellence in string and orchestra teaching and playing. Please join in!

Dorée Huneven

A Note from the Editor

We’re happy to bring you very diverse offerings in this edition of *Stringendo*—from a study of Baroque sonatas, by Helmut Braunlich, to an introduction to the Japanese Shamisen, by Jonathon McCollum, to a performer profile of the very versatile cellist Jodi Beder.

But we would like to expand our exploration of the string world even further with input from *you*, the members of our ASTA Chapter. Do you have a

topic that you’ve always wanted to see discussed? Do you have a reaction to something you’ve read in *Stringendo*? Would you like to write an article yourself? We want to hear from you!

Please send your comments, ideas, and/or manuscripts to me at jslyman@aacc.edu. I look forward to hearing from you!

Jaque Lyman

A Note from the New Website Coordinator

Yes, I’m wearing a different hat! Make that a *new* hat. While attending the 2008 ASTA Conference, MD/DC Chapter President Dorée Huneven met with the representatives of a company that specializes in websites for musicians. Thanks to the initial efforts of Dorée and Jonas Music Services, MD/DC Chapter will soon have a new website. Our present one has been in place for about a decade, and it’s definitely time for a makeover. Recently, the

President asked for volunteers to serve on the website committee. Five of us ended up on the committee: Mark Pfannschmidt, Dorée Huneven, Lya Stern, Laurien Laufman, and yours truly, Lorraine Combs. I was chosen to be Website Coordinator. For the past several weeks, in addition to laying out this issue of *Stringendo*, I’ve been the liason between the other committee members and our soon-to-be-website host

(cont. on page 29)

2009 ASTA National Solo Competition

submitted by Cindy Swiss

One of the many benefits of membership in ASTA is the biannual solo competition. The eligible instruments are violin, viola, cello, bass, classical guitar, and harp. All applicants must be a member or must study with a teacher who is currently an ASTA member in the professional category. Students who win this competition receive national recognition and the opportunity to perform at the ASTA National Conference. Previous winners are allowed to compete again.

The competition is a two-step process. The first step is to make a good quality cassette or CD recording of the required repertoire listed below for the correct age category. The Junior Division includes students who are under the age of nineteen as of March 18, 2009. Senior Division applicants are age nineteen to twenty-five as of March 18, 2009. A copy of an official document proving birth date must accompany the application. Students may enter either in their state of residency, or in the state where they are studying, but not both. The recording is sent to the state chapter competition chairperson, and selections will be made to send to the national semi-finals. All application forms are available from www.astaweb.com. Click on "Competitions" and then on "National Solo Competition."

Once the selections have been made on the state level, the winners will be notified. The state chairperson will request an entry fee of \$75. Once this fee is received, the recording will be sent to the national office. Applicants who are chosen for the finals in Atlanta, Georgia, will be notified and will follow this schedule:

- March 18 – rehearsals
- March 19 – rehearsals and competition
- March 20 – competition
- March 21 – recital with competition winners.
All pieces will be performed from memory.

Teachers, please review the following repertoire and enter your students who can qualify for this wonderful opportunity. Please send recordings no later than October 15, 2008, to:

Cindy Swiss
4403 Falls Road
Baltimore, MD 21211-1225
Please call or email with any questions:
410-889-8325, or stradviolin1@verizon.net
Additional requirements at: www.astaweb.com.

REPERTOIRE LIST JUNIOR DIVISION

VIOLIN:

Bach: Any movement from the Solo Sonatas or Partitas

Johan Svendsen: Romanze, op. 26 for Violin and Piano (7 Min.)

Any piece of competitor's choice

VIOLA:

Bach: Any movement from the Solo Cello Suites
Johann Nepomuk Hummel: Fantasy for Viola and Piano (8 Min.)

Any piece of competitor's choice

CELLO:

Bach: Any movement from the Solo Cello Suites
Haydn: Divertimento for Cello and Piano-All 3 Mvts.
(Arr. Piatigorsky, Elkan-Vogel Edition) (8 Min.)

Any piece of competitor's choice

BASS:

Bach: Any movement from the Solo Cello Suites
Shostakovich: Adagio from the ballet "Unforgettable 1919" (transcription by Hal Robinson) (5 Min.)

Luciano Berio: Psy for Solo Double Bass (Universal Edition) (1.5 Min.)

Any piece of competitor's choice

CLASSICAL GUITAR:

Bach: A movement (or movements) from any of the Solo Suites or Partitas, or a Prelude and Fugue originally written for the Lute

Julián Orbón: Preludio y Danza (5 Min.)

Any piece of competitor's choice

HARP:

Bach: Any movement from the French or English Keyboard Suites transcribed by the contestant

Carlos Salzedo: Communion from the Five Poetical Studies for Harp

Any piece of competitor's choice

SENIOR DIVISION

VIOLIN:

Bach: Any movement from the Solo Sonatas or Partitas
Sarasate: Jota Navarra, op. 22, no. 2 for Violin and Piano (4–5 Min.)
Any piece of competitor's choice

VIOLA:

Bach: Any movement from the Solo Cello Suites
Max Reger: Suite No. 1 in G Minor for Solo Viola—Entire Suite (10–11 Min.)
Any piece of competitor's choice

CELLO:

Bach: Any movement from the Solo Cello Suites
Ginastera: Pampeana No. 2 for Cello and Piano (9 Min.)
Any piece of competitor's choice

BASS:

Bach: Any movement from the Solo Cello Suites
Rheinhold Glière: Tarantella, op. 9 from "Four Pieces" for Double Bass and Piano (6 Min.)
David Anderson: Serenade (2 Min.) and Capriccio (3 Min.) from the Four Short Pieces" for Solo Double Bass
Any piece of competitor's choice

CLASSICAL GUITAR:

Bach: A movement (or movements) from any of the Solo Suites or Partitas, or a Prelude and Fugue originally written for the Lute
Leo Brouwer: "Fandangos y Boleros" movement from Sonata (1990) (6–7 Min.)
Any piece of competitor's choice

HARP:

Bach: Any movement from the French or English Keyboard Suites transcribed by the contestant
Marcel Tournier: Sonatine
Any piece of competitor's choice



Performer Profile: Jodi Beder, Cello

by Jaque Lyman

On the web, one can watch a video of Jodi Beder performing as Principal Cellist of the Princeton Symphony with soprano Sarah Pelletier (Millenium Stage Online Archive 2004) and see a petite, silvered-haired woman who fits the stereotype of the classical musician: dressed elegantly, serious demeanor, technically precise. She also plays for the National Philharmonic. But Beder is a perfect example of why stereotyping is dangerous: as cellist for the off-the-wall, description-defying “cabaret rock” band Zen for Primates, she plays an amplified cello named Zizi with a hauntingly intense purple face painted on it, and, well, she *rocks*.

Blasphemy for a classically trained musician with a Ph.D. in Theory?

Not really, according to Beder. In fact, other members of the cello section of the Philharmonic are also involved with “alternative styles” music. While the violin has long been an active folk instrument in many different cultures all over the world, this role came relatively late to the cello. Beder first encountered the cello in non-classical music in the Paul Winter Consort in the late sixties. And it was around then that she became involved in the Woodstock music scene (the place, not the festival), where she occasionally played in studio sessions. But she didn’t have the role models that young violin players had—until she met Abby Newton of the Putnam String County Band, who had also played as a duo with Jean Redpath, the incomparable Scottish folk singer. To hear Beder tell the story, it was a long and gradual trip from being a young woman who had never even planned on being a professional cellist at all to one who has played an incredible variety of musical styles—and it was a trip that hinged on her tendency to simply say “yes” when offered a challenge.

In hindsight, Beder seemed destined to be involved with music. Her mother was extremely musical, with a great ear but not much training, and there was music in the house all the time: classical, show tunes, jazz singers like Ella Fitzgerald and Mel Tormé, and Brazilian. By the time she started on the cello at age eleven, Beder had already been to the Dalcroze School, with its philosophy of learning

through body movement, and the Hebrew Arts School for Music and the Dance, where she had a lot of theory training. It was at the Hebrew Arts School that she studied composition with Miriam Gideon, a “fabulous teacher” whom she credits with being a “huge influence” on her. She says that Gideon helped her develop a “composer’s attitude to approaching music,” which would, prophetically, help prepare her in the future to tackle that bane of many classical musicians—improvising. But even as Beder moved through college, taught cello and recorder, worked on her doctorate, and freelanced, she didn’t really see herself becoming a professional musician.

But then Beder finished her doctorate and realized that she didn’t want to be an academic. She was freelancing with younger musicians, telling herself that she could quit any time she wanted. She played a lot of baroque music (she has a baroque cello—in addition to the one with the purple face painted on it), played in chamber orchestras, did symphony work, played in operas. Whatever came along, whether it was with a jazz pianist or with I Giullari di Piazza, an Italian folk theater group where last minute substitutions and key changes were common, Jodi Beder said ‘yes’ to it.

And so the woman who had accepted the popular wisdom that only those who start playing *very* young—certainly before age eleven—can become professional string players had managed to become just that: a professional cellist.

But Jodi Beder’s musicianship goes much deeper than simply the range of music she plays. She has tackled some of the most difficult challenges that western classical musicians can face. She has been one of the main players for the American Festival of Microtonal Music, negotiating music, for instance, that might call for the production of 1/4 tones or 1/3 tones. She played a piece at the Czech Embassy that required 1/6 tones. (While she says that the piece sounded quite “conventional,” it is still hard for many of us to wrap our minds around producing on demand these mathematical increments of the half steps we are so attuned to.) According to Beder, it is a “different kind of discipline—another way of deciding that boundaries are artificial.”

This openness to experimentation and to hearing and thinking about music outside the “fussing” of the classical world seems to be an ongoing and developing theme in Beder’s musical life—and probably underpins that willingness to take on challenges. She realized early on that people just liked to hear the cello; even if she was just warming up, she could “give other people pleasure just by making nice sounds” that weren’t even part of a piece. An important and related influence was her participation in Balkan singing group workshops with Ethel Raim, where everyone sat in a circle and imitated sounds. She discovered there that “any sound has value—every squeak is an event.” She credits Raim with helping her to look for ways to work on her instrument without anxiety or worry.

While Beder admits that she was shy at first in approaching that other hurdle for many classical musicians—improvisation, she actually had more preparation than most. First, she played a lot of baroque music, where she learned to improvise to an extent. But perhaps even more important has been playing in the Synagogue every year for hours and

hours during the High Holy days. There isn’t usually even a cello part written, so most of the time she has been forced to improvise. Thus, the “idea of winging it” is pretty normal for her, though not as a featured soloist.

Enter Zen for Primates, a band that had just lost its violinist and was keen to try adding a cello.

In 1997, Beder got a call from guitarist Mike Krisukas. He had been referred to her when the first cellist he called wasn’t available. With only ten days notice, lead sheets, and a tape of the band’s album *Albatross*, Beder’s expectations were low at first. But then she played the tape and “it was fantastic.” So in typical Jodi Beder style, she accepted the challenge. The night of the concert, she got to the venue at 5:00 for an 8:30 performance (Zen for Primates was headlining), met the group and liked them immediately. They talked through the songs, and the rest is history. Eleven years later, “it is still fun.”

Based in eastern Pennsylvania where it has a large following, Zen for Primates is not your average popular music band. While it does many originals,



Beder says that many people find their way to the band through its covers “because the originals are so strange.” ‘Strange’ may not quite describe the odd instrumentation—saxophone, violin, cello, guitar, and voice—and the “complicated, weird” but minimalist arrangements that are rendered with a tight precision reminiscent of Jethro Tull or Frank Zappa. And the music is only part of the show. The band provides good theater as well. Singer T. Roth, also an actor, fronts the group with quirky mannerisms and deadpan irreverence. And one cannot overlook Beder’s cello, Zizi, with the purple face painted on it.

The cello is a great stage prop, according to Beder. “People are having a good time before you sit down,” she says about audience reaction when she walks onstage with the instrument. She had artist friend Linda Ganus paint the face, which is integrated into the shape of the cello and can be seen from quite far away. The face’s haunting eyes and gender ambiguity give it an otherworldly personality that disturbs people. Because the instrument itself is so dark, under lights the cello itself disappears, leaving Beder playing what seems to be a disembodied face. And Beder herself enjoys the freedom from the constraints of classical concert black. She puts a lot of thought into what she wears for Zen performances.

Beder’s musicianship continues to develop with the band. She has great respect for the other band members and considers it an honor to be working with them. With their support and encouragement, she began taking solos. “Little by little, I’m trying to find my language for it,” she observes about the synthesis of her improvising. “You’re trying to be yourself . . . and ‘myself’ includes being a classical

player.” So while Beder relishes the freedom from the confines of the classical world, she can choose to take its richness and its idioms with her into the Zen world.

“I’m a bit of a hippie,” Jodi Beder says. “I grew up in Greenwich Village”—as if that somehow helps explain her eclectic musical talents and inclinations—and her tendency to say “yes” to musical adventures. She says it hadn’t occurred to her to be in a band. But then, it hadn’t really occurred to her to be a professional cellist either.

Anyone who enjoys the sound of a cello well played, whether in an orchestra or in the quirky, fantastical world of Zen for Primates, should be very glad that she did, in fact, say, “Yes.”

I interviewed Jodi Beder at her Mt. Rainier, Maryland, home in early July.

Postscript:

Unfortunately, Zen for Primates doesn’t play in the Maryland/DC area very often. But one can visit the band on the web at <http://www.bummertent.com>, and its CDs are available through Amazon.com.



Fraud, Misattribution, and Neglect: A Cook's Tour Through the Strange World of Baroque Sonatas

by Helmut Braunlich

When composers at the time of Corelli or Handel wrote violin sonatas, they used two staves: one for the violin, one for the bass. Between these, they placed some numbers to indicate the harmonies. The keyboard player improvised the right hand part according to this figured bass or, sometimes, without this help. Before ca.1750, this was the most common type of texture for a melodic instrument and accompaniment. Besides these works with “basso continuo,” there were some for violin and obbligato keyboard, where the composer specified all the notes of the keyboard part, but these were the exception. Besides Bach's set of six sonatas, BWV 1014–1019, few are known. The type written later by Mozart and Beethoven didn't originate from either one of these two traditions. It actually developed from yet another setting, the sonata for accompanied keyboard, also a later convention.

Italian, French, and German composers wrote hundreds of fine sonatas of the continuo type for various melodic instruments. Here we have a rich and idiomatic literature that offers much to enliven the usual fare of studio and stage, but, unfortunately, most of it remains the preserve of Baroque specialists. Outside of such circles of experts, information spreads slowly, and old misconceptions are passed on through generations. There are fine modern editions, but much work remains to be done to remedy careless editorial practices and unquestioning routine.

Take a work, which for many string players may be their first encounter with a Baroque sonata: the well-known Sonata in G Minor attributed to Henry Eccles. It appeared in 1720 in Paris as No.11 of a collection titled *Prèmier Livre de Sonates a Violon Seul et la Basse*. The words “Par Monsieur Eccles Anglois” are on the title page. In 1905, it was re-published in an arrangement for cello by Alfred Moffat, an avid collector and editor of old music. (The transcription for cello is quite in line with Baroque practice. Musicians not only felt free to use whatever instruments were available, but it was also considered an advantage if a piece could be played on various instruments.)

In the 1920s, some questions began to be raised. Andreas Moser, in an article titled “Musikalische Criminalia” (*Musik*, March 1923) noted that no fewer than eighteen movements contained in Eccles' collection had been taken from *XII Sonate o allettamenti per camera Op.8*, by Giuseppe Valentini, a Florentine violinist. Understandably, Moser became skeptical about the authorship of any of Eccles' sonatas. In the same year, William Barclay Squire in *The Musical Times* (“Henry Eccles' Borrowings”) made similar observations. From then on, this information was spread widely in various publications, including dictionaries. The most complete account was printed in the *International Journal of Musicology* 6, 1997 (“‘Baroque Music' in Later Centuries: ‘Re-creations' of Henry Eccles' Forgery” by Eleanor F. McCrickard).

At present count, then, twenty-four out of forty-seven movements are “borrowed.” Eighteen are by Valentini, one entire Sonata (No.2) is by Jean Baptiste Loeillet (from *VI Sonates a une Flute Traversiere, une Hauboïs ou Violon & Basse Continue*), and the second movement of Moffat's rediscovery is by Francesco Antonio Bonporti (*Inventioni da camera a violino solo con l'accompagnamento d'un violoncello, e cembalo, o liuto, Op.10*). There are suspicious indications that the rest of the movements are not all by the same composer either. For instance, while soft passages are usually marked “piano,” sometimes the French term “doux” appears. That would be an odd inconsistency unless these markings come from Italian and French sources, respectively.

It is true that the early 18th century did not know the strict standards of authorship that are applied today. Many composers reused materials from the works of other composers. Even J. S. Bach did so, usually lifting the music to a much higher artistic level. But the wholesale literal acquisitions of Eccles stand without equal. Not surprisingly, some have expressed doubts about whether Eccles was capable of composing his own music at all. In his defense we can only note that he has published a second set of sonatas, the content of which has not

violin. It is No.1, in D Minor, published by Schott.

Francesco Antonio Bonporti (1672–1748) enjoys a somewhat greater posthumous renown. His Sonatas, Op.10, which he called “Inventions,” have been reissued by a number of publishers, singly or in groups. There even exists an edition of his complete works, published by Indiana University Press. Moreover, he has received a distinction which would do honor to any composer: Four of his inventions were copied by J.S. Bach and, consequently, erroneously included in the Breitkopf & Härtel edition of Bach’s collected works (Vol. 45). They are Nos. 2, 5, 6, and 7 from Bonporti’s Op.10. Henry Eccles, it will be remembered, had helped himself to a movement from No.4. Note that here we have two very different instances of copying. Bach copied many works by Italian composers because that was the usual way to make music available for performances; he never claimed to have composed them.

The fact that it was possible to mistake Bonporti’s works for Bach’s speaks for their high quality. Bonporti’s sonatas follow the SFSF outline of movements, which was also used by Bach. But Bonporti’s fast movements are not of the contrapuntal type common in the sonata da chiesa. They are more likely to carry names like Balletto, Capriccio, or even Bizzarria. As with Valentini, one senses an eagerness to surprise the listener.

Having, by way of Bonporti, touched upon the music of Johann Sebastian Bach, it is now appropriate to comment on this master’s own contributions to the genre of the sonata with continuo. Oddly enough, these are relatively unknown, perhaps because they stand in the shadow of some more familiar works. It seems that the more weighty sets of six sonatas with keyboard obbligato and the six sonatas and partitas for unaccompanied violin have commanded the exclusive attention of violinists and listeners. But the sonatas BWV 1021 and 1023 are admirable and gratifying works. To these I would add the even less known Sonata in C Minor, BWV 1024, although it has a hybrid texture and there are some doubts about its authenticity. All three are available in modern editions, and they have been recorded more than a dozen times. But they are still relatively obscure. In fact, the sonatas with obbligato keyboard (which certainly are not among Bach’s most popular works) have been recorded more than twice as often.

The first modern edition of the Sonata in G Major, BWV 1021, only appeared in 1928. It is a four-movement work in the standard pattern SFSF, the slow movements featuring florid melodic lines, the fast ones driving rhythms that, if played with vigor and precision, will be quite electrifying.

Bach was in the habit of writing out all the free melodic ornaments that many other composers left to the choice of the performer. I suspect that the rich melodic abundance resulting from this process goes far beyond what might have been achieved in improvisation. This profusion also can be quite perplexing when first encountered by young players. If so, these slow movements offer a good opportunity to overcome the daunting confusion because the keyboard accompaniment provides the steady motion that, of course, is not available in a piece like the opening Adagio from the unaccompanied Sonata in G Minor, BWV 1001. (How often have we heard this without any sense of progression, each little passing note treated like an important achievement?!) A little exercise can be very helpful in making sense out of the stream of black notes and intricate rhythms: Reconstruct the basic melody as it might have been written by a less fastidious composer. Ex.2 shows, on top, the violin part of the opening of BWV 1021 and, below it, a reduction to a skeleton outline. After playing the lower line, one can then add Bach’s ornaments, taking care not to lose the slow, steady pulse. This, together with the continuo (mark the

Example 2

Johann Sebastian Bach

The image shows two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It is labeled 'Adagio' and 'p'. The music begins with a half note G4, followed by a series of sixteenth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. There is a trill (tr) over the first few notes. The bottom staff is also in treble clef with a key signature of one sharp (F#) and a common time signature (C). It shows a simplified version of the melody, consisting of a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

meaning of the word!), should help to foster a sense of direction and the ability to see the forest, not just the trees. Such aspects, it seems to me, recommend this work for study before tackling similar musical problems in a more difficult context.

The Sonata in E Minor, BWV 1023, starts with a brilliant introduction over a thirty-measure pedal point, the violin executing barriolage in patterns recalling the well-known Prelude of the unaccompanied Partita BWV 1006. If this introduction is considered the first movement, the whole sonata follows the pattern FSFF, for the last

two movements are an Allemande and a Courante. A work containing dance movements would usually have been given the title “Suite” or “Partita” by Bach. That he did not do so in this case may be due to the surpassing grandeur of the second movement, a deeply expressive *Adagio ma non tanto* with wrenching chromatic harmonies. Here the work has its center of gravity, and anything coming afterwards risks sounding somewhat irrelevant. This is unusual, challenging, and deeply probing music.

For two reasons it may seem odd to discuss the Sonata in C Minor, BWV 1024, in this essay: it is not written in figured bass notation, and some experts are unwilling to regard it as a work of J.S. Bach. If I nevertheless include it, it is, first, because the texture is mostly such that it could have been notated on two staves with figures; and, second, because even if the master did not himself pen these notes, his unique musical personality speaks from every page. I am aware that William S. Newman called this a “...partially weak, stylistically improbable work...” (*The Sonata in the Baroque Era*), but one can find unusual stylistic features in the previous work as well. Perhaps this was written by a student or son of Johann Sebastian, but in that case the direct influence of the great composer is evident and is beyond doubt.

The texture of the first movement resembles that of BWV 1021, but BWV 1024 is a much more problematic work. The harmonic audacities are breathtaking. In each movement the pitch D \flat , introduced by chromatic or enharmonic progressions, evokes tonal colorings that are apt to raise goose pimples. There is a rollicking Presto with a triumphant ending, a short tender Affettuoso, and a final Rondo (Vivace), where each entrance of the refrain feels like an enthusiastic return to some riotous activity.

In this work the last implications of an overripe style are pursued at a time when most composers have already moved on to a newly fashionable mode. No matter who wrote it, such controlled extravagance could only spring from an imagination of rare power. Even the oddities become attractions when the touch of genius is felt.

From simple charm to ripe complexity, from glib commercialism to deeply personal expression, the sonata with basso continuo projects every kind of appeal to the ear and to the hand. But our publishing, teaching, and performing practices at the beginning of the 21st century still do not deal adequately with this rich medium. Composers are misrepresented, valuable works are ignored or neglected. This is particularly disappointing when one considers how easily this kind of music could answer the needs of our studios and recitals. The technical requirements of the string parts range from easy to virtuosic, and the accompaniments can be rendered by a pianist with modest skills. Composed by musical practitioners for the musical venues of the day, this literature still retains the sense of “real music,” unlike certain products written for “teaching purposes.” We could get a lot more out of this vital repertoire!



Helmut Braunlich studied violin at the Salzburg Mozarteum, and musicology and composition at The Catholic University of America. He is now Professor Emeritus at this institution. He is also well known as a recitalist, chamber music player, and former concert master of the Kennedy Center Opera Orchestra. In 1989, the government of Bavaria awarded him the “Sudetendeutscher Kulturpreis” in Composition.



The Japanese Shamisen: Bridging the Past to the Present¹

by Jonathan McCollum, Ph.D.

In a culture that has so taken to outside cultures, the Japanese have crafted a form of culture, which, in modern day, sometimes contradicts the traditional aesthetics and symbolic systems so exquisitely mastered throughout the centuries. However, today, local chambers of commerce, holders of intangible art forms, Buddhist temples, Shinto shrines, and other institutions keep folk and traditional arts alive. Japanese traditional music is also maintained in the diaspora, particularly in the United States. Thus, these traditions have managed to stay alive in modern day by assuming new functions that are perhaps more pragmatic and appealing to new audiences.

The shamisen (sometimes written as *samisen*, *syamisen*, or *sangen*) is a three-stringed lute.² Of all the traditional Japanese musical instruments, the *shamisen* enjoys the most flexibility in performance practice. Whether accompanying the narrations of *kabuki* theatre or the puppet theatre *bunraku*, adding to the social grace of the *geisha*, or its utilization in popular forms of blues/rock inspired



Kitagawa Utamaro, "Flowers of Edo: Young Woman's Narrative Chanting to the Samisen." Woodblock print; 35.8 x 25.2 cm; ca. 1800

music, the shamisen continues to serve as a connection to Japan's past. The shamisen first came to Japan from China via Okinawa, the then Ryukyu Kingdom. During the Edo period (1603-1868), the *shamisen* began to be used in *kabuki* theatre, thus cementing its history as an essential part of Japanese traditional music.³

To understand the traditional arts and aesthetics (*wabi-sabi*) of Japan, it is necessary to conceptualize from the Japanese point of view. Indeed, there has been a desire by the West to understand Japanese traditional music in the twentieth century. As Britten Dean states, "the study of non-Western music such as *hogaku* may serve the worthy purpose of broadening one's perspective on music as a whole."⁴ Despite the fact that Japan has had cultural contact from a variety of cultures,

including the West today, its location has sometimes caused long periods of isolation. Because of this, art forms and syncretic aesthetic values have developed both dependently and independently—becoming authenticated as uniquely *Japanese*. Indeed, even

¹ Parts of this article, particularly the second half, came from my paper given at the 2004 37th World Conference of the International Council for Traditional Music in Fuzhou and Quanzhou, China. The original title was "Performing National Consciousness: Syncretism and Authenticity in Traditional Japanese Performing Cultures."

² For more on the organological description of the shamisen see Hugh de Ferranti, *Japanese Musical Instruments* (Oxford: Oxford University Press, 2000). Here, "wabi" is defined as "lonely" and "sabi" as "astringent" (22). See also Hisao Tanabe, "Japanese Musical Instruments," in *The Japanese Music* (Tokyo: Japanese National Committee of International Music Council, 1967): 39–115. For a general discussion of Japanese aesthetics, see Akira Tamba, "Aesthetics in the Traditional Music of Japan," *The World of Music* 18, no. 2 (1976): 3–10.

³ For more on Japan in general see Shigeo Kishibe, "General" [§1 of the entry "Japan"], in *New Grove Dictionary of Music and Musicians*, vol. 9, ed. Stanley Sadie (London: Macmillan, 1980): 505–06. This article deals with the chronological divisions of Japanese music history and matters of aesthetics, which correlate with the articles on Japanese musical instruments. See also Shigeo Kishibe, et. al., "Japan," in *The New Grove Dictionary of Music and Musicians*, vol. 12, second edition, eds. Stanley Sadie and John Tyrrell (New York: Macmillan Publishers Limited, 2001).

⁴ Britten Dean, "The 'Howling' Music. Japanese *Hogaku* in Contrast to Western Art Music," *Monumenta Nipponica* 40, no. 2 (1985): 162.

today, this traditional aesthetic system is embedded within daily life; the “aesthetic of conscious borrowing” remains an integral aspect of Japanese culture.⁵ *Wabi-sabi* is difficult to clarify in Western terms. The concepts of *wabi-sabi* correlate specifically with that of Zen Buddhism and Shinto: 1) an emphasis on process rather than product; 2) originality; 3) length of time it takes to conceive creative works; and, finally, 4) lack of *self* in self-expression.

Considering the notion of *wabi-sabi*, we can look at the construction of the *shamisen* as an embodiment of simplicity. The long neck (*sao*) comprises three sections. The bottom section is a spike that enters the box-shaped resonator of the instrument at one end. The top section ends in the pegbox where three pegs, made of ivory or plastic, are inserted laterally. The strings are made of twisted silk or nylon and run from the pegs, along the unfretted neck, to a tailpiece of silk rope attached to the spike. The metal bridge helps to create the buzzing, reverberating (*sawari*) timbre that is essential to the nature of the *shamisen* sound. The soundbox (*dō*) is made of four pieces of wood (preferably red sandalwood, mulberry, or Chinese quince) closed in on the top and bottom by cat or dog skin. The performer strikes the strings with a plectrum (*bachi*) made out of tortoise shell, plastic, or wood. In terms of traditional performance practice, the *shamisen* can be played as a solo instrument, as with *tsugaru-shamisen*, with singing, as in *nagauta*, or as accompaniment to the theatrical genres of *kabuki* and *bunraku*.

Tsugaru Blues

Today, Japan is a modern nation and much of traditional culture remains in the past. However, these traditions have managed to stay alive in the modern day by assuming new functions. The *tsugaru-shamisen* is a large *shamisen* with thick strings, and is often said to have a deep expressive quality. *Tsugaru-shamisen* developed in the Tsugaru region at the northern tip of Hokkaido, where wandering, blind musicians went from house to house begging, playing narrative tales and popular songs (*hauta*). Rock-styled Hiromitsu Agatsuma



Hiromitsu Agatsuma, photo from <http://www.pt.emb-japan.go.jp/eventos2005.html>

began playing the *shamisen* at the age of six, and by the time he was fourteen, he was winning national competitions for *tsugaru-shamisen*, which is characterized by a fast, aggressive performance style. In recent years, Agatsuma, somewhat to the dismay of many traditional performers, has changed his musical direction, performing with such rock bands as *Musashi* and dying his hair, wearing “popular clothing” while performing in a bluesy, jazz, and world music influenced style. Commenting on his background in the traditional style, he says,

I am grateful for the foundation built by my predecessors. It gives me the opportunity to appreciate the traditional style and at the same time, to experiment and take the *shamisen* to a totally new direction.

Speaking of his second album *Beams*, he says,

The songs on this album were inspired and recorded during my first visit to the U.S. As I composed, I realized the concept of this album was about my journey and the people I met along the way. It was a very stimulating experience for me—it allowed me to rediscover and meet new challenges in my approach to *tsugaru-shamisen*. It is my dream to introduce the beauty of the *shamisen* to as many people and cultures as possible.

⁵ There is a rather wonderful discussion of Japanese art found in Stephen Addiss (with Audrey Yoshiko Seo), *How to Look at Japanese Art* (New York: Harry N. Abrams, Inc., 1996).

In this context, yes, he is creating an awareness of the *shamisen*, creating a cultural context from which a more current Japanese aesthetic can be understood—one syncretized with both Japanese and Western aesthetics.

This pursuit had a very unexpected turn in the history of Hogaku. Agatsuma took the sounds of rock and blues in the west and applied it to this naturally bluesy sounding instrument. Gone from Agatsuma's musical repertoire were the slow, peaceful, meditative sounds of traditional Japan, but not entirely. Instead they were fused to the sounds of blues, giving Agatsuma's music a very deep soulful sound, but in a very modern Japanese manner. His music comes with a New Age edge that seems so fitting with the Japanese but also has a very international appeal. It is both bluesy and rock, but at the same time sort of New Age upbeat. It is truly a music of feeling and soul. Agatsuma shows not only his art in the understanding of his native music and music theory,

but also that of the western world, bringing them together in perfect unity, which is something only a true master of music in general could do with the degree of success that Agatsuma has.⁶

However, much of his music remains “*Japanesque*.” One hears the irregular beat patterns, the suggestive quality of sound evoked by the plucking strings, which quickly dies away, reminiscent of the aesthetic quality of impermanence. Today, one can find the *shamisen* used in blues-inspired rock, jazz, and other non-traditional genres. Japanese “traditional” music is being manipulated using Western-derived aesthetics. Perhaps we should rethink what we consider “traditional” music. The term “traditional” is, in fact, a term that through association evokes sounds and images from antiquity—different from what is presently “popular.” We often think of traditional music as non-changing and fixed; but music, “traditional” or not, inevitably changes.



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⁶ The Japanese Cultural Review

<http://www.animeshon.net/view.cgi?artical.cml?!task=display+!number=12+!cat=feature>. Accessed on August 14, 2003. Regrettably, this website no longer exists.

Dr. Jonathan Ray McCollum is Assistant Professor of Music at Anne Arundel Community College and is a Senior Research Fellow with the Armenian Library and Museum of America. He has taught at St. Mary's College of Maryland, the University of Alberta in Canada, the University of Maryland, College Park, and Tufts University. Dr. McCollum holds a Ph.D. (Ethnomusicology) from the University of Maryland, an MA (Ethnomusicology) from Tufts University, and a BA (Music) from Florida State University. As the former assistant curator of collections at the Armenian Library and Museum of America and as consultant for the Smithsonian Institution, his experiences and interests have spanned several fields such as ethnomusicology, historical musicology, archeomusicology, museum studies, and art history. It is this eclectic array of interests combined with extensive fieldwork trips throughout

Japan, China, North America, Europe, and the Caucasus, which have led to several academic works on Armenian music, Japanese music, and ethnographic museology. He is the author of numerous articles and conference presentations. His dissertation focused on the music and ritual of the Armenian Apostolic Church. He is the co-author of *Armenian Music: A Comprehensive Bibliography and Discography* (Scarecrow Press, 2004), is editor and contributor to *Identity, Pluralism, and Soviet Music* (Scarecrow Press, In Press), contributor to *Defining Music: An Ethnomusicological and Philisophical Approach* (Edwin Mellen Press, 2007), and wrote the chapter on "Music of Central Asia and the Caucasus" in *OnMusic World Music Online* textbook (2008). In addition to his academic activities, he is an active performer, specializing on the trombone, sakbut, world flutes, shakuhachi, and koto.



The ASTA Certificate Advancement Program (ASTA CAP) www.astaweb.com

A Brief Overview

by Lya Stern, ASTA CAP Chair

The year 2008 is the tenth anniversary of the birth of the Certificate Program for Strings, which took place right here in our chapter, thanks to the interest, enthusiasm, and hard work of several of our members and myself, then President of MD/DC Chapter, and leader of the pack. Since that auspicious start, approximately 1500 students have taken the exams in MD/DC, and many thousands more in the rest of the country. Most of these students are participants who return year after year. They are guided by their teachers who value the focus and motivation that the exams give to their students. Thanks to the exams, the participating students grow into better and more committed string players.

Please note that recently the program has been renamed “ASTA Certificate Advancement Program (ASTA CAP).” This program serves as a school without walls for students of private teachers. It provides teachers of violin, viola, cello, and bass with a list of technical and repertory material divided into eleven graded levels for each instrument. The range goes from beginning level to artist level. In addition, each level contains specific teaching points on goals for that level, for example: In Violin Level 3, it is recommended that a student start working on: shifting, using vibrato on longer notes, using the whole bow confidently with crescendo, diminuendo and ritardando. These recommendations tie in with the scales, etudes, and repertoire listed for that level.

Another very important component of the ASTA CAP, in addition to the graded syllabus and goals, is an annual performance exam, similar to jury exams in conservatories. Students prepare scales selected from a list, an etude, and one or more pieces. They will also be asked to sight-read. Upon successful completion of the exam, each student receives a Certificate of Achievement from ASTA, confirming a level of advancement based on nationwide standards. The exams are highly motivational and serve both

as a goal and a landmark of achievement. They are intended for the average student, although the high-achieving student will also benefit. Public school or private schools that offer only group instruction to their students might find that their students could also benefit from preparing for the ASTA CAP exams, particularly in the elementary levels.

The ASTA CAP is similar to the program offered by the Royal Conservatory of Toronto, and other British and Australian graded exam systems but it is the first one created and designed for American string teachers and students. It stands apart from any other program in some very important ways: 1) the exam requirements are flexible and allow teachers to choose the material to be prepared—no specific compositions are required, 2) the program fits in with any teaching method, 3) the very reasonable cost of participation is borne by the student.

From the beginning, I have been a firm believer in the value of this program that helps teachers teach and students improve. I continued to work on exporting the program to other states, and I led a national committee in revising and expanding the program. Together, we paved the way for its debut as a nationwide ASTA program. Our committee also put together a comprehensive ASTA CAP Handbook that contains all the information pertaining to this program: 1) the suggested curriculum and exam requirements for eleven levels; 2) goals for each level; 3) expectations, standards, exam rules, and judging criteria; and 4) step-by-step instructions on how to introduce the program and run exams in a new area.

Visit www.astaweb.com—the national website of ASTA—for complete information. Read the ASTA CAP Handbook, download portions or all of it, make use of it in your studio, and consider preparing your students for the exam.



Report on the 2008 Certificate Advancement Program (ASTA CAP) Exams MD/DC Chapter

by Lya Stern

Exams this year were held in January at McDonogh School in Owings Mills, Maryland; in June at Catholic University School of Music in Washington; also in June at Monocacy Valley Montessori Public Charter School in Frederick, Maryland.

A total of 181 students participated.

The following teachers sent students: Arthur Bennanzar, Klara Berkovich, Leonid Berkovich, Pat Braunlich, Julianna Chitwood, Eileen Doty, Phyllis Freeman, Margo Guillory, Dorée Huneven, Slavica Ilic, Larry Keiffer, Natasha Matveeva, Anne Marie Patterson, Judy Shapiro, Judy Silverman, Lya Stern, Jean Wernly, and Eleanor Woods. Most of the teachers who sent students also assisted on the day of exams. We also had help from Lorraine Combs, who assisted the entire day.

The following teachers served as judges: Dana Goode, Mary Findley, Rebecca Henry, Janet Melnikoff-Brown, Jennifer Ries, and Christian Tremblay.

The D.C. location is the main exam site and the one you should consider when planning to enroll students. It attracts teachers and students from all areas and routinely serves 80–140 student exam-takers. While it may be a bit of a drive for some, please remember it is difficult to find suitable facilities for this type of an event. We are grateful to CUA for giving us the use of this site in exchange for a small donation.

The exams in Frederick were done under the supervision of Phyllis Freeman and served 55 charter school students and 27 private students.

The good news is that, as usual, all students passed the exam with mostly good grades, showing that teachers are raising their expectations and sending well-prepared students. The fact that the charter

school students were also very well prepared (though mostly at Level F and Level One) demonstrates that group teaching can be effective and successful when done well.

The largest group received grades of V (Very Good), followed by S+, (Satisfactory +). There were a few S-, V-, V+, and some Honors, as well.

It is interesting if not surprising, that of the 124 private student exam takers, about 61% were in Levels F through 4, 32% in Levels 5 through 7, and only 7% in Levels 8 through 10. This ratio is fairly representative of participation every year and reflects the fact that the higher levels are more challenging and fewer students get there. Now there is a goal for us teachers!



NOTE: In view of statistics such as the one above, our ASTA CAP Committee recommended a change in requirements for Level 8, effective for exams in 2009: Only two out of the three required pieces will have to be memorized.

TEACHERS: Please be sure to check the ASTA CAP Handbook on www.astaweb.com for the latest revisions to rules, syllabus and exam requirements.

NOTE: The exams in Owings Mills at McDonogh School, usually held in January, have had very low participation. We appreciate Cindy Swiss' efforts in securing the location. This location was intended as a convenient alternative for teachers and students living in the Baltimore area. Since enrollment has been low in the past two years, we will not offer it any longer unless there is significantly increased demand. Please e-mail me if you would like to enroll students at that location and let me know how many. We will make a decision to continue based on your response. Lya@asta.net

American String Teachers Association (ASTA) MD/DC Chapter

BYLAWS Amended and approved, May 2008

Article I – Name

The name of this organization shall be: American String Teachers Association (ASTA), MD/DC Chapter.

Article II – Object

The object of the Association shall be to support and encourage the teaching and performing of stringed instruments at all educational levels with the highest artistic and pedagogical standards.

Article III – Membership

The members of this Association shall be classified as being either Active, Dual, Life, Senior, Student, School or Library; the qualifications of which classifications shall be as determined by the National Executive Board. Student and School or Library members may not vote in regular or special elections of this organization or hold office on the National Executive Board.

Article IV – Officers, Executive Committee, and Board of Directors

- Section 1. Officers.** The elected officers of this Association shall be President-Elect and Secretary/Treasurer. After two years, the President-Elect automatically becomes President and upon completion of his/her term, the President automatically becomes the Past President, a board position (s)he holds for two years. The President appoints a Newsletter Editor and Membership Chairman who hold these positions for two years. Upon appointment, the Editor and Membership Chairman become officers of the Association.
- Section 2. Terms of Officers.** Officers shall serve a term of two years to coincide with the term of office of the National President of the American String Teachers Association (ASTA). The President shall not be eligible for reelection for a second two-year term until at least two years after the President's term of office.
- Section 3. Executive Committee.** The activities of the Association shall be managed by the Executive Committee, which shall consist of the Officers of this Association plus at least two representatives from the Board of Directors.
- Section 4. Board of Directors.** The President shall appoint a Board of Directors to advise the Executive Committee and facilitate the operation of this Association. This Board shall consist of the Officers; activities or projects directors; instrumental and regional representatives; and organizational, institutional, and industry liaisons. Board members must be members of the Association.
- Section 5. Vacancies.** Should a vacancy in any office occur through resignation or other reasons, the President, with the approval of a majority of the Executive Committee, shall appoint a successor.

Article V – Meetings

- Section 1. The Annual Business Meeting.** The Annual Business Meeting of the Association shall be held once a year at a time and place designated by the President with the approval of a majority of the Executive Committee and Board of Directors. All members shall be notified at least thirty days in advance of the meeting.
- Section 2. Board Meetings.** The President shall call Board meetings at his/her discretion, but there shall be a minimum of two Board meetings each year. Special Board meetings shall be held when a written request specifying the special purpose of the meeting is made to the President by at least three Executive Committee members.
- Section 4. Quorums.** Three members of the Executive Committee shall constitute a quorum for Board meetings.

Article VI – Rules of Order

The rules contained in Roberts Rules of Order shall govern the Association in all cases to which they are applicable, and in which they are not inconsistent with the Bylaws or the special rules of this Association.

Article VII – Membership

- Section 1.** The American String Teachers Association (ASTA), MD/DC Chapter shall have a minimum of ten (10) active members in good standing on its membership rolls.
- Section 2.** The fiscal year shall be July 1 through June 30.
- Section 3.** Dues shall be set by the National Executive Board.

Article VIII – Program Plan

The program plan for the year shall be determined and executed by the President with the approval of the Executive Committee and Board of Directors.

Article IX – Financial Management

- Section 1. Presidential Consent.** All expenditures necessary to the administration of the activities of the Association shall be with the consent of the President of the Association.
- Section 2. Treasurer's Report.** The Annual Treasurer's Report shall be submitted at the Annual Business Meeting and shall be available to any active, dual, or life member in good standing upon written request.
- Section 3. Audit.** The Secretary/Treasurer shall supervise an audit of the monetary funds of the Association at least once during his/her term of office. Members of the audit committee shall be the Secretary/Treasurer, plus one or two others who should be, but are not required to be, members of the Association. Results of the audit shall be included in the Annual Treasurer's Report for that year.

Article X – Duties of the Officers

The elected officers shall perform the duties which are normally considered to be consistent with the title of the office held and such additional duties as may be prescribed by the Executive Committee or by the Bylaws of the Association. The President shall be an ex-officio member of all committees.

Article XI – Nominating Committee

The nominating committee shall consist of an ex-President as chair, appointed by the President. The chair may then select up to three other members geographically located for this committee. The nominating committee shall present a minimum of one candidate each for the offices of President-Elect and Secretary/Treasurer.

Article XII – Responsibilities of the Editor

The Editor shall be in charge of the American String Teachers Association (ASTA), MD/DC Chapter publication *Stringendo*. Expenditures, contractual agreements and the determining of the number of issues each year are subject to the approval of the President and the Executive Committee. The Editor may appoint a staff to facilitate the operation of this office.

Article XIII – Standing Committees

All standing committees shall be appointed by the President with the approval of the Executive Committee.

Article XIV – Amendments

These Bylaws may be amended by an affirmative vote of two-thirds of the members voting at the Annual Business Meeting or by mail vote of the Association.



Introducing New Officers and Board of Directors

by Dorée Huneven

Here are ASTA MD/DC Chapter's Officers and Board of Directors. I think you will be thrilled, as I am, to have so many talented and illustrious people to guide our chapter. First, I will list everyone by position. Some bios follow so you can learn more about them.

OFFICERS

President

Dorée Huneven

President-elect

Cathy Stewart

Secretary/Treasurer

Jean Provine

Newsletter Editor

Jaquelyn Lyman

Membership Chair

Cindi Kornhaus

BOARD OF DIRECTORS

Past President

Cindy Swiss

Certificate Exam Chair

Lya Stern

Stringendo Layout and Design

Lorraine Combs

University Representative

Bruce Carter

Private School Representative

Paul Scimonelli

Home School Representative

Margo Guillory

Events Chair

Leah Kocsis

Violin Forum

Kimberley McCollum

Viola Forum

Mark Pfannschmidt

Cello Forum

Laurien Laufman

Bass Forum

Paul Scimonelli

Eastern Shore Co-Representatives

Sachi Murasugi and Jeff Schoyen

Washington, D.C. Representative

(not filled at press time)

Baltimore Representative

(not filled at press time)

Frederick Representative

(not filled at press time)

Website Coordinator

Lorraine Combs

Industry Representative

Dalton Potter, Potter's Violins

President

Dorée Huneven is originally from Pasadena, California, where she studied violin with Elizabeth Mills. From there, she went on to study with Dr. Shinichi Suzuki in Matsumoto, Japan for two years, becoming the third westerner to graduate from the Talent Education Institute. After studying violin performance and music education at the University of Southern California, Ms. Huneven taught in Los Angeles at USC, Pasadena City College, and in a private studio. In 1979, she left for London, England, where she was the Assistant Director of the London Suzuki Group for eight and a half years; she followed that with a year and a half in Cairo,

Egypt, teaching violin and English. Ms. Huneven has lived in the Washington, D.C. area since 1987, and has maintained private studios in the Palisades area and in her home. She has taught at the Washington Waldorf School and the Levine School, and currently is working part-time at the Academy of Music in Gaithersburg. She has performed with the Waldorf Trio and the Monarch String Quartet, and does free-lance work as well. In the last two years, as President-elect, she also was the editor of *Stringendo*. Ms. Huneven is extremely interested in helping ASTA MD/DC Chapter to be a vitally helpful and inspiring professional link for area string teachers.

President-elect

Violinist **Catherine Stewart** performs with the National Philharmonic Orchestra. She maintains a large Suzuki studio in Olney, Maryland, and is adjunct faculty at Olney Adventist Preparatory School. In 1998, she was named “Outstanding Teacher of the Year” by the American String Teachers Association MD/DC Chapter.

Secretary/Treasurer

Jean Provine studied violin at Southern Illinois University and then with Roman Totenberg at Boston University. She has played with the Boston Philharmonic, the Seoul Philharmonic, and the Durham Sinfonia in England. During her twenty-three years in England, her main occupation was violin teaching, managing a large Suzuki group and running a chamber music program for young players; playing chamber music and freelancing provided a happy contrast. She has lived in the Washington area since 2001, where she teaches, plays part-time with several orchestras, and enjoys being part of the large musical community.

Editor

Jaquelyn Lyman holds a B.A. and an M.A. in English from West Virginia University, and is all-but-dissertation for a Ph.D. in Medieval British Literature from the University of Maryland. She also has all but eight hours of Bachelor of Music degree in Theory-Composition from West Virginia University, where her major instrument was percussion. Ms. Lyman has twenty-five years of experience in higher education as a teacher and an administrator. She has taught all levels of college writing and literature to very diverse populations in West Virginia, Maryland, Minnesota, and Washington State. In addition, she has supervised writing centers and various other tutoring departments, disabled student services, and college-wide assessment initiatives. She has presented at conferences in California and Washington State on various assessment issues, as well as co-presenting two sessions on teaching adult beginners at ASTA conferences (with Kimberly McCollum). Currently, she is an Associate Professor of English at Anne Arundel Community College in Arnold, Maryland, where she has also taught Humanities courses and music composition. She has been a freelance writer and editor for thirteen years, and a violin player for about seven years. She sings, and plays marimba, synthesizer, and fiddle in a pop/rock band.

Membership Chair

Cindi Kornhaus graduated from the University of Central Florida with her Bachelor’s and Master’s in Music Education. She is in her fourth year as an instrumental music teacher at Bethesda-Chevy Chase High School. She is principal cellist of Capital City Symphony and is also a member of the McLean Orchestra. She is the founder and director of “Off the String” Cello Quartet.

Past President

Cindy Swiss received her Bachelor’s Degree in Philosophy from St. John’s College. Then she received violin performance training at Peabody Conservatory and music education training at Towson University. Cindy is Suzuki Certified through level four. Her teaching experience includes Baltimore City Public Schools, Towson University and Peabody Preparatory Departments, and private schools in the Baltimore Area. She has taught at the Baltimore String Orchestra Camp for twenty-five years. She now teaches from her private studio at home. Cindy has played with the Annapolis Symphony, the Gettysburg Symphony, and Cockpit in Court, and also freelances. She now plays original music with her husband in a duo called In the Clear. Her children’s book *Honey Bee’s Song* for young violinists was published and is being distributed by ASTA. Currently, Cindy is pursuing her other passion, healthy eating, by working on a degree to become a Dietetic Technician.

Certificate Advancement Program Chair

Lya Stern, B.M. from Manhattan School of Music. M.M. cum laude in violin performance from the University of Southern California. One year post-graduate work in the master class of Jascha Heifetz at USC. Twenty-five year career in the recording industry performing with Barbra Streisand, Frank Sinatra, Liza Minelli and many others. Played on the sound track of over 150 motion pictures and TV films. Performed with the American Ballet Theatre, the National Symphony Pops, the National Gallery Orchestra, and others. Lya was awarded the ASTA National Citation for Exceptional Leadership and Merit in 2000 and again in 2008 for initiating and developing the Certificate Program for Strings (recently renamed the Certificate Advancement Program, or CAP). She led its establishment in MD/DC in 1998 and subsequently helped introduce the program in several other states. She continued as an advocate for the program and continued to organize

efforts to establish it as a national program; her mission was successfully accomplished two years ago. She is a recipient of Outstanding Teacher and Service for Strings Award and is a past president of ASTA MD/DC. She frequently acts as chair or judge for student competitions. For the past 16 years Lya has been teaching accelerated and award-winning violin students in her Bethesda studio.

Stringendo Layout and Design Website Coordinator

Lorraine Combs received her Bachelor of Arts in Violin Performance from the University of Montana. For many years thereafter, she led a somewhat nomadic life, first as the wife of a military chaplain, and later as the wife and soul-mate of her present husband Gary, who served his years in the U.S. Army and is now retired. Her musical training afforded her the opportunity to take advantage of the various musical situations that presented themselves in the different parts of the country and the world where she and her family lived. She has performed as a violinist with the Little Symphony, led by Thor Johnson in Evanston, Illinois; with the Sands Hotel Orchestra in Las Vegas, Nevada; and with the Composers Orchestra in Kent, Connecticut, which had a performance at Carnegie Recital Hall in New York City. She was on the music faculty for a short time at Angelo State University in San Angelo, Texas. While living in Germany with her family, she was on the music faculty of the Schöneberg Musikschule in Berlin, Germany. Also in Berlin she was a member of the Berliner Ärzte Orchester and the Telemann Collegium, a chamber group performing in many venues in Berlin. In Augsburg, she was one of the founders of the Medieval and Renaissance Players. During this time in Augsburg, she took advantage of the proximity of the International String Workshop in Salzburg, led by our own Gerry Fischbach. She bought a train ticket for a mere 29 marks and spent a delightful two weeks in Austria while hubby stayed at home and baby-sat the children and the family dog. Lorraine and her family returned to the United States in 1983. She has lived in Maryland since then. Currently, she is a violinist with the Annapolis Symphony Orchestra, and a violinist with the Mid-Atlantic Symphony Orchestra and has also played viola with both those orchestras. She maintains a private studio at home for violin and viola students.

She has been a member of ASTA since 1973. For the MD/DC Chapter she has served as Treasurer, Membership Chair, and *Stringendo* Editor, and received the Outstanding Service to Strings award in 1998.

University Representative

Bruce Carter, Ph.D. (Northwestern University), is Assistant Professor of Music Education at the University of Maryland, College Park. During the past two years at the University, Bruce has taught a variety of instrumental courses, in addition to advising graduate research projects on string pedagogy. Before appointments at the university level, he taught elementary and secondary strings, as well as in the International Baccalaureate Music Program in Fairfax County, Virginia. Having taught string orchestra for seven years at multiple levels, Bruce has developed a number of research interests in string pedagogy. Recently, he began exploring issues of kinesthetic awareness and how the implementation of Dalcroze Eurhythmics into elementary and middle school strings programs benefits young string players. Additionally, he is exploring ways of cross-pollinating musical pedagogies to foster an inter-textual approach to musical development. Bruce's current qualitative research explores the role of compositional identity in undergraduate music majors' experiences. He has served as a guest conductor, clinician, and adjudicator in Pennsylvania, Illinois, California, Maryland, and Virginia.

Private School and Bass Forum Representative

Dr. Paul Scimonelli is currently a member of the Music Faculty at the prestigious Landon School for Boys in Bethesda, Maryland. Paul received his Doctorate in Music Education from The Catholic University of America, where he was the instructor of the CUA Jazz Ensemble, as well as a member of the CUA Symphony Orchestra. Prior to his teaching position at Landon, Paul was a faculty member in the Prince George's and Howard County school systems, and was on the adjunct faculties of Prince George's College and Howard Community College, where he taught a wide variety of classroom courses and private lessons on string bass and electric bass, and directed jazz ensembles. Along with teaching, Paul has been an active professional performer throughout the greater Washington/Baltimore area. In the classical field, he has performed with

orchestras in Richmond and Lynchburg, Virginia, and in Tucson, Arizona, as well as with the Baltimore Chamber Orchestra. For thirty-five years, he has been a guest performer, composer, and conductor with the Thomas Jefferson University Choir and Orchestra in Philadelphia, Pennsylvania. In the world of Washington theater, Paul has played for dozens of shows, including *Cats*, *Starlight Express*, *Grease*, and *The Sound of Music*, to name but a few. Also a skilled accompanist, Paul has played with luminaries such as Sammy Davis, Jr., Johnny Mathis, Ray Charles, Dizzy Gillespie, Jack Jones, Toni Tenille, Lynn Anderson, Sam & Dave, The Four Tops, and many more. For three years, Paul wrote pop music in Nashville, Tennessee, for several major publishing houses, and also performed as a cast member of “The Sensations” and “At the Hop” in Opryland USA theme park. During his years in The United States Marine Band, Paul performed for many White House and State Department functions. During and after his tenure with The Marine Band, he performed in Inaugural Galas for Presidents Nixon and Ford, Carter, Reagan, and Bush, and twice for President Clinton. Happily married to Ginny, his partner of thirty-seven years, they have raised two sons, Anthony and Marc, and a daughter, Natalie, the Queen of the Household, age sixteen!

Home Schooling Representative

Margo Guillory has been instructing students in string music since 1990. Her main instrument is the violin. She has a Bachelor of Music Education degree from James Madison University (1986), and a Master of Music degree in music therapy from Michigan State University (1989). She worked at the Psychiatric Institute of Washington, D.C. from 1989–1990 as a music/activity therapist. She has directed strings programs in the public schools in Prince Georges and Howard Counties. While teaching in Prince Georges County (1990–1992), she served as the Assistant Director of the Prince Georges County Enrichment Orchestra. Mrs. Guillory also taught for two years in the Urbana #116 Public School District while her husband attended graduate school the University of Illinois in Champaign, Illinois (1992–1994). While there, she taught violin in the evenings at the Urbana Conservatory of Music. She also performed in the Champaign-Urbana Symphony Orchestra and the

Danville Symphony Orchestra (Danville, Illinois). Mrs. Guillory’s teaching in Howard County began in 1996 after returning to teaching after maternity leave. She taught for five years in one elementary school and two middle schools her first year. After her program grew, she taught only in the two middle schools. Her orchestras performed in the Music in the Parks adjudicated events each year in May as well as in the local adjudicated events. Mrs. Guillory served as an adjudicator for the All-State Orchestra auditions in 1999. Mrs. Guillory has taken time off from public school teaching to home school her three children. She has been teaching private lessons for several years and has a thriving private studio. She teaches violin, viola, cello, and piano. She regularly sends her strings students to the ASTA Certificate Program adjudications and her piano students to the Piano Guild adjudications. Her students perform an annual recital, as well as performing in local nursing homes. In addition to her private studio, Mrs. Guillory co-directs a home school full orchestra with the Cedar Brook Homeschool Academy of Maryland. The orchestra performs two concerts per year. Mrs. Guillory plays in her church ensemble each week and does some free-lance work for weddings and church concerts. She works hard to remain current in her field. She attended the Teaching the Violin to Children workshop presented by the String Academy of Wisconsin at UWM in the summer of 2006, presented by Darcy Drexler, Mimi Zwieg, and David Anderson. She also studied piano pedagogy with Janice Puckett in the summer of 2007.

Events Chair

Leah Kocsis brings with her a variety of teaching and conducting experiences. She is a pianist and violist, and keeps a private instrument studio. Leah teaches general music and is the string ensemble director at McLean School of Maryland in Potomac. She performs with community and youth orchestras throughout the metro area. She has served as the music director of the Chamber Orchestra of Southern Maryland and the Rockville Regional Youth Orchestra. Leah is also active in musical theater and has served as music director for The Arlington Players, Dominion Stage, Damascus Theater and Sandy Spring Theater Group. She is currently pursuing a graduate degree at Peabody Conservatory.

Violin Forum

Kimberly McCollum received her Master of Music degree in Violin Performance from Boston University and her Bachelor of Music in String Performance from Florida State University. Her teachers include Peter Zazofsky, Eliot Chapo, and Jeanne Majors. In addition to her formal music education, Ms. McCollum has studied at the Chautauqua Institution in New York and the American Institute of Musical Studies in Graz, Austria. Ms. McCollum has been a member of various orchestras throughout the East Coast, including the Civic Symphony Orchestra of Boston (Associate Concertmaster) and the Tallahassee Symphony Orchestra. In addition, she has performed with the Annapolis Symphony, North Shore Philharmonic, Columbus Symphony, and the Jacksonville Symphony. Ms. McCollum has taught all levels of students in private instruction, chamber music coaching, and in formal classroom settings. She has been a past presenter at the ASTA National Conferences on the topic of teaching adult beginning students. Currently, Ms. McCollum is on the faculty of the Anne Arundel Community College, teaches strings in the Anne Arundel County Public School System, and performs with various orchestras in the Maryland and Washington, D.C. areas.

Viola Forum

Mark Pfannschmidt began to study violin at age seven, piano at ten, viola at thirteen, voice at fifteen, harp at eighteen, and harpsichord at twenty. In the end, he settled on the viola, because of its rich tone and unusual, interesting repertoire (and the employment prospects were better). He received his high school diploma from the Interlochen Arts Academy in Interlochen, Michigan, with a major in viola and minors in harp and voice. Further studies were completed at the Peabody Conservatory of Music in Baltimore, where he earned a Bachelor of Music degree in viola performance, with minors in harpsichord and piano. Continuing at The Catholic University of America in Washington, D.C., he graduated with a Master of Music degree, majoring in viola performance. His principal teachers have included David Holland, Karen Tuttle, and Jody Gatwood. Mr. Pfannschmidt has been teaching since 1986 and has taught ages four to adult. Courses in pedagogy have been completed with Ronda Cole and Rebecca Henry. His viola and violin students

have won auditions for the Maryland Classic Youth Orchestras (all levels), Potomac Valley Youth Orchestras (all levels), Academy of St. Cecilia Youth Orchestras and Maryland All-State Orchestras (Junior and Senior). Currently a member of the viola section of the National Philharmonic and principal violist of the Gettysburg Chamber Orchestra, his varied career has included seven years in the U.S. Marine Chamber Orchestra. Also a professional accompanist, Mr. Pfannschmidt has been the staff accompanist for the Gaithersburg Flute Camp since 2001. He has accompanied studio recitals for numerous area teachers and accompanies many students for local competitions and festivals. He was recently one of the staff accompanists at the Shenandoah Suzuki Festival in Winchester, VA. He and his wife, Laura, make their home in Gaithersburg, Maryland, with their children, Jason and Emily.

Cello Forum

Laurien Laufman is an artist of international stature, having performed recital tours throughout Europe, the United States, Canada, South America, India, and The People's Republic of China. She studied with many eminent cellists, including Janos Starker, Aldo Parisot, Andre Navarra, and Paul Tortelier. Miss Laufman won numerous competitions, including the 1975 Concert Artist Guild Competition in New York City, and was awarded the Silver Medal in the 1976 Villa-Lobos International Competition in Rio de Janeiro. Miss Laufman has performed as solo artist for radio and television in the United States, Canada, Brazil, Poland, and Switzerland. She has recorded for Classica Records and Medici Music Press. Miss Laufman is Professor Emeritus from the University of Illinois School of Music, where she taught for twenty-five years. In June of 2005, Miss Laufman came to the Washington, D.C. area, where she maintains a private cello studio and performs as recitalist and chamber musician.

Eastern Shore Co-Representative

Jeffrey Schoyen graduated with distinction from the New England Conservatory of Music, where he was a student of Lawrence Lesser. He completed an MFA at Carnegie Mellon University as a student of Anne Williams, and a DMA at Stony Brook as a student of Timothy Eddy. Awards he has received include a National Endowment for the Arts Chamber

Music Rural Residency Grant, Tanglewood Festival's Gustav Golden Award, and a Frank Huntington Beebe Grant to study with William Pleeth in London. He has studied Baroque Cello with Myron Lutske, Phoebe Carrai, and Anthony Pleeth. Dr. Schoyen has extensive orchestral experience and has been a member of the Opera Orchestra of New York, Pittsburgh Opera Orchestra, and Louisiana Philharmonic Orchestra, and Principal Cellist of the Filarmonica del Bajio in Mexico. An active chamber musician and recitalist, he has given concerts throughout the United States, Germany, Mexico and Spain. His most recent recital tour included the Mexican cities of Guadalajara, Puerto Vallarta, and Morelia. Dr. Schoyen has taught at the University of Nebraska at Kearney and at the University of Dayton. He has presented conference lectures on topics ranging from Performance Practice to Kinesiology in String Playing and has been conductor of the Kearney Area Symphony Orchestra and the Slidell Community Orchestra. He is an Assistant Professor at Salisbury University, where he teaches cello and bass and conducts the Salisbury Symphony Orchestra. During the summer he serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, Michigan. His cello is a beautiful Eugenio Degani made in Venice in 1887.

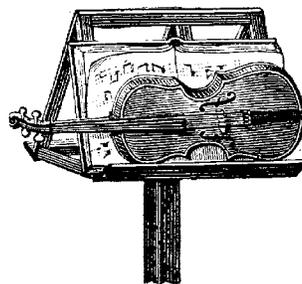
Eastern Shore Co-Representative

Sachiho Murasugi, violin, has performed extensively as a professional orchestral and chamber musician. She has been concertmaster of the Sorg Opera Orchestra in Ohio and Filarmonica del Bajio in Mexico, and a member of the West Virginia Symphony, Louisiana Philharmonic, and Springfield Symphony. As a chamber musician, she has performed throughout the United States, Mexico and Spain, performing in such venues as the Museo del Prado in Madrid. She received the National Endowment for the Arts Rural Residency Grant and was selected for the Nebraska Arts Council's Touring Artist Program as a member of the Sandhill Trio. A dedicated teacher, she has taught violin, viola, and chamber music at several colleges, including Union College in Lincoln, Nebraska, and University of Dayton in Ohio. Sachiho holds music performance degrees from Manhattan School of Music, CUNY Queens College, and is currently a D.M.A. Candidate at Ohio State University. Her teachers include

Raphael Bronstein, Daniel Phillips, and Cathy Carroll. In addition, Sachiho holds an MBA from Tulane University, where she received the Business School's highest award, the Freeman Fellowship. She is currently a full-time faculty member in the Salisbury University music department and is concertmaster of the Salisbury Symphony.

Industry Representative

Dalton Potter is the president of The Potter Violin Co. in Bethesda, Maryland. He has been building and repairing stringed instruments since 1976. After attending Berklee College of Music in Boston, Dalton managed Charlie Byrd's Music House for eight years, a music school of three hundred students and a faculty of twenty-five. During this time he began building instruments and studying with several world famous luthiers, eventually making instruments that were used in performances at the White House, The Kennedy Center for the Performing Arts, and the Corcoran Gallery of Art concert series. A professional luthier since 1978, Dalton continued to study the science of acoustics and to perfect his instruments. In 1981, he joined The Violin House of Weaver, one of the oldest violin firms in the new world, dating back to 1898. There, Dalton was able to study the work of the grand masters of violin making, working daily on fine masterpieces by Stradivari, Guarneri Del Gesu, Amati, Gagliano, Bergonzi, and many more. After fifteen years as the senior violin technician at the historic Violin House of Weaver, Dalton founded The Potter Violin Company, which encompasses the old Weaver retail store, plus the now famous Potter Violin catalogue company. Potter's Violins is now the largest purveyor of fine stringed instruments in the world. Dalton has written and spoken extensively on the importance of quality instruments in early strings education and is the author of "Kitchen Table Violin Repairs" an emergency manual for string players and teachers.



Friday Morning Music Club High School Competition for Strings (in memory of Gus Johansen) (Grades 9–12)

Monday, November 3, 2008
Sumner School and Museum,
1201 17th Street, Washington, D.C.

Please note: November 3 is a holiday for all students in Virginia and Maryland public schools. Students in the District and private school attendees who wish to participate may request after-school hours. The competition runs from 11:30–4:30 P.M.

Prize awards are \$700, \$500, and \$300. The First Prize Winner will participate in a recital at Strathmore Hall on Friday, November 28, 2008.

Other prize winners will have an opportunity to perform in FMMC student recitals and events throughout the year.

The deadline for applications is October 15, 2008.

For information, please contact Suzanne Richardson, 202-232-4355; e-mail torichardson@verizon.net.

Applications, Contemporary Music Suggestions, and 2008 Judges (when determined) will be posted on the FMMC website: FMMC.org.

Peabody Preparatory Auditions

Peabody Preparatory String Department's new program brochures for 2008–2009 Pedagogy Master Class & Teacher Workshops and the Pre-Conservatory Violin Program are now available. Highlights of the audition schedule include:

Peabody Preparatory Fall/Spring 2008–2009 String Department Auditions

Saturday, August 23, 2008, 10:00 A.M.–1:30 P.M. (varies depending on instrument). Please check web page at www.peabody.jhu.edu/prepstrings for full details, or call the Preparatory Office.

Peabody Youth Orchestra (formerly Preparatory Sinfonietta under the direction of Harlan D. Parker). Open to advanced musicians, middle through high school age, all strings, woodwinds, brass and percussion. Auditions for strings and additional percussion, brass and woodwinds: Saturday, August 30, 2008, 1:00–9:00 P.M. Download audition repertoire at www.peabody.jhu.edu/pyo. Call to schedule an appointment.

Young Artists Orchestra. Open to intermediate and advanced strings musicians in middle through high school. Auditions for all strings, woodwind and brass:

Saturday, August 30, 2008, 10:00 A.M.–12:00 P.M. More information at <http://www.peabody.jhu.edu/youthorchestras>. Call to schedule an appointment.

Preparatory String Ensemble. Open to elementary and intermediate strings musicians in elementary and middle school or up to age 14. Auditions for all strings: Saturday, August 30, 2008, 10:00–11:00 A.M. More information at <http://www.peabody.jhu.edu/youthorchestras>. Call to schedule an appointment.

Peabody Chamber Music. For strings, woodwinds and piano. Registration deadline: August 16, 2008. Auditions for all instruments: Saturday, August 23, 2008, 2:00–5:00 P.M. More information at <http://www.peabody.jhu.edu/3433>. Call to schedule an appointment.

Download the 2008–2009 Registration and Catalog at: <http://www.peabody.jhu.edu/register>

Address for all auditions: Peabody Preparatory Baltimore Main Campus, Peabody Institute, 21 E. Mount Vernon Place, Baltimore, MD 21202.

Phone number to schedule all appointments: 410-659-8100, ext. 1130.

(cont. from page 2)

to create a new, easy-to-use, good-looking website for our chapter. By the time you are reading this, the launch date will be soon—probably just a few more weeks. The old and the new MD/DC Chapter website have the same URL: www.asta.net.

One exciting feature of the new website will be: It will always be up-to-date! Old events will automatically disappear from the site.

Another great feature is that we have opted for is “EZ Host.” This means any of our officers can add new items to the website without going through a single webmaster.

One of the pages on our new website will interest all MD/DC members who have home studios. There will be a “Studio Teacher” page. Any chapter member may give permission to be listed on this page.

The listings will be arranged thus: City, Teacher’s Name, Instruments taught, Phone Number, and (if applicable) Personal Website. In order to prevent unwanted spam, no e-mail addresses with automatic links will be listed on this web page.

No one will be automatically listed. If you would like to be listed on this web page, send me or another Chapter officer: your name, city, instrument(s), phone (and website URL). Our contact information is on the inside front cover of *Stringendo*. You may send your personal information at any time, beginning now!

If you miss this opportunity to be one of the first teachers listed, not to worry. We will always be able to add new names. The only requirement is that you be a member of ASTA MD/DC Chapter!

Lorraine Combs

Apple Fig Oatmeal Bars

MD/DC Past President Cindy Swiss, who is working on a degree in Dietary Nutrition, contributed the following recipe:

3 cups whole wheat flour
1½ cups brown sugar, packed
1 cup soft, non-hydrogenated margarine
3 cups rolled oats

Filling

4½ cups unsweetened applesauce
4 cups chopped, dried figs
1 tsp nutmeg
½ tsp cinnamon

Place flour in mixer and blend in brown sugar. Cut in margarine until mixture is the size of small peas. Add rolled oats and combine. In a separate mixing bowl, combine applesauce, diced figs, nutmeg, and cinnamon. Spread 5½ cups of dough evenly on a well-greased full sheet pan (12 x 8 x 1 inch). Spread the filling evenly over the dough. Pat on the remaining dough to cover filling. Bake at 400° for 45 to 50 minutes until golden on top. Cool on wire rack. Cut into 32 bars.

Dietary analysis for one bar

160 calories, 2.8 g protein, 36 g carbohydrate, 1.6 g fat, .11 g saturated fat, .9 g monounsaturated fat, .5 g polyunsaturated fat, 4.5 g fiber, 22 g sugar, 57 mg calcium, 1.3 mg iron, 40 mg magnesium, 292 mg potassium, 59 mg sodium

The Lighter Side



What would your answers be to these important questions from students:

I'm right-handed. Do I need a left-hand violin or a right-hand violin?

Should I glue my bridge back on my violin or just nail it to the top?

My bass smells a little funny inside my f-holes, and I'm missing my pet hamster. I think he's in there, so I tossed in some hamster food. Should I also pour in some water? I don't want him to get dehydrated.

I can't pick up my violin after I sprayed it with Old English furniture polish. What is the best way to wash my violin so it won't be sticky any more?

I saved money by putting all my strings on my cello to one peg, and threw away the other three. Is this OK?

I bought an electric violin but it doesn't play very loud. Do you know why?

I can't tune my bass very well and the neck looks a little funny hanging off to the side like that. Is this normal?

Is there something wrong with my viola bridge? It's in four pieces.

I had to pull ninety hairs out of my bow; will that affect the way it plays?

I ran out of rosin to use on my bow so I used some chalk but it doesn't sound the same as before. What should I do?

I tried turning those wood pegs and three of my strings came loose into two pieces. Are they broke?

And how would you answer these questions from new teachers who have never played strings:

I tried tuning the viola and cello "E" strings but they broke. Any suggestions?

Do all the violins need to be tuned the same?

Does the order that you put the strings on the instruments matter?

A piece of one my student's violin fell off and I didn't know what it was, so I threw it away. Should I have saved the piece?

Do you need rosin to rosin a bow?

I put the bridge back on one of my student's instruments but it looks a little funny—on one side the strings are touching the fingerboard and the other I can stick a pretzel between the bridge and the fingerboard. Do you think my school picked up some cheap instruments?

All the necks are unfinished and don't shine with the same finish as the rest of the body. What brand of paint should I use, and which color is best to touch up the necks?

Can you still use rosin if it's in one hundred pieces?

How do you spray insecticide inside a violin to prevent cockroaches and spiders from living inside?