

# STRINGENDO

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# President's Message

On April 18, 2004, two new board members were welcomed at the MD/DC Chapter Annual Meeting; Cindy Swiss is our new President-Elect, and Emily Campbell is our new Secretary/Treasurer. As we welcome our new board members, we also say thank you to outgoing President Melissa Hullman and Secretary/Treasurer Nayiri Poochikian for volunteering their time and service to the MD/DC Chapter for the last two years.

In March 2004, Lya, Lorraine, and I attended the **National ASTA with NSOA Conference** in Dallas, Texas. What an experience! If you've never attended a national convention, consider going to the 2005 Conference in Reno, Nevada. The wealth of ideas is always inspiring, and the 2005 Conference promises to be better than ever, with sessions by Midori and Rachel Barton.

Locally, the **Certificate Program** exams were held at Catholic University on June 12 and 13, 2004. With 170 students participating from 21 teachers, this was our largest event in the program's seven-year history. Lya's presence was greatly missed due to her back pain, but many string teachers and students benefited from her work in setting up the program.

Cindy Swiss's **Fiddle Workshop** will take place in August. Postcards announcing the workshop were sent out in July. If the program is well attended, we will plan to schedule more alternative style workshops in the future.

This September, MD/DC Chapter will be having **Strings in Our Community Month**. Often, it seems that string playing is done at concerts and recitals that are attended primarily by people who are

already acquainted with string music. **Strings in Our Community** is an opportunity to take string music to people that would not ordinarily get to hear it. Please have your students play string quartets, trios, duets, or even solos in the park, the national anthem at sporting events, or Suzuki tunes at a coffee house. Get some friends together and try some new pop, jazz, or fiddle tunes. Students could even perform to raise money for a local charity! The sky's the limit, but keep in mind it's always a good idea to get permission from the venue before you play. After the performance, let us know about your experience, and we'll publish it in the next edition of *Stringendo*. Just get out there and play!

MD/DC Chapter is starting a **Teacher Referral Service** for teachers that are looking for more students. This list will be published in *Stringendo*, and eventually on our web site. (The National web site already has a list of teachers for all states.) If you are interested in having your name and contact information listed, please contact Doree Huneven at 703-451-7604, or dhuneven@aol.com. If you know of a teacher who is not an ASTA member but would like to be listed, this would be a great opportunity for them to join! Application forms can be found in the *AST*, *Stringendo* or at [www.astaweb.com](http://www.astaweb.com).

As always, we welcome input and submissions from our members. If you have a tip you would like to share for the **Tip Column**, or have news to share we'd love to hear from you! This is your journal!

Happy teaching!  
Anne Marie Patterson  
MD/DC Chapter President

## From the Editor's Desk

In the hope of luring as many members as possible to the 2005 ASTA Conference in Reno, Anne Marie and I have included notes on sessions that we attended in March 2004 in Dallas. What an exhilarating experience! Next year's conference promises to just as exciting. Read about it in this issue and mark your calendars now!

I hope all of you are having an enjoyable and

productive time this summer. Please share your activities with your fellow members! Send letters, reports, articles, or comments to *Stringendo*. Remember that this is *your* newsletter! There will be people who will benefit from your experiences.

I would like to extend my special thanks to those members who contributed articles to this issue.

Lorraine Combs

# Dallas Convention, March 2004

by Anne Marie Patterson

The first few days of the National ASTA WITH NSOA Convention in Dallas were a “who’s who” of fiddle and jazz string playing. Tracy Silverman, Richard Green, Julie Lyonn Lieberman, Crystal Plohman, Bob Phillips, Randy Sabien, and many others presented performances and sessions. It was an amazing experience not only to hear these masters perform, but to have them discuss how to get students started with alternative styles. Tracy Silverman played an incredible medley of Led Zeppelin tunes on electric violin and Richard Green demonstrated how he developed the “chop” bowing technique.

Bob Phillips, author of *Fiddler’s Philharmonic* and *Jazz Philharmonic*, did a session on getting students to improvise using the *Jazz Philharmonic* CD. First the student imitates the teacher on one note, then several notes. The teacher can vary the rhythm, bow length, articulation and dynamics. Next, the student has to play anything *except* what the teacher plays, for example, soft instead of loud, or a different rhythm. Then the teacher can have “conversations” with the student by playing one measure and having the student play something else back. The conversation can be sent from one student to the next around the room, passing ideas, as in chamber music. Bob made a comment that helped to alleviate fear of improvisation: “If you play a wrong note, you’re only a half-step from success!”

There were also sessions on school orchestra instruction. Pamela T. Hayes and Doris Gazda presented an all-day Elementary and Middle School Conducting and String Class Workshop. They suggested having students put cases on the back of their chairs to get them out of the way and promote good posture. Teach all four strings as early as possible to develop playing with weight on the string. Remind students that the string is round, not flat, to help them play with good tone. In teaching vibrato, try placing a small ball between the strings and having the student roll it to develop the forward/back motion.

Lynne Denig and Brenda Johnson presented a session on Performance, Posture and Pain. Brenda is

a specialist in the Egoscue method, which analyzes the patient’s posture and prescribes stretches and exercises to bring the body back into alignment. If you are interested, the book *The Egoscue Method of Health Through Motion* is available from most bookstores, or check out the website: [www.egoscue.com](http://www.egoscue.com).

Katie Landsale of the University of Hartford presented a session on the Bach Sonatas and Partitas. She commented that solo Bach is like Silly Putty in that it picks up the imprint of the performer. She categorizes each movement of Bach into one of three areas: single wandering line, (ex. D minor Allemande) moto perpetuo (ex. Preludio) or lilting quality (ex. Loure). She suggests showing rhythmic grouping by imagining a bus stop, which is not an end, merely an opportunity to pause and breathe. Periodically do a mental “check-up” while playing by breathing, trying to swallow, or checking the back of the neck and knees for tension. Try walking while playing to feel the swing of the music and release tension. Think of completing a piece like eating a sandwich: don’t just nibble the corners, but eat it whole until it’s devoured.

Winfred Crock’s session entitled “Do You Hear What I Hear” focused on intonation. She commented that students first hear in black and white, then color, and finally high definition. Singing is very important, as the voice is the first instrument, and the violin is the vehicle. Clear tone is also important so the student can hear the pure vibration of the string. Listen for the ringing of the open string when playing a G, D, A, or E (or C on viola or cello). The resonating string will produce a click when stopped with another finger if the note being played is in tune. Training the student to hear one part while playing another is good preparation for double stops. Playing a note in tune is like shooting an arrow at a bulls-eye on a moving target while walking on a tightrope! Always listen and adjust, but try to hit the target squarely the first time. To continue the bow and arrow analogy, it would not be fair to shoot, then walk over to the target and move the arrow!



# MD/DC Chapter Minutes and Treasurer's Report

Annual Meeting  
Sunday, April 18, 2004

Present: Anne Marie Patterson, Cynthia Swiss,  
Emily Campbell, Lorraine Combs, Lya  
Stern, Eleanor Woods, Cecelia Barczyk,  
Judy Shapiro, Slavica Ilic

The meeting opened at 10:00 a.m. at the home  
of Lya Stern.

Introduction of new officers:

Cynthia Swiss, president

Emily Campbell, secretary/treasurer

Presentation of Teacher of the Year award:

Cecelia Barczyk received the award. Anne  
Marie read a letter from Ms. Barczyk's  
student, president of the ASTA student  
chapter.

Attendance at ASTA annual meetings

Why is it lower than in the past?

Do we need incentives to attend?

ASTA membership: Possible incentives for joining  
*Stringendo* (need more articles)

Teacher Referral

Pedagogy Day

Certificate Program.

MD/DC Chapter gave \$400 each to Coolfont and  
National Chamber Orchestra Institute for  
scholarships.

3/4 size Doetsch violin available for loan through the  
chapter.

Lorraine Combs will help a new Membership Chair  
get started.

Cynthia Swiss will coordinate a Fiddle Workshop.

The meeting adjourned at 1:00 p.m.



**Top: Anne Marie Patterson and  
Cecelia Barczyk**



**Bottom: Emily Campbell and  
Cindy Swiss**

**Board Meeting**  
**Sunday, June 13, 2004**

Present: Anne Marie Patterson, Emily Campbell,  
Cynthia Swiss, Lorraine Combs, Doree Huneven  
The meeting opened at 3:25 p.m. at Catholic  
University.

Cynthia Swiss gave details of the Fiddle Workshop.  
Wednesday August 18 10:00 a.m.–12:00 noon  
McDonough School in Owings Mills

Anne Marie went over all the information needed for  
the next *Stringendo*.

Anne Marie asked for master class ideas as a possible  
ASTA event.

Membership chair needed or we need to train  
the existing chair on the necessary computer  
programs.

Proposed event: “Strings In Our Community Month”  
(September) – students and teachers would be  
visible at various venues in their communities.

Anne Marie is working on a “Pedagogy Day” where  
college students would mentor high school  
students in pursuing a music education degree.

Anne Marie proposed adding teacher referrals to the  
MD/DC Chapter website.

Possible opportunities for ASTA student chapters:  
Write about their programs

Help with the Certificate Program

Possibility for future solo competition winners to  
collaborate with Maryland Symphony or other  
group?

*Stringendo* could list All-State requirements.

Could MD/DC Chapter collaborate with MODA on  
workshops?

The next board meeting will be held following the  
Fiddle Workshop on August 18 at 12:00 noon in  
Owings Mills.

The meeting adjourned at 5:00 p.m.

**Treasurer’s Report**

As of 5/31/04, the following funds are available:

Checking:	\$3,217.28
Savings:	0
Certificate of Deposit	1,178.95
Total	4,396.23

Submitted by Emily Campbell

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## 2004-2005 MMEA Calendar

Oct. 2, 2004 – Application Deadline: All State Junior  
Groups

Oct. 9, 2004 – Application Deadline: All State Senior  
Groups

Oct. 15, 2004 – Fall In-Service at New Town High School

Oct. 30, 2004 – Video tape deadline: All State Jazz

Nov. 13, 2004 – All State Auditions: Junior Groups

Nov. 20, 2004 – All State Auditions: Senior Groups

Jan. 27–29, 2005 – Maryland Jazz Focus Weekend and All  
State Jazz Band

Feb. 18–20, 2005 – Senior All-State Choruses at Hunt  
Valley

Feb. 25–27, 2005 – Junior Band, Senior Band, and Senior  
Orchestra in Hunt Valley

Mar. 3–6, 2005 – All Eastern and Eastern Division  
Conference, Baltimore

Mar. 17–19, 2005 – All-State Junior Chorus and Orchestra,  
Frederick

Apr. 2, 2005 – Application Deadline: State Band, Chorus,  
and Orchestra Festivals

Application Deadline: State Solo & Ensemble Festival

Apr. 26, 2005 – MODA State High School Orchestra  
Festival

Apr. 27, 2005 – MBDA State High School Band Festival

Apr. 28, 2005 – MCEA State High School Choral Festival

May 3, 2005 – MODA State Middle School Orchestra  
Festival

May 4, 2005 – MBDA State Middle School Band Festival

May 5, 2005 – MCEA State Middle School Choral Festival

May 7, 2005 – MODA State String Solo and Ensemble  
Festival

MCEA State Vocal Solo and Ensemble Festival

May 14, 2005 – MBDA State Wind and Percussion Solo &  
Ensemble Festival

# Starting a Youth Orchestra: A Guide to Your First Year Part 1 of 2

*by Lynne Denig*

**T**he first question: Why start a youth orchestra at all? The obvious answers would be to serve young musicians who have no school orchestra to play in or to provide more orchestra experience for those students who feel they need more experience despite being in school programs. One can think immediately of private school students or home school students whose circumstances do not provide any ensemble to play in at all. Also, some schools have string programs but no full orchestra programs. Some schools are so large and the orchestra programs so big, that some students desire to play in a string orchestra.

Whatever the reasons, for those who decide to take on the challenge of starting a new youth orchestra, here is a brief guide in two parts to what one must do to get it started. Part 1 will deal with getting the organization on a good footing legally, and the last part will deal with all other aspects.

Need is a primary factor in establishing a new group. Do you know that children in your area, as mentioned above, have no string programs in their schools? Do you know that there is a large home school population of players in your area? Are the existing youth orchestra programs turning down more players who audition than they are accepting? Is there a special kind of program that you would like to offer, like a Bluegrass ensemble? Are children forced to drive long distances in order to participate in existing ensembles? It could be that several of these deciding factors fit your situation. If so, it is likely that a new group in your area will thrive.

For the person who decides that a group must be started, you must know that if you undertake the task of starting a new group, that you will be a very busy person at least the first year of the ensemble's existence. In many ways, taking on the task of starting a new ensemble is like deciding to start a family with all of its pluses and minuses and time considerations. Your "child" will need lots of attention, especially as you prepare for its birth and just after the "happy event." Every newborn is

helpless, and every new ensemble has no history to fall back on or other people to care for it. But just as one needs "a village to raise a child," so one will need a village to start an ensemble.

Where will you find this village? A natural place is in the parents of the children who will be served. Of course, one doesn't know who those parents are until the ensemble is begun, but there will be clues in your studio or in the studios of teachers in your area. A likely first step is to contact either parents in your own studio to find out their interest or parents in the studios of other teachers. The parents who respond the most vocally are probably the parents whom you can count on to either support you in your leadership or who will serve as leaders themselves.

Collect names and addresses of these parents and invite them for an organizational meeting. Note the interests and professions of not only the people there, but also of their spouses; wonderful offers for assistance also come from the attendee asking a spouse for advice or the spouse volunteering his or her time to take on, pro bono, a needed service for the group.

Finding a lawyer who wants or needs to do pro bono work is a good next step. Check with your constituency to find a law firm that is looking for pro bono clients. Short of that, a lawyer should be hired to see you through the legalities of understanding and writing the bylaws and in submitting an application to your state for incorporation.

A next step will be to start to draft the bylaws for the group since a qualification for incorporation is that bylaws be written. These bylaws will guide the organization as it maneuvers the intricacies of deciding policy for the group.

The lawyer might have examples of bylaws, but if not, finding examples of bylaws can be easy or hard, depending on your involvements or on the involvements of the initial group you gathered together. You or members from your initial meeting might already be involved in other boards, and you or they will have access to the bylaws of that

organization. Sometimes other orchestras will mail you a copy of their bylaws, but very often, the administrative help is voluntary or completely overworked if paid, and getting the bylaws will take time. Ask parents in your studio or in the studios of other teachers if you can duplicate their copy from another orchestra. Another good source of support for the whole process is the American Symphony Orchestra League, [www.symphony.org](http://www.symphony.org), which has a section devoted to youth orchestras. Membership in this supportive and informative organization is highly recommended.

After the bylaws are written, you should have another meeting to determine “initial officers.” These people are not necessarily the people who will serve as the Board of Directors, the group that oversees the policies of the organization, but your state will require in the Articles of Incorporation several names of people to appear in the Articles just to know that the group has initial leadership.

You are now ready to go through the process of applying for incorporation. Because the new group will be collecting fees to run the organization, each state usually requires for tax purposes that you be recognized by the state as a business. Again, submitting this application is something that your lawyer will help you with. The lawyer will make contact with the your state’s corporation commission to acquire the proper application. You and the lawyer will work together on this application, the lawyer developing the language applicable to your group and you providing the particulars of names and addresses. There is a fee associated with the application; ours was \$75. Keep receipts. Once fees are collected, anyone who has paid anything on behalf of the organization can expect reimbursement.

The next step is to elect a Board of Directors. A minimum number of people to serve on the Board of Directors is three: a President, Treasurer, and Secretary. Too many people on a board mean that finding meeting times will be impossible. What is the right number? The right number is the number that is useful to your organization. You may well see that, in the initial number of people who showed up for the meeting, some people will fit roles more ably than others and this observation will help you to decide how many officers there should be. The CPA will be a natural for Treasurer, the detail person who enjoys writing, will make a great Secretary, the person who is visionary and yet who has organizational

skills should be President. Why not nominate those people for those positions, and then call on others to nominate people themselves. At another organizational meeting, officers can then be elected.

Now you have your official organizational group. What’s next? Lots of work!

Part 2 of this series will deal with hiring a conductor, developing a plan for music disbursement, publicizing auditions, scheduling auditions, scheduling personnel for auditions, developing an audition form for those listening to auditions, setting up a web site, establishing contact information, developing a name for the ensemble, developing application forms, developing a handbook, setting up a bank account, developing a volunteer base, and beginning the process of applying for non-profit status.



*Lynne Denig is President of The Youth Orchestras of Fairfax, the newest of our region’s youth orchestras. The group was created in August 2003 and now boasts two ensembles. The group’s web site is [www.tyof.org](http://www.tyof.org). Lynne also serves as President of the Virginia String Teachers Association and is the Chair of the Virginia Certificate Program.*



# XXXII International Viola Congress

*by Helen Fall*

Violists would think they'd died and gone to Viola Heaven upon arrival at the XXXII International Viola Congress at the University of Minnesota. UM rests on the banks of the Mississippi River in Minneapolis, which was a beautiful setting for the Congress. The Congress took place June 9–13, 2004, and was hosted by the gracious UM viola professor, Kory Konkol, aided by his very talented and helpful viola students. The Congress was presented in association with the American Viola Society.

Those who had been to previous congresses remarked that this was the best one ever. There were twelve luthiers, three bow makers and seventeen violin shops represented at the exhibition area, in addition to other specialty dealers (strings suppliers and sheet music dealers).

In five days, the Congress presented seventeen recitals, one concert and four master classes. The recitals included music for viola solo, viola with piano, and viola as part of ensembles. One evening concert was devoted to the viola concerto literature with four viola concerti performed with full orchestra. The orchestra included musicians from the St. Paul Chamber Orchestra and the Minnesota Orchestra.

The first evening's activities included a tribute to William Primrose in honor of his 100th birthday year. Claudine Bigelow, former D.C. area free-lance violist, now Professor of Viola at BYU, hosted a lecture/recital that took participants through Primrose's life with photos and music. All of the musical selections on the recital were those either made famous by Primrose or transcribed by him. Performing this music were Roberto Diaz, Yuval Gotlibovich, Pamela Goldsmith, Che-Yen Chen, Roger Myers and Donald McInnes. Diaz performed on the 1595 Amati viola that was formerly owned by Primrose, now owned by Diaz. The lecture/recital was followed by a panel discussion on Primrose, his teaching and legacy. Panelists included former Primrose students Roberto Diaz, Pamela Goldsmith, Donald McInnes, Roger Myers and Yizhak Schotten.

For the four master classes, the master teachers were Roland Vamos, Patricia McCarty, Yizhak Schotten and Donald McInnes. Roland Vamos

taught a master class on solos with orchestral accompaniment, Patricia McCarty taught a master class on the Bach Cello Suites for viola, and Yizhak Schotten worked with students on Orchestral Excerpts. Schotten recently released a CD on this subject, titled "Orchestral Excerpts for Viola with Written and Spoken Commentary." This CD includes 27 excerpts from the tutti viola repertoire and five excerpts from the orchestral solo viola repertoire. The liner notes include helpful practice hints.

The most memorable master class of the week was the one with Donald McInnes, a viola professor at the University of Southern California, holding the position formerly held by his teacher, the great William Primrose. McInnes was at his master class location 30 minutes early, and for those who arrived early, he sat down and offered time for questions. Much of what he said before and during the class came from his study with Primrose. He would quote Primrose often. McInnes had much to say about posture and position, explaining how posture and position can directly affect projection and tone. He was very clear that "no unattractive notes" should be allowed in one's performance. He believes that beautiful sound will control pacing in music, that musicians should be concerned first and foremost with the sound they produce. He was an effective teacher, and the changes heard in the students who worked with him were remarkable.

The recitals and the concert were overwhelming! How many times will a viola "great" come to town for a recital? Well, in five days, attendees heard a dozen of the world's "great" violists and even more great players not yet fully recognized in the music world. Some of the most familiar names of the performing violists were: Atar Arad, Helen Callus, Paul Coletti, Roberto Diaz, Pamela Goldsmith, Jeff Irvine, Patricia McCarty, Donald McInnes, Paul Neubauer, Lynne Ramsey, Sandra Robbins and Yizhak Schotten. Happily, the virtuoso violinist Elmar Oliviera joined the fun for some great duo performances.

Highlights of the week's performances had to include Roberto Diaz and Elmar Oliviera performing the Passacaglia by Handel/Halvorsen as well as "Eeyore Has a Birthday," by John Deak, performed

by Jeff Irvine on viola as Eeyore, Kathryn Brown on piano as Piglet and Scott Haigh on bass as Winnie-the-Pooh.

The most memorable solo performances of the week were those by Roberto Diaz, Paul Neubauer and Paul Coletti. If you remember Roberto Diaz from his days as NSO principal violist and D.C. area soloist, you must see him again—he just gets better and better! Diaz, now principal violist of the Philadelphia Symphony Orchestra and professor of viola at the Curtis Institute of Music, performs with the utmost musical sensitivity. He seems to transcend the music, and, as he does, he draws the audience in with him. His performance of the Penderecki Viola Concerto was magical. Paul Coletti has a different yet still alluring style of performing. One felt as if he was communicating directly to the audience, and beckoning them to participate in the music. He is an expert musical salesman, and very exciting to watch. Paul Neubauer effectively lobbied for his version of the Bartók Viola concerto (revised by Dellamaggiore & Peter Bartók, edited by Neubauer). His performance was hailed by a wildly enthusiastic audience. After five bows, he treated the audience to “a walk through the 32nd Viola Congress,” which was an improvisation on all of the themes heard throughout the week, including the wild sounds that John Graham shared in his recital incorporating electronic sounds with acoustic and electric viola, and Paul Coletti’s rendition of the Brahms E-flat

Sonata which was played in F (viola tuned up). Neubauer’s encore brought down the house.

The Congress closed with a final recital that included a mass viola performance. The mass viola ensemble was coordinated and rehearsed by “The Four Violas” from Portland, Oregon. The Four Violas are all members of the Portland Symphony (and includes Charles Noble, former D.C. area free-lance violist). They perform a wide repertoire of music for four violas, some borrowed, some composed by them. The repertoire takes them through every genre of the music world, from Johnny Cash to Tchaikowsky. Original music and transcriptions will soon be available for sale on their website: [www.thefourviolas.com](http://www.thefourviolas.com). On the program for this concert was Rossini’s “William Tell” Overture for ten parts, an arrangement of “Nimrod” from Elgar’s “Enigma” Variations, an arrangement of a Bach Concerto in C Minor that was dubbed “Brandenburg No. 7,” and closing the Congress down with a four-part arrangement of Sousa’s “Stars and Stripes Forever,” complete with piccolo solo for the fearless first violas.

The location of the next three Viola Congresses have been announced: Reykjavik, Iceland, June 1–5, 2005; Montreal, Quebec in 2006; and Australia (exact location TBD) in 2007. Participation in future Viola Congresses is heartily recommended! For more information, go to the American Viola Society website: [www.americanviolasociety.org](http://www.americanviolasociety.org).



# Joseph Nagyvary Violin Competition

Joseph Nagyvary, of Nagyvary Violins in College Station, Texas, will donate one violin valued at \$10,000 to a young violinist between the ages of 12 and 18. The winner will be announced on or before December 1, 2004. In addition to the violin, the winner will receive a brief appearance at the 2005 ASTA National Conference as well as a commemorative plaque. Second and third place winners will receive commemorative plaques.

## Competition Rules:

1. Applicants must be pre-college-aged student violinists (ages 12 to 18) as of October 1, 2004.
2. The entering student or his/her teacher must be a member of ASTA WITH NSOA.
3. Applicants will provide three copies of both an audio CD and a videotape of the recording session/performance. Videotapes may be of "home movie" quality. Each piece must be recorded in one take; no splicing or editing of the recording is allowed.
4. Applicants will perform two selections:

The first piece must be a movement chosen from the following list of concertos/concerto equivalents:

- Mozart Concerto No. 3 in G Major
- Mozart Concerto No. 4 in D Major
- Mozart Concerto No. 5 in A Major
- Bruch Concerto in G Minor
- Bruch "Scottish Fantasy"
- Lalo "Symphonie Espagnole"
- Sarasate "Zigeunerweisen"
- Ravel "Tzigane"

- Wieniawski Concerto in D Minor
- Barber Concerto
- Dvorak Concerto in A Minor
- Tchaikovsky Concerto in D Major
- Beethoven Concerto in D Major
- Brahms Concerto in D Major
- Saint-Saens Concerto in B Minor
- Saint-Saens Introduction and Rondo Capriccioso

The second piece is the free choice of the contestant and should be of a contrasting style to the first selection.

5. The pieces must be performed with accompaniment and by memory.
6. A statement of financial need by the parent or guardian must accompany the application. This narrative should include any information that would prove financial hardship or need. Include number of household members and the occupations of parents or guardians. All information provided will remain confidential.  
There is an entry fee of \$25, payable to ASTA. All materials should be sent to ASTA, 4153 Chain Bridge Road, Fairfax, VA 22030.
8. All materials must be **postmarked by October 1, 2004**. The winner will be announced by December 1, 2004.



# ASTA WITH NSOA's 2004 National String Forum & Festival Dallas, Texas, March 2004

*Reports by Lorraine Combs*

## **RHYTHMIZING THE BOW – Tracy Silverman, Richard Greene, and Julie Lyonn Lieberman**

**P**itch and rhythm awareness are located in different sections of the brain. The panelists showed several examples of how to bow something as simple as a series of open string notes, or simple scales in first position, using different bowing patterns and rhythms. The idea is to get the performer to place accents and slurs in an improvisational style rather than in predictable, regular patterns. They moved on to “using the violin as a drum.” This is much easier understood by watching the demo than explaining in words. A classically trained string player would have to drop all preconceptions of standard bowing technique in order to be open to the possibilities they presented—not only regarding tone production, but the bow hold, as well. Scratchy sounds and non-tonal thumps were all acceptable here. All participants who brought their instruments were invited to try the techniques. This was a very popular session. The room was filled to capacity, and later in the day, and even a day or two later, I could see violinists clustered in little groups of two or three trying out the bowing techniques they had picked up at this session.

## **BETWEEN THE CRACKS – Geoffrey F. Perry**

**B**lues, rock ‘n’ roll, and boogie-woogie styles were shown. Participants were given handouts showing various forms of scales: standard Major, Major pentatonic, Minor pentatonic, “MixoBluesian.” Participants were invited to practice I, IV, and V chords in D Major, then the basic 12-bar blues pattern in a rock ‘n’ roll rhythm. Then simple improvisational melodic motifs were demonstrated. Every participant who brought an instrument was invited to improvise in turn. Just as in the bowing session described above, this was a very popular session.

## **CHOPPING TECHNIQUES FOR CELLO, VIOLIN, AND VIOLA – Richard Greene**

**T**his session was related to the first session I mentioned above. Greene said he “discovered” the technique by trying to avoid pain. The technique is done on the *inside* of the bow. The thumb is bent outward in “hitch-hiker” fashion, and the fingers are straight. The stick slants toward the bridge. Press hard, and reduce the stroke to one click. The “chop” is a bit longer in duration. You can chop on triple-stops. Greene said when he was young, he would turn the bow with the stick slanted the “wrong” way in order to play a triple-stop etude. The handouts showed various rhythms that could be used with chopping. Some chops are loud, some are soft, some result in an indeterminate pitch, others have a good tone with actual pitches. The bow stays on the string for some chops and comes off the string for others.

## **FINDING THE GROOVE, FINDING THE STYLE – Ed Willett**

**T**he presenter was a cellist, and was assisted in the session by his wife, a singer. Willett presented ideas for meeting the challenges inherent when a classically-trained player makes the leap to performing non-classical music. First, the duo performed three selections in a sort of bluegrass/fusion style. He played cello and sang; she sang only. It was a gorgeous harmonizing of voices, and a beautiful, relaxed cello technique. He convinced all of us that we should practice playing and singing at the same time. Start with unison, and then go to scales in thirds, fourths, fifths, sixths, and even sevenths! During the demos, they had the whole group learning to establish the tempo by tapping on the upper chest on beats 2 and 4. Then we all tried out a Jazz Etude in four parts, speaking the rhythm using a “dah” sound, while tapping the backbeats.

**ELEMENTARY AND MIDDLE SCHOOL  
STRING CLASS – Doris Gazda and Pamela T.  
Hayes**

They discussed the foundations for body mechanics that assist in developing proper playing position skills in young students. Doris talked about the body posture and balance of weight in Alexander Technique and Tai Chi and Pilates. The group participated in exercises and learned that any stiffness in motion is wrong. Pamela showed some of the first examples of playing with the bow, using early examples in a couple of method books, always emphasizing the softness of the muscle movements and the fluidity of these movements. There were plenty of handouts for the group, thus ensuring that we wouldn't forget the principles discussed.

**THE DOUBLE BASS: YOUR FRIEND – Jeffrey  
Eckels**

This session dealt with the bass in the context of various styles: swing, Latin, pop, folk, bluegrass, and funk. The bass lays down the harmonic and rhythmic foundations, and often hooks up with the drummer on this. Beginners in the jazz/swing areas first learn about playing the chord changes and the rhythm basis. He said to be sure to teach students arpeggios with 7th chords, and to have them listen to great recordings. Repeating motifs in a bass line is good. It gives the audience and the other players in the group something to remember so they will be familiar with the piece by the end of it. He talked about equipment and the importance of having the bass set up correctly. The session ended with him playing examples in various musical styles.

**UNLEASHING TALENT – Ricardo Iznaola**

There has been a lot of research in recent years in medical, educational, and psychological fields debunking the myth of "innate talent." Long-term commitment on the part of the student is the single most significant factor in the development of the successful musical performer. One cannot rely on a student's apparent musical talent to predict if that student will achieve success in his performance goals. Rather, the skill of the teacher in the development path of the student will be the factor

that propels the student onward to continue to pursue his goals. The teacher must be skillful in: 1) verbal description, 2) demonstration of playing, and 3) physical manipulation to correct problems. All good teaching is a stimulus for self-discovery on the part of the student. Iznaola's article can be found on the European Guitar Teachers Association web site under "Past Articles."

**EFFECTIVE STRING TEACHING – Elaine  
Colprit**

All teachers can be effective, but one thing that differentiates between the novice teacher and the experienced one seems to be what the teacher does in real time in a spur-of-the-moment situation. Colprit looked at video tapes of twelve teachers, each with two students and two lessons each, for a total of 48 lessons. She looked at the videos and analyzed 338 little "chunks" of target items (ex. "...your F-sharp is too high...") to see what the teacher did. Effective teachers talked for a much shorter period of time than novices did. They usually explained the way to correct the problem by playing with the student or demonstrating. We watched some of the examples that Colprit had selected. She also explained that young teachers will eventually learn to break down a process of fixing something into smaller and smaller steps. At first, the novice will only see the big picture and won't know how to break problems down, thus they just accept the whole performance even though they know it is not up to par. Also, if a young teacher has good teaching skills, but not good playing skills, there will be very little success. Teaching is about problem-solving. When a student is young and cannot fix his problem by hearing, the teacher must give specific verbal and visual demonstrations. As the student gets older, he will need less verbal instruction.

**SWAP AND SHARE VIOLIN TEACHING TIPS  
– Valerie Arsenault, Janet Farrar-Royce, Jennie  
Lou Klim, and Janice Wade**

Attendees received a wealth of string teaching tips for beginning through high school and college-age violin students. Topics ranged from note reading to technique development to fiddling to Baroque performance practice.

**PEDAGOGICAL TRADITIONS OF VIOLA,  
PART 1 – Roger Myers, Kathryn Steely, Karen  
Ritscher**

All presenters agreed that the Kreutzer etudes, Sevcik op. 3, and Tartini Art of Bowing are essential for viola technique. Students should study and prepare and polish those pieces which are at the level of their current technical ability. Deficiencies noticed in incoming college freshmen: 1) tone quality, 2) playing pieces beyond their current technical and music levels, 3) rhythm, 4) basic setup. They also commented on preparing potential college graduates for their future careers, taking into consideration: 1) the huge number of people competing for one orchestra position, 2) the number of orchestras folding, 3) is a teaching career track desirable for the graduate? All these topics were also discussed in another session: the violin panel, moderated by Mimi Zweig.

**BASS MASTER CLASS – Jeff Bradetich**

After hearing several performers, these were some of his comments: If a bass player was once trained early by a cellist, there may be a tendency to bend the right arm too much at the elbow, and to compensate for the bow being too far away from the bridge by bending the upper body forward in order to move the bow closer to the bridge. He gave several suggestions for navigating perfect fourths (the “bassists’s nightmare”). He advocates using very flexible right hand fingers to assist in string crossings. Otherwise, the right arm is too stiff, and makes the sound heavy and not very clean. He showed some flexibility exercises for right-hand fingers, both for French and German bow. In the portato, don’t weaken the first note, but rather emphasize the second note. When you have options for fingering or bowing a certain small motif, always weigh every option and decide which one works best in that particular situation. On an opening long note, don’t put a “bite” on the onset of the note. It will sound warmer without the bite. It is important to use the entire bow on a lyrical passage.

**VIOLIN TEACHING—THE GALAMIAN  
CONCEPTS – Charles Avsharian**

There was a wealth of information for the performer in this session. Avsharian, who was a student of Ivan Galamian, said to read Galamian’s book—five or six times for a start! He talked about and demonstrated how to deal with fast passages, functions of the right hand, various bowing styles, left hand. Galamian taught technique so the student would have lots of tricks in his tool box; then he can play music the way he wants it to sound.

**TUNEFUL TECHNIQUE: ETUDES OF DE  
BERIOT – William Dick and Eri Lee Lam**

The session began with a brief bio of Charles de Beriot, who wrote his concert etudes during his time as head of the violin department in Brussels, 1843–52. They are technically challenging, and written in a very musical style. Lam, who wrote her thesis on these etudes, played No. 9. Then Dick gave a brief historical background of technical writing for the violin. Mentioned were Corelli, Vivaldi, Tartini, Pugnani, Viotti, Paganini. He did not include the Germans. Gossec was the one responsible for establishing a violin curriculum for the Paris Conservatory, collaborating with Rode, Kreutzer, and Baillot. Lam ended the session by giving a brief technical description of some of the de Beriot etudes.

**THE RIGHT-HAND JOURNEY FROM  
TECHNIQUE-DRIVEN SOUND TO SOUND-  
DRIVEN TECHNIQUE ON THE VIOLA  
– Marilyn Seelman**

The long title for this session pretty much describes the way to get from beginner status to that of the advanced player. The first half, technique-driven sound, was broken down into: A) basic bow hold, B) variables of sound, C) isolating motion to correspond to note length, and D) release of motion and sound. The second half, sound-driven technique, described the transition to artistry: A) aural diagnosis, B) correcting the motion, C) applying the diagnosis to musical interpretation, and D) artistry from sound. Samples from Schuman’s Adagio and Allegro. Op. 70 for Viola and Piano served to demonstrate the concepts.


## ETUDES OF KREUTZER – Mimi Zweig

Zweig establishes a check list with all her students, with the principal categories: stance, left hand, and right hand. Then she showed how she uses Kreutzer, especially Etude 2, to set up and refine all the points on the check list. There were especially detailed descriptions and demonstrations of bow technique, including martelé, détaché, Viotti stroke, spiccato, ricochet, sautillé. Be sure to visit her web site, *StringPedagogy.com* to see how it all works.

## SPICCATO SESSION – Jerry Fischbach, Jim Przygocki, and Barbara Thiem

A perfect follow-on to Mimi Zweig's session. The three presenters showed various ways to teach spiccato on the violin, viola, and cello, and discussed the similarities and differences of the spiccato on these instruments.

## DEVELOPING VIOLISTS: A GUIDE TO MUSIC AND MATERIALS – Jim Przygocki and Barbara Barber

The presenters examined repertoire and technical material appropriate for the violist from the beginning stages through intermediate and advanced levels. Attendees received a sequential list of material designed to bring the developing player up to artist level. We had a look at recent publications, including Barber's new solo series for viola, as well as traditional repertoire and technical studies. People brought their own violas, and local dealers provided instruments so we could all participate in reading through new viola repertoire. Pianist Chih-Yi Chen expertly provided the accompaniments to the selections. 

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# Teaching Tips

Several years ago, on the now defunct ASTA-L Discussion List on the internet, there appeared several exchanges discussing the teaching of music reading. One person wrote about his first orchestra experience in fourth grade. He was last chair, third violin, and couldn't read music. "...I remember that gut-wrenching feeling when I couldn't read the music, yet everyone around me was playing, and I felt so lost." He also said that the skill to be able to read music would come eventually. "...I did eventually learn how to read. I don't remember how long it took, but I didn't give up...drill, drill, drill, repeat, repeat, repeat until you get it. A little frustration is good for all of us...someday you will be able to read any piece of music put in front of you, and that's a good feeling." Doris Gazda and John Howell both wrote responses to the thread, adding their suggestions and comments. I asked them both for permission to print their comments in a future issue of *Stringendo*. They both gave permission.

### Doris Gazda wrote:

If you think it is worth printing, it is fine with me. It is a subject that is fraught with controversy, but I fear that it is often avoided because very few teachers

know how to teach music reading. I did once send an article on this to the *AST Journal*. But because it was not loaded with research to back it up, [the editor] felt that it could not be used. The truth of the matter is that I do not know of any research on music reading that amounts to anything worthwhile. However, I do know what works! And I feel that it is important to share that information.

I really do not think that a lot of drilling and repetition helps because the minute you repeat, you are not sight reading. I think that you get a whole bunch of method books. Start with Book One and go all the way through, page by page. Go on to Book Two and use several book twos. Go through it. Do not repeat or work on anything. If it remains hard, get another Book Two. Then go to Book Three. In other words, the interesting material in method books will keep the kids happy. Working on anything just defeats the process.

Tell the students: Learn to write simple music—open strings at first, then add a few other notes. Play everything you write. When you write it, you understand it. The key is in *playing* everything that you *write*. Stick to simple rhythms at first. Give them lots of manuscript paper.

The main reason that Suzuki students reject reading is that their ears have become highly trained and their eyes wander. They do not look at the music. Writing gets their eyes on the page.

I have solved this problem many times in this way. It has worked for my students.

**John Howell wrote:**

You most certainly have my permission to use my comments. (Just spell my name right!) Thank you for the kind words. Actually everyone who worked with George Bornoff, including my father, asked him how his students learned to read, and his reply was that they just did. As I've learned later in life, they "just did" because it was a carefully worked-out part of his overall approach. That approach started with rote learning, and the first reading experiences came when they went back to what they already knew and started seeing it on the page. In the first level solo book, "Fun for Fiddle Fingers," he presented quite a few of the songs in very different time signatures, different key signatures (when the tune was played on each of the four strings, or on each pair of strings, or repeated later in different keys using different finger patterns), and always with very carefully edited (and changing) bowings. If nothing else, they had to follow the music to get the bowings right!


My wife is a Kodaly teacher, and his methodology uses a very similar approach—the "prepared environment." A student in a good Kodaly program can't *not* learn to read!

Not wanting to open any controversies here, but could this thread not serve as a wakeup call to those Suzuki teachers who are not preparing their students for the real world? (Although I'm quite sure that

there are many more who *are* doing this for their students.)

There are the six or eight violinists in each generation who realistically have what it takes to become the next famous concert artists. That leaves what, several hundred thousand at least, for whom realistic professional expectations demand a high degree of skill in reading music, and more importantly in interpreting music when they first see it on the page and have never heard it modeled for them. Those skills are absolutely essential for orchestral jobs or chamber music, and if you ever expect to be hired for recording studio work your sight reading had better be not just good, but flawless!

I'm reminded of all the singers who are encouraged throughout their childhood and adolescence simply because they have pretty voices, but are never taught to be literate musicians. We get them in college and they're still learning by ear. There is a whole class of people who have to deal with these singers every day; they're called opera coaches!

It seems a shame when children are put in a position where they are guaranteed to be frustrated and to want to quit simply because they have been poorly prepared for the situation. Guido d'Arezzo invented a system of notation in the early 11th century that allowed a trained singer, for the first time in history, to sing at sight a chant he had never heard sung! By doing so, Guido reduced the amount of time it took him to teach his choirboys all the chants of the liturgy that they had to memorize from ten years to two years. Why should teachers deny string students the same skills? 

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**C**indy Swiss submitted this inspirational letter from one of her students:

"During this past school year as I was applying to colleges, one particular college, the Templeton Honors College at Eastern University, asked me for an example of an artistic or musical piece. Therefore I decided, since I have no artistic talent, to record myself playing the violin. With the help of my violin teacher I was able to record myself playing Handel's Sonata No. 3. I feel that,

at least in part, it was because of this recording that I was accepted into the Templeton Honors College at Eastern University. Playing the violin showed the acceptance committee that I am capable of dedicating a significant amount of time and energy to something in addition to school. It set me apart from all of the students who just got good grades, and really demonstrated that I am willing to work hard to reach a goal."

—Vickie Slavik

# ASTA WITH NSOA National Conference

## February 23–26, 2005

### John Ascuaga's Nugget Hotel & Conference Center

#### Reno, Nevada

[www.janugget.com](http://www.janugget.com)

**A**STA WITH NSOA is busy planning the 2nd National String Conference, which will be held in Reno, Nevada, February 23–26, 2005. Reno is a center of commerce and culture in northern Nevada in a high desert valley on the eastern side of the Sierra Mountains.

The conference will be held at John Ascuaga's Nugget Resort and Conference Center. The Conference Center will house all events except the National High School Honors Orchestra Concert and the headliner recital, which will be held at the Pioneer Center.

The conference will celebrate all aspects of teaching and performing string instruments. It will be a time for alternative styles enthusiasts, performers from any string related genre, private teachers, K–12 school teachers, and university educators from the applied and education areas to gather in one location to enhance skills and knowledge.

Session topics will include traditional pedagogy, issues for school string and orchestra teachers, injury prevention, classical and non-traditional performance, university-level training of future string players and educators, and alternative styles techniques to name a few. Poster sessions will also be available.

There will be master classes available for all instruments. New for 2005 will be two different levels of master classes—some geared for the typical string student and others for the more advanced musician. We will have the pleasure of seeing Midori work with very talented violinists. Other performances will include groups selected from the tapes sent in to the performance committee and will include but not be limited to orchestras, chamber groups, and alternative styles groups. One solo recital will be featured.

The Alternative Styles committee will be involved with a form of a competition that will foster growth in a positive environment that will encourage young musicians. Watch the *AST* journal and the website: [www.astaweb.com](http://www.astaweb.com) for more information about this exciting venture as it becomes available.

The music industry will sponsor showcases and will have a totally string-related exhibit hall. The exhibit hall in 2004 included over 80 vendors and it was a bustling hubbub of activity. It was so gratifying to see the exhibitors share their wares in a strings-only venue.

The National High School Honors Orchestra will again be featured at the conference. The conductor will be Mark Russell Smith. Talented young musicians from across the nation will gather for this fabulous opportunity. Use the link in the ASTA web site: [www.astaweb.com](http://www.astaweb.com) to access the information on student auditions.

Social events are always important to string performers and teachers. The Silent Auction will be held again, and promises to be even better in 2005! Receptions will be available at various times during the conference. The Student Chapters will have the traditional pizza party. It will be a time to meet old friends, make many new ones and share unparalleled camaraderie.

We look forward to seeing you in Reno!



# The Lighter Side

## “Rehearsal Report”

*by unknown author or authors*

**B**efore rehearsal began, many of the musicians were practicing their instruments individually (it sounded like a carnival). They were getting their instruments in tune as well as themselves. They were very courteous and kind in acknowledging my presence. Overall, they were a really loose group of people. Rehearsal was scheduled to begin at 2:00 p.m. but they began to play around 1:45 p.m.; and as each member came in, they just fell into place. I found it odd that they sat down because the only bands I have seen have been marching ones. At the beginning of rehearsal, the room was filled with dissonance. The musicians warmed up by playing random notes on their instruments. One specific aspect about the rehearsal room that is so convenient is the padded walls.

The conductor then entered the room. The conductor is in the very front, as one would expect. He stands on a pedestal. He was dressed in a suit and looked very serious and stern about his work. He had an aura about him. He placed himself in a chair about six feet higher than every member in the group. The musicians sat in a big horseshoe around the conductor. This setup is beneficiary to both the ensemble and the conductor, who appeared to have good relationships with them. You could see the respect the conductor had for the musicians when the first thing he said to them was for them to tune their instruments. The temperature was cloudy but still very hot. After they were set up, he led them in a warm up piece. The conductor would set the tempo by snapping.

When they first began playing, I was literally blown away. Perhaps one of the most important things that I learned at the rehearsal was never to sit behind the percussion section again. During the practice, the percussionists knew exactly when to come in and which instrument was needed to complete the music. They were musically challenged. The percussion section completely caught my attention as they played an assortment of different styles and rhythms, and they had a lot of Egyptian or far-east flavor. [The percussion players?] The most rememberable parts of the rehearsal occurred

because of the drums. Even though they only played during parts of the songs, the drums added flavor and refreshment to the rehearsal. I noticed that the music was very loud; however, that could be due to the fact that I was sitting right beside the percussion.

The conductor, by counting out the beat with a wand or other pointer device, tells the musicians what beat they are on without saying a word to them audibly. The conductor expressed that they would only concentrate on the rats that seemed to be most tricky. He was a perfectionist, as I imagine all conductors are. The group could not continue playing a song until they perfected each flaw.

One piece had a very slow tempo and employed some awkward harmonies, which the conductor described as being dissident. The conductor also at times waved his wand slowly and softly from left to right in order to provoke them to play softer and slower.

I'm sure that it is really hard for the players to hear over all those different instruments, so he must be good at giving hand signals as well as yelling at the group. The first comment he made I thought was interesting was when he said that everyone was pushing and pulling. I have no idea what they were pushing and pulling. There was sometimes verbal communication between the conductor and the musicians. The conductor would deal with each player individually if they were out of sink. As the music was played, the conductor waved his wand, shouted Latin commands and shushed the musicians when they played louder than he thought they should. I noticed immediately that the group was very wary of the dynamics in the music.

If a conductor does not think a section is playing their instruments, they are stopped right away and are corrected. I don't think I could take that much criticism, so I give the musicians a lot of credit. They usually responded well by repeating the missed notes.

When the conductor stopped, he would break the group down into sections. It was a nice touch for me as the audience to grasp on what was happening when they had rests or other brakes in the music. The conductor knows exactly when the wrong notes

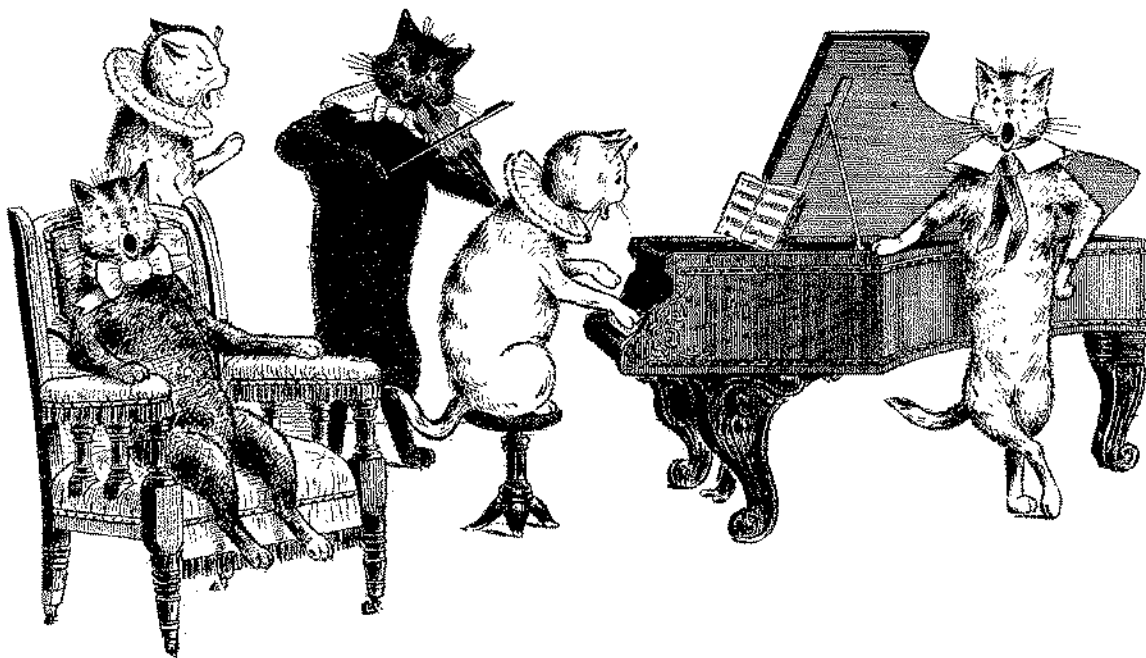
are played and who plays them. He will go back and make the musicians play the notes that are wrong. Even if it did sound right, the conductor might ask the group to start over again just to make sure that they did not get lucky.

Directly in front of the conductor were the woodwinds. These musicians are able to make a really nice sound by tightening and loosening their lips on the mouthpiece. Each woodwind instrument had one to two players. This rehearsal became a wonderful opportunity to hear pure sound out of many of these elusive instruments. My sister played first chair flute in high school, so I have never much liked the instrument.

The trumpets and the trombones were stationed in the very back. I'm not sure why the trombones were there because of their low sound quality.

Violins and basses were divided by the violas and cellos, whose various parts were sort of sectioned off within that section. Violins have such an easy access to a wide range quicker and easier because all they have to do is fret on the high string at the bottom of the neck. The conductor paid special attention to the way to drag the bow on the violins in certain spots where the music required a different sound. The conductor would also give suggestions to the violins on how to stroke the violin to get a more stylistic sound and be able to play some of the rhythms faster without hurting themselves.

I felt the group used a combination of classical and popular music—an interesting and catching form of music. The pace of the rehearsal was moderately fast, or *allegretto*. This rehearsal was generally what I expected it to. I had never been to a rehearsal before.



**FRIDAY MORNING MUSIC CLUB  
HIGH SCHOOL COMPETITION FOR STRINGS  
In memory of Gus Johansen  
November 13, 2004 9:00 a.m. to 2:00 p.m.**

**Awards: FIRST PRIZE \$500 SECOND PRIZE \$300 THIRD PRIZE \$200**

The winner will perform in a concert on Friday, November 26, 2004, at 2:00 p.m. in Strathmore Hall. Other prize winners will be programmed later. Winners will receive one year's membership in the Student Division of the Friday Morning Music Club.

**Eligibility:** Students currently enrolled in Grades 9–12, who play violin, viola, cello, or bass.

**Requirements:** Choose three works, each from a different period:

1. A fast movement from a standard concerto.
2. A composition in a "modern" idiom (regardless of when written), that utilizes characteristic devices such as atonality or polymetrical passages.
3. A composition in a style that CONTRASTS with the other two works.

Only one sonata with piano may be included on your program. All selections except sonatas with piano must be performed from memory. Contestant must provide own accompanist. Any selection written to be accompanied must be performed with an accompanist.

**REPERTOIRE MUST BE APPROVED BY THE COMPETITION COMMITTEE PRIOR TO  
SUBMITTING APPLICATION!**

Each contestant will be allowed 10 minutes. Therefore, the judges may ask for portions of the compositions.

**Competition Location:** Sumner School, 1201 17th Street NW, Washington, D.C.

**Application Deadline:** Postmarked on or before Monday, November 1, 2004

**Application Fee:** \$30 (non-refundable) Make check payable to FRIDAY MORNING MUSIC CLUB

Mail check and form to JEAN ROBBINS, 7203 BRADLEY BLVD., BETHESDA, MD 20817

For more information, phone Jean Robbins 301-469-7943, or e-mail [Jacob.Robbins@verizon.net](mailto:Jacob.Robbins@verizon.net)

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Name (Mr. or Ms.) \_\_\_\_\_ Instrument \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip + 4 \_\_\_\_\_

E-mail \_\_\_\_\_

Phone \_\_\_\_\_

School \_\_\_\_\_ Grade \_\_\_\_\_

Teacher \_\_\_\_\_ Phone \_\_\_\_\_

Accompanist \_\_\_\_\_ Phone \_\_\_\_\_

Is there an hour either of you cannot perform? \_\_\_\_\_

Works to be performed (specify movements) \_\_\_\_\_

1. \_\_\_\_\_ Composer \_\_\_\_\_

2. \_\_\_\_\_ Composer \_\_\_\_\_

3. \_\_\_\_\_ Composer \_\_\_\_\_