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# President's Message

**H**appy New Year! Off to a great start, 2005 began with the **Board Meeting** and **Ronald Mutchnik's workshop**, both on Sunday, January 9. The next event is the **ASTA National Conference** in Reno, Nevada, February 23–26, 2005. I have been to the last three conferences, and have learned they are not to be missed! They are always a source of inspiration and fount of new ideas. This year, at least five MD/DC members will be presenting sessions, and three of our string students will be participating in the National High School Honors Orchestra. I hope to see others of you there!

On April 9, 2005, MD/DC Chapter is sponsoring a **String Education Workshop** for high school students at the University of Maryland. Drs. Gerald Fischbach and Bret Smith have generously volunteered to introduce the students to the basics of string teaching and encourage them to consider careers as string teachers. Please see the details later in this issue, and encourage your students to participate. If the workshop is well attended, it may become an annual event.

Immediately following the workshop on April 9, we will have our **Annual Meeting** at the University

of Maryland. At that time, we will give the awards for Teacher of the Year and Service to Strings. If you know someone deserving an award, please nominate him or her, using the form printed in this issue. This meeting is open to all MD/DC Chapter members, so please plan to attend, and come early to see some of the workshop!

By the time this edition goes to print, the **Certificate Program Exams** will have been held in Baltimore on February 6, and plans will be underway for the exams at Catholic University on June 11 and 12, 2005. We are proud to be the founding chapter of the Certificate Program, which is soon to become a national program. Read about it on page 14. If you have never had students participate, consider giving it a try this year. Details can be found on our website, [www.asta.net](http://www.asta.net).

As you can see, there is a lot going on with MD/DC Chapter! I hope you find your membership valuable and rewarding. As always, we welcome your ideas and feedback.

Anne Marie Patterson

## From the Editor's Desk

**I** hope all you members are having a good year. It's still winter on the calendar as I write this, but it will almost be spring when this arrives in your mailboxes. Please note the time-sensitive announcements in this issue; some of them are close at hand!

Look for your name in the Membership List, beginning on page 16. Errors should be reported to the National Office, not to me.

In the next issue will be writeups of some of the sessions from the 2005 ASTA National Conference. If you attended the conference and I didn't know about it, please get in touch with me. Contact information is on the inside front cover. I will twist your arm (well, not literally!) to write a brief sketch of the sessions you attended.

I'd like to announce with great pride and satisfaction that two of my violin students, Nicole Herrera and Timothy Lee, both in the 12th grade, were chosen to participate in the National High School Honors Orchestra. Congratulations, Nikki and Tim! The other two students from Maryland are Christopher Hong, violin; and Greg Jukes, timpani. I don't have information on who their teachers are, but I should have it by the next issue. Stay tuned.

A big thank-you to everyone who contributed to this issue, especially Larry Keiffer, Mark Pfannschmidt, and Lya Stern.

Thanks for reading this issue, and I'll meet you in your mailboxes again this summer.

Lorraine Combs

# Announcements, Reports, etc.

## Mutchnik Workshop Report

by Cindy Swiss

One of the main teaching points emphasized in the Mother Tongue Method of Dr. Suzuki is to break skills down into basic components and master each one before attempting the next. In his workshop on January 9, 2005, Ronald Mutchnik clearly demonstrated the effectiveness of this teaching method. Ronald had one of his students sight read a piece for us by first concentrating on only the pitches. If a student is struggling to find the notes, rhythm and bowing cannot be followed. By focusing only on pitch, the fingering and intonation can be mastered. Once this step is completed, the rhythm can be addressed. The metronome is used and the rhythm is counted "One and Two and" to distinguish the beats from finger numbers. Finally the bowing is addressed. String crossings can be executed cleanly by understanding the position required of the right hand and arm for each string.

What I found the most interesting about Ronald's ideas is the point at which he introduces them. There is no need for beginners to play with stiff, stopped bowing. As soon as a student is drawing the bow on the string he teaches pronation and supination of the bow hand. The flexibility of the bow hand is crucial for smooth bow changes. By "O Come, Little Children" the students are already lifting the bow off the string and making a circle at the frog to play the two up bows. To practice this technique, scales are practiced all up-bow. Ronald also has his students practice with their eyes closed to feel the path of the bow.

We are all very grateful to Ronald for opening his lovely home to us. He has developed a very organized approach to teaching and gave us many new ideas for our own teaching. We even got to practice making suggestions to one of his students! I want to encourage all of our members to take advantage of the workshops we offer. Just getting together with other teachers is so stimulating.

**F**OR SALE: TWO BEAUTIFUL VIOLINS  
ALFRED VINCENT OF SOHO, 1924, \$10,000  
GIOVANNI PISTUCCI, NAPOLI 1912, \$12,000  
Please call 301-445-3433

## Another Mutchnik Workshop

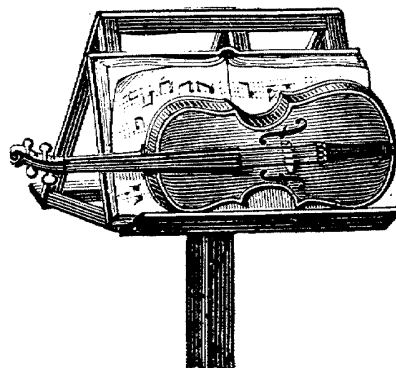
Ronald Mutchnik will offer another free workshop, "From Twinkle to Tchaikovsky," in his home on **Sunday, May 15, 2005, from 2:00 P.M. to 4:30 P.M.** If you plan to attend, please call Ronald at **410-461-0618** no later than the evening of May 14, so he knows how many to expect. Bring your instrument. Also, let him know if you have a student who is willing to act as a guinea pig. Driving directions are printed on page 12 of the Autumn 2004 issue of *Stringendo*. If you do not have a copy of that issue, call Ronald, or send an e-mail to [Lcombs@cablespeed.com](mailto:Lcombs@cablespeed.com) for directions.

## Teaching Tips

We would like to include the following topic in the next issue of *Stringendo*: "**What Do You Do to Get Your Students to Practice?**" Please send your contribution, be it large or small, to one of the Board members. Contact information is on the inside front cover. Thank you!

## Minutes and Treasurer's Report

The winter **Board Meeting of MD/DC Chapter** was held on Sunday, January, 9, 2005, 10:00 A.M. to 12:00 M. at the Greenbelt Starbucks. Present were: Emily Campbell, Lorraine Combs, Doree Huneven, Anne Marie Patterson, Lya Stern, and Cynthia Swiss. Minutes of the meeting and treasurer's report are available to chapter members from Emily Campbell, Secretary/Treasurer.



# String Education Workshop For High School Students

**Saturday, April 9, 2005, at the University of Maryland  
Room 1230 Clarice Smith Performing Arts Center**  
Event sponsored by MD/DC Chapter

*A day for high school students to learn about string teaching  
with well-known educators Gerald Fischbach and Bret Smith*

## **Workshop Schedule:**

- 8:00 Check-In. Receipt of portfolios, nametags.
- 9:00 Teaching is a Performing Art! Drs. Smith and Fischbach
- 9:30 Break
- 9:45 Beginning the Beginner. Dr. Smith
- 11:00 Break
- 11:15 The Body In Motion! Dr. Fischbach
- 12:30 Lunch Break. Showing of videos: "The Art of Vibrato" and "Remedial Teaching"
- 1:30 Minirecital: Drs. Fischbach, Smith
- 2:00 Hands-On Teaching Lab: violin/viola students become cellists/bassists, and vice-versa!
- 3:15 Break
- 3:30 Life As a MusEd Major and Beyond. Discussion featuring 4 current student-teachers.
- 4:30 Adjournment. Distribution of Certificates of Participation.

Limited seats available! Reserve yours by sending \$20 application fee (checks payable to ASTA MD/DC Chapter) to Anne Marie Patterson, P.O. Box 6452 Waldorf, MD 20603. Please include your name, address, phone number or e-mail address, school, name of string teacher, and instrument. Teachers are encouraged to attend. (No fee for teachers.)

The workshop will be held in Room 1230 of the Clarice Smith Performing Arts Center. **Be sure to bring your instrument and a bag lunch.** (Soft drinks will be provided.)

For directions to the Clarice Smith Performing Arts Center, visit [www.claricesmithcenter.umd.edu/website/c/visitors/directions](http://www.claricesmithcenter.umd.edu/website/c/visitors/directions). For other questions, contact Anne Marie Patterson at [annempatterson@aol.com](mailto:annempatterson@aol.com).

*(Teachers, please copy this page and give to your students.)*

# ANNOUNCEMENT OF ANNUAL MEETING

## Saturday, April 9, 2005

### ASTA MD/DC CHAPTER

Come to the Annual Meeting of your chapter. Get to know your board members and reconnect with fellow teachers. Extend congratulations to your colleagues who have won this year's awards. Stay informed about the activities of your local and national association. Contribute your ideas for future activities.

**We will meet Saturday, April 9, 2005, at 5:00 P.M. in Room 1230 of the Clarice Smith Performing Arts Center, University of Maryland, right after the workshop.** Come early and observe the workshop for high school string students. A complete schedule of the workshop is on the previous page.

RSVP to Cindy Swiss, President-Elect, by e-mail, [cswiss@mcdonogh.org](mailto:cswiss@mcdonogh.org), or call 410-804-0250. See you there!



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## Teacher of the Year 2005 and Service to Strings 2005 MD/DC Chapter

### Nomination Form for Awards

Nominee's name(s), instrument, and profession(s) \_\_\_\_\_

Nomination for:  Teacher of the Year  Service to Strings (check one or both)

Your name \_\_\_\_\_

Explain why your nominee (or nominees) should get the award. \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Please use a separate sheet of paper for additional comments if necessary. Send your nomination to Anne Marie Patterson, P.O. Box 6452 Waldorf, MD 20603. Or you may e-mail your nomination to [Annempatterson@aol.com](mailto:Annempatterson@aol.com).

Nominee must be a member of ASTA in good standing.

Award or awards will be presented at the Annual Meeting, on Saturday, April 9, 2005, right after the Workshop for High School Students.

# Clef Reading for Violists

by Mark Pfannschmidt

## I. Alto clef

Reading alto clef is easy for the people who begin on viola. That's what they read from the start. However, many viola students switch from violin, and for them learning to read alto clef is one of the first hurdles they face. I like to start with some beginning viola materials to immerse the student in alto clef for a week or two. There are various materials that can be used to accomplish this purpose, and different books work better in some situations. What follows is an analysis of a few of these materials, combined with recommendations for their use.

- **Müller, J. Frederick and Harold W. Rusch, *String Method***, (San Diego, CA: Kjos, 1961), \$3.45. This time-tested method introduces a few notes at a time with plenty of repetition. Low 2nd finger is introduced midway through. The final section of this method emphasizes C Major. A two octave C Major scale can be easily played in first position on viola. This keeps it very simple for transition purposes! When I switched, this is the book I used to become familiar with alto clef. Some younger students may find the notation a little too small and cramped to read comfortably. Not recommended for elementary-age students for this reason.
- **Fink, Lorraine, Harold W. Rusch and Frank Spinosa, *Quick Steps to Note Reading***, (San Diego, CA: Kjos, 1997-1998), 3 volumes, \$3.45 each. *Volume 1* is entirely on the A and D strings in D Major, with basic rhythms: half notes, quarter notes and eighth note pairs. Only the 4/4 time signature is used. *Volume 2* introduces the G and C strings. *Volume 3* adds low 2, low 1, slurs and hooks. Since *Volume 1* is so easy, most students will be able to focus solely on reading the notes. This resource could even be used with the beginning violinist who has been introduced to the viola and is determined to switch. It is also helpful for the student who is easily discouraged or intimidated. The notes are easy to read and the lines of music are well-spaced, which makes tracking from line to line easier. Suzuki students will find some familiar tunes, including some

hidden snippets of Perpetual Motion (*Vol. 2*, p. 8). All three volumes include many duets and some trios at the end. Note: The voicing in the piano accompaniments for the trios in the back of each book are poor. I wouldn't recommend them for performance without rewriting. However, I like the trios as a teaching tool, and I think they stand on their own without accompaniment.

- **Cohen, Mary, *Viola Quick Change!*** (London, England: Faber, 1996), about \$10.00. The first section of this book is written in a format where alto clef and treble clef are paired together, one staff above the other. Some easier one-octave scales are presented, including several minor scales. There is also a nice collection of familiar folk tunes. For the student who likes to see how the two clefs relate to each other, this book is a great resource. One potential drawback: some students may be inclined to 'fake' reading alto clef, since the treble clef version is written directly above it.

Once the student has learned to read the "spots", it's time to learn the note names. The lines (from the bottom) are: FACEG. Since the EG is on top of the FACE, you can laugh about EGg on the FACE (thanks to Lynne Denig for this one). GBDF could use a treble clef variant—Good Boys Do Fine (or Deserve Fudge). The first three spaces on top of the staff spell ACE. Some students will make the transition easier if they realize that the note is one step higher and down an octave from treble clef. For example, the bottom line in treble clef is E, go up one step to F, and down one octave to reach the note for the bottom line in alto clef.

## II. Treble clef

Teaching treble clef to violists involves addressing two different problems: reading treble clef and switching between treble and alto clefs. Even though many students have experience in reading treble clef on another instrument, they must relate treble clef to the viola fingerboard. There is the additional problem of switching between clefs, which is visually confusing at first. To make matters worse, there is no predictability about clef changes


in the real world of viola playing. Sometimes alto clef is used where treble clef would greatly enhance readability; other times treble clef is used where staying in alto clef would simplify the notation. Both of the resources listed below help to address these problems.

- **Cohen, Mary, *Viola Quick Change!*** (London, England: Faber, 1996), about \$10.00. This second listing of this work is not a misprint. The second section of this work starts with two-octave scales, some of which go into treble clef and require 2nd or 3rd position. This section also has several folk tunes, all of which are presented in three ways: the two-staff format mentioned above, a switching clef version in the same octave, and an alto clef version in the lower range. Some of these go into 3rd position. I think this second section is particularly suited to the violist who is learning to read treble clef.
- **Stuen-Walker, Elizabeth, *Treble Clef for Violists***, (Miami, FL: Summy-Birchard, 2003) \$5.95. I first bought this book by mail, sight unseen, looking for a resource to help some of my students. When I first saw it, I was sure I'd made a mistake. I'm so glad I decided to try it with four students as an experiment (I bought five copies—it was such a deal). This book begins with twelve pages of open strings (!) in various time signatures. Clef changes happen at least every measure. The rhythms become progressively more difficult, including syncopation and 6/8 time. The second section presents 0, 1, 2, 3 on the G string for two pages, followed by the same material transposed for the D and A strings. This is followed by seven short tunes with frequent clef changes. The next page presents very short melodies which shift into 2nd and 3rd position, and the final page shows the top two octaves of a three octave C Major scale in both clefs. I have found the open string exercises great opportunities to clean up a student's bow technique, and the little short pieces are very useful for learning to change musical character. I like them to be played with at least two different ways, and use them to teach how changing tempo, articulation and/or contact point can result in many different moods, completely changing the musical effect.

Here again, once the student can play the notes, it's important to be able to name them fluently. Notes on spaces spell FACE, and the lines are EGBDF: Every Good Boy Deserves Fudge (many other variants including Empty Garbage Before Dad Flips, and Elephants Got Big Dirty Feet). Many years ago, I had a young female student ask me, "What about the girls?" I gave this some thought, and in about thirty seconds came up with, Every Girl Buys Designer Fashions--not great sentiment, but it satisfied her concern that the girls were being left out. Some students may enjoy coming up with their own sentences.

### III. Treble clef transposed down a fifth

Still another consideration for the advancing violist is the skill of transposing violin music down a fifth at sight—that is, reading treble clef and playing it as though playing on the violin. Even though much violin music has been transcribed for the viola, not everything is readily available. The violist may also have access to a violinist's library. I am a firm advocate of teaching works originally written for viola, rather than transcriptions. However, there are some things that are not yet readily available for viola that can be very beneficial. I believe it gives the advancing violist one more chance to stretch his or her thinking. Just about any violin music would suit this purpose. Some favorites:

- **Ševčík, Otakar, *40 Variations for the Violin, Op. 3***, (London: Bosworth, 1901), about \$11.00. These variations are a real gem. Each one presents a new bowing style in a new character. I am always looking for etude material that is challenging musically as well as technically.
- **Hohmann, Christian Heinrich, *Practical Violin School***, (various editions available). I particularly like the duets, many of which can be played where written, as well as down a fifth. 



# Summer Camps and Youth Orchestras In the MD/DC Chapter Area

*compiled by Larry Keiffer*

**B**elow is a listing of summer camps and youth orchestras in the Maryland/DC area that I have compiled to date. I am sure that there are many more out there that I am not aware of yet, and I am asking that members review the list and let me know if there are other camps and orchestras I should add to the list. I intend to publish this information in *Stringendo* each year at this time so that you can furnish this information to your students. You can send me camp and youth orchestra information at:

Larry Keiffer  
3321 Jesmond Court  
Waldorf, Maryland 20602  
301-752-1488 or 800-672-8012  
LEKeiffer@comcast.net

## SUMMER CAMPS

**Greater Washington Suzuki Institute**, Catholic University, Washington, DC  
[www.sagwa.org](http://www.sagwa.org)  
Week-long day workshop for Suzuki-trained students, chamber classes and string orchestras for non-Suzuki students, at Catholic University  
No ages specified; skill level pre-Twinkle through Book 10 and beyond  
Jun 24-June 28, 2005  
Fees vary depending on specific choices

**The International Music Institute and Festival at Coolfont**, now in its third year, will take place from July 5–15, 2005 (with an optional concert-tour extension through July 20).

This unique summer program brings together some of the most talented young musicians from around the world and includes a variety of learning experiences to facilitate musical and personal development. Faculty include acclaimed performers and teachers who have performed as soloists or as members of major orchestras around the world.

Students receive four individual lessons in the 10-day period, perform in ensembles, attend daily lectures, workshops, and concerts by faculty and guest artists, and perform in concerts; both at Coolfont and in surrounding areas. In addition, students can participate in recreational activities

including hiking and swimming, and receive career guidance from their faculty mentors. The Institute will be followed by a 5–day concert tour of Pennsylvania and Maryland in which students who opt to join will have the opportunity for additional solo and ensemble public performances.

The International Music Institute and Festival is hosted by the Coolfont Spa, Resort, and Conference Center in Berkeley Springs, WV. Just 90 miles from Washington and Baltimore, this family-owned getaway is nestled on 1300 acres surrounded by mountains, lakes, and streams. Students have full use of the recreational amenities and spa facilities, and enjoy the gourmet and health-conscious dining at Coolfont's own restaurant. This safe, peaceful, and serene environment is the ideal location for young musicians to meet, learn, and perform in.

The 2005 program is limited to STRINGS and PIANISTS. We would be pleased to mail you brochures that you may give to your students. A website ([www.intermusearts.org](http://www.intermusearts.org)) is under construction and will include detailed information shortly. In the meantime, you may contact us via e-mail ([imic@mail.com](mailto:imic@mail.com)), telephone (410-426-6062 and 410-704-2838), or mail (P.O. Box 28060, Baltimore, MD 21239).



**Kennedy Center/National Symphony Orchestra  
Summer Music Institute, Washington, DC**

No contact information available

Four-week festival of orchestral and chamber music  
for young people from 26 states

Ages 15-21

No information available about dates

25 days of rehearsals, 3 performances, master  
classes, chamber music, conducted by NSO assistant  
conductor

**Landon School, Bethesda, MD**

301-320-1044

www.landon.net

Three separate music day camps: Summer String  
Ensemble, Summer Jazz Camp, and Summer Band  
Camp

String Ensemble (No audition required)

Grades 5–12

Four 1-week sessions, dates to be announced

\$200 for one week. (to be confirmed)

Orchestra, small ensembles, leading to concert  
mid-day Friday. Very advanced students may have  
opportunity also to participate in an advanced string  
ensemble.

Jazz Camp (Audition required for ensemble  
placement)

For players of saxophone, trombone, trumpet, guitar,  
piano, bass, drums, and vibes

Grades 7–12

Dates to be announced

\$275 (to be confirmed)

Sessions on fundamentals, concepts and sight-  
reading, jazz lectures, videos, private lessons, master  
classes, sectionals, and improvisations. Opportunity  
to play with professional musicians.

Band Camp (No audition required)

Grades 4–12

Four 1-week sessions, dates to be announced

\$200 for one week (to be confirmed)

Participate in Concert and Jazz Band. Very advanced  
students may have opportunity also to participate in  
an advanced ensemble.

**Levine School of Music, Washington, DC**

202-686-9772

www.levineschool.org

Several day camps of different varieties, at campuses  
in Maryland, D.C., and Virginia. Camps listed below  
are the ones most relevant to orchestral students;  
additional camps are also offered for saxophone,  
young children, and teen music theatre. Also,  
opportunities for teen apprenticeships, to serve as  
aides for camp for younger children; there are a  
limited number of positions for rising 7th graders,  
plus a few stipends available for qualified 16+ year  
olds.

Flute Choir (Maryland campus and Virginia campus)

Day program—consort of bass, alto, C flutes and  
piccolos. For ages 12 and up, must have at least 3  
years of lessons or band/orchestra experience.

Wednesday, July 2–July 23, 2005, 6:00-7:30 P.M.

\$139.

String Camp (NW DC campus)

Develop fundamental skills with chamber music

Ages 8–13, August 9–13, 2005

\$375 (\$20 sibling discount)

Chamber music coaching, master classes, large  
ensemble, theory, special events with guest artists,  
solo recitals.

Strings Plus (NW D.C. campus)

Extension and expansion of String Camp, for string  
players and pianists. Audition required.

Grades 6–12, August 16–20, 2005

\$405 (\$20 sibling discount)

**Maryland Summer Centers for Gifted and  
Talented Students**

Center for the Fine and Performing Arts, Salisbury  
State University, Salisbury, MD

410-548-4777

www.marylandpublicschools.org/summercenters

Residential experience for exceptional string, wind,  
brass and percussion students. Emphasis on concepts,  
skills, and aesthetic/creative awareness. Audition and  
interview required.

Grades 7–12, July 6–19, 2005. \$675

Individual, small ensemble, large group settings.

Also, field trips to such places as performing arts  
facilities and visits by guest artists (musicians, actor/  
comedians, storytellers) providing workshops and  
evening performances.

### **Maryland Summer Centers for Gifted and Talented Students**

Upper Chesapeake Center for the Arts, Washington College, Chestertown, MD  
410-996-5424

<http://www.marylandpublicschools.org>

Residential experience using a comprehensive approach to musicianship to provide the basis for a total understanding of the selected repertoire.

Experiences go much beyond regular performance experiences and strive to develop independent musicality. Audition required.

Grades 7–12

July 13–19, 2005

\$375

Individual, small group, master classes, and full orchestra. Instrumental students play between 5–6 hours each day. All students also take a course in Creativity, in which they are grouped into small interdisciplinary “families” across the arts, and each group develops its own small production. Recreational and social activities directed by college counseling staff are scheduled each day. Artists in Residence and evening enrichment performances; field trip to cultural sites in the Baltimore/Washington area concluding with performance of “Footloose” at Toby’s Dinner Theatre in Columbia.

### **National Philharmonic Summer String Institutes**

Bethesda, MD

301-762-8580

Day program: string chamber music and orchestra; middle school institute includes quaddro quartets (4 students on a part) and orchestra. Faculty-to-student ratio is about one to four.

Applications due in March 2005.

Grades: High school and middle school (separately).

Middle school institute: August 2005

High school institute: August 2005

\$445 (\$395 for additional siblings); merit scholarships available.

Orchestra rehearsals, sectionals, chamber music coaching, two private lessons, movement class, sight-reading and rhythm training (middle school), Friday afternoon student chamber music concert, Friday evening student orchestra concert.

If you have any questions, please feel free to contact:

Catherine Lansdowne

Communications Manager

National Philharmonic

301-762-8580

[catherine@nationalphilharmonic.org](mailto:catherine@nationalphilharmonic.org)

### **Peabody Chamber Camp**

Rebecca Henry and Melissa Hullman, Co-Directors

Faculty: Dan Levitov, Ivan Stefanovic, Jerome Herris

August 1–5, 2005, Monday–Friday, 9 A.M.–5 P.M.,  
Towson Campus

The Peabody Chamber Camp is a one-week intensive chamber music program for string players in grades 5–12 at the Intermediate–Advanced levels. Designed to educate the total musician, the curriculum combines focused study of a chamber work with the opportunity to explore a parallel disciplines. The inclusion of Musicianship and Enrichment classes enhances creativity and communication and helps students to achieve their full potential as young artists. The Peabody Chamber Camp will conclude with a concert in the Towson Auditorium on Friday, August 5, 2005 at 3 P.M.

Tuition of \$445 is due in full with registration/application. Acceptance is based on audition, which may be live or via VHS or DVD. Memorization and piano accompaniment are not required.

#### **Audition Requirements**

1. Two- or three-octave scale (student’s choice of key) slur 4 notes.
2. Two pieces of contrasting tempos or styles. Memorization not required.

Live auditions will take place at the Peabody Preparatory Downtown and Towson campuses. After the registration/application and fee are received, the Preparatory office will call to schedule an audition.

Application Deadline is March 31, 2005. Tapes and applications postmarked after this date will be considered depending upon space availability. All tapes must be clearly labeled with student’s name, age, and repertoire performed.

For further information, please call the Preparatory Office at 410-659-8100 x1130. The brochure is available at our web site: [www.Peabody.jhu.edu](http://www.Peabody.jhu.edu).

### **Summer Cello Workshop**

Bethesda, MD

Contact Jonathan Velsey at 301-562-2063

Day program for beginning and early intermediate cellists, to improve sight reading, learn basic theory, perform solos in master class setting, play chamber music.

Ages: 8–14, with at least one year of experience and can read music

Dates and times to be determined. Last year the workshop was one week, daily from 4:30 P.M.–5:45 P.M.

Fee to be determined.

Master class, chamber ensembles, mass cello choir.

### **Summer Bass Workshop**

University of Maryland, College Park, MD  
301-588-9275

[www.slavapub.net](http://www.slavapub.net)

Day workshop for bassists and cellists desiring an intense study of the bass with master teachers.

Workshop under direction of George Vance in cooperation with Institut International François Rabbath and the University of Maryland School of Music.

Any ages. Parents must attend with children younger than 16.

August 9–13, 2005

\$325 (2003 fee)

Master class, bass choir, group lesson, participatory lecture/demo, concert.

### **Summer Orchestra Camp at McDaniel College, Westminster, MD**

Sunday, July 17– Saturday, July 23, 2005

A resident music camp for serious music students age 14–19

Contact:

Peggy Ward

McDaniel Orchestra Camp

Music Department

2 College Hill

Westminster, MD 21157-4390

410-857-4748

### **University of Maryland 2005 Summer Youth Music Camp**

University of Maryland School of Music  
2110 Clarice Smith Performing Arts Center  
College Park, MD 20742

Phone: 301-405-9714

E-mail: [summer-youth-music@umd.edu](mailto:summer-youth-music@umd.edu)

Fax: 301-314-9504

## **YOUTH ORCHESTRAS**

### **Charles County Youth Orchestra**

Student string players from 6th grade and older  
Rehearses at Mattawoman Middle School, Berry  
Road, Waldorf, Maryland on Tuesday evenings, 7:00  
P.M.-8:30 P.M.

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

Contacts:

Dr. Roy Jenkins, [rjenkins49@comcast.net](mailto:rjenkins49@comcast.net), 301 751-3115

Mr. Larry Keiffer, [LEKeiffer@comcast.net](mailto:LEKeiffer@comcast.net), 301 752-1488

### **Chesapeake Youth Symphony Orchestra**

The Chesapeake Youth Symphony Orchestra provides young musicians with the opportunity to learn and speak the universal language of music through study and performance. Under the leadership of professional conductors, the CYSO's stimulating musical environment develops excellent performers for a wide range of age groups and achievement levels. All inquiries or correspondence should be directed to Kathy Swekel, the CYSO Executive Director. Our address is:

Chesapeake Youth Symphony Orchestra, Inc.

P.O. Box 863

Arnold, MD 21012

410-263-2664

### **DC Youth Orchestra**

This D.C. based Program is unique. It is one of the oldest, largest and most vibrant after-school music programs in the United States. A non-profit organization that brings art into the Washington community, it provides music instruction and performance opportunities for young people. For over 40 years, it has trained and mentored more than 50,000 students, most of whom have gone on to important professional careers. Five alumni play with the National Symphony Orchestra today. What a tribute to a program that strives to provide music instruction and performance opportunities to young people! During its history, the Program has provided students with regular performance opportunities, both in the local community and around the world, in 20 different countries in Central America, Europe, South Africa, China, and most recently, Japan.

DC Youth Orchestra Program  
Box 56198, Brightwood Station  
Washington, DC 20011  
202-723-1612 (ofc)  
202-723-6040 (fax)

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### **Frederick Regional Youth Orchestra**

The Frederick Regional Youth Orchestra is a nonprofit organization dedicated to providing quality orchestral music opportunities for students in and around Frederick County. Our orchestra is composed of students from public, private, and home-school settings in the tri-state area who are interested in the opportunity to meet fellow dedicated musicians, and who wish to gain experience performing at our concert programs.

Audition information: Please call Peggy Alley, 301-695-1187 or Marianne Dacey, 301-682-6822 to book an audition appointment.

### **The Harford Youth Orchestra and The Harford String Orchestra**

William Schachter and Brian Folus, Conductors  
Tim Reinhardt, Rehearsal assistant  
Susan Bowen HYO Manager  
The Youth Orchestras of Harford Community College  
Harford County, Maryland  
“Bringing a World of Music Closer to Home”

### **Greater Baltimore Youth Orchestra**

Since its founding in 1977, the Greater Baltimore Youth Orchestra Association has shaped the musical life of thousands of talented young musicians. After twenty-six years, the GBYO Association is proud to continue its tradition of fostering in its members a lifelong dedication to great classical music.

Greater Baltimore Youth Orchestra Association  
CCBC Essex - Music Department  
7201 Rossville Boulevard  
Baltimore, Maryland 21237

Tel: 410-780-6914 Fax: 410-780-6546

For general questions via e-mail, please contact us at:  
info@gbyo.com

Or for more specific questions:

alumni@gbyo.com; auditions@gbyo.com  
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### **Maryland Classic Youth Orchestras**

MCYO has earned national attention for its outstanding youth orchestra program. Founded in 1946, MCYO is the oldest and most established youth orchestra program in the Washington D.C. metropolitan area. Led by Artistic Director and Philharmonic Conductor, Olivia W. Guttoff, MCYO is now entering a thrilling new partnership with the Music Center at Strathmore.

Olivia Guttoff, Artistic Director  
Anna Fierst, Executive Director  
MCYO phone and voice mail: 301-581-5208  
U.S. mail: Maryland Classic Youth Orchestras  
c/o The Music Center at Strathmore  
5301 Tuckerman Lane  
North Bethesda, MD 20852-3385

**Maryland Youth Symphony Orchestra, Inc.**

P. O. Box 27  
Glenwood, MD 21738  
Telephone: 410-442-5645  
Fax: 410-489-7268

The Maryland Youth Symphony Orchestra was founded in 1964 by Music Director Angelo Gatto. He continues to conduct the orchestra, which holds rehearsals on Saturdays at Catonsville Community College. MYSO has an excellent program for both intermediate and advanced students from age 12 through college age who play in the Symphony, and for younger students under 12 who play in the Symphonette. Varied concerts are performed throughout the year, including an annual concert at the Lyric Opera House in Baltimore. Concert tours take place about every two years. The orchestra has traveled in summers to Taiwan, Hong Kong, the United Kingdom, Spain, Italy, and most recently to mainland China in 2004.

Auditions take place on Saturdays in August and September each year. Further information is available from the General Manager, R. Margaret Keating-Gatto at the telephone number listed above.

**Potomac Valley Youth Orchestra**

The Potomac Valley Youth Orchestra was founded in 1990 by Doris Gazda, one of the country's leading music educators, and a former teacher in the Montgomery County public school system. During its first three years under Ms. Gazda, the organization expanded and grew from one 30-member orchestra to two orchestras and 100 students. Potomac Valley Youth Orchestra  
P.O. Box 3344  
Gaithersburg, MD 20885  
For general inquiries: [executivedirector@pvyo.org](mailto:executivedirector@pvyo.org)



# ASTA Certificate Program Goes National!

*by Lya Stern  
Certificate Program Chair*

It is with great satisfaction that I report that the Certificate Program for Strings (CPS), a program that was developed and introduced in our chapter eight years ago, is scheduled to debut as a new national ASTA program in 2006.

At this time the CPS National Committee, consisting of Chairperson Barbara Eads, Lynne Denig, Lya Stern, and Leslie Webster, is in charge of preparing a CPS Handbook for national distribution. The Handbook will contain complete information about the CPS. It will include the Exam Requirements and Syllabus for violin, viola, cello and bass, as well as instructions on how to start the program in a new state. It will also include all the forms needed to introduce and run the exams. All the forms that have been used so far have been streamlined and redesigned for clarity and ease of use. The Committee is also revising and expanding the Syllabus and Exam Requirements based on suggestions of teachers from New Jersey, as well as our own Mark Pfannschmidt, Judy Shapiro, Judy Silverman, and Margy Wright. When the handbook is ready, the National Office will unveil the program.

It has been a long road to this point and it has taken a great deal of time, energy and work from several individuals. CPS, a graded program for students, is about to flower for the benefit of our students and teachers throughout the nation.

CPS sets technical and musical standards for eleven levels, supported by a syllabus of study material and offers annual jury exams from beginning through the artist repertoire. Currently, the program is available for violin, viola, and cello. The bass program is being developed at this writing. The program is comparable to the Royal Conservatory of Toronto Examinations and the Associated Board of Great Britain, but

the exam requirements are more flexible, and the cost of participation is lower.

The program was created in MD/DC Chapter in 1997 under the leadership of Lya Stern, Chapter President at that time. The following respected teachers of this chapter dedicated time and expertise to designing the program: Margy Wright—Chair of the Syllabus and Exam Standards Committee, Judy Shapiro, Elsa Brandt, Ronald Mutchnik, Eleanor Woods—Chair of the Administrative Committee, Judy Silverman, Cathy Stewart, and Lya Stern.

Following its successful local debut, out of a deep conviction of its value to students and teachers, Lya Stern continued to administer the CPS exams and be its leading advocate on a local and national level. She wrote an article about it for the national journal *American String Teacher*, sought and received the support of the ASTA National President, Robert Jesselson, and has been presenting the program alone or as part of a panel annually since 2000.

The following were milestones in the development of the program:

**1998** AST prints an article submitted by Lya Stern about the CPS.

**2000** The CPS is presented at the first Studio Teachers Forum at Indiana University at the invitation of Bob Jesselson, ASTA WITH NSOA President.

**2000** (June) ASTA WITH NSOA National Board awards Lya Stern the Citation for Outstanding Leadership and Merit, "...for the creative and beneficial Certificate Program for Strings—a program that will continually benefit string students, their parents and teachers..." (Quote from the award certificate).

- 2000** (Fall) A subcommittee of COSI is assigned to study and evaluate the CPS's potential as a national program. The group recommends that additional pilot programs be implemented and that the program be given maximum exposure through national and state conferences, a website, and publications.
- 2001** New Jersey and Northern Virginia establish pilot programs and conduct successful examinations. The New Jersey chair is COSI member Leslie Webster, and the Virginia chair is Lynne Denig, VASTA President-Elect.
- 2001** [www.asta.net](http://www.asta.net), the MD/DC web site, is set up by web master Larry Stern. This becomes the web site of the CPS.
- 2002** (March) The CPS is the subject of a panel discussion at the Second National Studio Teachers Forum at Michigan State University, moderated by Susan Kemper. The CPS Committee is named by the National Office: Lynne Denig, Leslie Webster and Lya Stern, Chair.
- 2002** (June) A major review of rules and syllabus based on lessons learned in six years of use. Cello program completed under Jeffrey Solow, Cello Curriculum Chair.
- 2002** (Winter) Publicity material is developed and an informational brochure is printed with design assistance from the National Office.
- 2003** Florida introduces the CPS under the leadership of state board member Patrick Clifford. Number of exam takers in four states exceeds 430.
- 2003** (Summer) The National Board is interested in the CPS but is wary of the financial impact of a program. The CPS committee prepares a projection on the administrative and financial impact of introducing the CPS nationally. Mimi Butler, Member-at-Large, acts as liaison.
- 2003** The CPS Committee presents the CPS at the ASTA National Conference in Columbus, Ohio, with the support of David Littrell, ASTA President.

- 2004** Hawaii introduces the CPS under the leadership of Katherine Hafner. Fifty-five students take the exam successfully.
- 2004** Viola Society of Chicago publishes article about the CPS written by Melissa Gregory-Simon, who plans to introduce it in Wisconsin.
- 2004** Lya Stern presents the CPS at the Dallas, Texas ASTA National Conference. Barbara Barber attends and expresses interest in starting the program in Colorado.
- 2005** Panel presentation "The CPS and How to Introduce It In Your State," led by Phil Baldwin, at the Reno, Nevada ASTA National Conference.
- 2005** Contacts made by Lya Stern in Oregon, Wisconsin, and Washington state are in the process of setting up exams.

Teachers new to this area or who are not yet familiar with the CPS are invited to visit the CPS website at [www.asta.net](http://www.asta.net). For additional information, contact Lya Stern at [lya@asta.net](mailto:lya@asta.net).



**The next CPS exams for  
MD/DC Chapter  
June 11–12, 2005  
Catholic University  
School of Music  
Washington, D.C.**

**Application forms are available  
on our web site:**

[www.asta.net/ApplicationFormMD.htm](http://www.asta.net/ApplicationFormMD.htm)

**Total student participation to  
date: 1800 and counting.**

**Try it—you'll like it!**

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## The Lighter Side

The badness of a musical composition is directly proportional to the number of violas in it.

You will never find anybody who can give you a clear and compelling reason why instrumental parts are written in transposed pitch. (Especially trumpet parts in E.)

People who feel the need to tell you that they have perfect pitch are telling you that their sense of relative pitch is defective.

A penny saved is a penny earned. A string sample saved is worthless.

There comes a time when you should stop expecting other people to make a big deal about your musical talent. That time is age eleven.

