

MORE LOWDOWN ON THE BASS LINE

by Burke Schuchmann

The bass line often serves as a percussion part. When it does, the bass-line instrument should be played like a drum. Bass-line players need to master the arts of good percussion playing: laying down a firm beat, giving appropriate accents, making lively variations of stress, articulating extra-clearly in hard-to-hear registers, and interacting intelligently with the rhythm of the melody line. One of the best models I know for this aspect of bass-line playing is an orchestral percussionist I have played with. Every stroke he uses to attack or dampen his instrument is a study in appropriateness, full of love and care for the music. Even the simplest bass line deserves no less.

Becoming aware of how the bass line relates rhythmically to the upper parts makes a bass line come to life. Sometimes a really strong attack is needed. For example, in the first movement of Brahms' A minor String Quartet, bars 30-34, the cellist should start each of the low Cs as if striking the timpani.

The image shows a musical score for the first movement of Brahms' A minor String Quartet, bars 30-34. The score is written for four parts: Violin I, Violin II, Viola, and Cello. The Cello part is marked with a 'y' in the first two measures, indicating a percussive attack on the low C string. The score is in 4/4 time and features a descending melodic line in the upper parts.

This wonderful wallop is the dramatically appropriate start and finish for the fantastic descending phrases in the second violin and viola. The cellist needs to lift the bow in the air at the last possible moment to accent the open C string with enough force to get the right effect. "Bouncing" upper parts off the bass part like this is very common, as for example when the violas bounce off the bass line just ahead of the second beat in a Viennese waltz. A bass line player needs to be percussive enough to be bounced off of. No one is going to use a swamp for a trampoline.

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Anthony Armore and the Yaquina Chamber Orchestra
photograph by Kathleen Kollasch

STARTING AN ORCHESTRA

by Madeleine Denko

Anthony Armore founded the 35 member Yaquina Chamber Orchestra and the Ernest Bloch Music Festival in Newport, Oregon soon after he moved to Portland from Colorado in the fall of 1989. A native of Northern California, he received his musical training at San Francisco State University and the University of Colorado. Armore is now Music Director and Conductor of the Yaquina Chamber Orchestra and Associate Conductor of Portland's Columbia Symphony. The actor David Ogden Stiers, best known for his role as Major Winchester on *M*A*S*H*, shares conducting duties with Armore in Newport. In a recent conversation, Tony Armore talked with Madeleine Denko about the Yaquina Chamber Orchestra — its origins, what it is today, and his hopes for its future.

MD: How did the Yaquina Chamber Orchestra start?

TA: I was on holiday in 1987 in Newport, Oregon, and stayed at the Sylvia Beach Hotel, which is named after the woman who ran the famous bookstore in Paris. While I was there, I saw the Newport Performing Arts Center being built. I inquired about the local classical music scene, and was told to talk to Mark Lambert, who had been director of the recently dissolved Oregon Coast String Ensemble.

I explained to Mark that I had been thinking about starting a music festival and an orchestra here on the coast. The area seemed ripe for it, especially with the new hall going up. Mark welcomed my idea and offered to help in any way he could. The orchestra was really just a

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NEWS AND NOTES

Danica Dixon

Danica Dixon, a much-loved clarinetist, teacher and staff member of the Chico Chamber Music Workshop, died suddenly in Chico, California on February 21, while recuperating from a motorscooter accident. She was thirty. Danica's generous spirit and her ethereally beautiful playing had graced the Chico workshop every summer for ten years. She was a tireless instigator of parties and games; former director Russ Burnham said of her loss, "Now we'll have to learn to have a good time without her." A fund has been established in her memory to benefit the Chico Symphony and the Chico Chamber Music Workshop. Contributions may be sent to Dr. Al Loetfler, Chico Chamber Music Workshop, California State University, Chico, CA 95929.

Publications

Flung Together, Chamber Music America's education newsletter, is free and comes out three times a year. It is intended for those involved and interested in supporting chamber music study at the elementary and secondary levels. The November 1991 issue includes two articles on the experiences of professional chamber ensembles working with school music programs, a report on chamber music at the Young Audiences 1991 Arts-in-Education Institute, and a list of ability-graded woodwind quartet repertoire from the New York State School Music Association, plus news items and correspondence. Contact Trudy Goldstein, Education Coordinator, Chamber Music America, 545 8th Ave., New York, NY 10018, fax 212-244-2776.

Scottish Fiddling Revival, Inc., which calls itself Scottish FIRE, publishes the *Scottish Fiddling Revival Newsletter* six times a year. Its January 1992 issue includes an article by Jan Tappan on the Scottish fiddling of Prince Edward Island and two weighty reviews of books of Scottish fiddle tunes. Annual membership dues are \$10 for individuals, \$20 for families. Contact Scottish Fiddling Revival, 1938 Rose Villa St., Pasadena, CA 91107.

Piano Chamber Music

Summertrios and Steinway & Sons will present a master class in piano chamber music for professional and advanced amateur ensembles by Menahem Pressler, the pianist of the Beaux Arts Trio, Sunday April 26 at Steinway Hall in New York City. Interested applicants should immediately contact Lily Friedman, Music Director, 212-222-1289.

Pan Am 103/Lockerbie

Heidi Schultz' string quartet, *Lockerbie. In Memoriam*, (May 1991) was republished in the *Families of Pan Am 103 Lockerbie News Forum* for January, 1992 at the request of Gene Saracini, whose daughter Flyse died in the bombing of Pan Am Flight 103. Quartets interested in performing the piece in support of the ongoing efforts of the Families of Pan Am 103 Lockerbie may contact Paul Hudson, President, Families of Pan Am 103 Lockerbie, at P.O. Box 127, Broadway Station, Albany, N.Y. 12207, 518-465-6025.



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Improvisation

"An Introduction to Improvisation for the Classical Musician: Part I" by Irene Sazer is the lead article of *Connections* for Spring 1992. Sazer states that in her experience virtually every musician can and does improvise. Classical musicians, she says, would find improvising a great way to spice up their practicing and improve their overall musicianship. She offers some structures for group improvisation exercises based on passing simple musical ideas back and forth, which may be very helpful in getting started. She also recommends the use of improvisation with students as a teaching tool. The article is enhanced by Sazer's clear musical examples and Betsy Bevan's delightful line drawings. *Connections* is published by Music for People, RD4 Box 221A, Keene, NH 03431, 603/352-4941.

Overseas Music Tours and Workshops

Chamber Music Holidays celebrates its tenth anniversary year. Its vacation tours are open to both playing and non-playing music lovers, with a varied format of sightseeing, concerts, museums, dining, discussions and theater as well as daily chamber music sessions for those so inclined. This year's remaining tours are to London, England (April 12-26 and August 10-24), Corfu, Greece (May 31-June 22), Esterháza, Hungary (September 16-27) and Tuscany, Italy (May 16-30 and August 29-September 12). Contact Vivienne E. Pittendrigh, Chamber Music Holidays, 57 Chatsworth Road, Bournemouth BH8 8SL, England, FAX 0202 524081.

Musicians International Travel Services offers a Chamber Music Easter Week in Jamaica, April 19-26. Also planned are a concert tour to Czechoslovakia, July 15-30, and a chamber music week in Greece, August 7-30. Contact Musicians International, 130 East 94th St., Suite 5A, New York, NY 10128.

The University of Siena Summer Institute offers *Sessioni Senese per la Musica e l'Arte*, offers courses in performance practice, composition and conducting, and opportunities to perform vocal and instrumental music in formal and informal concerts in various Tuscan towns. A room and board plan which includes cultural trips, courses and concerts is also available. The program is intended for professional musicians, teachers, college or graduate-level music students and "qualified visitors" over age 19. Contact Joseph Del Principe, 595 Prospect Road, Waterbury, CT 06706, 203/754-5741.

ASTA International Workshops will be held in Graz, Austria this year, July 28-August 10, with programs in string technique, string chamber music, orchestral conducting, choral music, art and piano as well as tours and

travel, and courses in Austrian culture. Dr. Gerald Fishbach is Director. Contact Lori Hintz, Workshop Manager, International Workshops, 187 Aqua View Road, Cedarburg, WI 53012, 414-377-7451.

Princeton Chamber Music Play Week is planning an *Amateur Chamber Music Players Musical Tour* to Russia for September-October. For information as it unfolds, write Jerry Bank or Mary Ann Thomas at Princeton Chamber Music Play Week, 924 Riverside Ave., Trenton, NJ 08618, or phone 609-599-2569.

Musicians International has been contacted by one dissatisfied participant in a 1991 overseas workshop. We advise anyone interested in such a tour to consider carefully what kind of tour they want and to investigate which is the right kind for them. It is always prudent to discuss one's own desires with the tour management and to contact participants from prior years.

Maine Composers' Festival

The usually irrepressible Nick Humez, Executive Director of the Maine Composers' Forum, sounds downright dejected that its five 1991 concerts drew audiences of only three to four dozen in spite of generous press coverage. On the other hand, the composers heard five programs of their works, competently performed, warmly appreciated and recorded for later broadcast on the Maine Public Broadcast Network, all on a total budget of \$1,000! It sounds like a miracle to me. Cheer Nick up by subscribing to their *Museletter*; his *Funnies* page alone is worth the price of \$20 a year at P.O. Box 8763, Portland, ME 04104.



Danica Dixon (1961-1992)
drawing by Maria Reeves, c. 1992

Early Music Gatherings

The Historic Brass Society and Amherst Early Music Festival invite early brass enthusiasts to the Eighth Annual *Early Brass Festival*, August 7-9, on the campus of Amherst College, Amherst, MA. A gala final concert to be coordinated with the Great Outdoor Double Reed Rally. For further information, contact co-directors Jeffrey Snedeker, 1416 Columbia St., Ellensburg, WA 98926, 509-962-2977, or Stewart Carter, 1833 Faculty Drive, Winston-Salem, NC 27109, 919-759-2602.

Early Music America, the American Recorder Society and the Historical Harp Society will hold meetings in conjunction with the *Berkeley Festival and Exhibition*, June 7-14 in Berkeley, CA. Call 510-642-9988 for a brochure.

19th-Century Rock Band

Only in *Experimental Musical Instruments* for April (P.O. Box 784, Nicasio, CA 94946) can you learn more about the Till Family Rock Band of the 1880s and their marvelous "lithophones," huge xylophones made of stones collected in the Lake District of Northwestern England.

SOME COMMENTS BY AN OBSERVER OF QUARTET PLAYERS, ON PARTING

by Cornelia Cotton

Cornelia Cotton is the daughter and husband of violinists. Formerly a professional photographer, she is now a free-lance writer and art dealer in Croton-on-Hudson, New York.

Each summer she accompanies her husband to some string quartet conference, where he plays quartets day and night, and she gets to do some writing. Some years back, at KentMusic in Connecticut, a questionnaire was given out at the end of the session which stimulated her to reply ...

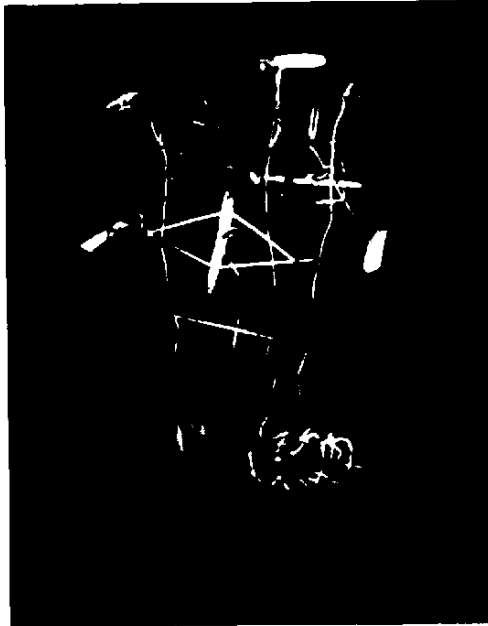
And furthermore: I am glad to be going home after being shut up for a week with a bunch of people afflicted with grave emotional and physical disorders which they are much too sick to recognize themselves. The other night, some of them were criticizing better players, like Nadja Salerno and Itzhak Perlman, for making faces. But you should see this group! Never have I had to watch so many furrowed brows, agonized looks, and facial contortions, horrible to behold, as among amateur quartet players. First violinists, in particular, habitually wear a look of extreme suffering and desperation. There is never a smile or any sign of happiness. These people convey the clear impression that they *hate* music, and they spend good money and valuable time to come here to subject themselves to torture, and they do this again and again! I've read enough about psychology in the papers to know that they are masochists in an advanced, indeed, incurable, state. (And wouldn't you know, some are even psychiatrists—but we know all about THEM.)

As if these mental problems weren't enough, the group as a whole exhibits frightening disturbances of motor coordination. Mankind's foundation is the foot. As an avid watcher of people's feet, I find that those of quartet players are strangely disconnected from the rest of their bodies. They all beat time with their feet, but not in any coherent pattern. Four people who are presumably playing the same piece tap their feet—but never together; each one, as it were, marching to the beat of a different (excuse the expression) drummer. Some beat time with both feet and, invariably, each foot moves in a separate rhythm.

Apart from the pathology described above, it is an unseemly spectacle to watch feet in sandals, sneakers, designer running shoes, penny loafers, hushpuppies, platform shoes, hiking boots and other foot gear favored

by these people destroying the elegant floors of the establishment. They should take a leaf from singers who are taught early on to beat time (if they must) by moving their toes *inside* their shoes.

I am trying to keep this report on a high plane of good taste, staying away from indelicate matters, but I must say something about quartet players and sex. Because they play music all the time, they don't have energy left to play at anything else. As Kraftt-Ebing discovered, people who are deprived become depraved, and this summer I was shocked to learn just how warped are the minds of these people. Would you believe they get all excited about playing a "sextet"? In broad daylight, they'll discuss something that sounds like "sexual rehearsal," G-strings, and what cello players have between their legs. Really! Just because they coax lovely sounds out of beautiful instruments they think they are great lovers. They are so deluded they have no idea that the real action is with the non-playing spouses. There is this cute guy from the Midwest, married to one of the players. He's a regular person, has a regular business, partners even, he's a real mensch.



Mount Airy String Quartet
photograph by Cornelia Cotton - 1992

And they are forever shooting off their mouths about "together," and "ensemble" (a fancy word meaning the same), "helping the others," "not messing up the others" that's all bunk. They are the most competitive, vicious egocentrics imaginable when it comes to putting together a quartet. Someone asked me the other day whether I thought Salieri poisoned Mozart. Of course! But not because he was jealous of Mozart's genius; Salieri had all the good gigs, he got a lot of respect and was Beethoven's teacher. Why should he kill anyone on account of something as nebulous as genius?

There had to be a better reason. Has it ever occurred to you that maybe he wanted to get into Mozart's quartet (*with Haydn, Wanhal and Dittersdorf ad.*) and the only way in was to bump off Amadeus? Makes you think, doesn't it? Sometimes, it takes an outsider to see things clearly. I am opening up a whole new chapter in music history here which I must communicate to my very close friend, Professor Robert Levin, the eminent Mozart scholar, who already mentioned my contributions once, in his important paper, "Mozarts Bläserkonzertante KV Anh. 9 297B und ihre Rekonstruktionen im 19. und 20. Jahrhundert." (Hello, Bobby darling, wherever you are - love & kisses!)

One more remark. Quartet players make up for their frustrations by eating. Like all addicts, they are full of hypocrisy. I swear I see some of them in the dining hall, digging into mountains of food with one hand and clutching a bottle of Perrier with the other. By the way, the food is terrific. I think I'll come back next year.

Cornelia Cotton 1989

A WORKSHOP UNDER THE MIDNIGHT SUN

by John Lindstrom

When I boarded the Alaska Airlines flight in San Francisco one Saturday morning last July I had no idea of what to expect upon my arrival in Fairbanks. Indeed, what I did find certainly exceeded any expectations my imagination might have provided. Thanks to the unending and untiring efforts of founder Jo Ryman Scott, and the indefatigable staff she has assembled, the Fairbanks Summer Arts Festival offers the performer a plethora of opportunities to learn and perfect skills as well as to perform. While the scope of the Festival is broad, encompassing ice skating theater, dance and the visual arts, the major emphases involve vocal and instrumental music.

The formula for the success of the Festival is a simple one. Merely collect a group of leading musicians, say fifty or sixty, from such places as New York City, Boston, Karlsruhe, Germany, San Francisco, Southern California, Maryland, Washington, Switzerland and Vienna, Austria — making certain, of course, you have a good balance of instrumentalists, both classical and jazz, choral conductors, opera directors, and experienced classical, jazz and cabaret vocal coaches. Then, transport them all to Fairbanks, Alaska, for two weeks. Doesn't that sound simple? Jo Scott makes it appear so. Now, to top this off, enroll between five and six hundred people to come for a two-week period of concentrated instruction, individual coaching and performance and you have the "simple" formula for success.

Let me describe my typical day at the Festival as a vocalist. Day one was given over to registration details and auditions for various groups. A person may participate in as many activities as personal stamina and time allow. For me it narrowed down to festival chorus, chamber chorale and the opera workshop.

Day two dawned, figuratively — actually the sun didn't set — and I began at 7:30 by seeing if my vocal cords had accompanied me to Alaska. At nine o'clock the opera workshop met for thirty minutes of warm-up calisthenics. Following the warm-up, roles were assigned, music was distributed and rehearsal began and continued until noon. This became my normal morning routine Monday through Friday for the two weeks of the Festival.

Lunch was from 12:00 to 1:30 and during that period Jo Scott has instituted what she calls

"Lunch Bites". "Lunch Bites" is actually one and a half hours of continuous entertainment provided by the staff and enrollees of the Festival for one another's enjoyment, as well as that of any members of the Fairbanks community who wish to share their lunch period in this manner. You might hear a brass ensemble, string quartet, or a piano or vocal solo. All may perform and many do.

After lunch it was the Chamber Chorale from 1:30 to 3:00 p.m. We performed works from the classics as well as American folk songs and spirituals. From 3 to 5 p.m. I was busy with master classes and coaching. Somewhere in this schedule, usually after 5 p.m., there was time for a vocal lesson from different members of the vocal staff, since I wanted to glean as much as possible from my experience.

Evenings with the festival chorus proved to be the frosting on the cake. Two-hour rehearsals were devoted to the Mozart *Requiem*, which we performed with the Festival Symphony Orchestra the final Thursday.

So much for my personal vocal experience. As you can tell there was virtually no end of opportunity.

For the instrumentalist the choices were almost as great. The festival symphony orchestra offered a fine opportunity for performance as did the festival jazz band. The jazz and cabaret theater group received excellent instruction and were provided the opportunity of performing in Fairbanks hotels and night clubs.

In retrospect, all I can say is WOW! What a two weeks of concentrated endeavor, tempered by the exceptional warmth and friendliness of the people of Fairbanks.

I'm looking forward to 1992.

John Lindstrom is an amateur vocalist from San Francisco, California. He sings in the McGilvray Chorus and has performed as a soloist with Berkeley Opera.

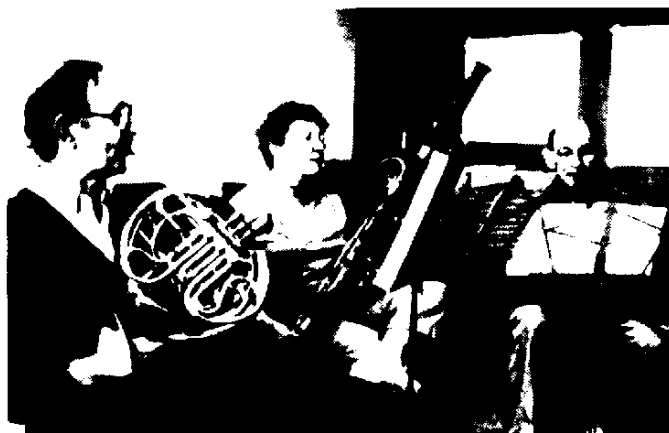


Fairbanks Summer Arts Festival Chamber Chorale

photograph by Kenneth R. Kollidge 1990

CHAMBER MUSICIANS OF NORTHERN CALIFORNIA AT PLAY IN HAYWARD

photographs by Ted Rust



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Musical Profile: BARBARA DAY TURNER

by Barbara Jeskalian

Barbara Day Turner is not your everyday sort of orchestra director. In the past few years, Turner has put the San Jose State University Orchestra back on the map. It was in dire need of resuscitation and she provided the crucial incentive and inspiration to do just that. Her contribution to revitalizing the orchestra was pivotal to larger ensemble playing within the University's Music Department.

She then garnered the talents of its principal section players and others to form the San Jose Chamber Orchestra. The development of the San Jose Chamber Orchestra is one of Turner's most significant contributions to the cultural life of both San Jose, as well as its University. She wants to see it continue to grow into a healthy institution, financially and artistically. Among her own professional plans is to guest conduct occasionally outside the Bay Area, but her primary commitments are to Opera San Jose and the Chamber Orchestra.

Turner began her academic career as a pre-med student at USC in Los Angeles with plans to become a brain surgeon. Music became a more compelling vocation, however, as her musical gifts demanded expression. She had been a keyboard performer for many years on harpsichord, piano and organ. She transferred to San Jose State University where she became the protégée of the world class harpsichordist and proponent of the sonatas of Domenico Scarlatti, the late Fernando Valenti. She received both an A.B. and M.A. in Harpsichord, and still performs publicly on all three instruments.

Her first formal job conducting began in her hometown of Santa Barbara. It was the musical 1776 for the city's bicentennial celebration. She had never conducted anything before this performance and figured that anyone could conduct. With a sense of shock, as well as panic, she found out that she needed some immediate help, and that conducting offered considerably more of a challenge than she'd ever anticipated. Looking back at that time, she says wryly, "Guess what? It ain't so easy." She honed her conducting technique with Hajime Teri Murai, who is now at the Peabody Institute, and to whom she feels a strong connection.

The city of San Jose, California has as one of its major performing groups the consummate, innovative and very popular Opera San José, overseen by the former Metropolitan Opera diva Irene Dalis. Mme. Dalis hired Barbara Day Turner to be its Resident Conductor and Music Administrator after Turner had conducted only six musicals. Opera San Jose is a major focus of her time and attention and is a city institution of great cultural



Barbara Day Turner
photograph by John Rickman

value which performs standard as well as less well-known operas. It has a stated commitment to performing at least one 20th-century opera each year. This past year, it gave a mesmerizing performance of Benjamin Britten's *Lionel Lincoln* which, once again, Turner conducted brilliantly.

Barbara Day Turner readily acknowledges her debt to others and has a real appreciation for what Irene Dalis has done to promote her conducting career, as well as the diva's far-sightedness in founding Opera San Jose. As Turner pithily observed, "Who would have let me conduct with only six musicals under my belt? Irene Dalis took an absurd risk for me."

Madame Dalis' risk paid off. Medicine's loss was definitely music's gain.

Frequent contributor Barbara Jeskalian is a librarian at San Jose State University and a cellist under Ms. Turner's baton in the San Jose State University Orchestra.



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phenomenon waiting to happen. When I moved to Portland in August of 1989, I began making weekly trips to the coast. I got to know a lot of people and started to form a Board of Directors. Part of a board already existed for the Yaquina Chamber Orchestra.

MD: How did that come about?

TA: The Board for the Oregon Coast String Ensemble, which had been very loosely organized, became the nucleus for the Yaquina Chamber Orchestra Board.

To get the musicians we needed, a violinist from Massachusetts, Charles Estus, who was then working at the Sylvia Beach Hotel, joined Mark Lambert and me in making calls everywhere. Not just locally. We started putting the orchestra together in November and by February we gave our first program with full instrumentation. We did Beethoven's *Coriolan* Overture and brought out Malva Tarasevich, a soloist I knew from Colorado, to play the Mendelssohn *Violin Concerto*. To keep costs down, we put her up in someone's home. We did pay her air ticket, but that's all we paid her. Other works in the first concert were the Bartok *Rumanian Folk Dances* and the Fauré *Pavane*. We had a pretty good audience and the orchestra was very pleased. The performance was rather uneven, though. Some people were extremely rusty, and a few of the better players immediately recognized that we had to upgrade things in a more serious way, which we did, concert after concert. Now we're in our third season. We've really changed from being an *ad hoc*, community-based group to an orchestra with semi-professional overtones.

MD: Was the hall finished for the first concert?

TA: Yes, it was completed in October of 1989. The Eugene Symphony, the Oregon Symphony, and the Oregon Mozart Players have performed there. We're the resident orchestra of the hall.

MD: Where does your audience come from? Newport isn't a very big city.

TA: It's a regional audience. That's one of the things our Board is dealing with right now. Defining us — asking, "Are we local or are we regional? How should we market ourselves?" I maintain that we are regional. Our players are from western and coastal Oregon — Portland, Eugene, Corvallis, Salem, Coos Bay and other places. Our audience comes from Newport and towns in the surrounding area. People also come to the coast regularly on weekends. Some have second homes or vacation homes there, and many people are just traveling through the area. The whole central coast area has a population of about 35,000. Salem is one hour away.

Newport is really the cultural capital of the Oregon coast. It has visual arts and three flourishing theater companies. There aren't many classical musicians, but that's changing.

MD: When did David Ogden Stiers get involved with the orchestra?

TA: Pretty much at the very beginning. At that time, he

had just bought a place on the coast, his parents live in Eugene and he wanted to be near them. As I had, he came into the Sylvia Beach Hotel and learned from people there that an orchestra was starting up. When Mark and I talked to David on the telephone, he said he would like to get involved and expressed a desire to be on the Board and help out. He was already involved with the Eugene Symphony's Super Conductor fund raiser. David also mentioned to us that he did a lot of conducting, and he does, all around the country. He's a fine conductor.

MD: Did he go to music school?

TA: David was in the drama department at Juilliard, but spent so much time with musicians and had such a great love of music that there was an overlap. He also had a music teacher in high school in Eugene who was a great mentor. His knowledge of music is astonishing. We're fortunate to have his involvement. During our first full season he conducted the final concert of the year. Peter Schickele's "Unbegun Symphony" was on the program, which David has conducted with other orchestras. Besides conducting, he can really connect with an audience in a very entertaining way.

MD: Are you two the Co-Artistic Directors?

TA: In effect, yes. He didn't want the title and said, "It's your show. I just want to help out." We settled on Principal Guest Conductor.

MD: How often does the orchestra perform?

TA: We give four subscription concerts per year, two before Christmas and two after, with repeat performances in different cities in the region.

MD: What is your philosophy behind the orchestra?

TA: To give the best possible performance of the works we're doing given the caliber of the players that we have. Semi-professional is a good word to use right now for where we are. We have some professional players, and we have others who are college professors or who work for school districts or companies, but who are really pretty serious about being good instrumentalists. They're not "take it out once a week" kind of people. We're moving in a more and more professional direction with fewer and fewer rehearsals. This year we have only four rehearsals per program. Last year we had five. That means everyone has to come to terms with the music really quickly. We're doing this partially because everyone in the orchestra is paid what we call a travel stipend, although it is in essence a per-service fee.

MD: Per rehearsal?

TA: Yes. Per trip. A lot of people carpool. We treat the players really wonderfully once they get to the hall. It's very familial. We start rehearsing at 10:30 on Saturday morning, break around noon, and have lunch together in this beautiful building overlooking the ocean. The players really enjoy the experience.

MD: What kind of repertory does the Yaquina Chamber Orchestra play?

TA: We're first and foremost into music that the musicians will be wild about doing and that has high merit. If the players feel wonderful about the music it will affect the audience.

MD: You don't necessarily play crowd pleasers or pieces that have been played a lot.

TA: Exactly. Some people have suggested that we play more "popular" work. That's certainly not my strategy. My orientation has been to do the gems of the chamber music repertoire, which is not that large. You can do about 6 to 8 seasons before you start repeating yourself.

MD: What about Mozart symphonies?

TA: Right. Mozart stylistically requires such unanimity of bowing and phrasing that it's really tough to do. We did Mozart Symphonies 31, 32, and 38. I'm thinking about the *Haffner* for next year, number 35. But that's a really hard one.

MD: What do you see in the future for this orchestra? What would you like to do?

TA: We're at a crossroads right now, both financially and conceptually. The whole situation in this state is a little precarious. I heard yesterday that Oregon is 48th out of the 50 states in terms of arts funding from the state, the corporate community, and citizens' contributions. That stunned me. Our goal is to survive somehow, no matter what we have to do. I'm not paid and I buy most of the music instead of having the orchestra pay for it. All the money goes to the players in a kind of profit share concept. Ticket sales provide about 50% of our funding.

A lot of our soloists are regional or just starting their solo careers. Next year we're going to have Aida Baker, an excellent Russian violinist who plays with the Oregon Symphony.

The Board is trying to become much more professional. Our staff is all volunteer right now, but we want to have part-time and full-time staff. We'd like to have a person working on grant writing and another working on a database and individual contributions. We've been working on a concert-by-concert basis. Another of our goals is to appeal to foundations and corporations.

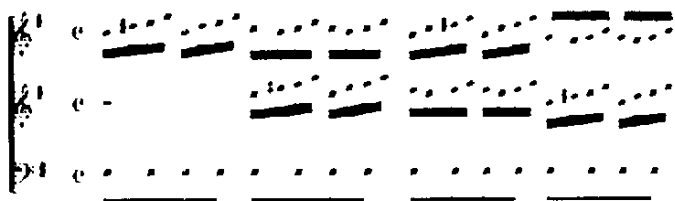
Good leadership, good players, and good repertory attract musicians to an orchestra. I think we have a good repertory and a number of good players. I also think the leadership from both the Board and the conductors is good. Our reputation is growing in the area. We'd like more players from Eugene so we don't rely so heavily on Portland as a source of musicians. We've been a little hidden, so we're going to promote ourselves more aggressively and eventually look into some recording opportunities in the state. If everything went as we'd like it to go, that's what we'd be doing in five years.

Madeleine Denko is a free-lance writer who studies violin with Aida Baker. She lives in Portland, Oregon. Her contributions to this periodical have included interviews with cellist Burke Schuchmann (November 1988) and pianists Sharon Mann-Polk (May 1991) and Trula Whelan (December 1991).

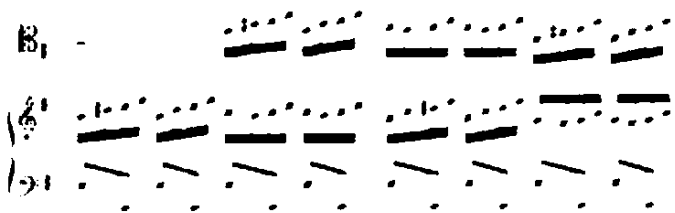
BASS LINE

from page 1

Not all percussion effects are so assertive, however. A subtle example of our "bass player as percussionist" is the slow movement of Bach's Trio in G Major for 2 Flutes and Continuo or his own version of the same work for Viola da Gamba and harpsichord.



In the gamba version



the second eighth-note of each quarter-note beat in the continuo bass line is played an octave lower, whereas in the flute version the same note is repeated. Assuming one is playing the flute version, the continuo player faces an apparently dull task of droning along, changing pitch only every bar or so. The attentive player, however, will notice that the upper parts are contoured in such a way as to stress each quarter-note beat. Because of the flute line's contour, the bass part should respond

continued on page 10

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by stressing the first eighth-note of a beat and all but disappearing on the second. This, done well, should set up a gentle rocking motion—just as any decent percussionist would do. In the gamba version with the octave skips it is an easier matter to differentiate the stressed and unstressed beats.

Repeated eighth-notes, as in this example, can become downright fascinating when you consider not only their rhythmic context but the harmonic tensions which they must respond to, such as the flute's F# against the E of the bass in bar 2, and the tone colors one needs to use to portray those varying tensions with their ultimate resolutions. However, this is when most bass-line players cease to function as musicians and start daydreaming "... *late Beethoven ...*" or "... *I'm hungry ...*" Whether the bass-line player is accenting the down-beats for the upper instruments to bounce off in syncopation or supporting a melodic phrase, his or her job is to bring life and imagination to the part. And the part is seldom as simple as it may appear.

Leaving the world of rhythmic nuance, I would like to offer fellow bass-line players a little advice regarding the acoustics of the lower register. The lower in pitch one gets the more muddy one's articulation tends to sound. Every good pianist knows to play more loudly and distinctly as the notes get lower. Winds and strings should also take the same care in non-*legato* passages to separate the notes more the lower they go.

In ensembles the bass line should act as the foundation of a house where the roof is the melody and the walls are the inner parts. The bass tones must be firm and substantial. One should produce a tone that envelops and includes the sounds of all the upper-register instruments. One of my favorite examples is the Dvorak *Serenade for Winds*, when it is performed with a contrabassoon on the bass line. When fully supported, the contrabassoon vibrates the air in the hall, the other players, their instruments, chairs and stands, the walls and the listeners' teeth into one wonderful resonating whole. What an experience!

In this and my previous article in this magazine (May 1991) about playing the bass line have outlined in detail how to perform certain bass line functions. I must now caution the bass-line player against extreme interpretations and urge him or her to remain just as much a musical environmentalist on the bass line as when playing any other part. The artful execution of a bass line takes wonderful amounts of energy and care. I can think of hardly anything in the chamber music repertoire that takes more thought and effort than the one-note-per-bar bass line of dear Messrs. Mozart and Haydn. The challenge is not what could be done to make the bass line more interesting, but what should be done in responding to the nature of the bass line that is interesting.

Burke Schuchmann is a noted cellist and the director of the Berkeley Chamber Music Workshop. His previous article on this topic, "Some Lowdown on the Bass Line", appeared in the May 1991 issue.

LETTERS

Dear Mr. Rust,

The column "How the ACMP Began" in the February 1992 issue was read with interest. However, may I kindly suggest that Helen Rice's decision to compile an ACMP Directory occurred several years before 1946.

Helen Rice played string quartets on a number of occasions in my home between 1938 and 1942 when she was a faculty member of Bryn Mawr College and served as leader of the chamber music group at the College. I remember vividly the occasion that this matter was seriously discussed, after a string quartet session in 1942 when we were seated at the table in our dining room for the usual post-quartet refreshments. At that time I was heavily involved in World War II research and my work assignments entailed much travel. I mentioned that I always travelled with a violin and wished so many times that I could get in touch with chamber music players in the various cities where I was obliged to spend two to four days each week. Helen Rice spoke up and stated that the project she had in mind immediately upon her retirement was to assemble a directory of chamber music players throughout the country to facilitate communication among the players. The matter of the directory was discussed in detail at that time.

I thoroughly enjoyed this month's issue. Keep up the good work!

F. William Sunderman, M.D., Ph.D.
Philadelphia, PA

Dear Ted,

I received your sample newsletters a long time back and very much enjoyed reading them. I had to chuckle over the piece about "Etude" magazine in Vol. 4, No. 8. It hadn't occurred to me that editions of this magazine were in demand in rare book stores. I grew up in a household where "Etude" was one of the neat stacks of magazines piled up everywhere. My aunt probably still has huge piles of them in her basement. A subscription to "Etude" was the standard Christmas gift I got from my grandmother every year when I was growing up. I used to occasionally wish for something nice in a new sweater or something like that instead. Ah, the ingratitude of youth.

Thanks for putting Colorado Recorder Festival's information in your newsletter.

Jeanne Brush
Colorado Springs, CO

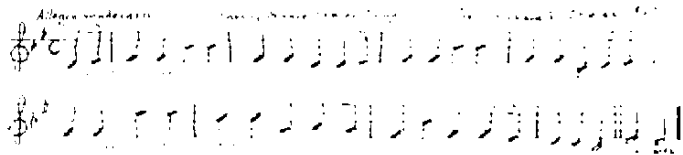
Editor,

Keep up the good work. I'm a violist in a string quartet. The more you write about chamber music the better I like it. So does my quartet!

Charles Strang
Great Falls, VA

Dear Ted,

Our family has long believed that our father, Richard E. Shields, composed this family Grace.



Dad died in 1945 at the early age of 51 and is buried in Hope, Indiana, a Moravian village. Raised a Moravian, he knew and loved liturgical music. He married our mother, Eloessa Smith Shields, in 1916, a Vassar graduate and excellent singer, a real asset for a young minister and missionary. Eventually, our father became the national Executive Director of the Community Churches of America with offices in Chicago, serving from 1930-1936, when we moved to Piedmont, California. In addition to his ministry in the Piedmont Community Church, he was Director of the Temple of Religion during the World's Fair on Treasure Island in San Francisco, 1939. (I served as gardener.) Now nearly 98, Mrs. Shields is still known to sing if prompted—and sometimes when not prompted.

We usually held hands around the table while singing, heads bowed—all seven of us. To this day, Richard and Eloessa Shields' children, grandchildren, great-grandchildren and great-great-grandchildren continue this family tradition. As with any family, there are a few backsliders.

Sincerely,
Allan Shields
Professor of Philosophy, Emeritus
San Diego State University, CA

To the Editor and Associates,

Dr. Edith Bondi of Houston, Texas sent me your magazine for a birthday gift and such pleasure it does bring.

News and pictures of music persons I've known add to walks down memory lane. Your information is helpful and up-to-date so I do hand some on to those uninformed.

A nice event took place when my December issue did not arrive. I was planning to check with you as to the reason when a letter arrived from Maryland, and there was my treasured magazine. It had been mailed inside a copy to Rosalyn Pollycove. Would you believe we had been long-time musical acquaintances in Concord, California? It is a small world, and you re-united us.

I live in Monroe, a small city in central Utah close to 4 national parks. I direct and conduct a small adult chamber orchestra (2 bass, 2 cellos, 2 violas, several violins, 2 flutes, oboe, clarinet, 2 classical guitars and harpsichord) plus a youth group as well (25 members, third grade through high school). Several string quartets, trios and other ensembles are active within these two

orchestras. The personnel comes from numerous small towns surrounding our community of 1100. Even though we only play as groups weekly, they've improved steadily and are now much in demand for local performances.

Last spring we had a Mozart festival, four hours of scores written by the musical master. In the first hour children offered various instrumental numbers. The remaining three hours included outstanding individual and group performances. No one left the program!

Some persons travelled four hours each way to participate and out of the experience grew a week-long orchestra festival at the town of Eskdale (located on the Utah-Colorado border), an even smaller town than Monroe.

Thank you for your dedicated work.

Thelma Compton
Monroe, UT

Dear Ted, Marion and Janet,

I subscribe to "Music For The Love Of It" for the love of it!

My musical life is busy and enriched. I play in three string quartet groups and occasional piano chamber groups and private lessons. So I have to practice! I was studying violin privately with Yukiko Kamei, a wonderful violinist and teacher, until she had a baby last summer and was not available. So I began lessons with Abram Shtern, a recent emigre from Russia who was concertmaster of the Kiev Ballet Orchestra for 42 years. He is a great teacher too. Now that Yukiko is available to teach again it is impossible to decide between Yukiko and Abram. So I have made the only decision possible—I take a lesson one week from Yukiko and the next week from Abram.

I have decided to initiate a "Salon Musicale" for performers. I look at it as a master class without a master. Anyone who has prepared a sonata or a solo piece can perform for the others and we can make comments to help the performer improve his or her playing. I will let you know how everyone likes the concept.

Your musical newsletter gets better all the time and I am pleased to be able to receive it.

Gene Brussell
Los Angeles, CA

Dear Sir,

Thank you for placing my letter to exchange homes for chamber music in your newsletter. There is just one small problem. The P.O. Box number you printed is incorrect. It should be P.O. Box 3652, ... My husband and I greatly enjoy your publications.

Wanda Beck
P.O. Box 3652
Evergreen, CO 80439

BOOK REVIEW

by Barbara Jeskalian

Dubal, David. Evenings with Horowitz: a personal portrait. New York, Birch Lane Press, 1991.

Any book about Vladimir Horowitz would, by necessity, address the white-hot passion of his artistry, as well as the idiosyncratic personality he brilliantly transmitted to the keyboard. David Dubal effectively conveys the archetypal power of this musical genius, and tells about the neurotic, spoiled child that Horowitz often was.

Carl Jung said that the thread between genius and madness was a very fragile one. Vladimir Horowitz wavered—at varying times in his life—between the two, and Dubal, in portraying the personality of Horowitz, shows us the psychic pain the pianist experienced in being at this threshold for the majority of his life.

Horowitz was essentially a recluse. He did not have the expansive, extroverted, confident personality of his arch-rival, Arthur Rubinstein. Even at the end of his life, Horowitz was so intensely self-critical that he could be rendered immobile by it. On one hand, he knew he was a great pianist; one of the greatest in the history of modern pianism, but on the other, he experienced crippling self-doubt which manifested itself in withdrawal (certainly marked by the years he did not concertize) and in years under psychiatric care.

Dubal first entered Horowitz' world in 1979 and subsequently became a frequent visitor to the home of Wanda and Vladimir Horowitz. He managed to gain Horowitz' trust—not an easy task, as the pianist was by nature a deeply suspicious and insular man. Dubal's sensitivity and patience (and a great deal was needed where both Vladimir and Wanda were concerned) enabled the older man to confide in him, even about the suicide of their daughter Sonia at the age of 40, a subject about which he seldom spoke.

Some of Dubal's Horowitz anecdotes may be familiar to those who have read Glenn Plaskin's *Horowitz*. Dubal breathes new life into the old stories, readily

acknowledging Plaskin's contribution to the Horowitz canon—and gives us new ones.

Vladimir and Wanda Horowitz, were a couple with extremely strong opinions who never equivocated on their likes and dislikes in the realms of music, composers and performers. Horowitz was never tepid, instead making statements in the sweeping Romantic tradition that carried an *ex cathedra* quality. He adored Liszt. He "discovered" Mozart toward the end of his life and performed him at every opportunity. While he considered Mozart a composer in a singular class (like Franz Schubert), he thought him an obnoxious, petulant young man. He was ambivalent on the music of Brahms.

The subject of Sergel Rachmannoff was in another sphere for him. Rachmannoff was the focus of his intense idolatry—a musical hero, as well as an eventual piano partner and friend. Their first introduction was delayed, however, by Rachmannoff's distaste for child prodigies. When the eleven-year-old Volodya was taken by his mother to a hotel in Kiev to meet and play for Rachmannoff, a meeting arranged by Scriabin, Rachmannoff never appeared. The meeting was to be at 4:00, but Rachmannoff left the hotel at 3:00 in fear that if the boy was no good, he would have to tell his mother the truth. Despite this inauspicious non-meeting was an irony in the lives of both men, for Horowitz would ultimately be responsible, more than any other pianist, for the popularity of Rachmannoff's *Third Piano Concerto*.

Vladimir Horowitz exclaimed that if it had not been for the Russian Revolution, he would have become a composer, not a pianist. *Evenings with Horowitz* is full of such exclamations, as well as shrieks and screams—by Mr. Horowitz, himself, Wanda, Toscanini Horowitz and the author, David Dubal. There are statements made within the normal speaking range of sound, but not many. Nonetheless, Dubal has a literate and yet chatty style of writing and impressive credentials as a concert pianist and Juilliard professor. He portrays Vladimir Horowitz as both a man and musician with skill and compassion, and ultimately engages us. A book well worth reading.

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