

LAO TZU AND THE VIOLA

by Amédée Daryl Williams

In my observations of music students over the past several years, I have noticed that many, intent on perfecting their art, resent taking courses “outside” the realm of music. The question they most often pose is “why should we enroll in non-music courses when we need time to practice?” I suppose I expressed somewhat the same attitude when, as an undergraduate, I elected a course in ancient Chinese philosophy. What, after all, could any of these ancient writers teach me? None of them knew anything about Western music, to say nothing of the viola.

It was with such negative thoughts that I began to read the *Tao Teh Ching* by the sixth century (B.C.E.) author Lao Tzu. Nevertheless, as I studied the work in earnest, connections between this Chinese classic and music began to emerge — connections which have reshaped the way I think about musical art. It is these connections which I would like to share with you, relating them to four aspects of studying the viola: instrument, music, practice, and performance.

The viola stands as a very complex work of art. Its dimensions are crucial to the sounds it can produce. Craftsmen cut, carve, and shape wood into a symmetrical form to produce this great instrument. The physical part these craftsmen have produced is what Lao Tzu would consider the “being” part of the viola. The real beauty of the viola, as I believe Lao Tzu would agree, comes from the part of the viola which is considered its “non-being”: the chamber of air that the wood encloses. It is within the walls of the viola that the vibrations of the strings are turned into rich musical sounds. The viola is a work of art, but really it means nothing unless it is played. Far too often I hear of famous instruments finding their way into museums to be looked at by passers-by. It is true these instruments can be enjoyable to look at, but their real beauty can not be seen; it can only be heard.

Thirty spokes share the wheel’s hub;
It is the center hole that makes it useful.
Shape clay into a vessel;
It is the space within that makes it useful.
Cut doors and windows for a room.
It is the holes which make it useful.
Therefore profit comes from what is there;
Usefulness from what is not there.

(eleven)¹

**Sam Savar Celebrates Being Alive
on his Newly Purchased Family Plot
(Sam is our newest columnist: see Page 2)**

PAGE TURNER

A True Tale of Musical Horror *by Sam Savar*

Any darn fool can turn pages for the pianist during a recital, especially if he is a fool and takes this task lightly, thinking it requires no special skill.

With great bravado, aware of my dignity and graciousness, I volunteered to substitute for the absent page turner at a violin-piano recital. After all, having written and played music professionally for many years, what was it for me to turn pages for the pianist, and even the violinist, too? All I had to do was get up, walk over to the violinist’s stand, turn his page, and come back to the pianist again.

As we walked out on the stage, my only problem, being a born exhibitionist, was to be as unobtrusive and unnoticeable as possible. That’s all, I told myself — until we began.

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NEWS & NOTES

Humor Column

Sam Savar (author of *Page Turner*, p. 1) will edit a bimonthly column of musical humor, beginning with the June issue. Readers are invited to send him accounts of their own funny experiences making music. Reasonably fresh secondhand material from the ever-fertile soil of the music underground will also be considered, and on slow months Sam may even accept viola jokes. Please send your funnies to Sam Savar, 7717 Roosevelt Blvd., Philadelphia, PA 19152.

Music Therapy

The entire April issue of *Connections* is devoted to music therapy, with several first-hand success stories. Joan Butterfield Whitcomb recounts several touching stories from her work with Alzheimer's patients, illustrating her belief, with neurologist Oliver Sacks, that "although most people benefit from music in some way, for Alzheimer's patients, music is the lifeline." Kevin Dremel describes *The Music Project*, "an experiential therapy group providing an outlet for adolescents at risk for substance abuse or out-of-home placement" in which groups of kids compose and record original songs. Ginger Clarkson gives a moving account of her work over a five-year period with a young autistic man, using creative music therapy and facilitated communication to help him progress out of nearly total isolation into a warm and productive friendship. Single issues are \$5.00 from Music for People, RD4, Box 221A, Keene, NH 03431.

Musical Playground

Experimental Musical Instruments for March includes "The Musical Atrium: A Musical Playground for Kids" in which Dean Friedman describes his fanciful interactive musical exhibits at *Eureka!* Children's Museum in Halifax, England. Among them: the *Booble*, a three-foot cluster of rubber bicycle horn bulbs that blow samba whistles and recorder mouthpieces; the *Honkblatt*, three spring-loaded stools that force air through foghorns when sat upon; the *Boing-D-Boing*, an eight-foot, twenty-nine-stringed electric guitar. Contact EMI at P.O. Box 784, Nicasio, CA 94946.

Youth Music Camps

A directory of summer music camps, clinics and courses for students in grade school through through college appears in the March Issue of *The Instrumentalist*. It focuses mainly on the U.S. and Canada. The single issue is \$2.50; contact *The Instrumentalist*, 200 Northfield Rd., Northfield, IL 60093.

Tax Time

"I look upon the tax law as a rich source of opportunities (for musicians) to save money," writes Michael S. Kerekes in "Tax Tips for Musicians," *Strings*, January-

February 1993. He offers guidelines for the deductibility of many common music-making expenses such as insurance, equipment, travel, workshop fees and perhaps your subscription to *Music for the Love of It*. For single issues or subscriptions write *Strings*, P.O. Box 767, San Anselmo, CA 94979.

New Paperbacks

Dover carries on its tradition of making great music literature accessible in inexpensive, beautifully printed republications with the release of Arthur Benade's 1960 classic, *Horns, Strings and Harmony* and Harold Courlander's 1963 survey, *Negro Folk Music, U.S.A.* (both \$7.95 in U.S.A.), as well as Edward Elgar's *Enigma Variations and Pomp and Circumstance Marches* (1899-1906) in full score (\$12.95). Like all Dover scores the Elgar is in full-sized 9"x12" format. And unlike most paperbacks, Dovers hold up: my copy of the Dover score for four Schubert symphonies has withstood ten years' abuse and still has its cover and binding intact. The Benade book will be a treat for a musician who is curious what physical characteristics of instruments and of the human ear make music sound as it does. Benade assumes no mathematical knowledge but does require some concentration. One step at a time, he helps the reader gain an intuitive understanding of vibrating systems, the human ear and the families of musical instruments, using clever examples and simple experiments the reader can readily carry out. (The diagrams all show hand-made gadgets with twisted wire connections, doubtless Benade's own, rather than shiny store-bought apparatus.) His arguments lead one from the obvious to the far-from-obvious with a great science teacher's flair for dramatic surprises. For the mechanically inclined, the final chapter includes detailed instructions for making a valve trumpet and a Boehm system flute from hardware-store materials! The books can be purchased at bookstores or ordered directly from Dover Publications, Inc., 31 East 2nd St., Mineola, NY 11501 (please include \$3.00 postage and handling charge for one or more books). Their free catalog is available from the same address.

Workshop Directory Corrections

Louise Austin informs us the *Midwest Recorder Workshop* (August 4-8) will be held at the De Koren Center, Racine, WI, not at Lake Mills, WI as indicated in last month's Directory issue.

The *Early Music Festival* at Whitewater, WI (June 4-6) faculty was incorrectly listed; it will consist of Bud Asch, Louise Austin, Thomas Boehm, Thallis Drake, Michael Foote, Victor Hildner, Beverly Inman, William Nelson, Susan Ross, Karen Snowberg, Todd Wetherwax and Judy Whaley.

Now is the time to let us know if we missed any adult amateur summer music workshops of North America in

our listing. Please call or write Ted Rust, Editor, *Music for the Love of It*, 67 Parkside Drive, Berkeley, Calif. 94705, (510) 654-9134, with contact information.

Great Plug

Many thanks to Mark Bitter, who sent the following electronic-mail message to all members of the Music Interest Group on the Usenet network. His plug has resulted in several new subscriptions. We'd be delighted if readers belonging to other computer bulletin boards like Compuserve, etc., would do the same.

I've discovered a music newsletter which I'd like to share and recommend to others in this group. I am not affiliated with it in any way.

Since my last posting I've been digging and searching for information on adult music activities, and in particular chamber music workshops.

I finally hit the jackpot with "Music for the Love of It", a newsletter which this month includes a comprehensive list of summer workshops nationwide! (some in Canada and overseas too.)

There's 16 pages covering over 80 workshops with all the information you need including dates, requirements, levels, fees, housing arrangements and contact points. It's amazing.

A USA map dotted with the various workshops adds a final touch to this professional guide.

Even if you are not looking for workshops, this newsletter may interest you. The newsletter's short, clear feature articles, essays and reviews are always written from a musician's point of view. If you are ONLY looking for workshops, they'll send you the current issue for five dollars.

*One year subscription is \$20. Contact *Music for the Love of It*, 67 Parkside Drive, Berkeley, Calif. 94705, (510) 654-9134.*



**Sue Goodman and Beate Lewis in Recital,
Berkeley Chamber Music Workshop**

Chamber Music Repertoire

I always look forward to David Wright's "Out of the Attic" in *Chamber Music*. His column in the Winter 1992 edition surveys the chamber music of Edvard Grieg, with bull's-eye summaries of the music, colorful anecdotes from the composer's life and acute insights into the composer's inner conflicts, especially his love and contempt for the folksy tunefulness that makes works like his *Peer Gynt* suite so popular. Contact *Chamber Music America* at 545 8th Ave., New York, NY 10018 for membership information.

The *Amateur Chamber Music Players Newsletter* for December, 1992, concludes with a remarkably compact one-page index of the string quartets of Haydn, compiled by Haim Murro of Jerusalem. The index gives every quartet's opus and quartet number, volume and page numbers in the four-volume set, key, common name if any, and its opening bars in music notation! Contact ACMP at 545 8th Ave., New York, NY 10018 for membership information.

Call for Writers

Readers have asked for articles on the following topics:

- Music Festivals of Europe
- Expressive Phrasing
- Ear Tuning and Expressive Pitch-Bending
- Vibrato: How Much, Where and When?
- How to Prevent Overuse Syndrome
- Overcoming Periods of No-Progress
- Music Notation Software
- Paying for Performance Rights: Amateurs and the Law
- Relaxation While Playing
- Improvisation: Can It Be Taught?
- Perfect Pitch: Fact or Fiction? Blessing or Affliction? Can it be Taught? Should It?
- Music-Related Careers
- How to Teach Vibrato
- Hand Positions for Small Musicians

Readers are cordially invited to submit articles and letters on these topics. Writers' guidelines and unlimited encouragement are available from the editor at 510/654-9134.

New Composition

We are pleased to present *Contemplation* for solo cello and string quartet by Heidi Schultz on pages 6 and 7. Performance parts are available on request: send a self-addressed stamped envelope to this publication, 67 Parkside Dr., Berkeley, CA 94705. Correspondence with Ms. Schultz may be addressed to her at Box 66, West Tisbury, MA 02575. Please request her permission if you wish to perform the piece in public. Her *Lockerbie: In Memoriam* appeared in the May, 1991 issue and has been our most popular source of requests for parts.

FROM THE HEART

WHISTLE WHILE YOU WORK *by Helen Spielman*

Every Thursday morning, as I brush my teeth, apply my makeup, and prepare to start the day, I hear Sara whistling as she walks up my driveway. She sings all morning while she vacuums, dusts and scrubs my house. When she departs, she leaves behind a clean-smelling house, sparkling kitchen, shiny bathrooms, and vibrations of joy and contentment, perceptible in the air.

One day I asked Sara why she whistles, and she answered, "It makes me feel great and brings out my 'up.' It keeps me from getting tired, and from concentrating on how hard I have to work. I think people see the joy in me and that makes me a more pleasant person to be around." Sara never turns on my radio. She says, "I turn my own music on. Mostly I whistle or hum Christian music. I believe I am a good whistler, even with false teeth! Even with all my problems, I'm a happy cleaning lady."

After talking with Sara, I wanted to learn more about people who sing or whistle while they work. Such people are amateur musicians, making music for the love of it. During the next few weeks I became aware of various people whistling or singing.

"I sing because it makes me happy" Barry is a bagger in the supermarket where I buy my groceries. I found myself frequently getting in his check-out line, and realized that it was because he always sings. Once while he was bagging my groceries, I asked him what he usually sings. He said, "Mostly I sing religious songs and church stuff. I'm not religious but I like the songs. Sometimes I make up my own melodies and words. I don't think I have a good voice but I sing anyway." I continued with questions about why he sings and what reactions he gets from other people. He responded, "I sing because it makes me happy and it makes the time go by. People here at work want me to do it more because it entertains them. At first I thought they were joking with me but then I realized they meant it. My songs are my life to me. I think everybody should sing while they work, it would make life easier."

"My wife and children don't let me do it at home." My husband works in the operating rooms at the large university hospital in town. He told me about John Thorp, M.D., an obstetrician who hums and sings all the time. I was so intrigued that I got brave enough to call him up and pose my questions to him. Dr. Thorp told me that he's not really sure what he sings, that the content of his songs is subconscious, but that he believes they may be hymns. He explained, "I teach medical residents in the

operating room. They are under a great deal of stress when learning to perform surgical procedures. My music lightens up the intense atmosphere; it helps them do a better job and not take themselves too seriously. Although I have never had a patient make a negative remark about my singing, the other operating room personnel tell me all the time to shut up. I consider this good behavioral feedback, because fussing at me has become a ritual that bonds everyone together." Dr. Thorp shared with me that he has been engaging in this form of music-making since childhood. "My wife and children don't let me do it at home. But at work, it calms me down and makes me feel more peaceful."

"For me, whistling is a way of focusing and calming down." My friend Karen, an accountant, told me that she whistles when she works. When she walks

down the hall in her office building, her co-workers can tell she's coming because her whistle precedes her. "Why do I sing? I don't know. My father whistled a lot and the sound was a sign that he had come home. For me, whistling is a way of focusing and calming down. As long as I keep some music in my life, I stay sane. I had this boyfriend once. Love is a funny thing; you never know why one person makes your heart flutter. I was attracted to him because he whistled and reminded me of my father. It was so comforting."

"The kids call it 'opera.'" Shannon, another friend, is a schoolteacher. "Tunes get stuck in my head. Ideas come more quickly when I sing. The kids call it 'opera.' When I'm at work, sometimes I call my home answering machine and sing into it. Then I chuckle to myself in anticipation of getting a musical message when I get home. I think it's very important to sing; it's good for the soul. It gives me courage and strengthens my faith during the hard times."

*Doctor, banker, butcher, baker,
You can be a merry maker
If you'll keep on singing all day long.*

*If you're hanging in suspense from eight to five,
And you want to keep your sense of humor alive,
Just whistle while you work.*

*Put on that grin and start right in
to whistle loud and long.*

*Just hum a merry tune,
Just do your best, then take a rest,
and sing yourself a song.*

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The author wishes to thank Victor Denny of Burrage Music Co. in Raleigh, North Carolina for his assistance in locating these lyrics. © 1993 Helen Spielman

PERFORMERS' NOTEBOOK:

PARTY MUSIC FOR FLUTE AND HARP

Peter Tchaikovsky, The Nutcracker: Suite from the Ballet, for Flute and Harp (or Piano). Arranged by Mary Jane Rupert, New Boston Editions, P.O. Box 1086, Boston, MA 02146, © 1988.
Reviewed by Dan Scharlin

This arrangement of *The Nutcracker Suite* for flute and harp was fun to play. It's a good arrangement. The harp part, which is replacing most of the orchestra, is well realized but technically more demanding than the flute part.

In the opening "March" and in the "Dance of the Sugar Plum Fairy," the harp has to make a lot of quick pedal changes. What this seemed to mean to the harpist I played with was a need for a lot more practice before it would flow, and that it would require a pretty high level of technical proficiency to perform well. For the flute, though, the arrangement was quite straightforward throughout. The music is handsomely printed, with logical page breaks, appropriate cues in the flute part, and consistent measure numbers.

The arrangement contains much attractive, crowd-pleasing material that would be very suitable as recital encores or for holiday entertainment, and ideal for busking! All but the most fleet-footed harpists may want to skip the first movement in such informal performances.

Flutist Dan Scharlin performs frequently with chamber ensembles and works for an advertising agency in San Francisco, California.

PAGE TURNER

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My first shock occurred when the pianist angrily gave me an aside, "Turn faster. Don't wait so long." I had been turning the page at about the last two bars of music. Not sooner than that, I had calculated, because how can a pianist memorize that multitude of notes for his right hand, and at least as many for the left? After my chastisement I concentrated on the pianist's face as I began turning six to eight bars before the end of each page. His nod affirmed my decision was correct. He knew the music from memory. I was the one who was sight-reading — his face.

My second shock came when he angrily snapped, "Turn," just after I had already turned the page. My first reaction was that I must have turned two pages at a time. As I began to turn the page back again, he reached out with his left hand and fought and wrested it back to where it was. In utter confusion, I wished at that moment that I were completely unnoticed, invisible.

When he said, "Turn," he really meant, I later learned, that I should turn the violinist's page. Sure, the instructions were plainly written, but the violinist told me just before we went on stage to disregard them. I assumed they both came to that decision, but the pianist didn't know the violinist had changed the procedure.

There we were, only about five minutes into the recital, with about an hour-and-a-half to go.

Things settled down for a while. I was doing all right, I thought. In fact I was fairly glowing with pride, as each time I not only turned the page for the pianist, but even graciously smoothed it down for him.

At the first intermission he turned on me backstage: "Idiot, you're supposed to be a musician yourself, but here you go running your hand all over the page in front of me after you turn it." No more smoothing down the page.

Back on stage again, I felt I had things under control. Now I could sit back and admire the violinist and pianist, who were tremendous artists. I was going along beautifully when I suddenly saw with terror that the page I had just turned was trying to turn itself back again. I would have to run my hand entirely over the page to smooth it down, and I was not allowed to do that.

Had this been a slow adagio, surely I would have died.

There are no atheists in foxholes or among page turners in trouble. Had this been a slow adagio, surely I would have died. Fortunately, it was a presto. The virtuosos were, thank goodness, through playing it before I had to do anything.

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“CONTEMPLATIO

” (MUSIC SCORE)

ART LOVER

by Barbara Jeskalian

Giroud, Françoise. Alma Mahler, or, The Art of Being Loved. New York, Oxford University Press, 1991.

Toward the end of her life when her face and body were ravaged by the results of a bottle of Benedictine a day and her health was undermined by diabetes, Alma Mahler refused to acknowledge that she had that disease. Diabetes was “the Jewish illness”. She wasn’t a Jew; therefore, she couldn’t have it. Even in her dotage (she died at 85 in Beverly Hills) Alma Schindler-Mahler-Gropius-Werfel was still a powerful feminine presence. Although not the verifiable hetaera of her younger years, she was still a woman with whom to be reckoned.

Alma Mahler was a woman who continuously put her seductive powers upon men to the test, and little effort was needed on her part for them to support her self-image of beauty and breathtaking self-confidence. At a dinner party with Gerhart Hauptmann (who, curiously, was not on the list of her various amoureaux), he told her “in another life we must be lovers.” Frau Hauptmann who was at the table next to both of them, turned to her husband and said, “there too you’ll have to wait your turn.”

Men were always waiting in line to be intimate with the Widow Mahler, even while she was still the wife of Gustav Mahler. Alma, not one to be grudging in her many forms of self-expression, accommodated many of them, often because it accommodated her to do so. Let one think that her relationships with men were prurient or irresponsible, Alma Mahler’s standards for the men with whom she was involved were very high and her involvements, consummated or not, had an intensely artistic component to them. She was the mistress of Oskar Kokoschka, and inspired his painting, “The Tempest.” She was involved with Alexander von Zemlinsky, and Gustav Klimt, and was rumored to be engaged to Bruno Walter. According to another late conductor’s memoirs, she was the aggressor in a bawdy interlude with Leonard Bernstein when he stopped by to view some original Mahler manuscripts.

After the death of Gustav Mahler, Alma was, in turn, the wife of the architect and founder of the Bauhaus—Walter Gropius, and then of the writer Franz Werfel who’d been nominated for a Nobel Prize. Werfel didn’t receive that distinction, and after his death she preferred being known as the Widow Mahler rather than the Widow Werfel. There may have been no connection; but in Alma’s world view, it’s also possible there was one.

During her last reluctant marriage (all of Alma’s marriages were in one way or another a matter of resistance by her), the object of her attention was a priest—the theologian Johannes Hollnsteiner. He was

thirty-eight years old and Alma was fifty-five. Werfel’s pithy commentary was, “It’s Alma’s last mad fling.” Hollnsteiner, slated for the cardinal’s purple was, from all evidence, more than friends with Alma and was for a period of time her constant companion. Numerous men had painted for her, and had composed compositions well integrated into the orchestral canon for her, but no one had ever given her what some would consider the ultimate expression—that of saying mass for her. After that, it was downhill.

While Alma Mahler Gropius Werfel’s sexual exploits make for fascinating reading and are necessary to understanding the woman, they form only part of the compendium of the life of a fascinating, beautiful and evidently irresistible woman. Alma was also a woman who could have lived as she did only in the time and circumstances that she did, in the Vienna of Nietzsche, Zuckerkandl, Richard Strauss and Freud.

The daughter of the painter Emil Jakob Schindler, Alma Mahler grew up in the artistically privileged environment of late 19th-century Vienna. She also grew up in its elastic personal boundaries. Her younger sister Grete was the result of a liaison of her mother. Grete’s father had syphilis, which was passed to her half-sister, and during Hitler’s Anschluss, the Nazis put her to death with other mentally ill.

She was a competent pianist and composer of lieder . . .

Alma’s relationship to the arts was by no means that of a dilettante. She was a competent pianist and composer of lieder, many of which have only in the last two decades finally made it onto concert programs, but, curiously, she is seldom cited, even in major reference books. Her marriage to Mahler (whose music she did not like) was complex and difficult and for the majority of their time together, Alma’s own forms of self-expression were severely truncated. It was Mahler’s irrevocable dictum that (Alma’s) sole purpose in their marriage was to make him happy.

It was Mahler’s irrevocable dictum that (Alma’s) sole purpose in their marriage was to make him happy.

Alma Mahler was not an inconsequential woman, grateful for the adulation of an admiring masculine constituency from which she received her value and form. Nor was she a passive muse. She lived out her credo that the more creative the man she loved, the more she would continue to love him. In her involvements, both traditional and otherwise, she was true to her intent. The degree to which she was an active muse was archetypal in its depth.

Cellist Barbara Jeskalian is a librarian at San Jose State University and a frequent contributor to Music for the Love of It.

NEW MUSIC CLEARINGHOUSE

The following new pieces are available from composers.

Abbreviations: vn=violin; va=viola; vc=cello; db= bass; fl=flute; ob=oboe; ca=English horn; cl=clarinet; bcl=bass clarinet; hn=horn; fg=bassoon; cb=contrabassoon; pf=piano.

Stanley Grill, 68 Pine St., Haworth, NJ 07641

<i>Three for Three</i>	vn, va, vc	easy
<i>Civil War Songs</i>	va, pf	medium

Nick Humez, PO Box 8763, Portland, ME 04104

<i>Beside the Trout</i>	pf, vn, va, vc, db	medium
<i>Missa Salve Regina</i>	STTB a cappella	medium
<i>Requiem TriumVocum</i>	STB a cappella	medium
<i>Celtic Harp Suite</i>	Celtic harp	challenging

Heidi Schultz, Box 66, West Tisbury, MA 02575

(ok to copy any of these pieces)

<i>Schubert's Impromptu</i>	vn, va, vc (arr.)	advanced
<i>Schubert's Impromptu</i>	vn, va, vc (arr.)*	intermed.
<i>Love and Marriage</i>	fl, vn, va, vc	advanced
<i>Love and Marriage</i>	fl, vn, va, vc*	intermed.

* tape not required

David George, 40 Tiemann Place #5C, New York, NY 10027

Mendelssohn op. 72	2vn, va, vc (arr)	medium
Mendelssohn, <i>Songs Without Words</i>	2 ob, 2cl, 2 hn, 2 fg, db (arr)	medium
Grieg <i>Lyric Pieces</i>	2vn, va, vc, db (arr)	medium
Grieg <i>Lyric Pieces</i>	fl, ob, cl, bsn, hn (arr)	medium
Grieg <i>Lyric Pieces</i>	3 cl, bcl (arr)	medium
Grieg <i>Lyric Pieces</i>	2 ob, 2cl, 2 hn, 2 fg (arr)	medium
Grieg <i>Lyric Pieces</i>	fl, ob/ca, 2 cl, 2 hn, 2 fg, vc, db (arr)	medium
Grieg <i>Lyric Pieces</i>	3 fl (1/pic), cl/bcl, ca, 2 fg, cb, db (arr)	difficult
Grieg <i>Lyric Pieces</i>	2 fl, 2 ob, 2 cl, 2 hn, 2 fg, percussion(arr)	difficult
Grieg <i>Poeme Erotique</i>	ob, 2 cl, 2 hn, 2 fg, db, harp (arr)	medium

Musicians interested in a piece should contact the composer or arranger by mail. The following procedures are suggested, subject to the composer's wishes:

1. Send your request to the composer with a 9"x12" self-addressed, stamped envelope, a description of your group and a proposed rehearsal schedule for the piece.
2. The composer will send *on loan* a set of parts or a score to one or more groups of his or her choice. The composer may send a blank cassette tape if he or she wishes the group to record their reading of the piece, or may ask to be invited to a private performance. The music and performance rights will remain the

composer's property. The music must be returned and may not be copied or performed in public without permission of the composer.

3. Within an agreed-upon period, the group will rehearse the piece, record or perform it if asked to do so, and return all materials to the composer.

Composers and arrangers are invited to send us lists of additional works they want to hear performed, indicating the instruments and level of proficiency required. New listings will be published periodically.

PAGE TURNER

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Adversity allowed me no respite on the next composition, a work by a contemporary composer. He may be a legend in his own time, but he's a louse to a page turner. It was a fast movement I had never heard before. The music was riddled with time signature changes: a 2/4 followed by a 3/4, and then a 6/8 made the paper look like a computer print-out. I had been told to turn the page about two bars from the end, but first, I would have to recognize the end when we came to it. I must have unconsciously communicated my panic and horror to the pianist. I not only stared at his face harder than before, but, as I was later told, leapt off the piano bench and was poised in midair all the time. Luckily he did give me the nod when to turn.

Embarrassment was my next emotion as page turner. The duo was ending a beautiful adagio. I sat there, exalted, mesmerized, not even moving to turn the page two bars from the end. Immediately after he struck his last note, the pianist, with a quite audible gasp of frustration, turned the page himself and plunged into the last movement. I sat there in a cold sweat, feeling the eyes of the entire audience burning into me.

The last piece on the program was the Debussy Sonata, with which I was familiar, having played it often. Of course I knew when they came to the end of the piece, but, I turned the final page to the back cover. The pianist turned his whole body toward me and gave me a look that I will remember forever.

If ever I seek thrills in life, I can take up sky diving ...

For the record, that was my first and last performance as a page turner at a concert. If ever I seek thrills in life, I can take up sky diving, which I consider safer and less nerve-wracking.

The next concert I attended was from the safe vantage point of the audience. While everybody was applauding the artists, I was applauding the page turner.

Sam Savar of Philadelphia, PA is an internationally unknown violinist, violist, composer and writer, but is definitely not a page turner. Reprinted from Clavier Magazine, May-June, 1984.

Just as the instrument has a being and a non-being, so does music. Sound can be identified as the "being" and the silence as the "non-being." Music is the balance between sound and silence.

The space between heaven and earth is like a bellows

The shape changes but not the form;
The more it moves, the more it yields.
More words count less.
Hold fast to the center.

(five)

A good musician understands this sense of balance: one must be concerned not only about what is played but also about what is not played. Rest in music becomes a very important part of the music, for the rest reveals the hidden emptiness over which the sound, an ephemeral being, flows.

One of the most important parts of becoming a good musician is knowing how to practice. From the standpoint of a student, there are always endless objectives to work on. The question arises, how to go about perfecting the objectives that lie ahead and how to know when to move on to new ones. Lao Tzu's advice is simple, but extremely helpful.

Better stop short than fill to the brim.
Oversharpen the blade, and the edge will soon blunt.
Amass a store of gold and blade, and no one can protect it.
Retire when the work is done.
This is the way of heaven.

(nine)

Also, one must not try to achieve all of the objectives or skills in one sitting. There needs to be time for rest and a return to the root of the goals that lie ahead. Instead of practicing two hours straight without a break, it is better to practice two hours with a 15-minute rest in the middle. Time is needed not only for the muscles to relax but also for the brain to do likewise. Similarly, at the end of six months, time should be taken away from the instrument.

Empty yourself of everything.
Let the mind rest at peace.
The ten thousand things rise and fall while the Self watches their return.
They grow and flourish and then return to the source.
Returning to the source is stillness, which is the way of nature.
The way of nature is unchanging.
Knowing constancy is insight.
Not knowing constancy leads to disaster.

Knowing constancy, the mind is open.
With an open mind, you will be open hearted.
Being openhearted, you will act royally.
Being divine, you will be at one with the Tao.
And though the body dies, the Tao will pass away.

(sixteen)

Being a violist invariably involves performing with other musicians and that, in turn, makes working well in ensemble an absolute priority. This often may mean humbling yourself to a level much lower than you may desire. In rehearsals, individual egos must be suppressed. It is only in this way that the thoughts and ideas of the other musicians may be fully expressed as a united group.

Accept disgrace willingly.
Accept misfortune as the human condition.
What do you mean by "Accept disgrace willingly?"
Accept being unimportant.
Do not be concerned with loss or gain.
This is called "accepting disgrace willingly."
What do you mean by "Accept misfortune as the human condition?"
Misfortune comes from having a body.
Without a body, how could there be misfortune?
Surrender yourself humbly; then you can be trusted to care for all things.
Love the world as your own self; then you can truly care for all things.

(thirteen)

So what, after all, does Lao Tzu have to teach us about the viola? In a sense, nothing. He never knew the instrument, much less played it; and yet, that nothing is everything, for Lao Tzu provides us with a new way of seeing, hearing, and understanding. I have discovered that once one becomes aware of the emptiness which pervades all, one's whole attitude toward music and the profession of music changes.

ENDNOTES

1. This and the subsequent sayings are taken from Lao Tzu, *Tao Teh China*, translated by Gia-Fu Feng and Jane English (New York, Knopf, 1974). The pages on which the individual sayings appear are not numbered; only the sayings are numbered.

A violist with the New York Aurora Quartet, Amédée Daryl Williams is completing a Master's degree at the Mannes College of Music under viola teachers William Lincer and Lillian Fuchs and ensemble coach Felix Galimir. Williams recently performed with cellist Leslie Parnas at the invitation of the Lincoln Center Chamber Players.

FIRESIDE CHAT, COMPOSER'S CORNER

by Francis Judd Cooke

A piece of music does not exist until it is performed and an audience hears it and reacts to it. Three persons are needed to bring it to life: a composer, a performer and a listener. Some of us today also play our solo pieces for ourselves and others, but we need other musicians to help with chamber music, and vocal and orchestral compositions. And it is equally important that we have an audience.

We all want to have our music played. It is nothing if it just remains a pretty arrangement of black marks on lined paper. What can the composer do to make it sound? How does he persuade a performer to play it? Sometimes it may help to dedicate his or her piece to a performer who then feels obliged to play it. But if it is awkward, difficult or ugly, it won't be repeated. The music must be delightful to perform: difficult enough to whet an appetite for repeated hearings, and above all, to be surprising and unexpected. Neither the performer nor the listener must feel that their time has been wasted.

**The music
must be
delightful to
perform . . .**

Here in Lexington, Massachusetts, I am surrounded by friendly competent musicians who play all my pieces, and repeat them. At rehearsals, I learn from the performers and make tapes and learn from them.

A friend wrote me that she had heard a piece entitled *Babble*. She couldn't make head or tail out of it. It seemed just a lot of noise. Years ago I heard Roger Sessions say, "Nothing kills a bad piece of music quicker than a performance of it." I haven't heard *Babble*, but "a lot of noise" is not enough to intrigue a listener into hearing it once, or more than once.

Unless a composer is convinced that he or she really has a soft bombshell to drop — like Debussy's *Prelude to the Afternoon of a Faun* — or a loud bombshell — like Stravinsky's *The Rite of Spring* — it would be better to write playable music that can reach an audience. Beethoven gradually led his audience from the language of Haydn in the Op. 18 quartets, up to the *Missa Solemnis*, Op. 123, and the *Grosse Fuge*, Op. 133. He wrote the music that was driving him from within to be written. His music is increasingly surprising, unexpected and original, but he takes his audience with him.

Francis Judd Cooke lives in Lexington, MA. His articles and compositions appear frequently in these pages.

LETTERS

Editor:

I play viola in a performing string quartet and violin in a community orchestra. Our quartet enjoyed reading Heidi Schultz' *Lockerbie: In Memoriam* from the May 1991 issue. We enjoy trying new compositions from time to time. I and my friends are what you'd call "serious amateurs" with other full-time professions: chemistry, engineering, health administration, financial services. We attend summer chamber music sessions. Chamber music is our first love!

I would be interested in articles on computer software for scoring and transposing music.

Shirley C. Keeler
Windsor, CT

Editor:

I have been transcribing and arranging music of Edvard Grieg (whose 150th birthday we celebrate this year) for chamber ensembles of three to thirteen players, using just about every possible combination of winds and strings, plus percussion in one instance. Except for a couple of wind quintet performances I've taken part in, the music waits to be performed by some group somewhere. Would you please facilitate this?

David George
40 Tiemann Place #5C
New York, NY 10027

Editorial Reply:

In response to these letters and Francis Judd Cooke's article (opposite), MUSIC FOR THE LOVE OF IT has started a clearinghouse to put musicians interested in playing new music in touch with composers and arrangers eager to hear their work performed. Details on page 9.

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