



KASTA Newsletter

www.kasta.org
Volume 13, Issue 2
Rebecca Tast, Editor

President's Message

Karen McGhee Hensel

Thank you is just never enough.

As I move from the position of President to Past-President, I thank the inspiring and hardworking people who serve tirelessly on your KASTA board to make sure that not only does this organization run smoothly but that your interests are represented.

Thank you to Webmaster Ken Hakoda, Newsletter Queen Rebecca Tast, Secretary Cody Toll and the ever faithful master of all things financial, Michael Harbaugh. These are awe-inspiring people and I am humbled to work with them this past two year. Please take the opportunity to thank them for their service to you.

Thank you to both Jeremy Starr and Jacob Dakon for organizing and facilitating the first ever Kansas Intercollegiate Orchestras in 2012 and 2014.

The results of the survey regarding memorization of solos at the State Solo/ Ensemble has been presented to the KMEA board. Board President Avian Bear presented the results and the proposal to remove the requirement for memorization to the Kansas High School Activities Association in early May. Thank you to Jacob Dakon and Rebecca Tast for spearheading this effort.

As I hand the gavel of President to Eric Crawford, I leave you in good hands. As always, let me know how I can serve you in the future.

Karen McGhee Hensel, Past-President

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Cello Technique: Principles & Forms of Movement A Review

Tyler Harvey

Gerhard Mantel (1930-2012), a noted concert cellist and teacher, wrote *Cellotechnik: Bewegungsprinzipien und Bewegungsformen (Cello Technique: Principles and Forms of Movement)* in 1972. The work was later translated by Barbara Haimberger Thiem in 1975. While the title of the book might bring to mind numerous technique books which deal with finger exercises related to scales and arpeggios, this text goes in a different direction. Mantel's text is not a sequenced method book, but is rather an in-depth study in various aspects of cello playing as they relate to physiology, anatomy, and physics. The importance of the information presented in this book cannot be stressed enough, as it is information that is rarely brought to attention in studio lessons or public string programs. The text is written in a manner that is thorough yet also understandable to teachers and advanced cellists, making it a valuable resource. *Cello Technique* is broken into three major sections, each of which covers a major component related to the art of cello playing

The first section, "Goal-Directed Movement," should be seen as a valuable source of information to all string players, not strictly cellists. It discusses more philosophical and cognitive aspects related to the art of playing the cello, and presents information in an easy to understand manner. Other subsections include discussions on the mechanisms of the joints, the necessity of balanced playing, and how different parts of the body can work together to produce an easier, more relaxed playing style when done correctly. This is one of the most accessible sections of the text, as Mantel provides many analogies that aid in understanding the more abstract ideas involved with proper cello technique. This first section sets the stage for the second and third sections of the book, as Mantel informs the reader that he plans to leave no stone unturned when it comes to the processes involved with playing the cello.

The second section of the book, "The Fingerboard," deals almost exclusively with areas concerning the left hand and playing cello. Readers will find the

information regarding processes related to shifting to be extremely informative, as Mantel analyses how the entire body works to produce a shift that is simultaneously musical as well as ergonomic. He draws on his observations of the body, and promotes ideas that teachers can pull from to teach position changes more effectively. One of the aspects of this section that will be appreciated the most are Mantel's observations on the difficulties and physics related to the motions of the left-hand fingers. Taking into account the fact that the left hand is not a perfect mechanism (i.e., the fingers are of different lengths and are naturally spaced apart at different intervals), Mantel provides physics-based strategies that allow for cellists to use hand and arm positions to create the best conditions possible for playing notes with correct pressure and movement. Additional subsections related to the percussive tendencies of fingers (the act of the left-hand fingers hitting the string) are also discussed in detail, examining how different acts of percussive motion from the fingers can result in different sound production, and how this knowledge may be applied towards creating a more artistic sound. These ideas are a perfect example of how Mantel uses simplistic illustrations to help the reader grasp ideas that are more or less abstract. In addition, Mantel recommends simple experiments for the reader to try, to get more of a physical grasp and feel of his ideas.

A more prominent subsection within the area of the text regarding the left hand is the issue of vibrato, which is again described in great detail through illustrations and explanations related to the physics and physiology behind vibrato. For example, Mantel describes how vibrato must change according to string widths, different positions, and different volumes simultaneously. It is within the vibrato subsection that the reader may become easily lost due to the denseness of the text. The systematic breakdown relies on a heavy understanding and grasp of previously taught physiological processes, and proves difficult to read even with the aid of visuals. However this level of reading comes with the territory as the information presented in this instance is for musicians and teachers of high abilities.

It is because of this understanding that Mantel really delves into complex ideas in the third section of the text, which is primarily focused on the bow, bow-hand and right arm.

The final section, "The Bow," proves to be the most interesting, useful, and complex portion of the text. Here, readers are informed of the processes involved with tone production and how they tie into actions of the right arm and hand. One of the most interesting subsections involves the analysis of the process involved with the starting, sustaining, and ending of a tone as it relates to the bow and the string. Fundamentals of bowing (e.g., how different bow placements are needed on the different strings) are discussed in great detail, and may be enjoyable to read for students, teachers, and performers. However, the more advanced aspects related to bowing (such as how right arm rotations and pivots play into evenness of sound) may become frustrating for the reader. The abundance of illustrations relating to string changes, bow changes, and other right-arm related technique is helpful, but is still lost in the shuffle of extensive passages that can easily lose the reader. However, this does not negate the fact that the chapter is full of extraordinarily useful and seldom-taught information, particularly regarding the mechanics involved with the various bow strokes.

Overall, Mantel's book proves to be an extremely useful manual, and I use the word manual purposefully, as it does in fact read like a manual. While I wouldn't necessarily disapprove of reading the book from start to finish, students, performers, and teachers may find it more practical to tackle and reread one section at a time, allowing for careful analysis of his rather complex ideas. To gain the most information from the text, readers will likely find it more helpful to have a cello nearby while reading, so as to physically feel out the ideas that Mantel discusses. Without a doubt, every cellist should have this book on their bookshelf, but only if they are willing to work hard to reap the rewards that come from reading Mantel's dense text. 

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Together We Create

The String Academy of the Plains Creates New Concert Series: Strings and Friends

Priscilla Hallberg

The String Academy of the Plains (SAP), which serves Southwestern Kansas and Northeastern Oklahoma, has created a new concert series called Strings and Friends! The idea is to renew the popularity of all styles of string playing in Southwestern Kansas. At one time, strings programs in this area of Kansas were enthusiastically supported, however currently there is a lack of string programs and teachers. Only two public school string programs exist in Southwestern Kansas at this time,



Alex and Wallace DePue coach SAP student, Ellie Bultena, at their masterclass.

but both are thriving. SAP aims to provide lessons, scholarships, and programs for the many communities that have no string outlets, as well as for those students who would like to pursue strings more seriously.

Caleb Austin, a SAP alumni and current Wichita State University student (pursuing music education), received a coaching in a Strings and Friends masterclass by the Harrington String Quartet. After the experience Austin said, "By paying for the expense of having a group come in that inspires ten young musicians, you are not only inspiring these ten musicians, but also inspiring any young musicians with whom they come into contact later in their careers, which in my opinion is priceless." Austin also discussed challenges for music students, "The presences of the arts, especially arts education, is rapidly being decimated in our region by budget cuts and other financial circumstances that so many families face."

The String Academy has been a resource for Southwestern Kansas and Northwestern Oklahoma for the last seven years. Its instructors, Priscilla and Gordon Hallberg, live and teach in Garden City, but also teach in Ulysses and Dodge City. Students travel from all over to study in one of those three locations. The Hallbergs have significant experience both as performers and teachers. Priscilla Hallberg, the Academy's Lead Teacher and Executive Director played in the Boston Pops Esplanade Orchestra for 27 years, making twenty national and international tours with the organization.

Gordon Hallberg, a former bass trombonist with the Boston Symphony, has played violin for 20 years, and is an avid fiddler. He is the director of one popular student performance group, String Beans, which is an ensemble of young fiddlers.

As a not-for-profit organization, SAP's scholarship program has been generously funded by the Finnup Foundation, and now by the proceeds from Strings and Friends as well. SAP has received help in creating and maintaining an instrument loan program, upper strings funded by the Western Kansas Community foundation, and lower strings by Windriver Grain, which provided a match with Co-Bank's Sharing Success Program.

SAP's concerts, masterclasses, and workshops are offered free to students and the general public, however a donation of \$10 for adults and \$5 for students are suggested for the concerts. This money is deposited in the student scholarship fund. Many of the events in the upcoming series will be held at the The Community Congregational Church, located in Garden City, Kansas. The church hosts the series free of charge and an anonymous donor funds the receptions following each event. For more information about the String Academy, visit their website at: www.thestringacademy.com. **See page 5 for previous and upcoming workshops, masterclasses, and concerts.**



Rossitza Goza, first violinist of the Harrington String Quartet, works with SAP student, Spencer Unruh.



Christian Howes instructs students on jazz.

The String Academy of the Plains Creates New Concert Series: Strings and Friends

Continued

Last year, The String Academy played two receptions, one at Final Friday, April 26, 2013, at the Carnegie Center for the Arts in Dodge City, and the other in Ulysses, at the Main Artery, on Saturday February 23, 2013. The services of the students and faculty are available for more occasions in the future. Interested parties should contact Priscilla Hallberg at 620-290-3168.

In the first year of Strings and Friends (2013), featured artists played classical music, bluegrass, and jazz. Below is a list of previous concerts, workshops, and masterclasses.

Classical: The Harrington String Quartet, in residence at West Texas A&M in Canyon, Texas offered a masterclass and performance on June 2, 2013. To see photos of the event click on the following link:
http://www.thestringacademy.com/String_Academy/Past_Concerts/Entries/2013/6/2_Entry_1.html

Bluegrass: Run Boy Run, the bluegrass string band, were featured on Garisson Keilor's radio show, "A Prairie Home Companion." They appeared in the Tumbleweed Festival in Garden City on August 23 and 24. They provided a workshop for area strings, singers, and pickers on August 26th. To see photos of the event click on the following link:
http://www.thestringacademy.com/String_Academy/Past_Concerts/Entries/2013/8/23_Run_Boy_Run_Dance_and_Workshop.html

Jazz: Christian Howes, jazz violinist and trio, offered advice to young players on how to play jazz violin. They also performed a full recital on November 24, 2013, at Garden City High School. To see photos click:
http://www.thestringacademy.com/String_Academy/Past_Concerts/Entries/2013/11/24_Christian_Howes%2C_Jazz_Violinist.html

The 2014 Strings and Friends season includes:

January 15, 2014: DePue Brothers Workshop. Alex and Wallace DePue, violinists of the famous DePue family of violinists were in Garden City for a "Live on Stage" concert and workshop for String Academy students. Photos and videos of this event can be found at: <http://s37.photobucket.com/user/gordonhallberg/story/11167>

April 25 and 26, 2014: Dan Levinson "Claw Dan" is an Appalachian style fiddler and claw hammer banjo player from Tucson. He presented a workshop on "Ol' Time" banjo and fiddle which was well attended by banjo and fiddle players from the area. Photos can be seen at:
http://www.thestringacademy.com/String_Academy/Past_Concerts/Entries/2014/4/25_Dan_Levinson.html

May 10 and 11, 2014: An evening of chamber music was presented featuring Priscilla Hallberg, violin, Linda Adams, piano, and Ben Morris-Cline, cello (professor of cello at Fort Hays State University). On May 11, Ben Morris-Cline gave a masterclass and chamber music coaching for area students.

Early June, 2014: The Harrington String Quartet is back by popular demand, and fresh from their European tour. The concert and masterclass will be tentatively scheduled on June 7. For more information on the Harrington String Quartet click on: <http://harringtonstringquartet.org/>

August 2, 2014: Run Boy Run is back, and will present a workshop and a concert open to the general public. This event will be held at the Garden City Band Shell on 7th Street. For more information about Run Boy Run, visit:
<http://www.runboyrunband.com/>

October 11, 2014: Brian Lewis, Head of Strings and Professor of Violin at UT-Austin, will present a masterclass and recital. Brian Lewis is a world renowned violin virtuoso and a native Kansan, whose mother Alice Joy Lewis, founded the Ottawa Suzuki Strings Program.

The Hallbergs would be willing to speak/coach/play for your program or to have an exchange concert featuring student performers. For more information about these events or other opportunities call 620-290-2168 or visit <http://www.thestringacademy.com>.



Run Boy Run (front row) with attendees of their workshop in Garden City



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KU's Wakarusa Trio wins the Coleman-Barstow Prize for Strings at the Coleman Chamber Music Competition

The Wakarusa Trio, comprised of KU School of Music students Puyin Bai, M.M. student in clarinet performance, Kai Yin Crystal Lam, D.M.A. student in piano performance and pedagogy, and Shokhrukh Sadikov, M.M. student in viola performance and conducting, won the Coleman-Barstow Prize for Strings at the 68th Annual Coleman Chamber Music Competition held April 12 in Pasadena, CA. The Coleman Chamber Music Competition is the world's oldest, and one of its most prestigious, chamber competitions.

The Trio also performed in the Competition's Winners Concert on April 13 in Ramo Auditorium at the California Institute of Technology. They are coached by Scott McBride Smith, Cordelia Brown Murphy Professor of Piano Pedagogy.

The Coleman Chamber Competition began in 1947. From a modest beginning, the annual Coleman Chamber Ensemble Competition (renamed in 1982) has become a highly respected national and international event with competitors coming from the major music schools across the country.

Applicants submit live, unedited recordings, which are placed in a blind judging pool to determine semi-finalists, who then travel to Pasadena for the live rounds. The Competition offers an opportunity for these musicians to perform before an outstanding panel of nationally chosen judges for three prizes totaling \$15,500.

Previous judges have included Jascha Heifetz; Natalie Limonick; Mehli Mehta; Gregor Piatigorsky; Artur Rubinstein; Eudice Shapiro; Arnold Steinhardt; Henri Temianka; the Beaux Arts Trio; and the Amadeus, Budapest, Opus One, and Smetana Quartets.

Many Coleman Competition winners have gone on to become widely acclaimed artists. An abbreviated list of past winners includes Glenn Dicterow; Grant Gershon; Jeffrey Kahane; Anne-Marie McDermott; Paula Robison; Nathaniel Rosen; Morton Subotnick; the Ahn Trio; eighth blackbird; and the Cavani, Colorado, Pacifica, Tokyo, and Vega Quartets.

Founded in 1904 by Alice Coleman, the Coleman Chamber Music Association is one of the oldest organizations in the United States dedicated to the presentation, understanding, and enjoyment of chamber music.

For more information, contact the KU School of Music at [785-864-3436](tel:785-864-3436) or visit www.music.ku.edu.



KASTA Treasurer Michael Harbaugh was presented with the KASTA String Teacher's Hall of Fame Award at the 2014 KMEA Luncheon. Other award recipients were Catherine Tummons, who received the Young Teacher of the Year Award, and Rachel Dirks, who received the Certificate of Merit.

Wichita State University 2014 Summer Orchestra Directors' Retreat and Summer Orchestra

2014 Retreat

Mary Havenstrite, one of the leading string educators in Texas, will be the featured clinician in the annual WSU Orchestra Directors' Retreat July 17-18. Ms. Havenstrite's orchestras in the Plano Independent School District are among the best in the nation. Session topics include intermediate and advanced teaching techniques, the "self-propelling" classroom, and strategies to help students overcome bad habits. Participants will also have an opportunity to observe rehearsals at the Bows at the Barn string camp at Prairie Pines in Maize. There will be plenty of time for sharing questions and ideas, including proven repertoire for secondary strings.

Attendees may register for two hours of WSU academic credit via the university website (www.wichita.edu); tuition and fees total approximately \$500. The course number is MUSE 750AF (CRN 34701). Those not needing academic credit pay a workshop fee of approximately \$60. The retreat informally begins on Wednesday, July 16, with a string music reading session at Senseney Music; there is a separate charge for this event.

Summer Orchestra

The WSU Summer Orchestra will perform Kalinnikov's Symphony No. 1 in G Minor and collaborate with Boris Vayner, violist of the St. Petersburg String Quartet, in Max Bruch's Romance. Rehearsals will be held each Tuesday and Thursday, 7:00-9:30pm, from June 17-July 17, culminating in a final concert Friday, July 18, at 7:30 pm; there will be no rehearsals the first week of July. One hour of academic credit is available; register online for course number MUSP 711. For more information on these and other WSU string events contact Mark Laycock (mark.laycock@wichita.edu or 319-978-6202).



WICHITA STATE
UNIVERSITY

Kansas State University String Fling 2015

String Fling 2015 will be held January 17-18, 2015 on the Kansas State University Campus. More detailed information to come soon. Please contact David Littrell (dlitmus@ksu.edu) with questions or for more information.



Upcoming Performances and Performance Opportunities



KANSAS CITY CELLO SOCIETY SUMMER CELLO ENSEMBLE

WHEN: JUNE 9, 12, 16 & 19

M & TH 6:30 TO 8:30 PM

JUNE 21 SATURDAY 10AM TO NOON
(LUNCH PROVIDED)

JUNE 21 2PM PERFORMANCE

WHERE: 12015 Strang Line Rd.

Olathe, KS 66062. (NEAR JOE'S CRAB SHACK)

THIS ENSEMBLE IS OPEN TO ALL CELLISTS OF ALL AGES AND ABILITIES
APPLICATION ATTACHED - PLEASE COMPLETE AND RETURN TO
jodiefontes@gmail.com on or before June 2 2014.

FEE: \$65, payable at the first meeting. Cash or checks payable to KCCS

THIS IS AN ENJOYABLE AND EDUCATIONAL EXPERIENCE FOR
CELLISTS OF ALL AGES. COME AND JOIN US!

Application can be found on page 11.

Upcoming Performances and Performance Opportunities

Community Chamber Orchestra

Travel to see a family-friendly live chamber orchestra concert with special guest artist KU faculty violinist Veronique Mathieu performing Vivaldi's "Spring" and Milstein's "Paganiana" on the stage at the Morganville School on Saturday, June 14, 2014 at 7 pm. Veronique's impressive biography and awards can be seen under "Upcoming Concerts" at www.kansasmusic.net. The Community Chamber Orchestra will also perform works on the first half of the program including music of Mozart, the Beatles, Russian folk songs, and even "Ol' Man River" and "Dixie." This unusual orchestra is made up of children and adults who perform without a conductor. After the concert come visit them and meet our guest artist Veronique! Tickets are \$6/person and \$15/family, and the school is at 307 Main, Morganville, 67468.



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2014 KCCS Summer Cello Ensemble Application

Participant Name:

If under 18, Parent Name:

Address:

Best Contact Phone:

Best Contact Email Address:

of years of playing the cello:

If in school, last grade completed:

Do you take private lessons?

If Amateur or Student, please complete below:

What piece are you currently studying, or can you comfortably play?

Circle positions on the instrument are you adept at using

½

1st

2nd

3rd

4th

5th

6th

7th

Thumb

Please return to Jodie Fuentes at jodiefuentes@gmail.com. Please enroll by June 2.

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Kansas ASTA Newsletter Deadlines:

Winter Newsletter: January 15

Spring Newsletter: May 15

Fall Newsletter: September 15

For more information about submission guidelines or advertising, contact Rebecca Tast (thetasts@gmail.com).

