

A man wearing a dark tuxedo jacket, a white dress shirt, and a white bow tie is seated and playing a cello. He is wearing glasses and looking down at the instrument. The background shows a room with a wooden chair and a doorway.

KASTA Newsletter

Spring 2018, Vol 17(1)

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Elbow Gender by Dr. Cora Cooper

Remembering KMEA 2018

Dr. David Littrell Retires from K-State

The 2018 KASTA Summer String Workshop

President's Corner



Dear KASTA Members,

Greetings! I've always felt the end of the school year is like running out of toothpaste. After weeks of using the same tube, there comes a day when I notice I need to buy more. Of course I promptly forget and, by some miracle, manage to squeeze a little bit more from the tube each day until I remember. I hope you are finding a way to give 'just a little bit more' to your students each day!

I am excited for this coming June 22nd and 23rd when Dr. Christopher Selby will be our featured clinician at the KASTA Summer Workshop. If you are not familiar with the "Habits of a Successful String Musician" series, you should be, and what an excellent opportunity to learn about it from one of the authors! The workshop will include a dinner on Friday evening and a new music reading session on Saturday afternoon! Make plans to attend and BRING A FRIEND!

Congratulations to the winners of the 2018 KASTA Solo Competition! There were excellent performances again this year! I will let you read about the winners elsewhere in the newsletter, but I am happy to announce the addition of a third division for 2019. This will be for 8th-grade students and younger. The solo competition will now feature middle school, high school, and collegiate divisions. Please consider entering your students in this competition and THANK YOU to Matt Means for organizing this event!

The Kansas Intercollegiate Orchestra gave another fantastic performance at the annual KMEA In-Service Teacher Workshop. Dr. David Littrell, Kansas State University Distinguished Professor, conducted this year and we are blessed to have him as a resource in Kansas. Additionally, he also received the KASTA Hall of Fame Award at the KASTA Luncheon. Although David is retiring at the end of this school year, his impact on Kansas string teaching will be enjoyed for years to come!

If you were unable to attend the KMEA In-Service Workshop in February, you missed a good one! I was particularly impressed with the level of cooperation and involvement of University and College Faculty to provide quality sessions. It seems the challenge we face in keeping students involved in string playing grows each and every year. Kansas is blessed with fine college and university string programs also competing for those students. I am inspired when I see them collaborate to improve string teaching and playing as a whole in Kansas. Bottom line, we all benefit from improved string teaching and stronger string programs in Kansas. Subsequently, our teaching becomes more rewarding, and our ability to advocate for more resources becomes easier. I am committed to doing what I can to help provide Kansas string teachers the opportunity to grow. There is so much to know, how can we ever stop growing and learning? If there is anything I or KASTA can do to help you, please let me or any of the Kansas ASTA Board Members know!

Thank you,

Henry O. Littich



KASTA Newsletter

Spring 2018 Edition | Volume 17, Issue 1

Jacob M. Dakon, editor

KASTA.org

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Dr. David Littrell Retires from Kansas State University

This May, Dr. David Littrell, Distinguished Professor of Music, retires after 31 years of service as faculty at the Kansas State University.

In honor of his life's work towards the betterment of string education on the national stage, K-ASTA awarded Dr. Littrell its highest honor, a distinguished place in the KASTA Hall of Fame. The presentation, made at the 2018 KASTA Luncheon, occurred as part of the Kansas Music Educators Association In-Service Teacher Conference in Wichita on February 23, 2018. Supporting Dr. Littrell's nomination, Dr. Cora Cooper, his colleague and friend, wrote this on his behalf:

“For 31 years, David Littrell has promoted string playing and teaching in Kansas and in the U.S. As National ASTA President, he spearheaded the effort to create ASTA's stand-alone annual convention and oversaw the first gathering in 2003. David's efforts in Kansas with service to KASTA, his founding of the Gold and Silver Orchestras in Manhattan, and his directing of K-State's String Fling speak to his love of string playing and teaching. This would be a fitting tribute as he retires this year.”

Expanding on Dr. Cooper's heartfelt description, Dr. Littrell taught cello, double bass, string technique, and music theory coursework, while also serving as the conductor of Kansas State University Orchestra. Dr. Littrell's ensembles have enjoyed national and international visibility performing at the Midwest Clinic in Chicago, ASTA National Orchestra Festival in Dallas, Carnegie Hall in New York, Seattle, British Columbia, England, Scotland, and Ireland. Additionally, he coordinated and directed the KSU String Fling Orchestra Festival from 1988 to 2018, which just celebrated its 45th year of service to the Kansas string orchestra community. Dr. Littrell was awarded Kansas State University's Stamey Undergraduate Teaching Award twice, K-ASTA's Certificate of Merit in 1994,



and was named the Carnegie Foundation's 2007 Kansas Professor of the Year.

From 2002 to 2004, Dr. Littrell served as the National President of the American String Teachers Association (ASTA) and six years as editor of the Books and Music Reviews section of the *American String Teacher*. As ASTA President, he helped usher in ASTA's first stand-alone conference in 2003, which famously featured the now thriving 'alternative styles' movement. Reel describes Littrell's efforts to further alternative styles at the conference as perhaps the "most significant step since the arrival of Shinichi Suzuki's students in 1964" (Reel, 2003).

As an author, Dr. Littrell wrote numerous articles for the *American Suzuki Journal*, *American String Teacher*, *Kansas-ASTA Newsletter*. He also edited three volumes of *Teaching Music through Performance in Orchestra*, published by GIA Publications, Inc., and the American String Teacher Association's *String Syllabus* (2009 edition). Both documents are still widely considered to be essential resources for string teachers.

In retirement, Dr. Littrell says he will continue to teach 10-15 pre-college cello students at his one-room schoolhouse on Cedar Creek Road. He also plans to travel with his wife, Laurel, to do extensive outdoor work in the woods and pasture. David and Laurel have horses, chickens, and cats that always need tending and he will continue his extensive involvement at St. Paul's Episcopal Church. A highlight of their trip to England in May will be to visit Highclere Castle (film location for Downton Abbey) and visiting good friends they met at the Chamber Orchestra's performance in a York church in 2008.

Of course, no tribute to Dr. David Littrell would be complete with some discussion of David's character. For this, I refer to Tami O'Brien, his ASTA colleague, who once wrote about David, "I first met him at the January 2004 board meeting, and I was struck immediately by his kindness, humility, and terrific sense of humor. I also could see right away that he cares deeply about ASTA's Mission and its future . . . I could extol his talents

as [a] musician, educator, and leader in general; his willingness to help in whatever capacity is needed; and his ability to pay attention to detail without losing sight of the bigger picture. All these virtues—and many more—describe David Littrell. He is a class act" (O'Brien, 2006). I couldn't have said it better. David, thank you for your esteemed service to our field. Your impact on string education will, without a doubt, continue to influence string educators through the United States for decades to come. We all wish you the best in your retirement.

Works Cited:

Littrell, D. (2002). All Together now. *American String Teacher*, 52(3), 10.

O'Brien, T. (2006). Association news: Letter from the editor. *American String Teacher*, 56(2), 19.

Reel, J. (2003, Aug). A new direction. *Strings*, 18, 70.

KASTA Solo Competition

by Matt Means, Fort Hays State University

This year's KASTA state solo competition was held during the KMEA In-Service Teacher Workshop in Wichita and once again recognized outstanding string performers and educators! The Junior Division winner was Ms. Therese Brungardt of Wichita, Kansas. Therese performed the first movement of Edouard Lalo's *Symphonie Espagnole* and was accompanied by her private teacher, Mrs. Laura Black. The Senior Division winner was Ms. Leah Rosales also of Wichita. Leah, a freshman at Wichita State University in the studio of Dr. Betul Soykan, performed the first movement of Max Bruch's *Violin Concerto in g minor*. Pictured are the happy winners, who performed their works to a packed audience at the annual KASTA educator's luncheon for state string teachers.

Special thanks to Dr. Cora Cooper, Professor of Upper Strings at Kansas State University, and Dr. Susan Mayo, Professor of Lower Strings, Emporia State University,

for serving as judges. Thanks also to Mr. Henry Littich, KASTA President, for helping with the competition logistics.



Leah Rosales (left) & Therese Brungardt (right)

Introducing Frances Oare: KASTA's New Secretary

On February 23rd, KASTA membership elected and welcomed Frances Oare into her new position as Secretary of the Kansas American String Teachers Association Executive Board. She replaces Karen Chapman, orchestra director at Topeka West High School. Please help me in thanking Karen for her two years of incredible service to our organization.

Frances Oare is in her 31st year of teaching and 11th year with the Wichita Public Schools. She holds a bachelor's degree from the University of Michigan, and a master's with an emphasis in string pedagogy from Cincinnati Conservatory of Music. She also has extensive experience and training in both the Suzuki and Kodaly methods. Prior to teaching in Wichita, Mrs. Oare taught in Hawaii, Washington, and Michigan. She has been a guest clinician/adjudicator for both large group and solo and ensemble festivals in Western Washington, Michigan, and Kansas, and has presented workshops at KMEA, the American String Teachers National Convention, and the Mid-West Clinic in Chicago. In addition, Mrs. Oare has performed extensively as a French hornist, acting as principal horn and soloist with the Olympia Symphony Orchestra and has also performed with the Honolulu Symphony, Northwest Wind Symphony, the Disney All-American Band, and the Olympic All-American Band performing for the 23rd Olympiad in Los Angeles. Mrs. Oare was chosen as the 2013 Distinguished Middle School Teacher for the Wichita Public Schools and received the



2016 Certificate of Merit from the Kansas chapter of the American String Teachers Association. Frances Oare is married to Steve Oare and they have two children, Jacob, who is a senior at the United States Air Force Academy and Rebecca, who just graduated from East High School and is a student at Chisolm Life Skills Center.

Welcome, Frances!

KASTA Luncheon at KMEA 2018

Thank you to everyone who came to the ASTA Luncheon. We look forward to seeing you next year.



Frances Oare & Henry Littich



Cora Cooper, Kristen Toll, Cody Toll & David Littrell



Jesse Henskensiefken



Martha Barnhill & Cora Cooper



Mark Laycock

Impressions from the 2018 ASTA National Convention

by Henry Littich

This past March, I had the opportunity to attend the 2018 ASTA National Convention in Atlanta, Georgia. The convention began with the opportunity to attend the State Leadership Workshop. State Presidents and Presidents-Elect gathered to discuss where we are, where we've been, and where we're going. It was so nice to be able to hear and share news of success from each state chapter, as well as discuss shared frustrations, solutions, and ideas to help ASTA develop. My final take away from the event was a continued commitment to providing quality professional development for Kansas string teachers, as well as working to involve more teachers in KASTA.

While at the conference, I attended several great sessions. Topics included information about the latest apps for my iPhone, suggestions for working with students on the autism spectrum, incorporating electronic instruments, and selecting full orchestra literature. Kansas's very own Kathy House and Cathy Tummons from Wichita Public Schools shared their presentation from the 2017 KMEA ISW and did a very nice job. There were so many sessions, it was difficult to choose what to attend!

Reading sessions are always one of my favorite events to attend at any workshop. There is so much great literature available with new works arriving all the time! As teachers, can we ever know too much literature? I don't think so! The exciting thing about the ASTA National Convention is many of the composers are in attendance! In one session, I counted five composers in the room listening to their works and I was even able to visit with a few of them! It was exciting to go back

to my classroom and let students know I met one of the composers of the music they love and are working on!

Occuring simultaneously with the National Convention is the National School Orchestra Festival. Our very own Dr. Mark Laycock is a key figure in this event! I wasn't able to hear all of the orchestras, but I heard some very fine performances by orchestras from around the United States. My favorite was Robinson Middle School from Wichita, who finished 2nd place in the middle school division! I can tell you they performed very well! Congratulations to Robinson Middle School and their director, Laura Hutchins! Thank you for representing Kansas string teaching in such a positive manner!

The final rewarding aspect of the ASTA Convention was the opportunity to network with colleagues. Not just colleagues from other states, but also teachers from right here in Kansas! Kathy and Cathy, along with Jessica Amir-Foote and Laura Hutchins were in attendance at the ASTA Hero's Gala. We enjoyed an exciting performance by *Time for Three!* It was also nice to spend time talking shop while visiting exhibits with Jacob Dakon and working on the next KASTA survey we will need your help with!

In closing, thank you to Kansas ASTA and USD 400 for covering the costs of attending the convention. I gained valuable insight from everything I was able to attend, but there is so much I didn't get see! If you haven't been, plan on attending in Albuquerque, New Mexico, in 2019!

National Orchestra Festival**Congratulations to the NOF 2018 competition winners**

From: https://www.astastrings.org/Web/National_Orchestra_Festival/2018_NOF_Winners.aspx

High School
String Orchestra Division:
1st place
Herricks High School
Chamber Orchestra
Catherine Fish, director
New Hyde Park, New York

High School
Full Orchestra Division:
1st place
Moanalua High School Symphony
Orchestra
Elden Seta, director
Honolulu, Hawaii

Middle School Division:
1st place
Denver School of the Arts
Middle School Sinfonia
Enrique Lasansky, director
Denver, Colorado

High School
String Orchestra Division:
2nd place
Lafayette School for the
Creative and Performing Arts
Chamber Orchestra
Phil Kent, director
Lexington, Kentucky

High School
Full Orchestra Division:
2nd place
South Carolina Governor's
School for the Arts Sinfonia
David Hamilton and
Jennifer John, directors
Greenville, South Carolina

**Middle School Division:
2nd place
Robinson Middle School
7th & 8th Grade Orchestra
Laura Hutchins, director
Wichita, Kansas**

High School
String Orchestra Division:
3rd place
Satellite High School
Chamber Orchestra
Christopher Simons, director
Satellite Beach, Florida

High School
Full Orchestra Division:
3rd place
H.B. Plant High School
Philharmonic
Steven Bossert and
Brian Dell, directors
Tampa, Florida

Middle School Division:
3rd place
Autrey Mill Middle School
8th Grade Orchestra
Tim Anderson, director
Johns Creek, Georgia

Youth Orchestra Division:
1st place
Knoxville Symphony
Youth Orchestra
James Fellenbaum, director
Knoxville, Tennessee



Kansas
American String Teachers Association
Summer Workshop 2018
June 22 & 23, 2018
Featuring: Dr. Christopher Selby



Wichita State University
Duerksen Fine Arts Center, Room C104



Dr. Christopher Selby is the author of *Habits of a Successful Orchestra Director*, and co-author of the *Habits of a Successful String Musician* series, a collection string method books for middle and upper level orchestras published by GIA. He is an active clinician and conductor, and he has presented sessions at the Midwest Clinic, the 2016 NAFME National Conference, four American String Teacher Association (ASTA) National Conferences, and numerous state conferences across America. He currently directs the high school orchestras at the School of the Arts in Charleston, SC, where he led the school's Symphony Orchestra to win the 2016 ASTA National Orchestra Festival's top award of Grand Champion in the competitive public school division.

Dr. Selby earned his music education degree from the Hartt School of Music in Connecticut, and Masters and Doctorate of Musical Arts degrees in Orchestral Conducting from the University of South Carolina. Before taking his current job at the Charleston School of the Arts, Dr. Selby taught orchestra in traditional elementary, middle and high schools for eighteen years. He was the Orchestra Coordinator in Richland School District Two from 2001 to 2012, where he taught high school and supervised the district's orchestra curriculum and instruction.

Dr. Selby guest conducts at Regional and All-State Orchestras, and he currently serves on the Council for Orchestral Education in the National Association for Music Education (NAfME). From 2012-2014, he was the Chair of the ASTA Committee on School Orchestras and Strings. Dr. Selby was the Executive Board President of the South Carolina Music Educators Association (SCMEA) from 2011-2013, and he is currently serving a second term as the President of the state's Orchestra Division. He was named the SC ASTA Orchestra Teacher of the Year in 2009, and has written articles for NAfME and in ASTA's American String Teacher.

Friday, June 22

8:30 AM Registration

9:00 AM Session I: Habits of a Successful Orchestra - The Secret is in the Right Hand: Tone, Articulation, Rhythm and Sight Reading

10:30 AM Break

10:45 AM Session II: Habits of a Successful Orchestra - Fine Tuning Your String Ensemble

12:15 PM Lunch

1:45 PM Session III: Habits of a Successful Orchestra - Teaching Concert Music and Achieving Musical Artistry with School String Orchestra

2:45 PM Break

3:00 PM Discussion in String Education – Draw on the collective experience and insight of workshop attendees to discover answers. Bring two pieces you would like to share with the group and we will read them.

4:30 PM Hotel Check-in/Registration

6:00 PM KASTA Summer Workshop Dinner (Location TBA)

Saturday, June 23

9:30 AM Registration

10:00 AM Session IV: Habits of a Successful Orchestra - So, What's the Plan? A Path To Creating Meaningful and Useful Daily Lessons and Long-Range Plans

11:30 AM Lunch

1:00 PM Session V: Habits of a Successful Orchestra – Inspired Teaching, Inspired Students

2:15 PM Break

2:30 PM New Music Reading Session

The workshop concludes when all the music has been read!

Workshop Benefits!

- Network with colleagues!
- Learn something new and remember something old!
- Find new music!
- Improve your teaching and student learning!
- In-service and Graduate Credit available for renewing your teaching certificate.



**Kansas
American String Teachers Association**



**Summer Workshop 2018
June 22 & 23, 2018
Featuring: Dr. Christopher Selby**

**Wichita State University
Duerksen Fine Arts Center, Room C104**

To register, please legibly complete and mail the following form with a **check payable to KASTA** to:

Beloit Elementary School
Attn: Michael Harbaugh – KASTA Treasurer
1201 N. Bell St.
Beloit, KS 67420

Name: _____ Email: _____

Street: _____

City: _____ State: _____ Zip: _____

ASTA Member?(circle one) YES NO Member Number: _____
(Membership not required to attend. Members with dues up-to-date and paid qualify for a discount!)

School District: _____ Grade Level(s): _____

Registration	
<i>Please use one form per attendee</i>	
Two Day Registration	\$175.00
Postmarked by June 8, 2018	-\$25.00
ASTA Member Discount	-\$25.00
<i>(Membership dues must be current to qualify.)</i>	
TOTAL DUE:	<input type="text"/>
One Day Registration	\$87.50
Circle one - June 22 -OR- 23	
TOTAL DUE:	<input type="text"/>
Student Registration	\$25.00
(High School or Undergraduate)	
TOTAL DUE:	<input type="text"/>

Reading Session Preference (check one)
<input type="radio"/> Violin <input type="radio"/> Viola <input type="radio"/> Cello <input type="radio"/> Bass <input type="radio"/> I prefer to listen/watch

Graduate Credit Information
Two hours of graduate credit are available through Wichita State University. All enrollments/payments must be done separately through WSU before June 21, 2018.
Course Number: MUSE 750AF: WSU Summer String Workshop Approx. Cost: \$675 (in addition to workshop fee)
Please contact Dr. Mark Laycock (mark.laycock@wichita.edu) with questions.

Hotel Information – Reserve by May 21, 2018
For those needing hotel accommodations, rooms are available at a special rate at the Drury Plaza Hotel Broadview in downtown Wichita. To make reservations, please contact the hotel directly at (316) 262-5000 (ask for the KASTA group rate) or online:
https://www.druryhotels.com/bookandstay/newreservation/?groupno=2336246
After May 21, 2018 – Call the hotel directly and speak with Kristen Truman.

2018 Summer Workshop Session Details

Session I: Habits of a Successful Orchestra—Teaching Concert Music and Achieving Musical Artistry With School String Orchestras

We know that there is more to making music than learning notes and rhythms. So, how do we keep the joyful parts of music making and artistic expression at the center of our concert music while we teach all the notes, rhythms and technique our students need to play well? By rethinking how we teach concert music, we can get through the note learning part of rehearsal much faster and attain higher levels of artistry and musical expression in student performance. In this session attendees will learn:

- The most common concert music mistakes orchestra teachers make, and how to avoid them.
- The “real objectives” of concert music—that is, what students should be learning after they can play the notes, rhythms, bowings and dynamics.
- Effective strategies for improving the ensemble skills in your ensemble; learn how to get students to listen and pay better attention to each other
- How to select music, and know if a piece is too hard or easy for your students
- Concert Festival Do’s and Don’ts; learn important rules and tips for improving your ratings, as well as student musicianship

Come learn valuable lessons that will reshape how you teach concert music and improve student accuracy and artistry in concert performances.

Session II: Habits of a Successful Orchestra—Fine Tuning Your String Ensemble

Attendees will learn how to incorporate skill study into the daily orchestra rehearsal in a natural way to dramatically improve student intonation. We will also learn the causes of orchestra intonation problems and also how to use finger pattern studies, velocity etudes, canons and chorales to teach students to listen and finely tune their notes the way professionals do. We will look at causes and solutions for intonation problems in these areas.

- Tune student instruments better by addressing tuning tone and cross-tuning
- Correct technique problems that impair good intonation
- Teach and review finger patterns and key signature relationships with finger pattern exercises, tetrachord etudes, velocity etudes, and dominant arpeggio studies that target and correct finger pattern inaccuracies
- Teach students to listen and finely tune their chords the way professionals do. Use tuning canons, chords and chorales to teach students to listen and adjust their fingers
- Use a scale and arpeggio format that allows for differentiated instruction to students of varying levels in one class. Simultaneously teach one, two, and three-octave scales, arpeggios and broken thirds to different level students in the same class. Also learn new exercises that address single finger shifts, different finger shifts, and range of motion issues related to shifting, and see how upper position studies can improve student performance in higher registers, in thumb position and improve reading ability in alternate clefs.
- Finally, we look at how to avoid and quickly correct intonation problems in concert music. The end goal of this session is to help teachers better understand how to teach advanced string classes the skills they need to perform challenging string repertoire with highly refined intonation.

Session III: Habits of a Successful Orchestra—The Secret Is In The Right Hand: Tone, Articulation, Rhythm and Sight Reading

In this session, attendees will learn strategies and exercises that significantly improve the tone, articulation, rhythmic accuracy and reading ability of their string orchestra. We look at the way the often-forgotten element of tone ties together intonation and rhythm, and how overlooking the central importance of tone and articulation sets up teachers and students to make common, detrimental mistakes that become barriers to a superior performance. This session also addresses rhythmic bowing, rhythmic literacy and ensemble skills, and how to use sequential sight reading methods to teach students the skills they need to independently sight read challenging string repertoire.

Attendees will:

- Learn strategies and exercises for teaching and reviewing good tone production and articulation skills with all levels of orchestras.
- Learn exercises for teaching rhythmic bowings and articulations, and how canons of over-lapping rhythms teach students to listen across the ensemble.
- Learn why string students struggle with sight-reading, and powerful strategies to augment the traditional rhythm languages that don't go far enough to teach students to count through long notes and rests.

Come and learn how to incorporate warm-ups and skill study into your daily orchestra rehearsal in a natural and thoughtful way to improve student accuracy and artistry in orchestra concert music.

Session IV: Habits of a Successful Orchestra—So, What's the Plan? A Path To Creating Meaningful and Useful Daily Lessons and Long-Range Plans

You want your orchestra to play harder repertoire; here's how to plan and teach the skills they will need to play challenging music well. We know what we want to rehearse.... but, what skills are we supposed to teach? When and how do we teach them?"

In this session, attendees will learn how to organize class time to maximize efficient skill-building and successful music making. Attendees will also

- Learn to identify the objectives they plan to teach in each level of string orchestra class
- Identify exercises and strategies for teaching these skills and objectives
- Learn how to incorporate assessment into the lesson to give students a clearer goal for rehearsal and home practice
- Organize these lessons into units—Tone, Intonation, Rhythm, Literacy—that are structured very differently than the academic units other classes typically use.
- Arrange these units into a meaningful and helpful long-range plan that will organize what you want to teach and when to teach it.

Instead of just giving out more music, teachers will learn to plan and teach the technique their students need to make them more skilled musicians. Come learn how to incorporate sequential technique-building strategies into your orchestra rehearsals and teach your students the skills they need to perform the great orchestral music they deserve to play.

Kansas Wesleyan University News: String Orchestra Selected as Semi-Finalist

by Jesse Henkensiefken

Awesome news! The KWU String Orchestra has just been selected as a semi-finalist in the collegiate division of The American Prize ERNST BACON MEMORIAL AWARD in the PERFORMANCE of AMERICAN MUSIC, 2017-18 for its performance of Mark O'Connor's Strings and Threads Suite during the 2017 KMEA Convention. It is a true honor to be named alongside such programs as NEC, Peabody and Cornell. Not bad for an undergraduate string orchestra in the middle of Kansas! I am incredible proud of our students dedication and perseverance.

The American Prize will be announcing finalists in my division soon. You can learn more about this prestigious national competition here: www.theamericanprize.org.

The Kansas Wesleyan University String Orchestra is one of the premiere collegiate string ensembles in the State of Kansas. Originally created in 2009 by Ken Hakoda, the orchestra is currently directed by Dr. Jesse Henkensiefken, who has led the group since the fall of 2014. The ensemble has performed in Europe and all over the United States having received praise for its programming and engaging performance style. Recent honors include a 2018 National finalist nomination for the Ernst Bacon American Prize in performance of American Music; a 2017 featured performance at the Kansas Music Educations State Convention; and a performance with the Grammy award-winning Mark O'Connor Band at the 2015 KWU O'Connor String Workshop. In addition, members of the orchestra have won distinctions at the Kansas American String Teaches Association Solo/Chamber Music Competition - Grand Prize, KWU Honors String Quartet (2017), 2nd Prize - KWU Rossini Duet (2018), Newton Mid-Kansas Symphony Orchestra Young Soloists Competition - Valerie Goertz, 2nd Place (2017), and at the David Kim masterclass where former KWU String Orchestra Concertmaster Caroline Beckman's was selected as 1 of 15 in the world to perform for the Philadelphia Orchestra Concertmaster and a panel of his distinguished friends (2017). The KWU String Orchestra has also been one of the featured ensembles at the past four KWU International Music Festivals having performed alongside such distinguished artists including Steven Doane, Tina Bouey, Tatiana Tessman, Margaret Marco, Veronique Mathieu, Matthew Means and Felix Olschofka.



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JESSE HENKENSIEFKEN



VIOLA CAMP

DIRECTED BY:
MANDA DEEGAN



BASS CAMP

DIRECTED BY:
JOHN DAVIS



VIOLIN CAMP

DIRECTED BY:
DENISE BLEHM

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FOR MORE INFORMATION PLEASE CONTACT : JESSE HENKENSIEFKEN AT HENKEN_SIEFKEN@YAHOO.COM

To Register, please mail the completed form below to:

Attn: Jesse Henkensiefken
100 E. Claflin, Salina, KS
67401

Student Name: _____ Instrument: _____ Grade (for 17-18 School Year): _____

Parent(s) Name: _____ Address: _____

Emergency Phone: _____ Email: _____



Kansas State University News: K-State Welcomes Rachel Dirks

We are pleased to announce that Rachel Dirks will join the faculty of the K-State School of Music, Theatre, and Dance as our new Director of Orchestral Activities and Low Strings Instructor. Ms. Dirks brings a wealth of teaching experience to the position and will greatly enhance our offerings in string music education. She takes up the baton from David Littrell, who retires this May after 31 years at Kansas State. Check the orchestra website (www.ksu.edu/orchestra) this summer for news of coming events!

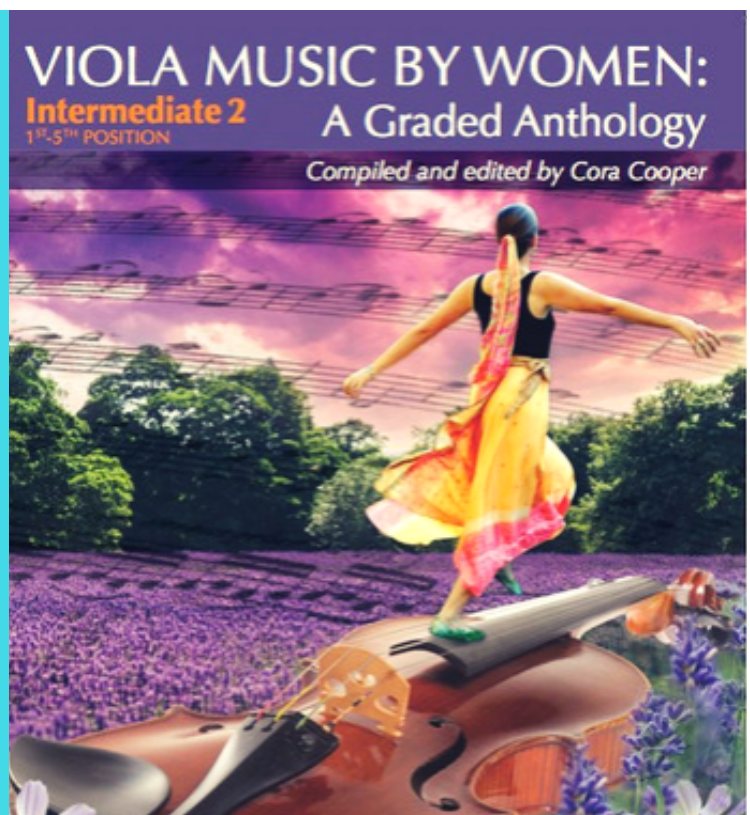


Rachel Dirks is an active conductor, clinician, and educator. She holds cello performance degrees from the University of Texas at Austin and Bethel College, and she is currently working towards her Ph.D. in music education and orchestral conducting at the University of Kansas. She is Director of Orchestras at Lawrence High School and Co-Music Director of the Lawrence Community Orchestra. As a guest conductor, she has been invited to conduct orchestras throughout the United States. As a featured clinician, she has presented at the Midwest International Clinic in Chicago, the Oregon Music Educators Convention, as well as many state and regional conventions and festivals. She is excited to join the Kansas State University School of Music, Theatre, and Dance next fall and looks forward to continuing the tradition of excellence of the K-State Orchestra.

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Upcoming Concerts: The Newton Mid-Kansas Symphony Orchestra

The Newton Mid-Kansas Symphony Orchestra had the honor of performing with world renowned classical guitarist Berta Rojas on April 8th. The concert was a collaboration with the Hesston Bethel Performing Arts Series, the Kansas Paraguay Partners, and the Newton Mid-Kansas Symphony Orchestra. Berta Rojas is a Paraguayan guitarist who has been nominated multiple times for a Latin Grammy award, is on the faculty at the Berklee College of Music, has recorded twelve studio albums, and performed all around the world. It was a fantastic concert with music that included Marquez's Danzon No. 2, Bizet's Carmen Suite No. 2, Rodrigo's Concierto de Aranjuez, and arrangements of Renacer Guaranía and Balada del Indio.



John Harrison, violin

The Newton Mid-Kansas Symphony Orchestra will finish its 61st Season with a Summer Chamber Music concert on Sunday, June 3rd. The concert will take place at Trinity Heights United Methodist Church in Newton and will begin at 4:00pm. It will feature John Harrison on violin and chamber music by Bartok and Milhaud.



The Newton Mid-Kansas Symphony Orchestra performs with Berta Rojas, guitar, on April 8, 2018.



University of Kansas News: KU Welcomes Boris Vayner

The University of Kansas School of Music is pleased to announce Boris Vayner as our new tenure-track Lecturer in Viola Performance.

Originally from Novosibirsk, Russia, Boris Vayner has enjoyed a diverse career in music as a violist, educator and conductor. A member of the Grammy-nominated St. Petersburg String Quartet since 2005, he has intensively toured throughout North America, South America, Europe and Asia. The highlights of his career include performances at Lincoln Center, Library of Congress, Amsterdam Concertgebouw, Manchester Bridgewater Hall, Dublin National Concert Hall, London King's Place, St. Petersburg Philharmonic Great Hall, and appearances at such festivals as Schleswig-Holstein (Germany), MIMO (Brazil), Buxton (England), Fishguard (Wales), Music Mountain, Rockport, and Mainly Mozart in San Diego, among others. Vayner has collaborated with such internationally renowned artists as Leon Fleisher, Michael Tree, Peter Donohoe, Anton Nel, David Shifrin, and Misha Dichter. He is also a member of the St. Petersburg Piano Quartet that debuted in New York in May 2014.



Vayner joined the faculty of the University of Kansas School of Music in August 2017. Prior to this, he served as an adjunct faculty and a member of the quartet-in-residence at the Wichita State University. Several of his students went on to win concerto area competitions, as well as local and national chamber music competitions. He also served as a sabbatical replacement for the viola professor and the director of the Luther College Philharmonia at the Luther College, Decorah, for the spring semester 2013. Vayner gave master classes at many educational institutions in the U.S. and around the world, including San Francisco Conservatory, University of Toronto (Canada), Groton School, Stephen F. Austin State University, and Colima University (Mexico). He has been on faculty at many international summer festivals, including St. Petersburg International Summer Academy, Montecito Music Festival, Musica Mundi Festival, and Alion Baltic International Music Festival. Vayner also teaches viola and violin lessons at the Kansas City School of Music.

Vayner was a founder and a director of the Suprima Chamber Orchestra comprised of students of the Wichita State University. He successfully led the orchestra to performances in Russia in 2012 and at the Barge Music in New York in November 2014. For the performance in New York, the Suprima Chamber Orchestra collaborated with the conducting and violin prodigy, Jonathan Okseniuk. As a conductor, Vayner has appeared with the University of Missouri Kansas City student orchestra, Luther College Philharmonia, Hays Symphony Orchestra, and Uspensky School of Music student orchestra (Uzbekistan).

THE UNIVERSITY OF KANSAS SCHOOL OF MUSIC
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Lawrence High School Orchestra performs at the Kaufman Center on March 27, 2018





photo credit: Dark Horse Studio, Clay Center, Kansas

Community Chamber Orchestra in Concert

Dahlia Dean, Violin ~ Dana Dean, Cello

Robert Rodriguez, Drum Set improvisation

in a premiere work by Chris Banner

String Instrument “Petting Zoo” after performance

Friday, June 15, 2018, 7:00 pm @ Morganville School

\$8/person \$18/family

www.kansasmusic.net

The program includes:

Violin Concerto No. 2 in E Major, 1st movt. by J.S. Bach

Cello Concerto in D Major, 1st movt. by Giuseppe Tartini

Premiere of “Ballad for String Orchestra and Optional Drum Set,” an original 2016 swing piece for strings with drum set improvisation, by Chris

Banner, Manhattan, KS

Contact Person: Dr. Anne Clark

785-926-4725; bclark@diodecom.net

Elbow Gender

Cora Cooper, Professor of Music
Kansas State University

Did you know that there's a difference between male elbows and female elbows? This was first brought to my attention by a physical therapist in Minneapolis, Dr. Jonathan Reynolds, who specializes in performing arts medicine (his doctoral dissertation examined right shoulder injuries in violinists). He mentioned this casually in conversation with another violinist and I one day, and we both gaped at him. He kindly replied, "Yes, women's arms angle outward from the elbow, and men's are straight. This was news to both of us, and seemed immensely important in terms of holding the violin or viola. I couldn't believe I'd never seen anything about it in pedagogical literature. What follows below are my thoughts on the matter, based on experimentation with construction paper models, harassing my students to let me examine and photograph their elbows, and no rigorous scientific testing whatsoever.

The angle in question is called the "carrying angle" and is seen when the arm is extended straight by the side (it's easier to see if your palm is facing forward). The website, <http://www.healthline.com/human-body-maps/elbow>, provides the following information. "The resting angle of the elbow prevents the arms from hitting the sides of your body as you walk. This is known as the 'carrying angle.' Women typically have smaller shoulders and wider hips than men, and this can cause variations between carrying angles in men and women." The greater carrying angle in women develops during puberty. There have been quite a few studies done (you can google it), and the difference in carrying angle is now seen by many as a secondary sex characteristic (which could even be used as a means to differentiate male and female skeletons). Here are two examples from my studio, male on the left and female on the right:



Male Elbow

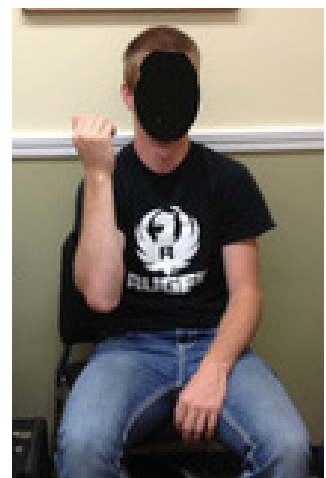


Female Elbow

So what does this mean for violin and viola players? For holding the instrument, the implications are quite dramatic. When a person (let's say a male) folds up his forearm to bring the hand towards the body, the elbow angle naturally allows the forearm to be directly in line with the upper arm:



Male #1



Male #2

However, when a person with a greater carrying angle (let's say a female) does this, the natural motion of the arm is to bring the hand towards the chest.



Female #1



Female #2

The only way for females with carrying angles such as these to attain the same position as the males shown above is to rotate the arm/elbow to the right (as you would to play higher on the G string). It seems therefore that many females would be better served to hold their instruments more in front (scroll to the right), rather than out to the side (scroll to the left), so as not to argue with the natural angle of their arms when bent into playing position. The more an arm is pulled under the violin or viola, the more susceptible it becomes to injury, whether by straining tendons or by putting undue stress on the ulnar nerve where it runs in the bony ridge of the medial epicondyle (there is a good diagram on this website, though I know nothing about this doctor: <http://www.austinhandsurgeon.com/ulnar-nerve-entrapment>).

Chin rest choice can play a major role in positioning the instruments on the right/left axis. Center-mounted rests such as the Flesch, Berber, or Wittner will tend to move the scroll more towards the midline of the body. The new Kreddle chin rest, designed to be adjustable in every possible way (www.kreddle.com) can be positioned over the tailpiece and at any angle. The Kreddle is meant to remove the need for a shoulder pad, so even at it's lowest adjustment may be a little tall for some (though it is a godsend for those over 6' with long necks!)

While I understand the philosophy behind not using a shoulder pad, for many of us it remains a necessary evil. Most shoulder rests have been designed with a man's body in mind, with the possible exceptions of the Wolf Forte Secondo, or the old Menuhin pads. The newer Everest, a wonderful shoulder pad, was designed by making a computer model of the shoulder. I suspect the shoulder in question was that of a man. The Everest definitely angles the violin out towards the side when its curves and the shoulders' curves are lined up. I often find it to be a great choice for my tall college guys, but rarely for the young women. I wonder if a shoulder rest computer-modeled on a female shoulder would be different? Seems like an area ripe for exploration.

That is my brief and unscientific exploration of the topic to date. I'm still pondering the effects carrying angle might have on the bow arm. Seems like it might make for more natural pronation in females, but I need to get out the construction paper and experiment. In both holding the violin and in bowing, elbow carrying angle might be a contributing factor in the fact that more females suffer playing-related injuries than men. It should certainly be a factor to consider when choosing a set-up for upper string players!



Dr. Cora Cooper is Professor of Music at Kansas State University where she teaches violin, viola, chamber music, and string techniques. Her publications include a four-volume *Violin Music by Women: A Graded Anthology*, *Easy and Progressive Violin Duets* by Josephine Trott,

Six Duettos by Joseph Gehot, and *Six Duettos for Two Violins* by Maddalena Lombardini-Sirmen. She has also been a contributor to both the *AST Journal* and *GIA Publications' Teaching Music Through Performance in Orchestra*.

THE KASTA NEWSLETTER:

*A Newsletter for String Educators by the
American String Teacher Association-Kansas Chapter*

MISSION STATEMENT

The KASTA Newsletter is a bi-annual publication produced by and for members of the American String Teachers Association-Kansas Chapter. Our mission is to promote communication and a sense community between pre-service, professional, and collegiate string educators throughout the State of Kansas by disseminating news, critical thought and opinion based on string-specific topics. These include, but are not limited to:

- Program news;
- Articles examining pedagogical, curricular, and other educational perspectives;
- Articles examining psychological perspectives pertaining to music and human behavior;
- Research abstracts or reports that suggest direct application to instructional environments;
- Reviews (e.g., books, music, research); and
- Opinion pieces that promote healthy and progressive discussion.

We believe that sharing knowledge and skills is one of the primary means of advancing string education. Such advancements, we hope, will continue to enhance educational experiences for all Kansan music students and teachers, past, present, and future.