

# SC ASTA NEWSLETTER

December 2003

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## 2003 SC Cello Choir

by Robert Jesselson

The 2003 South Carolina Cello Choir took place on September 12 and 13 at the Koger Center and the USC School of Music with the largest number of participants in its 23 year history. 136 cellists came from all over South Carolina, as well as from Georgia, North Carolina and as far away as Alabama.

The clinician this year was Irene Sharp, who is based in Northern California but teaches at the Mannes College of Music in New York. Ms. Sharp's spirited instruction includes a mixture of conceptual and practical advice for the students, with many humorous metaphors and illustrations. She talked about the use of a "smile" in the spiccato stroke, using a "scoop" with the bow to get a deeper sound (a shallow scoop of ice cream for a little sound, a deep scoop for a big ice cream cone full of sound), and the use of "cling" for the left hand (pulling the arm to the left to avoid pressing down the string). She often referred to thinking of "velcro" when starting the bow stroke © as in "velcro the string" to make the string vibrate.

The Friday master classes at this year's Choir turned out to be at the highest level ever, with excellent performances by 17 different cellists. They played major pieces from the concert repertoire, including movements by Haydn, Boccherini, Kabalevsky, Elgar, Lalo, Chopin, and many others. Ms. Sharp led two of the master classes, and Jacqueline Taylor (principal cellist, Asheville Symphony) led the third class with younger students. Dr. Charles Fugo was the accompanist.

On Saturday the events included the Large Cello Choir (with all 136 cellists) , a smaller Advanced Choir (with about 35 professional, college and high school cellists), and Junior and Senior All-State clinics to prepare the students for the auditions. Sharon Gerber and Elizabeth Austin led these All-State classes. While the Advanced Choir rehearsed, Kristen Falls-Kirby worked with the younger students in the Full Choir to prepare them for the afternoon concert. Many other professional cellists participated as section leaders, including Converse's Kenneth Law and College of Charleston's Damian Kramer and Furman's Christopher Hutton.

The SC Cello Choir is an annual event. Stay tuned for information about the event next year.

# Furman Symphony Orchestra

The Furman Symphony Orchestra, conducted by Thomas Joiner, celebrated the Berlioz Bicentennial on October 28th by performing his Symphonie Fantastique. Furman's new saxophone teacher, Matt Olson, was the featured soloist in Glazounov's Concerto for Saxophone and Strings. The students enjoyed "marching" onstage section by section in the opening number, Promenade Overture, by American composer John Corigliano.

## Treasurer's Report

by Sandy Goldie

Balance September, 2003.....	\$446.61
Funds Received from 2003 Cello Choir & Rebates from National ASTA with NSOA .....	\$1674.82
Balance November, 2003.....	\$2121.43

Activities included SCMEA Reading Session and 2003 Cello Choir held at USC.

## President's Report

by Chris Cordé

I would like to begin by expressing my sincerest thanks to Lucy Manning Joseph for revitalizing our chapter's newsletter after over a year hiatus. Lucy recently moved from New York and is currently pursuing her Doctorate at the University of South Carolina. I met her at the September SCMEA meeting and, after a brief, yet inspirational meeting; Lucy answered the call to the office of Newsletter Editor! I really appreciate her taking on this responsibility and I encourage the membership to keep in close contact with her so you may share your information with the SCASTA/NSOA public. I know that many of you receive ample enough information from the magazine and national website, as it is. But, having this newsletter back in place will be a fundamental part to the health and progress of our state's organization.

During the past two years, I am glad to say we have continued with traditional events in our state such as the annual cello choir weekend, the new@music reading session, and our yearly clinician sponsoring partnership with SCMEA for the February convention. We have had membership meetings twice a year wherein great ideas have been proposed to begin new traditions, becoming more active as an organization and dedicating ourselves to being of greater service to South Carolina's string students.

Plans are in the works for organizing a statewide string camp for the purpose of helping students prepare for All State auditions. Along with the idea of All State preparation, plans are forming to organize recordings of the audition material to be made available via tape, cd, or website for student use in practice.

There is also a definite need to establish a statewide solo competition. I have received a few emails from students and/or teachers around the state inquiring as to the existence of such a state event. This would not only expand the arena of performance opportunities for our students, but it would also serve as a preliminary round to the National Solo Competition. The finals of the national event are held every other year during the ASTA/NSOA National String Forum and Festival; the upcoming Forum will be held March 10-15 in Dallas, Texas.

As with any of the above activities, my hope would be to form committees of two or more members to organize and run the events. If there is a great interest among the membership to include these and/or any other planned activities, I encourage you to take the initiative and offer your time and talent in helping run the organization.

Referring back to the upcoming conference in Dallas, please take a few minutes and check out the national website for information concerning this outstanding event and the one to follow it in Reno, Nevada. I was able to attend the most recent conference, the first of its kind, in Columbus, Ohio this past March. Our National President-Elect, Robert Gillespie, hosted the conference at The Ohio State University and, as you can imagine and have probably heard, it was an overwhelming success. Future National conferences will be held during the years in between the Forum/Festival.

For a continued flow of communication and updated information about any and every string event, be sure to keep [www.astaweb.com](http://www.astaweb.com) in your Favorites folder! I look forward to seeing many of you at the SCMEA convention in February. If I can be of service to you and your students or if you would like to become more active in our chapter, taking on responsibilities, or being part of a committee, please don't hesitate to contact me. I can be reached best by my email at [creidc@sc.rr.com](mailto:creidc@sc.rr.com).

Thanks for your continued membership in SCASTS/NSOA and have a great New Year!

## USC String Quartet Workshop

The University of South Carolina School of Music, in collaboration with the SC-ASTA Student Chapter, will hold its first annual USC String Quartet Workshop for high school students on Saturday, April 17, 2004. This unique all-day workshop will give four selected string quartets a comprehensive experience of studying, rehearsing, coaching and performing some of the great works of the string quartet literature by the masters of the genre—Haydn, Mozart, Beethoven, Schubert, Mendelssohn and Shostakovich. They will be coached intensively by members of the University of South Carolina string faculty—Dr. William Terwilliger (violin and workshop director), Frits DeJonge (viola and violin)

and Dr. Robert Jesselson (cello). In the evening, the four quartets will perform in the School of Music Recital Hall, an ideal setting for chamber music.

### About the Coaches

The director of the workshop is Dr. William Terwilliger, currently Associate Professor of Violin, coach of the Graduate String Quartet and coordinator of chamber music at USC. As the first violinist with the prize-winning Augustine String Quartet while at the Eastman School of Music, he coached intensively with the Cleveland Quartet for two years.

As a fellowship recipient to Aspen's Center for Advanced Quartet Studies program, he also worked for two summers with the Emerson and American Quartets, as well as members of the Juilliard Quartet. Further study with the Tokyo Quartet at Yale's Chamber Music Festival at Norfolk has given Dr. Terwilliger exposure to nearly all the greatest quartets of the present day.

Dr. Robert Jesselson, professor of cello at USC, is a member of the American Arts Trio. He is an immediate past President of the American String Teacher's Association, and worked with Paul Katz of the Cleveland Quartet at Eastman. He is an active performer and clinician and has given numerous workshops across the country.

Frits DeJonge is Associate Professor of Viola at USC and has performed extensively throughout the US and Europe, and has presented workshops in Kazakhstan and Korea. As an active chamber musician and coach, he has over 30 years of experience working with talented students

### The Workshop Schedule

After registration at 8:00, the day will begin with a read-through class, where each group will play through their quartet in its unrehearsed form in order to see how the work fits together. At this point the coaches will offer advice on how to begin the rehearsal process. Following the read through session, there will be two 2-hour coaching and rehearsal periods, during which the groups will have an opportunity to work with all 3 coaches twice, as well time to rehearse on their own. Lunch in between the two periods is provided by the workshop. In the afternoon, there will be a master class in the Recital Hall, where each group will have an opportunity to perform for the other workshop participants, as well as receive final advice from the faculty coaches. At 8:00 that evening, there will be a formal concert in the Recital Hall for the public.

### Workshop Fees and Application Procedure

The total cost of the workshop, including lunch and a CD recording of the final performance, will be \$95. The application fee will be \$25 (non-refundable). In order to insure the highest possible caliber for all workshop participants and the most appropriate matchings for the groups, all applicants must send a tape or CD of about 10 minutes of

their playing. Also included in the application should be a recommendation from either a school orchestra director or private teacher. Please send all inquiries about the workshop and the application procedure to Dr. William Terwilliger, director, at [wterwilliger@mozart.sc.edu](mailto:wterwilliger@mozart.sc.edu). Teachers and students are invited to observe any and all activities. There will be a nominal observation fee (\$5 for students and \$10 for teachers.) This one-time fee can be used for all coachings, master classes, as well as the final concert.

## Logo Design Needed!

Our Chapter could use a logo for the newsletter and all correspondence. Please submit your suggestions! Perhaps have a contest with your students? Send ideas by April 15 for submission in the next newsletter.

## Private Studio Corner

Submit your ideas!

Do you have tips on starting a studio?

Maintaining a studio?

Ideal time and method to introduce new techniques?

How do you handle concerns with parents?

Submit your ideas by April 15, 2004 to Lucy Manning Joseph at [lucefiddle@earthlink.net](mailto:lucefiddle@earthlink.net)