

# Stringing Along

ASTA goes GREEN

Summer 2008

Volume 22, Nr. 2

Newsletter of the Nebraska American String Teachers Association

32

VI.I  
VI.II  
Vla  
Vc.

*p*

Detailed description: This system of music covers measures 32 through 38. It features four staves: Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat). The music is in 4/4 time. Measures 32-34 show a steady eighth-note accompaniment in the lower strings and a melodic line in the violins. Measures 35-38 feature a crescendo leading to a dynamic marking of *p* (piano) at the end of the system.

39

VI.I  
VI.II  
Vla  
Vc.

*fz p*

Detailed description: This system covers measures 39 through 47. The dynamics are marked *fz p* (forzando piano), indicating a strong emphasis on the notes. The music continues with the same instrumental textures as the previous system, with the violins playing a melodic line and the lower strings providing accompaniment. The system concludes with a dynamic marking of *fz p*.

48

VI.I  
VI.II  
Vla  
Vc.

*fz p*, *f*

Detailed description: This system covers measures 48 through 53. The dynamics are marked *fz p* (forzando piano) and *f* (forte). The music features a mix of melodic lines and accompaniment. The system ends with a dynamic marking of *f*.

54

VI.I  
VI.II  
Vla  
Vc.

*p*, *tr*

Detailed description: This system covers measures 54 through 59. The dynamics are marked *p* (piano) and *tr* (trill). The music includes trills in the violin parts and a steady accompaniment in the lower strings. The system concludes with a dynamic marking of *p*.

Visit our website at [www.neasta.org](http://www.neasta.org)

*Stringing Along* is the official newsletter of the American String Teachers Association Nebraska Unit. It is published three times a year: Spring, Summer and Fall. Deadline for submitting material for publication in each issue are February 1, June 1, and October 1, respectively. The final decision on the material selected for publication is made by the newsletter editor and state president.

Businesses that are interested in advertising are: \$150 for a full page ad, \$100 for a half page ad, and \$50 for a quarter page ad. Some consideration will be given to pro-rating an advertisement for less than the entire publication year. Classified ads are available for \$5.00 per 30 words.

*Summer 2008*

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*Nebraska ASTA Board 2006-2007*

*President*

Ruth Meints  
 9279 Adams St.  
 Omaha, NE 68127  
 meints@earthlink.net

*Past President*

Patty Ritchie  
 3905 Pierce St.  
 Omaha, Nebraska 68144  
 402-333-0853  
 pritchie@tconl.com

*President-Elect*

Byron Jensen  
 Hastings College Dept. of Music  
 710 N. Turner Ave.  
 Hastings, NE 68901

*Member-at-Large*

Marla Rischling  
 4167 Arizona Ave.  
 Grand Island, NE 68803

*Private Studio*

*Member-at-Large*

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 1336 S. 32nd St.  
 Lincoln, NE 68510

*Secretary/Treasurer*

Joel Jank  
 1300 Apache  
 Hastings, NE 68901  
 402-461-3734  
 jjank@esu9.org

*Webmaster*

Carol Ellenwood  
 4207 Pony Express Rd.  
 Kearney, NE 68847  
 308-234-9457  
 cellenwo@esu10.org

*Solo Competition Chair*

Alice Johnson  
 1320 Monroe  
 Fremont, NE 68025  
 alicewayne@msn.com

*Membership Chair*

Christa Speed  
 1625 Coventry Lane  
 Grand Island, NE 68801-7025  
 cspeed@gips.org

*Editor*

Julianne Rensink  
 2222 Vine St. Apt. 107  
 Lincoln, NE 68503  
 402-323-0813  
 jrensini@lps.org

# *President's Message*

By: Ruth Meints

## NEASTA goes GREEN

Something New!

I hope that spring and the arrival of all kinds of “new” things (i.e. plants, leaves, etc.) have gotten us all thinking about adding a little something fresh to our lives! Being a member of NEASTA is an excellent way to get inspired, through the articles in *Stringing Along*, attending ASTA BLASTA (September 13) and other workshops, and getting to know fellow string players at national conferences. We are all enthusiastic, thoughtful teachers, but when the individual knowledge that we each possess is added to the collective mind of our Nebraska “string family,” LOOK OUT! As I begin my presidency, I am thinking about the artistic community that NEASTA represents and ways that we can communicate better across the many miles of wide open plains. In order to fulfill the mission of ASTA at large (to promote excellence in string teaching and playing), I hope this organization can continue to be a support system for the rich string experiences that are already taking place all over our state. There are some very simple ways that NEASTA can help promote your event. Our website at [www.neasta.org](http://www.neasta.org) has a calendar, as well as an additional page to display post-event pictures. Please let us know if you would like your event on the calendar and feel free to share pictures of string events.

All the new growth of the springtime environment has

motivated NEASTA to go GREEN! As our newly- elected vice president, Byron Jensen so eloquently said it, “ASTA stands for Asta Saves Trees Always.” This year we will continue to mail the printed copy of *Stringing Along* to all our members, but we will also send it electronically. After a year of receiving your issue in this dual format, you will be able to choose your favorite way to receive “*Stringing Along*.”

As I finish my 19th academic year of teaching, I realize that getting a new idea or thinking about an old problem in a different way is what keeps me going. When I go through a “dry” season in my own learning, my students experience the same “dry” season in their learning. I heard a quote the other day that said, “We don’t usually rise to the occasion, but generally sink to the highest level of our education.” I suppose this could be construed as a negative outlook, but since I’m in the business of educating, I saw it as great motivation to look at the areas in my own learning that could use rejuvenating, deeper understanding, or simply had never been explored. I encourage everyone to do something new this summer with our instruments and then share your experiences with the string community, so we can all benefit vicariously!

Ruth Meints

**ASTA stands for ASTA SAVES TREES ALWAYS**

# ASTA BLASTA

**Millard West High School 5710 S 176th Ave. Omaha, NE 68135**

**Saturday September 13, 2008**

Be amazed by our talented Nebraska clinicians and headliner jazz violinist Randy Sabien! Get a blast of great information you can use in your teaching and performing! Bring a friend! Every person who knows how to hold a string instrument, or wants to learn is welcome! Beginning teachers, college students, band/orchestra teachers, star performers, private studio teachers come to the BLASTA workshop!

NPR's Jazz Profiles dubbed Randy Sabien "*The past, present and future of jazz violin.*" His eclectic style started with classical violin lessons. From there he learned how to play along with records by the Grateful Dead, Papa John Creach, James Taylor and others. He continued his study of classical music at the University of Illinois, augmenting his formal education with gigs as a country/rock fiddler. But his most pivotal musical influence came when he first heard the music of the great jazz violinist, Stephane Grappelli. He began learning and playing the jazz of the 30s, 40s, and 50s.

In 1989 Randy followed his heart to northern Wisconsin where he started his own record label, Fiddlehead Music. Since then he has released another six titles with two more in the works. His discography is predominantly jazz with a couple of albums that cover country swing, roots blues and rock and roll from the sixties. He plays regularly as a jazz violinist and guest soloist with symphonies across the country

Sessions are designed for Private Studio and Public School teachers- for college students and veterans.

The master classes will feature younger and more experienced students.

Conducting master class can be tailored to your needs by the music you select on sight.

Get jazzed with Randy Sabien, a consummate jazz artist and teacher.

Lets build a bridge to the real world with a question and answer session about what is really important in teaching- on the job stuff!

Learn how to plan a Fantastic Studio recital to inspire all your students and parents.

Bring 10 copies of great Recruiting and Retention Ideas and join a "think tank"!  
Take advantage of the Blast of information and good times!

# ASTA BLASTA Schedule:

**(2 -3 choices per hour!)  
(violins / cellos / basses available)**

- 9:00 Beginning Bass / Cello Lessons  
Intermediate Violin/ Viola Lessons  
Tips on Orchestra Booster and  
Student Leadership Teams
- 10:00 Intermediate Bass / Cello Lessons  
Beginning Violin/ Viola Lessons  
Conducting Master class with Orch.
- 11:00 Share Session on Recruiting and  
Retention of Students  
Bob Phillips New Sight reading  
Method with Orchestra
- 12:00 Catered Picnic Lunch (Pre Pay Only)  
Enjoy the blast of great conversations

1:00 Randy Sabien-Hands on! basics  
How to pull off a great studio recital

2:00 Randy Sabien- Setting up a  
simple rhythm section  
Master class for violin / viola

3:00 Randy Sabien- Style overviews for  
Ballad, Funk, Rock, Blues, Latin.  
Master class for cello / bass

4:00 College meets "Real World" Scene  
Private Studio Panel Discussion  
Chat with Randy

Supper on own

7:00-9:00 Jam Concert with Randy Sabien  
Audience welcome- parents/families



July 20-25, 2008  
Featuring David Barg

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and the Omaha Conservatory of Music

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## *What's the Greatest?*

Share a story of great things that happen in  
your string teaching. What is a great thing  
you have given? What is a great thing your  
students have given?

Share your story by sending an article to the  
*Stringing Along* editor, Julianne Rensink.

By Mail: 2222 Vine St. Apt 107  
Lincoln, NE 68503

or

By email: [jrensin@lps.org](mailto:jrensin@lps.org)

# ASTA BLASTA Enrollment- Due September 1

Name \_\_\_\_\_

Are you currently an ASTA member?      Y      N

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Email address \_\_\_\_\_ Phone number \_\_\_\_\_

Need to borrow an instrument(s)?      Y      N

What kind(s)? \_\_\_\_\_

**Early Bird- before August 1**

\$35.00 entire day and evening

\$17.00 half day, and evening

ASTA member **bring a Non ASTA** friend- half off your admission! Money back!

Not a member? Join at the BLASTA and **get \$15.00** money back!

**After August 1...**

\$40.00 entire day and evening

\$20.00 half day and evening

**Lunch \$8.00**

**Walk ins welcome**, but no catered lunch.

**Your total \$ \_\_\_\_\_**

**Make checks payable to NEASTA**

Send to Patty Ritchie

13905 Pierce Street

Omaha, NE 68144

# *"On the Beat"*

with Patty Ritchie

On the Beat- with an interview of a new NEASTA member. We have among us a fiddler, fresh from an intensive workshop in Lanesboro, Minnesota and a private teacher who inspires Medical Research Doctors and precocious 13 year olds. Who is the mystery celebrity this issue?

## **Mindy Hunke!**

### **Mindy, tell us a little bit about your early years as a musician.**

I grew up in Lincoln, Nebraska. My dad was a professor at UNL. No one in my immediate family played instruments but I do remember lots of folk music coming from our stereo such as The Kingston Trio and John Denver. My parents were shocked when I came home from school at the end of fourth grade and announced that I would be playing the violin. They couldn't imagine a more difficult instrument and were worried that they couldn't help me I chose the violin because Mrs. Darlene Miller, the string teacher at Meadow Lane Elementary school, said it was her favorite. I thought she was so nice and if she thought the violin was the best, it must be! I really struggled the first year but kept with it. My parents were very supportive, they switched from playing folk to playing classical music on the stereo and made sure I had plenty of opportunities to experience live music. I auditioned for the Lincoln Junior Youth Orchestra and was told that I would be accepted if my parents agreed to get me private lessons.

My first private teacher was Dr. Robert Walters. I loved my lessons. He had this funny looking bull dog that sat in on the lessons. The two sayings I remember most from Dr. Walters were "Tap Your Foot" and "Practice Makes Permanent". When Dr. Walters moved away, I took lessons from Morris Collier. He and Mrs. June Moore, the conductor for the Lincoln Youth Symphony, were two of the most influential people in my junior high and high school years. I still call Mr. Collier when I have questions or need guidance. He was calm, rational and was able to keep me moving right along. Mrs. Moore was vibrant, bigger than life and passionate about music. I loved LY

rehearsals and looked forward to them every week. It is also where I would see all of my friends. There was an older girl at LYS that was my idol. If she played something, I had to learn it too although I never played it as well as she did. That girl was Lisa Watkins who is now an excellent private teacher in Lincoln. I ended up at Northwestern University as a violin performance major. I made it through my junior year there before switching schools. I finished my undergraduate degree at UNL where I was lucky enough to receive a full scholarship for music. It was in my junior year that I knew that I didn't want to be a performance major anymore, I just couldn't handle the pressure of auditions and recitals, they made me so sick to my stomach. It didn't change my interest or love of music but for quite awhile I didn't want much to do with my violin I was just simply overwhelmed with performance anxiety. That is one thing I want to make sure DOESN'T happen to my students.

I always wanted to fiddle but the books my parents had bought for me didn't make me sound like a fiddler. One was called "Play Old Time Country Fiddle" by Jerry Silverman with lots of great tunes, the other was the insanely technical "Hot Licks for Bluegrass Fiddle" by Stacy Phillips. You can't fiddle by reading a book. When I finally decided to pick up my violin again, I called Mr. Collier and asked about fiddle teachers. He referred me to Debby Greenblatt who I had known from my Metropolitan Arts Council days. Talk about influences! I studied with Debby for a year. She was the most positive, encouraging and radical teacher I'd ever met. She challenged me every step of the way, the whole time confidently expecting me to rise to the occasion. She helped me get over my stage fright. It was the hardest thing I've ever overcome. Debby introduced me to lots of local folks

## *"On the Beat" Continued...*

including fiddle/mandolin/hammered dulcimer teacher Jenni Wallace, who is an encyclopedia of information about fiddling style and history.

### **What is your main involvement with strings these days?**

It is amazing how many opportunities violinists and fiddlers have these days. I keep very busy playing. I am a member of Rivertown String Band with Jenni Wallace, Kathy and Jim Wood. We are an old-time string band. We play the Omaha contra dance (like square dancing but in lines – very fun – everyone should try this dance) each month and frequently play for private parties and events. I also play classical music as a soloist at dinner parties and weddings. I am a member and currently the president of the Big Muddy Fiddle Club that meets once a month to further knowledge of fiddling and of fiddle tunes. I attend an Irish Session most Tuesday nights and an old time music jam on Friday nights when I can. I sit on the board and am webmaster for Great Plains Bluegrass and Old Time Music Association which meets once a month from October through May. In the summer, I enter fiddle contests and go to festivals when they don't conflict with other events. Fiddle contests are a great place to trot out tunes that no one else locally knows how to/wants to play. Festivals give you the opportunity to play with other bands and individuals.

All of that is very fun but my all-time favorite thing to do is to teach. I adore my students. They are all so unique. It makes me very happy when my students listen to what I am saying, take it to heart, practice well and come back the following week with clear improvement and are pleased with themselves. It was at Debby Greenblatt's urging that I decided to start teaching again. At first I was worried that I wouldn't know what to do or say but as soon as that first student came to me, all those years of great teachers and experiences came flooding back. I still have plenty to learn about teaching and try to attend as many workshops and read as much as I can.

### **Here is a tricky question, with no one right answer...In your private studio, what would you say is the focus on the student or the music? How do you know what balance to strike?**

My studio consists of 30% kids and 70% adults right now. Some want to play classical traditional violin, others are interested in fiddling, playing country music or rock. The adults are mostly beginners, some have never read music, some may have played violin in grade school. Because I have such diverse students, I work really hard to tailor my lessons to their individual interests and needs. That being said, my first order of business it to be sure that they are starting off with good technique. You can see an occasional really good fiddler who appears to have poor technique but more often than not a lack of good technique is simply limiting. All my violinists and fiddlers start off the same way. Once I am sure they are on their way to mastering the basics I move some of them towards classical repertoire and others towards the fiddling style of their choice. I am rather fond of the ABRSM collections of pieces, they seem fresh and interesting with a good progression of difficulty. Music theory is an important aspect of fiddling as well as classical music. Being able to recognize keys, major, minor and modal scales, intervals and chords is equally important for both so I try to make sure that students get a significant dose of theory every other lesson. Ear training is absolutely necessary for fiddling and is really good for classical musicians as well so I tend to touch on ear training as frequently as possible. If I see that a student is getting frustrated, I don't push it, we just change direction for a while. There are plenty of things to learn. Fiddlers need to feel rhythm in their bodies, it is the rhythm and bowing that makes fiddling special. I try to get my students to move around and interact with the music. My classical players learn to count well too. I want my students to have fun when they come to my studio, I want them to look forward to their lessons just like I did.

### **What are some of your most memorable moments in teaching?**

*"On the Beat" Continued...*

Some recent memorable fun in my studio came when a student and I were marching around the room singing at the top of our lungs "I'm scoo-ping up a baby bum-ble bee-yee!" to get the rhythm of "Arkansas Traveler" to sound more fiddle like. It worked and I bet she won't forget. I can hardly wait to hear how good she will sound with the whole tune next week.

**What do you wish for your students?**

There is so much that I want for my students. I want them to feel passionate about music and to love their violins. I want them to be satisfied and enjoy the music they make. I never want them to be afraid to share their music with others. I want to help them to reach their personal goals.

*Tri-City Youth Symphony*  
*"Symphonic Adventures"*

Imagine, a three day vacation from life that would include thrilling music and a chance to play with a full orchestra. Well, don't imagine any more! The Tri-City Youth Symphony (TCYS) "Symphonic Adventures" promises to be an unforgettable musical experience for the high school and middle school student! The weekend will be filled with fun! Camp Comeca, just south of Cozad, NE will offer a unique and exciting environment in which student musicians can expand their musical horizons. Any high school string, woodwind, brass or percussion player is eligible to enroll for the full symphony orchestra experience.

Instruments needed for the High School Symphony include violin, viola, cello, bass, oboe, flute, bassoon, clarinet, French horn, trumpet, trombone, tuba and percussion. Middle school string students, violin, viola, cello and double bass, will have the opportunity to perform in a string orchestra. In addition to a weekend of great music making.

Camp Comeca is the ideal location to participate in such activities as swimming in the Olympic sized swimming pool, basketball, volleyball, ping pong, campfire and a talent show. The weekend will conclude with a final concert in the Merryman Performing Arts Center in Kearney. A bus is being provided for student transportation from Camp Comeca to Kearney for the final TCYS Symphonic Adventures concert.

**Come Join the Fun!!**  
**Mark Your Calendars Now!**  
**September 12,13,14, 2008**

Registration forms will be available at [www.kpsorchestra.org](http://www.kpsorchestra.org) on August 1, 2008  
Questions? Email Christa Speed: [cspeed@gips.org](mailto:cspeed@gips.org) or at 308-381-0664

# *Got Passion?*

By: Melissa Masis

Is there any such thing as a week “off”? I took the week off from teaching this past week, but I still ended up with 6 make-up lessons and 7 gigs. Not quite a week “off” is it? As I write this, our local schools are finishing up for the year. I have noticed the students in my studio beginning to climb the walls over the last couple of weeks. I’m not sure they fully understand yet that the teachers feel the same desire to get the heck out for the summer!

Some people have accused me of being a workaholic. This might be true, however, my husband would vouch for me that I spend plenty of hours on the couch watching TV. Anyway, unless one has the money and time to completely escape from it all, a person might as well be productive, right? This time of year I think we all tend to feel pretty burnt out. I try to take care of myself physically all year round. I carry around my water bottle, sleep 9 hours a night, hit the gym and give myself permission to spend those hours on the couch. But how can we as teachers and musicians recharge? Not just physically...but refuel the mental batteries? Get excited about teaching again...learn to fall in love with your instrument again?

Last summer I decided to sign up for 2 camps. The time and money that I had to sacrifice was totally worth it. The first one I went to was Suzuki camp in Ottawa, KS. I had never done any registered Suzuki training and figured it might be a good resume builder. I signed up for ECC and Book 1 with Susan Kempter. I have a Masters’ degree and I had studied book 1 with two people already and I figured, what else is there? I’m doing OK with what I know now, right? Let me tell you, those 10 days were some of the most grueling, intense days of my life and I learned SO much. Susan was amazing. Most of my classmates (including me) spent much of our free time just being around her, trying to soak up her entire brain. The student performances were incredible and

there was a wide variety of experience amongst the people in my class. Besides my in-class time, I spent about 20 hours observing other teachers. The class completely changed the way I teach and now that I’m a school year away from it, I can really tell the difference. I have started some beginners since then that have reached the Minuets (or a bit more) and they are set up really well and are better off than my book 1 kids last year. Learning more about the Suzuki philosophy in ECC recharged my passion for teaching and reminded my why I’m here. I’m going back for more to study Book 2 this June!

The second camp I attended was Mark O’Connor Fiddle Camp in San Diego, CA. I may have been inspired in part by Mark Wood coming to electrify the Omaha Conservatory of Music on May 12th of last year (my students will never be the same). This camp changed me forever. I had dabbled in fiddling the summer of 9th grade. It was really fun (and it develops a great bow arm!) So, I thought I knew how to fiddle when I signed up. Ha! The other campers joke that your first year at fiddle camp “you realize you stink. Then you realize you really stink.” I left my first class in tears. All the tunes were taught by ear and at such a fast pace. I recorded it all and eventually learned the tunes, but I felt so incompetent! Every night there was a faculty concert and jam session. I have heard many greats: Bell, Perlman, Shaham, Midori...but I have never in my life heard such great musicianship, passion and talent in one place. I have carried the energy from that camp with me every day since.

Fiddle camp was such an emotional and inspirational week for me. I literally almost quit classical music. I was preparing for an orchestra audition and considered not going through with it because I knew that it would be a struggle to practice what I was “supposed to.” For years, I have wanted to break out of my “box.”

## *Get Passion Continued...*

In addition to teaching, I make my living playing classical music. I'll never be able to give it up. Rather than struggling with the choice of being a classical violinist OR a fiddler, I'm now trying to find that balance of being able to enjoy both. I am so excited about the fact that alternative styles are so popular right now. I don't ever want one of my students to grow to hate the violin. Since fiddle camp, I have really been encouraging my students to bring in songs they want to learn. I still use the Suzuki repertoire, but sometimes a person needs to supplement in order to stay sane. I can use any piece to teach a skill, anyway. I find that by Suzuki Book 4, kids can get a glazed look on their face. In addition to fiddle tunes, I have learned by ear and taught songs by 311, Kansas, and even a tune from High School Musical 2. (It was stuck in my head for 2 days).

I'm going to share a story about a student of mine. "Joy" is graduating from high school this year. She rarely, if ever, practices and one could easily describe her as a drama queen. She has been through many teachers and years of lessons and has finally reached the end of Book 4. She hates practicing. I got a text message from Joy a couple of weeks ago. It said, "I just practiced for an hour!" Wow! "But not what you wanted me to practice," she wrote. After a stressful

day, she just sat down and played for an hour. She reviewed old songs. And she felt better when she was done. In our end-of-year conference last week, we sat down to discuss accomplishments and goals. She looked stumped. Joy was going off to college and quitting violin lessons. She didn't graduate book 4 this year. She didn't even play a recital this year. I suggested that her accomplishment was the hour she played "just because" the other night. If she could learn to throw the word "practice" out of her vocabulary and replace it with "play" the violin, she might feel more positively toward the violin. If we could all just re-learn to PLAY our instruments... revive our passion for music and remember why we're here and why we teach...it might help get us through the year.

Do you ever get tired of the conductor telling you what to play and how to play it? Are you still in love with your instrument? Why are you still teaching? Need some fresh ideas? When is the last time you attended a workshop or observed a lesson? Time "off" is a luxury for everyone, but I encourage you to take some time for yourself this summer and recharge those mental batteries. You deserve it. And the passion you take with you is contagious!

*Let ASTA keep the records! Get professional development credit  
for attending conferences!*

For a one time enrollment fee of \$25, ASTA will create and maintain a permanent and ongoing record of you professional development hours and National Conference sessions. For an additional \$10, a certificate of completed hours will be mailed two weeks after receipt of the completed form. Visit the ASTA website for complete details.

## Christopher Stanichar

“It was as though he were telling a story with his hands.”  
- *Pravda Cevera*, Arkhangelsk, Russia

Christopher Stanichar is the engaging and energetic Director of Orchestral Activities at Augustana College (Sioux Falls, SD), a position which he begins this fall. Stanichar has been Director of Orchestral Activities at the University of Nebraska at Omaha and Music Director of UNO's Heartland Philharmonic Orchestra since 2001, a program which he helped build into one of the most prestigious university ensembles in Nebraska. He is also the Music Director of the Tri-City Youth Symphony (Grand Island, Hastings, and Kearney) and the South Dakota Youth Symphony. His passion enhances the music, as does his vast orchestral experience.

Christopher earned his Doctorate of Musical Arts at the Cincinnati College-Conservatory of Music studying with Gerhard Samuel and has worked with many fine ensembles around the world. The various Music Director positions he has held include Orchestra Omaha (2002 – 2005), Northern Kentucky Chamber Players (2000 – 2001), and Seven Hills Sinfonietta in Cincinnati (1998 – 2000). Prior to these engagements, Maestro Stanichar served as the Conducting Assistant for the Cincinnati Symphony Orchestra (1997-98) enabling him to work closely with Maestros Jesús López-Cobos, Erich Kunzel, John Morris Russell, and others.

In 1996 Christopher made his international debut when he was awarded a prestigious Fulbright scholarship to study in Slovakia, where he conducted concerts with the Slovak Radio Symphony and Chrysotomos Choir. Then in 1998 he was selected as a participant in a master class with Maestro Ilia Musin, in which he worked with the Petrozavodsk Philharmonic. Since then he has enjoyed frequent international opportunities, from appearances with the St. Petersburg State Orchestra (“Klassika”) in 1999 to

a tremendously successful 2002 Russian tour when he led the Arkhangelsk Chamber Orchestra and the Adagea Republic Symphony Orchestra. In the summer of 2003, he followed these successes, by conducting the St. Petersburg State Symphony Orchestra at the Sheremetev Palace and was received with great acclaim. The same year he led the Sochi Philharmonic in a concert broadcast on a national television program, featuring him in an interview. In 2005 he was invited to conduct the Mineralny Vody Philharmonic, Krasnodar Chamber Orchestra, and the Sochi Symphony Orchestra. In 2007 he conducted the Orquesta Sinfónico Juvenil del Estado de Veracruz, which was enthusiastically reviewed by the Mexican critics. This summer Stanichar was competitively chosen from a large pool of international conductors to work with Bakersfield Symphony Orchestra as part of the California Conducting Institute where he had the opportunity to study with Daniel Lewis and John Farrer.

Christopher is also an active composer, his works having been performed by St Petersburg State Symphony, Sochi Symphony Orchestra, Chrysostomos Choir, Binghamton Philharmonic, the Wister Quartet, and many others. His original work, *Trisagion*, was used in the PBS documentary, *Andy Warhol* in 2006, which was released as a DVD this year. TrevCo Music is proud to be the publisher of his works.

In his free time, Christopher enjoys icons, studying foreign languages, biking, pinball, and foreign travel. Most importantly, he enjoys spending time with his wife Kristi and their children.

# *Violin Essay*

By: Ben McGuire

A few weeks ago, I was one of nine students in the Omaha area to be named to the Omaha World Herald All-Metro Academic Team. I have no doubt that my grades, test scores, and extracurricular activities helped me achieve this honor, but I am sure that in more than one way, it was really music that helped get me to this place. Playing violin has taught me more lessons, about everything, than I could ever communicate clearly, much less in a single essay. For this reason, I will focus on only three important things I have learned from violin in my short career thus far. The first is acknowledging mistakes and fixing them, the second is working as a true team, and the third is precise attention to detail.

It's easy to assume that musicians play what feels right, and they can do it because they were born with talent or had a lot of money. Nothing could be further from the truth- all the money in the world can not produce a high-caliber musician; it can help, but there is no substitute for the ability to take criticism and fix mistakes. Learning is humility; a student that can understand that he or she is wrong and work toward a solution is the student that succeeds. In violin, we focus on an incredibly important concept; think about the solution, not the problem. When the teacher identifies a mistake: a low left thumb, a tight right elbow; we respond and fix it. Students that move onward and upward don't argue or get angry; they change it and move on. There is no other way; my teacher once told me that the best thing about my playing was not my sight-reading or my musicality- it was my ability to correct problems instantly and move on to more important ones. The ability to take and respond positively to criticism is incredibly important in all areas of life, and I know that learning this through violin has helped me to be a better student and a better person.

I have learned a surprising amount about teamwork in the last few years through violin. My friends think of violin as basically a solo instrument, but one of the

most important things violin has taught me is the value of real teamwork. Playing in many ensembles, including a gypsy band, a quartet, a violin trio, a folk band, a rock band, and several orchestras, has showed me the value of playing with others in a conscientious and focused way- the difference between a mediocre orchestra and a great orchestra is the focus and concentration within the ensemble. Dynamics, intonation, and matching articulations can only come about when an individual player is willing to set aside their own musical ideas and ego and work with the group. Obviously, there is still a place for individuality, but only where it adds to the ensemble; the truly bad orchestral player is the skilled musician that doesn't care what the rest of the group is doing, and plays the way that they feel is right. Shelving my own ego and working together with a group has helped me achieve in many things, from frisbee tournaments to winning the State Economics Challenge, and I can credit my willingness to cooperate and work together to my years of playing violin.

For most of my violin career, my practice at home was easy and boring- I just played through what was on the list and then put my violin away. There was no focus in my practicing, and it showed in my slow progress, though I never knew it. Only in the last few years have I begun to really study and appreciate the tiny details that make great music, and concentrate on them in every practice. Focusing on the smallest details of violin playing has been an arduous task, but I have seen my playing improve exponentially in recent years, mostly because of the seriousness with which I take practicing. Paying attention to infinitesimal details, like the bend of a single knuckle, for hours on end, has not only taught me patience but humility. The smallest things are the most important and the hardest to change, and concentrating on them has made me a far better player. I listen and watch more carefully in practice, for the smallest scratch, the wild vibrato, the errant left thumb.

## *Violin Essay Continued...*

Before, I concentrated on little but sounding cool and what I thought the music should be; now, I concentrate on what I am doing wrong and how to fix it, and I am a better musician and thinker because of it. Really paying attention to small details has been a huge part of my success so far in life; when I write an essay, draw a picture, or study a problem, I focus down into the deepest level, studying all the angles, thinking everything through until I find the solution. My success in multiple fields, and my future successes, I can credit to the focus I learned through violin.

There are still an infinite number of things that violin can teach me. I will not major in music in college, but I will never give up the violin that has given me so much. Music has given me a goal, a purpose, an appreciation for the simplest things. Music has given me so much, and all it has asked in return is that I focus and concentrate, that I acknowledge my own imperfections, work as a team, and pay attention to detail. That is why I play the violin.

## Results of the *10th Annual Monumental Fiddling Championships* at the Homestead National Monument, Beatrice Nebraska.

### **Junior Division:**

First Place: Hannah Dull, from Lincoln, student of Aleta Collier  
Second Place: Ezra Fike, Willow Springs, MO  
Third Place: Cecelia Cook, Independence, MO

### **Senior Division:**

First Place: Carl Cook, Independence, MO  
Second Place: Jo Fedrizzi, Deerborn, MO  
Third Place: Thad Miller, student of Deborah Greenblatt

### **Acoustic Band Contest:**

First Place: Little Brown Jug, Lincoln, NE  
Second Place: Bluegrass Hoppers, Lincoln, NE  
Third Place: Spitfire Fiddle Band, Lincoln, NE

### **Fiddle Tune Composition Contest:**

First Place: Mossy Meadow, by Steve Lehr, Bellevue, NE  
Second Place: Fifty Dollars, by Nissa de la Torre, Lincoln, NE  
Third Place: Mr. Nicholas' Resurrection, by Roy A. Patchell, Lexington, KY

1st Place Winner of the 6th  
Annual Fiddle Tune Composition Contest

## Mossy Meadow

By: Steve Lehr

The first part of Mossy Meadow is written in major key and paints a picture of a sunny Irish meadow with a meandering stream flowing through it. The second part switches abruptly to minor and depicts a storm that has come up suddenly, whipping the meadow with wind and rain. By the end of the tune the storm has moved on as quickly as it came.



## Mossy Meadow

Steve Lehr

*mf*  $\text{♩} = 105$  G D G

5 G Em G C G D G D G

10 *f* Em G Em D Em

15 D Em C G D G D G *mf*

*Seventh Annual Nebraska*  
American String Teachers Association  
*Fiddle Tune Contest*

FIRST PLACE: \$100.00      SECOND PLACE: \$50.00      THIRD PLACE: \$25.00

This event inspires fiddlers to compose and their own tunes, and supports the cause of string education throughout the great state of Nebraska.

The winners will be announced on May 23, 2009, during the Monumental Fiddling Championship held at the Homestead National Monument in Beatrice, Nebraska. The winning compositions will be performed at the Monumental Fiddling Championship, and printed in *Stringing Along*, the journal of the Nebraska Chapter of the American String Teachers Association. Direct your questions to: Deborah Greenblatt, The Old Schoolhouse, PO Box 671, Avoca, Nebraska, 68307-0671, or by e-mail to [g-s@alltel.net](mailto:g-s@alltel.net).

**The 2009 Contest Rules and Guidelines**

1. Each submission should be an original composition which must be unpublished and composed after March 31, 2008.
2. Composers may submit more than one tune, but only one prize will be awarded to any one composer.
3. Four copies of the music must be submitted via computer generated sheet music, or hand-written sheet music.
4. The composer should include their name, address, phone number, e-mail address, and the title of the piece.
5. The entry fee of \$20.00 should be sent in at the time of submission. Checks should be payable to Nebraska ASTA.
6. If you wish to receive written evaluation of your tune by the judges, include a stamped, self-addressed envelope with your entry.
7. Nebraska ASTA assumes no responsibility for loss or damage to works submitted.
8. Entries must be postmarked by March 31, 2009.
9. Send your entry to Deborah Greenblatt, The Old Schoolhouse, PO Box 671, Avoca, Nebraska, 68307-0671. The composer is responsible for keeping a copy of their work, as well as for copyrighting their tune.
10. The composer understands that if their tune is one of the winners, Nebraska ASTA has permission to have the piece performed on May 24, 2008, in Beatrice, Nebraska, as well as permission to reprint the tune in *Stringing Along*, the newsletter of Nebraska ASTA.

Sponsors of the Nebraska ASTA Fiddle Tune Composition Contest:

Greenblatt & Seay Publications, Avoca, Nebraska

For more information about the Nebraska American String Teachers  
Association, log on to their web site at [www.neasta.org](http://www.neasta.org).

# *American String Teachers Association*

## NATIONAL SOLO COMPETITION

The next National ASTA Solo Competition will be held in Atlanta, Georgia beginning on March 18<sup>th</sup>, 2009. The competition is open to student members or students of a current ASTA member. The categories are Violin, Viola, Cello, Bass, Guitar, and Harp. A winner and runner-up from each category will be advanced to the National Competition.

The Lucy Weed String Competition, which serves as the Nebraska and South Dakota Solo Competition, will be held in Yankton, South Dakota on October 3<sup>rd</sup> and 4<sup>th</sup>, 2008. The winners of this competition will be entered into the National Solo Competition in Atlanta. Applications for the Lucy Weed are available from Kathryn Reimler, Chair of the competition. It is important to note that entry into the National Competition is available only through the Chair of each state competition.

Application deadline is September 12th

Entry Fee \$40

The competition is Junior Division Only

Kathryn Reimler, Chair  
Lucy Weed String Competition  
502 W. 9<sup>th</sup> Street  
Yankton, SD 57078  
605-664-0520  
[kathrynreimler@hotmail.com](mailto:kathrynreimler@hotmail.com)

## *Discovering Strings and Orchestras*

The ASTA National Office has recently launched a community outreach program to partner youth groups with volunteer string clinicians in a five-session workshop that brings string music to students at an early age. "Discovering Strings and Orchestra" is a nationwide effort to introduce strings to students in grades one through three while focusing on the joy and benefits of playing strings. We are looking for volunteer clinicians, performers, and youth groups to participate in the program.

If you are interested in this project, please visit [http://www.astaweb.com/Content/NavigationMenu/CommunityInitiatives/DiscoveringStrings and Orchestras/default.htm](http://www.astaweb.com/Content/NavigationMenu/CommunityInitiatives/DiscoveringStrings%20and%20Orchestras/default.htm) to find out how you can get involved.  
Your participation will make a difference

## 2008 *Young Orchestra Festival*

Congratulations to the following orchestras for their performance at this year's  
Young Orchestra Festival:

Wilson Junior High Orchestra	Superior
Grand Island 7 <sup>th</sup> Grade Orchestra	Superior
Grand Island 8 <sup>th</sup> Grade Orchestra	Highly Superior
Anderson Middle 8 <sup>th</sup> Grade Orchestra	Superior
Anderson Middle 7 <sup>th</sup> Grade Orchestra	Highly Superior
Hastings Middle School Orchestra	Highly Superior
Millard South Freshman Orchestra	Superior
Millard North Freshman Orchestra	Highly Superior

Congratulations also go out to the over 30 entries in the solo/small ensemble portion.  
The following students received *Highly Superior* ratings:

Mary Spencer – Violin Solo – Fieldedge Academy  
The Spencerkins – Mixed Trio – Fieldedge Academy  
Katherine Peng, Ingrid Zhang, Matt Whipple – Chamber trio – Maxey Elementary  
Ryan Segur – Violin Solo – Avoca Schoolhouse  
Alana Hux – Violin Solo – Avoca Schoolhouse  
Nick Taylor – Bass Solo – Wilson Junior High  
Kenna Sattley – Violin Solo – Grand Island  
Victoria Bialas, Amy Nguyen – Violin Duet – Grand Island  
Maggie Williams – Violin Solo – Millard North  
Meredith Gold – Violin Solo – Millard North  
Megan Swanson – Violin Solo – Millard North  
Tyler Roberts, Eric Hurg, Sarah Reiners, Drew Ritchie – String Quartet – Millard North  
Maddie McConnughhay – Violin Solo – Hastings

A special thanks to Alice Johnson, retired string specialist and private music teacher from Fremont for adjudicating the solo/small ensemble participants, and to Roger Thaden from Lincoln Public Schools for adjudicating the large ensembles in Kimball Hall.

Also, thanks to all the directors for your participation in the Young Orchestra Festival! Time to mark your school calendars for next year's festival in Lincoln: ***Saturday, May 2<sup>nd</sup>, 2009***. Hope to see you there!

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Hi, my name is Les Korus and I am a trained bow maker & instrument repairman. I have been working in the Omaha area for the past 4 years and am now proud to expand my business to Lincoln, Grand Island, and surrounding communities. Each summer I attend the Violin Craftsmanship Institute in Durham, New Hampshire, where I study the art of bow making and repair. In addition, I have a Bachelor of Music with emphasis in education from the University of Nebraska at Omaha. My goal is to not only educate communities about the care and maintenance of instruments and bows, but to provide them with the best quality repairs in Nebraska.



# *A Spoon Full Of Sugar*

By: Ann Frame - OPS Traveling String Specialist

I look at the faces of my colleagues and friends at meetings and conventions and realize that I've stolen a little something from each of you to take with me to my classroom at some time or another. Whether it was a new idea or just a better attitude, I am all of us. I've stolen, molded and adapted all kinds of things from all of you, new or experienced, and I thank you.

My students come to strings knowing that I am there for them. They know I expect them to do their best, behave their best and pass on their best to the people around them. They know we will do it over and over and over again, till we get it and that's ok. They know I'll try not to lose anybody and if we do, we back up the car to pick them up. They know I do not accept second rate. They know I think everyone of them is first rate.

So how does this magic all happen? Anyway we can. I think I know 27 different ways to explain an "e" on the D string. Three of them are in Spanish. I have a warm-up/review routine that takes 15 minutes out of a thirty minute class but it's guaranteed not to leave anyone too far behind and to help us see ahead.

Over the years we all develop our bag of tricks. I'm going to reach into mine, share a few ideas, and then pass the torch to the next person. Consider it an honor and a privilege to be asked to share, give us a few things out of your bag and then YOU get to pick the next person. Experience does not matter. It just means I've been doing this for a long time and this old dog needs some new tricks. I can learn, it just takes me longer and I need more treats.

For some of you "younger pups" I thought I'd pass on some ideas that come from old places. As we adapt to our students and neighborhoods we sometimes forget to dig into the archives to see what has worked before. It may just be the time for an idea to come around again – we forget that sometimes we

don't have to reinvent the wheel.

First for the private teacher or for the classroom teacher with a real go getter looking for something more, remember these tried and true (I cut my teeth on them myself – not to mention gnashed a few times):

Kreutzer – Forty-two studies or caprices for the violin  
Don't – Twenty-four exercises for the violin  
Sitt – Scale studies for the violin  
Bohmer – Seventy-five studies in intonation  
Kayser – Elementary and progressive studies  
Hohmann's Practical Method – tunes! Yeah!  
Sevcik – School of bowing  
Seitz – Pupil's Concertos, there are 5, my favorites are the Third and Fifth.

For any of us, when was the last time you dug into an old Suzuki Book? If you can get your hands on "The Suzuki Violinist" by William Starr, Kingston Ellis Press out of Knoxville, Tennessee, copyright 1976 grab it and enjoy. It was published by permission of Summy-Birchard Co "the exclusive licensee for the world outside Japan of Zen-on Corp." There is not a lick of music in it, however, the photos, basic pedagogy, detailed explanation of *each* of the tunes in the Suzuki Books I-V, and recommended exercises for bowing, shifting and vibrato are priceless. There are even brief sections on relaxation, memorization and stage fright. I love gently turning the yellow pages every so often just to refresh my memory. It could be required reading for the band teacher who finds themselves in front of a class of string players. For the classroom string specialist, you can always find something interesting in collections such as: "Primo Performance" by Robert Frost, "Seasons Greetings" from Big 3M music and "My Very First Recital."

But maybe you're looking for something on those days you need to perk up your group with a little game/activity?

## *A Spoon Full of Sugar Continued...*

“The String Play” by Phyllis Young has always been a good stand-by for me. Especially when I’m looking for yet another way to get across to a student to maybe keep their elbows off their body, this book gives me just another way to get the point across in a fun style.

Need a refresher for getting the most out of the thirty minutes you have with 19 string players with mixed instrumentation? Maybe you’re looking to start filling your bag of tricks? “Classroom Discipline and Control: 101 Practical Techniques” by Fred and Carol Chernow. You don’t have to agree with everything you read, but there’s an underlying core of consistency and preparation that still rings effective in many situations.

What about for yourself? Doesn’t it feel good to come home after a day of Mary Had a Little Lamb and just pick up your own instrument and play? “One Hundred Violin Classical Themes” compiled in 1991 by Wise Publications just does a little something for my soul – and my ear. Yes, it is a good thing to re-establish a 440 tonal center at the end of the day no

matter what level you teach.

Don’t feel like touching your instrument for a while after playing all day? Want to just sit quietly on the porch and read? “The Joy of Inspired Teaching” by Tim Lautzenheiser speaks for itself. Sometimes a chuckle emerges in the chapters of “The Ill Tempered String Quartet” by Lester Chafetz (a must read if you have ever been in a working string quartet). My all time favorite recommendation that I feel every musician should read is “The Inextinguishable Symphony” by Martin Goldsmith. It is a true story of love and music in Nazi Germany. It is amazing what some people are able to live through because of their love of music and their love of each other. Warning – have tissue at hand.

So, my dear colleagues, enjoy the break and rest well for a brief time before we all jump back in. Remember what we’ve learned, and learn to remember that we are all here for each other. Don’t be afraid to ask for help and be willing to pass some along when someone emails you and asks YOU to share something in the journal...

Mark your calendars now for the annual

*"Strictly Strings"*

middle school festival in Grand Island.

The event will be held on Saturday, November 1 and is open to 7th & 8th grade middle school students.

The students spend the day rehearsing and then present a concert in the afternoon. Contact Christa Speed at [cspeed@gips.org](mailto:cspeed@gips.org) for more information.

## *"The Frontier String Ensemble"*

By: Catie Finkenbiner, Age 15  
Violist, Omaha, Nebraska

Viola players are not always the most glorious part of an orchestra or instrumental ensemble. I have played the viola with Ruth Meints for five years. She has always encouraged me to play in chamber groups and orchestras. She encourages all of her students to reach out and embrace their music by joining with other musicians and going out into the community. In 2004, Ruth invited her students to join a new group, a group of students interested in playing many genres of music and performing the music for others. This group would practice 2-3 times a month and became known as the Frontier String Ensemble. It was formed with the mission statement: Youth string players dedicated to excellence and enriching the community by sharing their musical talents.

Our group began with 25 string players. We ranged in age from 7 – 14 years of age. I am one of the original members. We are now a group of 30 string players. Two-thirds of our players have been in the group since its inception. We play a variety of music including classical, show tunes, spiritual, and fiddling. We memorize all of our music and have a repertoire of over thirty pieces. We have learned to be dedicated. Many of us are now in high school and we rehearse Saturday mornings at 7:30am. We have had the opportunity to play many venues. Some of our favorites in Omaha are outdoors at the Omaha Old Market, church and holiday performances, weddings, festivals, and corporate events. We receive donations for many of our performances and give a percentage of all donations to a scholarship fund at the Omaha Conservatory of Music. This scholarship fund provides string lessons to students who would not be able to afford them.

Two years ago, the Frontier String Ensemble traveled to Austria and Germany for the Mozart festival. This trip lasted for two weeks and the group performed multiple times. One of the most memorable performances was in Munich, Germany. I had to wake up at four in the morning so I could join the rest of the group on the 6 o'clock train to Munich. We

performed at 10am that morning in a church service. My favorite performance was in the Kapitelplatz in Salzburg, Austria. We had a huge crowd and I thought we sounded amazing. This was an incredible musical experience. The members of our group and their families became such good friends. We came home so excited to learn new music and increase our repertoire.

This past spring our group made their first CD. The CD has a mixture of classical, fiddling, and show tunes. The recording session lasted for seven hours. Surprisingly, I thought recording day went by very fast. Some of our pieces were recorded on their first take. Others took quite a few takes because someone touched a string at the wrong time or made a noise during recording. We all learned the meaning of playing in tune and on time that day!

June 24-29, 2008 the Frontier String Ensemble will be making a western Nebraska tour. We are holding rehearsals for the tour throughout June in preparation. We have nine performances scheduled during this week. We will be playing at National Monuments, State Parks, local festivals, summer theater, nursing homes and churches. It will be a great week filled with concerts, sightseeing, chuck wagon dinners and family activities.

I perform with the Frontier String Ensemble because I love performing for others. I enjoy watching the audience's reactions to the songs we play for them. Playing all types of music, sacred to secular, is fun and interesting. It has made me a better musician and deepened my enjoyment in playing the viola. I see myself playing my viola for the rest of my life. The musicians in the Frontier String Ensemble have become good friends and feel like extended family. This is the reason that I get up on Saturday morning to make it to rehearsal by 7:30, the opportunity to make great music and see my musical friends.

# Frontier String Ensemble

Western Nebraska Tour  
June 24-29, 2008

## Tuesday, June 24

8:00pm Performance in Scottsbluff Monument outdoor theater

## Wednesday, June 25

7pm Concert at the Northfield Villa

## Friday, June 27

FSE performs at Fort Robinson Playhouse.

## Saturday, June 28

9:30-10:30 Theater West Garden Walk performance

12 (noon) Theater West Garden Walk performance (Finale)

7:30pm Performance on stage at the closing night of Theater West's "On Golden Pond"

## Sunday, June 29

8:00am Church service "Life of Christ" Program at Scottsbluff Methodist Church

10:15am Church service "Life of Christ" Program at Chuckwagon Church

3pm Frontier String Ensemble Full Concert at Scottsbluff Methodist Church

From our Nebraska Chair of Orchestral  
Affairs, Dave Klein

*Do you have a suggestions for  
sessions for the 2008  
Nebraska Music  
Educators Conference?*

Share your opinions with Dave Klein  
at [dave.klein@kearneypublic.org](mailto:dave.klein@kearneypublic.org) He is  
working hard on our behalf to provide  
outstanding speakers and artists who will  
inspire us. Thanks Dave!

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THE ASTA CERTIFICATE PROGRAM FOR STRINGS IS UP AND RUNNING!

The ASTA Certificate Program for Strings (CPS) debuted in April at <http://www.astaweb.com/cps.htm>. An online handbook, at the same address, adds even more convenience to ASTA's newest program that:

- Encourages students playing proficiency on their instruments,
- Provides string teachers with guidance and support in achieving the above goal, and
- Provides a framework for assessing progress through annual examinations.

A list of teaching materials from all traditions and levels is given and also a parallel comprehensive list of etudes and scale books. The material is divided into 11 progressive levels---foundation to level 10 with specific exam requirements defined by scales, etudes, pieces, and sight reading.

For details on how the program works and how to participate, consult the "Examination Requirements" section and the "Curriculum Guide" found in the "CPS Handbook" online.

Here is a simple overview to begin your CPS program:

1. Visit [www.astaweb.com](http://www.astaweb.com) and look up the ASTA "CPS Handbook."
2. In the "CPS Handbook" look for:
  - \* Examination rules
  - \* Repertoire lists for every instrument and level
  - \* Complete scales for Levels 1 - 5
  - \* How to organize examinations in step-by-step detail
  - \* Sample letters, forms, and instruction sheets
3. Visit an examination near you.
  - \* State examinations will be listed on the national web site.
4. Visit state web sites to read about their programs.
5. Ask the ASTA CPS Committee members for help.
  - \* Lya Stern [lya@asta.net](mailto:lya@asta.net)
  - \* Lynne Denig [violynne@cox.net](mailto:violynne@cox.net)
  - \* Leslie Webster [donleswebster@optonline.net](mailto:donleswebster@optonline.net)

Let's have Nebraska students benefit from this great opportunity!!

## *Calendar of Events*

**Saturday, June 7, 10 AM– 12 Noon**, David in Harmonica Workshop for Beginners, in the Old Avoca Schoolhouse (pre-registration required, \$20.00 fee, includes a harmonica), Avoca, NE

**Monday, June 9 - Friday, June 13**, Schoolhouse Fiddling Camp for Beginners, in the Old Avoca School house (pre-registration required, \$200.00 fee), Avoca, NE

**Monday, July 14 - Friday, July 18**, Schoolhouse Fiddling Camp for Intermediate and Advanced Fiddlers, in the Old Avoca School house (preregistration required, \$200.00 fee), Avoca, NE

**Friday, June 20, 7:30 PM**, Debby & David, In Concert, Midsummer Festival, Elim Lutheran Church, Hooper, NE

**Sunday, Friday, July 20-25**, Omaha Conservatory of Music Institute

**Tuesday, June 24, 7:15 P.M.**, David in "Train Songs", Public Library, Humboldt, NE

**Tuesday, July 1, 8 PM**, David in "Nebraska Territory Stories", Scottsbluff National Monument, Scottsbluff, NE

**Friday, July 4, 10 AM**, David in "Nebraska Territory Stories", Seward Public Library, Seward, NE

**Friday, July 4, 11 AM**, Debby, in "James Whitcomb Riley, the Fiddling Children's Poet", Seward Public Library, Seward, NE

**Saturday, July 5, 6:30 PM**, David in "Nebraska Territory Stories", Niobrara State Park, Niobrara

**Monday, July 14 - Friday, July 18**, Schoolhouse Fiddling Camp for Intermediate and Advanced Fiddlers, in the Old Avoca Schoolhouse (preregistration required, \$200.00 fee), Avoca, NE

**July 20-25**. Omaha Conservatory of Music Institute.

**Saturday, July 26, 1:00 PM - 3:00 PM**, Schoolhouse Twin Fiddling Workshop, in the Old Avoca School house (pre-registration required, \$20.00 fee), Avoca, NE

**Saturday, August 9, 1:00 PM - 3:00 PM**, Introduction to Fiddling for Violinists, in the Old Avoca School house (pre-registration required, \$20.00 fee), Avoca, NE

**Saturday, August 23, 1:00 PM - 3:00 PM**, Workshop for Folks Who Have Never Fiddled, in the Old Avoca Schoolhouse (pre-registration required, \$20.00 fee), Avoca, NE

**Saturday, September 13, 9 AM-5 PM** ASTA BLASTA

**Sunday, October 12, 2:30 PM**, Schoolhouse Fiddling Bee, in the Old Avoca Schoolhouse (\$5.00/adult, \$1.00/child, fiddlers and their back-ups admitted free), Avoca, NE

# Membership Application

Use this application to join ASTA today or apply online at [www.astaweb.com](http://www.astaweb.com).

<input type="checkbox"/> New Member	<input type="checkbox"/> Membership Renewal	Preferred Method of Contact:	<input type="checkbox"/> Email	<input type="checkbox"/> Fax	<input type="checkbox"/> Mail
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## Personal Information

Name _____	Prof. Affiliation _____
Address _____	Prof. Title _____
City, State, Zip, Country _____	Home Phone _____
_____	Work Phone _____
Date of Birth _____	Fax _____
	Anticipated Grad. Date ( <i>students</i> ) _____

## Membership Category

Check *only one*, dues paid annually.

- Professional..... \$93
- Dual..... \$130  
(Couples residing at same address. Requires two forms)
- Full-time Student (ID req.) ..... \$42
- Library Subscription ..... \$78
- Senior (age 62 or over) ..... \$66
- String Industry Council..... \$166, \$233, \$321

## Other Memberships

- AHS                       MENC                       SAA
- ISB                         MTNA                       IAJE
- CMA                       Other: \_\_\_\_\_

## Make a tax-deductible charitable contribution:

- \$5 - \$25                       \$26 - \$50
- \$51 - \$100                       Over \$100

Profession		Instrument	
Primary	Secondary	Primary	Secondary
Check <i>only 1</i> primary profession		Check <i>only 1</i> primary instrument	
Check <i>any</i> secondaries that apply		Check <i>any</i> secondaries that apply	
<input type="checkbox"/> Higher Education	<input type="checkbox"/>	<input type="checkbox"/> Violin	<input type="checkbox"/>
<input type="checkbox"/> High School	<input type="checkbox"/>	<input type="checkbox"/> Viola	<input type="checkbox"/>
<input type="checkbox"/> Middle/Jr. High School	<input type="checkbox"/>	<input type="checkbox"/> Cello	<input type="checkbox"/>
<input type="checkbox"/> Elementary School	<input type="checkbox"/>	<input type="checkbox"/> Double Bass	<input type="checkbox"/>
<input type="checkbox"/> School (Multi-Level)	<input type="checkbox"/>	<input type="checkbox"/> Guitar	<input type="checkbox"/>
<input type="checkbox"/> Private Studio	<input type="checkbox"/>	<input type="checkbox"/> Harp	<input type="checkbox"/>
<input type="checkbox"/> Performer	<input type="checkbox"/>	<input type="checkbox"/> Brass	<input type="checkbox"/>
<input type="checkbox"/> Conductor	<input type="checkbox"/>	<input type="checkbox"/> Keyboard	<input type="checkbox"/>
<input type="checkbox"/> Retired	<input type="checkbox"/>	<input type="checkbox"/> Percussion	<input type="checkbox"/>
<input type="checkbox"/> Music Administrator	<input type="checkbox"/>	<input type="checkbox"/> Woodwind	<input type="checkbox"/>
<input type="checkbox"/> String Enthusiast	<input type="checkbox"/>	<input type="checkbox"/> Other (please list)	<input type="checkbox"/>
<input type="checkbox"/> Student	<input type="checkbox"/>		

## Totals

Membership Category.....\$ \_\_\_\_\_

Foreign Postage (*US residents: postage included*)  
(\$5 for Canada/\$10 for Other).....\$ \_\_\_\_\_

ASTA Contribution.....\$ \_\_\_\_\_

Membership Certificate (\$10 each) .....\$ \_\_\_\_\_

GRAND TOTAL.....\$ \_\_\_\_\_

To reduce risk of delay in processing your application, please complete all sections of this form. For information on Institutional Membership or the String Industry Council, call 703-279-2113 ext. 16. Dues are for individual membership only. Dues are nontransferable and nonrefundable. There is a \$27 charge for all items returned from the bank.

## Payment Information

Check made payable to ASTA    No. \_\_\_\_\_

Visa                       MasterCard

Card Number \_\_\_\_\_

Exp. Date \_\_\_\_\_    Sig. \_\_\_\_\_

Choose from the following those directories you wish to be excluded from:

- Online Membership Directory     Mailing Labels
- ASTA Email Announcements     Job Referral Bank

## Membership Applications Should Be Returned to:

ASTA Membership Department  
4153 Chain Bridge Road; Fairfax, VA, 22030  
Fax: 703-279-2114    Phone: 703-279-2113  
Or use your credit card to join online at [www.astaweb.com](http://www.astaweb.com).

# *Nebraska Private String Teachers List*

<b>Archwamety, Cynthia</b> 1407 East 33rd Dr., Kearney, NE 68847 (308) 234-4466, archwametytc@frontiernet.net	<b>violin</b>	<b>Low, David</b> 13111 Marcy Circle, Omaha NE 68154 (402) 334-1419	<b>cello</b>
<b>Becker, Karen A.</b> 8200 W Holdrege, Lincoln, NE 68528 (402) 470-3155, kbecker2@unl.edu	<b>cello</b>	<b>McCord, Pat</b> RR2 Box 22, Superior, NE 68978 (402) 879-3082	<b>violin</b>
<b>Brosman, Cindy</b> 1709 North J Road, Phillips, NE 68865 (402) 886-2274	<b>violin</b>	<b>Meints, Ruth</b> 9279 Adams St., Omaha, NE 68127 (402) 614-5106, meints@earthlink.net	<b>violin/viola</b>
<b>Brower, Carmen</b> 2600 D St., Apt. #3, Lincoln, NE 68502 (712) 326-9455	<b>violin</b>	<b>Moon, Connie</b> Studios in Beatrice and Lincoln, NE (402) 228-9371, or (402) 806-7174 moonpeople25@yahoo.com	<b>violin/viola/voice</b>
<b>Buchtel, Opal E.</b> Hc75 Box 79B, Broken Bow, NE 68822	<b>strings</b>	<b>Myers, Lisa J.</b> 901 Rosewood Dr., Lincoln, NE 68510-4242 (402) 488-0151, lisa@legacystrings.com	<b>violin</b>
<b>Chen, Ting-Lan</b> 215 W. 35th St., Kearney, NE 68845 (308) 234-6393 or (308) 865-8041, chent1@unk.edu	<b>violin/viola</b>	<b>Nauman, Kathy</b> 605 South K Road, Giltner, NE 68841 (402) 849-2631	<b>violin</b>
<b>Collier, Aleta</b> 4544 Mohawk, Lincoln, NE 68510-4838 (402) 488-4721, ACORELLI@AOL.COM	<b>violin/viola</b>	<b>Neely, David</b> 121 Westbrook Music Bldg., UNL, Lincoln, NE 68588 (402) 472-2987 or (712) 328-9078, d.neely1@unl.edu	<b>violin</b>
<b>Collier, Morris</b> 4544 Mohawk, Lincoln, NE 68510-4838 (402) 488-4721, ACORELLI@AOL.COM	<b>violin/viola</b>	<b>Potter, Clark</b> 2307 Canterbury Lane, Lincoln, NE 68521 (402) 420-5333, cpotter1@unl.edu	<b>viola</b>
<b>Cosby, Erin M.</b> 12128 W Street, Omaha, NE 68137 (402) 339-3123, tec3123@cox.net	<b>violin</b>	<b>Rensink, Julianne</b> 2222 Vine St. Apt. 107, Lincoln, NE 68503 (402) 323-0813, jrensini@hotmail.com	<b>cello</b>
<b>Evenson, Nissa</b> 4649 Tipperary Tr., Lincoln, NE 68512 (402) 440-1473, nissa@violin-studio.com	<b>violin/fiddle/mandolin</b>	<b>Ritchie, William</b> 13905 Pierce St., Omaha, NE 68144-1031 (402) 333-0853, bassman@tconl.com	<b>bass</b>
<b>Feese, Gerald</b> 3903 Linden Dr., Kearney, NE 68847 (308) 234-3344	<b>violin/viola</b>	<b>Schoenbaum, Carla</b> 611 C St., Lincoln, NE 68502 (402) 435-3466, carlaschoenbaum@gmail.com	<b>cello</b>
<b>Fuerst, Marianne</b> 4622 N. Regency Pl., Kearney, NE 68847 (308) 236-8487, danfuerst004@yahoo.com	<b>cello</b>	<b>Wallace, Jenni</b> 9720 Ellison Ave., Omaha, NE 68134 (402) 504-1281, wallacefolk@cox.net	<b>fiddle/mandolin/guitar/dulcimer</b>
<b>Godfrey, Michael B.</b> 5120 IZARD St., Omaha, NE 68132 (402) 558-5429, MBGodfrey@cox.net	<b>violin/viola</b>	<b>Watkins, Lisa</b> 3921 Woods Blvd., Lincoln, NE 68502 (402) 421-9161, lw60448@aolltel.net	<b>violin</b>
<b>Greenblatt, Deborah</b> The Old Schoolhouse, PO Box 671, Avoca, NE 68307 (402) 275-3221, g-s@aalltel.net	<b>violin/viola/fiddle/mandolin/guitar/banjo</b>	<b>Wenstrand, Cari Lynn</b> 3105 S. 13th St., Lincoln, NE 68502 (402) 420-4971, cdashl@neb.rr.com	<b>violin/viola/fiddle</b>
<b>Hunke, Mindy</b> 1323 S. 51st St., Omaha, NE 68106 (402) 341-2330, mhunke@cox.net	<b>violin/fiddle</b>	<b>Woody, Robert</b> PO Box 34800, Omaha, NE 68134-0880 (402) 496-1303, psychlegal@aol.com	<b>mandolin</b>
<b>Johnson, Mischa</b> 1318 N. Hewett, Hastings, NE 68901 (402) 462-4296, jmjohnson@inebraska.com	<b>violin/viola</b>		
<b>Jones, Robert</b> 15017 Tibbles St., Omaha, NE 68116 (402) 333-2666, metropolitanstrings@msn.com	<b>cello</b>		

If you have any changes or would like to be added or taken off the private teacher list, please contact Erin Cosby at tec3123@cox.net

NE-ASTA with NOSA  
Julianne Rensink, Editor  
*Stringing Along*  
2222 Vine St. Apt. 107  
Lincoln, NE 68503