
JLNotes

Volume 2 March-April 2010

Spring is here and one can really feel the unique scent that is associated with its arrival. For me, it is a very special time of the year, very busy and very exciting. It is the start of the preparation for the culminating events of the school year: huge RCM examination session for both examining and preparing a large number of students for examinations. And of course preparation for the Ninth Season of JVL SSPA “Music in Summer” Festival. Not to mention the ongoing number of competitions and festivals... All these are very thrilling as students are working very hard to reach their goals and are progressing very well.

The recent RCM examination session ended with excellent results where all students received very high marks and glowing reports (see the details in the News from Examinations and Competitions section of this edition). I am also very proud of all of my students performing at the Kiwanis Music Festival, where all of them were awarded first prize, and two of them the second prize. Nathan Chia was auditioning for the Eastman School and also for Manhattan School of Music and I hope he will be successful. Our Annual Student’s Recital on February 7th demonstrated excellent achievements of all students and we all enjoyed their performances! Of course I would like to thank **Rozana Koren** for her wonderful collaboration as an accompanist for most of the students.

In this issue of JLNotes, you will find some interesting articles, especially the one on the topic of the importance of having different vibrato (thank you to **David Lakirovich** for the very essential contribution), vital information regarding violin competitions and festivals, RCM examinations dates and deadlines and some information about upcoming concerts in Toronto. Also in this edition, you will read about some interesting aspects of the life of **Niccolo Paganini**, considered by many to be the very first “great” violinist. You will also find a recommended listening of various violin repertoires with links to YouTube. You could also read the interview with one of the leading violinists of our time, **Vadim Repin**, and much more. So enjoy reading and hopefully the next installment of JLNotes will appear this time next month. I certainly would encourage and invite any comments and suggestions that you may have.

News from JVL Summer School for Performing Arts

The name of the legendary **Niccolo Paganini** has always been associated with something of a mysterious nature, somewhat of a supernatural power in the violin world. And truly so, his compositions are incredibly difficult to perform, they require a significant amount of instrument mastery and an outstanding technical control. So, to demystify the myth that only “chosen” can tackle and master the Paganini pieces, we have decided to premier the “Paganini Showcase,” where students will be asked to perform one of the 24 caprices or any other works composed by the great violinist. The showcase would run as a competition and the top prize is expected to be \$100. However there is a catch; students: be aware – **faculty is participating!** (Kind of like the soccer tournament that takes place every year. In the past the students have always been victorious over the faculty, however in this competition, the result may be different...). I hope that we will all have lots of fun learning and performing! Since Paganini was a violinist and most of his compositions are composed exclusively for violin (some are for viola and guitar), we do not want to exclude our wonderful students playing other instruments. Everyone is invited to participate in this Showcase as long as they will perform Paganini works that have been arranged for their instruments.

On another note: the Video Archive for 2009 is available on the www.MusicInSummer.com

I hope that you will enjoy watching students and faculty performances, and if you do, please direct your relatives and friends through Facebook, Twitters or emails to our website.

Just a reminder: the 2010 season of JVL SSPA “**Music in Summer**” Festival will commence on Thursday, July 8 and will conclude on Sunday, July 18. The website has been up-dated and the

registration is open. I'd like to invite you to visit: www.MusicInSummer.com and to familiarize yourself with the new important information.

The final application deadline for the **JVL Summer School** is **May 17**. This is a marvelous opportunity for children to explore the world of music and to have an incentive for continuous interest in music.

A Topic

The Importance of Having Different Vibrato

by David Lakirovich

Apart from his uncanny technical wizardry and honey-gold sound, the great violinist Jascha Heifetz possessed something that very few violinists could boast about having. What increased his status as one of the greatest violinists of all time was his unending arsenal of colors. Whether he plays one of his signature miniature pieces, or a violin concerto, one can see and "hear" quite possibly every color of the rainbow.

Color on the violin comes mainly from two different places: the bow arm, and the left hand. How a violinist creates color from the right hand is very complex and intricate, and requires a whole lifetime to master. Achieving color from the left hand, however, is much more concrete and "simple."

The word 'vibrato', when used in a musical sense, could have many different meanings and connotations. In essence though, the word vibrato means COLOR. If a violinist plays without vibrato, then he/she is playing completely colorless. It is like watching a movie in black and white- it is just not the same as watching the same movie in color. Imagine watching Avatar or Spiderman in black and white. Wouldn't be so interesting would it? A note that is without some sort of vibrato is a note that is completely uninteresting and dull, and thus diminishes from the entirety of the performance. Therefore, every single note that a violinist plays in a piece should be vibrated, unless there is a specific musical reason and justification for playing that particular note without any color. Ergo, while it is a crime to play a note without some sort of vibrato/color, it is also a crime to play with only one kind of vibrato or color. When performing a piece, the violinist is trying to paint a picture, tell a story. He/she needs every color in the book in order to paint the most sublime and perfect picture. The violinist is trying to create a picture similar to those of Claude Monet's. Monet uses so many beautiful colors in his paintings, and that is why they are so gorgeous. If a violinist plays with one kind of vibrato, he/she is essentially playing with one kind of color. What made Jascha Heifetz so great was that he had five or six different types of vibratos in his arsenal! That is just an astonishing amount. It truly boggles the mind. That is one of the reasons why he created so many different colors in his playing.

There are three essential types of vibrato that any violinist should know and master. They are: the arm vibrato (where one uses the whole arm to vibrate), the wrist vibrato (where one uses the wrist only to vibrate), and the finger vibrato (where one uses only the finger in use to vibrate). In order to be a complete violinist, these three types of vibratos should be in the violinist's arsenal. One might ask: when should I use the wrist vibrato, or the arm vibrato? Well that is a topic of a completely different discussion. The point here is to understand how imperative it is to vibrate every note, and to possess different types of vibrato. Generally, any piece written for the violin will require the three different types of vibrato. It is of course the challenge for the violinist to determine when and where to use the wrist, or arm, or finger vibrato.

Remember, vibrato is color. The more vibratos you have, the more colors you produce. And the more colors you produce- the more brilliant of an artist you become.

Point of view

It Takes Two

String players and pianists are uniting to end the perception of piano accompanists as lesser musicians. Elana Estrin delves into the emerging field of collaborative piano

When a young pianist didn't pass the preliminaries of a piano competition in New York in 2002, her sister sent the staff an irate letter complaining about the judges. Pianist and competition judge Akira Eguchi recalls the gist of the letter: 'Accompanists are lower-class musicians than soloists,' the sister wrote. 'They should not judge a competition that is for soloists who are so much more advanced and talented than they are.' Eguchi has collaborated with top-notch artists, including Gil Shaham, Chee-Yun Kim and Anne Akiko Meyers. Was this a very strange, unusual incident? Eguchi thinks not: 'Accompanists have always been classified as lower-level musicians.' There has long been a stereotype in the performance community that accompanists are inferior musicians. Not good enough for solo careers, they are hired to perform a service: to obey their musical partner's instructions without question. But some of the world's leading classical musicians, including Itzhak Perlman, take offence at this misconception. 'It's true: there's no such thing as an accompanist,' says Perlman. 'A lot of the repertoire, like Beethoven and Mozart sonatas, is written for piano and violin. The pianist is so important. The word "accompanist" is a total mistake.'

Attitudes have begun to change in recent years, thanks to the pianists and other instrumentalists who have rallied together to eliminate the hierarchy implied by the term that has, well, accompanied pianists for so long. The result has brought about a new title – collaborative pianist – and a paradigm shift in the classical music world, which views pianists as equal partners rather than as subordinates. 'I'm kind of nuts about this issue; it's really important to me,' says Paul Kantor, professor of violin at the Cleveland Institute of Music. 'It is that disregard for the other people on stage that I think is more and more becoming a thing of the past. The music and the audience win as a result of this improved attitude.'

(the Strad, December 2009)

Great Violinists: Niccolò Paganini



Niccolò Paganini (27 October 1782 – 27 May 1840) was an Italian violinist, violist, guitarist, and composer. He was one of the most celebrated violin virtuosos of his time, and left his mark as one of the pillars of modern violin technique. His Caprice No. 24 in A minor, Op. 1 is among the best.

Biography

Childhood

Niccolò Paganini was born in Genoa, Italy, the third of the six children of Antonio and Teresa (née Bocciardo) Paganini. Paganini's father was an unsuccessful trader, but he managed to supplement his income through playing music on the mandolin. At the age of five, Paganini started learning the mandolin from his father, and moved to the violin by the age of seven. His musical talents were quickly recognized, earning him numerous scholarships for violin lessons. The young Paganini studied under various local violinists, including Giovanni

Servetto and Giacomo Costa, but his progress quickly outpaced their abilities. Paganini and his father then traveled to Parma to seek further guidance from Alessandro Rolla. But upon listening to Paganini's playing, Rolla immediately referred him to his own teacher, Ferdinando Paër and, later, Paër's own teacher, Gasparo Ghiretti. Though Paganini did not stay long with Paër or Ghiretti, the two had considerable influence on his composition style.

Early career

The French invaded northern Italy in March 1796 and Genoa was not spared. The Paganinis sought refuge in their country property in Ramairone. By 1800, Paganini and his father traveled to Livorno, where Paganini played in concerts and his father resumed his maritime work. In 1801, Paganini, aged 18 at the time, was appointed first violin of the Republic of Lucca, but a substantial portion of his income came from freelancing. His fame as a violinist was matched only by his reputation as a gambler and womanizer.

In 1805, Lucca was annexed by Napoleonic France, and the region was ceded to Napoleon's sister, Elisa Baciocchi. Paganini became a violinist for the Baciocchi court, while giving private lessons for her husband, Felice. In 1807, Baciocchi became the Grand Duchess of Tuscany and her court was transferred to Florence. Paganini was part of the entourage, but, towards the end of 1809, he left Baciocchi to resume his freelance career.

Travelling virtuoso

For the next few years, Paganini returned to touring in the areas surrounding Parma and Genoa. Though he was very popular with the local audience, he was still not very well known in Europe. His first break came from an 1813 concert which took place at La Scala in Milan. The concert was a great success, and as a result Paganini began to attract the attention of other prominent, albeit more conservative, musicians across Europe. His early encounters with Charles Philippe Lafont and Ludwig Spohr created intense rivalry. His concert activities, however, were still limited to Italy for the next few years.

His fame spread across Europe with a concert tour that started in Vienna in August, 1828, stopping in every major European city in Germany, Poland, and Bohemia until February, 1831 in Strasburg. This was followed by tours in Paris and the United Kingdom of Great Britain and Ireland. His technical ability and his willingness to display it received much critical acclaim. In addition to his own compositions, theme and variations being the most popular, Paganini also performed modified versions of works (primarily concertos) written by his early contemporaries, such as Rodolphe Kreutzer and Giovanni Battista Viotti. Ignoring the many private parties he played at, the following list gives an indication of his popularity and his schedule:

- July 1829 - Left Warsaw
- Nov 1829, Munich, 3 concerts
- End of 1830, Farewell concert in Frankfort
- Arrived in Strasbourg, gave 2 concerts
- End Feb onwards 1831, he gave 12 concerts in Paris
- Early in May 1831, left Paris for London Gave several concerts in Northern France on the way
- Announced a concert in Kings Theatre in London for May 21st 1831, but was postponed until June 3rd
- 2nd concert played on 10th June, same venue. 13th June, 3rd concert, same venue. 16th June, 4th concert, same venue. 22nd June, 5th (final) concert, same venue
- Final concerts were announced - one was played on July 4th 1831
- Gave two concerts at the London Tavern in July
- Two concerts at Cheltenham in July
- July 9th, Concert at Lord Mayor's banquet in Mansion House

- August - concerts in London
- August - 3 concerts in Norwich
- End of August - set out for Dublin
- Was in Dublin for the music festival (Aug 30th - Sept 3rd 1831) He gave 3 concerts. There is some discrepancies here, since some references state the music festival was in 1830.
- Gave 3 evening concerts in the Theatre Royal
- Returned to London
- October 1831 mentions he played in Edinburgh in 1831, also mentions a private party he played in Edinburgh.
- Dec 1831 - Concert announce in Bristol
- Early 1832 - Concert in Leeds
- Feb 1832 - Concert in Birmingham
- Early 1832, concert in Brighton
- March 1832 - Left London for Paris

Late career and health decline

Throughout his life, Paganini was no stranger to chronic illnesses, as he suffered from the Marfan syndrome. His frequent concert schedule, as well as his extravagant lifestyle, eventually took their toll on his health. He was diagnosed with syphilis as early as 1822, and his remedy, which included mercury and opium, resulted in serious health and psychological problems. In 1834, while still in Paris, he was treated for pulmonary tuberculosis. Though his recovery was reasonably quick, his future career was marred with frequent cancellations due to various health problems, from the common cold to depression, which lasted from days to months.

Paganini on his death bed.



In September 1834, Paganini put an end to his concert career and returned to Genoa. Contrary to popular beliefs (involving him wishing to keep his music and techniques secret), Paganini devoted his time to the publication of his compositions and violin methods. He accepted students, of which two enjoyed moderate success: violinist Camillo Sivori and cellist Gaetano Ciandelli. Neither considered Paganini helpful or inspirational, however. In 1835, Paganini returned to Parma, this time under the employ of Archduchess Marie Louise of Austria,

Napoleon's second wife. He was in charge of reorganizing her court orchestra. Unfortunately, he eventually became at odds with the players and Court, so his visions never saw the light of day.

Final years, death and burial

Tomb of Paganini in Parma, Italy



In 1836, Paganini returned to Paris to set up a casino. Its immediate failure left him in financial ruins, and he auctioned off his personal effects, including his musical instruments, to recoup his losses. On Christmas of 1838, he left Paris for Marseilles and, after a brief stay, traveled to Nice where he fell ill once more. Paganini, wrongly assuming it to be a premature gesture, refused the Last Rites to be performed on him by a priest from the local parish. However, on May 27, 1840, Paganini died from internal hemorrhaging before a priest could be summoned.

It was on these grounds, and his widely rumored association with the devil, that his body was denied a Catholic burial in Genoa. It took four years, and an appeal to the Pope, before the body was allowed to be transported to Genoa, but was still not buried. His remains were finally put to rest in 1876 in a cemetery in Parma. In 1893, the Czech violinist, František Ondříček, persuaded Paganini's grandson, Attila, to allow a viewing of the violinist's body. After the bizarre episode, Paganini's body was finally reinterred in a new cemetery in Parma in 1896.

Personal and professional relationships

Though having no shortage of romantic conquests, Paganini were once seriously involved with a singer named Antonia Bianchi from Como, whom he met in Milan in 1813. The two concertized together throughout Italy. They had a son, Achilles Cyrus Alexander, born on July 23, 1825, in Palermo. Their union was never legalized and it ended around April 1828 in Vienna. Paganini brought Achilles on his European tours, and Achilles would later accompany his father until the latter's death. He was instrumental in dealing with his father's burial, years after his death.

Throughout his career, Paganini also became close friends with composers Gioachino Rossini and Hector Berlioz. Rossini and Paganini met in Bologna in the summer of 1818. In January 1821, on his return from Naples, Paganini met Rossini again in Rome, just in time to become the composer's substitute conductor for his opera *Mathilde de Sarbran*, upon the sudden death of the original conductor. The violinist's efforts earned gratitude from the composer.

Meanwhile, Paganini was introduced to Berlioz in Paris in 1833. Though Paganini also commissioned from him *Harold en Italie* for viola and orchestra, he never performed it, and instead it was premiered a year later by violist Christian Urhan. Despite his alleged lack of interest in *Harold*, Paganini often referred to Berlioz as the resurrection of Beethoven and, towards the end of his life; he gave large sums to the composer.

Paganini's instruments

Il Cannone Guarnerius on exhibit at the Palazzo Doria Tursi in Genoa, Italy



Views of the Hubay 1726 Stradivari.

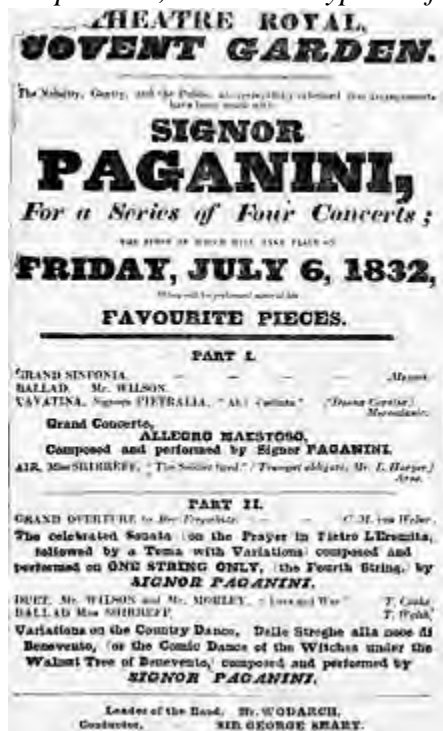


Paganini was in possession of a number of fine string instruments. More legendary than these were the circumstances under which he obtained (and lost) some of them. While Paganini was still a teenager in Livorno, a wealthy businessman named Livron lent him a violin, made by the master luthier Guarneri, for a concert. Livron was so impressed with Paganini's playing that he refused to take it back. This particular violin would come to be known as *Il Cannone Guarnerius*. On a later occasion in Parma, he won another valuable violin (also by Guarneri) after a difficult sight-reading challenge brought on by a man named Pasini. Other instruments associated with Paganini include the Antonio Amati 1600, the Nicolò Amati 1657, the Paganini-Desaint 1680 Stradivari, the Guarneri-filius Andrea 1706, the *Le Brun* 1712 Stradivari, the *Vuillaume* c.1720 Bergonzi, the *Hubay* 1726 Stradivari, and the *Comte Cozio di Salabue* 1727 violins; the *Countess of Flanders* 1582 da Salò-di Bertolotti, and the *Mendelssohn* 1731 Stradivari violas; the *Piatti* 1700 Goffriller, the *Stanlein* 1707 Stradivari, and the *Ladenburg* 1736 Stradivari cellos; and the *Grobert of Mirecourt* 1820 (guitar).

Compositions

Paganini composed his own works to play exclusively in his concerts, all of which had profound influences on the evolution of violin techniques. His 24 Caprices were probably composed in the period between 1805 to 1809, while he was in the service of the Baciocchi court. Also during this period, he composed the majority of the solo pieces, duo-sonatas, trios and quartets for the guitar. These chamber works may have been inspired by the publication, in Lucca, of the guitar quintets of Boccherini. Many of his variations (and he has become the *de facto* master of this musical genre), including *Le Streghe*, *The Carnival of Venice*, and *Nel cor più non mi sento*, were composed, or at least first performed, before his European concert tour.

Playbill of Paganini's concert at the Covent Garden in 1832. Note that all solo pieces were of his composition, which was typical of all his concerts.



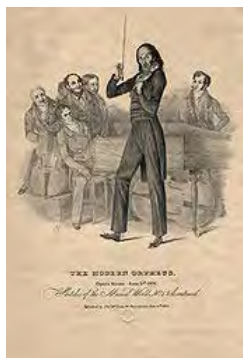
Generally speaking, Paganini's compositions were technically imaginative, and the timbre of the instrument was greatly expanded as a result of these works. Sounds of different musical instruments and animals were often imitated. One such composition was titled *Il Fandango Spanolo* (The Spanish Dance), which featured a series of humorous imitations of farm animals. Even more outrageous was a solo piece *Duetto Amoroso*, in which the sighs and groans of lovers were intimately depicted on the violin. Fortunately there survives a manuscript of the *Duetto* which has been recorded, while the existence of the *Fandango* is known only through concert posters. However, his works were criticized for lacking characteristics of true polyphonism, as pointed out by Eugène Ysaÿe. Yehudi Menuhin, on the other hand, suggested that this might have been the result of his reliance on the guitar (in lieu of the piano) as an aid in composition. The orchestral parts for his concertos were often polite, unadventurous, and clearly supportive of the soloist. In this, his style is consistent with that of other Italian composers such as Paisiello, Rossini and Donizetti, who were influenced by the guitar-song milieu of

Naples during this period. Paganini was also the inspiration of many prominent composers. Both "La Campanella" and the A minor caprice (Nr. 24) have been an object of interest for a number of composers. Franz Liszt, Robert Schumann, Johannes Brahms, Sergei Rachmaninoff, Boris Blacher, Andrew Lloyd Webber, George Rochberg and Witold Lutosławski, among others, wrote well-known variations on these themes.

Paganini and the evolution of violin technique

An 1831 bulletin advertising a performance of Paganini.

The Israeli violinist Ivry Gitlis once referred to Paganini as a phenomenon rather than a development. Though some of the techniques frequently employed by Paganini were already present, most accomplished violinists of the time focused on intonation and bowing techniques, the so-called *right-hand techniques* for string players. Arcangelo Corelli (1653-1713) was considered a pioneer in transforming the violin from an ensemble instrument to a solo instrument. In the meantime, the polyphonic capability of the violin was firmly established through the Sonatas and Partitas BWV 1001-1006 of Johann Sebastian Bach (1685-1750). Other notable violinists included Antonio Vivaldi (1678-1741) and Giuseppe Tartini (1692-1770), who, in their compositions, reflected the increasing technical and musical demands on the violinist. Although the role of the violin in music drastically changed through this period, progress in violin technique was



steady but slow. Techniques requiring agility of the fingers and the bow were still considered unorthodox and discouraged by the established community of violinists. Much of Paganini's playing (and his violin composition) was influenced by two violinists, Pietro Locatelli (1693-1746) and August Duranowski (1770-1834). During Paganini's study in Parma, he came across the 24 Caprices of Locatelli (entitled *L'arte di nuova modulazione - Capricci enigmatici* or *The art of the new style - the enigmatic caprices*). Published in the 1730s, they were shunned by the musical authorities for their technical innovations, and were forgotten by the musical community at large. Around the same time, Durand, a former student of Giovanni Battista Viotti (1755-1824), became a celebrated violinist. He was renowned for his use of harmonics and the left hand pizzicato in his performance. Paganini was impressed by Durand's innovations and showmanship, which later also became the hallmarks of the young violin virtuoso. Paganini was instrumental in the revival and popularization of these violinistic techniques, which are now incorporated into regular compositions. Another aspect of Paganini's violin techniques concerned his flexibility. He had exceptionally long fingers and was capable of playing three octaves across four strings in a hand span, a feat that is still considered impossible by today's standards. His seemingly unnatural ability may have been a result of Marfan syndrome.
(From Wikipedia, the free encyclopedia)

News from Examinations and Competitions

Here are results from RCM Examinations Winter 2010 session:

Fira Katchan	Grade 1	80
Yoni Katchan	Grade 2	87
Araz Tokdjian	Grade 4	88
Leo Jarman	Grade 10	85
Julia Mirzoev	Grade 10	96
Daniel Temnik	Grade 10	90
Alex Volkov	Grade 10	95

Here are results from Kiwanis Music Festival 2010:

Shoshana Hershkop	2 nd place (\$250 scholarship)
Sophia Lee	1 st place
Clement Li	2 nd place
Clara Lo	1 st place
Alex Volkov	1 st place (\$300 scholarship)
Lea Zila	1 st place

Congratulations to all students for their wonderful efforts!

Here are some dates and deadlines for RCM examinations and local competitions:

RCM Examinations

<i>Spring Session</i>	Registration Deadline: too late!
Theory Examinations:	May 14 & 15, 2010
Practical Examinations:	June 7 - 26, 2010

Summer Session Registration Deadline: June 1, 2010

Theory Examinations:	
August 6 & 7, 2010	
Practical Examinations:	
August 9 - 21, 2010	

<http://www.rcmexaminations.org/>

Canadian Music Competition

April 29 - May 4, 2010 Toronto - First round

Registration deadline: too late!

<http://www.cmcnational.com/en/>

Peel Music Festival

Dates for the 2010 Festival: March 22 to May 1

Entry Closing Date: too late!

<http://www.peelmusicfestival.ca/Main.aspx>

Newmarket Lions Music and Dance Festival

Entry Closing Date: too late!

Karen Barker, Administrator, Phone: 905 252-3203, Email: karen@zonas.ca

OSM Standard Life Competition

Entry Closing Date: September 30, 2010

http://www.osm.ca/en/index_osm-jeunesse_concours-osm.cfm

... and some international:

Pretoria, South Africa [5th Unisa International String Competition: violin, cello 2010](#)

Brescia, Italy ["Città di Brescia" International Violin Competition](#)

Genoa, Italy [53rd International Violin Competition "Premio Paganini"](#)

Leipzig, Germany [17th International Johann Sebastian Bach Competition](#)

Martigny, Switzerland [43rd Tibor Varga International Violin Competition](#)

Gorizia, Italy [29th International Violin Competition "Rodolfo Lipizer Prize"](#)

Naples, Italy [16th International Violin Competition Alberto Curci](#)

Helsinki, Finland [10th International Violin Competition "Jean Sibelius"](#)

Prague, Czech Republic [62nd Prague Spring International Music Competition](#)

Montreal, Canada [Montreal International Musical Competition \(MIMC\), Violin](#) Oslo, Norway

<http://www.menuhincompetition.org/index.html>

Salt Lake City, Utah, USA www.stradcompetition.org/music

Interview with Vadim Repin

by Laurie Niles



Out of Siberia came violinist Vadim Repin, under the guidance of Zakhar Bron and from the same studio and generation as violinist Maxim Vengerov. Perhaps as a child he struggled to get the spotlight to shine on an artist in Siberia; by now his artistry has achieved a level of international respect and he is warmly welcomed on stages the world over. Born in what was the Soviet Union in 1971, Vadim Repin brushed elbows with many of that country's finest artists: cellist Msislav Rostropovich and pianist Sviatoslav Richter among them, not to mention the many artists he collaborated with all over Europe. His relationship with Yehudi Menuhin, at the end of Menuhin's life the beginning of Repin's career, is woven into his work with the Brahms Concerto.

Last week, Repin released his new recording of Brahms, both the Violin Concerto and the Double Concerto, with Riccardo Chailly and the Gewandhaus Orchestra, with cellist Truls Mørk. Repin spoke to me several weeks ago, over the phone from Amsterdam – early afternoon for me in California, and nearly midnight for him in Europe. He's been on the road: in Netherlands, Denmark, and this week the United States, playing the Brahms Violin Concerto with the Seattle Symphony and also giving a master class on Saturday.

Laurie: Tell me about your earliest teacher, Zakhar Bron.

Vadim: He was a young man when I first met him; he also was a brilliant violin player. His passion for teaching was extremely strong. His violinistic skills and pure level of violin playing was probably one of his strongholds, to be able to show just about anything in the whole repertoire to make a point. I think I've learned probably everything about the teaching of violin playing (from Bron): the way you work on any kind of difficulties, the way to learn new pieces, and the way to

get rid of handicaps. Bron doesn't say too many words, but if you are attentive enough and can analyze what he's saying, it's always direct and to-the-point.

Laurie: You were only seven years old when you went to him, he must have been pretty good with children.

Vadim: I think I was his first experiment with that age! Most of his students by then were already 17, 20 years old, because he was teaching in the conservatory, not at the school.

Laurie: Do you enjoy teaching?

Vadim: I think what I do in the master class, when I'm visiting, for example, is more like encouragement. I meet young people, and I give them the advice and support that I can. True teaching requires you to be with them, to lead them for years, like raising children. That's why I don't really call it teaching, but for me it's just a chance to encourage some of them, probably to practice more seriously, or give their ideas direction and be helpful, that's all.

Laurie: What are your thoughts about competitions? I know you were the youngest-ever winner the Queen Elisabeth Competition in Brussels...

Vadim: Well, I did the Queen Elisabeth, and the Wieniawski when I was 11. Being in Siberia, it's kind of tough to get a spotlight on yourself...the only way we could see us getting the spotlight was trying our luck in something major, the most difficult competition. In general, competition is something really weird, because how can one judge the artist? It's quite difficult. It's not running, and it's not football. Probably the general level of playing is important, and then a little bit of luck as well.

Laurie: What was it like to grow up in the Soviet Union?

Vadim: Novosibirsk (in Siberia) is a great city. We had, and still have, a great symphony orchestra, opera, theatre, poetry, and one of the three major music schools (the Novosibirsk Conservatory) that was done on the model of the Moscow school for young, talented, musical students. So we had good fortune. From a very early age I was traveling and playing concerts in different places in Russia, also outside, went to Germany, Japan, America.

Laurie: So you were not limited in your ability to travel, as a Soviet citizen.

Vadim: It was not the '30s or '40s. We never had troubles, in fact I never emigrated. I still have a Russian passport as well. I lived in Europe for many years now as my base, but I'm constantly in Russia, every year.

Laurie: The notes for your new recording of the Brahms mention that you played this concerto for Yehudi Menuhin back when you were first learning the piece. What kinds of things did he talk about?

Vadim: The Brahms concerto was the first thing I learned myself, when I finished studies with Bron – I never learned this concerto with him. By then, I had a very important relationship in my life, that I consider like a godsend, with Menuhin, so I asked him to be the first listener, to give me advice. He was kind enough to give me time. It was interesting. He would not change dramatically, or turn anything upside-down, because he was a very sensitive personality. We had very long talks about the concerto, about some of the fingerings, about some of the ideas. He would share with me, but it was always in a proposition state. So for me it was very interesting but at the same time, there was never pressure.

Laurie: So the Brahms Concerto was the first one you learned on your own?

Vadim: Not exactly...Part of Bron's education was that he would ask me to learn many of the pieces by myself. Then I would play the piece in a concert, and he would appear at the concert. I learned some of the concerti, some of the sonatas, the Bach...many things this way. And then after the concert, we would go in the classroom and start that part of (the process).

Laurie: What was Menuhin like?

Vadim: He was a humanitarian, in the first place. He was extremely educated, with a great knowledge of life in general, of art. So it was an enormous pleasure to travel together, going places as we did, and playing concerts together, when he was conducting, for example. To see a grand maestro that has been one of your heroes through your whole childhood and youth, to have a chance to spend time together – it's invaluable, priceless.

Laurie: Do you feel you changed from the experience?

Vadim: I did not change, but of course things like that shape your personality, shape your taste in a way, and add different things that you may not even notice it the first time, but in general it is something you have in the back of your mind, that you don't necessarily control that much.

Laurie: What cadenzas did you use for this version of the Brahms?

Vadim: Those are the Heifetz cadenzas. That goes back to my very early years, when I was nine years old, Bron gave me the CD of Heifetz and Reiner, to listen to Brahms concerto, which I had not heard before. I had such an explosion in my mind after listening to that, I was so amazed. I think that's partly why this cadenza became probably my favorite, through the years. I just can't stop loving it. And finally I made the decision to make it part of the recording.

Laurie: Did you play the other one as well?

Vadim: Yes, I know the other one, of course. But I feel that the exercise of the material in the Heifetz is somehow appeals to me very well, the shape of the cadenza, the breadth of it and the combination of underwater movement, let's say. I really appreciate it. (The Joachim cadenza) is almost considered part of the concerto, but well, there's always room for something new. I hope it's enjoyable.

Laurie: I noticed that a while back you had performed the Brahms Double Concerto with Rostropovich conducting. Did playing the Brahms Double concerto under Rostropovich give you any insights on that work?

Vadim: Oh absolutely, we spent so much time working on it, many rehearsals, without orchestra as well. He wanted to listen to everything and to know what's happening, and he also gave a great deal of advise. He even played cello a little bit, making points. Absolutely priceless, too. Such a few memories of the greatest musicians...Once I went to Sviatoslav Richter's house, with my pianist, Sasha Melnikov at the time, we went to play sonatas for him. At some point (Richter) said, "Let me play something," and so we played the movements of the sonata, straight. These things were most amazing, spectacular experiences. They will never go away from my memories.

Laurie: Tell me about the cellist you are playing with on the recording, Truls Mørk.

Vadim: I've been his fan for many years, and love his taste. I like the way his technical abilities are endless, and I feel a personality that's like a soulmate. I really enjoyed playing it with him. He was my first choice to record it in the first place, and I'm really happy he found time and was interested in doing so.

Laurie: What is the greatest challenge in performing the Brahms Double Concerto? It's very orchestral...

Vadim: Yes, it's very symphonic. Violin and cello, most of the time, are like two halves that are trying to become one whole, something complete. You're not fighting the cello, in fact, but rather you dialogue with each other, and you are trying to fulfill each other.

Laurie: I'm always amazed, at the beginning, there's a spot where the entire orchestra drops out and it's only a cello and a violin, and yet it still sounds like a whole orchestra. It's so full.

Vadim: It's another perfect creation of Brahms.

Laurie: Is Brahms one of your favorites?

Vadim: Most definitely. It's a treat to perform his music. Each time it's very special.

Laurie: On another matter, what is the most important thing when you are working on technique?

Vadim: You hide it. So that technique is something of your language. The more work, the less you notice it. To make a point, to express what you have in your thoughts, in your dreams. If someone says, 'Oh, that's great technique,' – unless you're playing something really virtuoso and hitting all the notes -- it's something that should not be noticed, in a way. Music is in front of everything. Very often, it's like conducting. Conductors hear music with their ears, and instrumentalists, unfortunately, are tied up to muscles, to difficulties, to the challenges of the instruments. So the farther you can get away from those, the better for the music. You can say that is a "technique."

Laurie: You almost get to a point where you just let go of technique, where it's just there.

Vadim: Where you don't notice it, that it's just serving you and not become the main aspect of your playing.

Laurie: Otherwise it comes off as a struggle.

Vadim: There are things that should sound as a struggle, that is also a very special technique. But at some points, when there is no struggle but something pure and simple, that's what requires a great amount of technique, to make it sound this way.

Laurie: What is your aim to sound like in Brahms?

Vadim: This concerto is probably the most varied, in expression, thoughts, colors and emotions. There is plenty of everything: the places you really have to make it flashy, the places that you really do it so tender and loving and unbelievably intimate. So it requires a great amount of technical ability, just about the whole range of it.

Laurie: I noticed you changed to a del Gesù violin in 2005. What was the reason for the change?

Vadim: I was always a fan of the del Gesù violins. I was blessed playing fine violins, but they all were Strads. So finally, I have a very good personal friend who happened to own one (the 1736 'Von Szerdahely' by Guarneri del Gesù) and, knowing that I adore playing Guarneri violins, he let me play it. So I feel extremely grateful and happy.

Laurie: What kinds of things are possible with a del Gesù?

Vadim: It requires a very good professionalism and a very high standard of technical abilities, because they're not easy to play. Strads are much easier, they begin to sound by themselves. But Guarneri requires a little bit more knowledge, a little more effort. But once you create a friendship with the violin, I think the results can be even more varied and great .

Laurie: When you say they are harder to play, what do you mean?

Vadim: Just knowing the secrets of making it sound. Usually they are much more down-to-earth instruments, a little more human rather than heavenly beautiful. So to make the full range of it, one should know how to get along with those.

Laurie: I noticed you were on a Strad for some 10 years – you had Sarasate's Strad.

Vadim: It was a wonderful instrument and I loved it. I played it during very important years of my musical life. But when you have something in the back of your mind, it stays forever, no matter what.

Laurie: When was the first time you played a del Gesù? There must have been something that made you fall in love with that.

Vadim: Well yes, a long time ago I played the violin of Isaac Stern's, the "Panette," for some months. I made even one recording with it, the Ravel Sonata. But then there are my sympathies, my adoration for Jascha, and Isaac Stern, Menuhin and Kreisler – they all have Guarneris as their main and favorite instruments.

Violinist.com

(March 31, 2009)

Concert Calendar

Here are the details of some Toronto concerts for March and April:

T A F E L M U S I K

Enchantress

Tafelmusik welcomes back the superb JUNO Award-winning soprano Karina Gauvin for *Enchantress*, featuring the music of Vivaldi and Handel. Gauvin's 2007 collaboration with Tafelmusik coaxed superlatives from music critics: "Gauvin's voice ... seems utterly free, entering generously the very heart of what she is singing. Her baroque ornamentation and her trill are impeccable. Add to that the redoubtable orchestra ... and you have all you need to make Handel's music riveting and unforgettable." (*The Globe and Mail*) **Mar. 25 - Mar. 27 @ 8:00 PM Mar. 28 @ 3:30 PM** Trinity-St. Paul Centre, 427 Bloor St. W. **Mar. 30 @ 8:00 PM** George Weston Hall, Toronto Centre For the Arts | Tickets: \$31 - \$76 Phone: 416 964-6337 or order online by [clicking here](#)

TORONTO SYMPHONY ORCHESTRA
Symphonie Fantastique

Under the insightful and eloquent baton of the widely experienced Spanish maestro Rafael Frühbeck de Burgos, the dream-like landscapes of the *Symphonie fantastique* of Berlioz come to life with extraordinary vividness. The guitar soloist extraordinaire, Pepe Romero, offers the warmth and wit of Rodrigo's *Concierto de Aranjuez*. On Mar. 25 @ 7:15 PM, join Rick Phillips for a relaxed and enlightening discussion about the performance, with a Pre-Concert Chat in the lobby. Program: Turina: *La Oración del torero, Op.34 ("The Bullfighter's Prayer")* Rodrigo: *Concierto de Aranjuez* Berlioz: *Symphonie fantastique, Op. 14* Wed. Mar. 24 @ 8:00 PM Thurs. Mar. 25 @ 8:00 PM Roy Thomson Hall, 60 Simcoe St. | Tickets: \$29 - \$128 Phone 416 597-7840 or to order online [please click](#)

TSO Goes to Vegas

Jack Everly returns to the TSO with a jackpot of hip Vegas hits, including Luck Be a Lady, Big Spender, Viva Las Vegas, My Way, and Lady is a Tramp. He's joined by a cast of showgirls and high rollers, including stars from Broadway and the Vegas Strip, and Mr. Showmanship himself, Martin Preston, as the legendary Liberace. It's Vegas, baby - Symphony style! Wed. Mar. 31 @ 8:00 PM Thurs. April 1 @ 2:00 PM & 8:00 PM Roy Thomson Hall, 60 Simcoe St. Tickets: \$28 - \$99 Phone 416 597-7840 or to order online [please click](#)



Jean Sibelius

Sibelius Symphonies 1 & 2

Wed, April 14 at 8:00pm

Thu, April 15 at 2:00pm

Sibelius: Symphony No. 1

Sibelius: *Humoresques* Nos. 1 & 2 for Violin and Orchestra

Sibelius: Symphony No. 2



Thomas Dausgaard

Sibelius Symphonies 3 & 4

Sat, April 17 at 7:30pm

Sibelius: *Finlandia*

Sibelius: Symphony No. 3

Sibelius: *Cantique and Devotion* for Violin and Orchestra

Sibelius: Symphony No. 4

The Sibelius Festival Chorus and the Toronto Symphony Youth Orchestra will perform *Finlandia* alongside the TSO.

This Casual Concert is performed with an intermission and is followed by a party for the whole audience in the lobby. On April 17, mingle with TSO musicians and guest artists in a relaxed setting and enjoy live music by local bands.



Pekka Kuusisto

Sibelius Symphonies 5,6 & 7

Wed, April 21 at 8:00pm

Thu, April 22 at 8:00pm

Sibelius: Two Serenades for Violin and Orchestra

Sibelius: Symphony No. 5

Sibelius: Symphony No. 6

Sibelius: Symphony No.

Lang Lang Plays Mozart



A young superstar pianist and an eminent conductor join forces with an orchestra of the most gifted young musicians from around the world for this magnificent special concert! Lang Lang brings his trademark energy to Mozart's elegant piano concerto, and Maestro Christoph Eschenbach channels all the power of Beethoven's most exhilarating symphony, the Seventh.

On April 6 at 7:15pm, join Rick Phillips for a relaxed and enlightening discussion about the performance, with a Pre-Concert Chat in the lobby.

Intermission Lobby Chat with featured performers. **Christoph Eschenbach**, conductor **Lang Lang**, piano **Schleswig-Holstein Festival Orchestra**

Prokofiev: Symphony No. 1 in D Major, Op. 25 "Classical" Beethoven: Symphony No. 7 in A Major, Op. 92 Mozart: Piano Concerto No. 17 in G Major, K. 453 Tue. Apr. 6 at 08:00 PM \$49.50

Bach Mass in B Minor



Prepare to be moved by one of the most profound and most beautiful of all choral works: Johann Sebastian Bach's sublime Mass in B Minor. With expert choral conductor Helmuth Rilling on the podium, joined by a host of excellent singers, these are sure to be exquisite performances. On April 10 at 7:15pm, join Rick Phillips for a relaxed and enlightening discussion about the performance, with a Pre-Concert Chat in the lobby. Helmuth Rilling, conductor
Thu. Apr. 8, 2010 at 8:00 PM Sat. Apr. 10, 2010 at 8:00 PM
Roy Thomson Hall \$29-\$128

CANADIAN OPERA COMPANY

The Flying Dutchman

A COC revival of Richard Wagner's haunting music drama, *The Flying Dutchman* is a signature company production that opens the COC's spring season. Making his debut in the orchestra pit as the COC's Music Director leading the COC Orchestra and Chorus is Johannes Debus. Renowned American director Christopher Alden, no stranger to the world's great opera houses, returns to the COC to restage this production he first directed in 1996. The search for redemption through love—a theme Richard Wagner was to revisit many times—is set to some of his most gloriously romantic music. The Dutchman is a legendary figure, condemned to sail the seas without release. Every seven years he may come ashore for a day, and if on that day he can find a woman who will vow to love him until death, the curse will be broken. Senta is bewitched by a portrait of this mythical seaman, with whom she feels her own destiny is linked; this belief is put to the test when the mysterious and enigmatic man finally appears before her. **April 24, 28, May 11, 14, 17, 20 @ 7:30 p.m., May 2 @ 2 p.m., May 8 @ 4:30 p.m.** Four Seasons Centre for the Performing Arts, 145 Queen St. W. (at University Avenue). Tickets: \$68 - \$321 per person (specially priced \$20 tickets are available for young people under the age of 30.) and can be purchased online by [clicking here](#) or by calling 416 363-8231.

OPERA ATELIER

The Marriage of Figaro

Based on the 1784 Beaumarchais play, Mozart's racy tale of love, betrayal and forgiveness is a hilarious and subversive social commentary about a world on the brink of revolution. Baritone Olivier Laquerre makes his role debut as the incorrigible Figaro, manservant to Count Almaviva with soprano Carla Huhtanen as his fiancée, Susanna. Acclaimed Canadian baritone Phillip Addis makes his OA debut as Count Almaviva and American soprano Peggy Kriha Dye, a favourite with OA audiences, sings the role of Countess Almaviva. Bass-baritone Curtis Sullivan sings the role of

Dr. Bartolo and mezzo-soprano Laura Pudwell brings her comic talent to the role of Marcellina. **April 24, 25, 27, 28, 30 & May 1 @ 7:30 PM** (except the April 25th matinee performance) The Elgin Theatre, 189 Yonge St. Tickets: \$30 - \$150 Phone: 416 872-5555 (Ticketmaster) or order online by [clicking here](#)

NATIONAL BALLET OF CANADA

Swan Lake

First performed in Moscow in 1877, Swan Lake has become indispensable, enduring and beloved part of the classical repertoire. James Kudelka's 1997 version adheres to its essential fable-like nature, but locates a new and rich trove of thematic implications in the material. **Mar. 11 - Mar. 21** Four Seasons Centre For the Performing Arts, 145 Queen St. (at University). Tickets: range from \$20 - \$210

ROY THOMSON HALL

ALEXANDRA DESHORTIES, soprano with pianist Howard Watkins

A regular performer at the Metropolitan Opera since the millennium, Alexandra Deshorties has become one of opera's most sought-after young stars. Born in Montreal, but raised in Marseilles and educated in New York, Deshorties reflects the rich character and identity of each of these cultural centres through her impassioned singing and committed portrayal of the great operatic roles. Also in demand as a concert artist, she has appeared with orchestras around the world including the Los Angeles Philharmonic, National Symphony, and at the Salzburg Festival. "*...the climax of her performance was the great scena 'Ei parte... Per pietà, ben mio', with grand singing, impassioned interpretation. It was the opera's high point.*" --San Francisco Classical Voice Sunday, **April 25 @ 2:00 PM** Roy Thomson Hall, 60 Simcoe St. Tickets: \$69.50 - \$29.50 Phone: 416 872-4255 or order online by [clicking here](#)

Royal Conservatory Concerts

<http://performance.rcmusic.ca/viewallconcerts?date=all+months&filter=all+performance+categories&page=1>

Thursday April 01, 2010 8:00 PM



Yefim Bronfman

Koerner Hall

Genre: Classical: Piano

Hear works by Prokofiev, Schumann, and Tchaikovsky performed by this artist of "leonine dexterity, percussive force, and coloristic subtlety." (Chicago Tribune)

Friday April 02, 2010 2:00 PM



Kuerti 3-part Lecture Series: Lecture 3 Schumann Piano Concerto In A Minor
Mazzoleni Hall

Genre: Classical: Piano

This is a series of three 90-minute lecture demonstrations, each dedicated to one of the staples of the piano concerto repertoire, presented by internationally acclaimed pianist Anton Kuerti.

Sunday April 25, 2010 8:00 PM



Christian Tetzlaff

Koerner Hall

Genre: Classical: String

The young master performs solo Bach, Paganini, and Ysaÿe in his first Toronto violin recital in a decade.

Wednesday April 28, 2010 7:30 PM



Toronto Mendelssohn Choir - A Night at the Opera

Koerner Hall

Genre: Classical: Vocal & Opera

Hear the full glorious drama of opera's greatest arias and choruses on a grand scale. Four of Toronto's newest generation of opera stars and the TMC perform excerpts from your favourite operas as you've never heard them before - with all the power and intensity of 150 voices.

Some short stories

Mozart: the composition of Requiem and how Mozart died

The bodily frame of Mozart was tender and exquisitely sensible; ill health soon overtook him, and brought with it a melancholy approaching to despondency. A very short time before his death, which took place when he was only thirty-six, he composed that celebrated requiem, which, by an extraordinary presentiment of his approaching dissolution, he considered as written for his own funeral. One day, when he was plunged in a profound reverie, he heard a carriage stop at his door. A stranger was announced, who requested to speak with him. A person was introduced, handsomely dressed, of dignified and impressive manners. "I have been commissioned, sir, by a man of considerable importance, to call upon you."—"Who is he?" interrupted Mozart. "He does not wish to be known."—"Well, what does he want?"—"He has just lost a person whom he tenderly loved, and whose memory will be eternally dear to him. He is desirous of annually commemorating this mournful event by a solemn service, for which he requests you to compose a requiem."—Mozart was forcibly struck by this discourse, by the grave manner in which it was uttered, and by the air of mystery in which the whole was involved. He engaged to write the requiem. The stranger continued, "Employ all your genius on this work; it is destined for a connoisseur."—"So much the better."—"What time do you require?"—"A month."—"Very well; in a month's time I shall return—what price do you set on your work?"—"A hundred ducats." The stranger counted them on the table, and disappeared. Mozart remained lost in thought for some time: he then suddenly called for pen, ink, and paper, and, in spite of his wife's entreaties, began to write. This rage for composition continued several days; he wrote day and night, with an ardor which seemed continually to increase; but his constitution, already in a state of great debility, was unable to support this enthusiasm; one morning he fell senseless, and was obliged to suspend his work. Two or three days after, when his wife sought to divert his mind from the gloomy presages which occupied it, he said to her abruptly, "It is certain that I ain writing this requiem for myself; it will serve for my funeral service." Nothing could remove this impression from his mind. As he went on, he felt his strength diminish from day to day, and the score advancing slowly. The month which he had fixed being expired, the stranger again made his appearance. "I have found it impossible," said Mozart, "to keep my word." "Do not give yourself any uneasiness," replied the

stranger; "what further time do you require?"—"Another month; the work has interested me more than I expected, and I have extended it much beyond what I at first designed."—"In that case, it is but just to increase the premium; here are fifty ducats more."—"Sir," said Mozart, with increasing astonishment, "who then are you?"—"That is nothing to the purpose; in a month's time I shall return." Mozart immediately called one of his servants, and ordered him to follow this extraordinary personage, and find out who he was; but the man failed from want of skill, and returned without being able to trace him. Poor Mozart was then persuaded that he was no ordinary being; that he had a connection with the other world, and was sent to announce to him his approaching end. He applied himself with the more ardors to his requiem, which he regarded as the most durable monument of his genius. While thus employed, he was seized with the most alarming fainting fits; but the work was at length completed before the expiration of the month. At the time appointed, the stranger returned, but Mozart was no more. His career was as brilliant as it was short. He died before he had completed his thirty-sixth year; but in this short space of time he had acquired a name which will never perish, so long as feeling hearts are to be found. (From *The Flowers of Literature* by William Oxberry)

Some funny stories

You're no Mozart

Mozart was once approached by a young man who was interested in Mozart's advice on how to compose a symphony. Since he was still very young, Mozart recommended that he start by composing ballads. Surprised, the young man responded, "But you wrote symphonies when you were only ten years old." "But I didn't have to ask how," countered Mozart.

Irish composer's marriage

The Irish composer, Field, married from a somewhat peculiar reason, if we may believe his version of it. While yet this originator of the style of music called the "nocturne" was single, he numbered among his pupils one attractive young lady from whom he found it exceedingly difficult to collect the amount of her tuition bill.

Finally, Field concluded to proceed to law in the matter, that is, to use one form of law — for he proposed to the slow-paying damsel and was accepted. He made no secret of the fact that she was his pupil and he married her to get rid of giving her lessons for which she never paid, and for which he felt sure she never would. This may be a good plan. Who can say but it is applied more than the world knows. But what if the teacher is already the happy possessor of one, or if he has several debtors among the fair sex?

...and not so funny:



Bum note as attendants end concert in the Roman Pantheon

Audience told Vivaldi recital must stop abruptly to respect monument's closing time

John Hooper in Rome

Concertgoers and musicians were perplexed when an attendant stopped a performance. Sunday evening in one of the world's most impressive buildings – the Roman Pantheon built almost 2,000 years ago. A sextet from Russia is playing Vivaldi, accompanied by a choir of four. They have just reached the end of a movement when, to the musicians' evident astonishment, an attendant comes up and starts talking to them. Then, there is a clack of heels as a resolute young woman marches up,

takes a microphone and says: "The Pantheon is about to close. Please move towards the exit. The concert is over, because today the Pantheon closes at six o'clock." Officials from the Italian culture ministry will on Monday begin investigating an episode that has flabbergasted music-lovers and opened a heated debate in Italy on the power of its public employees and the trade unions that back them. According to the organizers, the concert had only four minutes to run; the attendants' representatives said that it was more like 40. The cultural minister, Sandro Bondi, who has apologized to the mayor of Rome Gianni Alemanno for what happened, said that it had given an "intolerably hateful image" of Italy.

The incident, which took place on 28 February, became widely known after a video was posted on YouTube last week where it has since been watched more than 37,000 times. It shows that after members of the audience shouted "shame on you" at the attendants and "play on" to the musicians, an attempt was made to resume the concert. But the music was again interrupted by an official. Most comments left by Italians were critical of the attendants, though some argued the Pantheon's custodians would not have received overtime. Dismissing such considerations, one man simply remarked of the young attendant with the noisy heels: "I want have not this woman as wife."

(Guardian.co.uk, Sunday 7 March 2010)

.... and some more:

What's the difference between a viola and an onion?

No one cries when you cut up a viola.

How can you tell when a violist is playing out of tune?

The bow is moving.

Why is a viola solo like a bomb?

By the time you hear it, it's too late to do anything about it.

Why don't violists play hide and seek?

Because no one will look for them.

A conductor and a violist are standing in the middle of the road. Which one do you run over first, and why?

The conductor. Business before pleasure.

These months' birthdays

March

Alex	15
Dennis	15
Matthew	17

April

Sophia	11
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Happy birthday to all of you!

Have lots of fun with Music!

Featured Artist



Vadim Repin (born Novosibirsk, Western Siberia, 31 August 1971) is a Russian violinist. In his youth Repin studied with Zakhar Bron and was revered throughout Russia as a child prodigy. At the age of 17, he became the youngest winner of the Queen Elisabeth Music Competition in Brussels, the world's premier violin competition.

Vadim Repin played under such leading conductors as Sir Yehudi Menuhin, Pierre Boulez, Riccardo Chailly, Charles Dutoit, Michael Tilson Thomas, Valery Gergiev (with whom he made his United Kingdom debut at The Lichfield Festival in 1985), James Levine, Kurt Masur, Edo de Waart, Sir Simon Rattle, Esa-Pekka Salonen, Mstislav Rostropovich, and Riccardo Muti.

Repin specializes in Russian music and French music, particularly the great Russian violin concertos, as well as 20th century and contemporary music. New music in his repertoire includes work by John Adams and Sofia Gubaidulina.

He has recorded violin concertos by Beethoven, Brahms, Mozart, Sibelius, Tchaikovsky, Prokofiev, Shostakovich and Nikolai Myaskovsky. Repin has also made two CDs of violin and piano music works with Boris Berezovsky (pianist) and has recorded chamber music with pianists Martha Argerich and Mikhail Pletnev, violist Yuri Bashmet, and cellist Mischa Maisky.

The majority of Repin's recordings through 2005 were on the Erato label. However, in 2005 Repin appeared on Deutsche Grammophon (DG) on a disc of chamber music by Sergei Taneyev alongside Mikhail Pletnev, Ilya Gringolts, Nobuko Imai, and Lynn Harrell; and in April 2006 Repin signed an exclusive recording contract with DG.

Vadim Repin played the Stradivarius 'Ruby' violin, made in 1708 and previously played by Pablo de Sarasate, up until 2005. He currently plays the Guarneri del Gesù 1736 "von Szerdahely" violin. His preferred bows are by Nicolaus Kittel and Nicolas Maline.

(From Wikipedia, the free encyclopedia)

Recommended listening

Vadim Repin Paganini "Carneval di Venezia"

<http://www.youtube.com/watch?v=b9GpI1q86V8>

Vadim Repin Tchaikovsky Melodie

<http://www.youtube.com/watch?v=JUwRXMkgqts&feature=related>

Vadim Repin Wieniawski Polonaise

<http://www.youtube.com/watch?v=CUtsVdie5dw&feature=related>

Vadim Repin in Interview

<http://www.youtube.com/watch?v=3fCQvdqc0l4&feature=related>

... and of course Heifetz!

Jascha Heifetz Paganini Caprice No. 24

http://www.youtube.com/watch?v=vPcnGrie_M

Heifetz plays Paganini Caprice 20

<http://www.youtube.com/watch?v=WBefnOKITG0&feature=related>

Finale

You can download this edition of JLNNotes with direct links to various sites referred above from our websites: www.musicinsummer.com www.lakirovich.com

Should you have any comments or suggestions please send me e-mail at:

jvl@lakirovich.com ...or call on: 905-882-7499, 416-735-7499