



UC DAVIS PRESENTS

Community Outreach Program

2001-2002 Artists on Tour

PHILIP QUINT
violinist

October 2001

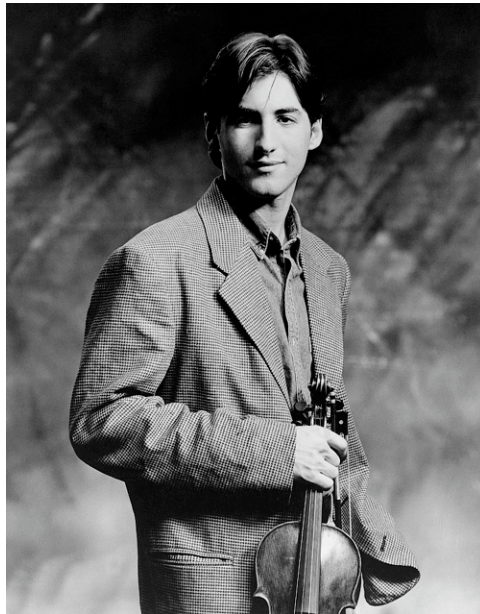
Dear Teachers:

We hope you will find this Teacher's Guide helpful in preparing your students for what they will see and hear at the Philip Quint lecture demonstration. The Guide provides background information on the artist, the violin, and a review of theater conventions and audience protocol. The Philip Quint lecture demonstration, which is specially designed for student audiences, will profile this serious and already accomplished young Russia-born violinist, whom critics claim to be "A Legend in the Making."

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ARTIST PROFILE: PHILIP QUINT

Defecting from the former Soviet Union in 1991, and now an American citizen, violinist Philip Quint is taking concert stages by storm after making three critically acclaimed debuts: Avery Fisher Hall with the Orpheus Chamber Orchestra in 1995, Carnegie Hall, after winning “The Waldo Mayo Award,” given to the most gifted performer in New York in 1996, and his New York recital debut in 1998, at Alice Tully Hall in Lincoln Center. He appeared again at Avery Fisher Hall in 1998 playing the Korngold Violin Concerto with Maestro Kurt Masur leading the Juilliard Orchestra, when he captured the Juilliard Competition.

Philip Quint recently finished his debut recording of the William Schuman Violin Concerto with Maestro Jose Serebrier conducting the Bournemouth Symphony for the Naxos label. The disc will be part of the “American Classics” collection and is due to be released in 2001. This project instantly led to an engagement with the Bournemouth Symphony for their 2001/02 season with Maestro Hugh Wolff conducting the Stravinsky Violin Concerto.

Continuing his commitment to American music, Mr. Quint will be recording Lukas Foss's "Central Park Reel,” with Maestro Foss at the piano. The disc will feature never-before-recorded works and will be released by Elysium Records April 2002.

Philip Quint studied at Moscow's Special Music School for the Gifted with the famed Russian violinist Andrei Korsakov. He made his orchestral debut at the age of 9 performing Wieniawski's Concerto no.2 with the Leningrad School Orchestra. Graduating from the Juilliard School in 1998, Philip received both Bachelor's and Master's degrees. His teachers include Dorothy

Delay, Cho Liang Lin, Masao Kawasaki, and Felix Galimir. He has also received coaching and participated in Master Classes with Isaac Stern, Itzhak Perlman, Arnold Steinhardt, Peter Oundjian, Miriam Fried, David Geringas, Bernard Greenhouse, and Menahem Pressler.

Philip Quint plays a 1736 Antonio Stradivarius violin, kindly on loan to him from Machold Rare Violins in New York.

REPERTOIRE

Arensky Concerto
Bach A minor, E major, & Double Violin
Bartok Concerto No. 2
Beethoven Violin Concerto and Triple (Violin, Cello, Piano)
Bernstein Serenade
Brahms Violin Concerto & Double (Violin & Cello)
Bruch No. 1, No. 2 & Scottish Fantasy
Castelnuovo-Tedesco No. 2
Conus Concerto
Dvorak Concerto
Elgar Concerto
Ernst Concerto
Glazunov Concerto
Kabalevski Concerto
Korngold Concerto
Lalo Symphonie Espagnole
Mendelssohn D minor & E minor
Mozart No. 1,3,4,5, & Symphonie Concertante (Violin, Viola)
Nielsen Concerto
Paganini No. 1 & No. 2
Prokofiev No. 1 & No. 2
Sibelius Concerto
Shostakovich No. 1 & No. 2
Robert Schumann Concerto
William Schuman Concerto
Stravinsky Concerto
Tchaikovsky Concerto & Valse Scherzo
Vieuxtemps No. 4 & No. 5
Vivaldi Four Seasons, 2, 3, & 4 violins
Ravel Tzigane
Saint-Saens Concerto No. 3, Introduction and Rondo Capriccioso & Havanaise
Sarasate “Carmen” Fantasy
Waxman “Carmen” Fantasy
Wieniawski No. 1, No. 2, Fantasy “Faust” & “Legend”



THE VIOLIN


In Europe, the violin can be traced back to the 9th century and, before that, to a probable Asian origin. Not less than 450 years were required to bring it to its present form, representative of the experience acquired throughout the centuries by the makers of stringed instruments.

The primitive form of the stringed instruments is the musical bow, an arched stick held by a taut string tied to its two ends. The string is divided by a loop or bridge. In order to enhance its resonance, the primitive bow was held before the mouth. In the more evolved forms, resonance enhancers, including coconut, calabash (a hollowed out, dried gourd), tortoise shells, wooden boxes or pig bladders, were thrust tightly between the strings and the arched stick. The more ancient stringed instruments were played by plucking the strings with the fingers. As there is no trace of a bow-played instrument in classical antiquity, it is generally held that the bow was imported from Asia by the Arabs or the Nordic tribes.

By the 11th century, two major types of bowed instruments had developed: instruments with a pear-shaped or pyriform resonance box, no distinct neck, no pegs, and a flat belly; and a flat-bodied, oval or elliptic instrument, whose only slightly arched body was connected to the generally flat back by ribs. The **Ravanastron** (said to have belonged to a sovereign of India 5000 years before Christ), the **Rabab** or **Rebab** (very ancient, played in Persia, Arabia and North Africa), the **Rebec** (brought to southern Europe in the Middle Ages by Muslim merchants and artists), and many other more or less rudimentary variations dating back to ancient times are considered to be interesting - although distant - precursors of the violin.

Within a generation, there appeared a slightly more deeply cut-out form, similar to the modern guitar, which represented the last evolutionary phase of the violin. This instrument was predominant during the Middle Ages, probably because it was easy to handle, had a vast sound range, and all the notes of the scale could be played relatively easily.

The number of strings on the early violin grew from one or two to three and four. As early as the beginning of the 11th century the classical five-stringed version developed and remained until the 16th century. Gradually ribs were introduced to facilitate the use of the bow; the plaque to which the strings were fitted, characteristic of the plucked stringed instruments, was replaced by a separate tailpiece and bridge, more appropriate for bowed instruments. Thus gradually the transition was made from the stringed instrument of the Middle Ages to the Renaissance viol, equipped at first with a round opening that was eventually transformed into two crescent-shaped sound holes.

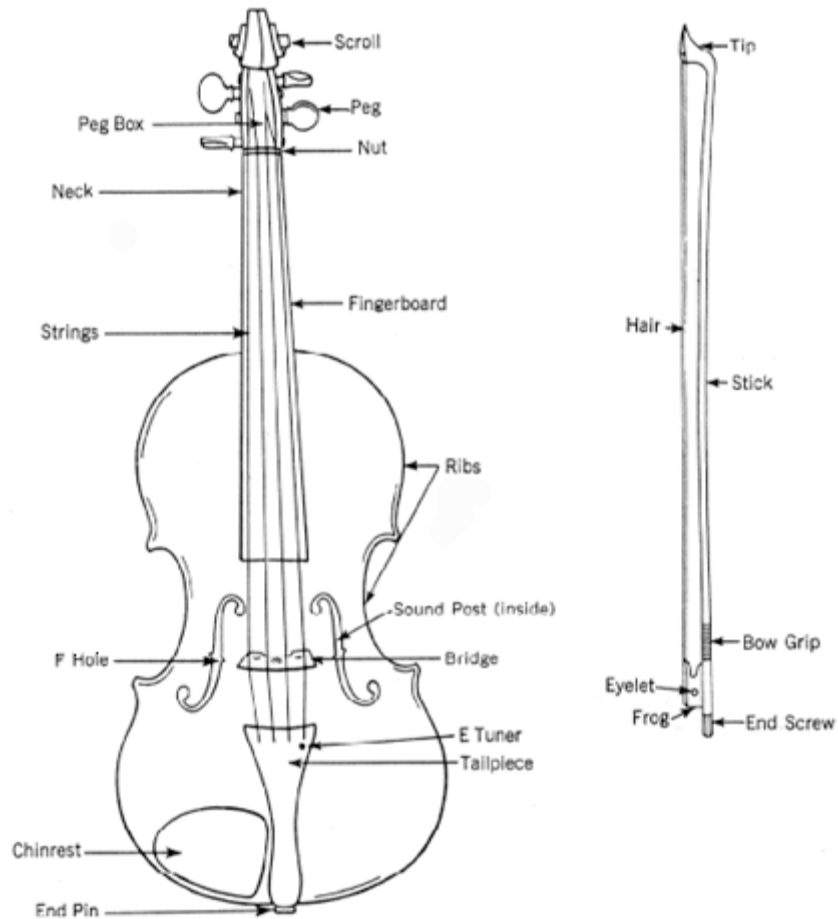
Following a series of combinations of the two primitive types, three other families of instruments appeared before 1500: the **viola da gamba** (held on or between the player's knees), the **lira da braccio** (played with a bow) and the **viola da braccio** (held against the shoulder). It is from the viola da braccio that the modern violin evolved. The viola da braccio adopted the pegbox and the lateral pegs of the rebec as well as the tuning in fifths, which is most convenient for small arm instruments as it allows the use of four fingers, thus increasing both the range and the maneuverability. The two sound holes, which at the beginning were C or crescent-shaped, adopted the form of an  as in the modern violin.

Thus, with the passing of the centuries, the violin, properly speaking, took form. Each of its parts is the outcome of a more or less complex evolutionary process whose beginnings are often difficult to determine.

For more information, explore the ThinkQuest web site: <http://www.thinkquest.org/library/>.

ThinkQuest Inc. is a non-profit organization which offers programs designed to advance education through the use of technology.

Diagram of the Violin



GLOSSARY OF MUSIC TERMS

- **A Cappella** - In choral singing, unaccompanied singing.
- **Accelerando** - Getting gradually quicker.
- **Accent** - An emphasis on a particular note.
- **Adagio** - Slow in tempo.
- **Allegro** - Lively in style and tempo.
- **Allemande** - A dance movement of a piece of music. It is usually serious in character, but sounds light and is played at a moderate speed.
- **Andante** - Walking speed or medium tempo.

- Arco - Use of the bow as opposed to pizzicato or plucking a stringed instrument with the fingers.
- A tempo - Reverting back to the original tempo or speed of a piece after a deviation.
- Baritone - Male voice between a tenor and a bass, sometimes combining elements of both.
- Chamber Music - Instrumental music for a small group of musicians. Each musician's part is unique and equally important to the ensemble. Chamber music is meant to be performed in an intimate setting.
- Col legno - Using the wooden stick part of the bow to strike the strings rather than playing with the hair.
- Coloratura - Elaborate ornamentation of a melody, particularly in vocal music.
- Crescendo - A dynamic marking that instructs the musician to get gradually louder.
- Diminuendo/Decrescendo - A dynamic marking that instructs the musician to get gradually softer.
- Dynamics - Degrees of loudness and softness. The musician is instructed to play softly when (s)he sees the Italian word piano. Forte signals the musician to play loudly. Medium loud or medium soft is marked by adding mezzo to the dynamic, such as mezzo forte.
- Fugue - Successive playing of the same theme by different instruments or voices.
- Gavotte - A dance movement of a piece of music. A gavotte is an old French dance in common time, beginning on the third beat of the bar.
- Largamente - Broad and dignified in a slow manner, similar to Largo but refers to style more than tempo.
- Largo - Broad and slow in tempo, dignified in style.
- Lento - Slow in tempo.
- Maestoso - Majestic, dignified, i.e. allegro maestoso.
- Meter - Grouping of the beats of a piece of music. For example, duple meter groups beats into two with the emphasis on the first beat - 1 2, 1 2, 1 2.
- Motif - A motif is a recurring subject, theme, idea that is developed throughout an artistic work.
- Movement - The primary, self-contained sections of a large composition, such as a string quartet. Each movement usually has a separate tempo indication. Usually there is a silent pause between each movement.
- Mute - A device used to reduce the volume of an instrument by stopping the vibrations of each note.
- Presto - Quick in tempo, very fast.
- Resolution - The satisfactory following of a discordant chord or note, with a concord.
- Rondo - The form of a piece of music in which a theme or motif intermittently recurs. The rondo is a light-hearted movement.
- Scherzo - The name of a movement in a piece of music, literally meaning "joke." A scherzo is generally very lively, but not necessarily light-hearted, suggesting a dark sort of humor.
- Sonata - An instrumental composition for piano or piano and another instrument, usually in several movements or sections.
- Song Cycle - A set of individual songs grouped together by the composer in a particular order and referring to a particular theme.
- Soprano - The highest register of female (or artificial male) voice.
- Suite - A piece of instrumental music made up of several movements, usually in dance-style.
- Tempo - The speed at which a piece of music is performed.
- Tenor - The highest normal male voice.
- Theme - The main succession of notes, or the subject of a piece of music.

Glossary Terms courtesy of San Francisco Performances (<http://www.sfperf.org/faq/glossary.asp>)

THINK ABOUT IT!

Talking with your teacher, friends, and family about a performance after attending the theater is part of the experience. When you share what you saw and felt you learn more about the performance. You can now compare ideas and ask questions and find out how to learn even more. Here are some questions to think about:

- 1) How would you describe the Philip Quint violin concert performance to a friend?
- 2) What feelings did you have while you listened to the music and watched the musician?
- 3) What did you like best about the performance and why? Was the program different from what you expected? How?

ATTENDING THE THEATER

What is expected of student audiences at the matinee:

- Enter the auditorium quietly and take seats immediately (*note that all matinees for 2000-2001 have reserved seating*);
- Show courtesy to the artist and other guests at all times;
- Demonstrate appreciation for the artist's work by applauding at the appropriate times;
- Refrain from making unnecessary noise or movements;
- Please eat lunch before or after the performance to avoid disruption;
- Relate any information acquired from the pre-matinee discussion to the new information gained from the matinee.

What you can expect of your experience in a performing arts theater:

A theater is a charged space, full of energy and anticipation. When the house lights (the lights that illuminate the audience seating) go down, the excitement level goes up! Theaters are designed so that the voices of the singers and actors and the music of the musicians can be heard. But this also means that any sound in the audience: whispering, rustling of papers, speaking and moving about, can be heard by other audience members and by the performers. Distractions like these upset everyone's concentration and can spoil a performance.

The performers on stage show respect for their art form and for the audience by doing their very best work. The audience shows respect for the performers by watching attentively. Applause is the best way for audience members to share their enthusiasm and to show their appreciation for the performers. Applaud at the end of a performance! Sometimes the audience will clap during a performance, as after a featured solo. Audience members may feel like laughing if the action on stage is funny, crying if the action is sad, or sighing if something is seen or heard that is beautiful. Appreciation can be shown in many different ways, depending upon the art form and the culture(s) of the people in the audience. While the audience at a dance performance will sit quietly, other types of performance invite audience participation.

This Teacher's Guide was written by ANETT JESSOP, Graduate Program Coordinator,
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