

A NOTE FROM MR. PERLMAN

Consider this workbook like an encyclopedia of instrumental information, meant to be used as a reference. One cannot learn how to play the violin from a book. You need a teacher who can show you one-on-one how the left and right hands work. Describing and trying to solve problems involving playing the instrument also requires a teacher. I hope this book will provide you with information, demonstrating my ideas about the various aspects of violin playing, technical as well as musical. If anything is unclear, discuss it with your teacher. Good luck, and happy "slow" practicing.

-ITZHAK PERLMAN

INTRODUCTION



BIOGRAPHY

A violinist of the highest caliber. A devoted teacher. A humanitarian. Itzhak Perlman has graced the world with his astonishing abilities, breathtaking musicality, steadfast devotion to the art, and signature wit since the 1960s. After more than a half-century of performing as a superstar violin soloist with nearly every top orchestra, every top conductor, and in every top concert hall in the world, Mr. Perlman continues to expand his horizons, conducting major orchestras and teaching at the Juilliard School in New York.

Born in 1945 in Tel Aviv to Polish immigrants, Mr. Perlman became intensely interested in the violin from the age of three. He first started his studies at age five at the Shulamit Conservatory and the Academy of Music in Tel Aviv, where he worked with the Russian teacher Rivka Goldgart. When he was ten, he gave his first recital in Tel Aviv.

Mr. Perlman's first big break came at the age of 13, when he was invited to New York to play on CBS's The Ed Sullivan Show. Following his television appearance, he then stayed in New York and entered the Juilliard School to study with Ivan

Galamian and Dorothy Delay, two of the greatest violin pedagogues of the 20th century.

A rapid ascent followed. In 1963, Mr. Perlman made his Carnegie Hall debut with the National Orchestra Association. Mr. Perlman's career was launched in 1964, when he won first prize in the Leventritt Competition. This gave him the opportunity to solo with five leading American orchestras, including the New York Philharmonic, and led to professional management and a major recording contract.

ITZHAK PERLMAN INTRODUCTION

Mr. Perlman's catalog of recordings have also shaped the landscape of classical music; to date he's won 16 Grammy awards as well as the organization's 2008 Lifetime Achievement Award for excellence in the recording arts. Mr. Perlman has been the subject of numerous documentaries and television specials, including *In the Fiddler's House*, *Perlman in Shanghai*, *Itzhak Perlman Live in Russia*, and, most recently, the Grammy-nominated documentary *Itzhak*.

When it comes to conducting, Mr. Perlman has led orchestras across the world, conducting the New York Philharmonic, Boston Symphony, Chicago Symphony Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, Concertgebouw Orchestra, Berlin Philharmonic and Israel Philharmonic.

Through music, Mr. Perlman has helped shape our cultural landscape in myriad ways for more than half a century. Not only has he collaborated with fellow musical celebrities like composer John Williams (the pair crafted the haunting score in Steven Spielberg's Academy Award-winning 1993 film, Schindler's List), but his appearances on Sesame Street have been cited by many of today's young violinists as their earliest exposure to the instrument.

Mr. Perlman has played for world leaders across the political spectrum, and he performed for the 2009 Inauguration of President Barack Obama. He received a Medal of Liberty from President Reagan, a National Medal of Arts from President Clinton, and a Presidential Medal of Freedom from President Obama.

In 2003, the John F. Kennedy Center for the Performing Arts granted Mr. Perlman a Kennedy Center Honor, celebrating his distinguished achievements and contributions to the cultural and educational life of the United States. He has received honorary degrees from Harvard, Yale, Brandeis, Roosevelt, Yeshiva and Hebrew universities, and in 2005, he was awarded an honorary doctorate and a centennial medal at Juilliard's 100th commencement ceremony.

Working from the same studio where his own teacher Dorothy DeLay once taught, Mr. Perlman has been teaching at the Juilliard School since 2003. His students have gone on to secure prestigious grants and win competitions and awards. During the summer, young musicians also flock to the Perlman Music Program (PMP) on Shelter Island in New York. For Mr. Perlman, teaching is a crucial part of his artistic life. "When you teach others," he says, "you teach yourself."

Welcome to Itzhak Perlman's MasterClass.

MASTERCLASS

THE ESSENTIAL ITZHAK LISTENING GUIDE

THE PERLMAN SOUND

(2015) This set of three CDs was released for Mr. Perlman's 70th birthday. One disc is dedicated to highlights from major violin concertos (Mendelssohn, Brahms, Beethoven, Tchaikovsky, Korngold, Sibelius, Vivaldi); another includes virtuoso solo and chamber repertoire (Paganini's Caprice No. 24, Bach's Partita No. 3, Massenet's *Méditation* from the opera Thaïs, Rimsky-Korsakov's Flight of the Bumblebee, Sarasate's Zapateado), and another includes klezmer and jazz selections. Mr. Perlman plays with some of the biggest classical stars of the 20th century, from Placido Domingo to David Barenboim.

THE PERLMAN EDITION

(2004) This enormous collection (originally a 15 CD box set) features major violin concertos by Ludwig van Beethoven, Max Bruch, Jean Sibelius, Christian Sinding, Erich Wolfgang Korngold, Pyotr Ilyich Tchaikovsky, and more.

MOZART (2003) Here's an album that showcases Mr. Perlman's talents as both soloist and conductor: he performs Mozart's Violin Concerto No. 3, and he conducts Mozart's Symphony No. 41, *Jupiter*, with the Berlin Philharmonic.

ARGERICH AND PERLMAN (1999) Mr.

Perlman partners with piano virtuoso Martha Argerich in a live performance of two beloved violin sonatas: Beethoven's *Kreutzer Sonata* (No. 9, Op. 47), and the Sonata in A major for Violin and Piano by César Franck.

CONCERTOS FROM MY CHILDHOOD (1999) Mr.

Perlman's recording of some of the most popular works in the violin student repertoire is invaluable for students and teachers. It includes Rieding's Violin Concerto in B-minor, Op. 35; Seitz's Student Concerto No. 3, Op. 13; Accolay's Violin Concerto No. 1 in A-minor; de Bériot's *Scène de Ballet*, Op. 100; and Viotti's Violin Concerto No. 22 in A-minor.

MARITA AND HER HEART'S DESIRE: A MUSICAL FAIRY TALE

(1998) Mr. Perlman served as the violin soloist in this project, composed and conducted by Bruce Adolphe, meant to introduce children to the orchestra. He performs with the Chamber Music Society of Lincoln Center.

CINEMA SERENADE

(1997) This collection of themes from iconic films was made with John Williams, who conducts the Pittsburgh Symphony Orchestra. It includes Williams' own score from Schindler's List as well as Quincy Jones's theme from The Color Purple, Ennio Morricone's theme from Cinema Paradiso, and more.

A LA CARTE (1995) A

compilation of shorter pieces with orchestra, this album includes classics like *Méditation* from the opera *Thaïs* by Massenet, *Vocalise* by Rachmaninoff, *Zigeunerweisen* by Sarasate, and *Schön Rosmarin* by Kreisler.

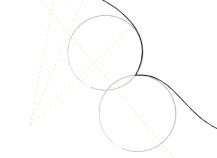
IN THE FIDDLER'S HOUSE

(1995) Mr. Perlman says klezmer music always came naturally to him. This album is a celebration of classic klezmer and was the basis for a PBS special by the same name.

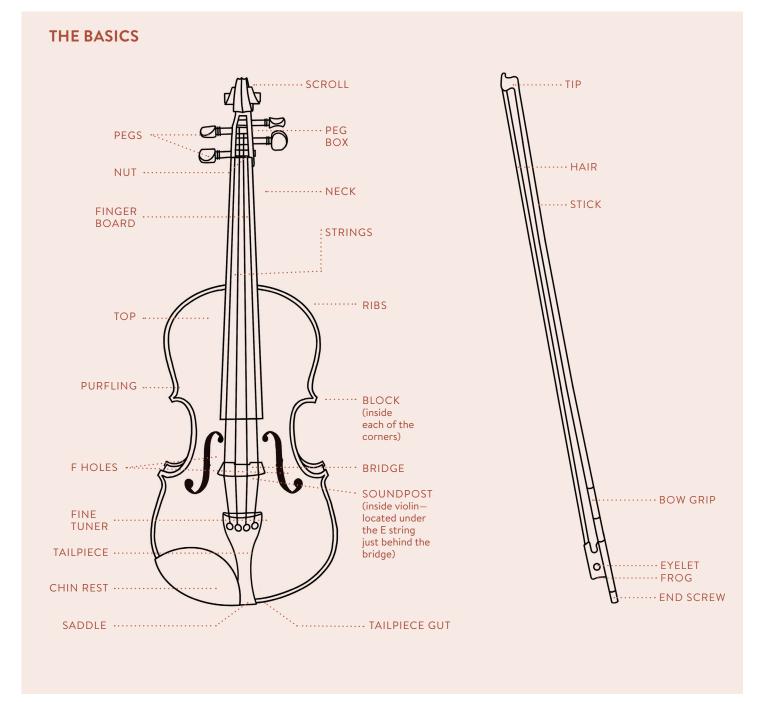
PERLMAN

REDISCOVERED (1965,

published 2004) This full-length LP, a recital recorded in 1965 with pianist David Garvey, was meant to be one of Perlman's first recordings. It includes several Paganini Caprices (1, 16 and 24); Handel: Sonata in E-Major, Op. 1 No. 15; Hindemith: Sonata for Violin & Piano in E-flat major, Op. 11 No. 1; Leclair: Sonata, Op. 9 No. 3 in D; and more.



The violin is both an object of great beauty and symmetry as well as an ingenious work of mechanical design. Familiarize yourself with the parts of the violin and bow and get a better understanding of how each works:



ITZHAK PERLMAN INTRODUCTION

Parts of the violin:

SCROLL: The decorative top of the violin. It's most often carved in the shape of a scroll but is sometimes carved in another shape, such as a person's head.

<u>PEGS</u>: Four wooden pegs around which the strings are wound. They are used to tune the instrument's strings. Tightening a string raises its pitch; loosening a string lowers its pitch.

PEG BOX: The enclosure in which the strings are wound onto the pegs.

NUT: A small piece of wood between the pegbox and fingerboard. It has four notches, one for each string to emerge over the fingerboard.

NECK: The part of the violin between the body of the violin and the pegbox and scroll.

FINGERBOARD: The surface where the fingers press down on the strings. It's generally made of ebony.

TOP: The front of the violin. In most violins, the top is made from spruce wood and the back is made from maple wood.

RIBS: The thin strips of wood that wind around the sides of the violin, connecting the top and the back to form the soundbox of the violin.

STRINGS: A violin has four strings tuned in intervals of fifths. From lowest to highest (left to right) they are G, D, A, and E. The strings are made from a variety of materials, including steel, synthetic materials and/or animal gut. They are strung over the fingerboard, from the pegs to the tailpiece.

<u>PURFLING</u>: A thin strip of three ply wood inlaid in a channel around the edge of the violin to protect the instrument from damage. It may look like an outline drawn around the edge of the violin, but its purpose is actually more protective than decorative.

<u>CORNER BLOCKS</u>: Wooden blocks inside the violin that stabilize the construction of the instrument.

F HOLES: The two holes from which sound emerges from the violin. They are shaped like cursive fs.

BRIDGE: A decorative but functional piece of maple wood that balances underneath the strings and transmits vibrations from the strings into the body of the instrument to create sound. The bridge is not glued on, it is held in place by tension. The force that the strings exert on the bridge is equal to about 90 pounds.

SOUNDPOST: A wooden post located inside the violin, under the right side of the bridge. It is crucial for transmitting vibrations of the strings

into the body of the violin to create sound, and its placement can change the quality of that sound, in terms of volume and/or tone quality.

FINE TUNER(S): Small tuners located on the tailpiece. They tune the violin but in smaller increments than the pegs do. Smaller violins often have fine tuners for all strings, but full-size violins tend to have them only for the E string.

<u>TAILPIECE</u>: The somewhat triangular piece of wood where the strings are attached on the lower end of the violin.

TAILPIECE GUT: The cord that attaches the tailpiece to the violin.

CHIN REST: A shaped piece of wood or plastic on which you rest your chin and jawbone. It's attached near the tailpiece.

SADDLE: A block on the inside of the violin that helps support the tailgut and the tension of the strings.

Parts of the bow:

<u>TIP</u>: The pointed end of the bow (sometimes referred to as the point) where the hair connects to the bow.

<u>HAIR</u>: The strands of horse hair that are strung across the bow and which rub the violin strings to create sound.

STICK: The main structure of the bow, most often made of pernambuco wood. The stick can also be made from brazilwood or synthetic materials such as carbon fiber.

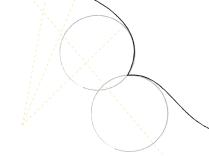
BOW GRIP: The leather pad and metal winding where the hand grips the bow.

FROG: A carved piece of wood, usually ebony, where the hair connects at the base of the bow. It also houses the mechanism for tightening and loosening the bow.

EYELET: A small brass piece inside the frog that allows the bow to be tightened and loosened with a turn of the screw.

END SCREW: A screw used to tighten or loosen the hair of the bow.





HOLDING THE BOW

THE BASICS



As a child, Mr. Perlman was taught two ways to hold the bow. His instructor in Israel taught him the Russian bow grip, in which the hand is extremely pronated, with the fingers close together and the wrist up. This grip was used by famous violinists such as Jascha Heifetz, Mischa Elman, and Nathan Milstein. The Russian bow grip allows for a lot of bow speed.

Russian bow grip



Franco-Belgian bow grip

When he moved to the United States, Mr. Perlman's teachers Ivan Galamian and Dorothy DeLay taught him the Franco-Belgian bow grip, and this is the bow grip he now recommends. In the Franco-Belgian bow grip, the middle finger is opposite the thumb. The thumb should be slightly rounded/curved. It's important not to lock the thumb. The index and ring fingers are resting on the bow with even spaces between them, and the pinky rests on top, slightly curved. This bow grip gives you more control and allows you to use more bow pressure from the natural weight of the arm.

ITZHAK PERLMAN THE BOW

ELEMENTS OF PRODUCING A GOOD SOUND

Terms:

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POINT OF CONTACT: Where the bow is placed between the fingerboard and the bridge. It is best to place the bow somewhere in the middle of these two places. If it is too close to the bridge the sound will be scratchy, if it is too close to the fingerboard the sound won't have focus.

Mr. Perlman compares this to jumping on a mattress: If the mattress is too hard, it's difficult to get any height because the mattress isn't springy enough. The "hard mattress" is that area right next to the bridge, where the string has the most tension. If you take your finger and push on the string right next to the bridge it won't move much. Likewise, the bow will really have to work to get the string vibrating that close to the bridge. Then there's the soft mattress—you won't get a lot of bounce on one of those, either, because there's too much give. The "soft mattress" is what the string is like over the fingerboard. Press there with your finger and you'll see that the string gives easily under the pressure. With the string so loose, the bow can easily distort the vibrations unless it is applied very softly. The ideal place, in the middle,

is like that "nice trampoline," where there is just enough tension and just enough give. When you bow in that area, the string can easily vibrate in just the right way to create a good sound.

fast you move the bow, and pressure is how much you press the bow to the string. Bow pressure doesn't mean tensing up the muscles in the bow arm, but by relaxing the natural weight of the arm into the string. The more pressure you use, the faster you must move your bow to avoid scratching. The less pressure you use, the slower you can move your bow and still make a good sound.

A SOUND WITH "CORE": What does it mean to have a core to your sound? It means the violin produces a pure, focused and resonant tone without any extraneous noises such as squeaks, scratches, or what Mr. Perlman calls "sand." To produce a good core, you'll need to experiment with your point of contact, speed of the bow, and pressure in order to discern the ideal combination for loud notes (forte) and soft notes (piano).

BOW DIRECTION

THE BASICS

When moving the bow from the frog to the tip (down-bow) and from tip to frog (up- bow), it is important that the bow remains relatively parallel to the bridge. Mr. Perlman suggests as you play a down-bow, move the hand slightly out. As you reach the tip, bring the hand slightly in as you transition to the up-bow. Then, as you reach the frog, pivot the hand slightly forward again for the down-bow. Think of it as a very, very narrow figure 8.



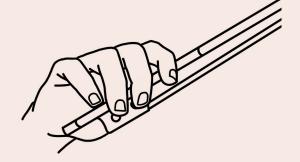
Changing Bow Direction



pronation

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To make your changes in bow direction more smooth, Mr. Perlman recommends cushioning the bow change with your fingers. This requires your fingers and hand to feel loose and flexible when holding the bow. At the frog, slightly "pronate" your fingers before you switch from up-bow to down-bow, then as you begin the down-bow, you "supinate" the fingers.



supination

PRONATION is when your fingers are leaning sideways on the stick and your wrist is up.

SUPINATION is when your fingers rotate up as your wrist goes down.

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PUT IT INTO PRACTICE

To work on finger flexibility in your right hand, hold a pencil like you would hold your bow (make sure your fingers match the finger position on your bow). The pencil can be either straight up and down, or at a slight tilt. Flex your fingers, including the thumb. Then relax the fingers, allowing the hand to drop from the wrist. The goal is not to drop the pencil. You can also practice

"teeter-tottering" the pencil over your thumb, keeping the thumb somewhat bent as the index finger pushes the pencil down to the left, then the pinkie pushes it down to the right. The benefit of this exercise is that you can do it anywhere—when you're bored in a class, say, or watching TV. Once you get good at this, try the same exercises with the bow.



ADVANCED BOWING AND LEFT-HAND **TECHNIQUE**

When you speak, vowels and consonants help you pronounce words. When you play the violin, your bow helps you articulate music. Bow strokes can be long, short, connected, separated, short, smooth, accented, or even bouncy. Here are some of the standard bow strokes that Mr. Perlman uses:



LEGATO: Smooth, connected bow strokes. Legato notes are often slurred; that is, a group of notes is played together in one down-bow or up-bow. In the music, a slur looks like a curved line over the notes that are all in one bow.



DÉTACHÉ: Broad but separate bow strokes. In music, the notes simply are not slurred.



MARTELÉ: Detached, strongly accented notes. Often you'll use large and very rapid bow strokes for martelé. These are sometimes marked in music with a line or an accent over the note, but they not always. You choose this stroke from the context of the music.



STACCATO: Detached, short notes with accents. Staccato is indicated in the music with dots over the notes. "Flying staccato," also known as "up-bow staccato," is when short notes are played all in the same bow stroke, stopping the bow for each note (the bow stays on the string). This is indicated in the music with dots over the notes as well as a slur over the group of notes that will be in one bow.



SPICCATO: Detached notes played with a bouncing bow (the bow comes off the string). Generally, spiccato is used in faster passages than *staccato*—but not always. To execute this stroke you need to have a relaxed shoulder, flexible wrist, bow at the bounce point, and contact point near the middle of the bow. "Flying spiccato" is when a number of short notes are played all in one bow, and the bow bounces for each note. This is indicated in the music in the same way as flying staccato (dots over the notes as well as a slur over the group of notes), but you can tell them from staccato notes by context.



SAUTILLÉ: Detached, very rapid bounced strokes played in the middle of the bow. This is marked in the same manner as spiccato and chosen in the context of the music.



RICOCHET: Bouncing several notes in a row with one bow stroke. Most often you let the bow drop, and then keep bouncing, moving it in a down-bow or up-bow direction. You can learn to control the speed at which the bow bounces and number of times it bounces by gauging the height from which you drop it and controlling when you stop the bounce.

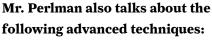




TREMOLO: Usually played at the tip of the bow, this is an effect produced by moving the bow very quickly in small strokes from the wrist. It's so fast that the notes aren't measured, and it's shown in the music as a note that has three slashes through its stem (or over the note if it's a whole note). Keep the tremolo going for the length of a note's value: A whole note would get four beats of *tremolo*.



<u>PIZZICATO</u>: Plucking the string, most commonly with the right hand. Usually the music says "pizz" to indicate *pizzicato*, then *arco* when it's time to use the bow again. For left hand *pizzicato*, done with your violin fingers, a "+" is placed over each note that is to be plucked.





DOUBLE STOPS: Since the violin has four strings, you can play on two strings at once by putting the bow on both strings while using the appropriate fingering. This is shown in sheet music as two notes stacked on top of each other.



TRIPLE STOPS: You usually have to roll the bow to get three notes to play at a time, but it is possible. This would be reflected in the music as a stack of three notes.



QUADRUPLE STOPS: You guessed it: Four notes at a time. Roll the bow over all four strings, usually from the bottom to the top, to make it happen. In music, it looks like four notes stacked on top of each other; you'll see it most frequently as a "chord" at the end of the piece.



MATURAL HARMONICS: This is a matter of physics. If you mathematically divide a string in half and place your finger, light as a feather, at that exact middle point while bowing on that string, you will produce a ghostly overtone that is an octave higher than the given string. Divide both halves of that string in half again, and at both of those points (which we can call quarter points), you get another harmonic, an octave higher than the first harmonic. At other intervals along the string (dividing it in thirds, for example) are other harmonics that create other notes.

Here is a fun trick to try with your violin. Play a nice smooth, open G string. Now, continuing to bow very smoothly and slowly, run your finger up the G string, but barely touch the string. The result should be a series of harmonics that sound a little like *arpeggios*, but not quite. Stravinsky used this effect in the violins at the beginning of his 1910 ballet *The Firebird*. When natural harmonics appear in music, they look like a diamond-headed note placed right on the note where you're supposed to lift your finger so it's not pressing the fingerboard (rather, it's barely touching the string).



ARTIFICIAL HARMONICS: When you want to create a harmonic on the open string that is not part of that sequence of natural harmonics, you can do so by "shortening the string," or putting down a finger. This is much easier than it sounds: First, press any note with your first finger (the pointer finger). Next, put your fourth finger (the pinkie) down in the place it

would normally be, but instead of pressing, barely touch the string. This creates a harmonic that's the same as the note you're pressing with your first finger. The entire Pe Loc dance in Béla Bartók's *Romanian Folk Dances* consists of artificial harmonics. When these appear in music, they look like a double stop, only the top note, usually a fourth above, has a diamond head.

THE BASICS

Positions



FIRST POSITION: Beginners start by learning where the left hand fingers go in first position.



SECOND POSITION: Using first position as a reference, second position is when the first finger is placed where the second finger would be in first position. All other fingers move up accordingly.



THIRD POSITION: Using first position as a reference once again, third position is when the first finger is placed where the third finger would be in first position. All other fingers move up accordingly. Traditionally, third position is learned after first position, followed by second position and the higher positions.

PUT IT INTO PRACTICE

Scales are a great way to polish and perfect various bowing techniques. Using whatever scale is appropriate for your level (one-octave,

two-octave, or three-octave), play your scale using one of the bowing techniques described in this chapter, for example: martelé or legato.



Intonation is the accuracy of your pitch. If you play with good intonation, then you are playing in tune, or "on pitch."

SHARP AND FLAT

SHARP: In musical notation, sharps are the notes that are made high in a given key signature. The symbol for a sharp is #, which means half a tone higher than the written note.

FLAT: In musical notation, flats are the notes made low in a given key signature. The symbol for a flat is , which means half a tone lower than the written note.

Tuning the Violin

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Good intonation begins with having the instrument in tune, which means that the pitch of the open strings must be in tune with the piano, the orchestra, or your musical partners in a chamber group or band. Always play an A to compare your intonation with either another violin, a piano, or an orchestra. Once you have the A, then you can tune the other three strings, which are usually in fifths.

If you are practicing alone, you can test your strings against a piano or other reference pitch. (If you are using a chromatic tuner, the tuner will tell you if you are sharp or flat. Let's focus here on tuning by ear.)

Tightening the string makes the pitch higher, while loosening the string makes the pitch lower. Use the pegs and fine tuner(s) to tighten and loosen the strings. Pegs change the pitch drastically, so turn the peg a little bit at a time. Fine tuners change the pitch more gradually, which is why they are used on fractional (child-size) instruments and E strings, which require less tightening and loosening to change the pitch.

When a note is exactly in tune, the violin will ring more fully. ITZHAK PERLMAN INTONATION

PUT IT INTO PRACTICE

A First Lesson in Tuning

Start by tuning your A string. First, listen to the A that you will tune to—we will call that the tuning pitch. Now, play your A string. Does your A string sound higher, lower, or exactly the same as the tuning pitch? If it sounds exactly the same, your string is in tune, and you don't have to do anything. If your A string sounds lower than the tuning pitch, then it's flat. Tighten the string by turning the peg away from you (or turning the fine tuner clockwise) until your string sounds exactly the same as the tuning pitch. If your A string sounds higher than the tuning pitch, then it's sharp. Loosen the string by turning the peg toward you (or the fine tuner counterclockwise) until your string string sounds the same as the tuning pitch. If you turn the peg too far in any one direction, turn it back until the pitches match.

Tuning With Your Fingers

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On the violin, your fingers must land in exactly the right place on the fingerboard, without the help of frets, in order to produce the correct pitch. As Mr. Perlman says, "It's like playing by Braille." Beginners might want to have tapes on the fingerboard so you can see where your fingers go. Eventually, as your fingers learn to find their way by feel, those tapes will be removed. Your ear is the ultimate authority when it comes to correcting your finger placement.

If your finger lands in the wrong place, the note will be out of tune. If it sounds too high, or sharp, then you have to move your finger lower, slightly closer to the scroll. If it sounds too low, or flat, you have to move your finger higher, or slightly closer to the bridge.

When you're practicing a piece of music, you must train your fingers to land correctly. If you play a note out of tune then move the finger and until it's in the right place, you are practicing just that: playing out of tune and then fixing it. Instead, stop and ask yourself: Was the problem note sharp or flat? Once you know, back up to the note or phrase before so that you can accurately measure the distance to the problem note (whether you're shifting for a note or simply placing the finger). Then, slow down, and practice placing that note correctly in the context of the music.

When practicing new music, go slowly enough that you can play all the notes in tune. If you play fast and allow a lot of out-of-tune notes, then you are setting yourself up for a lot of correction in the future.

Working daily on scales and *arpeggios* will help you to learn and solidify the correct placement of your fingers on the fingerboard. By carefully and correctly repeating the various patterns that scales and *arpeggios* present, your fingers will eventually know where to go.

Becoming a Good Listener

You need to have a concept of what you want to hear before you can play in tune. For this, Mr. Perlman recommends listening to music performed by musicians who have an exceptional sense of intonation. Two of his top choices for honing this particular skill are singer Ella Fitzgerald and violinist Jascha Heifetz.



Vibrato is a slight fluctuation in pitch that's used to create a warmth or richness of tone. On the violin, it is a left hand technique; the effect is produced by rocking the finger from the wrist or arm.

ARM VIBRATO: The impulse for the vibrato comes from the arm, and the entire arm and hand serve to rock the fingertip. While he uses this kind of vibrato on occasion, Mr. Perlman says that there is generally less control with arm vibrato than with wrist and finger vibrato.

<u>HAND VIBRATO</u>: The impulse for the vibrato comes from a rocking motion of the hand. The arm stays relatively still.

FINGER VIBRATO: Mr. Perlman uses this kind of vibrato most frequently. Here, the impulse also comes from waving the hand from the wrist but at times comes straight from the muscles of the hand and fingers.

In the beginning, it takes a while to develop the motion of vibrato. For wrist and finger vibrato, the motion is something like a combination of rolling dice and waving to yourself. For arm vibrato, it's a little like shaking your fist at someone. The key is to persist in trying and then to develop these muscles by implementing vibrato as often as possible in your playing. Expect this to be a long-term project; it can take years to turn this technique into something that feels natural.

Vibrato becomes art when you can learn to vary it. As Mr. Perlman says, varying your vibrato is how you make musical "colors." You can reduce this variation down to two simple parameters: speed and width. Vibrato can be slow or fast. Vibrato can be wide or narrow. Then you can combine the speed and the width to create variation.

SPEED

SLOW VIBRATO: The speed of the vibration is slow, which means you are rocking the finger slowly.

FAST VIBRATO: The speed of the vibration is fast, which means you are rocking the finger quickly.

WIDTH

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<u>WIDE VIBRATO</u>: Made using bigger oscillations of your finger, rocking it wide so the pitch wavers widely.

NARROW VIBRATO: Made with smaller oscillations of your finger, rocking it narrowly so the pitch varies only slightly from the vibrato.

A wide, fast vibrato can sound more "juicy" and is used for Romantic literature. Mr. Perlman demonstrates how it works in the beginning of the Tchaikovsky Violin Concerto.

A more narrow vibrato can convey the elegance in a more Classical piece such as Mendelssohn's Violin Concerto in E major. Vibrato can vary within a piece or even within a phrase: You might play the first theme in a piece with a medium-width vibrato, but when the theme appears again later, you may play it with a wider vibrato to make the second appearance more intense.

Different speeds and widths can work for different parts of the violin. If you're playing very high on the E string, for example, you would use a narrow vibrato because the note placement is so close on that part of the violin. A narrow movement is all you need to fluctuate the pitch.

PUT IT INTO PRACTICE:

When you first learn vibrato, you will probably need to wake up your "vibrato muscles," that is, the muscles that control the waving of your hand. Try exercising these muscles away from the violin, using an egg shaker or even a box of "tic tac" candies. Hold the shaker (or box of tic tacs) in the palm of your left hand, facing you. Then shake your hand forward and backward, actively using the muscles around your wrist to do so. (Do not

passively shake the hand from the upper arm.) You can start by shaking along to these words: "Perlman, Perlman." Then double the speed: "Mis-ter Perl-man Mis-ter Perl-man." Then double the speed again: "vi-o-lin-ist vi-o-lin-ist vi-o-lin-ist vi-o-lin-ist vi-o-lin-ist." Even just shaking the shaker for thirty seconds every day will help you begin to develop and control these muscles. Your goal is to make that shaker sound steady and strong at all speeds.

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COMFORT AND POSTURE

The violin is not a naturally comfortable instrument to play, but there are some ways to make it as comfortable as possible. Your individual combination of chin rest and shoulder rest can help a great deal. When deciding what to use, consider the shape of your shoulders, the length of your neck, and even the shape of your jawbone. There are many kinds of chin rests and shoulder rests, and your combination of the two is often referred to as your set-up.

Notice the difference between the violin's position on Mr. Perlman's neck versus that of his student. Mr. Perlman's neck is shorter than his student's, so the student needs to fill the space with a shoulder and chin rest.

Mr. Perlman uses a rather low Guarneri-style chin rest (see below) that has the chin cup on the left

side of the instrument and attaches over the tailpiece. He uses no shoulder rest at all. His student, who has a much longer neck, uses a custom-made side-mounted chin rest. It's higher than most chin rests and attaches on the left side. Underneath the violin, he also uses a clip-on shoulder rest.

THE CHIN REST

A chin rest is attached to the top of the instrument. Though it's called a chin rest, it's primarily a rest for your jawbone. Chin rests come in all sorts of materials and models; they can be made from a variety of woods, including boxwood, rosewood and ebony, and a few are even made from hypoallergenic plastic.

GUARNERI-STYLE: Clamps over the tailpiece (center-mounted), but the cup is to the left. It tends to be medium in height.

SIDE-MOUNTED MODEL: These chin rests are mounted on the left side of the violin and come in a number of shapes and heights: Dresden-style: a contoured cup for the chin Kaufmann-style: a flatter cup for the chin Morawetz-style: a considerable lip at the front of the chin cup

FLESCH-STYLE: Clamps over the tailpiece (center-mounted), and the cup sits over the center, too.

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THE SHOULDER REST

The shoulder rest attaches to the back of the violin and rests on the shoulder and collarbone. Again, there are many to choose from:

CLIP-ON SHOULDER RESTS: These rests have "feet" on either side that attach to the rim of the instrument. They are often adjustable both in terms of height and also the angle at which they can be attached to the back of the instrument. A few of the most popular brands include Kun, Wolf, Everest, Viva, Korfkerrest, Mach, and Resonans.

FOAM SHOULDER RESTS: A foam shoulder rest can be made at home using a foam sponge

and a rubber band. (Just attach the sponge to your instrument, and voilà.) There are also pre-made cushioned shoulder rests that shape to the shoulder, as well as small round pads and sponges that self-adhere to the back of the violin.

<u>AIR CUSHION RESTS</u>: This is an inflatable cushion, usually made by the company Playonair, that straps to the back of the violin.

Some violinists, including Mr. Perlman, opt to go without a shoulder rest. Whatever your choice, make sure it feels comfortable.

PUT IT INTO PRACTICE

If you are uncomfortable with your set-up on the violin, don't overlook your chin-rest as a possible solution. Consider a couple of factors: does your chin and jawbone actually rest in the cup of your current chin rest, or are you placing it somewhere else? There are chin rests made to put the cup to the right, the middle or the left, so choose one that fits where you actually rest your chin. Also, is

it the right height? If you have a short neck and a very high chin rest, you may want a shorter one. Likewise, a tall neck with a very short chin rest can be uncomfortable, and you might want a taller one. Be sure to choose a chin rest that places the cup in the correct place for you and gives you the right amount of height.



"Color" is a variety of special qualities of sound that you can produce on the violin by altering dynamics, bow speed, bow pressure, bow direction, amount of bow, as well as using shifting and glissandi. Familiarize yourself with each of these elements:

DYNAMICS: You can use your bow to change the volume of sound, making it louder or softer.

BOW SPEED: In general, you can use a fast bow or a slow bow. A fast bow creates energy in the sound; a slow bow can be quieter and more calming. You can speed up your bow or slow it down all in the same bow. Speeding it up creates a sense of urgency and usually creates a small crescendo, or increase in sound. Slowing it down can create almost a sighing effect, or an effect of dying away; as the bow slows, it usually creates a decrescendo, or decrease in sound.

BOW PRESSURE: Sinking into the string with the bow as you play creates more volume and grit. Letting up on bow pressure creates a wispier sound.

BOW DIRECTION: When you change direction with the bow, you can slow down and use your wrist to cushion the change, creating a smooth transition and more vowel sound (as Mr. Perlman demonstrates). Alternatively, you can press with the bow and change direction abruptly, marking the change with a more consonant sound. These are only a few of the ways to use bow direction for expression.

AMOUNT OF BOW: You can move a fraction of an inch on the bow or you can travel from frog to tip on the bow (or anything in between). In general, you'll use small amounts of bow for fast notes and larger amounts of bow for slow notes, but even here you can experiment. For example, playing fast notes with a lot of bow can create a lot of energy.

SHIFTING AND GLISSANDI: Shifting involves the left hand traveling up or down the fingerboard for a note. Sometimes it's necessary (when the only way to play a particular note is to shift to it), and sometimes it's optional (when you shift simply to create a sliding effect). This sliding effect is called a glissando (the plural is glissandi). A glissando can be subtle, where the listener barely hears a slide in between notes, or it can be a very obvious and slow slide up or down to a new note.

Tone is your particular sound as a violinist. It's a combination of the violin itself and the way you use the bow and your left-hand techniques to bring out the quality of the sound of that violin. If you want to get a sense of beautiful tone, Mr. Perlman enjoys listening to recordings of Luciano Pavarotti, violinist Fritz Kreisler, cellist Emanuel Feuermann, and guitarist Andrés Segovia.

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THE COLOR GAME

PUT IT INTO PRACTICE

Try your own version of the "Color Game." Pick a simple melody that you already know how to play. Try to make it sound "intense" by making your vibrato fast and maybe even unsteady, with a little more pressure in your bow, rather loud. Try making it sound "passionate" by using a fast and wide vibrato and generous bowing, keeping the warmth of sound and using more slides. Try making it sound "relaxed and laid back" by keeping the motions easy, the vibrato steady. Make it sound more "elegant" by decreasing the speed of vibrato, using less pressure in the bow and increasing the speed of the bow. Make up your own emotion to try, and experiment with how to use the "color" techniques that Mr. Perlman has described to make your violin convey that emotion.

The students featured in this segment and throughout Mr. Perlman's MasterClass are young musicians from around the world who have already distinguished themselves with impressive achievements. Most of them started playing violin as toddlers, and beyond the honor of being chosen for Mr. Perlman's studio, they have accomplished things such as playing as soloists with orchestra,

winning national and international competitions, winning honors and awards, participating in well-known festivals, and securing fine instrument grants—and at least one has performed with a rapper. Take some time getting to know these remarkable young artists—who knows, they may be soloing with the symphony in your city one day.

RANDALL GOOSBY started violin at age seven and first performed as a soloist with an orchestra at the age of nine with the Jacksonville Symphony. At age 13 he was the youngest recipient ever to win the Sphinx Concerto Competition, which led to two appearances at Carnegie Hall. He also performed with the New York Philharmonic on a Young People's Concert at Avery Fisher Hall at age 13. He has continued to play as a soloist with prominent orchestras. He is on faculty at Opportunity Music Project, a nonprofit organization which provides free lessons, instruments, and mentoring for children from low-income families in New York City, and he gives performances through Concerts in Motion, another NYC-based nonprofit that provides private house concerts for elderly and otherwise homebound patrons. Goosby won First Prize in the 2018 Young Concert Artists International Auditions as well as the Buffalo Chamber Music Society Prize, Harriman-Jewell Series Prize, Vancouver Society Prize, The LP Classics, Inc. Debut Recording Prize, and the Sander Buchman Prize, which provides major support for his New York debut. He has participated in the Perlman Music Program's Chamber Music Workshop, been featured on National Public Radio's From the Top, and been honored as Rising Star of the Stradivari Society. He was part of the Juilliard School's Pre-College program, continued at Juilliard as an undergraduate student of Itzhak Perlman and Catherine Cho, and is currently pursuing a Master's Degree there with Donald Weilerstein and Laurie Smukler. Goosby plays a Giuseppe Guarneri del Gesù violin, on loan from the Stradivari Society.

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SEAN LEE is a recipient of Lincoln Center's Avery Fisher Career Grant, and his debut album reached the iTunes top 20 classical bestsellers list. In 2018, Lee released his second album, Songbook, and continues to draw attention to his educational YouTube series, Paganini POV, which uses modern technology to share a unique perspective on violin playing. Lee has appeared as a soloist with many orchestras, and his recital appearances have taken him to Carnegie Hall's Weill Hall, Tel Aviv Museum of Art, Festival di Carro Paganiniano of Italy, and Vienna's Konzerthaus. A top prizewinner at the "Premio Paganini" International Violin Competition, Lee embraces the legacy of his late mentor, violinist Ruggiero Ricci, as one of few violinists who dare to perform the complete 24 Caprices of Niccolò Paganini in recital. Lee has collaborated in performances with Itzhak Perlman, James Galway, Deborah Voigt, and members of the Emerson and Guarneri String Quartets. As an artist with the Chamber Music Society of Lincoln Center, Lee performs regularly at Lincoln Center, as well as on tour internationally. Born in Los Angeles, Lee studied with Robert Lipsett of the Colburn Conservatory, and with violin legend Ruggiero Ricci. Moving to New York City at age 17, he began studies at the Juilliard School with Itzhak Perlman and earned both Bachelor and Master of Music Degrees. Lee is a member of the chamber music faculty of the Juilliard School's Pre-College Division, as well as the violin faculty of the Perlman Music Program. He performs on a violin originally made for violinist Ruggiero Ricci in 1999, by David Bague.

ABIGEL KRALIK is an American-born, Hungarian violinist, who began violin in Philadelphia at the age of four. In 2011 she entered the Liszt Academy of Music's Young Talents Program, and soon thereafter she was accepted into the Perlman Music Program. She also studied with Kristóf Baráti. Kralik has performed as a soloist with several orchestras, including the Anima Musicae Chamber Orchestra. She won first prize at the New York International Artists Association, joining the artist roster of Jupiter Symphony Chamber Players and being invited as an Academy Artist at the Verbier Festival. In 2018 she made her Carnegie Hall debut as a soloist. At The Juilliard School she studies with Itzhak Perlman and Laurie Smukler as a proud recipient of a Kovner Fellowship.

CLARA NEUBAUER studied with Itzhak Perlman and Li Lin at The Juilliard Pre-College and will attend The Juilliard School in fall 2019 as a proud recipient of a Kovner Fellowship. She has participated in the Perlman Music Program since 2017. Neubauer made her concerto debut with the National Repertory Orchestra at the age of 10 and her Lincoln Center debut at the Chamber Music Society of Lincoln Center's Young Ensembles Concert in 2013. She is a 2019 YoungArts Winner, 1st Prize Winner in the 2019 Symphony of Westchester Competition, and 1st Prize Winner in the 2017 Adelphi Competition. Her concerto performances have included appearances with the Symphony of Westchester and the Little Orchestra Society, as well as performances with Music@Menlo, the Mostly Music Series (NJ), Neue Galerie (NYC), Great Performers Series (Palm Beach), Tenri Cultural Institute, and the Union Club. She performed as a soloist with The Little Orchestra Society, the Dalton Orchestra, and the New York Concerti Sinfonietta. An avid

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chamber musician, Neubauer was a winner of the 2017 Young Musicians Competition at the Chamber Music Society of Lincoln Center and a Young Performer at the Music@Menlo Chamber Music Institute for five years. Born on 9/11/2001, Neubauer shared the stage with Bernadette Peters and Robert DeNiro hosting a 9/11 Memorial benefit and can be heard leading the audio tour guide "for children and families" at the 9/11 Memorial Museum, available as a free app at the App Store.

KENNETH JOSHUA "KJ" MCDONALD,

a native of Santa Clarita, Calif., began playing violin at age six and he currently studies at The Juilliard School with Itzhak Perlman and Catherine Cho. Since June 2012, he also has studied with Mr. Perlman in the Perlman Music Program. A first-place winner in the 2014 Gail Newby Concerto Competition, McDonald also has performed as a soloist with the Antelope Valley Symphony, Palmdale Symphonic Orchestra and Colburn School Chamber Orchestra. Active in chamber music, in 2012 he established the Clemens Quartet (CQ), which was a semi-finalist in the 2014 Fischoff Competition and performed on From The Top's national NPR broadcast. The quartet also won first place in both the 2015 ENKOR and 2013 California State VOCE competitions. At age 14, McDonald was awarded the "Good Samaritan Award" by the city of Huntington Beach for his brave actions saving his father's life, after a surfing accident.

PHOENIX AVALON studies with Itzhak
Perlman and Li Lin at The Juilliard School, where
he is a proud recipient of the Kovner Fellowship.
He began his violin training at age three at Santa
Fe Talent Education Suzuki and was a student
of Carmelo de los Santos at the University of

New Mexico for six years before studying at the Cleveland Institute of Music Young Artist Program with Jaime Laredo and Jan Sloman. Avalon has performed as a soloist on the national radio shows Performance Today and From the Top. He soloed with the New Mexico Philharmonic, the Boulder Symphony, the Arapahoe Philharmonic and the Cleveland Pops Orchestra. Avalon was a Third-Prize winner in the Johansen International Competition, and gave a Ted Talk in 2018 about being a classical musician in the 21st century. He also has played for various outreach programs throughout the country, including with CIM's Young Artist Program. Avalon plays the "ex-Stern" J.B. Vuillaume violin, c. 1850, loaned by Kenneth Warren and Son Ltd. of Chicago.

DOORI NA started violin at the age of four and began his studies with Li Lin at the San Francisco Conservatory of Music. In 2018 he made his debut with The San Francisco Symphony performing Bach's Double Violin Concerto with Itzhak Perlman, with Michael Tilson Thomas conducting. Na has played with the Orpheus Chamber Orchestra, touring in the US, Japan, and Europe and performing in venues such as Carnegie Hall in New York and the Musiverien in Vienna. He is also a member of Argento Chamber Ensemble as well as New Chamber Ballet, where he performs solo works for dance. As a chamber musician, he has collaborated with members of the Juilliard String Quartet, Orion String Quartet, New York Philharmonic, Metropolitan Opera and toured with Itzhak Perlman at venues such as the Kennedy Center in Washington D.C and the Metropolitan Museum of Art in New York. Na has worked at the Juilliard School as a teaching assistant to Catherine Cho and as a coach for the Pre-College Orchestra. His school outreach efforts have included going to Sarasota, Fla. with the Perlman Music Program/Suncoast; to Brazil and the United Arab Emirates with Juilliard Global Ventures; and

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to the British International School of Chicago with The Juilliard School President, Joseph Polisi. Na earned his Bachelor's and Master's Degrees at the Juilliard School, where he studied with Itzhak Perlman, Catherine Cho, and Donald Weilerstein.

Violinist NATHAN MELTZER is the youngest ever to win the Windsor Festival International String Competition, and he has played as a soloist with multiple orchestras, including the Philharmonia Orchestra, the Orchestre national d'Île-de-France, the Orquesta Filarmónica de Medellín, the Orquesta Sinfónica de Concepción, the Berliner Symphoniker, the Pittsburgh Symphony, the Indianapolis Symphony, and the Adelphi, Bloomington, Charlotte Civic, Evansville, and Muncie orchestras. In November he will record his first CD with Rohan de Silva on the Champs Hill label in the UK. Meltzer studies with Itzhak Perlman and Li Lin at The Juilliard School. He began his music education in a second-grade orchestra class in Vienna, later attending Meadowmount, the Indiana University String Academy, the Perlman Music Program, and Juilliard Pre-College. Meltzer has collaborated with Gilles Apap, David Chan, Augustin Hadelich, Joseph Lin, the Ariel String Quartet, and the Jupiter Symphony Players. He joined Omega Ensemble in 2016. Meltzer performs on the 1734 "Ames, Totenberg" Antonio Stradivari violin, which is on loan from Rare Violins In Consortium, Artists and Benefactors Collaborative.

OLIVER NEUBAUER is a proud recipient of the Kovner Fellowship at the Juilliard School where he is a student of Itzhak Perlman and Li Lin. Neubauer has participated in the Perlman Music Program and attended PMP Suncoast since 2016. Recent concerts include performances with the Symphony of Westchester (as a winner of their 2017 Young Artist Competition), Parlance Chamber Concerts, YoungArts Week 2018 (as

a winner of the 2018 YoungArts Competition and recipient of the Gold Award), Neue Galerie (NYC), and the Great Performers Series (Palm Beach). Neubauer was a winner of the 2017 Young Musicians Competition at the Chamber Music Society of Lincoln Center, a Young Performer at the Music@Menlo Chamber Music Institute and a member of the New York Youth Symphony Chamber Music Program. In May, 2013 Neubauer made his Lincoln Center debut at the Chamber Music Society of Lincoln Center's Young Ensembles Concert. In addition, Neubauer has performed at Four Seasons Winter Workshop, Summerfest La Jolla, Music@Menlo, Mostly Music Series, NJ, Lake Champlain Music Festival, Chamber Music Northwest, Brooklyn Chamber Music Society, Music from Angel Fire, and Art in Avila in Curação. In 2013, Neubauer made his debut with the New York Philharmonic as the narrator for Britten's Young Person's Guide to the Orchestra. As a winner of the 2013 Artist in You Competition, Neubauer was a Music Ambassador for the Doublestop Foundation.

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RINAT ERLICHMAN studies at the Juilliard school with Itzhak Perlman and Li Lin. She began studying violin at the age of seven with Irina Miskov at the Merhavim Conservatory in the Negev, Israel and studied for six years at the Jerusalem Conservatory Hassadna and for three years at the Jerusalem Academy with Michael Gaisler. Erlichman attended summer music courses including The Perlman Music Program, the Young Israeli Philharmonic Orchestra, Aspen Music Festival and School, and Heifetz International Music Institute. Erlichman was an America-Israel Cultural Foundation scholarship recipient in 2005, and with special distinction in 2007-2017. She has participated in master classes with violinists Itzhak Perlman, Miriam Fried, Ivry

Gitlis, Gyorgy Pauk, Shmuel Ashkenasi, Yehonatan Berick, Michaela Martin, Catherine Cho, and more. Erlichman has performed recitals in Paris (2009 at Des Invalides Hall) and in London (2010 and 2012), a concert at the Murray Perahia's house in London in 2011, as a soloist at the Israeli President House in 2012, and as a soloist with the Haifa Symphony Orchestra. She often volunteers to perform at the Mental Medical Center in Be'er Sheva, Israel.

A native of Chicago, RACHEL LEE PRIDAY began her violin studies at the age of four, and in 1996 moved to New York to study with the late pedagogue Dorothy DeLay. She continued her studies at the Juilliard School Pre-College Division with Itzhak Perlman. She holds a B.A. degree in English from Harvard University and an M.M. from the New England Conservatory, where she studied with Miriam Fried through its joint dual-degree program with Harvard College. She performs on a 1760 Nicolo Gagliano violin. She has appeared as soloist with major international orchestras, including the Chicago, St. Louis, Houston, Seattle, and National Symphony Orchestras, the Boston Pops, and the Berlin Staatskapelle. She has performed recitals at the Mostly Mozart Festival, Musée du Louvre, Verbier Festival, Ravinia Rising Stars, Mecklenburg-Vorpommern Festival, and concerto appearances in Graz, Austria, Hong Kong, Korea, South Africa, and Singapore. She has also championed new works, commissioning and premiering Christopher Cerrone's Violin Sonata as well as a forthcoming Violin Concerto by Scott Wollschleger for mixed professional and non-professional orchestra, Timo Andres' Three Suns for Solo Violin as well as other new works. She toured China in 2015, combining outreach and performances at the Beijing Modern Music Festival, Tianjin May Festival, and Shenyang Conservatory. She has been profiled in The New

Yorker, The Los Angeles Times, Family Circle, and The Strad Magazine and made numerous radio and television appearances.

VALERIE KIM made her professional debut on piano with the San Diego Symphony Orchestra at age 10 and shortly after, was selected to attend the Perlman Music Program (PMP) and to study both violin and piano at The Juilliard School's Pre-College Division. She is continuing her studies at Juilliard with Itzhak Perlman and Li Lin as a proud recipient of a Kovner Fellowship. Kim has been heard in recitals and masterclasses across the United States, Israel and Korea and in the past year, was invited to São Paulo as a quest teaching artist. She is looking forward to returning to PMP this summer as a member of the Kila Quartet, with whom she has performed at the 2019 Robert Mann String Quartet Institute and in concert venues throughout NYC including Alice Tully Hall.

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STELLA CHEN has performed as a soloist on tour in Israel and Jordan with the Harvard-Radcliffe Orchestra and with the Orquesta Filarmónica de Medellín in Colombia, with other performances including concerto appearances with the London Chamber Orchestra and the Welsh National Symphony Orchestra. Chen was awarded the top prize, Best Performance of the Commissioned Work by Lera Auerbach, and the Audience Prize at the Tibor Varga International Violin Competition in 2017. Her other achievements include being the first recipient of the Robert Levin Award, youngest-ever prizewinner at the Yehudi Menuhin International Competition and 1st Prize at the Los Angeles Philharmonic's Bronislaw Kaper Awards. She has collaborated with artists such as Itzhak Perlman, Robert Levin, Roger Tapping, Miriam Fried, Paul Biss, Merry Peckham, members of St. Martin in the Fields, and the Silk

Road Ensemble. In addition, she has performed at venues such as the Kennedy Center, Metropolitan Museum of Art, the Dame Myra Hess Memorial Concert series, and on the radio show From the Top. Other noteworthy projects include performances in Bhutan, Cuba, and Colombia and at festivals including Music@Menlo, the Perlman Music Program, the Sarasota Music Festival, Ravinia's Steans Music Institute, and YellowBarn. Chen is a graduate of the Harvard / New England Conservatory Dual Degree Program, where she studied with Miriam Fried and Donald Weilerstein. Chen graduated with honors from Harvard in 2015 with a degree in psychology and served as the 2015-2016 Artist-In-Residence of Harvard University's Lowell House. Currently, Chen is a C.V. Starr doctoral fellow at the Juilliard School, studying with Donald Weilerstein, Catherine Cho, and Li Lin. Stella Chen was awarded 1st prize at the 2019 Queen Elisabeth International Violin Competition.

MARIELLA HAUBS' musical journey has brought her to over 30 countries in Europe, North America, Asia and the Middle East. She has performed in venues such as the Wiener Musikverein in Vienna, Carnegie Hall in New York, and numerous philharmonic halls around the world. In 2014, Haubs performed at the United Nations General Assembly at the invitation of Barack and Michelle Obama. Her chamber music collaborators include artists such as Joshua Bell, Lang Lang and Itzhak Perlman. Former concertmaster of the Juilliard Orchestra, Haubs has worked with many conductors including Alan Gilbert, Kurt Masur and Michael Tilson Thomas. Haubs has appeared in Voque, Glamour, and numerous newspapers and magazines around the world. Haubs appears in the French documentary film "A Season at The Juilliard School" and HBO's A YoungArts

Masterclass. Reaching beyond her classical background and collaborating with artists from other genres, Haubs performed with Selena Gomez at Billboard's Women In Music event in 2015 and on rapper Mac Miller's track, "Congratulations." Haubs served as "House Band" on Cheddar, a news network broadcasting live from the New York Stock Exchange. Along with her music, Haubs enjoys acting, singing, writing, and producing short films. She has written for The Juilliard Journal and other publications. Haubs holds Bachelor's and Master's degrees from The Juilliard School, where she studied as a Kovner Fellow with Itzhak Perlman and Catherine Cho. She is also an alumna of The Perlman Music Program and the National YoungArts Foundation. Haubs also is the co-founder of "Concerts for Compassion," a project designed to promote communication between cultures and to bring music to refugee communities around the world.

American violinist KEVIN ZHU began studying violin at age three. At age 11, he won first prize in the Junior Division of the 2012 Menuhin International Violin Competition, becoming the youngest-ever winner of that competition and also winning the Composer's Prize for the best performance of a new Chinese work. He won first prize in the 2018 Paganini International Violin Competition, as well as special prizes for best performance of a Paganini Caprice and youngest finalist. Zhu has performed as a soloist with London's Philharmonia Orchestra, the Vienna Chamber Orchestra, the Moscow Virtuosi Orchestra, Pittsburgh Symphony Orchestra, and Sichuan Philharmonic Orchestra, as well as solo

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recitals in Genoa, London, New York, and Florida. As a Culture Ambassador of the Lin Yao Ji Music Foundation of China, Zhu was a featured soloist at the Harpa International Music Academy in Iceland in 2013 and 2016. He has repeatedly been a featured artist on BBC Radio 3 and National Public Radio. Zhu is a recipient of a Kovner Fellowship at The Juilliard School, where he studies with Itzhak Perlman and Li Lin. He previously trained at the San Francisco Conservatory of Music with Li Lin and Ian Swensen. Zhu performs on the c. 1722 "Lord Wandsworth" Antonio Stradivari violin, on Ioan from the Ryuji Ueno Foundation and Rare Violins In Consortium, Artists and Benefactors Collaborative.

Pianist JUN CHO has appeared as both solo and chamber musician at major New York venues including Carnegie Hall, Merkin Hall, and Alice Tully Hall in Lincoln Center. Cho has also performed as concerto soloist with the orchestras of Rice University, The Juilliard School and The Mannes School. An avid collaborator, Cho has performed with renowned musicians including Ithzak Perlman, Kathleen Winkler, and Toby Appel. He has given extensive collaborative performances at the Aspen Music Festival and the Sejong Music Festival, and served as a collaborative piano faculty at the Heifetz Institute. He currently serves as a faculty member at the Perlman Music Program. Cho received his Bachelor's and Master's of Music degrees at The Juilliard School and currently resides in New York City while pursuing a doctoral degree at The Shepherd School of Music at Rice University.

Music from different eras calls for different styles of violin playing. To help you get

-Highly decorative, complex, polyphonic-Bach, Handel, Vivaldi, Tartini

ROMANTIC (1820-1915)

Expressive, dramatic, programmatic
 Late Beethoven, Brahms, Tchaikovsky,
 Chopin, Franck, Dvorak

CLASSICAL (1750-1820)

Streamlined musical lines, elegant characterMozart, Mendelssohn, Schumann, early Beethoven

Baroque (1600-1750)

As with the highly decorative furniture and architecture of the Baroque era, a Baroque melody would be enhanced with musical ornamentation such as trills—the rapid alternation of two notes—to decorate the music. The result is a kind of music that is both full of notes and complex, also frequently using multiple voices (known as polyphony). Composers of that era include Johann Sebastian Bach, Antonio Vivaldi, George Frideric Handel, and Giuseppe Tartini.

In the late 20th century, a movement emerged called Historically-Informed Performance (HIP) or Period Performance. HIP aims to pay more

attention to the original styles and conventions of historical eras, and particularly the Baroque era, by introducing ideas such as using Baroque bows instead of modern "Tourte" bows; using gut strings instead of modern synthetic ones; and even tuning the violin to a lower-pitch "A" (415 hertz instead of the 440-442 hertz that modern orchestras use). In terms of playing style on the violin, HIP ideals would prescribe less vibrato (or none at all) and bowings that put stresses on down-bows. HIP ensembles use original instruments, such as the harpsichord, in the place of instruments like the piano, which had not yet been invented at the time.

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By contrast, Mr. Perlman prefers to play music from the Baroque era in a way that uses modern instruments, including a violin with modern strings and set-up, acknowledging contemporary techniques that have evolved since that time while still paying homage to Baroque style.

Classical (1750-1820)

Classical music is less "decorative" than Baroque music. In comparison to Romantic music (see below), its musical lines are more straightforward, giving it a light and elegant quality. To bring out this clarity, Mr. Perlman recommends using a more narrow vibrato, a consistent tempo, and fewer shifts than in Romantic music. Some of

the composers of the Classical period include Joseph Haydn, Wolfgang Amadeus Mozart, Felix Mendelssohn, and Ludwig van Beethoven.

Romantic (1820-1915)

Music of this period is more expressive and less structural. Sometimes it has a program, meaning it's based on literature, art, or philosophy. The violinist creates this sense of drama and high emotion with more frequent shifting and slides, a wider vibrato, and using more rubato (a fluctuation of tempo). Some of the composers of the Romantic period include Johannes Brahms, Pyotr Ilyich Tchaikovsky, César Franck, and Antonin Dvorak.

PUT IT INTO PRACTICE

Listen to and then compare the same piece of Baroque music performed in two different ways: modern performance and HIP. Start with Vivaldi's Violin Concerto in A-minor, first movement. For the modern performance, LISTEN TO MR.

PERLMAN PERFORMING THIS PIECE with the Israel Philharmonic Orchestra from his album Vivaldi: The Four Seasons Violin Concertos. For the HIP performance, LISTEN TO THE SAME PIECE PLAYED BY

VIOLINIST ELIZABETH WALLFISCH with Tafelmusik Baroque Ensemble. What do you hear that is different between the two performances? Which performance moves at a faster tempo? In what ways do the bow strokes sound different? How much vibrato is used by the soloist? How much vibrato is used by string players in the orchestra? How is the mood different? In what ways are they similar?

THE PERFORMANCE MINDSET

We all want to perform at our optimal level, but what happens when we get nervous? After thousands of live performances and a lifetime of on-stage experience, Mr. Perlman has plenty of wisdom to offer. Here are a few ways that nerves can affect your playing as well as some strategies for how you can cope.

Performance Nerves Can Cause:

- Cold and clammy hands
- Shaking bow arm

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- Holding your breath; shortness of breath
- Pressing the left fingers too hard into the fingerboard
- Distorted awareness of tempo—playing too quickly and thinking everyone else is behind
- Being overly judgmental about mistakes and missed details

- Too much bow speed; superficial connection of bow
- Listening in a different way, the feeling that things sound alarmingly different or wrong
- Feeling hyper-aware of all the details
- Being nervous in a situation you didn't think would make you nervous
- Being nervous despite playing for a small group

HOW TO COPE WITH NERVES

Preparing for the Performance:

- When you learn the piece, keep fingerings and bowings comfortable and consistent.
- Go through the piece, and identify problem spots.
- Practice technical problems slowly and thoroughly until they feel worked out.
- Connect with the music in the practice room so you can later do so on stage—this is extremely important!
- Find as many opportunities as you can to perform and make yourself nervous so you can get familiar with the feeling.

On Stage:

- Don't be surprised or judgmental about feeling nervous; instead, accept that it's going to happen on occasion
- Breathe deeply
- Stay creative and spontaneous in each moment
- Take more bows if needed
- Concentrate and connect with the music rather than "just surviving"—feeling like you're only playing it to get through it

- Let go of mistakes; forget about what just happened and move on
- Keep fingers light, pressing only as much as needed
- Keep a steady tempo and let things feel a little slow
- Feel the connection and friction with the bow
- Ignore unexpected distractions in the audience or environment
- Perform the way you practiced



If you really want to become a master of your craft, your first priority should be carving out time every day to practice. But then you need to spend that time wisely. Mr. Perlman has several suggestions for making the most of your practice hours.

ESTABLISH GOOD HABITS

Good habits start with excellent posture and mechanics. Make sure you're holding the violin and bow properly and that the movement in both arms and hands is smooth and functional. If you practice regularly with a slumped posture and poor mechanics, then this will become your habit.

Cultivate the habit of playing in tune. When learning something new, play it slowly enough that you are playing every note correctly. Once you speed it up, continue to play it in tune by choosing fingerings that are comfortable for your hand. If your fingerings require you to stretch and strain, you run the risk of landing in the wrong place, which itself could become a habit. Once you choose your fingerings, stick to them.

Choose good bowings and then commit to them. It's important to know when you will go up-bow, when you will go down-bow, when you will slur several notes together, play staccato, etc. so that you can be confident in your movements. It is extremely important to choose the bowings and fingerings and stick to them at all times when practicing—without any change. If you do not change the bowings and the fingerings once you choose the ones that feel comfortable for you, you will learn the piece faster, and when you have to relearn it, it will also be faster.

When correcting mistakes, repeat the correct version more times than you played the wrong version. If you make the mistake again, that repetition doesn't count. The correct version needs to become your new habit.

PRACTICE SLOWLY

MASTERCLASS

Practicing slowly is crucial, especially when you are learning a new piece. When practicing a particular passage, slow it down enough so that you're able to play everything correctly (no wrong notes, no out-of-tune notes, no fumbling with the bow).

Keep your rhythms proportional as you slow down the music. Don't practice the easy parts fast and the difficult parts slow; instead keep everything the same tempo. That way, when you speed it back up, the rhythms will be correct and well-ingrained.

Give your brain ample time to soak in new information. You can't hurry good practice.

Use a Metronome

A metronome is a device that produces a click at a regular interval of time. You can set how fast you would like it to go based on beats per second. Mechanical metronomes, which have been around for several centuries, have a pendulum that swings back and forth. You can also use an electronic metronome or even a metronome app on your phone.

A metronome can help you keep a consistent tempo so that you don't inadvertently speed up or slow down.

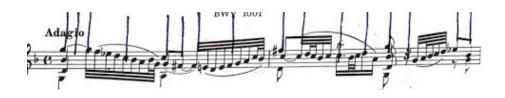
Start with a metronome marking that allows you to play all of the right notes and the right rhythms, then gradually increase the speed. This can be a long-term project, whereby you increase the speed by one notch of the metronome each day until you have worked up to your goal tempo.

PUT IT INTO PRACTICE

When using a metronome, it's important to understand the rhythms that you're playing as well as their correct placement in terms of the beat. Mr. Perlman uses the example of the beginning of the Adagio of Bach's Sonata No. 1 in G-minor, which has complex rhythms. Do you know where every beat falls?



You need to know, otherwise you'll wind up playing long and short notes without any real pulse to the music. As practice, mark where each beat in the music falls. In this case, you'll subdivide the measure by eighth notes. Here's how the first two measures of this piece would look:

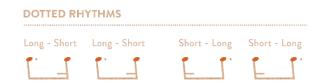


MASTERCLAS

Go through this entire movement and mark the beats in this way. Once you understand exactly where all those beats align with the rhythms, then you can practice the music with a metronome. Once you've practiced with the metronome and learned the rhythms by heart, then you can feel what Mr. Perlman called the "inner pulse" of this music.

PRACTICE IN RHYTHMS

For complicated passages of running notes, Mr. Perlman recommends practicing in rhythms. This means that you take that passage and play it through with either a slow-fast or a fast-slow rhythm. Here's what those would look like:



Here is a measure you could practice using the two kinds of rhythms that Mr. Perlman recommends (measure 139 from the first movement of Beethoven's Violin Concerto). This is what it looks like in the music:



This is what it would look like to practice them with a dotted eighth/sixteenth note pattern (long-short, long-short):



This is what it would look like to practice them with a sixteenth note/dotted eighth pattern (short-long, short-long):



PUT IT INTO PRACTICE

Find a passage of running notes that challenges you. It can be from a short piece, a concerto, an étude, or a piece of orchestra music. After several days of practicing with these rhythms, you'll likely find that the passage comes together more quickly.

Sight Reading

Sight reading is the ability to play a piece of music that you've never played before simply by reading it off of a page of written music. As with anything else on the violin, you have to practice to get good at it.

First, learn to read well. That means knowing the names of the notes, key signatures, flats and sharps, time signatures, and rhythms. When you sight read, these are the first things you should examine in the music before you begin to play.

The best way to practice sight reading is to play chamber music with friends and colleagues and/ or to play in an orchestra, where there are ample opportunities to read new music. You can practice alone by reading music you aren't familiar with, but playing with other people makes you more accountable—the orchestra is not going to stop every time you get a little confused.



THE THREE-HOUR PRACTICE SCHEDULE

Mr. Perlman recommends an every-day practice schedule composed of three elements: scales, exercises and études, and repertoire.

FIRST HOUR: SCALES

SECOND HOUR: ÉTUDES

THIRD HOUR: REPERTOIRE

SCALES AND ARPEGGIOS

Scales, which go upward and downward in steps, allow you to work on your sound, intonation, finger patterns, and bow control all at the same time. *Arpeggios*, which skip up and down the scale on chord tones, also help with shifting and keeping your hand frame. Mr. Perlman suggests starting your scale routine with slow bows, concentrating on getting a healthy sound and good tone from your violin. Play a different scale each day, and take care to play it in tune. Practice various bowings and rhythms. As you get more advanced, you can practice double-stop scales in thirds, sixths, octaves, and tenths. Here are some popular scale methods and their features:

ELEMENTARY SCALES AND BOWINGS FOR STRINGS:

(Harvey Whistler) Scales for the beginner. The book also contains charts that show violin finger placement in various keys.

SCALE-STUDIES FOR THE VIOLIN:

(Jan Hřímalý) Two- and three-octave scales and arpeggios for the intermediate student.

CONTEMPORARY VIOLIN TECHNIQUE:

(Ivan Galamian) This contains the rhythmic formula for Armenian violin instructor Ivan Galamian's famou three-octave acceleration scales, as well as many different ways to do scales. There is also a cycle of three-octave *arpeggios* as well as double-stop scales.

SCALE SYSTEM:

(Carl Flesch) A rather dense and complex set of scale exercises for the advanced violinist.

DOUBLE STOPS: SCALES AND SCALE EXERCISES FOR THE VIOLIN:

(Simon Fischer) An extremely detailed book that breaks double-stop scales down into manageable steps, focusing on thirds, sixths, octaves, fingered octaves, and tenths.

ÉTUDES AND EXERCISES (YOUR TEACHER NEEDS TO ADVISE ACCORDING TO YOUR LEVEL)

An étude, which mean "study" in French, is a musical exercise written to practice a specific technique. In addition to scales and *arpeggios*, they're an excellent way to learn the patterns and skills you'll need for violin-playing at every level. Start with this selection of books filled with études and exercises written for violin, roughly in order from elementary through advanced:

Études

SIXTY STUDIES FOR THE VIOLIN, OP. 45:

(Franz Wohlfahrt) Often a student's first book of études, these address string crossing, bow strokes, shifting, and finger patterns. The first 30 are in first position, while the last 30 incorporate third position as well.

36 ELEMENTARY AND PROGRESSIVE ETUDES, OP. 20:

(H.E. Kayser) Études that cover a wide variety of techniques including bowing, shifting, and fingering. For beginning to intermediate violinists.

75 MELODIOUS AND PROGRESSIVE STUDIES, OP. 36:

(Jaques F. Mazas) Studies by the French composer Mazas, who mostly wrote pedagogical studies and methods for violin and viola students.

42 STUDIES FOR VIOLIN:

(Rodolphe Kreutzer) These studies are an essential rite of passage for nearly every violinist transitioning into more advanced studies.

36 ETUDES OR CAPRICES FOR VIOLIN SOLO:

(Federigo Fiorillo) Advanced exercises that include techniques such as double-stops, string crossings, bowing patterns, and more.

24 CAPRICES FOR VIOLIN:

(Pierre Rode) Studies that encourage the player's facility over the whole instrument.

24 ETUDES:

(Pierre Gaviniès) Études that cover all 24 keys and a wide variety of techniques.

24 ETUDES AND CAPRICES, OP. 35, FOR VIOLIN SOLO:

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(Jakob Dont) Études that violinists generally study after Kreutzer's études and before the Paganini Caprices.

ETUDES-CAPRICES, OP. 18:

(Henryk Wieniawski) These work as both technical studies and concert pieces. The second violin part plays simple harmony to the first violin's virtuosic and technical part.

24 CAPRICES, OP. 1, FOR VIOLIN SOLO:

(Niccolo Paganini) Some of the most technically difficult pieces ever written for violin, these are often performed as concert pieces. Paganini was so virtuosic that it was rumored he'd sold his soul to the Devil in exchange for his astonishing violin technique.

Exercises

THE ARTIST'S TECHNIQUE OF VIOLIN PLAYING:

(Demetrius Constantine Dounis) Advanced exercises for use at the beginning of a practice session; they emphasize finger dexterity and shifting.

PREPARATORY EXERCISES IN DOUBLE STOPPING, OP. 9.

(Otakar Ševčík) Exercises to improve fluency in double-stops and chords.

REPERTOIRE

Once you have played your scales, exercises, and études, it's time to work on your repertoire—the pieces you wish to perform. These can be

anything from a short piece to a concerto. **Discuss with your teacher.**

PUT IT INTO PRACTICE

Your teacher should examine your practice schedule. It should include a balance of scales, études, exercises, and repertoire.

MEMORIZATION AND PRACTICE STUDENT Q&A

MEMORIZATION

MASTERCLASS

Every violinist reacts a little differently to performing a piece by memory. Mr. Perlman and his students have a few tips for memorizing music and performing it well:

- Practice not for the purpose of memorizing, but for the purpose of knowing the piece
- Make sure your fingerings and bowings are fully decided so that you have a clear plan
- Repeat the music many times so that it becomes muscle memory
- When performing, trust your muscle memory don't overthink
- Keep using the music, even when it's memorized, so you don't forget important points
- Break the music up into different sections based on emotions, colors, or other ideas
- Run through the piece in your head away from the instrument. Try it right before going to sleep
- Be able to sing the entire piece of music either out loud or in your head
- Go over the fingering for the entire piece of music in your head
- Be able to start from any point in the music
- Have a scheme for the music that repeats; know how each repetition is slightly different or the same as the others

Finally, if you find that you can't perform music by memory, then use the music. As long as you give

a wonderful performance, Mr. Perlman says that using music is okay.

Preparing for a Performance

- Be so prepared on a technical level that you can let go and play the music
- Practice musically; correct the technique in the context of the music. For example, if you are working on intonation, always still play with a beautiful sound from the bow, and with the proper dynamics and articulation the music requires.
- Practice with the same expressive intentions you would use if you were on stage performing for an audience, even when practicing slowly.
- On the day of the performance, rest, and keep practice to a minimum.
- If you are concerned about a particular passage on performance day, practice it, but not too much
- Play the piece enough on performance day so that you are in the mindset to play it and it doesn't feel like new music
- As you go out on stage, give yourself permission not to worry about technique





Mr. Perlman has collaborated with many musicians over a lifetime of performing, and he's picked up some tips for working with other musicians along the way. Here are just a few to keep in mind:

WORKING WITH OTHER MUSICIANS IN A CHAMBER SETTING

Timing

- · Work on synchronizing the beat
- When you slow down or speed up, come to an agreement with your partner(s) about how to do so

Balance

- Make sure one instrument is not much louder than any other
- Know who plays the melody and who plays the accompaniment at various points in the music, and allow the melody to come out

Phrasing

 Make sure the group comes to an agreement about how the phrasing will go

Working With a Conductor and Orchestra

- Aim for an amicable, not confrontational, relationship
- Be respectful
- Communicate your wishes in terms of tempo and balance
- If something doesn't seem right, politely ask the conductor, "Can you help me out?"
- Avoid blurting out, "It's too loud,"
 "It's too fast," etc.
- Use humor
- Know the tendencies of particular conductors:
 Some might conduct behind you, others might conduct ahead

WHAT IS KLEZMER MUSIC?

Klezmer music is built on traditional Jewish music from eastern Europe, much of it dance and celebration music played at weddings and other special occasions. Mr. Perlman heard this kind of music in Israel when he was a child; much later on, when he was asked to host a show about klezmer, he found that the style came naturally to him. In 1995 he recorded an album of klezmer music called IN THE FIDDLER'S HOUSE, which was followed by a documentary of the same name. Mr. Perlman loves to play this kind of music and continues to perform it today.

SOME OF MR. PERLMAN'S COLLABORATIVE PARTNERS FEATURED IN THIS CHAPTER:

PINCHAS ZUKERMAN, born in 1948, is an Israeli-American violinist, violist, and conductor. He and Mr. Perlman have known each other since childhood and have played together since they were teenagers. Both of them graduated from the Juilliard School, and, for a time, both lived in the same apartment building on Manhattan's Upper West Side. "It's a rare thing, two people with such effortless rapport," Perlman said of their relationship in a 1979 New York Times article. They have toured and performed countless concerts together over their many years of friendship and collaboration.

VLADIMIR ASHKENAZY is a Russian pianist and conductor born in 1937. He and Mr. Perlman started playing together in the 1960s and made numerous recordings together. "I enjoyed tremendously working with him," Ashkenazy said in a 2017 interview with Decca Classics. "We discussed things. Not that we argued, but we discussed things properly and always arrived at a decision that was acceptable to both of us."

Jazz pianist OSCAR PETERSON worked with Mr. Perlman to record a 1994 album called *Side* by *Side*, which featured favorite jazz standards like "Misty," "Stormy Weather," "Mack the Knife," "I Loves You, Porgy," and more.

MASTERCLASS

A CAREER IN MUSIC

The Perlman Music Program (PMP), founded in 1994 by Mr. Perlman's wife, Toby, creates an environment where young musicians can feel nurtured and supported while also receiving high-level training. Every summer, an elite group of string players between the ages of 12 and 18 makes tracks for Shelter Island in New York to receive instruction from an all-star faculty (students of the violin, viola, cello, and bass are welcome). The kids are also thrown into a choir whether they have a background in singing or not. The idea is to create community and even a little humility. Students who are "already stars in their own countries come [to PMP] and they're just part of the group," Toby says. At the end of the day, though, the camp is about fostering connections between campers and encouraging a lifelong love of music. Here, Toby gives you a behind-the-scenes look at this unique and thriving program—how it came to be, how it has evolved into the success it is today—as well as some unexpected advice for pursuing a modern-day career in classical music.

ORIGINS OF THE PERLMAN MUSIC PROGRAM

Toby and Mr. Perlman first met at a summer music program for young string players. Her exposure to excellent teaching at such an early age laid the foundation for the Perlman Music Program.

"That experience—not of meeting my husband, but going to that program—gave me a model for what I would do if I could. And I think that life experience combined with, later on, the experiences of my own children who were at various music programs around the country, kind of cemented this dream. So when the opportunity arose, I was ready. I never would have done this had the opportunity not kind of landed in my lap. But once it did, we just went for it."

It wasn't until the Perlmans bought a house outside of New York that the school Toby imagined finally materialized.

"Itzhak and I have a house in East Hampton, and I was contacted by a group of people who were interested in having a major music festival there. I had no interest in that at all, because we had just spent ten summers in Aspen and then left, mainly because it got too social and too fancy for us. So I had no interest, but I thought, 'I'll go to the meeting to be polite,' you know? Maybe I can help

them out in some way. And in the course of conversation someone said, "You know, we could have a school attached to the festival." Without skipping a beat, I said, "A school? Oh, I'll run a school." So we got a school. No festival! But that was the beginning. This conversation about the school took place I think in April, maybe March, and we opened that August. We started small—the first couple of years, I think we did a two week program, and then we went to four weeks, and then six weeks, and finally seven weeks. Then we added other programs to it. So it's mush-roomed into something a lot more complicated than I had originally envisioned."

Even early on, the program garnered A-list fans.

"Steven Spielberg, Jo Carole and Ronald S. Lauder were very early supporters of this program. They really helped us out. We're very lucky that we get a lot of support—we have a whole bunch of people who really love us. In the beginning nobody knew what this was going to be, and people really went out on a limb and enabled us to get started. Steven was among those people. We hadn't proved anything yet, and he really made a difference."

PMP TODAY

The program is small, but that's the secret to its success.

"I adhere to a policy, and I discipline myself not to get sucked into anything else. For the program of students ages 12 to 18, we take a maximum of 40 students. Thirty five is the magic number because it's small enough so that you know what's going on under each child's fingernails and big enough so it feels bigger than a family."

Aspiring students should expect a competitive application process.

"It's very competitive, so getting in is difficult. But once you're in, it's completely non-competitive. That's a big issue for us—these kids live in a very competitive world with crazy parents and terrible pressure. Once they're in the program, we try to get rid of some of that. Students fill out the application online, and they make a recording, and each faculty member decides for his or her own studio. So the viola faculty chooses the violas, the

violin faculty chooses the violins, and so on. It's a very difficult process because the level is so high, and it's horrifying to have to reject so many kids. This year I think we had 106 violin applicants for four spots. It's not fair, but that's the way it is."

The A-list support keeps on coming.

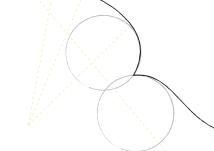
"Alec Baldwin and Alan Alda are among our fans. These are people who really get it and care about us."

PREPARING FOR A CAREER IN MUSIC

Being well-rounded is as crucial as being well-practiced.

"It's a very different world now than when my husband started out. In many ways, there are more opportunities now than there were then. On the other hand, I think the path was straighter 50 years ago than it is now. It's a very broad question, and my answer to it is not so much about the cultivation of a career but the cultivation of the child. And so, what does that mean? It means that the kid who sits in the practice room eight hours a day and doesn't go to school is going to play like a kid who sits in a room all day and doesn't

go to school. You have to have something in your head and your heart. One without the other is no good. If our PMP-ers are choosing between going to college and going to a conservatory, I always urge them to go to college. Go to college, take interesting courses—take the modern Japanese novel! You'll never have an opportunity to study that at any other time. Maybe that's an exaggeration, but not much. Developing skills is important, but developing as a person is equally important. That doesn't mean it's easy to make a career, but usually, greatness doesn't get lost."



ABILITY VS. DISABILITY

Mr. Perlman has a tremendous ability to play the violin. Yet even as a violinist with world acclaim, he still finds himself in situations where people refuse to look past his physical disability caused by childhood polio.

The key is to separate abilities from disabilities.

You may have your own disabilities, whether they are physical, social, mental or emotional. But this does not take away from your abilities and your gifts.

Focus on your abilities. Cultivate them to their fullest. Share them with the world.

And when it comes to those around you, focus on their abilities as well. Understand that a disability does not define a person. One of the best things you can do for your child is to listen to good music in your home. If you're not sure where to start, Mr. Perlman has compiled a playlist.

Mr. Perlman's Custom Playlist

Caprice No. 1

Niccolò Paganini

Mr. Perlman says: "It's a great example of the use of spiccato."

Fritz Kreisler plays Méditation

Mr. Perlman says: "It's an example of a gorgeous tone."

Emanuel Feuermann plays Dvořák and Popper

Mr. Perlman says: "The legendary Emanuel Feuermann is a perfect example of beautiful tone and extraordinary facility."

Perpetuual Mobile

Ottokar Nováček

Mr. Perlman says: "Another example of spiccato."

How Do You Find A Good Teacher?

- Check with your local orchestra or symphony
- Check with your local university music program
- Look into local music conservatories
- Look into local Suzuki music programs

- Ask the music teacher at your child's school for recommendations
- Ask fellow parents whose children are involved with music for recommendations
- If there aren't many quality music programs in your community, consider looking in a larger nearby city

At the end of the day, remember this: A teacher should cultivate a child's talent, not ruin it.

Some Basic Dos and Don'ts

- Allow children to play with friends; don't make them prisoners to practice and homework
- Allow the student to make musical decisions; don't micro-manage
- Help the student cultivate his or her ideas; don't impose all of the teacher's ideas on the student
- Talk about technique in a way that will make the music come alive; don't focus on technique to the exclusion of focusing on music
- Leave things alone when they go well; analyze when a student's music doesn't go over well to understand how to change things effectively

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Not many violinists have the opportunity to play on a Stradivari violin worth millions of dollars. Chances are, you'll start with a student violin, then upgrade as your playing improves and you find yourself seeking more from your instrument. Here are some pointers for choosing the right violin:

Purchasing a Student Instrument

A beginner can purchase or rent an instrument. Renting can be a good idea for a child who will grow out of his or her instrument. Some shops will let you apply part of your rental fees towards the purchase of an instrument, but you should always ask about this ahead of time.

It's best if you can actually test an instrument before purchasing it. Seek out the help of your teacher, if you have one. Most shops will let you test an instrument before buying it.

It is possible to buy a good violin online, but do your research, seek recommendations from teachers and players, and be wary. Don't buy the cheapest violin you can find on the internet figuring that the quality won't matter. A low-quality violin will frustrate you with both bad sound and bad functionality, with issues like pegs that don't work properly, bad strings, or a bridge that doesn't fit the violin. Chances are you'll spend a small fortune making the faulty instrument usable—and that's money you could have spent on a better instrument to begin with.

Purchasing a Higher-Quality Instrument

If you buy an instrument from a reputable violin shop or luthier (violin maker), you will probably be buying the violin, bow, and case separately. Most violin shops have a room where you can play a violin that you're considering, and most will also allow you to borrow the violin (or several) for a period of time to see if it is the one you wish to buy.

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Play a variety of pieces on the violin to assess its tone, responsiveness, and volume. The tone is the quality of the sound. The responsiveness is its clarity in responding to fast passages and various techniques. The volume is simply how loud it is—does it carry in a hall? It can be helpful to have someone else play the violin for you and to test in it different settings, such as your room at home, a church, and a concert hall.

If the violin is made by a particular luthier, make sure to get a certificate of authenticity (it'll come in handy if you need to file a claim on a lost instrument or if the day comes when you decide to sell). You'll also need an official appraisal from the violin shop or maker so you can insure the instrument for an amount that's commensurate with its value.

AASTERCLAS

Acquiring a Stradivari or Other Rare Italian Instrument

Students at the highest level may wish to play on a rare Italian instrument, and these tend to be worth hundreds of thousands if not millions of dollars. Here are some of the organizations, institutions, and competitions that grant instrument loans and/ or connect young artists with patrons who own fine instruments:

- Amati Foundation
- Canadian Instrument Bank
- Chi-Mei Foundation
- Doublestop Foundation
- International Violin Competition of Indianapolis
- The Maestro Foundation
- Nippon Music Foundation
- Paris Foundation
- Stradivari Society
- Rachel Barton Pine Foundation
- Rare Violins in Consortium

A number of universities also own fine instruments that they'll loan to students.

Mr. Perlman's Soil Stradivarius

Made in 1714 during Antonio Stradivari's Golden Period, the Soil Stradivari belonged to Yehudi Menuhin before Mr. Perlman acquired it. Mr. Perlman fell in love with it the minute he first played it (at a meeting with Menuhin, who graciously let Mr. Perlman try it out). Years later, in 1986, Mr. Perlman bought it from Menuhin. It is called the Soil because it was once owned by Amédée Soil, a Belgian industrialist. Before that, it was owned by a number of people, including French luthier Jean-Baptiste Vuillaume. It is considered among the finest of the violins made by the Italian violin maker Stradivari, who made some 1,100 violins, violas, cellos, and guitars. Today, about 450 Stradivari violins survive, and because of their high value, most are owned by wealthy collectors and institutions.

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ITZHAK PERLMAN | APPENDIX

SOME OF THE MUSIC PLAYED THROUGHOUT MR. PERLMAN'S CLASS

JOHANN SEBASTIAN **BACH: GAVOTTE EN** RONDEAU FROM PARTITA

Bach's Sonatas and Partitas were completed around 1720 after the sudden death of his wife. The Sei Solo, as he called them, were written for the violin with no accompaniment, and yet they're some of the most harmonically complete and profound pieces of music that Bach ever wrote, full of multiple voices and counterpoint. There are three sonatas, each with four movements, and three Partitas, each with multiple dance movements. The Gavotte en Rondeau, a lively dance in two, is the third of six dance movements in Partita No. 3.

PYOTR ILYICH TCHAIKOVSKY: VIOLIN CONCERTO IN D-MAJOR, OP. 35

If first impressions held any weight, Tchaikovsky's only violin concerto was dead on arrival. When Tchaikovsky presented it to violinist Leopold Auer, Auer dismissed it as

"unplayable" and refused to perform it for a scheduled premiere in 1879. When it was premiered two years later in 1881, played by violinist Adolf Brodsky, critics ripped into it, with Austrian writer **Eduard Hanslick noting** that it "stank to the ear" and that "the violin is no longer played; it is pulled about, torn, beaten blackand-blue." Yet this concerto went on to become one of the most beloved, most performed, and most recorded concerti in the violin repertoire. Even Auer came to eventually champion the work, performing it frequently and teaching it to his soonto-be-famous students, violinists Mischa Elman, Jascha Heifetz, Nathan Milstein, Oskar Shumsky, and Efrem Zimbalist.

MAX BRUCH: VIOLIN **CONCERTO NO. 1 IN** G-MINOR, OP. 26

Completed in 1866, Max Bruch's first violin concerto was premiered by violinist Otto von Königslow and later revised with the

help of violinist Joseph Joachim. The runaway popularity of the concerto, written when Bruch was in his 20s, dogged him for the rest of his life. It proved more popular than nearly everything else he wrote, with the possible exception of his Scottish Fantasy for violin and orchestra. It also made him very little money, as he had sold the score to the publisher for a modest sum, with no provision for royalties.

FELIX MENDELSSOHN: VIOLIN CONCERTO IN E-MINOR, OP. 64

This violin concerto was premiered in 1845 by the violinist Ferdinand David, to whom the work was dedicated. David and Mendelssohn had been friends since their teenage years, and at the time David was concertmaster of the Leipzig Gewandhaus Orchestra, where Mendelssohn was conductor. Mendelssohn's violin concerto, written in close consultation with David, is one of the most frequently-played

concertos in the violin repertoire, combining elements of late-Classical and early-Romantic style.

CADENZA BY FRITZ KREISLER, FOR LUDWIG VAN BEETHOVEN'S **VIOLIN CONCERTO** IN D-MAJOR, OP. 61

Technically, a cadenza

is showy improvisation by a soloist, played at a cadence in a concerto. But many famous performers have written down their cadenzas for various concertos. Beethoven's Violin Concerto has inspired cadenzas by dozens of famous violinists. including Leopold Auer, Joshua Bell, Ferdinand David, Carl Flesch, Joseph Joachim, Fritz Kreisler, Nathan Milstein, Louis Spohr, Henri Vieuxtemps, Henryk Wieniawski, and Eugène Ysaÿe. In this chapter, Mr. P plays the fiendishly difficult Kreisler cadenza, which is full of double-stops and relentless passagework.

ANTONIO BAZZINI: LA RONDE DES LUTINS, OP. 25

Translated as "the Dance of the Goblins," this piece, written in 1852 by the Italian violinist, involves a dizzying array of special techniques: flying *spiccato*, left-hand *pizzicato*, artificial harmonics, double-stop trills, and more.

GIUSEPPE TARTINI: VIOLIN SONATA NO. 3 IN G-MINOR, THE DEVIL'S TRILL

Giuseppe Tartini wrote this four-movement sonata for violin in the early 1700s after having a dream that he had been visited by the devil, who played him the most virtuosic and brilliant music he'd ever heard. Upon waking, he tried to jot down his memories of the music, but he ultimately felt that his written composition was inferior to what he'd heard in his dream. Nonetheless. this was his most famous composition.

LUDWIG VAN BEETHOVEN: VIOLIN CONCERTO IN D-MAJOR, OP. 61

It's hard to believe that Beethoven's Violin

Concerto-now considered among the most beautiful and pristine works written for violin-was met by the world with tepid reviews when it was premiered in 1806 by violinist Franz Clement. One reason may have been that Beethoven finished writing it just days before the premiere, forcing Clement to sight-read it at the concert. Written in the violin-friendly key of D-major, it begins with a movement full of cascading scales and triumphant orchestral writing and ends with a playful last movement.

PYOTR ILYICH TCHAIKOVSKY: ANDANTE CANTABILE

This melody comes from the second movement of Tchaikovsky's String Quartet No. 1, Op. 11, written in 1871. By the composer's own account, the movement caused Russian author Leo Tolstoy to burst into tears during a 1876 performance. Tchaikovsky arranged it for cello, and a number of violinists, including Leopold Auer and Fritz Kreisler, have made arrangements for violin. The tune was even

used for a popular 1930s song by Mack David called *On the Isle of May*.

JULES MASSENET: MÉDITATION FROM THAÏS

As written in Massenet's 1894 opera Thaïs, this violin solo represents the repentance and spiritual awakening of the opera's main character, Thaïs. But the violin solo has had a hefty life outside of the opera, becoming a mustlearn piece for students, a recital piece for violinists of all levels, and an encore piece for soloists. You can find hundreds of recordings of this piece in every medium of recorded music; Mr. P particularly loves an old recording by violinist Fritz Kreisler.

ERNEST CHAUSSON: POÉME, OP. 25

Written in 1896 for the violinist Eugène Ysaÿe, this one-movement work is named for a romantic novella called *The Song of Triumphant Love* by the Russian writer Ivan Turgenev. The highly emotional piece is steeped in French Romanticism.

JOHANN SEBASTIAN BACH: CIACONNA FROM PARTITA NO. 2 IN D-MINOR

Written for violin with no accompaniment, this is one of the most deeply spiritual movements in all of Bach's Sonatas and Partitas, falling at the conclusion of the five-movement Partita No. 2. A ciaconna, or chaconne, is a form of variations based on repeated harmonic progression. It was written around 1720, and historians have speculated that this work embodies Bach's grief over the sudden death of his wife.

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WOLFGANG AMADEUSMOZART: CONCERTO NO. 4

In 1775, Mozart wrote five violin concerti in rapid succession (he was just 19 years old). His first two concertos are seldom played, but Concertos 3, 4, and 5 are staples of the violin repertoire. Though Mozart was known more for his skill at the keyboard, he was a fine violinist, and his father, Leopold Mozart, was a violinist, composer, and teacher who wrote a seminal violin method book.

CÉSAR FRANCK: SONATA IN A-MAJOR

César Franck wrote this sonata for violin and piano in 1886 as a wedding present for violinist Eugène Ysaÿe, who was 31 at the time. Though the composer died just four years later, the piece grew in popularity as Ysaÿe continued to play it over his own lifetime. This sonata is notorious for the demands it makes on the pianist, as Franck himself was a pianist and organist with unusually large hands.

HENRYK WIENIAWSKI: VIOLIN CONCERTO NO. 2 IN D-MINOR, OP. 22

Polish violinist Henryk
Wieniawski was one of the
most famous virtuosi of his
time. He wrote a number
of works that remain in
the violin repertoire today,
including this concerto,
which he premiered
himself in 1862 in St.

Petersburg with Anton Rubinstein conducting.

JOHANN SEBASTIAN BACH: VIOLIN CONCERTO IN A-MINOR

This particular concerto has three movements, as is typical of traditional Italian structure. The movements are arranged fast-slow-fast.

LUDWIG VAN BEETHOVEN: VIOLIN SONATA NO. 10, OP. 96, IV. POCO ALLEGRETTO

Written for his patron
Archduke Rudolf, a
pianist, and the French
violinist Pierre Rode, this
was Beethoven's last violin
sonata, written in 1812.
Beethoven makes equal
partners of the violin and
piano, and this sonata has
characteristics of both the
Classical style as well as
the emerging Romantic
style.

CAMILLE SAINT-SAËNS: INTRODUCTION AND RONDO CAPRICCIOSO IN A-MINOR, OP. 28

Saint-Saëns composed this piece in 1863 for the violinist Pablo de Sarasate. Its Spanish-tinged melodies and thrilling virtuosic passages have made it a popular showpiece for violinists ever since.

HENRYK WIENIAWSKI: CAPRICES OP. 18 FOR TWO VIOLINS, NO. 4

The Polish violinist, who also taught violin from 1862 to 1869 at the St.
Petersburg Conservatory, wrote eight madly difficult Études-Caprices. This is one of them. Intended to be instructional, Wieniawski wrote each first violin part as an étude focusing on advanced technique while the second violin part generally provides the melody.