

Reviewers



Mary Nemet

National Reviews Editor, violinist, solo, orchestra and chamber music broadcasts, recordings and concerts worldwide. Former Lecturer in Strings, Sydney Conservatorium and VCA, Melbourne, UQ and USQ.



Christopher Wellington (Guest Reviewer)

Distinguished British violist who has held principal positions in many ensembles. Master classes worldwide. ESTA Vice-President and Tertis Award Trustee.



Andrew Lorenz

An extensive and varied career as soloist, orchestra leader and chamber musician. After 30 years lecturing at tertiary level, now in the Trio Empyrean with Wendy Lorenz and David Pereira.



Ros Hurst

Formerly on staff at ANU, now string pedagogy researcher, workshops, master classes, frequent guest conductor, youth orchestras.



Susan Pierotti

Career experience includes London, solo, opera, ballet, recordings, Elision Ensemble, Principal Violin, Orchestra Victoria. *Stringendo* Editor.



Catherine Milligan

Brisbane cellist, teacher, conductor and AMEB examiner. Recitals throughout Europe and Australia. Former reviews and national editor, *Stringendo*.



Marian Heckenberg

Masters in Music Performance, University of Southern California. Marian has performed extensively with all the major Australian orchestras and as guest Principal Bass with the TSO and Orchestra Victoria.



Dr. Hollis Taylor

Violinist, composer, alternative styles, researcher and contributor to numerous journals, post-doctoral Research Fellow, Macquarie University, Sydney.

www.Hollistaylor.com

Not too distraught, Huberman was content in the knowledge it was insured by Lloyds and that it would soon be found, as it had been on a much earlier occasion in Vienna in 1919.

In fact it did not surface for another 50 years!

Chaudière's chronicle, a mix of well-researched fact and lively imagination, takes the reader on a journey from 17th century Cremona to Vuillaume in Paris and Hill in London, where Sir Alfred Gibson bought the wonderful 1713 Stradivarius violin. Huberman later bought it in 1911.

We journey through the world of dealers, rogues and concert performers, a world that Chaudière knows well. Although inevitably anomalies emerge in a fictionalised account there is a ring of truth to Chaudière's story even though as he says, it does not pretend to be an accurate historical essay.

Who played the violin during its missing 50 years and how it was found again?

Find out all the spicy detail in this dramatic and entertaining psychological thriller.

290 years after its creation, the incredible *troppo rosso* violin is once again fulfilling its destiny in the hands of Joshua Bell.

TONE

Simon Fischer

Fitzroy Music Press SFOL005-3

www.simonfischeronline.com

Do you wish to improve bow control and tone? No matter what level you are at, with the aid of this book, you will!



Simon Fischer's book focuses on five different soundpoints measured from the bridge.

Controlled precisely with every bow stroke, exercises range through every dynamic.

Professor Fischer urges us to think about bow-weight, balance, length and tilt to widen the palette of sound when we play.

Thus, being acutely aware of how we can control the bow can lead to many possibilities of musical colour for effect.

We should play these exercises expressively, imagining they are character pieces, moulding each note using perfect proportions of speed, pressure and soundpoint.

A last word from a student: "I love the detail Mr Fischer puts into each point. Page 1 is just the beginning of a 'veritable feast' of exercises. There is no chance of boredom creeping in as one has to be totally engaged to 'get it right'. Thank you to an amazing teacher!"

Book Reviews

Books Briefly...by Mary Nemet

A STRAD OUT OF THE BLUE

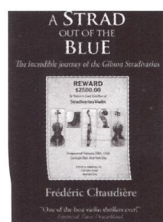
Frédéric Chaudière

FHC Editions

www.fchaudiere.fr

Renowned French luthier, Frédéric Chaudière's account of the theft of the Gibson Strad is as intriguing as any whodunit.

This red-varnished violin became famous after it was stolen backstage at Carnegie Hall while its owner, Bronislaw Huberman was performing on his other violin, a Guarneri.



NICOLAS LUPOT

Sylvette Milliot

JMB Impressions

www.nicolaslupot.com

Lupot (1758-1824) is acknowledged as the French Stradivari, not only for his superior skills as a maker, but also to convey the marked similarities between their works.

Stradivari's influence can also be seen in Lupot's pupils and successors; Thibout, Bernardel, Gand and Vuillaume, all of whom carried on the Cremonese model.

Sylvette Milliot's magnificent two-volume set is a fitting testament to this great maker and his contemporaries. This

