

Report of the author's work

1. Personal data

Mgr. art. Ivan Palovič, ArtD., PhD.

Academy of performing arts Bratislava, Slovakia

2. Diplomas / artistic degrees - with the name, place and year of obtaining.

2013-2018 - doctoral study at the Pedagogical Faculty of Matej Bel University, title PhD.

2010-2011 - private study at Prof. Nobuko Imai in Geneva (Switzerland)

2008-2011 - doctoral study at KSN HTF of the Academy of Performing Arts in class of doc. Jozef Hošek, title ArtD.

2006-2008 - postgraduate study at Mozarteum Salzburg, Prof. Peter Langgartner

2004-2005 - master's study (Konzertdiplom) at the Hochschule Musik und Theater Zürich, Prof. Nicolas Corti, title Master of Arts

2001-2006 - master's study at KSN HTF of the Academy of Performing Arts in class of Prof. doc. Jozef Hošek, title Mgr.art

1995-2001 - study at the Conservatory in Bratislava in classes of doc. Jozef Kopelman, Bohdan Warchal and František Török, title DiS. art.

3. Information on previous artistic employment.

2001-2005 - member of Chamber soloist Bratislava (Slovakia)

2003-2004 - member of Slovak Philharmonic Orchestra (Slovakia)

2004-2005 - member of Gehga Quartett (Austria)

2005-2006 - member of Arensky Quartett (Switzerland)

2004-2006 - member of Capella Istropolitana (Slovakia)

2005-2007 - member of Unici Ensemble (Italy)

2008-2011 - pedagogical activity at KSN HTF of the Academy of Performing Arts within the internal doctoral study (Slovakia)

2011- - pedagogical activity at the Conservatory in Bratislava - professor of viola, chamber music, study of orchestral parts (Slovakia)

2011- - pedagogical activity at KSN HTF of the Academy of Performing Arts professor of viola, study of orchestral parts (Slovakia)

2016- - Masterclass Schola Arvensis, professor of viola, (Slovakia)

4. Bibliometric summary of scientific achievements

PALOVIČ, Ivan. *The Life and Work of Otakar Ševčík / Ivan Palovič*; rec. Karol Medňanský, Martina Krušinská, 2014 In: *Musica et educatio V.:* e-collection of scientific contributions of doctoral students, young scientists and university teachers / eds. Martina Procházková, Ivana Parcová. - [1. ed.]. - Ružomberok: Verbum - Publishers of the Catholic University in Ružomberok, 2014. - ISBN 978-80-561-0129-2, CD-ROM, p. 183-186.

PALOVIČ, Ivan. *The Didactic-Methodological Procedures of Work by Lucien Capet and Carl Flesch in Violin Classes*; rec. Zuzana Zahradníková, Daniela Valachová, 2015 In: *Ars et Educatio I.:* e-collection of scientific contributions of doctoral students / eds. Martina Procházková, Ivana Vernusová. - [1. ed.]. - Ružomberok: Verbum - Publishers of the Catholic University in Ružomberok, 2015. - ISBN 978-80-561-0240-4, CD-ROM, p. 82-89.

PALOVIČ, Ivan. *The Impacts of Individual String Schools on the Current Pedagogical Process in Europe and their Mutual Correlations - empirical part*; rec. Zuzana Zahradníková, Daniela Valachová, 2016. In: *Ars et Educatio II.:* CD-collection of scientific contributions of doctoral students / eds. Martina Procházková, Ivana Vernusová. - [1. ed.]. - Ružomberok:



Verbum - Publishers of the Catholic University in Ružomberok, 2016. - ISBN 978-80-561-0345-6, CD-ROM, p. 55-62.

PALOVÍČ, Ivan. *Paul Hindemith und seine Ästhetisch-theoretische ansichten*; rec. Prof. Therese Grant, Prof. Susan Astley, Prof. Diane Malbin, 2015; International Scientific Board of Catholic Researchers and Teachers in Ireland June 2015, Dublin: ORIGINAL WRITING LTD., ISBN 978-1-911406-14-3

5. Final theses published at the Conservatory in Bratislava (Slovakia) and the Academy of Performing Arts in Bratislava (Slovakia) and Matej Bel University in Banská Bystrica (Slovakia)

PALOVÍČ, I.: Violin sonatas of Johannes Brahms, Graduate Thesis, Conservatory Bratislava 2001

PALOVÍČ, I. : W.Walton Concert for Viola and Orchestr, Bachelor Thesis, Academy of Performing Arts Bratislava 2004

PALOVÍČ, I.: Compositions of Walton a Bartók in the context of development viola concert, Master Thesis, Academy of Performing Arts Bratislava 2006

PALOVÍČ, I.: P. Hindemith - The Concertant Works for Solo Viola and Orchestra, Disertation Thesis, Academy of Performing Arts Bratislava 2011

PALOVÍČ, I.: *Europe string pedagogy in 20th century focusing on violin and viola*, Disertation Thesis, Pedagogical Faculty of Matej Bel University 2018

6. Supervisors' and opponents' opinions within pedagogical activities

Supervisors' opinions

Zuzana Koreňová - viola, bachelor concert 26.4.2014, Academy of Performing Arts, Bratislava, Slovakia



Zuzana Koreňová - viola, bachelor thesis 26.5.2014, Academy of Performing Arts, Bratislava, Slovakia

Lukáš Turčina - viola, diploma concert 18.4.2014, Academy of Performing Arts, Bratislava, Slovakia

Lukáš Turčina - viola, diploma thesis 18.4.2014, Academy of Performing Arts, Bratislava, Slovakia

Stanislava Jasíková - viola, bachelor concert 26.4.2018, Academy of Performing Arts, Bratislava, Slovakia

Stanislava Jasíková - viola, bachelor thesis 26.5.2018, Academy of Performing Arts, Bratislava, Slovakia

Opponents' opinions

Vladimír Paulen - viola, bachelor concert 19.4.2013, Academy of Performing Arts, Bratislava, Slovakia

Martin Kušš - viola, bachelor concert 26.4.2013, Academy of Performing Arts, Bratislava, Slovakia

Peter Dvorský - viola, bachelor concert 26.4.2013, Academy of Performing Arts, Bratislava, Slovakia

Tatiana Bobeková - viola, bachelor concert 30.4.2014, Academy of Performing Arts, Bratislava, Slovakia

Dagmar Kubinová - viola, graduate thesis 25.5.2015, Conservatory, Bratislava, Slovakia

Štefan Sojka - viola, graduate thesis 20.9.2015, Conservatory, Bratislava, Slovakia

7. Graduates of viola play within pedagogical activities

High school graduates at the Conservatory in Bratislava:



2015 Emil Hasala

2017 Pavol Krajcer

2018 Leonard Mezei

2018 Iván Andráš

Graduates at the Academy of Performing Arts:

2014 Zuzana Kořenová - Bachelor degree

2014 Lukáš Turčina - Master degree

2018 Stanislava Jasíková - Bachelor degree

2019 Stanislava Jasíková - Master degree

8. Artistic activity:

- member of several chamber groups - Gehga Quartett (Austria), member of Arensky Quartett (Switzerland), member of Unici Ensemble (Italy); chamber and symphonic orchestras - Slovak Philharmonic Orchestra, Capella Istropolitana, Chamber Soloists Bratislava.

- performing at major international and national music festivals in Slovakia and abroad, for example, : Bratislava Music Festival, Mozart Week, Chamber Music Days of J. N. Hummel, Melos-Étos, New Slovak Music, Central European Concert Arts Festival Žilina, Parade of Young Concert Performers, 1st Summer Festival of Young Artists Piešťany, Trnava Classic Music Festival, Košice Musical Spring, Levoča Musical Spring, Poprad Musical Spring, Lipany Musical Spring, Trenčín Musical Spring, Topoľčany Musical Spring, Prešov Musical Autumn, Nitra Musical Autumn, Musical Autumn in Rimavská Sobota, Topoľčany Musical Autumn, Kubín Musical Autumn, Gallery of Music Nitra, Days of Tadeáš Salva, Confrontations, Festival of Nice Music, 24 Hours Piano, Schubert FEST, Evenings of Radio Devín, etc.

- as a soloist he cooperated with the Slovak Radio Symphony Orchestra, Slovak Chamber Orchestra (Slovak Sinfonietta), Košice State Philharmonic Orchestra, Unici Ensemble etc.

- recordings for Slovak Radio, Czech Radio, ORF, RAI3

9. Participation in international competitions:

2002 - international competition "Anglo-Czechoslovak Trust Competition" (London, Great Britain), Bohuslav Martinů Prize

2004- Internationale Sommerakademie Prag-Wien- Budapest Wettbewerb, Bohuslav Martinů Prize

2004- "Beethoven's Hradec" International Performance Competition, *1st prize in 2nd category, "Award for Best Performance of the Composition by L. van Beethoven" and "Czech Music Fund Foundation Award for Best Performance of the Composition by Contemporary Czech Artist"*

10. Lectures at conferences:

-21.11.2014, lecture at doctoral conference *Ars Educatio I - The Life and Work of Otakar Ševčík*, Pedagogical Faculty of the Catholic University in Ružomberok

-17.11.2015, lecture at doctoral conference *Ars Educatio II The Didactic-Methodological Procedures of Work by Lucien Capet and Carl Flesch in Violin Classes*, Pedagogical Faculty of the Catholic University in Ružomberok

-20.11.2016, lecture at doctoral conference *The Impacts of Individual String Schools on the Current Pedagogical Process in Europe and their Mutual Correlations - empirical part* Pedagogical Faculty of the Catholic University in Ružomberok

-10.11.2017, lecture at doctoral conference *Theory and Practice of Musical Education Characteristics of Selected String Schools of the 20th Century and their Mutual Synthesis*, Pedagogical Faculty of Charles University in Prague

-12.5.2018, lecture on theme *Differences in tone formation in the play of viola and violin*, Conservatory in Bratislava

11. Artistic recordings

CD recordings

2008, CD recording *Antonio Vivladi Le quattro stagioni*, Cimatorosa Chamber Orchestra, Diskant, DK0102-2131

2013, CD recording *n Impastamenti sottili - Drobné splynutia, Malý a veľký – ruka v ruke* (úryvok: *Páperie; Líc a rub*), *Hommage à Hesse (Beharrlichkeit des Herzens / Vyrvalosť srdca – Spruch / Výrok)*, 2013 Pavlík Records

2013, CD recording *Anton Aschner ...to najlepšie z neznámeho... the best of unknown*, SOZA MM 1939-002-22013 Catholic University in Ruzomberok, Slovakia

2014, CD recording *Musica Nova Spiritualis - Slovak composers songs for pedagogy use*, SOZA MM 1939-003-2, Catholic University in Ruzomberok, Slovakia

2019, CD recording "REGER / BRAHMS / MACHAJDÍK / BOWEN", Ivan Palovič (viola), Jordana Palovičová (klavír), Pavlík Records, *Max Reger: Suite for solo viola g mol op. 131d č. 1, Johannes Brahms: Sonata for piano and viola Es dur op. 120 č. 2, Peter Machajdik: Munk for viola and piano, York Bowen: Phantasy for viola and piano op. 54*

TV recording

- for ORF Austria, 150 Jahre Semmeringbahn, directed by Paul Schmitzberger, ORF 2004

www link - <https://www.youtube.com/watch?v=hsJ6N9xYsfw>

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Radio recordings

-15.2.2007- Slovak Radio, recording with Slovak Radio Symphony Orchestra, co-operating Michal Sťahel, conductor Oliver Dohnányi, Big concert studio of Slovak Radio, Bratislava

V. Godár: Dariačangin sad, mýtus podľa Otara Čiladzeho for viola, violoncello and orchestra

-23.2.2007- Slovak Radio, recording with Jordanou Palovičovou (piano); Chamber concert studio of Slovak Radio, Bratislava

Rebecca Clarke: Sonata for viola and piano, 1st and 3rd movement

-8.4.2008- Slovak Radio, recording with Jordana Palovičová (piano); Chamber concert studio of Slovak Radio, Bratislava

Joseph Jongen: Allegro Appassionato op. 79 for viola and piano

George Enescu: Concertpiece for viola and piano

Rebecca Clarke: Sonata for viola and piano, 2nd movement

-9.6.2008, record of the chamber concert "Return of the Laureates" - concert of the winners of the 43rd and 44th year of the competition "Beethoven's Hradec" , Ivan Palovič - viola, Jordana Palovičová - piano

-6.10.2010- Slovak Radio, recording of chamber recital (Jordana Palovičová -piano); Festival „Večery Rádia Devín“; Chamber concert studio of Slovak Radio, Bratislava

Carl Philipp Emanuel Bach, Johann Nepomuk Hummel, Max Reger, Henri Vieuxtemps, Claude Debussy, Rebecca Clarke, Johannes Brahms

-11.11.2018- Slovak Radio, recording of chamber concert *Nová slovenská hudba, Juraj Hatrík Labutia piesen Diotimy*, Petra Noskaiová - mezzosoprano, Enikő Ginzery - cimbal

12. The concept of teaching viola playing

1. General description

In the introduction of my concept for viola playing, it should be emphasized that viola, which has been recognized for centuries only as an instrument filling harmony in a chamber group, is equivalent to other musical instruments. Music composers, e.g. J. Brahms, F. Schubert, R. Schumann, N. Paganini, G. Ph. Telemann, J. Stamitz, M. Reger and others have discovered and exploited its strengths and contributed to the application of viola in a completely new independent chapter - **solo playing**. The work of contemporary composers and outstanding viola performers is proof that the viola has become a popular solo instrument.

The basics of the technique and musicality in the viola playing are mostly acquired by students in Slovakia at the Conservatory from the age of fifteen. It is also common practice in Slovakia that the future viola student finishes his/her studies of the violin at the Conservatory and then goes to the viola. The study of viola at elementary art schools is in the last place, where no more than the last 2, 3 years of study is devoted to the study of the viola, respectively, at the second stage at the age of 14 to 18 years.

The condition for a successful study is a good cooperation between the teacher and the pupil, the diligence of the young violist to develop his/her talent under the guidance of the pedagogue. Another prerequisite is the use of the time space given to the teacher and the pupil in the lessons. The confrontation with the rising level of the violin playing, the stimulus gained from the solo play of violinists, violists and cello players of the world reputation, new trends in the development of string instruments playing and the position of the viola in the new chamber ensembles are important elements in guiding the teaching viola playing.

It is important for both the teacher and the pupil to achieve positive results in playing this musical instrument. The professional expertise of the teacher is a matter of course, and it is also necessary to adopt new impulses and be open to critical confrontations with one's own knowledge. To the individual components of the viola playing, the interpretation of the

teacher, practice of the assigned teaching material in the lessons, illustrative examples of playing the viola, intonation training, e.g. using piano, training in home environment are necessary. The pedagogue can, by appropriate examples, facilitate the training of technical skills and execution of the composition. He/she can develop movement relaxation and psychological well-being in interpreting songs, emotional relationship to the instrument, fix the acquired knowledge and universal principles of interpretation.

The joy of music is the goal and the primary source of inspiration for the teacher and the pupil in the selection of works and their interpretation. Furthermore, the use of acquired knowledge and musician's skill in solo, chamber and ensemble play. Continuing to study at a university is an ideal culmination of years of work and effort of the teacher and the pupil.

The viola playing assumes the physical fitness of the pupil and the appropriate hand size. As we have already briefly mentioned, the pupil can therefore follow in the further studies of the viola playing the previous completion of several years of playing violin.

2. Pedagogical concept - initial methodological procedures

I would like to briefly describe the string methodology from which I am based in my viola class. For ease of comparison, we have separated three basic categories (posture and instrument holding, bow holding, tone creation), and the fourth category includes other technical issues (position exchange, interpretation, various slides, and the like).

When choosing the basic methodology of playing the viola / violin I was formed by my studies from 1995 to 2008. At the beginning of my pedagogical practice in 2011 I chose Ivan Galamian's methodology as the starting point.

The basis of Galamian's technique is a combination of Russian and also French violin school, the elements of which have been very successfully summarized in his own methodology. He studied in Moscow with Konstantin Mostras, Auer's student and in Paris with Lucien Capet. In 1937 he moved to the USA and became one of the most important pedagogues of the 20th century. He taught at the Curtis Institute in Philadelphia and at the New York Julliard School. His students included, among others, Izhak Perlman, Pinchas Zukerman, Michael Rabin and Kyung-Wha Chung.

It is this international synthesis that is very close to me, as I was able to work with viola pedagogues from different countries (Ukraine, Poland, Austria, Switzerland, Germany,

Bulgaria and Japan) during my studies. It is this international environment that has shaped me as a pedagogue and artist into today's form.

2.1 Initial methodological procedures

Posture and instrument holding

I do not insist on binding rules when holding the bow. Right is what is natural to the pupil. He/she must feel good when playing. The holding is adapted individually. Also, the decision whether to play with or without a spider must depend on the pupil's physical predispositions. There are often different options for different students, which are conditioned by the individual predispositions of the hand. Each pupil can, based on specific guidelines, find a holding that is optimal for him/her. I place great emphasis on the economic course of movements to achieve optimum efficiency.

Bow holding

The thumb is opposite the middle finger. The distance between the fingers is exactly as big or small as if the hand hung freely down. The fourth finger touches the interior of the octagon of the rod of the bow. The contact point on the index finger is located at the end of the second knuckle joint. All fingers are elastic and rounded naturally. In spite of these gripping points, not only a firm holding is ensured while playing, but it also varies on the basis of dynamics and different kinds of slides.

Tone creation

I can recognize two kinds of slides - short and long. The whole philosophy of creating the tone comes from this division. The basic assumption is to be able to perceive the ratio of length, speed of bow and weight. If a student manages to use this ratio correctly, his or her right-hand means of expression will become almost unlimited. The second biggest problem I see in the exchange of the bow, where the biggest problems occur. The bow should be replaced with elastic fingers and slide extension. By extending the slide, I mean the end of the slide just before the exchange, which is only played by the movement of the fingers in conjunction with the wrist, while the shoulder is already ready to move in the opposite direction.

Position exchanges



In my pedagogical practice, I have established three ways of exchanging positions. With the right position exchange, the thumb and fingers slide simultaneously. In a false position exchange, one or more fingers feed each note into a different position without the thumb changing its position. In a delayed position exchange, the finger moves to a new position and the thumb follows it.

Fingerings

An important criterion for the choice of fingering in technical passages is the difficulty of fingering in terms of energy and strength expenditure. This means that fingering with the lowest strength consumption is best. However, I must emphasize that there is no objective fingering and that fingering may and must be tailored to the individual predispositions of a musician! An important element in fingering is variability, that is, for example, one scale should be practiced by different fingerings. Only in this way it is possible to support the individuality of each student.

Vibrato

Vibrato is the most important expressive element of the left hand. The most productive is the handling of the shoulder, wrist, and finger vibrato, because each kind of interpretation requires a different type of vibrato and hence the colour of the tone. Both speed and amplitude must be independently controllable. This means that the narrow tight vibrato may not only be fast and wide vibrato slow, but also vice versa. The amplitude should fade away more down. Vibrato adapts to the work stylistically.

Practice

Perhaps the most important part of the study is to be able to practice properly. It is here that students often rely on pedagogues and underestimate their own thinking and concentration during practice. Smart experimentation and permanent concentration lead to success quickly. If a student encounters a technical problem, they need to analyze it and see where the problem occurred. After defining the problem, it is necessary to isolate the problem, reduce it to its simplest form, and resolve it with the practice that is focused on it. Once the technical problem is resolved, it is useless to continue this practice. Instead, the pupil should move to the next point.

Interpretation

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The fundamentals of interpretation must evolve from the start, along with the student's technical development. In my colleagues and students I repeatedly meet with the separation of technical and interpretative components. When following only a technical component, the interpretation takes a total back seat. In fact, the interpretative component also helps to solve technical problems. I am of the opinion that it is actually not possible to teach interpretation. However, the pedagogue can still improve the pupil's style and taste to lead him/her to an interpretative independence.

Summary

In my pedagogical practice, I do not insist on firm rules. I always try to convey an analysis of various technical aspects to the student related to the individual physical predispositions of the pupil. In my viola class, the individuality of each pupil is always in the first place.