

Newsletter

Vancouver Cello Club



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October 2001

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message from the president

Welcome to another Newsletter and another season of Cello Club functions. This season marks the 29th year of the Vancouver Cello Club, making the Club one of the most venerable and active institutions of its kind on the west coast!

The Cello Club has grown steadily over the years. The Club, among its other activities, now sustains three major scholarships and bursary programs to assist young cellists in the pursuit of their goals. In addition to publishing a newsletter three times a year, we maintain an enormous library of multiple cello works, commission new works, and provide annual workshops and master classes for students of all ages. The costs, however, of producing our Newsletter and providing these activities have increased dramatically over the last few years. Consequently, the Club voted in June to increase membership fees by five dollars - a modest increase given the high quality of activity. I encourage you to pay your dues and to get out to some of the fabulous events sponsored by your Vancouver Cello Club.

On October 26, the Cello Club will present VSO cellist Zoltan Rosznyi in recital at the Vancouver Academy of Music. This concert is jointly sponsored by the Cello Club's Young Performers' Fund and the Vancouver Academy of Music. In November, on the Remembrance Day weekend, Calgary cellist John Kadz will hold a workshop (4 classes including an adult technique class) at the Academy. (See Newsletter for details.) Later on January 13, 2002, the Cello Club will sponsor a "Movie & Popcorn Night" at the Vancouver Academy where we hope to show some of the exceptional master class and concert tapes now available on video. This evening should be of interest to students and teachers alike. And back by popular demand, the Cello Club will host another Play-in Party, with spectacular door prizes, on January 27, 2002.

Looking further ahead in 2002, Stephen Isserlis will perform Haydn C Major Concerto with the VSO on April 19 and 20. The Cello Club is trying to arrange a reception with Mr. Isserlis during his visit. And finally, on May 5th, the Vancouver Recital Society will

present 19 year old Alisa Weilerstein at the Vancouver Playhouse.

In other Cello Club news, our tireless secretary, Dawn Binnington, has recently taken up residence in London, England with her husband and two children. We wish her well and look forward to her reports of the London cello scene. Vancouver Cello Club charter member, Chris Catchpole, celebrated his 70th birthday on September 27 and was serenaded by the VSO Cello ensemble at a surprise party at his home. We wish him all the best and many years of bass clef!

And sadly, Vancouver Cello Club past President and charter member Audrey Piggott passed away last month at the age of 95. Audrey was an extraordinary cellist, teacher, writer, and composer and will be remembered with much fondness. The Cello Club hopes to establish a scholarship in her name.

Best wishes for a successful cello year!

Lee Duckles, President



ZOLTAN ROZSNYAI, 33, grew up in Windsor, Ontario, in a family of musicians. He took up the cello at six years of age. At 14, he joined the Windsor Symphony Orchestra. He went to Toronto to pursue his musical studies, attending the University of Toronto and the Royal Conservatory of Music, taking lessons with Vladimir Orloff and Daniel Domb. There were also two summers at the Banff Centre of Fine Arts, with Aldo Parisot, Janos Starker and Tsuyoshi Tsutsumi. After finishing his studies, Zoltan made his base in Toronto, freelancing with the Canadian Opera Company, National Ballet and others. He travelled extensively, often with an electric cello on his back. In September, 1999 he came to Vancouver to join the Vancouver Symphony Orchestra.

The Vancouver Cello Club (Young Performers) Presents...

ZOLTAN ROZSNYAI in Recital

October 26, 2001, 7:30 pm • Vancouver Academy of Music, Koerner Recital Hall • Admission by Donation

Program: Bach Suite for Unaccompanied Cello No. 3 in C Major; Shostakovich Sonata in D Minor, Op. 40; Intermission; Schubert Sonata in A Minor, "Arpeggione"; Bartok Roumanian Folk Dances.

Highlights of the Minutes of the 29th Annual General Meeting held June 11th, 2001 at the Vancouver Academy of Music

Minutes

The minutes of the 29th AGM were read and confirmed.

President's Report

President Lee Duckles reported on the year's activities:

- The "Rostroproject" - the collection of the signatures of 200 Vancouver cellists which were bound with an original cover by Sharon Norman and presented by VCC student rep. Michael Unterman to Rostropovich at his VSO Dress Rehearsal.
- A January "Play-In" attended by 30 cellists - with a card and cake presentation after, celebrating Ernest Collin's 80th birthday and many years of service to the Cello Club.
- The Banff Cellofest, Feb. 16 - 18, with Steve Doane, attended by 19 VCC teachers and students.
- Shauna Rolston's May 5th Bach Masterclass and pot-luck supper.

Treasurer's Report

Treasurer Judy Fraser submitted the following accounts:

- General Account balance at AGM of \$14.00
- Summer Bursary Fund balance at AGM of \$700.00 (before presentation)
- Caroline E Riley Scholarship Fund balance at AGM (-\$370.00)
- Graeme Ingram Scholarship Fund balance at AGM \$55.00
- Young Performer's Account balance at AGM of \$519.00 (\$500.00 to be used for Zoltan Rosznyi's Oct. 26th performance)
- Colin Hampton's Fund balance at AGM of \$700.00
- There was a \$584.00 expense for 3 newsletters.
- There were 61 members this year - with an increase in sustaining members.
- Donations were down this year with only 8 over \$100.00

Approval of accounts was moved by Judith Fraser and seconded by Joel Aird. Carried unanimously.

Election of Officers

The following officers were re-elected by acclamation:

President	Lee Duckles
Treasurer	Judith Fraser
Secretary	Dawn Binnington
VSO Representative	Janet Steinberg
Teacher Representative	Heather Hay
Student Representative	Michael Unterman
At Large	Brian Mix, Sharon Norman, Catherine Carmack
Founder and Past President	Ian Hampton

(Audrey Piggott was designated "Past President Emeritus" at the 19th Annual General Meeting.)

Presentation of Awards

President Lee Duckles presented the following awards:

- Caroline E. Riley Scholarship of \$2000.00 - to Christopher Wild
- ~~Graeme Ingram Scholarship - awarded on teacher recommendation to a member wishing to pursue advanced study - to Jennifer Moerch to study at the Banff Centre~~
- Summer Bursaries - awarded on teacher recommendation to high school students wishing to attend summer music courses - to:
 - Joel Aird - Orford Arts Centre
 - Brian Chan - Egmont Summer Music Festival
 - Jonathan Taylor - Egmont Summer Music Festival
 - Evan Lambertson - Summer Pops Youth Orchestra
 - Michael Unterman - Egmont Summer Music Festival
 - Laura McKnight - VYSO Scottish Tour

These scholarships are permanently funded from a number of generous donations in past years. Summer bursaries are paid out of scale book sales, instrument rental, fundraising events and donations.

Membership Dues

A \$5.00 rate increase was approved for all membership dues categories. New rates for 2001/2002 are:

Contributing Member	over	\$30.00
Sustaining Member		\$30.00
Family or Individual Member		\$25.00
Student Member		\$20.00
Out of Town Member		\$15.00

Amendments to the Caroline E. Riley Scholarship

The following amendments to the Carolyn E. Riley Scholarship were approved:

Condition Two now reads:

1. "Any Canadian citizen or Landed Immigrant, 17 years or older, who has been a member of the Vancouver Cello Club for at least two years, may apply for the Caroline E Riley scholarship if he or she, within 8 months after the application, leaves his or her home base for the first time to pursue advanced study of the cello."
2. The addition of the following language to the list of conditions:
"The Caroline E Riley Scholarship is payable directly to an educational institution of the applicant's choice or directly to the successful applicant, upon receipt of official documentation confining enrolment in advanced cello studies."

AUDREY MARGARET PIGGOTT

(1906 – 2001)

On August 9th, while I was in Scotland with the senior VYSO, Audrey Piggott, our past president emeritus died, age 95. Her memorial service was held at St. Faith's Church, 7284 Cypress Street, Vancouver at 2:00 pm on September 11th, a day none of us will forget. Typical of Audrey, she had planned the whole service including her own beautiful arrangement of J.S. Bach's "Come Sweet Death" for string quartet. I read her "A Personal Farewell", listened to the old familiar hymns and prayers, and the Haydn Emperor Quartet requested by Audrey and honoured with fond respect by the Pro Nova Ensemble, and wondered what Audrey would have said about the happenings of September 11th.

I first heard a recital given by Audrey and Jean Cotton (piano) in Calgary in January or February 1948 for the Calgary women's Musical Club. After the concert, I announced I was coming to Vancouver soon and intended to study with her! I was 14 and she was to be my first real cello teacher as when I began my cello studies at 10 years old, Calgary had no cello teacher and I started with a violin teacher.

Audrey gave many recitals, was involved with three or four chamber music groups including the Jean de Rimanoczy String quartet, the Jack Kessler Trio, and later a trio with Campbell Twosdale and Robert Rogers. She premiered Jean Coulthard's piano trio and broadcast many times in the CBC's "Distinguished Artist" series, including sonatas by Iain Hamilton, Racine Fricker, André Prevost, John Weinzweig, etc. A great supporter of the 20th century repertoire, Audrey was a composer herself. Her 6 Elizabethan Songs are published and the Cello Club performed some of her Song Cycle for voice and Eight Celli at her



90th birthday celebrations with members of the VSO cello section, and sung by cellist Bob Bardston.

Audrey directed, wrote, spoke the commentaries for a CBC series of chamber music broadcasts. She designed, directed, wrote and spoke, played cello solos, and once a piano duet for a series "Portraits in Music". After playing background music for drama, Audrey took up writing herself and had a number of radio plays and adaptations performed on CBC and BBC networks.

As well as teaching and performing, Audrey was at different times, principal cello of the VSO, the CBC Radio Orchestra, a string orchestra conducted by de Rimanoczy, and although she gave up the principal positions, Audrey played until 1977 when she fell outside the stage door (QET) and broke her right arm. It put "finis" to her performing career.

My gift to Audrey on the occasion of her 90th birthday was a collection of her biographical articles printed as "A Backward Glance". We had a wonderful celebration at the Academy and I remember her thank-you speech – sitting on the stage – as a remarkable tribute from a superb musical intelligence. (Audrey always challenged me to think clearly and wholly.) We had a few holidays together around B.C.

and while I was in the symphony, we always roomed together on tour. I shall miss her – we had many interesting chats over the years, and she always expressed her views in a forthright manner!

Audrey has left the Vancouver Cello Club \$20,000 to invest and use the income to establish a permanent scholarship fund to be known as the "Audrey Piggott Memorial Scholarship Fund" to be awarded annually to a gifted student of the Vancouver Cello Club. This will be awarded in 2003. J.A.F.

JOHN KADZ

John Kadz's career as chamber musician and teacher spans more than thirty years and includes extensive touring throughout Canada, the United States, Europe and Japan. As a member of the One Third Ninth piano trio, Mr. Kadz performed hundreds of concerts in many of the world's finest venues as well as doing extensive grass roots work to develop and promote chamber music in Western Canada. Other professional activities have included serving as the principal cellist with the Calgary Philharmonic Orchestra and performing with the chamber music groups Aubade and the Lyric Chamber Players. Mr. Kadz began his professional career at the age of seventeen as a member of the Houston Symphony under the baton of Sir John Barbirolli. Mr. Kadz is currently a cello instructor in The Conservatory at Mount Royal College in Calgary, Alberta. As well, he is commuting to Toronto this year to teach cello at the Glenn Gould Professional School. Formerly, he managed the Academy Program at Mount Royal College Conservatory which he continues to serve as artistic advisor and string coordinator. Mr. Kadz has also managed the Summer Strings Academy at Mount Royal College, and was a faculty member of the Indiana University String Academy Program. He currently is co-artistic director for Music Bridge, a unique summer program bringing together the finest students from Mainland China and Canada and artistic advisor and cello instructor for the Valhalla Summer School of Music in British Columbia's Slocan Valley. Mr. Kadz is in demand as a clinician and adjudicator throughout Canada. He has been awarded the Distinguished Faculty Teaching Award at Mount Royal College and the Alberta Achievement Award for Excellence in Music. (John's students placed first (Arnold Hoi) and third (Lael Stromberg, B.C.) in the National Festival for Strings (no violins in the first three spots! Cellos rule!!)

Editor's note.



JOHN KADZ Cello Masterclasses & Adult Workshop – November 9 & 10, 2001

Sponsored by The Vancouver Cello Club & Vancouver Academy of Music

DATE	TIME	LEVELS
Saturday, November 10	9:30 am – 12:30 pm	Intermediate Master Class (KRH)
	12:45 pm – 2:45 pm	Teachers Lunch & Round Table Discussion
	3:00 pm – 6:00 pm	Senior Masterclass (KRH)
Sunday, November 11	10:00 am – 12:30 pm	Adult Workshop (Technique Aids)
	1:30 pm – 4:30 pm	Senior Masterclass
	4:30 pm – 6:00 pm	Teachers Time

FEES:

- Masterclass Participant – \$35.00
- Audit Per Session (Masterclass only) – \$10.00
- Workshop Participant – \$35.00
- Vancouver Cello Club 2001 - 2002 Dues

Letter from ICSOM Concerning Instrument Carry-on Baggage

In response to numerous inquiries from members regarding the current status for musical instrument carry-on baggage on the major airlines in view of the tragic events of last week, we have the following information.

We have spoken with representatives from most of the major airlines on this matter, and their response, for the moment, has been rather consistent. Musical instrument carry-on baggage IS being allowed to be brought on board aircraft, as long as the size of the musical instrument is within the aircraft's carry-on size parameters (usually, it must fit in either the overhead bin or the under seat storage), AND there is nothing contained in the musical instrument or its accessories that could be used as a weapon. Musicians should exercise maximum scrutiny in regards to

items that could be used as a weapon. Such items as reed knives, endpins, screwdrivers or other sharp objects in repair kits, scissors, etc., should be packed separately and not be brought on board the aircraft.

Currently, there are discussions occurring on Capitol Hill regarding future security measures the airlines are considering. These discussions include possible changes to the baggage policies. Please be assured that the American Federation of Musicians, through Alphonso Pollard and our National Legislative Office, are promoting the interests of our members in these discussions.

Nevertheless, in the current environment changes are occurring, and these changes can occur rapidly. Any musician planning travel with their musical instrument would be well advised to check with

their air carrier prior to departure. Current information on all travel regulations is available on the Federal Aviation Administration's website at www.faa.gov.

It is imperative at this time that the AFM keep current on any problems that are occurring in regards to musician travel. Therefore, if you or your colleagues have experienced travel problems with your musical instruments, especially since the September 11th tragedy, please let us know as soon as possible.

In Solidarity,
Nathan Kahn
(nathankahn@aoi.com)
AFM Symphonic Services
Division

This is also of interest to all cello students and amateur cellists.

Hello Judy, and vicariously, all Cello Club members,

Thought I'd send a bit of news. No... check that... I'll send an egotistical rant instead.

I am graduating, finally, and trying to stay out of school forever. One more recital to plug through in October and U of T is all over. My parents are coming up to see me, very nice. Then, a few days later, we are all going to New York to catch my girlfriend at her New York solo cello debut at Lincoln Center, which she is going simply to completely upstage me.

I have been keeping busy as usual and further diversifying my interests and career options. Recently I have become obsessed with recording and may attend a winter session at Banff for recording engineering. Playing lots of interesting sideman gigs, notably an album and month-long run with Kurt Swinghammer (who's kind of famous if you are really paying attention).

My surf band "THE PAULS" has retired after our drummer moved to Victoria, to become a priest. So a few new projects to fill the house are on the-go. I am joining forces with the ever-lovin Daniel Olsen (who you may remember as the lovable long-haired violist, loping around the academy in days gone by) to form HOT LUNCH. This snappy dressing little trio will feature myself on electric geetar and Daniel on bass geetar, with those sweet Olsen Boy harmonies you've all come to know and love. In addition I am hopefully starting an avante garde ensemble with Dewi Minden, Virtuotic trumpeter, spoons and turkey baster player. I am very excited about this cause I have no clue what it will sound like or whether it will be any good.

Kitchenmusik, which lately has been sounding pretty good, is going into the studio for our first full-length album. We have managed to wrangle a real big-shot producer who has a really long name (Michael Phillip-Wojewoda) and big drawer full of Juno awards, which our guitarist found while rooting through his house one day. Since Mike helped propel acts like Rheostatics, spirit of the west, Ashly Macissac and Bare Naked Ladies into national stardom we are hoping for the same. Maybe one day we will be able to draw crowds as big as 18 people in places like Prince George (hey ya gotta dream).

So any hoo HAW, the record comes out in October, if you want to buy it, phone my agent/western seaboard distributor, Susan Olsen at 604-584-0916.

Lastly a tip for anyone looking for an electric cello or travel practice silent instrument. I believe that I have finally found one of excellent quality and conception. They are an Italian company called Alter-Ego. Check out their website. Mmmmm, nice.

Hope everyone is doing good. Uh... practice your scales!!!

*Yours truly,
Mike O*

Cello Chit Chat...

- Congratulations to ASHTON LIM, JONATHAN TAYLOR (students of Audrey Nodwell) and MICHAEL UNTERMAN (student of Judith Fraser) who were National Finalists 2001 in the Canadian Music Competitions in Quebec City in June. These students also attended Egmont Summer Music Festival. Michael also received first class honours for his grade 10 RTCM exam in August.
- The Cello Club would like to welcome back to Vancouver, JOSEPH ELWORTHY, now a faculty member of the Vancouver Academy of Music. Joseph gave a wonderful recital October 5th in the Koerner Recital Hall. Unfortunately, it was a little too early for the calendar in the newsletter. However, here is his bio from New York, where Joseph has been studying at Juilliard and Yale University with ALDO PARISOT. He has been a member of the Metamorphosen Chamber Orchestra and the Prometheus Chamber Orchestra since 1995, and in 1999 was a soloist with the Victoria Symphony.

Biography...

Joseph Elworthy, Cellist



Described by the Boston Globe as, "An extraordinary cellist ... a consummate instrumentalist Joseph Elworthy has captured the attention of critics and public alike with his charisma and

unassuming virtuosity. Mr. Elworthy began his cello instruction at the Vancouver Academy of Music with Audrey Nodwell. Following a first place award in the Canadian Music Competition and subsequent performances in Western Canada, Joseph was recognized as one of his country's most promising young artists. After studying privately with Eric Wilson at the University of British Columbia,

Elworthy continued his education at Yale University, where he worked with esteemed pedagogue, Aldo Parisot.

Upon graduation from Yale University, Joseph was bestowed with the Aldo Parisot Prize: awarded to, "a cellist who shows most promise for an international career."

Elworthy was a recipient of consecutive Canada Council Grants, totalling \$37,000, in addition to being named the grand prize winner of the Sylva Gelber Award of \$15,000 from the Canada Council, enabling him to complete his training at the Juilliard School in New York City.

Joseph has participated in Banff, Ravinia, and Sarasota summer festivals, studying with such legendary teachers as Bernard Greenhouse and Janos Starker, as

well as with prolific contemporary cellists, such as Gary Hoffman, Steven Isserlis, and Yo-Yo Ma.

Elworthy has been heard on the world's leading stages - Alice Tully Hall, Carnegie Hall, Library of Congress, Jordan Hall, Suntory Hall performing as soloist, recitalist and chamber musician. Joseph has been featured in television and radio broadcasts around the globe, on such networks as Arts & Entertainment, CBC, PBS, NHK, and RTE, in countries as diverse as Japan and Ireland.

Mr. Elworthy is an active teacher in New York City, working with cellists from the Juilliard School, in addition to his teaching duties at the Closter Conservatory and the Long Island School of the Performing Arts.

**November 28, 2001 - 7:30 p.m.
At the Vancouver Academy, Room 22B**

A Discussion of Functional Anatomy and Postural Adaptations in Cello Playing... with Shirley Lecker

Shirley Lecker is a Registered Physiotherapist and a Registered Kinesiologist with a Diploma in Music Education. She is an Instructor in Anatomy and Physiology in the Rehabilitation Assistant Program at West Coast College of Health Care and is on the Fitness Advisory Board of the West Vancouver Recreation Centre. She is a member of the Cello Club, and studies the cello with Audrey Nodwell.

Shirley is currently completing a Master's Degree in Music Education at UBC. She is interested in running a series of workshops with cellists with a view towards furthering our understanding of the postural adaptations

required and developing exercise programs that promote healthy "cello" musculature and joints. In this first session, Shirley will present an anatomical overview and will lead a discussion on how this information can be useful to the cellist and cello teacher. Subsequent sessions could include examining videotapes of various styles of cellists and discussing current techniques being used to prevent and treat cello injuries.

Please call Shirley if you would be interested in future sessions, or taking part in a research study at

604-925-3360

Letter from Chris Wild, 2001 Winner of the Caroline E. Riley Scholarship (\$2,000).

First off, my cello classes are doing fine. My teacher, Erling Blindal Bengtsson, has improved my overall vision of approaching pieces, relaxing my playing, and ideas of when and how to do what is prescribed by the work. He also has some interesting stories that he has passed on from assumptions made by his teacher, Gregor Piatigorsky, including his belief that many parts of the Dvorak Concerto I was working on had been originally rearranged by the cellist Hans Wihan, for whom the work was written. He currently has me working on the Valentini Sonata and the Shostakovich Concert No. 1, which are the requirements for the first portion of the American String Teachers Association's National String Competition, which I will most likely be entering in a couple months. Orchestra has also been quite productive. On the Friday of the week of the

terrorist attacks, the orchestra did a very moving performance in memoriam of the attacks which included Barber's Adagio for Strings and Mahler's 3rd Symphony. I have been plenty busy in my spare time as well, attending Michigan football games and many other events. The upcoming musical season shall be very enriching as well as many soloists are coming to town as well as the orchestras of Berlin, Paris, St. Petersburg, and San Francisco. My full load of courses includes performance classes, music theory, musicology, piano, orchestra, a harp/cello duo, and my elective which is a seminar on the history of public education for blacks and other minorities. Things are looking well!

Sincerely, Chris
email: wild_chris@hotmail.com

The Leonard Rose Competition: Eppinger Wins First Prize

The Leonard Rose International Cello Competition concluded, June 2, 2001, with three concerto performances. Alice Neary (United Kingdom) and Niklas Eppinger (Germany) both chose to play the Elgar concerto. Danjulo Ishizaka (Germany) chose the Shostakovich concerto. The three finalists appeared for an enthusiastic audience on the Concert Hall stage at the new Clarice Smith Performing Arts Center on the university of Maryland Campus. David Lockington conducted the Baltimore Symphony Orchestra.

Niklas Eppinger, age 29, won the First Prize, based not only on his Elgar concerto, but also on his earlier recital performances during the preliminary and semi-final rounds. His strong showing brought a relatively quick decision from the panel of judges, and an appreciative response from the audience. In addition to his \$20,000 cash award, Mr. Eppinger will be engaged for a series of recital appearances, to include the Alexandria Lyceum and the Phillips Collection. As is traditional with Rose Competition winners, he will give a solo recital in Alice Tully Hall, Lincoln Center. The original date for this New York appearance (October 15) has been cancelled and a new date will be announced by the Clarice Smith Center.

Nine cellists won Semi-Finalist prizes of \$1000 each. The Kindler Cello Society's prize went to 19-year-old Gautier Capucon, of France. Other winners were Julie Albers (USA), Boris Andrianov (Russia), Thomas Carroll (United Kingdom), Alexander Gebert (Finland), Inbal Segev (Israel), Dariusz Skoraczewski (Poland), Seeli Toivio (Finland), and Kaori Yamagami (Canada). Mr. Skoraczewski also played during the final round, as he is a member of the Baltimore Symphony Orchestra's cello section.

Plans for another Leonard Rose Competition, in 2005, are in discussion, because the responsibility for the University of Maryland's International Competitions has passed to the new Clarice Smith Performing Arts Center. The Center has announced that the Kapell International Piano Competition will take place next summer (May 23 - June 1, 2002) as

scheduled. The Kapell, on a two-year cycle, interleaves with the Marion Anderson Vocal Arts Competition and the Leonard Rose, both of which are on a four-year cycle. George Moquin, who has been executive director of these competitions since the first Kapell in 1971, has retired from the university.

Leonard Rose Remembered – A review by Steven Honigberg

Editor's note: See the previous Newsletter for the story of Arthur Rose's production of these recordings, a non-profit venture on behalf of the University of Maryland International Leonard Rose Cello Competition. Also see the website: www.WGMS.com. National Symphony Orchestra cellist Steven Honigberg studied with Leonard Rose from 1979 to 1984 at the Juilliard School of Music.

Cello fans will not be disappointed with *Leonard Rose Remembered*. The set of two compact discs released this summer shows Leonard Rose, arguably the greatest twentieth-century cellist, at his finest. His 1953 recordings of the Boccherini Sonata in A Major, Schubert's *Arpeggione* and Sammartini's Sonata in G Major with Leonid Hambro were a complete revelation to me. I thought I had purchased all of Leonard Rose's discography as a kid. This one must have been out of print in my hometown.

No doubt about the full, rich Rose sound - but also what effortless technique! It is simply stunning. The other recordings, his 1952 Franck and Grieg sonatas (with Hambro) and 1966 Schumann *Fantasy Pieces*, Op. 73, and Chopin *Introduction and Polonaise Brillante* with Samuel Sanders fill out this welcome reissue. As a bonus, on tracks 12-14 of disc two, Leonid Hambro, Jaime Laredo, and Yo-Yo Ma reminisce about Rose.

Yo-Yo still speaks of Rose as his biggest influence as he recounts the time when Rose sent the youngster home to learn a late Beethoven sonata on his own. It was a jolt back then, but something Ma regards today as a masterful stroke from a teaching genius. Jaime Laredo grew up admiring the great teacher, as he accompanied (yes, Laredo was once an exceptional pianist) many cellists of the Rose class at the Curtis

Institute of Music. They soon became life-long colleagues. Hambro, who has performed with many of the great cellists of his era, is candid about Rose's not liking to rehearse, but at the same time lauds Rose as the greatest cellist with whom he ever performed.

As I listened, I was once again struck by Leonard Rose's musical integrity and his beautiful sound. Many of us who are familiar with this repertoire will marvel at Rose's pacing, phrasing and - I will write this again - his glorious tone. I could not help but remember my formative years with the cello as I listened to these recordings. The sole reason I learned so many of these works was because of these original LP recordings. They inspire me today just as they did when I was Growing up.

I will never forget meeting Leonard Rose for the first time, playing on open strings for a portion of my first year as his student at Juilliard, my 50 or so lessons with the master teacher and the shock of his untimely death at the age of 66. As with so many other former Rose pupils, he is often in my thoughts.

The transfers are all superb, with the possible exception of the Grieg sonata, which contains an audible hiss. I long to hear other Rose performances and recordings issued on compact disc. My wish list would include Strauss's *Don Quixote*, Alan Shulman's concerto, performed with the New York Philharmonic and Dimitri Mitropoulos from April 1950 in Carnegie Hall, Barber's concerto, performed with the New York Philharmonic and Leonard Bernstein from January 1959 in Carnegie Hall, Peter Mennin's concerto, William Schuman's *Song of Orpheus*, and a Rose rendition of the Elgar concerto. The list could go on and on.

The two-CD set, "Leonard Rose Remembered" is available for \$30 (including shipping and handling). To order, call the Clarice Smith Performing Arts Center at Maryland (301-405-7847), or send your check payable to the "University of Maryland" to: The Clarice Smith Performing Arts Center, Ticket Office, Suite 3800, University of Maryland, College Park, MD 20742-1625. (Please write "Leonard Rose CD" on the memo line of your check.)