

# Newsletter

## Vancouver Cello Club

MAY 2007

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## PRESIDENT'S MESSAGE

As I write this, obituaries and articles flood the internet with tributes to Mstislav Rostropovich, perhaps the most famous musician of our generation. His influence on the world of music defies description. He was an inspiration to all who heard him; composers, instrumentalists, conductors, and audiences world-wide and, as history will show, even a few politicians. But he was particularly beloved by cellists. Our very own Cello Club logo, if you hadn't noticed, is a small representation of Rostropovich in action.

The Vancouver Cello Club's admiration of and connection to Rostropovich goes back a long way. In October of 1975, Ian Hampton and Judy Fraser flew with a contingent of cellists to Berkeley, California, to observe three days of masterclasses with Rostropovich - one of the first such events in North America since his exile from the Soviet Union. As one of the performer "alternates" in that class, I remember those three days with particular vividness - both for the great reception we received from our California colleagues and for the amazing force of Rostropovich's personality, the power of his word images, and his unique insights into communicating through music. It was an unforgettable experience.

I think back on his subsequent five visits to Vancouver with fondness - the impromptu on-stage masterclass, the signature book presentation from the Cello Club, the VSO celli chugging Vodka in his dressing room after his Dvorak performance, and

of course, his most recent visit when the Cello Club received him with flowers and Bach. He loved people as much as he loved music.

How fortunate we all were to share that brief time with him. To have had the opportunity to hear him play, to hear him speak, to experience the charm, brilliance, and irrepressible energy that was Slava.

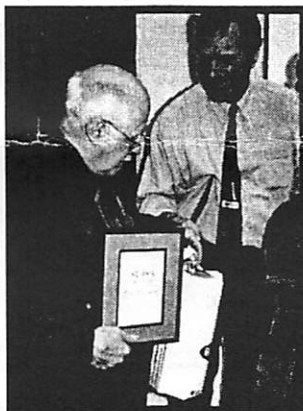
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On the business front, I would like to remind you that our Annual General Meeting is on Wednesday, June 6, 7:00 pm at the Vancouver Academy - and you are all invited! Following our business meeting, violin maker Brian Hoover will give a talk on "the care and feeding of cellos". Brian will have a disassembled cello on display and promises to answer any and all questions related to cello health. Also on the agenda, we will announce the winner of the Caroline E. Riley competition, present our summer bursary awards, and have a short play-in.

And last, but not least, sincere thanks to Judy Fraser, Dawn Binnington, Jean Ireland, and Ilona Scharer for assisting with the Paul Marleyn recital and reception last month. Congratulations to all the class participants. Our days with Paul was great success.

Hope to see you at the AGM,

Lee Duckles, President



## NOTICE

### Vancouver Cello Club AGM

June 6, 2007 / 7:00 p.m. at The Vancouver Academy of Music

- Brian Hoover, Lurier
- Play-In
- Scholarships
- Refreshments
- 

**ELECTIONS !!**

## Ottawa Cello Day 2007

Daniel Parker

Ottawa Cello Day 2007 was a fantastic program.

The first part of the program was 3 concurrent masterclass sessions; the juniors with Margaret Munro Tobolowska (National Arts Centre Orchestra cellist), the intermediates with Anne Contant (Professor of Cello, Conservatoire de Gatineau) and the seniors with Paul Marleyn (Professor of Cello, University of Ottawa).

Following the masterclasses was a performance by Kirk Starkey (head of Suzuki Music Cello in Ottawa), playing 'Kite flying in a snowstorm' on his electric cello. Kirk used a software

program to filter his sound, making "super-cello" sounds. An accompanying soundtrack of pre-recorded sound effects and surround sound speakers enveloped the audience. It was mesmerizing! Following Kirk's performance he took questions from the audience and invited everyone to try out his cello, personalizing the filters for each player! Very cool!

After refreshments the intermediate and senior groups practiced their ensemble pieces together and performed them. The intermediate group played 'Cantabile' by Chopin

(arranged by Rosalynn Heuer from her latest book Cellobrations for Cello Quartet), and the senior group played the 'Sarabande' by J. S. Bach (arr. Varga) and 'It Don't Mean a Thing if It Ain't Got that Swing' by Duke Ellington, arranged by Nick Byrne.

The highlight of the performance was 'Chaconne' by J. S. Bach arranged for cello quartet by Varga. The quartet, from Paul Marleyn's University of Ottawa studio, consisted of Sam Bisson, Anne Davison, Bryan Yoon, and Winca Chan.

Overall, the Cello Day was a real success.

# CELLOFEST

by Michael Kim

On a cold Friday morning, a group of devoted cello students prepared for an experience of a lifetime. After a long morning of transport and lugging heavy cello cases around, we arrived at "CelloFest". What exactly is CelloFest? To the inexperienced eye, it is simply a series of master classes and workshops. For the people who have been, seen, and heard the experience, it is a bustling, dynamic, and most of all, exhilarating three days of cello, cello, and more cello. With the organizational help of the teachers



John Kadz, Norman Fischer, Judy Fraser, Audrey Nodwell

(John Kadz, Judith Fraser, Audrey Nodwell, Heather Huether, Nigel Boehm, and Morag Northey-Taylor) and the musicianship of Mr. Norman Fischer and Mr. Henk Guittart, a medley of students from Vancouver, Calgary, Silverton, Brandon, Edmonton and even as far out as Ottawa sent out on a journey to improve their skills. But it wasn't solely about the learning; it was about a group of people sharing a passion. That passion is what inspired most of the students to spend the weekend in Banff.

**"Amazing"**  
Henk Guittart

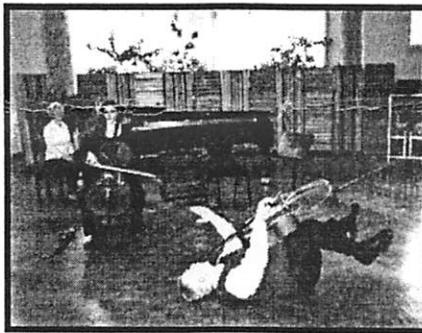
Hidden deep within the mountains of Banff, The Banff Center for the Arts was the perfect setting to inspire learning and musical improvement. The gracious hosts of The Banff Center let us use the residence as a temporary home. But rather than simply being a shelter, Lloyd Hall was closer to a five star hotel.

Ask any student; aside from the lessons learned, what the most memorable thing is at Cellofest, he/she shall surely say, "The food." Keeping to the hotel standard of living, each meal was a feast. Consisting of perhaps the worst possible food for one's body, but the best possible treats for one's taste buds, the meals at CelloFest were tempting and delectable.

The setting of CelloFest was one of the many notes and chords that made up the score for the inspiration and learning of the eager students.

**"Brilliant"**  
Norman Fischer

The students each had a chance to show their skills and musicianship to the master cello instructor, Mr. Fischer, from Texas. This opportunity was then transformed into a lesson in which Mr. Fischer used his immense knowledge to push each student closer to the goal of true artistic expression. Mr. Fischer used humor and light hearted jokes, thereby creating an atmosphere of comfort which made each student more receptive and each lesson more memorable. The truly ingenious aspect of Mr. Fischer's teachings was that his jokes and laughter-inspiring comments were not simply for the entertainment of the crowd, but for the apt description of his subject matter. For instance, he used the analogy of a "village idiot" to express the importance of loosening the shoulder and producing a better, resonating sound. Mr. Fischer was not timid about showing exactly what he wanted from each and every student. In one case the student's posture was hindering the sound production so instead of simply saying "fix your posture," Mr. Fischer gave an example of an exercise that everyone could do to improve both posture and self awareness in respects to the cello. To the surprise of much of the staff and



students, Mr. Fischer lay on the floor and started to play the cello. Although this lesson was strange and amusing to watch, it taught a very important principle of sound production; better posture means better sound. Mr. Fischer was also very insightful with regards to Bach. For those who don't already know, Bach composed six solo suites for the cello. Even to the most experienced cellist, they seem to be unrelated but Mr. Fischer showed differently. Each of the six suites are in a different key; G major, d minor, C major, E flat major, c minor and D Major. Each of the suites represented a different stage of the messiah's life; childhood, adolescence, young adulthood, maturity, death and resurrection, respectively. With this knowledge each and every student realized that every suite wasn't just a piece to play, but part of a story. The lessons taught by Mr. Fischer help each student create, not only a unique sound but, a sound that was colourful, beautiful, and individualized to each composer and each piece.

Mr. Guittart is a man of almost encyclopedic knowledge of music. Every concept he introduced, he was

able to recall a famous composer or famous artist that struggled with and found answers for the very same concept. Although disadvantaged because of his inexperience in dealing with cellos, Mr. Guittart more than compensated by sharing knowledge that applied to string playing in general. His Bach classes pointed out that the six suites were more than just notes for playing, but a canvas on which each student could paint an individual picture, through different uses of tone, vibrato and timing. Mr. Guittart clearly stated that his he was merely a Bach doctor, meaning he was not there to radically change any of our playing; merely to introduce ideas that would better each individual as a musician. Both master class teachers were immensely experienced and each brought his unique ideas and character to each lesson. Each student came away from each class as a better cellist, with new ideas.

**"Inspiring"**  
John Kadz

What exactly makes Cellofest such a success? Cellofest is about learning and teaching, about fun and camaraderie. The secret of CelloFest isn't the food, the accommodations, or even the teachers. It is the passion. It is the love of music and the cello. Both Mr. Fischer and the worldly, yet down-



Michael Kim interviewing John Kadz

to-earth artistic director, Mr. Kadz, agreed that the most inspiring aspect for the students is the students themselves. CelloFest is about community and learning. Feeding off each other and growing as a community, the cello students are the sole reason for the success of CelloFest.

To attempt to encapsulate CelloFest with words is futile because it is a dynamic, transforming experience. With each passing event, the students change and the face of CelloFest changes. The fact is, CelloFest is an event that provides inspiration and lessons for every student. The community and heart-warming companionship one finds at CelloFest is reason enough to attend.

College was a bit of a shock for me this year, not because of the academic shift from secondary school to college, but because of the shift in distance. I decided to continue to live at home in Kerrisdale, and up until now I lived a thirty-second walk from school and a ten-minute drive from the Academy. Now I have a one and a half hour, four bus commute everyday, through the thick of downtown rush hour with a cello! However, upon arriving at Capilano College, at the foot of Seymour Mountain, you are immediately taken in by the peace-fulness the campus exudes. It is far away from the hustle and bustle of the city, and all you can hear is the singing of the birds and the wind in the trees; a very pleasant place to study.

The classical programme consists of about eighty students spread over two years, a very small group compared to the enormously popular jazz programme the college offers. Nevertheless, the classical musicians are a hard-working bunch, as the programme is more academic based than performance based. We take many hours of theory, history, ear training, and for some, piano every week. This is

complimented, however, with your private lesson and an ensemble. Due to the unfortunate fact that the orchestral strings are the smallest group in the programme, consisting of only three 'cellos and one violin (probably the first place I have been where the 'cellos outweigh the violins), there is no orchestra. Thus, I was placed into the Capilano College Singers, which, despite the fact I was not playing my 'cello, was great run! Ending the year with a performance of Mozart's Requiem with a professional orchestra consisting of faculty and other free-lance musicians. The choir will soon be leaving for Italy, on a two-week tour of the cities of Venice, Florence, Siena, Assist, and Rome.

With that I have the good fortune of studying with Heather Hay, an ex-ceptional teacher, who pushes me to my potential in her calm, yet dynamic manner, while incorporating some rather avant-garde analogies into my lesson. A pleasure to work with, and I look forward to another year with her.

All in all, Capilano College is an ideal place to start my career as a musician, and I am excited to see where it will take me.

## Brian Yoon

**Brian Yoon, Cello** *in recital*  
with **Kathy Bjorseth, Piano**

*for the Vancouver women's Musical Society*

*\$10 at the Door*

Wednesday, June 13, 2007, 11 am

Unitarian Church, 949 West 49th Avenue (corner of Oak Street)

**Programme** Sonata No. 3 in A Major for Cello and Piano, op. 69 by Ludwig van Beethoven (1770-1827); Allegro ma non tanto; Scherzo. Allegro molto; Adagio cantabile - Allegro vivace; Variations on a Theme of Paganini for Unaccompanied Violoncello by Hans Bottermund (1892-1949), arr. Janos Starker; Sonata No. 2 for Cello and Piano, H. 286 by Bohuslav Martinu (1890-1959); Allegro; Largo; Allegro commodo

**Bio** A top prize-winner in the National Finals of the 2005 Canadian Music competition and the 2006 Vancouver Moments Musical Society Scholarship Competition, cellist Brian Yoon is currently studying with Paul Marleyn at the university of Ottawa. As a winner of the University of Ottawa Concerto competition, he had the opportunity to perform as soloist with the university orchestra this March, in 2004, he performed the Elgar Cello Concerto with the Vancouver Academy Symphony Orchestra and also placed first in the Solo National Strings category at the BC Provincial Festival of the Arts. That same year, he earned the Certificate in Music Performance from the Vancouver Academy of Music under the tutelage of Judith Eraser, with whom he studied for nine years. Brian is also an avid chamber musician: in 2006, groups with which he was involved were grand prize winners in Friends of chamber Music Scholarship Competition, and the Elsje de Ridder Armstrong Chamber Music Competition at the VAM. In past summers, he has participated in the Master Classes Residency at the Banff Centre, and the international Morningside Music Bridge Program, currently, Brian is a member of the Ottawa symphony Orchestra. He plans to complete a Bachelor of science degree in Ottawa while continuing studies in cello performance.

## The 19<sup>th</sup> Gregor Piatigorsky Seminar for Cellists

June 3 – 9, 2007

Faculty: Erling Blöndal Bengtsson, Natalie Gutman, Nathaniel Rosen

USC Thornton School of Music, Los Angeles, CA 90089-0851

Tel: (213) 740-3103 / (323) 681-8798 / [eschoen@usc.edu](mailto:eschoen@usc.edu) / [www.usc.edu/music](http://www.usc.edu/music)

## Concours OSM Competition (Strings & Harp)

November 7 – 11, 2007

Strings – Class A (Cello) Age 18-25 / Strings – Class B (Cello) Age 17 or under

**Registration: September 28, 2007 (CDs)**

Tel: (514) 840-7413 / [concoursosm@osm.ca](mailto:concoursosm@osm.ca) / [www.osm.ca](http://www.osm.ca)

Semi-finals, Finals & Masterclasses:

Tanna Schulich Hall at McGill University (527 Sherbrooke St. W., Montreal, P.Q.)

## Graduation Recitals at The Vancouver Academy of Music

- JONATHAN LO .....May 04, 2007 – 7:30 pm
- KATIE YOUN .....May 12, 2007 – 7:30 pm
- ROSANNA BUTTERFIELD.....May 15, 2007 – 7:30 pm
- SONIA TAYLOR .....May 26, 2007 – 2:30 pm

# SUMMER MUSIC CAMPS – 2007

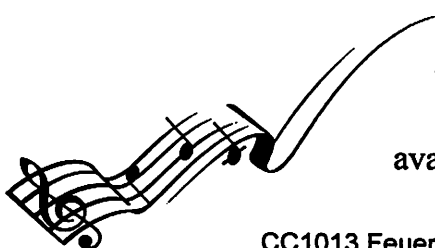
<b>VALHALLA SUMMER SCHOOL OF MUSIC (VSSM)</b>	
PO Box 163, Silverton, BC V0G 2B0 Tel: (250) 358-2261 vssm@valhallafinearts.org www.valhallafinearts.org/vssm	<ul style="list-style-type: none"> <li>▪ August 5 – 10: Valhalla Suzuki Workshop</li> <li>▪ August 12 – 17: Family Week</li> <li>▪ August 20 – 24: Vip Week</li> </ul> Cello Faculty: David Evenchick (Suzuki); John Kadz; Judith Fraser; Audrey Nodwell; Nigel Boehm, Heather Huether.
<b>YOUNG ARTIST EXPERIENCE – 2007 (Chamber Music for Strings &amp; Piano)</b>	
UBC School of Music 8555 Ansell Place, West Van, BC V7W 2W3 Tel: Diane Samford (604) 921-7204 ds@youngartistexperience.ca www.youngartistexperience.ca	<ul style="list-style-type: none"> <li>▪ July 29 – August 11</li> </ul> Cello Faculty: Alexander Cheung; Bo Peng
<b>QUIRING CHAMBER MUSIC CAMP</b>	
3187 Beacon Dr., Coquitlam, BC V3C 3W7 Tel: (604) 464-1629 www.quiringmusiccamp.org	<ul style="list-style-type: none"> <li>▪ July 16 – 20 (Junior) Ages 5-12</li> <li>▪ July 23 – 28 (Senior) Ages 13-22</li> </ul> Cello Faculty: Ari Barnes
<b>PINNACLE SUMMER STRINGS</b>	
Capilano College Continuing Ed 2055 Purcell Way, North Van, BC V7J 3H5 Tel: (604) 984-4901 www.capcollege.bc.ca/ce	<ul style="list-style-type: none"> <li>▪ July 16 – 20 Ages 12 and up</li> </ul> Cello Faculty: Heather Hay
<b>WEST COAST AMATEUR MUSICIANS' SOCIETY</b>	
Trinity Western University West Coast Summer Music Camp 2846 West 12 <sup>th</sup> Ave., Vancouver, BC V6K 2P9 Tel: (604) 904-3620 smcinfo@wcams.com www.wcams.com/camp2007	<ul style="list-style-type: none"> <li>▪ July 22 – 29 (Family Activities)</li> </ul> Cello Faculty: Heather Hay
<b>VICTORIA CONSERVATORY SUMMER STRING ACADEMY</b>	
Victoria Conservatory 900 Johnson St., Victoria, BC Tel: (250) 386-5311 / Toll Free: 1-866-386-5311 www.vcm.bc.ca	<ul style="list-style-type: none"> <li>▪ July 29 – August 11</li> </ul> Cello Faculty: Paula Kiffner; Yuri Turovsky / Musici de Montreal
<b>SOUTHERN ONTARIO CHAMBER MUSIC SUMMER INSTITUTE (Strings, Piano, Adult Study Program)</b>	
S.O.C.M.I. 115 George St., #512, Oakville, ONT L6J 0A2 Tel: (905) 842-5865 www.socmi.org	<ul style="list-style-type: none"> <li>▪ August 6 – 19</li> </ul> Faculty: Penderecki String Quartet; Tokai String Quartet; Duke Piano Trio (cellist Thomas Wiebe)
<b>DOMAINE FORGET (Strings)</b>	
5 Saint-Antoine, Saint-Irénée, P.Q. G0T 1V0 Tel: (418) 452-8111 aca@domaineforget.com www.domaineforget.com	<ul style="list-style-type: none"> <li>▪ July 15 – August 11 (Int., Sr. Professional)</li> </ul> Cello Faculty: Matt Haimovitz; Hans Jørgen Jensen; Blair Lofgren; Paul Marleyn; Philippe Muller; Johanne Perron; Carole Sirois; Thomas Wiebe
<b>VANCOUVER EARLY MUSIC PROGRAM &amp; FESTIVAL</b>	
Vancouver Early Music 1254 W. 7 <sup>th</sup> Ave., Vancouver, BC V6H 1B6 Tel: (604) 732-1610 workshops@earlymusic.bc.ca www.earlymusic.bc.ca	<ul style="list-style-type: none"> <li>▪ July 29 – August 17</li> </ul> Baroque Instrumental Program: <ul style="list-style-type: none"> <li>▪ July 29 – August 10</li> </ul> Cello & Viola da Gamba: Jaap ter Linden
<b>CAMPOCELLO '07</b>	
411 – 2161 W. 12 <sup>th</sup> Ave., Vancouver Tel: (604) 731-9755 / (250) 546-3517 info@campocello.com www.campocello.com	<ul style="list-style-type: none"> <li>▪ Vancouver: August 20 – 24 at St. James Comm. Centre</li> <li>▪ Vernon: August 27 – 31 at Vernon Comm. Music School</li> </ul> Faculty: Mary Thomson & Morna Howie

Must-have Cello DVD, celebrating  
*Bernard Greenhouse's 90<sup>th</sup> Birthday*

**“Bernhard Greenhouse at Wigmore Hall”**  
 available on line for \$21.99 at [www.celloclassics.com](http://www.celloclassics.com)

Also available are these CD recordings:

CC1013 Feuermann in Concert; CC1106 Great Moments in Cello Playing (17 tracks);  
 CC1010 The British Cello Phenomenon (29 cellists)





## CONCERTS TO PUT ON YOUR FRIDGE

- ☞ **ROSANNA BUTTERFIELD** will perform the Elgar Cello Concerto May 11, 2007 at 7:30 p.m. with the Lord Byng High School Orchestra.
- ☞ **SENIOR VYSO** will be guests of the V.S.O. at the Orpheum Theatre May 26, 2007 at 8:00 p.m. (also on May 28 in Surrey at the Bell Performing Arts Centre, 8:00 p.m.) Program includes Sibelius "Karelia Suite" and the Grieg piano Concerto.
- ☞ **WEST COAST SYMPHONY** June 1, 2007 at 8:00 p.m. at the Kay Meek Performing Arts Centre, 1700 Mathers Ave., West Vancouver and also on June 3, 2007 at 2:00 p.m. at the Bowen Island Comm. School. Program includes Wieniawsky Violin Concerto No. 2; Ye Na Lee, Violin.



▶ Congratulations to **SILVIA FRASER** (pianist) and her husband, Christian Immler, on the birth of their daughter, Alicia Mirium on February 18, 2007. Silvia holds the position of pianist and coach at Chetham's School of Music in Manchester, England.

▶ Congratulations to **CAROL TSAI** on winning the Helmut Hoebig Memorial Scholarship in the Kiwanis Festival in April and also to **JONATHAN LO** for winning the Judith Fraser Scholarship. The Ella's of Langley Scholarship was won by **NESTOR CHEN**

▶ It was great to hear **REBECCA WENHAM**, cellist, with The Cecilia String Quartet in February. Currently, they are emerging artists at the U of T where they work with Roman Boris (Gryphon Trio) and Terrence Helmer (Orford Quartet). They are also Apprentice Ensemble in Residence at the RCM.

▶ **SHIRLEY LECKER** headed to Terrace to do three workshops with the orchestra and schools in mid-April. Probably much needed to help the participants who had recently been performing in the Music Festival. (**HEATHER HAY** was the adjudicator).

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## 13<sup>th</sup> New Directions Cello Festival

June 8 – 10, 2007

California State University, Sacramento / [www.newdirectionscello.com](http://www.newdirectionscello.com)

The NDC Festival will feature concerts by guest artists, workshops, jam sessions, The Cello Big Band (open to all), Young People's Cell-Bration (ages 8-16), an exhibition of electric cellos, and this year's New Directions Coffee House which will give participants a change to play for everyone.

## KIRBY QUARTET CHAMBER MUSIC WORKSHOP 2007

**July 30 – August 3**

9:00 a.m. to 4:30 p.m.

Cellist: Carina Reeves

String Students: Grade 8 RCM and higher

Trinity Western University

29830 Maclure Road, Abbotsford, BC V4X 1G5

Tel: (604) 857-9675 ■ [www.konigslow.com/heilwig](http://www.konigslow.com/heilwig)

During this week-long intensive program, participants will be assigned to a chamber group and receive daily coachings on repertoire that will be performed in the final concert on Saturday. As part of a busy rehearsal schedule, participants at all levels will join the Kirby Quartet in morning technique classes/special presentations. Each day will begin with all the students

and faculty gathered together for an interactive presentation on various aspects of musicianship. The day will be occupied with group rehearsals, coachings and orchestra sectionals. At the end of the day, faculty and students will collaborate in a chamber orchestra and perform the selected repertoire in the final concert in a chamber music style without conductor. Pianists who

prepare a movement of a Bach keyboard concerto will have the opportunity to work with the chamber orchestra, or will team up with other pianists to explore the piano ensemble repertoire. In addition to the daily schedule, the participants will attend evening concerts and get together for chamber music sightreading parties. ■

All photocredits: Allegrophoto.ca (our own Leslie Ponich has a new photo biz!)

# THE UNEXPECTED PACKETS OF RESONATING TRUTH:

A Deeper Look at a Seemingly Unimportant Masterclass

by Michael Kim

People don't usually expect any deep truths to be revealed in a master class, but on Thursday, April 19. Mr. Paul Marleyn drew from his vast experience in order to enlighten everyone in the room. The room was quiet the camera rolling, under a high pressure environment, six performers dazzled the viewers with an amazing array of skill and precision. I attended this class in order to better my understanding of cello playing, but I left with an understanding of music in general and a realization of how difficult and wonderful the cello can be.

Mr. Marleyn, at first glance, is an unassuming, quiet, yet strangely confident individual. Although barely raising his voice much above normal conversation volume, he was able to command the attention and respect of the whole room. One thing I noticed about his style of teaching is that he never gave an ultimatum. He suggests and advises, never orders. This allows for the cellist to grow as an individual musician, with his/her own style and unique playing traits. He was also not afraid to demonstrate the point he was trying to get across. He willingly and quite comfortably took large chunks of each piece and performed it as he saw fit. This bit of performance allowed for the lessons that could not be put into words to be taught. Lessons in tone, emotion and sound quality were paramount with Mr. Marleyn. Many times he asked the pupil what the passage was about or symbolized. Although every student was quite shy and afraid of being wrong, he urged them to describe a feeling for themselves. In these lessons, he was able to teach the true meaning of music, artistic expression. He taught that music isn't merely notes and a pages or a bow on a string but a medium for emotions and feelings, even storytelling.

After the master class I came away with a sense of renewal and revival in my love for music and my perception of cellists.

Noah James bravely took the stage as the first performer and showed his loyalty and dedication to the Canucks as he was adorned in a Canucks jersey. In his rendition of the Concerto in D<sup>+</sup> he was able to skillfully climb the mountain of technical difficulty that Haydn built. Even through the difficult passages and stunning technicality of the piece, Noah was able to emote, but only in limited doses. First of all, Mr. Marleyn commented on the piece itself, its technical difficulty, and its requirement of clean tone. Then he went on to explain that slurs aren't just two notes in ones bow but an expressive gesture, and by putting emphasis on the right notes, the right feelings are expressed. Mr. Marleyn explained to help the nerves associated with performing, engage yourself emotionally and the music will flow. When a performance is a window into one's soul rather than a series of

sounds, that's when music is truly expressed.

Next was Haigan Day. She stunned the audience with a beautiful performance of Sieben Variations aus Mozarts Oper "Die Zauberflote". She was able to capture the audience with her own spectacular musician ship yet keep a subtle balance with the piano, a grand accomplishment. Mr. Marleyn was able to keep the feeling of the master class light by commenting on Haigan's ability to play even as she



wrestles with her hair. He explained how to strike a balance with the piano was very important, as the cello had the tune in some parts and was only support in others. Also, he showed the audience and Haigan a way to pizz that produced more sound and resonance, locking the joint. Then, he went on to assist Haigan in putting a bit of herself into the piece by asking her what a certain part of the piece meant to her, explaining if you put an idea in your head while you play and consciously express it, the audience leaves with a closer musical relationship with the artist.

Rosanna Butterfield then took the stage and played the Rococo Variations. She embodies the spirit of musicianship as she looked comfortable on stage and was able to pull off an amazing performance. Mr. Marleyn suggested that the Rococo Variations was best played by sculpting lines of emotion and tone. He believed that the most powerful thing about the cello is its ability to craft emotions and lines true tones and colour of sound. He also commented that the only way to make these emotions feel natural and powerful was to ensure that one enjoys themselves onstage. Then and only then is emotion expressed. He explained a deep resonating truth with these words. Music isn't really about pressure or fear; it's about enjoyment and forgetting, for one moment, the troubles and disasters of everyday living.

The fourth performer of the night was Christina Markle. In her performance of the Prokofiev Sonata in C minor 2<sup>nd</sup> movement, she was able to impress the audience with in depth musical understanding and technical skill. Mr. Marleyn suggested that Christina use a different style of bow grip in order to produce a fuller, richer sound. The type he noticed Christina was using was a lighter one where the bow was on the fingertips for better articulation and quicker bow stroke. He

suggested that she learn how to use the heavier bow grip used for fuller tonality and better control of the bow. He also commented on the need to exaggerate her gestures and powerfully emote her feeling through her cello.

With great confidence Sonia Taylor took the stage. She moved the crowd with a stunning performance of Shostakovich's Sonata in d minor III movement. She used her full tone and fat vibrato to give the necessary dimensions of the piece. Mr. Marleyn explained that music is something very personal and needs to be interpreted by the musician with a skeptical eye when it comes to bowings, fingerings and phrase marks. True, the late Rostropovich was a great cellist, perhaps the greatest, but it doesn't mean that he was always right. If one feels that the phrase ends earlier or goes on for longer, the musician has the artistic freedom to change the piece as he/she sees fit, as long as the justification is sound. Mr. Marleyn again astounded me with a deep truth about music. The beauty of performances from different artists is that it's always different, always fresh, even if the piece was written two hundred years ago, the artist's freedom to work the piece allows for different interpretations and more interesting performances.

Last but not least, Jonathan Lo performed. In his stunning rendition of the Shostakovich Concerto No 1, 1<sup>st</sup> movement, that talent coupled with hard work results in a wonderful performance. He impressed the audience and finished the master class on a high note. Mr. Marleyn stressed the importance of historical relevance of Shostakovich's pieces. During a period of struggle and pain, Shostakovich wrote beautiful music as a social commentary. The artist must remember that although individual expression is paramount, without the vision and context of the composer, the performance will never reach its full potential. He explained that whenever a musician takes up a piece, knowing the context of the piece will further enhance the audiences understanding of the composer and will allow the musician to take the piece and his/her playing to the next level. The more one learns about the piece, the more one can teach to the audience.

Master classes might seem boring to some, but what isn't widely understood is that a master class allows for someone to explain the musical process to inexperienced listeners. When I arrived at the class I thought I knew music, I thought I knew the cello. When I left, I realized that there was still so much to learn about the cello and music in general. With this, music became so much more profound than I had ever imagined.