

Vancouver Cello Club



October 1998

Editor: Judith Fraser

President:	Lee Duckles	994 Frederick Place, North Vancouver, BC V7K 2B5
Secretary:	Ernest Collins	1407 Haywood Avenue, West Vancouver, BC V7T 1V5
Treasurer:	Judith Fraser	210 - 235 Keith Road, West Vancouver, BC V7T 1L5
Past President:	Ian Hampton	939 Ioco Road, Port Moody, BC V3H 2W9
Past President Emeritus:	Audrey Piggott	
Executive:	Kristl Armstrong, Caitlin McKee, Catherine Carmack, Jean Ireland, Janet Steinberg	
American Cello Council Delegate:	Judith Fraser	

HIGHLIGHTS of the ANNUAL GENERAL MEETING

Held on 8th June, 1998 at the Vancouver Academy of Music

A small, but enthusiastic gathering of members heard President Lee Duckles and Treasurer Judith Fraser recount the outstanding achievements of 1997/8 and outline some exciting projects for 1998/9:

- Desmond Hoebig Master Classes, Oct. 1997, 10 students in Intermediate Class; 9 in Senior Class; 10 in Adult Workshop
- Recital by Desmond Hoebig (cello) and David Moroz (piano) (Debussy, Prokofiev, Brahms)
- VSO Cello Ensemble (Lee Duckles, Janet Steinberg, Eugene Osadchy, Margaret Tobola-Wong, Linda Bardutz, John Friesen, Natasha Boyko and Marlena Tureski-Blackman), April 1998 in a scintillating program, much of it in arrangements by members of the ensemble, and including original works by Colin Hampton and John Friesen, in aid of the Colin Hampton Fund
- Yo Yo Ma concert with VSO September 17, 1998; block of tickets reserved for Club members; strong possibility of Master Class
- Other VSO visiting artists include David Finckel and Steven Isserlis - plans are afoot for members to meet them informally.

Colin Hampton Fund

- Established one year ago to encourage and develop outstanding musicianship in the service of the cello and of the writing of new works for cello and cello ensemble
- Income to date permits an award this year, albeit small
- To be awarded to Silvia Fraser as an acknowledgement of her untiring work, during her time at VAM in mastering a large proportion of the cello and piano literature and acting as accompanist and piano partner in many recitals, master classes and workshops, giving invaluable assistance and encouragement, particularly to young cello students playing their first recitals
- The Club's best wishes go with Silvia in the new facet of her career

Treasurer's Report

Judith Fraser gave her usual racy account of the Club finances and achievements:

- We don't make much money, but we keep out of debt!
- Our 71 members are generous in their donations. Executive members are especially generous; others whose

particular generosity we wish to acknowledge are Andy Hampton, Andrew Seal, Susan Olsen, Edith Elart, Gordon Young, Heather Hay, Laurence Diamond, George Shipley, Miyoko Sueda, Joan Myers, Hans-Karl Piltz, G.A./Pam Cooper, Joan Blackman.

- Over the years, we have built up a body of capital and use the interest to fund activities. Since interest rates are down, and we avoid speculative investments, we are capital-rich and income-poor!

Presentation of Awards

The President presented the following awards and congratulated the recipients:

- Graeme Ingram Scholarship - Wendy Rha
- Summer Bursaries - Iris Graham, Jordy Robinson.

There was no applicant for the Caroline E. Riley Scholarship this year.

Membership Dues

It was proposed by Judith Fraser, seconded by Sharon Norman and resolved that membership dues remain as last year, i.e.:

- | | |
|----------------------------------|----------|
| • Contributing Membership - over | \$ 25.00 |
| • Sustaining Membership | \$ 25.00 |
| • Adult / Family Membership | \$ 20.00 |
| • Student Membership | \$ 15.00 |
| • Out of Town Membership | \$ 10.00 |

Election of Officers

The following officers were elected for the 1998/99 year:

- President..... Lee Duckles
- Treasurer Judith Fraser
- Secretary..... Ernest Collins
- VSO RepresentativeJanet Steinberg
- Teacher Representative Catherine Carmack
- Student RepresentativeCaitlin McKee
(Welcome to the Executive Committee, Caitlin!)
- At Large Kristl Armstrong; Jean Ireland
- Founder & Past President Ian Hampton

(Audrey Piggott was designated "Past President Emeritus" at the 1990 Annual General Meeting.)

Message from the President

If a brief scan of the entertainment pages is anything to go by, Vancouver audiences will be treated to an unprecedented number of cello programs this season. Virtually every community concert series in the lower mainland – the exception of the specifically 'chamber music' organizations – features a performer of the cello somewhere on their series. Indeed, this is a healthy indication of the growing local appreciation of the cello repertoire and its performers.

Last month, the Vancouver Symphony opened its season with a gala concert featuring Yo Yo Ma, his second visit in three years. Joseph Elworthy recently appeared at the Shadbolt Theatre in Burnaby. Margaret Tobola-Wong performs the inaugural recital of her series in Vancouver next week, and Heather Hay will perform Haydn's Concerto in C Major in New Westminster and Abbotsford at the end of the month. The list goes on: In the Spring, the VSO Cello Ensemble will present a concert in Maple Ridge and Steven Isserlis will return to play at the Chan Centre with pianist Stephen Hough.

Cellist David Finckel will appear in Vancouver on three occasions this season: First, as a soloist with the VSO in November, then in recital with his wife, pianist Wu Han, for the 'Music in the Morning' series, and later, as cellist with the Emerson String Quartet. The Cello Club is planning its annual workshop and masterclass with Mr. Finkel in April, 1999 (watch your VCC newsletter for details). This will be an excellent opportunity for Cello Club members to observe one of North America's most versatile artists.

One of the main objectives of the Cello Club is to support and publicize the growing number and variety of cello events in the Vancouver area. Obviously, as the number of events increases, we overlook or miss a few concert postings. So, I invite fellow cellists to participate in the work of the Vancouver Cello Club. If you know of a concert or an event that may be of interest to cellists, drop us a note and we will do our best to get out the news. We welcome submissions to our newsletter calendar. Join the club and support your newsletter.

See you at the next concert.

Lee Duckles, October, 1998

Cello Chit Chat



◆The VSO section mourns the departure of two valued colleagues from their ranks. Linda Bardutz, cellist and luthier, has elected to return to Saskatchewan to resume her post as Principal Cello with the Saskatoon Symphony, and John Friesen has accepted a tenure-track position in the music

department at the University of Western Washington in Bellingham. The VSO celli wish them the best in their new pursuits. (International auditions for the two VSO cello positions are scheduled for April 17, 1999. Interested candidates should contact Mr. Larry Blackman, VSO Personnel Manager, 601 Smithe Street, Vancouver, B.C. V7B 5G1.)

◆Former North Vancouver resident, Jason Duckles, is touring with the Mark Morris Dance Group this fall. Jason, now living in NYC, recently received a Doctoral of Musical Arts degree from the University of New York at Stony Brook where he studies with Timothy Eddy.

◆Carina Reeves recently attended the Banff Centre summer chamber music program and has returned this fall for further chamber music endeavours in the winter program.

◆Amy Laing spent the summer in Italy performing with the Spoleto Festival. Born in B.C., Amy began her cello studies at the age of 8 at the Nanaimo community music school. She participated in local festivals and performances, and began lessons at the Vancouver Academy of Music, where she studied with Judith Fraser and received her performers' certificate. A participant in competitions throughout B.C., Ms. Laing was a winner in the Senior Ensemble category. In 1994, she was a finalist in the Canadian Music Competition and was featured in a CBC documentary about the competition. Ms. Laing appeared as a soloist with the Nanaimo Symphony Orchestra, and she received prizes in the 1996 and 1997 Aldo Parisot Cello Award Competitions at HARID. For the past three summers, Ms. Laing attended the Banff Arts Festival in Alberta, where she has participated in masterclasses with Aldo Parisot, Tsuyoshi Tsutsumi, and Shauna Rolston. In 1993, Ms. Laing attended the Johannesen International School of Arts, and she also participated in a European tour with the Vancouver Youth Symphony Orchestra. Amy Laing is currently a student of HARID Artist Faculty Johanne Perron, in her final year.

◆Earl Lee was the winner of the Eva Bene Scholarship at the Kay Meek Scholarship Competition last May, at the Vancouver Academy of Music. He will be the soloist with the Academy Symphony Orchestra in the spring concert at the Orpheum. Earl was also the recipient of the Judith Fraser Scholarship for the highest mark (97) in the Cello Concert Group Classes 876D, E, F. of the Kiwanis Music Festival.

Other Kiwanis Festival winners were Ashton Lim (Junior Concert Group Classes 876A, B, C); Alexandra Sia (Concerto Class 16 yr & under); Michael Unterman (most promising Junior cellist); and the winner of the Judith Fraser Bursary for the highest mark in the cello classes of the Upper Island Musical Festival was Jordy Robinson from Comox.

◆Congratulations to Moray Northey and Christophe Taylor in Calgary on the birth of daughter number 2: Amelia on October 11th.

◆Winner of the first Colin Hampton Memorial Scholarship was pianist Silvia Fraser who has made a major contribution to many V.C.C. cellists from concerts with Lee Duckles, our president, to festivals, scholarship competitions, graduation diploma recitals to attending lots of our adult ensemble classes on Monday nights. We wish her well at Eastman School of Music in Rochester, NY, where she is working towards her Master's degree in Piano Accompanying and Chamber Music.

Dear Cello Club!

Allow me to express my warmest thanks in regards to the first ever Colin Hampton Memorial Scholarship this year – I am especially touched, knowing the wonderful musician Mr. Hampton was and taking into account my being a pianist! I am so glad that my love for the cello spilled over into so many areas and gave me the opportunity to work and learn with such an array of extraordinary, talented people. This relationship has certainly enriched my musical awareness and is one of the cornerstones of my experiences as a collaborative pianist. I hope to continue this always, and one day get my double stops in tune. The money is going towards my Master's degree at the Eastman School of Music with a major in Piano Accompanying and Chamber music. Once again, I thank you so much.



Silvia Fraser, September 1998

CONCERTS!!

Make a note on your calendar!

DAVID FINCKEL – VSO, Nov. 15 at 2 pm at The Orpheum, playing Haydn Concerto in C Major. (We hope to have several workshops with him when he and his wife, Wu Han, are here Apr. 13-16, 1999 at the VAM for the Music in the Morning Series.)

ROSTROPOVICH – Plays Haydn Concerto in D Major Dec. 10 with the Seattle Symphony.

Miscellaneous

Britten-Pears School for Advanced Musical Studies 1999

Twenty-Third International Academy of String Quartets

4 - 13 May

Martin Lovett & Milan Skampa Guest Teachers

Up to six quartets will be offered the chance to work together intensively as quartets with up to ten hours of tuition. Free choice of repertoire.

Martin Lovett was a founder member of the Amadeus Quartet in 1947 and played with them for forty years. He is an Honorary member of the Royal Academy of Music in London and a Fellow of the Royal Society of Arts. He has a busy concert schedule and teaches all over the world.

Milan Skampa was violist of the Smetana Quartet for thirty-three years, performing in 42 countries and making over 100 recordings. He has been a professor at the Prague Academy of Music and Dramatic Arts since 1967 and specializes in Smetana, Dvorák, Janáček and Martinu.

Mauricio Fuks Master Classes for Violins
William Pleeth Master Classes for Cellos

1-10 June

Mauricio Fuks is Professor of Violin at Indiana University School of Music. He studied with Joseph Fuchs, Ivan Glamian and Jascha Heifetz and is a visiting professor at the Hochschule für Musik 'Hanns Eisler' in Berlin, the Royal Academy of Music and the Yehudi Menuhin School in London. He is regarded as one of today's finest violin pedagogues.

William Pleeth studied with Julius Klengel in Leipzig and made his Wigmore Hall debut in 1937. He was a founder member of the Allegri Quartet and worked frequently with the Amadeus Quartet. He now enjoys an international reputation as a teacher and gives Master Classes all over the world.

Repertoire: free choice to include a concerto, sonata, and piece written after 1900.

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Adult Cello Ensemble Classes at the Vancouver Academy of Music, 1270 Chestnut, last Monday of the month (except December) at 7:30 pm. All levels welcome – we are friendly and supportive!

West Coast Amateur Musicians' Society (WCAMS) has lots of activities throughout the year such as the recent orchestra workshop with conductor Clyde Mitchell (VSO) held Oct. 10th when everyone worked on Tchaikowsky's Sixth Symphony. Contact person: Maria Brown (604) 922-7256 or Anne Brennan (604) 271-5172.

Published: Anner Bylsma's "Bach, the Fencing Master" is now available. He explores bowing challenges of the first three Suites amongst many other topics. The book is available directly at: Bylsma, P.O. Box 172, 3500 AD, Utrecht, The Netherlands. Preferred method of payment: (\$38 + \$9.50 postage U.S.) is credit card. Please be sure to name the card, number & expiry date.

Pacific Music / Fraser MacPherson Music Scholarship Fund – \$2,000. Deadline: November 2, 4:00 pm. Open to BC residents/students whose family resides in BC – instrumentalists through age 25. Cassette tape no more than 10 minutes. Send submissions to: Pacific Music / Fraser MacPherson Music Scholarship Fund, Pacific Music Industry Association, #400 - 177 W. 7th Avenue, Vancouver, BC V5Y 1L8.

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Those cellists who knew *Pansy Chang* from Aldo Parisot's Masterclasses will be interested to know she has moved to Beaverton, Oregon beginning her 2nd season with the Oregon Symphony, teaching and active in summer music festivals and chamber music.

Sean Grissom has produced a CD, "Just Cello for Christmas", holiday favourites, some of which are Cajun or jazz versions including "12 Days of Christmas" with 1 - 12 celli! Available from Shar Products and Endpin Publishing, 134 W 73rd St., #3B, NY, NY 10023, (212) 580-0366.

News from *Markus Starker* in Brisbane includes the family travelling back to Switzerland end of November, via San Francisco where he hopes to visit *Bonnie Hampton*, and to New York returning through Berlin, Prague, Budapest and Athens. In June, Markus participated in a chamber music festival in Germany, concerts in Switzerland, and in England, he twice performed the Elgar Cello Concerto. He now has an excellent piano trio in Brisbane. One day, hopefully, Markus will return to do workshops and a concert here!

Reprinted from "Cello News", Editor, Carey Cheney
Summer 1998

Priming the Pump

There is hardly a subject that is as captivating to me as vibrato (and sound production), and so, with gusto I embark on my first exploration in article format into the subject of preparedness and preparation for teaching a young cellist about how to do vibrato.

We are fortunate to be cellists not only because it is by far and away the most wonderful of all instruments, but because much of what we do to express ourselves comes from natural, familiar motions. We are fortunate also because the shifting motion and the vibrato motion are one and the same. This is not ground-breaking news, but like my friend Rick Monney good-naturedly often said about his perceptive articles on cello playing, "I think I am stating the obvious." The obvious may not be so to novice players or novice teachers.

Because of a long and gloriously thick string, we cellists use a large "chopping" motion with our left arm in the direction of the string to create the sound of vibrato. I have found that with a well set-up beginning cellist, often the student starts to vibrate on a single long note of a piece, for example, spontaneously because of a loose, well-set left hand that does not clutch the neck. Applying this spontaneous expression to all fingers, styles, colors, positions and pieces is the challenge. Also helping the student to develop his/her own "fingerprint" of tone is also a challenging but exciting adventure.

I have discovered that the longer I teach, the sooner I like to introduce vibrato preparedness. Again, stating the obvious, it helps to share with the young student, postures, games and activities which instill the feeling of a loose yet well-set left hand, connected to a beautiful cello "wing" (the attached left arm!) which can open and close freely. Some examples of these activities include:

Strumming the Strings (with curved fingers) diagonally across the strings; try alternating each arm, to a steady beat, while singing Twinkle, Twinkle, Little Star; focus is the opening and closing of the elbow.

Clean the Strings – take a tissue folded into small rectangle; place in first position and touch with curved fingers in slot between D & G; slide tissue up and down fingerboard; try cleaning smaller areas of the f.b. like around the neck, making the cleaning motion as regular and free as possible

Karate Chop – with a rubbery thumb in the saddle of the cello neck, do a karate chop lightly so heel of left hand taps on top rib of cello; keep hand in karate chop shape, so arm is moving in the direction of the string; begin counting a steady beat with each chop (e.g. 1, 2, 3, 4); try to bow a whole note and chop 4 counts as you bow.

"Chopper" Twinkle – this follows Karate Chop; each time you play an open D or open A on Twinkle, Twinkle Little Star, have rubber thumb in saddle, and arm "chopping" with regular beat; each fingered note, in the first position, require quick and accurate shifting back and forth from first to fourth position – this is a great intonation reinforce!

Eraser Fingers – Find a general area on the cello neck (e.g. first position fourth finger on D string). Take 4th and 3rd fingers touching together, using like an eraser on top (lightly) of the D string, erase an area around the note G, with light pressure – bowing this will sound like a "ghost" tone; try on every finger, but stay in same area on f.b.

Bubblegum Fingers – Same as Eraser Fingers, except now the fingers are "stuck" in the string and fingerboard over one note, trying to "crase" but stuck in the bubblegum, try on every finger, in same position/note.

Teaching Ringing Tone / Sympathetic Vibrations – Focusing on vibrating and ringing strings when playing without vibrato is about the best way to develop a concept of ringing tone. Practicing short scales or arpeggios sometimes is a great means to this end. Matching fingered notes to higher position harmonics, back and forth is also an excellent way to teach how to know when a note is ringing and in tune, and reinforces the free thumb, when shifting back and forth from a higher range to a lower range.

Bow Weight / Speed / Contact – Often a faster, lighter bow a little closer to the fingerboard, facilitates the movement of the left arm in the chopping action; having a consistent bow speed on each note of Chopper Twinkle will make it easy to count a steady beat, and keep the "chopping" going.

These are just a few of my favourite activities which work with four year olds or forty year olds. It is possible to work in more sophisticated ways, incorporating many more shifting games, activities and use of the metronome. My experience is teaching me that children usually can't wait to learn vibrato (or just learning the preparatory skills!) because they have an instinctive need to express themselves and a desire to be able to do what the "big guys" in the symphony do!

These ideas come from much of what I have been taught by teachers like Andre Navarra, Phyllis Young, Hans Jurgen Jensen, but the more I teach, watch other teachers, and teach other people's students who play well already, I realize that we are all "re-inventing the wheel", so to speak, and that according to Aristotle, "There is nothing new under the sun". It is the individual packaging of how to present the activity/skill that can open doors for individual students!

I welcome your input on this discussion of vibrato, and invite you to send your comments, suggestions and questions to Cello News! Happy Vibrato!

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String Celebration

FRIDAY NOVEMBER 13TH

2:00 p.m. - 5:00 p.m.
OPEN REHEARSAL
 Chan Centre
 VBC Chamber Players
 with Vancouver High
 School honour students

8:00p.m. **CONCERT**
 Chan Centre
 VBC Chamber Players and
 students perform Mozart,
 Respighi and Dvorak

SATURDAY NOVEMBER 14TH
MASTERCLASSES
 Recital Hall, School of
 Music

10:00a.m. - 10:50a.m.
PROF. ANDREW DAWES
 "Intonation, Facility and
 Tone Production"

11:00a.m. - 11:50a.m.
PROF. ERIC WILSON

2:00p.m. - 2:50p.m.
PROF. GERALD STANICK
 "Bach Solo Violin Sonatas
 and Cello Suites"

3:00p.m. - 5:00p.m.
MIDORI
 Four young artists
 play for Midori

8:00p.m. **CONCERT**
 Recital Hall, School of
 Music
 Various classical and
 ethnic string groups

1998

NOVEMBER 13 - 15



**UNIVERSITY
 OF
 BRITISH
 COLUMBIA**

Vancouver, B.C.

For more information
 contact:
 Prof. Andrew Dawes at
 (604) 822-3529 |
 Or visit our web site at:
[http://school.music.ubc.ca/
 strings/index.html](http://school.music.ubc.ca/strings/index.html)

SUNDAY NOVEMBER 15TH

LECTURES
 Recital Hall, School of
 Music
 1:00 p.m. - 2:30 p.m.
DIETMAR MACHOLD
 "Amati, Stradivari,
 Guarneri del Gesu and
 J.B. Vuillaume"

3:00p.m. **CONCERT**
MIDORI
 Chan Centre
 Presented by the
 Vancouver Recital Society

DISPLAYS (Saturday and
 Sunday, from 10:00a.m.)
INSTRUMENTS AND BOWS
 Room 116, School of Music

Morgan Anderson
 Allan Balmforth
 Charles Espey
 Reid Hudson
 Machold Rare Violins Ltd.
 Shar Music
 John Newton
 Roy Quade
 Michelle Speiler
 Michael Vann
 Bernard Walke
 Gregory Walke
 and others

MUSIC & RELATED ITEMS
 Faculty lounge, School of
 Music

Alberta Keys
 Canadian Music Centre
 Chapman Art Group
 Melanie Fleischer
 Silk Creations
 Ward Music

MEMBERSHIP RENEWAL FOR 1998 / 1998

Membership subscriptions are now due, please send to: Judith Fraser, Treasurer, 210 - 235 Keith Road, West Vancouver, BC V7T 1L5

Please enrol me as a member of the Vancouver Cello Club:

Name: _____ Phone: _____

Address: _____ Postal Code: _____

Contribution Membership (over \$25).....	\$ _____	Donation to Scholarship Fund	\$ _____
Sustaining Membership.....	\$ 25.00	Donation to Performance Fund	\$ _____
Family or Individual Membership.....	\$ 20.00	Donation for General Purposes	\$ _____
Student	\$ 15.00	Donation to Colin Hampton Fund.....	\$ _____
Out-Of-Town Membership.....	\$ 10.00		

7th Annual Young Artists' Experience at Whistler

The Young Artists' Experience program, that took place this summer at Whistler, was great fun for everyone who attended. For many of us, the focus of this two-week adventure was chamber music, but we also spent much of our time in masterclasses and playing in the Harmonious Chamber Orchestra. Young cellists who participated at YAE were: *Hilla Cho*, *Chris Sanford*, *James Takizawa*, *Chris Wild* and myself, *Wendy Rha*.

The talented cello section, coached by Amanda Forsyth, got to get a taste of different kinds of music, including a jazz cello sextet. Chamber music concerts took place around Whistler throughout the second week of the program gathering people in the village together to watch us pour our hearts in our music.

We also got to try new things such as crafts, yoga, philosophy, singing and much more. I think that I can say that everyone who was part of the Young Artists' Experience, truly got an adventurous, fun-filled, music-inspiring time that'll be in our memories for life.

* * *

Hilla Cho, 15, started playing the cello only four years ago at age 11. She first took lessons in Korea, but moved to Canada and began taking lessons from Judith Fraser. Hilla has participated in the Kiwanis Music Festival and is moving to Connecticut for school next year. Aside from music, Hilla likes listening to music, roller blading and playing basketball.

Wendy Rha, 15, began studying the cello at age 4 with Mark Ellis at the Suzuki program in Edmonton. She later studied with Victoria Clark and when she moved to Vancouver, became a student of Judith Fraser. Wendy has participated in the Kiwanis Music Festival and when she's not practicing, Wendy likes to participate in track and field and basketball.

Chris Sanford, 13, began cello lessons with Audrey Nodwell in the Suzuki program at the Vancouver Academy of Music. He has played in many recitals and competes in the Kiwanis Music Festival. Last year, Chris won the Intermediate Concerto Competition of the Delta Youth Orchestra. He also performs with the quartet *Divertimento*.

James Takizawa, 15, has played the cello for ten years, studying with Audrey Nodwell. He is a member of the Senior Academy String Orchestra and has played in several piano trios and string quartets. James has taken masterclasses with Shauna Rolston and Desmond Hoebig. Away from music, James enjoys golf, badminton, tennis and playing paint ball.

Chris Wild, 15, began playing the cello at age five at the Vancouver Academy of Music with Audry Nodwell. (Currently, Chris studies with Eric Wilson (Professor at UBC). Chris has been in orchestras from age ten and has just returned from the Canadian Music Competition. Aside from music, Chris is an accomplished artist and is an avid sportsman, enjoying hockey, basketball and golf.



Reprinted from *N.Y. Violoncello Society*

Report from Kronberg

by Laurinel Owen

A picturesque village in Germany, nestled in the rolling Taunus hills just north of Frankfurt, is the home of the International Chamber Music Academy Kronberg, directed by Raimond Trankler. With its narrow cobbled streets, half-timbered buildings and 13th century castle, it is a delightful setting for what Mstislav Rostropovich heralds as "The World Capital of Cello".

From October 16-19 of 1988, the Academy presented the 3rd Cello Festival, an event which takes place every other year and is the centerpiece (for now) of its activities. The theme of this year's festival revolved around Rostropovich and his 70th birthday celebrations and included 9 cellists (plus the Cellissimo Ensemble) who are associated with him through either having won the prestigious Rostropovich Competition in Paris (Young-Chang Cho, Gary Hoffman, Maria Kliegel, and Wendy Warner) or were his students (Natalia Gutman, David Geringas, Karine Georgian, Maria Tchaikovskaya, and Natalia Shakhovskaya).

In thirteen concerts each cellist played with orchestra, in recital and in ensembles. The audience was treated to the standard solo and piano duo repertoire as well as new works and world premiers (including a commission for 6 celli by Hans-Werner Henze). Out of many remarkable performances this listener was most taken with the recital given by David Geringas and his wife, pianist Tatiana Schatz, in which he talked about then

played *Due canti* by Lithuanian Anatolius Schenderovas. (Perhaps his commitment to new works was inspired by his former teacher.) Though I have heard the Schumann Concerto innumerable times, Natalia Gutman's performance with the Bavarian Chamber Philharmonic was a new pinnacle for me. And who could forget the very first concert which featured Slava playing the Haydn C major and Shostakovich First Concertos? It opened with speeches by Marta Casals-Istomin (the festival's patron) and the German Chancellor, Helmut Kohl, who arrived by helicopter and even stayed (with his body guards) to listen! The excitement of this performance set the tone for the rest of the week.

Though the performances, films, panel discussions, instrument and photographic exhibitions and music shop (take plenty of plastic if you want to buy German and Swiss editions!) were exciting and definitely world class, transmitting some of the fun and even glamour to an otherwise popculture-jaded youth, as well as educating young musicians is perhaps the *raison d'être* of the Kronberg Academy. Each artist led a master class and prize winning students gave special performances. Next year students will have even more opportunities to perform when three master cellists come exclusively to teach students from around the globe (9/26-10/2/98). Rostropovich has recently given a sizable endowment to the Chamber Music Academy in order to establish a foundation which will buy cellos and loan them to students, give scholarships and bursaries and to develop a summer chamber music festival (a la Marlborough). Additionally there are plans for an international cello competition named for Pablo Casals.

It seems that, with these ambitious plans and formidable artistic level, maybe Slava Rostropovich is right about Kronberg being the cellists' world capital.

Joseph ELWORTHY

C E L L I S T

Since his first public performance at age eight, cellist, Joseph Elworthy, has captured the attention of critics and the public with his charisma and unassuming virtuosity. Mr. Elworthy made his first tour of his native Canada at age eleven and has since been recognized as one of his country's leading young artists. He has been featured prominently on radio and television around the globe including broadcasts in Japan (NHK), Ireland (RTE), and Canada (CBC). Elworthy has been the recipient of numerous awards and honours such as the Aldo Parisot Prize (Yale University), the Canada Council Artist Career Grant, and the Syla Gelber Award. He has been a featured performer throughout Canada, the United States, Japan, and the British Isles appearing as soloist with such orchestras as the Osaka Philharmonic, CBC Chamber Orchestra, Metamorphosen Chamber Orchestra, and the Victoria Symphony. Elworthy holds degrees from Yale University and the Juilliard School where he studied with his long-time mentor, Aldo Parisot.

Class with Klengel

A Master Teacher Remembers his Great Teacher

William Pleeth talks to cellist Selma Gokcen about his experiences as a young boy in Julius Klengel's renowned cello class at the Landes Konservatorium, Leipzig. The year was 1930, and he was all of fourteen years of age.

SG: Where had you studied before arriving in Leipzig?

WM: I was at the London Cello School, a pupil of Herbert Whelan. My mother decided it was time for a change and the idea came through a friend's son, who was studying with Klengel in Leipzig.

SG: What happened at your audition with Professor Klengel?

WM: I prepared the Klengel *Concertino* in C, which ended my period of work at the London Cello School. Klengel invited Max Pauer, Head of the Konservatorium and a well-known pianist himself, to hear me, and he gave me a scholarship on the spot. That first year I started with a Goltermann Concerto and did several concerti in all, ending with the famous Grützmacher (which opens with the passage in octaves). I was like a horse let off the reins – a concerto every three weeks or so and the twelve Piatti Caprices. I had never heard my previous teacher play, but Klengel not only played the cello, he accompanied his pupils seated at the piano, with legs cross over the pedals and cigar ash falling over his suit.

The first year I was kept out of orchestra, but when I turned fifteen, I was asked to play the solo part of the Brahms B flat Piano Concerto, seated in front of boys who were far older than I.

During my time in this class, I did thirty-two concerti in all, among them Lindner, d'Albera, Molique – pieces that were considered part of the standard cello repertoire and not just "study concertos."

SG: Who were your classmates, and how many were you in all?

WM: We were six in all: Zimble, Greulich, Hoelscher (who later became the first cellist of the Berlin Philharmonic), myself and two others whose names I cannot recall.

SG: Was Klengel an autocratic teacher in his approach?

WM: Klengel was a simple man to start with. Although he could run around the instrument very fluently, even in his old age, he had no gimmicks and no sophistication. He had the direst tone I can remember. There was no forcing his thumb print upon a pupil, no creating a model of himself. He allowed people to develop their personality. The fact that he did not force his influence was something I appreciated very much later in life. We all know those teachers who end up creating lots of students in their own image. The pupils of Klengel were each different from one another.

SG: How did he conduct his classes?

WM Each of us had a half-hour lesson twice a week, and they always took place in a group. Occasionally I would have lessons at his house. Klengel adopted me unofficially as his son. I can recall once returning to class after the Christmas holidays, and his words to me, in a sorrowful tone of voice, were, "Where were you, my son? You never came with me for a walk."

The most touching story I remember concerns the Molique Concerto. I was always a lazy boy, and once, during the last lesson of the day, when we were alone, I played his concerto for him. There were a few passages which did not go well. Klengel was at the piano, and suddenly he flung the music over his head and stormed out. I packed my things quietly, knowing it was time to leave. As I walked out, I saw him standing in the hall, cheeks inflamed and the tears streaming from his eyes. He said to me, "Like Feuermann, you are lazy. He also did only four hours a day. My son, go and sit on your backside and practice."

SG: What was his attitude toward the technical exercises and études of his well-known predecessors – namely Duport, Dotzauer, Franchomme, Grützmacher?

WM: He gave us some of those, and Duport and Popper, but mostly the Piatti Caprices. We did the two concertos by Klengel, and, of course, the thirty-two concerti, which I learned as his pupil, helped to further my development.

SG: Was he willing to listen to exercises and studies or did he leave this to the pupil?

WM: Yes, he listened, but there was no intensive redirecting of anything. He was such a simple person, a walking angel. He occasionally heard me to scales but did not impose or insist on set fingerings. That's how I arrived at the attitude of flexibility in scales, that one should and ought to be able to do many fingerings rather than getting stuck in set patterns.

Continued next newsletter.

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William Pleeth was born in London in 1916 and studied with Julius Klengel in Leipzig, where he made a sensational debut in 1931 at the age of fifteen. He returned to England the following year and gave his first BBC broadcast in 1933.

In 1937 William Pleeth met the pianist Margaret Good and a few months later, on his 22nd birthday, they gave their first recital together at the Wigmore Hall. In 1939 they started recording for Decca, as well as broadcasting for the BBC, which they continued to do for nearly forty years. They were married in 1944.

Despite a long career, much of which has been devoted to teaching, giving recitals and playing concertos with many celebrated conductors, chamber music has been William Pleeth's enduring passion. He first recorded the Schubert Quintet with the Amadeus String Quartet for HMV and again in 1966, for Deutsche Grammophon. Among the works he recorded with his own quartet – the original Allegri String Quartet – were Haydn's great Opp. 54 and 55.

For several decades William Pleeth has enjoyed an international reputation as a teacher and pedagogue, advanced students and professional players coming from almost every continent to study with him. Since his retirement from the concert platform in 1986 he has continued to be invited to give Master Classes – both Cello and Chamber Music – all over the world. His book *Cello*, in the Menuhin Series, has been universally acclaimed and published in many languages.

Among the numerous honors conferred upon him, William Pleeth was awarded the OBE in 1989.

NEW RELEASES:

Fall & Christmas 1998

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