

Vancouver Cello Club



January 1998

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VSO Cello Ensemble to Perform for Scholarship Fund

The Vancouver Symphony Cello Ensemble will perform a special Cello Club benefit concert on the evening of April 30, 1998 at the Vancouver Academy of Music. The VSO celli plan an exciting evening of multiple cello works ranging from Purcell to the Beatles with arrangements by Colin Hampton, Eugene Osadchy, and Lee Duckles. The VSO ensemble recently recorded a programme for the CBC's West Coast Performances which featured, among other works, Sean Varah's Divertimento, a Cello Club commission to honour the 90th birthday of past president Audrey Piggott. Admission to the benefit concert will be by donation with the proceeds of the event going to the Cello Club's Colin Hampton Scholarship Fund.

A Cello Club Exclusive!



The Cello Club has just learned that Yo Yo Ma will be returning to Vancouver to open the Vancouver Symphony's season in a special gala concert on September 17, 1998. Yo Yo will perform both Kol Nidrei and Don Quixote at that evening concert. The Cello Club is arranging to secure a block of tickets that will be available for sale to Cello Club members

exclusively. (Another good reason to renew your membership!) At press time, The Club executive was also working on a possible meeting between student members of the Cello Club and Mr. Ma.

Further details about the tickets and the event will be announced in future Newsletters... so put that date in your calendars!

MEMBERSHIP RENEWAL FOR 1997 / 98

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: _____

Contribution Membership (over \$25)

Sustaining Membership\$ 25.00

Family or Individual Membership\$ 20.00

Student\$ 15.00

Out-Of-Town Membership\$ 10.00

Donation to Scholarship Fund\$ _____

Donation to Performance Fund\$ _____

Donation for General Purposes\$ _____

Donation to Colin Hampton Fund\$ _____

VANCOUVER CELLO CLUB

Judith Fraser, Treasurer, 210 - 235 Keith Road, West Vancouver, BC V7T 1L5

Caroline E. Riley Scholarship

I hereby apply for this scholarship to be awarded in May 1998.

Please check: I am a member in good standing of Vancouver Cello Club

or My application for membership is enclosed

I propose to leave my home base for further cello study

at _____ on _____ (approx. date).

Name: _____ Phone: _____

Address: _____

Postal Code: _____

65 Years' Cello Playing

Our Secretary, Ernest Collins, tells us that March 1998 will mark the 65th Anniversary of his first cello lesson. Ernest has been playing in various amateur groups since then (except for a few years during World War II). He comments, "The cello has been a great life-enhancing experience for me, and, like many others, I feel a great debt to the person who first put a cello into my hands."

Ernest continues active playing; some of us feel that his "penchant" for baroque cello and viola ad Gambia is somewhat heretical, but his heart is in the right place, and he is a regular member of the Adult Class held monthly at V.A.M. where he has been known to regale the company with tales of the "musical oddballs" he has met in 65 years!

After an evening of the usual cello ensembles for all levels, the Adult Class will be helping him celebrate at the March 30th class.

Come and join the party!

J.A.F.

Executive Notes

The Club Executive Committee under the presidency of Lee Duckles, has met twice this season – each meeting producing a number of very lively ideas for workshops, play-ins, recitals, etc., which are now in the process of being translated into practical proposals to be announced in this and later issues of the Newsletter. **WATCH THIS SPACE!**

E.S.C.

Cello Chit Chat

Christmas is always a neat time of year when I hear from or see a large number of my ex-students, many of whom are also in the music business. This year was especially rewarding having heard **CARINA REEVES** perform a very exciting Haydn D Major Concerto with the Vancouver Philharmonic in December. Carina completed her M.Mus. at the New England Conservatory in 1996 and presently teaches at the New England Conservatory Prep School.

Since the Haydn was in the first half of the program, Carina chose to join her mother, **ANNELIES REEVES** in the cello section for the second half. The reception afterwards at the Reeves' home gave ample opportunity for many Vancouver cellists to catch up on cello news.

Carina Reeves, Cello Soloist



Carina Reeves is a native of Vancouver. She studied at the Vancouver Academy of Music with Judith Fraser, at UBC, and received her M.Music from the New England Conservatory of Music in Boston in 1996. At NEC she studied with Fritz Magg, Colin Carr and Carter Brey, and attended many master classes, including those with William Pleeth, Aldo Parisot, Stephen Isserlis and Stephen Doane. Carina has been a freelance musician in Boston for the last four years, and plays in four orchestras including the Boston Philharmonic Orchestra under the direction of Benjamin Zander. She has also played in orchestras in a number of European cities including Amsterdam, Munich, Sienna, and Prague. Carina's interests include contemporary and classical chamber music.

Players of the Vancouver Philharmonic Orchestra:

Laura Gorkoff, Roberta Clarke, Gordon Cooper, Irene Dodek, Bill Fairbank, Bev Hunter, Pat Laimon, Annelies Reeves, Mary Szendry.

I had a great time playing cello trios with **JON BRAUNSTEIN** (McGill) and **JEEHOON KIM** (Yale) on New Year's Eve. Jeehoon has just been accepted to begin his doctorate in performance at Yale University. Congratulations! **AMY LAING** and **REBECCA WENHAM** continue to do well at Harid Conservatory in Florida. **ROBIN MILLER** is at UBC in a special science program, but keeps his cello occasionally dusted off in the UBC Orchestra. Both **JOEL AIRD** (S.F.U.) and **BECKY FOON** (McGill) are taking technical (electronic) music courses.

I heard **MARGARET GAY** perform with the Modern Quartet in Nanaimo in November. The quartet was on tour and ended in Victoria with a sold out concert in the large concert hall at U.Vic. Margaret is researching new repertoire to design a program for cello, piano, tape and new and rarely played works which the Vancouver Cello Club hopes to sponsor in 1998/99.

A new group, "**SQUEEZPLAY**", based in New Westminster releases their new CD at a concert January 17th at the Western Front, 303 E. 8th Avenue, at 8:00 pm. The CD contains a track with **SHAUNA ROLSTON** performing "Smokin' 'f holes" (which many of us heard when Shauna did a recital in North Vancouver last spring). "SqueezPlay" includes pianist Adrienne Claire Park, who accompanied many of our BC cellists at the 1st Cellofest at the Banff Centre.

*SqueezPlay will play with
Shauna Rolston
April 15th at the
Vancouver East Cultural Centre
in a premiere of a new piece
Shauna has commissioned
from Sean Varah!!!*

I heard from **SOPHIE WILLER REEM**. She has 137 Kindermusik students (a program for children 18 months to 7½ years which combines Orff, Kodaly, and Eurhythmic, and reading and writing music). Sophie and husband, Steven, gave 6 recitals all over Indiana in July and are booked for this year in Cincinnati and a number of towns in Indiana. She has been principal cello for the Columbus Phil this past fall and has 15 cello students.

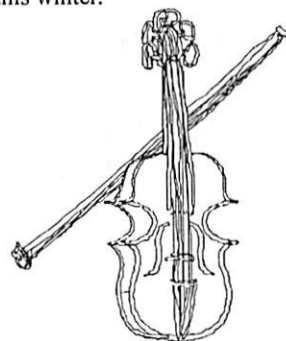
Heard from **MARGARET SHIH** in her 3rd year at Harvard doing a doctorate in Social Psychology. She is hoping to join the graduate student orchestra when things slow down a bit!

Which reminds me, I enjoyed a comment on **ROBIN MILLER's** Christmas Card, "Upon coming home 2 days ago, I made the somewhat surprising discovery that I could still play the cello. Unfortunately, my hypothesis that scale playing ability would improve if left to age for a little while was rather conclusively disproven (again!)."

SONJA (de Langen) ADAMS, cellist with the St. John String Quartet had a very busy summer and the Quartet is planning another tour to Japan next fall.

I received a lovely long letter from **CAREY** and **ELLIOTT CHENEY**, now living in Salt Lake City, about 10-12 miles from "the world's best skiing" – we might challenge that Carey! Carey has 43 students and Elliott the commensurate time in students. They have access to their church facilities for monthly group classes, bi-annual workshops and solo recitals. Elliott now has time to restore his old cars and is almost finished his 1923 Canadian Model T Ford. They did a duo recital in October including the David Ott double cello concerto (1987). Carey played principal cello two times with the Manitoba Chamber Orchestra last spring including the new CBC CD of all Britten, under Simon Streatfeild. In December, Carey went to teach in Montreal and stayed with a friend living topside a duplex, owned and resided in by **GARY RUSSELL** (MSO)! Lots of reminiscences.

MORAG NORTHEY brought 4 students with her by car in October to attend our wonderful workshop/concert weekend with **DESMOND HOEBIG**. Her students were billeted and had a great time exploring Vancouver. Morag's cello studio is very active and her trio VAD extremely busy this winter.



Schadt String Cello Competition

Age 15 to 25 years
(26th Birthday by Jan. 17/97)

Deadline: Jan. 27/98

For Information:

Allentwon Symphony Orchestra
(610) 432-6715

From the Boston Globe, October '97 comes a review of the Metamorphosen Chamber Orchestra's opening season concert including, "The extraordinary cellist Joseph Elworthy took the role of narrator (a new commissioned work "Actaeon" by Boston-based Andy Yores), playing with bardic drama and intensity, moving from wild A-string squeals to Diana's voluptuous lyricism and Actaeon's final agonies. Here is a consummate instrumentalist with visions in his head and passion in his heart."

Reprinted from
Cello News
(10th anniversary edition)
Winter 97-98

Congratulations to the Oregon Cello Society on its recent Cello Extravaganza! which took place on November 15, 1997 in Portland, Oregon. It featured cello ensemble works by Gabrieli, Bach, Villa-Lobos, Part, Sousa and Leyden. Guest conductors were Murry Sidlin and Norman Leyden.

Greetings to long-time Cello News subscriber and internationally acclaimed cellist Colin Carr who instead of filling me in with the latest performing exploits all over the world, charmed me with news of his two year old son, Clifford, "a joy to all, including himself!" We heard Colin did an interesting and spontaneous session at the Leonard Hose Competition and Cello Festival last July! Hats off to you Colin!

As a Canadian, I have always had trouble with seeing the UConn Cello Society name in print - I just need to scribble out their spelling and write Yukon! Anyway, recent news from the Far East, is that the UConn Cello Society in Storrs, Connecticut is having its Fourth Annual Cello Orchestra Festival to be conducted by Douglas Moore, cellist and professor

of music at Williams College. This year's full orchestra repertoire will include Mozart's *Priests Chorus* from *The Magic Flute*, Bach's *Sarabande* and *Gavottes* from *Suite #6 in D*, Tchaikovsky's *Chanson Triste*, and Joplin's *Ragtime Dance*, among others. Also featured on the concert will be Sean Grissom, the Texas-born and classically-trained cellist who just happens to be an international favourite for his super hot, jazzy style of Country, Swing and Cajun sounds. In addition a new work by New England composer Gwyneth Walker will be premiered. For more specific info. you can contact Professor Mary Lou Rylands, Dept. of Music, Box U12, University of Connecticut, Storrs, CT 06269.

The Los Angeles Violoncello Society recently had Janos Starker give a master class at California Lutheran University, on November 1st, 1997. Also, the first official meeting of the LAVS was November 16, where Ron Leonard, Principal Cellist of the Los Angeles Philharmonic and long-time LAVS member, presented a workshop, "The Audition - What Do I Do?" He coached a group sectional on selected excerpts, as well as some individual mock "auditions". Great idea to pick the brain of someone whose knowledge of the orchestral scene is so vast!

ATTENTION CANADIAN CELLO NEWS SUBSCRIBERS PRESENT OR FUTURE!! With the constant fall in value of the Canadian dollar, Cello News has observed that the cost of the yearly subscription when translated into U.S. dollars is unfairly cumbersome, and a new method of paying in CANADIAN DOLLARS will be effective immediately. Canadian subscribers can now send their Canadian checks for \$14.00 Canadian to Carey Cheney. Cello News, C/O Eley. 58 Sloley Road, Scarborough, Ontario M1M 1CS. Canada. PLEASE MAKE CHECKS PAYABLE TO CAREY CHENEY. This is subject to change if the exchange rate improves, or if Canada takes over the U.S. (neither are very likely).

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In Memorium:

Fritz Magg

Daniel Rothmuller

Fritz Magg, Professor Emeritus of Cello and Chamber Music at the Indiana University School of Music, died on July 20 in Washington, D.C. He was 83. Magg began his early musical studies in Vienna, Austria, where he was born April 18, 1914. He received further instruction at the state academies in Cologne and Berlin and at the Ecole Normale de Musique in Paris. At 20, he became the solo cellist of the Vienna Symphony

Orchestra and started a distinguished career as a soloist. He fled war-time Austria and spent several years in the U.S. army as a member of the Army orchestra. In the 1940's he was the cellist with the Gordon Quartet and the principal cellist at the Metropolitan Opera.

Magg joined the faculty of the Indiana University School of Music in 1948 when the Berkshire String Quartet became the resident quartet for IU. He taught cello and chamber music at IU for 36 years and was chair of the string department for all but two of those years before retiring in the fall of 1984. Magg was honoured in 1984 with the Chavalier du Violoncello Award by the Eva Janzer Memorial Cello Center at IU for his contributions to cello playing. His eminent colleague cellist Janos Starker, Distinguished Professor of Music at IU, said that Magg's life had been superbly made of music.

"Through his devotion and excellence," Starker said, "Fritz Magg helped make the IU School of Music the best in the world. He helped educate hundreds of cellists. They are now all over the world, playing as he instructed them, and as teachers imparting his principles to thousands. He was a teacher, a cellist, a musician and a friend", said Starker.

* * *

**Warner Publishes
Great New Music by
Rick Mooney**
Press release

Rick Mooney's new book "Position Pieces For Cello" was published by Warner Bros.-Summy Birchard this past summer. This is the fifth book by Rick in the Warner Bros. catalogue. Ensembles For Cello Volumes 1, 2, and 3 (cello ensemble accompaniments to the Suzuki Cello Repertoire) have been around since 1987. "Double Stops for Cello" was published in 1995. Future projects include a book on thumb position for cello.

"Position Pieces" is designed to give students a logical and fun way to learn their way around the fingerboard. Each hand position is introduced with exercises called "Target Practice", "Geography Quiz", and "Names and Numbers". Following these exercises are tuneful cello duets which have been specifically composed to require students to play in that hand position. In this way students gain a thorough knowledge of how to find the hand positions and, once there which notes are possible to play. Using these pieces (with names like "I Was A Teenage Monster", "The Irish Tenor" and "I Got the Blues, Baby") position study on the cello has never been more enjoyable!



Reprinted from
Cello City Link
Fall/Winter 97-98

NDCF '97 at U of Connecticut

June 6 - June 8 the main campus of U. of Conn. Was witness to some of the wildest innovative cello playing and teaching that the planet has ever known. Participants came from around the country and abroad to enjoy 3 days of *new directions* for the cello. Concerts, workshops, and jam sessions were led by guest artists David Darling, Matt Turner, Stephanie Winters & The Nudes, Gideon Freudmann, Chris & John White, Stephen Katz, Sera Smolen, Peter Lewy, Jeffrey Krieger and The Rufus Cappodocia Trio. The atmosphere was relaxed and non-competitive as everyone enjoyed learning about and playing blues, jazz, funk, pop, avant garde and hard to classify styles. The NDCF also featured a day-long Young People's CelloBratation and exhibit of electric cellos and pickups.

Friday got started with a couple of great workshops. The first was called "Chords, Strumming and Bass Lines," and was conducted by Gideon Freudmann. The next workshop, led by Matt Turner, was entitled "Free Improvisation: Creating Structure." These were followed by a fun jam session led by Gideon. The afternoon concluded with Jeffrey Krieger's "Informance" on how his set up evolved and how he combines all the various elements he uses (computer, electric cello and electronics, and video) to create new performance practices and new opportunities for cellists to interact with composers and technology.

Friday evening's concert was kicked off on a creative and light-hearted note by cellist Stephen Katz and dancer/performance artist BJ Goodwin. Stephen is also a cello dancer as he moves about on the stage interacting with BJ and playing the cello at the same time. In between cello/movement numbers Stephen played a piece for solo cello with electronics. Their set finished with their choreographed version of Bach's Sarabande from the 3rd Suite. Next on the program Matt Turner played for about 45 minutes of totally improvised music for solo cello. His range of techniques, styles and moods was very impressive. Each improvisation seemed to explore a different technique (e.g. circular bowing) or a style (e.g. bebop). Keep an eye out in future issues of Cello City Ink for a possible CD release from Matt's NDCF performance.

The first concert of NDCF '97 concluded with The Rufus Cappodocia Trio from New York. Rufus plays on a 5 string electric cello of his own design. Using what looks like a "nortal cello," he has added a low F string with an extender which can take it down to E. He has also installed a few different pickup systems to give him a broad spectrum of sound possibilities. Rufus often plays pizz. bass grooves (which really sound like a bass!) but also gets great arco tones from his cello. The trio includes Dave Fuzinsky on guitar and John Mettam on drums. They played 50 minutes middle eastern funk grooves, fusion and ethereal jams.

Saturday was a very full day at the festival with the Young People's CelloBratation (see page 7), work-shops, jam sessions, the exhibition and concerts. Chris White started off the "big people's"

sessions with a workshop on "Playing over Jazz Changes." This was followed by an informative session led by Stephanie Winters on how to amplify an acoustic cello, with demonstrations and discussion of various pickup systems, preamplifiers and signal processors. Assisting Stephanie were Walter Parks and Rufus Cappodocia with Ned Steinberger on hand to answer technical questions.

The exhibition of electric cellos, pickups and amplifiers got underway in the afternoon with electric celli by ZETA, T.F. Barrett Co, Ned Steinberger, and Alexander Hoheneggar, who came from Italy with 4 and 5 string models of his electric cello. Ned Steinberger also displayed the new "Realist" pickup which he has developed with David Gage. Other pickup systems and signal processors were demonstrated at Stephanie Winters workshop including the SuperSensitive pickup.

Von der Mehden concert hall was the scene of David Darling's 1½ hour workshop where about 50 cellists set up in quartets across the stage. Using techniques that he has been developing for over 10 years with his Music for People workshops, Darling encouraged cellists of diverse backgrounds and technical abilities to shed their inhibitions and share in the joy of creating spontaneous new music together. The afternoon was rounded out by a fun jam session led by Rufus Cappodocia in which he gave the group ideas about setting up a groove and then expanding on it, so that each person plays a part in creating a whole, which then provides a nice platform for solo improvisations.

After a relaxing barbecue dinner outside, we all moved into the Von der Mehden concert hall for another full evening of ~~New Directions in cello.~~ Starting off the concert was New York City cellist Peter Lewy who has created a niche for himself playing his own solo cello pieces which are classical in nature, but are in fact his own improvisations. His compositions are largely diatonic and beautifully flowing. Following Lewy on the program were the Nudes comprised of cellist/vocalist Stephanie Winters and guitarist/vocalist Walter Parks. This acoustic pop duo treated the audience to a long set of material from their 2 CD's as well as some new material. Most of the compositions are Parks' and represent a wide range of emotions and styles. Both members of the group sing, and the voices of their instruments blend equally well as the cello weaves a third harmony to the vocals, or plays a pizzicato or arco bass line, and also solos. Stephanie plays the cello standing up resting the endpin on a rather large (one foot high) road case.

The headliner for the evening and for the festival was David Darling, considered by many to be one of the founding fathers of new directions in cello playing. Darling's solo set was inspiring in its breadth and spontaneity. He seemed to be able to open up to his inner muse, and let the music flow freely from one mood to the next, one style to the next, all the while maintaining a high level of technical control of his instruments; the cello, the voice, and an array of signal processors and sound generators. He uses the technology to enhance the music without letting it get in the way of his innate musicality.

* * *

Young People's CelloBratation
by Peter Lewy, Matt Turner
and Sera Smolen

The first annual Young People's CelloBratation was a great success. With the collaboration of Mary Lou Rylands and the UConn Cello Society, we were provided with the greatest support system of volunteers we could have dreamed of.

There were over 20 cellists present, ranging in age from 8 to 18. Sera Smolen and Matt Turner spent the day together with them in a circle, exploring many different styles and approaches to improvisation on the cello. There was a pizza (cato) lunch and frisbee. There were photocopies, CD's, tapes, and materials available in order to continue with these ideas all year long at home. The best part of the day seemed to be the electric cellos on display. The instrument makers spent time showing everyone how to explore this fascinating new realm.

Among the smorgasbord of approaches in the workshops was the exploration of the cello as a sound-producing object. Everyone in the circle was asked to provide a different texture. The cellists at the end of the circle had a real challenge to come up with a texture not already provided! The textures ranged from various pizzicato sounds, scrapes below the bridge, tapping sounds of the body of the cello, to "circular" bowing sounds. All these sounds were welcome for the rest of the day in improvised solos. The solos which ensued from this process were rich in texture and were filled with extraordinary expressiveness.

The cello was also explored as a percussion instrument. The sounds available on the belly of the instrument and around the edges sound very different from the sounds on the ribs of the instrument. Palms and knuckles sound very different from fingertips. Incorporating these sounds into cello percussion solos around the circle was a delightful thing to behold. There was so much creativity in the room, and all the participants were young cellists!

Among the other experiences of the day were listening to a variety of great improvising cellists on recordings, noting each one's contribution to the world of improvisational cello, as well as their uniqueness. There was an exploration of how to use scales and finger patterns in jazz improvisations. Various pictures, colors and shapes were "played," unlocking the innate improvisational abilities of this diverse group of cellists from different backgrounds.

It is obvious from this "Cellobratation" that everyone can improvise well. The limitless ideas flowing from each of the participants was both exciting and inspirational to everyone who was able to come and listen.

The end of the day was celebrated by playing a beautiful canon called "Babylon", which can be improvised over. Teachers, staff, young people and festival participants all spontaneously joined together for this touching and beautiful finale. Everyone was invited to take a last solo before we join together again next year for the Young People's CelloBratation II!

* * *

NDCA & F website Cello City Site at
<http://www.clarityconnect.com/webpages/ndca/cello.html>

Biographies



Amanda P. Forsyth is an artist in great demand. As principal cellist of the Calgary Philharmonic Orchestra, she has performed Schumann's Cello Concerto and Don Quixote by Strauss for CBC National broadcast, Malcolm Forsyth's cello concerto *Electra Rising* with the National Arts Centre

Orchestra and the Dvorak Cello Concerto with the North Bay Orchestra. Amanda Forsyth has performed as a soloist and chamber musician in North America, Europe, Asia and Australia. As a recording artist, Amanda Forsyth appears on the Fanfare, Marquis, Pro Arte and CBC SM5000 labels and has performed frequently for CBC radio national broadcasts. Recently, Ms. Forsyth recorded *Electra Rising* with the Edmonton Symphony Orchestra for CBC records. A collection of works by Malcolm Forsyth, performed by Amanda Forsyth, will be recorded this year and released on the Marquis Classics label. A graduate of The Juilliard School, where she studied with Harvey Shapiro, she is also a protégé of British cellist, William Pleeth. Amanda is a sought-after chamber musician, and has appeared in this capacity with world-renowned artists Lynn Harrel, Stephen Hough and Pierre Boulez. Ms. Forsyth teaches at the University of Calgary through the faculty of music and The Mount Royal College Conservatory.

Desmond Hoebig is established as one of Canada's finest instrumentalists. First prizewinner of the Munich International Competition, CBC Talent Competition and Canadian Music Competition, and an award-winner in Moscow's Tchaikovsky Competition, he studied at the Curtis Institute with David Sawyer and at The Juilliard



School with Leonard Rose and Channing Robbins. He also participated in masterclasses with Janos Starker and Tsuyoshi Tsutsumi at The Banff Centre for the Arts. As soloist, Desmond has performed with all the major orchestras in Canada, as well as the Cincinnati, Houston and Madison Symphonies, Stuttgart Philharmonic and the Radiodifusao Portuguesa (Lisbon). As a chamber musician, Mr. Hoebig was formerly cellist of the Orford String Quartet, and has performed throughout North America, Europe, Israel, Egypt and Japan. He has also appeared at the Marlborough, Vancouver, Banff, Steamboat Springs and Scotia Festivals. With pianist Andrew Tunis, Mr. Hoebig has made three recordings, one of which was nominated for a Juno award. Formerly associate principal cellist of l'Orchestre Symphonique de Montréal and principal cellist for the Cincinnati Symphony Orchestra, he is now principal cellist of the Houston Symphony under music director Christoph Eschenbach, and is associate professor of cello at Rice University.

Music Bridge

A unique, inter-cultural, summer music workshop partnering exceptional young Canadian and Chinese students of violin, cello and piano.

July 6 - 31, 1998 - Mount Royal College, Calgary, AB

Applications by January 31, 1998

Fees: \$525 (R & B)

Fax: (403) 240-6594 / e-mail: jkadz@mtroyal.ab.ca

John Kadz' career as a 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*. Mrs. 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. He has managed the Academy Program and directed the Summer Strings Academy at Mount Royal College, and was a faculty member of the Indiana University String Academy Program.



Janos Starker, Hungarian by birth, American by adoption, is one of the world's master cellists, noted alike for his technical brilliance and his uncompromising integrity. He has been principal cellist of the Budapest Opera and the Budapest Philharmonic, the Dallas Orchestra, the Metropolitan Opera and the

Chicago Symphony Orchestra. On his appointment at the University of Indiana in 1958 he bade farewell to the orchestral life and has devoted himself to teaching and performing ever since. He has been a prodigiously active and prolific recording artist and has published teaching methods for every string instrument, as well as a new edition of the Bach solo cello suites, of which he has long been a distinguished exponent.

Perhaps the aspect of Janos Starker's art that has produced most comment is the exceptional subtlety of conception and refinement of control which he commands. Raymond Ericson of *The New York Times* summarized Starker's accomplishments in these words: "The technical aspects of Mr. Starker's playing are so wholly merged in the solution to problems of interpretation and style, that the listener tends to forget how much technical mastery the cellist has achieved. The pitch is unerringly right, the tone is mellow without being mushy, difficult leaps and runs are manipulated with the easy unobtrusiveness of a magician."

St. Petersburg Video

A video program, produced by Maryland Public Television and shown here recently on Channel 22, features Mstislav Rostropovich and the ensembles of the Second World Cello Congress held in St. Petersburg, Russia. The thirty-minute video is available for \$12 from the Congress Executive Director, Dr. Helene Breazcaale, College of Fine Arts & Communication, Towson State University, Baltimore, MD 21252. Proceeds from the sale of the video will help to support World Cello Congress III, planned for Baltimore in the year 2000. Call 410-830-3451 for information.

Margaret Gay, a Toronto-based freelance cellist, finds it expensive and frustrating to pay for a second seat to transport her instrument in the cabin. It can be done only when designated oversize-luggage seats are available. And it entails the hassle of strapping down her cello so it won't obstruct the movie screen.

More often she takes the cheaper but riskier option of sending her cello, protected by a padded case, as checked baggage. When airlines cooperate she can carry it to the door of the aircraft and let someone there place it in the hold. When carriers aren't helpful, she has the agony of watching her cello disappear on a conveyor belt.

Airlines guarantee the instrument will turn up at the other end, but they don't say in how many pieces, she says. Once her cello showed up with a crack, but that was an unusual circumstance. An engine had blown up on takeoff.

Glenn Hodgins says he must be "politely persistent" in his dealings with airlines as director of operations and tour manager with Toronto's Tafelmusik Baroque Orchestra. The group, with 18 to 28 players at any one time, spends about one-quarter of each year touring across Canada and around the world.

In planning a tour, Hodgins must know the rules governing instruments and the type of aircraft used for every flight

segment, he says. And he must inform the airlines of the dimensions of the double basses that go as cargo and insist that the cellos travel in seats with the players.

Over the years, Hodgins has seen one double bass arrive in Halifax with a broken neck and another show up in Hamburg with its case crushed. The first crisis was solved by borrowing an instrument while rush repairs were under way, the second by tracking down and purchasing a replacement case at a cost of about \$3,000.

Planning tours is increasingly difficult because of the growing use of small planes like the Canadair Regional Jet, says Hodgins. One Air Canada connector, Air Nova, has a permit to allow cellos in seats on its RJs while two others, Air Ontario and Air B.C., do not, he says.

This week, during a Tafelmusik tour in Western Canada, someone is driving a double bass from Regina to Lethbridge because it won't fit in the cargo hold on the group's flight from Regina to Calgary. Meanwhile Hodgins is working on a problem for his next European tour – how to get a double bass from Ljubljana to Paris for back-to-back concerts. The airline won't take it and the distance is too long for driving.

The Canadian Transportation Agency has overall guidelines on the transportation of large instruments, says

spokesman Charles Mojsej. However, it requires each airline to file its individual rules with the agency's Hull office.

At Canadian Airlines, for example, special arrangements for large instruments must be ordered in advance, says spokeswoman Renee Smith-Valade. Cellos are usually manageable in the cabin, double basses go as cargo.

"The passenger loads, the type of aircraft, the routing onto connecting flights, the seat class booked (either business class or economy) and the type of instrument, all determine the procedures and subsequent decision as to how the instrument or (other) oversize baggage will be handled," she says. Once aboard a plane, a cello must be angled in the seat so it won't interfere with oxygen masks in an emergency.

But Canadian has made an effort to make life easier for travelling musicians. A few years ago, it developed a netting baggage restraint that snaps into the seat-belt attachment. It now sells the device to other carriers, including Air Canada.

Canadian charges 50 per cent of the full economy fare or 100 per cent of a promotional fare, whichever is least, for an extra seat to accommodate any piece of oversize baggage. Where an instrument's length exceeds 100 centimetres, it must be checked as luggage within the normal baggage restrictions, says Smith-Valade.

FROM NATIONAL CAPITAL CELLO CLUB NEWSLETTER

News of the Cello-Speaking World

NSO cellist Yvonne Caruthers leads a mixed ensemble in the Kennedy Center Theater Lab, Saturday, January 17, in sessions for young people and families entitled "Science meets Music". The theme to be demonstrated is the link between music-making and the various scientific fields that support a growing understanding of music.

Eleonore Schoenfeld was recently elected president of the Los Angeles Violoncello Society, now in its eleventh year. At a recent meeting of the LAVS, past present Ronald Leonard presented a lecture-demonstration on orchestral auditions. The Society plans another session, "The Cello Audition" for young cellists up to age 14, to be held in May.

The New York Violoncello Society celebrated its 40th anniversary at a recent meeting that was filled with reminiscences and performances. President Zara Nelsova was unable to attend, but her duties were admirably discharged by Esther Prince. The performers included past president Steven Kates, the current vice-president, Barbara Stein Mallow, and a recent addition to the board, Sean Grissom. Three cello quartets composed by past president Alan Shulman were performed by other members.

* * *

Janzer Conference Celebrates Cassado, Honors Virizlay, Remembers Magg

The hundredth anniversary of the birth of Gaspar Cassado was marked in Bloomington, Indiana this past September in a weekend conference at Indiana University's Eva Janzer Memorial Cello Center. The opening lecture-recital, given

on Friday evening by Geneva Conservatory professor Daniel Groscurin, featured Cassado's music. In her report for the Internet Cello Society, Barbara Hedlund remarked that although "... the event lasts only a few days, [it] is jam-packed with enriching activities and warm fellowship."

Following a master class by Janos Starker on Saturday, 24 former students and colleagues of Fritz Magg (1914-1997) performed Julius Klengel's *Hymnus* in a memorial program. Mr. Magg had been a professor at Indiana University for thirty-six years. Fritz Magg was on the jury of the Leonard Rose International Cello Competition this past July when he suffered a fatal heart attack. He had been principal cellist of the Vienna Symphony and of the Metropolitan Opera Orchestra, and a member of the Gordon and the Berkshire quartets. Among those taking part in the memorial program were his son, flutist Kyril Magg, and his widow, pianist Kari Miller.

The Janzer Cello Center bestows an annual award, either the *Chevalier du Violoncelle*, or the *Grande Dame du Violoncelle*, since 1979 to recognize cellists who have made an outstanding contribution to cello performance and pedagogy. This year's honorees were Guy Fallot, Professor of Cello at the Geneva Conservatory of Music, Alan Shulman, former conductor of the NBC Symphony and a founder of the Violoncello Society in New York, and Mihaly Virizlay, principal cellist of the Baltimore Symphony Orchestra. Both Fallot and Virizlay gave masterclasses. Cellist Jay Shulman attended the conference to represent his father, whose ill-health prevented him from traveling. The conference ended with more multi-cello performances, including Alan Shulman's composition *Suite Miniature*, performed by forty-five cellos.

A Celebration of Women Composers Experience our 3-Part Spring Series!

All About Jean Coulthard – January 31st, 8:00 pm
Music for cello, clarinet and piano by the doyenne of Canadian composers
and her former students, Sylvia Rickard and Jean Etheridge.

Women's Voices – March 14th, 8:00 pm
Song throughout the ages – from Barbara Strozzi to Thea Musgrave,
an exploration of the diversity of music by women.

Quintessence – May 9th, 8:00 pm
Music for strings and piano by Jacques de la Guerre, Fanny Hensel,
Amy Beach and a new piece commissioned for the concert.

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