

Newsletter

Vancouver Cello Club



October 1997

Editor: Judith Fraser

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The Vancouver Cello Club & The Vancouver Academy of Music

present

Desmond Hoebig, cellist & David Moroz, piano

in a recital, October 19, 1997, 2:00 pm

Vancouver Academy of Music

1270 Chestnut

Koener Recital Hall

Program: Debussy Sonata
Prokofiev Sonata
Brahms Sonata in F Major

Reception to follow in the lobby

Tickets at the door: Adults: \$18.00 / Seniors & Students: \$15.00



Cellist **Desmond Hoebig** has become established as one of Canada's finest instrumentalists. First prize winner 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 of Music with Leonard Rose and Channing Robbins. He also participated in masterclasses with Janos Starker and Tsuyohshi Tsutsumi at the Banff Centre for the Arts.

As guest soloist, Desmond Hoebig has performed with all the major orchestras in Canada, as well as the Cincinnati, Houston and Madison Symphonies, Stuttgart Philharmonic and the Radioifusao Portuguesa (Lisbon). He has had the privilege of working with many distinguished conductors, including Kazuyoshi Akiyama, Mario Bernardi, Charles Dutoit, Sixten Ehrling, Rafael Fruhbeck

de Burgos, Christoph Eschenbach, Jukka-Pekka Saraste, Neville mariner, and Sergio Commissiona.



As a chamber musician, Desmond Hoebig was formerly cellist of the Orford String Quarter, and has performed throughout Canada, Europe, Israel, Egypt and Japan. He has appeared at the Marlborough, Vancouver, Banff, Steamboat Spring and Scotia Festivals. With pianist Andrew Tunis, Mr. Hoebig has made three recordings, one of which Beethoven: Music for Cello and Piano, was nominated for a Juno award.

Desmond Hoebig has been associate principal of l'Orchestre Symphonique de Montréal, principal cellist for the Cincinnati Symphony Orchestra, and is now principal cellist of the Houston Symphony under music director Christoph Eschenbach. He is currently Associate Professor of cello at Rice University.

Message from the President

Incredible as it may sound, 1997 marks the 25th anniversary of the founding of the Vancouver Cello Club. A quarter of a century!!!

I have been associated with the Club for at least 20 of those years and still find it difficult to account for the passage of time. There are, of course, a few memorable occasions in our history that stand out; for example, the 1976 trip to the Rostropovich Master Classes in Berkeley, California, our 1988 delegation to Washington, DC for the First International Cello Congress, the many trips to the Banff Centre and Victoria for workshops and classes, and the Jacqueline DuPre memorial concert at Christ Church Cathedral.

In the last couple of decades, The Cello Club has sponsored annual workshops at the Vancouver Academy with such celebrated cellists as Tsutsumi, Nelsova, Colin Hampton, Marcus Stocker, Bonnie Hampton (just to name a few), hosted receptions for visiting artists such as Anner Bylsma and Stephen Isserlis, commissioned works for multiple cellos, and raised and disbursed literally *thousands* of dollars in the form of scholarships and bursaries, a daunting accomplishment in itself.

But perhaps more significant than any single event or effort over the years, the Vancouver Cello Club has fostered a great sense of camaraderie and good will among cellists, teachers, and students alike. There exists in Vancouver a genuine love of the cello and its repertoire. This is in no small part due to the tireless efforts of your Cello Club Executive: Judith Fraser, Ian Hampton, and Ernest Collins, without whose enthusiasm and dedication this club would not have flourished.

As new president, I am delighted to be a part of an active and important institution in Vancouver's musical community. I would like to welcome new members into the fold and encourage all to support the programs and events this season as we look forward to celebrating another 25.

Lee Duckles

Highlights of the Annual General Meeting

Held on 16th June, 1995 at the Vancouver Academy of Music

Reports

The Treasurer submitted the following accounts:

- General Account
- Summer Bursary Fund
- Caroline E. Riley Scholarship Fund
- Graeme Ingram Scholarship
- Young Performers' Account

(Copies of these accounts are annexed to these Minutes)

Three members received bursaries for summer study; the Graeme Ingram Scholarship was awarded to Robin Miller. There was no applicant for the Caroline E. Riley Scholarship.

Four Newsletters were published at a cost of \$817.41, plus donated postages. They were greatly appreciated for the wealth of important and useful information. Again, we were indebted to Gaye Keepe for computer address labels.

The Club received 30 donations, most of a very generous level. The Club is deeply grateful to the donors.

Membership total for this year was 60.

A highly successful "Cello Fest" was held at Banff Centre November 7 - 11 in 1996 by the joint efforts of Isobel Rolston (Banff), Morag Northey (Calgary) and Judith Fraser. All who participated had a most instructive and enjoyable time. Much was due to the ready cooperation of all.

A reception was held for Stephen Isserlis on November 3, 1996. A number of members enjoyed this informal contact with an outstanding artist.

On April 23, 1997 a workshop with John Kadz was attended by 15 students.

The Benefit Concert on March 12, 1997 by Lee Duckles and Silvia Fraser, in addition to being a stimulating and inspiring musical event, generated \$1,128.00 for the Caroline E. Riley Scholarship Fund. Lee very generously donated his fee.

Approval of the accounts was moved by Judith Fraser; seconded by Ian Hampton. In passing the motion unanimously, members expressed the appreciation of the Club to Judith for her devoted work as Treasurer.

Presentation of Awards

The President presented the following awards and congratulated the recipients:

- Graeme Ingram Scholarship - Robin Miller
- Summer Bursaries - Ken Sueda, Alex Dunfield and Caitlin McKee.

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

Membership Dues

It was proposed by Ernest Collins, seconded by Catherine Carmack 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 1997/98 year:

- PresidentLee Duckles
- TreasurerJudith Fraser
- SecretaryErnest Collins
- VSO Representative.....Janet Steinberg
- Teacher Representative.....Catherine Carmack
- Student Representative.....Alex Dunfield
- At Large.....Kristl Armstrong; Jean Ireland
- Founder & Past President.....Ian Hampton

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

Colin Hampton

The Executive Committee reported that they have been considering ways of commemorating the work of Colin Hampton for the cello generally and for Vancouver Cello Club in particular.

The original proposal was to change the name of the Caroline E. Riley Scholarship to "The Colin Hampton Memorial Scholarship". On further consideration, the Committee felt that the name of Caroline E. Riley should be retained and that a separate fund be established in the name of Colin Hampton, for the encouragement and development of musicianship in the service of the cello and of the writing of new works for the cello and for cello ensembles.

After discussion, it was moved by Ernest Collins, seconded by Judith Fraser:

- (1) that a fund be established, to be known as "The Colin Hampton Fund";
- (2) that interest on investments to the fund be applied, at the discretion of the Executive Committee, after taking into account representations from members, to such purposes as will encourage and develop outstanding musicianship in pursuance of the objectives of the Club and the composition and performance of music for cello and cello ensemble;
- (3) that the Club invite donations to the Fund.

Other Business

- (1) Judith Fraser announced that the 25th Anniversary celebrations will take place on the weekend of October 18th, 19th. Desmond Hoebig, who was present at the inaugural meeting of the Club and who is now principal cellist of the Houston Symphony Orchestra as well as following a distinguished career as soloist and chamber musician, will perform a recital at 2:00 pm on Sunday afternoon, October 19, and conduct master classes for intermediate and senior students on Saturday, October 18th (10:00 am - 1:00 pm and 2:30 - 5:30 pm) with a class for adult players on Sunday, October 19th (10:00 am - 12:00 noon).
- (2) Judith also read a letter of appreciation of Colin Hampton's work from Einar Holm, of Ithaca Cello Institute.
- (3) Robin Miller will very kindly allow the use of his E-mail address for Cello Club contacts: romiller@interchange.ubc.ca.

Reprinted from: **National Capital Cello Club Newsletter**

Editor: Willard Larkin / Fall 1997

Letter from St. Petersburg:

World Cello Congress II by Lee Fairley

Mstislav Rostropovich continued his year-long birthday celebration by presiding over World Cello Congress II, in St. Petersburg, July 1-8, and by conducting three programs devoted to cello concertos performed by others. These concertos were the highlight of our stay. Whendo you have a chance to hear eleven international soloists perform the major works for cello and orchestra from Bloch through Tchaikovsky in the space of three days!

Each of these concerts had a theme: the first was dedicated to the memory of Raya Garbousova. The second featured "Renowned Cellists Honoring their Teachers", and the third was "Dedicated to Great French Cellists - Tortelier, Gendron, Navara, Fournier". The soloists performed in the large Philharmonic Hall, with the St. Petersburg Symphony Orchestra. The other events were in the small Philharmonic Hall, which is badly in need of renovation.

The most outstanding among the daytime proceedings were four recitals devoted to 20th century works for solo cello. Our own David Hardy gave brilliant performances of Britten's *Theme "SACHER"*, Ginastera's *Puneña No. 2 Op. 45* *Hommage à Paul Sacher*, Lutoslawski's *Sacher Variations*, and Dutilleux's *3 Strophes sur le nom de Sacher*. He fully deserved the very enthusiastic reception he received. Other cellists who performed unaccompanied pieces were Takayori Atsumi, Erling Bengtsson, Tsuyoshi Tsutsumi, and Mihaly Virizlay.

The balance of the program was made up of the usual sessions on the history of the cello and related subjects, master classes, teaching methods, nostalgia, and 'new directions' interests. (We skipped Sean Grissom, whom I have enjoyed hearing at other venues in favor of a night of ballet at the Marinsky.)

We had to leave on July 6th, and so missed "The Now and Next Generation of Cellists" which included Han-Na Chang, Alban Gerhardt, Jan-Erik Gustafsson, and Wendy Earner. I understand that Wedny gave a terrific performance of the Barber concerto. The names, I am sure, are familiar. But in case you have missed Chang, she's the *wunderkind* who at age 11 won the 5th Rostropovich competition. She is on the National Symphony scheduled to play the Saint-Saëns A-minor concerto next May. We also missed the grand finale provided by a give-or-take 200 cello orchestra conducted by Slava. At the end of the final event there was a "Gala Reception" to which participants were invited, provided they anted up \$50.

I did not envy Helene Breazeale, Executive Director of the Congress, who succeeded in keeping things together though it must have been an administrative nightmare. I twas a good warm-up for World Congress III to be held in Baltimore in the year 2000.

The small Philharmonic Hall, in the famous Nevsky Prospekt, was the headquarters of the Congress, but was severely lacking in amenities. At one side of the grubby foyer there were a desk and a couple of chairs brought in for the occasion, which served as a reception area

and apparently as an office for Dr. Breazeale. There was no bulletin board for last-minute program changes. A list of participants was not issued, at least while I was there, and there was no structured way to meet other participants.

Except for an improvised and much postponed opening ceremony, Slava did not attend the daytime events. Admittedly, he was rehearsing for the evening concerts, but it seems as though he could have appeared for some performances given by his distinguished colleagues. Personally, I think he should have taken time to play the cello at least once "for all the members of our cello family" which he likes to talk about.

Nevertheless I have no regrets. Having a chance to visit St. Petersburg was simply an added plus to the Congress with its array of memorable experiences.

The Rose Competition in Review

At first we had several good candidates for a first prize, and then we had none. Judges in the Leonard Rose Intentional Cello Competition awarded two second prizes, to Gabriel Lipkind, of Israel, and Dmitri Tsinin, of Russia, and a third prize to Wolfgang Schmidt, of Germany.

Each of the three finalists survived a contest that began on July 17 with thirty-six entrants (down from the 40 who were registered a month earlier). The preliminary and semifinal rounds explored mainly the cello recital repertoire. Hearing these earlier rounds was a delight for cellists in the audience, as the music ranged from Bach and Boccherini to Wieniawski and Zimmerman, with an equally wide representation of cellistic sounds and styles from accomplished, exciting players representing more than twenty different nationalities. General opinion among the audience was that more than three semi-finalists had qualified for the final round, and that a worthy first-prize winner would soon be known. But, as one sage observed, "Recital programs do not make a soloist's career." The concerto round was decisive.

Each finalist had three rehearsals with the Baltimore Symphony Orchestra's associate conductor David Lockington (who is also a cellist). The first rehearsal, with piano accompaniment, served to organize tempos and coordinate stylistic expectations. Later, each finalist rehearsed with the BSO, first at Meyerhoff Symphony Hall, and then on the competition stage at Tawes Theater.

The jury, chaired by Zara Nelsova, was at full strength for the concerto round, despite much hardship earlier in the week. Just before the competition began, juror Paul Katz suffered a cardiovascular emergency and was kept in hospital for several days. The audience cheered when he re-appeared at the final round with the other jurors, Colin Carr, Stephen Kates, Maria Kliegel, Antonio Meneses, and Aurora Nátola-Ginastera

During Mr. Katz's convalescence, Fritz Magg from Indiana University took his place, but after completing the preliminary round, Mr. Magg collapsed and died during intermission at one of the Festival recitals. The festive atmosphere of the competition was tempered for everyone, including several of Fritz Magg's former students and colleagues who were in attendance.

The jury's decision not to award a first prize was reached in less than half an hour, and reportedly without strong disagreements about how the competitors ranked. The *Baltimore Szin's* music critic, Stephen Wigler noted that some people were surprised that Wolfgang Schmidt did not come out on top. (Schmidt had been a semi-finalist in the 1993 Rose competition.)

"He was the most technically reliable and possessed the biggest sound of the three and his performance of the Dvorak Concerto was rhythmically steadier and was longer-lined than that of Tsinin, who also played the Dvorak." But Wigler suggested that the jury had /@ ... wisely [considered] the quality of the finalists' cellos. Schmidt played a Stradivarius ... Both Tsinin and Lipkind performed on much inferior cellos - practically 'cigar boxes' in musicians' parlance."

Lipkind drew Wigler's praise as the most "naturally gifted" among the three finalists, and suggested that, with a better instrument, he would have an excellent chance for a solo career. But the reviewer chastised him for selecting the Shostakovich Concerto No. 1, "which he had never performed before and which is usually less familiar to an orchestra and conductor than more standard fare... [He] must be the kind of musician who hkes risk." Lipkin had selected the Shostakovich in preference to the Haydn No. 1 and the Tchaikovsky *Rococo Variations*, which were also on his competition repertoire list.

A series of performance engagements, including a debut at Lincoln Center's Alice Tully Hall, had been scheduled for a first-prize winner. George Moquin reported that none of these engagements have been reserved for the second-prize winners. Some of the local venues which would have hosted them include the Alexandria Lyccum, the Phillips Collection, and the National Academy of Sciences. Mr. Moquin cited the prohibitive expense of bringing two cellists here from distant countries as a major impediment.

All the prizes for this competition were provided by private donations. Nine semi-finalists received their awards at a luncheon on the Thursday before the Final Round. The Ronald Costell & Marsha Swiss prize went to French cellist François Salque. Lee Fairley presented the Kindler Foundation award to Danish cellist Troels Svane, and used the occasion to give the audience a fine summary of the history of the Kindler influence in Washington.

Other semi-finalist prizes went to Lukasz Szymer and Dariusz Skoraczewski (both from Poland), Wilhelmina Smith (USA), Mikael Samsonov (Belarus), Brinton Smith (USA), Tatjana Vassilieva (Russia), and Inbal Segev (Israel).

Those who want to crown a Leonard Rose Laureate may have another chance four years hence, on Saturday, July 28, 2001. That is the date, already scheduled, for the concerto round of the third Leonard Rose International Cello Competition. (The preliminary round will begin on July 19.) Cellists who will then be between the ages of 18 and 30 are invited to compete. The event will be held in the Maryland Center for the Performing Arts, which is now under construction on the University of Maryland Campus.

Update from Joseph Elworthy

Juilliard School 1995 - Present
 Bachelor of Music Program
 Teacher; Professor Aldo Parisot

Yale University of Music 1992 - 1995
 Certificate in Performance.
 Teachers: Professor Aldo Parisot, Cello Performance.
 Graduated with the ALDO PARISOT PRIZE. This prize is awarded to "a gifted cellist who shows promise for a concert career".

Achievements:

- 1997 • Three recital tours of Japan
- 1996 • Concert tour of Japan / concerto performance with the Osaka Philharmonic Orchestra.
 • Vancouver Chamber Music Festival
 • Tour as Soloist with the Victoria Symphony Orchestra
- 1995 • Two recital concert tours of Japan with recordings for Japanese T.V. (N.H.K.) and radio.
 • Concerto performance with The Philharmonia Orchestra of Yale (conductor, Gunther Herbig).
 • Graduated from Yale University School of Music, Certificates Program, winner of the Aldo Parisot Prize.
- 1994 • The Yale School of Music, Woolsey Hall Concerto Competition.
 • The Vancouver Women's Musical Club scholarship Competition.
- 1993 • Soloist with the Richmond Orchestra and The Kamloops Symphony Orchestra.
 • The Kamloops Symphony Orchestra, Young Celebrity Comp.
 • Performed in Carnegie Hall Tribute to Alexander Schneider.
- 1992 • Participated as a Rising Star in the Vancouver Chamber Music Festival.
 • Caroline E. Riley, Vancouver Cello Club, Scholarship Award.

A consistent winner in many local and national music competitions since 1980.

Joseph continues to concertise as much as possible, predominantly in Japan (1997, three concert tours, see below) and is a member of "Metamorphisan" (a New York based chamber ensemble, who have recently released their first recording). He is the second time recipient of the Canada Council Artist Grant award (1994/95 and 1997/98).

Joseph has been sharing an apartment with Henry Lee (Vancouver violist) in Manhattan, New York since moving there.



West Coast Orchestra Concert

October 11/97 – 8:00 pm – UBC Old Auditorium

Conductor: *Clyde Mitchell* / Soloist: *Wilson Ho, cello*

Program: Mendelssohn Fungals Cave Ov. • Haydn Cello Concerto in D Major • Brahms Symphony No. 1



CARTER BREY is the new principal cello of the New York Philharmonic replacing **LORNE MUNROE** who held the position for 30 years. Brey has had a distinguished career as a soloist & chamber musician, and plans to continue on a much scaled down schedule.

Full Size Cello

Solid Top & Back. Czechoslovakian made
 Excellent Condition. Includes soft case & bow.
 \$1,250.00 (OBO) Phone: 988-1470

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Czech. – good condition. \$1,200.00. Heather Brewster: 224-5306

3/4 Czech Cello

Like new. \$500.00 983-9766

VYSO TOUR

July 16, 5:00 pm, Van. airport – nearly all 55 Sr. VYSO orchestra, 3 chaperones, 1 general manager, 1 musical director and wife milling about a mound of suitcases (instruments for cargo were container loaded July 15) with "where's your seat? the number 1 priority.

Three planes, 24 hours later (1 day lost) – "what time is it?", "what day is it?" (11:15 am, Friday 18th), the VYSO contingent arrives in warm sunny Cairns in northern Queensland (sponsored by Cairns State High School). It takes a while to disperse the young musicians (15 - 22 years) to their billet host families, and then the 3 chaperones (Renate Bernat, Elda Carpenter, Judy Fraser) and Charlotte Epp, General Manager, drop suitcases at the Country Comfort Motel and rush down to view the Pacific Ocean from the other side!

Day 2 and an early 8:00 am bus pick-up at the Civic Theatre for the start of our Reef Magic Tour – a day trip to the outer Thetford Reef. The weather was cloudy and the trip out on a catamaran (1.5 hr.) extremely rough. The experienced and practical crew were very busy generously dishing out brown paper bags! A great morning and afternoon was spent snorkelling and for many, diving for the very first time. A wonderful experience.



The VYSO's first concert was at 2:00 pm, July 20th with Christopher Bazovsky, principal cello, performing The Kabalevsky Cello Concerto #1, Op. 49. The very supportive cello section consisted of **Stefan Hintersteiner**, **Alexandra Sia**, **Allison Bernat**, **Jan Bottomer**, **Fiona Burnell** and **Mary Stutsman** representing teachers **Ian Hampton**, **John Friesen**, **Audrey Nodwell**, **Judith Fraser**, **Catherine Carmack** and **James Hill**.

Day 4 saw the VYSO winging on Qantas to Brisbane, where the orchestra was hosted by the Queensland Youth Orchestra in the ongoing renovations of the Old Museum Building (will be a wonderful home when finished).

Day 5 we explored Southbank and rehearsed, joined by some members of the QYO and day 6 we bussed to the Gold Coast and had a few exciting hours experiencing big surf and the most beautiful white sand.

Day 7, while the orchestra experienced hands-on at the Lone Pine Koala Sanctuary, I was picked up by Swiss cellist **Marcus Stocker**, well known to Vancouver cellists, now head of the cello department at the Brisbane Conservatorium, and taken to meet with his cello class. The previous evening I had met Marcus' wife and cello teacher Mei Lee and his two lovely daughters, **Mira** (20) and **Melinda** (13). We had a great roast lamb dinner with wine (Australian!) and lots of musical conversation.

Day 8 and a gorgeous sunny morning (shorts!) for our bus trip (125 k) to Toowoomba. I spent the afternoon dealing with students' medical problems (minor) but did enjoy the iron statues in the Spirit Walk aboriginal garden. The newly re-designed and refurbished Empire Theatre was exciting except for a structural defect in the air conditioning system! On to Adelaide (very cold at night, sunny and warm in the daylight). We stayed in a lovely suburb, Glenelg, near the beach. It was well organized here with tours of the city and surrounding areas each morning. Concerts were at Westminster School. Canberra was -5° at night! Unfortunately, we had little tour time; a quick look at the stunning new Parliament Buildings and two concerts filled the day. Ballarat was highlighted with a tour of Sovereign Hill – an open-air museum, or historical park situated in an early gold diggings area (you can pan for gold). It portrays life on the gold fields from 1851 to 1861.

We ended the VYSO tour in Melbourne, a very large (over 3 million) urban sprawl, where the orchestra participated in the Melbourne International Youth Festival of Music and Dance.

The tour was very successful – things generally went smoothly, and where there were glitches, Charlotte Epp solved the problems with a deft hand. The orchestra had a wonderful opportunity to learn about Australia staying with host families – always the best way to experience a new country. (I had the same chance in Sydney staying with Stephen and Kate So (musicians), friends of my student Sue Wan, when I went on after the VYSO returned to Vancouver. Arthur Polson, music director of the VYSO and his wife Nora were great ambassadors and we all look forward to hosting the Melbourne Youth Orchestra in Vancouver in the Spring of 1998!

Westcoast Summer Music Festival

This year the West Coast Amateur Musicians Society (WCAMS) held their annual summer music festival from July 20 to July 27 at well appointed Brentwood College facility in Mill Bay on Vancouver Island.

All week long, there was the sound of music – all types of music; from classical to jazz, from medieval to modern. Over one hundred and seventy amateur musicians came from all over the lower mainland and from as far away as Winnipeg, to play their instruments and to sing. Throughout the day we enjoyed musical performances provided by both teachers and students, including some wonderful ensembles featuring cellists.

The Westcoast Summer Music Festival is unusual in that musicians are encouraged to bring their families. The children ranged from infants to young teenagers. There is a separate children's program provided in

the mornings so that parents can attend the music sessions and have some free time to practice. At the end of the week, we were treated to a showing of the children's art work and a wonderful performance of song and dance in which every child participated.

For adults and older teenagers, the camp offered a full schedule of activities from Human Tune-up (relaxation techniques) to Jerry Domer's much appreciated Rhythm Class. Excellent small and large group instruction was provided for all the instruments of the orchestra as well as for recorder, guitar and voice.

Eighteen cellists attended the camp this year – an unprecedented number, apparently. The range of expertise varied tremendously, from very accomplished musicians to adult beginners. Providing instruction to a group of cellists this varied was a challenge for **Paula Kiffner** and

John Doerkson, the two cello teachers. They somehow managed to find several pieces of music that we all could play and from Paul's support, we all learned a tremendous amount.

The more experienced cellists took part in the closing night orchestra and choir performance of Beethoven's *Mass in C Major* and two movements from the Brahms *Symphony #2 in D Major*. A composition by T. Peterson for choir and orchestra had been commissioned by the WCAMS in memory of Dorothy Lader. The piece, entitled *A Swiftly Tilting Planet* received its premiere performance at the Saturday evening concern.

We can heartily recommend the Westcoast Summer Music Festival and can see why musicians come back again year after year.

Heather Brewster & Dacia Moss

Desmond Hoebig Masterclasses and Adult Workshop

Koerner Recital Hall

Sponsored by The Vancouver Cello Club and The Vancouver Academy of Music

Accompanist: Silvia Fraser

October 18	10:00 am - 1:00 pm	Intermediate Masterclass
	1:00 pm - 2:30 pm	Lunch Break
		Teachers' Lunch in the Board Room
	2:30 pm - 5:30 pm	Senior Masterclass
October 19	10:00 am - 12:00 noon	Adult Workshop (closed to auditors)

Fees:	Package for masterclass or workshop and concert ticket.....	\$ 35.00
	Audit Plus Concert	\$ 25.00
	Audit Per Session	\$ 10.00

35
25
60