

Newsletter

Vancouver Cello Club



FEBRUARY 1993

Editor: Judith Fraser

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MEMBERSHIP RENEWAL FOR 1992-93

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

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

NAME: _____ PHONE: _____

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Contributing Membership (over \$25.00)	
Sustaining Membership	\$ 25.00
Family or Individual Membership	\$ 15.00
Student	\$ 10.00
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VANCOUVER CELLO CLUB

Judith Fraser, Treasurer
Vancouver Cello Club
210 - 235 Keith Rd., West Vancouver, BC V7T 1L5

Caroline E. Riley Scholarship

I hereby apply for this scholarship to be awarded in May 1992.

- 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 _____
(approximate date)

NAME: _____ PHONE: _____

ADDRESS: _____

Postal Code

Canadian cellist Sophie Rolland has signed a recording contract with ASV Records of England. Watch out for her debut release of Saint Saens & Lalo Concertos to be released in the Spring.

New Music by James Peace

Forgotten Leaves Op.12a/b for viola and piano or cello and piano

This work is a delicate evocation of Autumn textures, but also, on a deeper level, is a nostalgic regret of past hopes and the transient nature of happiness.

The luxurious sonority of the string melodies are both contrasted and caressed throughout by reflective phrases in the piano. After a more agitated section, a solo *cadenza* leads on to the central section where sighing piano figurations create a graphically serene vision of leaves floating down. The piece ends as it began, in a mood of bitter-sweet contemplation.

Arranged from the original for cello and orchestra by the composer himself, the piece has been beautifully prepared and printed to the highest professional standards.

To order a copy, please fill out the coupon below, or contact your nearest music stockist.

Please send copies of Forgotten Leaves @ Amer.\$12/Can.\$13.50 per copy (postal charges inclusive) in the arrangement for viola and piano/ for cello and piano. (~~strike out instrumental combination not applicable~~). I enclose a bank cheque payable to 'Kenneth Wilson' for \$

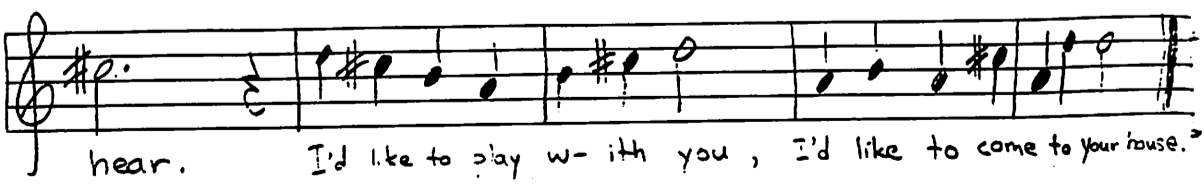
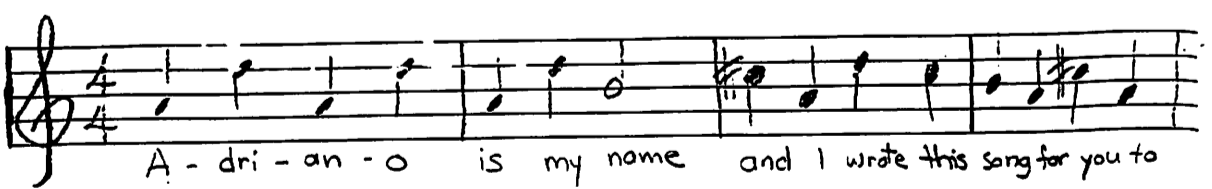
Name(please print legibly or type)

Address

.....

.....

Send to: James Peace,
7 Northfield Road
Edinburgh
EH8 7PW
SCOTLAND.



Composed by Adrian Underhill - Jan. 1993
Adrian, who is 6, has been playing the cello since September. He is in the Academy's Suzuki Cello Program and studies with Kristl Armstong.

To help build up the V.C.C.'s Scholarship Fund, here is an easy order form! *Ian Hampton* has donated a new unfingered scale book to the Club as a fund raiser - a wonderful and generous gesture. The cover has been designed by Judd Hampton and some of you may recognize *Sophie Willer*, presently working on her M.M. at the Cleveland Institute of Music. She will be the Young Artist sponsored in a recital at the Vancouver Academy of Music by the V.C.C. in May 1993.

Unfingered Scales & Arpeggios
one to four octaves for cellists



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VANCOUVER CELLO CLUB

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MAILING COSTS & HANDLING	_____ 2.00
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Price: \$10 All proceeds to the Vancouver Cello Club Fund
★★★★★★★★★★

Letter from the West Coast Amateur Musicians Society, North Vancouver

"MEDIA RELEASE

FOR IMMEDIATE RELEASE

CONTACT PERSON

Jack Downs, President
980-5341

SPECIAL TO VANCOUVER CELLO CLUB NEWSLETTER

BOB BARDSTON RETURNS TO SHAWNIGAN LAKE

West Coast Amateur Musicians is happy to announce that Bob Bardston will return to Shawnigan Lake Music Holiday this summer carrying his cello under his arm and wearing his big, happy smile! Bob is a celebrated cellist who performs regularly in Canada and the United States as well as teaches at Medicine Hat College, Alberta. He will be performing and coaching chamber music sessions as well as presenting his special course "For Cellos Only" which is sometimes held outside under the shade of a big cedar tree. He especially likes to work with amateur musicians.

Because of the demand, the music camp for adults and families will be held for two weeks this year, July 18-25 and/or July 25-August 1. There will also be sessions in choral singing, Human tune-up, music appreciation, Vocal Jazz, computers, and orchestra. For a free brochure, call the society at 980-5341"



Joseph Elworthy - Winner of the 1992 Caroline E. Riley Scholarship.

A letter to the Vancouver Cello Club from Yale University

My first semester at Yale University was an exciting period of growth. I found that I benefited not only from the stimulating musical environment but also the social bond that unites Yale students. I was very fortunate to escape the dreariness of "dorm life" by moving into a comfortable apartment just off campus. I share the apartment with another cellist at Yale, Bion Tsang (bronze medal Tchaikovsky Comp. 1990). Bion was extremely kind, helping me deal with the hassle of having to begin at a new school and adjust to a new country! I was quite surprised at the amount of time it took me to feel comfortable living in the U.S.; New Haven, Connecticut is certainly different than beautiful Vancouver, B.C. The cello class at Yale is truly amazing. The class is a compilation of students from all over the world: France, England, Russia, Finland, Israel, Korea, China and of course Canada. It is truly refreshing to hear the vast array of styles of cello playing.

As for myself, I am delighted to have this opportunity to work with a master pedagogue like Aldo Parisot. I average approximately two lessons a week, each lesson concentrating on a different work. Mr. Parisot has been very encouraging with me; he has been and continues to be a constant source of inspiration. I have had many performance opportunities ranging from solo and chamber recitals to even a world

premiere of a new composition for two solo cellos. My first semester at Yale would not have been the same without the invaluable friendship of fellow Canadian, Shauna Rolston. Whether it is going to a movie or discussing fingerings, Shauna has been a great friend. Shauna has now graduated from Yale, moving on to bigger and better things; her graduation recital in November was an event to remember. It was both wonderful and sad to see Shauna leave Yale behind. Her goodbye was one terrific recital.

I have been fortunate to spend time this semester studying as often as possible with Gary Hoffman. I see Gary whenever he is in New York. I have greatly benefited from his musical ideas and his vast experience of cello performance. The success of my first semester at Yale can be attributed to my good fortune in finding the proper living conditions that were conducive to a productive working atmosphere. I would like to thank the Vancouver Cello Club and its members for their constant support.

Hope to see you all soon
Joseph Elworthy

LEONARD ROSE (1918-1984)

Leonard Rose was born in Washington, D.C., on July 27, 1918, the son of Harry and Jenny Rose. He began study of the cello at age 10, under the tutelage of Walter Grossman at the Miami Conservatory. He later took lessons in New York from his cousin Frank Miller. Rose continued his studies with Felix Salmond at the Curtis Institute, where he received a full scholarship. As orchestral musician, soloist and teacher, Rose, whose instrument was an Amati dated 1662, made a profound impact on cellists and musicians worldwide, and left a further legacy to succeeding generations of cellists through his prolific output as an editor. On virtually every shelf of cello music in America, one finds Rose editions of the major works for cello. Rose's death on November 16, 1984, at the age of 66 brought an untimely end to his enormous contributions to the world of music.

Rose's career as an orchestral player began in 1938 when he became assistant principal cellist in the NBC Symphony Orchestra under Toscanini. A year later he moved to Ohio to assume the position of principal cellist in the Cleveland Orchestra, a post he held until 1943. He then joined the New York Philharmonic Orchestra, occupying the principal seat from 1943 to 1951. He made his concerto debut at Carnegie Hall in 1944, and by 1949 had been the soloist with the Philharmonic 18 times, playing works by Dvorak, Lalo and Schumann, among others. Deciding to pursue a solo career, Rose left the orchestra after a final performance at the Edinburgh Festival in 1951.

Listeners will particularly remember Rose as a performer and chamber music player for his trio appearances with Eugene Istomin and Isaac Stern. After playing informally together during the 1950s, the group decided in 1961 to form a professional chamber-music trio. Over the next decade they toured throughout the world and made many recordings. In 1970, the Beethoven bicentennial year, the Trio gave 50 performances of Beethoven's works. Rose also collaborated with artists such as pianist Gary Graffman, and the Tokyo Quartet. As a solo cellist Rose was particularly known for his interpretations of music from the Romantic era, but did not limit himself to that period. He made a well-received recording of Bach's viola da gamba sonatas with pianist Glenn Gould, and became associated with two significant modern works: Bloch's *Schelomo*, and William Schuman's *A Song of Orpheus*, which Rose commissioned and later recorded.

Rose was a leading figure among cello teachers of his time. He taught at the Juilliard School from 1947 until his death, and at the Curtis Institute from 1952 until 1962. At one point four cellists in the Philadelphia Orchestra, five in the New York Philharmonic, six in the Cleveland Orchestra, and seven in the Boston Symphony Orchestra were proteges of Mr. Rose. Erich Leinsdorf reportedly referred on occasion to the cellists in the Boston Symphony as the "Rose section". Lynn Harrell and Yo-Yo Ma are also among Rose students

Cellists interested in participating in master classes with Bernard Greenhouse, David Genrigas, Arto Noras, Siegfried Palm, Uuis Claret, Ronald Leonard, or Raya Garbousova are invited to send an application and tape to the Leonard Rose Competition and Festival July 15-24, 1993 in College Park.

Contact: George Moquin (301) 405-6548
or University of Maryland
International Leonard Rose Cello Competition & Festival
Office of Summer & Special Programs
U of M, College Park MD 20742-5321 USA



The Vancouver Academy of Music presented The 1st Annual Senior Secondary Competition (Strings 1992/93) was held January 15-17th, 1993 at the Vancouver Academy of Music. The 3 round event was exciting and rewarding with an extremely high standard of performance. There were 25 in the first round (unaccompanied Bach movement) including 7 cellists. Students came from around the province, not just from Vancouver, and all fulfilled the purpose of this newly established competition designed to identify young talented artists and afford them recognition and career assistance. Adjudication was provided by Akira Nagai, Aurora Felde and **Heather Hay**. The 5 winners performed Sunday evening and received their prize money. Winner of the Michael and Mary Shields Scholarship (\$500) was cellist **Victor Chun**, a Grade 12 student who studies at the VAM with Judith Fraser (Graduation Recital: May 20th 8 p.m)

The overall winner of the Bjorn and Lori Hareid Scholarship (\$100) was violinist Jonathan Crow, a grade 10 student presently living in Victoria. Other winners were violinists Rebecca Cherry, Kester Yeh, and Warren Zielinsky.

Cellists who participated in this competition were: **Jennika Anthony-Shaw, Helen Yu, Ari Di Novo, Timothy Bartsch, Victor Chun, Charles Passmore and Amy Laing.**



Zara Nelsova has recently been appointed Professor of Cello at Rutgers University. **Laszlo Varga** will be teaching at Indiana University and has joined the Borodin Trio.

Letter from your Editor

Ernest Nussbaum, one of our members from Bethesda, M.D. who makes demountable cellos & violins for travel and quiet practice, recently sent me a Directory of String Instrument Services put together by the National Cello Club (Washington, DC). He suggests compiling a directory of Vancouver, Victoria and Seattle areas as a project for one or more of our VCC members. I haven't got the time myself, but I think it's a great idea and much needed. Perhaps, if anyone is interested, they would phone me 926-2648.

-- Editor: Judith Fraser

Please note my change of address:

#210-235 Keith Road
West Vancouver, BC
V7T 1L5

In future, the Vancouver Cello Club will officially use the following address for **ALL** correspondence except dues and study books

Vancouver Cello Club
Vancouver Academy of Music
1270 Chestnut Street
Vancouver, BC
Canada V6J 4R9

FAX: (604) 731-1920
PHONE: (604) 926-2648

CELLO CHIT CHAT CALENDAR

Ramcoff Concerts & Ian Hampton

"Out for Lunch & Performers Choice '93"

Vancouver Art Gallery

12:10 p.m. - 1 p.m.

VAG members: free; non-members: \$4.25; Students/OAP: \$2.50

Feb. 19 Ian Hampton, cello & Julie Lowe, piano

Feb. 26 Heather Hay, cello & Marc Destrube, violin

April 23 Ian Hampton, cello & Bernard Duerksen, Piano

Friends of Chamber Music Q.E. Playhouse 8:00 p.m.
Adults: \$22; Students: \$11 (with I.D.)

Feb. 23 Prazak Quartet (Czech)

Mar. 9 Alexander Quartet (USA) & Roger Cole, oboe

*Mar.30 Tashi - Salutes the 20th c & Brahms Clarinet Quintet

*Apr. 20 Guildhall String Ensemble and Richard Stolzman, clarinet

VSO Kids' Konzerts (4-9 years) Orpheum

March 7 "Beethoven Lives Upstairs"

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Music in the Morning

Vancouver Academy of Music 10:30 a.m. Concert Coffee 10:00 a.m.

Feb. 24

A Mendelssohn Morning Mario Bernardi with Electra & The CBC Vancouver Orchestra

April 20, 21, 22

"Vireza" (Lee Duckkles, cello)

Young Performers Concerts

Vancouver Academy of Music 7:30 p.m.

Feb. 12th

includes Jennika Anthony-Shaw, Wilson Ho, Jonathan Braunstein and "Cellissimo"

Mar. 5th

includes Caroline Jackson, Sam Kelly, Becky Wenham, Emily Kyne, Leah Zielinsky and Elias Vivancos

**Janos Starker**

(July 26 - August 2)

Janos Starker has been recognized by critics all over the world as one of the great musicians of our time. For the past 50 years he has pursued an extraordinary career both as performer and teacher. His

classes at Indiana University at Bloomington, where he has taught since 1958, and his renowned master classes attract talented musicians from around the world. Janos Starker has recorded more than 150 works and has written numerous articles and books.

**Tsuyoshi Tsutsumi**

(August 5 - August 14)

In recital, in chamber music, in concerti with orchestra, Tsuyoshi Tsutsumi, one of Japan's finest musicians, has concertised around the world. Winner of the prestigious

Casals, Mainichi and Munich competition, this pupil of the famous cellist Janos Starker has, since 1988, joined the faculty of Indiana University at Bloomington.

Oxford 1993 Advanced Music Studies

Ph. (819) 843-3981

FAX: (819) 843-7274

Janos Starker

(July 26 - Aug. 2nd)

Tsuyoshi Tsutsumi

(Aug. 5 - 14th)

Oxford Arts Centre - 120 km east of Montreal

ASTA International WorkshopsHonolulu, Hawaii

187 Aqua View Rd.

Cedarburg, WI 63012 USA

(July 22 - Aug. 4th)

Christopher Bunting (cellist, composer, Pres. British-ESTA)**Phyllis Young** (professor of Cello, U of Tx, Austin)

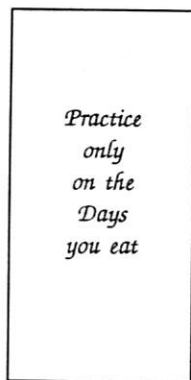
Foundations of Technique; Rolland Pedagogy; Suzuki Pedagogy; Master Classes; Principles of Ensemble; Cello Choir; Chamber Music; String Orchestra; Back Seminar; How to Win an Orchestral Audition.

Workshop Info:

Phone WI (414) 377-7062

FAX (414) 377-7096

Special reduced rate for Canadian residents.

**ARRANGEMENTS FOR CELLO ENSEMBLE**

by Lynne Latham

Advanced Intermediate (Student) Level:VC-1 **15 Duets for 2 Cellos** (Handel, Bach & Telemann); \$15VC-2 **10 Trios for 3 Cellos** (Handel, Bach & Telemann):

Score & Parts: \$15; extra parts: \$3/set

Mixed Level Ensembles (Moderately Difficult)VC-3 **Handel; Selections from the Water Music** (Bourree, Allegro & Hornpipe) for Cello Quartet or Cello Orchestra;

Cello 1 advanced; Score & Parts: \$12

VC-4 **Pachelbel; Canon in D** for Cello Quartet or Cello Orchestra:

Parts 3 & 4 share continuo; Includes thumb position and tenor clef reading;

Score & Parts: \$12

*** Extra Parts for Handel & Pachelbel: \$4.00/set

VC-5 **Dances with Cellos:** A collection of dance movements for cello quartet

by Bach, Mozart, Handel, Schubert & Brahms.

Score & Parts: \$15; extra parts - \$4/set

VC-6 **Fugues for Cello Trio:** Pachelbel & Bach; great for college level reading, includes rhythmic & accidental reading challenges; Cello 1 includes 5th-thumb position, lower parts accessible to adv. intermediates.

Score & Parts: \$15; extra parts - \$5/set

VC-7 **Duets for Advanced Students:** Telemann, CPE Bach, Beethoven

Eyeglasses; spans the gap between adv. intermediate & advanced literature; includes large shifts, thumb position passages, ornaments, good for recitals.

Score & Parts: \$15

Advanced Level (Difficult)VC-8 **Bach; Brandenburg Concerto #6** for 6 Cellos; Score & Parts: \$25VC-9 **Bach; Orchestral Suite #1** for Cello Quartet or Cello Orchestra;

Score & Parts: \$25

*** Extra Parts for Bach works: \$5.00/set

"Ms. Latham's arrangements are enjoyable, musically satisfying, and very playable. Being an experienced cellist, she has arranged this music with a deep understanding of the instrument's color and technical capabilities. I especially appreciate how true these arrangements are to the original compositions."

Claudio Jaffe of the Yale Cellos

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Unless you are a professional cellist - especially a soloist - the opportunity to rub elbows with the famous and fabulous might remain only an unfulfilled dream. That is, unless you were one of the local cellists invited to participate in the December 6th Kennedy Center Honors program featuring a cello ensemble *eighty* strong!

Participants included the cellists of the National Symphony, the Opera House Orchestra, regional symphony players, and adult amateurs. In addition, there were 24 high school and Suzuki students, who all seemed to agree that the experience was "fun" and "exciting". Although one young cellist said that she had no stars in her eyes, we noticed that she, too, tried to recognize celebrities and stood in line with the others seeking autographs on Suzuki books and practice parts.

This amazing mix of young and old, big and small, experienced and not, spent two days at the Kennedy Center preparing for the gala evening. This annual event honors outstanding performers and entertainers in the arts - from classical and jazz music to film and stage performance. The year's honorees included actors Paul Newman and Joanne Woodward, dancer Ginger Rogers, choreographer Paul Taylor, jazz musician Lionel Hampton, and fellow cellist and conductor Mstislav Rostropovich . . . the reason for our participation, of course.

The 3-minute work chosen to showcase the group was "Hymne" by Karl Davidov, a suitably Russian cellist and composer. He died at age 51 in 1889, having composed cello solos and concertos, chamber music, and orchestral works. "Hymne" is written for ten cello parts. It begins softly and thoughtfully, rising in intensity - even march-like - through the middle section, then recedes into contemplative peace at the end.

The Cello Experience

Most instruments do not have the pleasure of playing massed works or even having an organization to which they can belong. Group cello-playing is fairly unique, and both our conductors, Randall Craig Fleischer of the NSO and principal cellist Yo-Yo Ma indicated their interest in seeing the repertoire expand. Fleischer pondered how the Barber "Adagio" would sound if arranged for multiple cellos. (Perhaps someone could play a tape for him of the Cello Club's rendition of it at last year's Holiday Festival.) Yo-Yo Ma would like to see clubs like ours foster growth with commissions for new works.

Yo-Yo Ma approached the cello group experience with the insights of a performer. He described the sound he wanted as "transparent" and "versatile", asking the cellists to build chords and balance from the bottom up ("so it's not bloated"). "Everyone must play as a group, listening for harmonies and inner voices", he said. "Know when to blend in and when to become different".

Fleischer compared the cello choir to a group of baritones. Having all the instruments within the same range, he said, made it easier to hear the intonation. Because of the diversity of skill within our group, he was to make good use of this ability in our rehearsals.

The First Day

We began our Saturday in a rehearsal hall above the Opera House with about thirty cellists. Later, we were led by a Kennedy Center "escort" downstairs to the stage entrance and joined even more cellists, including Kennedy Center Director James Wolfensohn (who began cello as an adult) and CBS morning anchor, Paula Zahn (who went to college on a cello scholarship).

Startled bystanders and on-lookers kept repeating: "I've never seen so many cellos in my life! Where did you come from? Out of town? How did so many of you get into that elevator? You mean there are even *more* of you downstairs!?" Somehow, even with all these observers, our preparations remained a secret from Slava until the curtain opened.

When we reached the Opera House backstage, we were astonished to see a six-tiered riser arrangement designed for sixty-two "riser cellos". The other eighteen of us - the "floor cellos" - sat in front of the riser. After we had climbed this mountain, and the normal confusion of chair-placement had died down, along with the whispers of "Is that really Walter Cronkite?," we were ready to rehearse. We made audio and video tapes for use as back-ups,

Reprinted from National Capital Cello Club Newsletter - Winter 1992 - editor: Willard Larkin

CELLO CLUB HELPS HONOR MSTISLAV ROSTROPOVICH IN GLITZY, WELL-RECEIVED PERFORMANCE
- by Sheila Wexler

After playing in the Arlington Symphony for 15 years, Sheila Wexler recently became principal cellist of the Georgetown Symphony. She also performs with the Mt. Vernon Spring Quartet. Her spare time is spent as president of Wexler Marketing Group, a marketing and advertising agency with clients worldwide, and designing a cello case shaped like Tom Selleck.

overdubbing, and close-up TV shots.

The taping session was not always easy, as some of us kept trying to read the seating arrangement signs in the auditorium: President and Mrs. Bush, General Colin Powell, Aretha Franklin, Leontyne Price, Vernon Jordan, Sally Field, Connie Chung, and Tom Selleck. (Incidentally, take it from me, Tom will *not* fit into a cello case, should you fantasize about smuggling him home).

The Choral Arts Society, along with four chime ringers and eight trumpets on tiers 7 and 8, behind the topmost cellists, joined us to rehearse a movement of Glinka's "The Tsar's Bride". By the day of the performance, however, the four chimes had increased to eight, with rawhide mallets, for extra sound. Cello tiers 5 and 6 probably needed several days to recover their hearing.

The Next Day

On Sunday, we gathered on the steps of the Concert Hall entrance for another rehearsal. It was clear that this performance was important to Yo-Yo Ma. He had prepared bowings for each of the ten parts, made numerous suggestions on interpretation, and conferred often with Randall Fleischer. Our rehearsal was helped along by Isaac Stern, who wandered up, looked over a few shoulders, and seated himself nearby. A couple of parents maneuvered their young cellists to be near him for photographs.

As we moved, once again, into the Opera House, some of our group encountered Slava, who luckily did not associate the several meandering cellos with his upcoming honor that evening. Our second visit backstage was even more exciting than the first. A dance routine in honor of Ginger Rogers was being rehearsed on stage, as Cyd Charise, Gregory Peck, Isaac Stern, and Walter Cronkite stood by chatting quietly.

The cello risers were now offstage in two parts: Tiers 1 through 4 were stage right. Tiers 5 and 6 were stage left. When the dancers had finished, the risers - completely filled with cellists - began to move. As they were guided into place on stage, Yo-Yo exclaimed that it was just like Space Mountain at Disney World. The "floor cellists" waved to us and called out "Have a nice trip," and "Write when you find work."

The Sunday evening performance meant a long wait for us in the Green Room, along with eager parents of the younger cellists. Then a cello check by security guards before we were allowed backstage. (No one's endpin was confiscated.) With just minutes to spare, as the production crew moved props, flats, and scenery, eighty cellos floated quietly into place. A film on Slava's life and accomplishments was playing as we moved.

Suddenly, with a gunshot-like sound, the large air hose providing hydraulic lift for our massive piece blew out right in front of a Secret Service agent. He did not attempt to wrestle the hose into submission. Four stagehands sprang to reconnect the thing as a voice counted down ". . . 45 seconds . . . 40 seconds . . ." and we were all miraculously in place for our moment of glory.

It's Show Time

After some kind words about Slava, Walter Cronkite introduced Yo-Yo Ma, who went alone to the front of the stage. While Yo-Yo played the third movement of George Crumb's Unaccompanied Sonata, we stayed quietly behind the curtain. Following the applause, Yo-Yo spoke directly to Slava, saying "You're my hero", and then added how he subscribed to Slava's theory that "more is more".

The curtain rose. Slava seemed as astonished as the rest of the audience. Yo-Yo rejoined us in a fine performance of our "Hymne". When it concluded, the singers marched down the aisles and out from backstage singing in unison. With all assembled, we performed the Glinka, which also brought rousing applause for the performers, and for Slava as well, who waved and blew kisses from his box seat. At the end of our program, Yo-Yo Ma encouraged an outrageous on-stage salute to Slava from eighty cellists who simultaneously twirled their cellos!