

Newsletter

Vancouver Cello Club



May 2002

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Time For the Annual A.G.M.

✳ SUPPORT YOUR CELLO CLUB ✳

Meeting, Music and Munchies

June 10, 2002 – 6:30 pm

Vancouver Academy of Music, 1270 Chestnut, Vancouver



January Play-In



June Play-In (Hopefully!)

Letter from the President

My main message this issue is to alert all Club members and friends to the two most important events of our year: The Annual General Meeting followed by The Annual Play-in.

This year, our AGM and awards ceremony will be held at 6:30 pm on Monday evening, June 10th 2002, at the Vancouver Academy of Music. This will be followed immediately at 7:30 by our ONE and ONLY fundraiser of the year, the Annual Cello Club Play-in. Cellists of all ages are invited to join in an evening of great music and munchies. The Cello Club will also be raffling off some great door prizes and concert tickets. I hope you can all attend. This fund raising evening helps subsidize the many activities and workshops that your Club presents throughout the

year. Bring a cello, bring a friend, bring a student, a cello stopper, and a "goody" - a good time is guaranteed for all!

On the Vancouver cello scene April turned out to be one of the more active months this year. In a period of two and a half weeks, Club Members were treated to concerts or workshops by Calgary based cellist Jeehoon Kim, Manitoba cellist Paul Marleyn, and the international artist, Stephen Isserlis, who appeared with the VSO. Isserlis performed the Haydn C+ cello concerto on his recently acquired Stradivarius cello, formerly owned by Emmanuel Feuermann and Aldo Parisot. This month, Alisa Weilerstein makes her Vancouver debut at the Vancouver Playhouse.

The 2002-03 concert calendar

in Vancouver promises to be an exciting one. The VSO has announced that they will host two concerts with Rostropovich in January, 2003, as part of his 75th birthday celebrations. Slava will conduct the VSO on Saturday, January 25 and perform Shostakovich on January 26. Make sure you get your tickets early for this historic event.

Concert goers will also get the chance to hear some new repertoire for cello and orchestra as well as to hear some new artists. Cellists Alexander Baillie, Alban Gebhardt, and Shauna Rolston, are also scheduled to appear with the VSO next season. More concert updates in the next newsletter!

See you at the Play-in!
Lee Duckles, President

Winnipeg Cellofest #1

February 10 – 14

Winnipeg hosted their cello club's first Cellofest. Four Vancouver students, **Aston Lim, Michael Unterman, Joel King and Brian Yoon** attended. Here are some of their comments:

"Winnipeg was just a wonderful experience! I thoroughly enjoyed the Cellofest. During the few days I was there I learned so much. I received masterclasses from Anthony Elliott, Desmond Hoebig and Paul Marleyn. They all were extremely nice and gave me different ideas. The masterclasses, technique classes, ensemble classes, all kept us busy during the week. We watched a few films on "The Great Cellists", like Casals, Starker, Rostropovich, and many more. We even went for a cross-country ski expedition at Windsor Park Nordic Centre. Boy was it ever tiring! That was also my first time cross-country skiing. On one of the evenings, there was a gala concert. I thought the coolest performance was Fade to Black by Metallica/Apocalyptica that was performed by five cellists of the University of Manitoba. The powerful down bows really grabbed my attention! And, of course, watching the pros play the Vivaldi Concerto for four cellos was a treat. Our hosts also gave us great hospitality. They were extremely nice people who drove us every day to the university and back. They had many interesting stories to tell us. Their food also was excellent! If there's a cellofest again next year, I will definitely try to go".

Ashton Lim

"To describe my experience at this year's, and the first, cellofest at Winnipeg in a single work, it would be "inspirational". This year, I had the chance to meet several profound artists: Anthony Elliot, Paul Marleyn and Desmond Hoebig. The 5-day event was made up of masterclasses, ensembles, and technique classes, not to mention making a cross-country trip in the unusually warm sunny -15C weather. The masterclasses with Mr. Elliot were like no other; whether it was dancing to an allemande of the 3rd Bach Suite, or playing at doubled tempo, all his suggestions encouraged us to think and explore new ways to create music on the cello. The gala recital by the faculty and the university cello ensemble was great, and after listening to the Menotti suite for two cellos and piano, I knew I would have to play it some day, hopefully not too far off in the future. Also performed in the gala concert was the Vivaldi Concerto Grosso for four cellos, the same piece a group of us were working on in Vancouver. We picked up some good pointers here and there, and although we found their style to be completely the opposite in some ways, we could only be inspired to give an equally superb performance when we got back to Vancouver in our style. Overall, it was a new, worthwhile experience, and working with, not only great teachers but also fantastic personalities in students from the university and south of the border, made my time there an unforgettable one. Thanks Paul and Karla in Winnipeg for organizing such a wonderful cellofest 2002!"

Brian Yoon

"Our hosts told us it was a warm, balmy -10 degrees, as the four of us Vancouverites stepped out of the airport. My first thought was, "Oh, boy! Can't wait till it gets cold!". My next thought was, "Gee, I better get practising. I'm playing in two days!" The

Ian Hampton Closes a Distinguished Career in Chamber Music



On Sunday, March 17, The Lyre of Langley (cellist **Ian Hampton**, violinist **Angela Cavadas** and pianist **Leslie Janos**) gave the third and final performance in their chamber music series, presenting the Piano Trios of Beethoven. Ian Hampton, LCMS Artistic Director and famed cellist, was intending that this date should be his final chamber music performance, although there is likely to be some arm-twisting to ensure he continues.

Ian has been a practitioner of the fine art of chamber music over the last 35 years or so, beginning with his six-year involvement with the Edinburgh Quartet, which was attached to Edinburgh University.

Fine music was an integral part of life in that environment. In England, after the Second World War, there were over 700 Chamber Music Societies. In 1966, he came to Canada, and took a position for a time with the Vancouver Symphony Orchestra. By 1969, he helped to form the Purcell String Quartet, along with Norman Nelson, Raymond Ovens and Simon Streatfield. After Streatfield left to pursue a career as a conductor, violist Philippe Etter took his place. Their association as Simon Fraser University's Resident String Quartet, with grants from the Canada Council and the Provincial Government, allowed them to tour throughout British Columbia, without the accompanying worries of travel and expenses.

Ian describes the 1970s as the halcyon years of funding. This was an exciting time in Vancouver, with many new musical entities coming into being: the Vancouver Academy of Music, the Vancouver Baroque Strings, the Art Gallery Concerts, summer chamber music schools and festivals. The CBC was active in promoting and broadcasting local groups. The music community was thriving. Then, over the next

twenty years, much of this funding and many of the opportunities it created ceased to exist, and things were more or less back where they started.

In spite of the financial perils of life as a chamber musician, Ian has drawn much artistic satisfaction from his involvement with the chamber music repertoire, which is extraordinarily rich. Some of his most satisfying experiences have been those which have brought him in contact with amateur chamber musicians, which he found to be more plentiful the further north you go in BC. He continues to promote and encourage chamber music among students at LCMS, by organizing sessions and sharing his considerable expertise as a coach.



Winnipeg Cellofest was really a great experience for me. The masterclasses with Paul Marleyn, Anthony Elliot and Desmond Hoebig were very interesting, fun and informative. I think I really learned a lot about different ways to practise, about musicality and, most importantly, about musicianship. I also discovered how exciting the music scene is in Winnipeg from the many concerts we went to, the New Music Festival, the Cello Fest gala concert and Desmond Hoebig's performance with the Manitoba Chamber Orchestra. There were also many other concerts in town that we missed but it was really great to see so much happening in the field of music in a relatively small city. Another pleasant surprise in Winnipeg was the hospitality and kindness of the people there. The family I stayed with as well as all the people at the music school were very helpful and made me feel right at home. Another discovery I made in Winnipeg was that I cannot cross-country ski. That was one of the events that was planned for us, I tried to imitate the Olympic athletes but somehow I think I've got a ways to go if I want to be an olympian. I think I'll stick with music. My week at the Winnipeg Cellofest was really great and I hope that it continues for a long time."

Michael Unterman

"The excitement of the trip began at the airport in Winnipeg when, out of the luggage conveyor, came the four cellos, which were supposed to have been "special" baggage. We hastily opened them up to inspect any possible damage. We were alright, though. Out we burst into the crisp, cold air of Winnipeg, which was apparently quite tropical

according to Paul Marleyn! What an action-packed, inspiring week it was for all of us! It was a great pleasure to meet and learn from such fantastic and established cellists as Anthony Elliott, Desmond Hoebig, and, of course, Paul Marleyn, and Karla Hamelin, who were also the hosts of the event. Looking back, the festival was an absolute success in that there were no disasters; us out-of-towners were well taken care of by our wonderful billeteers, and it was an excellent way to meet fellow cellists of all different abilities and ages. I have a feeling that this event will be recurring for many years and I intend on being a part of this cello festival next year and onward".

Joel King

News from Chris Bazovsky
Our 1999 Caroline E. Riley Winner

Dear Judy,

There isn't much to report here in Texas now, even though the fall semester was quite busy. I began the year with an audition for my placement in the UNT Symphony orchestra. Maestro Brusilow seemed impressed by my playing at the audition and placed me first stand this year. As far as classes are concerned, I was enrolled for 19 credit hours, as I am this semester. I took American History since 1865, World History since the 17th century, Theory III, Aural Skills III, English, Cello, Chamber Orchestra, Symphony Orchestra, and Chamber Music. As well, the String Quartet which I play in was very fortunate to perform in a masterclass for the visiting Tokyo String Quartet, which

also performed at the University. They were both amazing teachers and performers. Furthermore, I performed the whole Brahms E minor Sonata in Recital. I thought it went pretty well, although some things can always be better. Actually I've done quite a lot of Brahms since then. I did Brahms symphony no. 1 in symphony orchestra, performed Brahms Clarinet Trio in Recital and our quartet is now currently rehearsing Brahms Piano Quintet. This semester, I'm enrolled in the second required English class, health psychology, American government,

theory IV, aural skills IV, chamber music, symphony orchestra, chamber orchestra and of course, cello. As well, I'm also playing in an ensemble called NOVA, which performs works by contemporary composers. This semester, the UNT Symphony Orchestra is rehearsing Mahler Symphony No. 2 and Mussorgsky/Ravel Pictures at an Exhibition. As far as the cello is concerned, I'm still working on Schumann Concerto and started on Beethoven A major Sonata for my jury at the end of the semester. Mr. Osadchy, my teacher, has also been quite busy himself these days. He is

a member of the Clavier Trio, which recently just performed at Carnegie Hall in New York City. Also, He performed a recital here at UNT, which consisted of Britten and Rachmaninoff Sonatas. He sounded great and there were a lot of people who came to hear him play. Well, I guess that's about all that's going on here right now, but I'll let you know if anything else happens. Of course, my living conditions are still awful as anything, living in a dorm and all, but I have plans to move into an apartment next year, so that's something to look forward to.

Sincerely, Chris



ALISA WEILERSTEIN
Cello

DAVID LAUGHTON, *Piano*
Sunday, May 5, 2002 8:00 p.m.
Pre-Concert Chat: 7:15 p.m.
Vancouver Playhouse

SUPER CLASSIC
CLASSIC SERIES
STRING SERIES

Cellist on the move. When Alisa Weilerstein first took up the cello, it was almost bigger than she was. A performer on the public stage since the age of five, this Cleveland-based prodigy made her debut at Carnegie Hall just ten years later. In 1997, a New York critic praised her boldness, vibrant tone and assured technique. Where do you go from there? In Weilerstein's case, on to Japan and then Europe where she made her recital debut at the Louvre Museum. Renowned for her conviction, she plays as though what you're hearing comes from inside her. A very physical performer, she oozes music. Says one enthusiast: "When she's on stage, you don't notice anything else."



Cello Chit Chat...

- **Rick Mooney** gave a seminar for cello teachers in February at the Pasadena Conservatory of Music. The program focused on methods for teaching children how to play the cello based on his books: "Double Stops for Cello", "Position Pieces for Cello", "Thumb Position for Cello, Vol. I & II", "Position Pieces for Cello, Vol. II" (new book). Rick is a Suzuki specialist and founder/director of the National Cello Institute which sponsors an annual summer and winter institute and publishes cello ensemble music.

- The American String Teachers Association is organizing their 12th Biennial National Solo Competition Trials at Michigan State University (where Christopher Wild is studying – our 2001 Caroline E. Riley Scholarship winner) May 15-17. **Jeffrey Solow** is jury chair and **Ronald Leonard** will serve as a jury member and hold a masterclass.

- Cellist, **Alisa Weilerstein** (here for a concert May 5 at The Playhouse with the Vancouver Recital society) will be the cellist, with her parents, violinist Donald Weilerstein and pianist Vivian Hornick Weilerstein, for The New England Conservatory's resident trio beginning in the fall semester (2002).

- March 24 **Joseph Elworthy** performed J.S. Bach's "Six Unaccompanied Suites for Solo Cello" at the Koerner Recital Hall, Vancouver Academy of Music. Mr. Elworthy returned to Vancouver last year and has recently become a member of the Vancouver Symphony Orchestra's cello section. He is currently a faculty member of the VAM and directs the chamber music program.

- April 6th **Paul Marleyn**, cello and **Sara Laimon**, piano, performed the Five Beethoven Cello and Piano Sonatas at the Koerner Recital hall before a large, enthusiastic attendance. Mr. Marleyn gave a masterclass April 7th and ten young cellists were given the opportunity to play for him.

(Vancouver cello students are very fortunate to have had the opportunity to hear these 2 fine concerts of Bach and Beethoven. Usually such performances only occur in major centres. Thank you to Joseph and Paul for these marvelous occasions.
Editor)

- Congratulations to cellist, **Margaret Gay** and husband violist, **Pat Jordan**, on the birth of a son, Benjamin, on February 2nd.

- Winner of the Edith Lando Scholarship at the VAM gifted youth scholarship concert was **Jonathan Lo** who studios with Audrey Nodwell (March).

- **Jeehoon Kim**, principal cello of the Calgary Philharmonic Orchestra, was here in April to adjudicate the cello classes of the Kiwanis Music Festival. He also gave a masterclass after the festival at the VAM. Winner of the Helmut Hoebig Memorial Scholarship (concert group class 10-14 yrs) was **Jonathan Lo** who also won the Ella's of Langley Scholarship (outstanding junior cellist) and is recommended to the provincial finals in Surrey. Winner of the Judith Fraser Scholarship for the cello concert group (16+ years) was **Michael Unterman**. The Ward Music Ltd. Scholarship for the highest mark in the cello concerto class (16 years) was won by **Jeremy So**.

- **Misha "Spirit of the Cello" Levental** recently acquired a new cello made by Calgary Chris Sandvoss. (Ashton Lim also has a Sandvoss cello.) He wrote me from California to say, "Not only do I love the cello, the "Spirit of the Cello" absolutely adores the cello and is not taking any impromptu vacations!" Misha got top marks in his recent cello exam and is performing "Allegro Appassionato" by Saint Sæens at the Branch Honors Recital.

- The Vancouver Cello Club extends a warm welcome to **Song Hwan Han** and **Seung Youn Lee** from Korea. Ms. Lee is on staff at the Amati Studios and Mr. Han, former pr. cello of the Seoul Symphony is teaching privately.

PRO NOVA ENSEMBLE

- May 26 – 7:30 pm – Mt. Seymour United Church

- May 29 – 7:30 pm – North Shore Unitarian Church, 370 Mathers Ave., West Vancouver.

FOR SALE

¼ size Williams cello;
bow and padded case. \$900.00.

Beth Colpo: 604-541-1028

- Recently a new chamber music ensemble made its debut at the Canadian Music Competition's Showcase Concert. It is "Cello Jello" – four young cellists **Jonathan Taylor**, **Ashton Lim**, students of **Audrey Nodwell** and **Michael Unterman**, **Brian Yoon**, students of **Judith Fraser**. They performed Concerto Grosso Op. 3, No 11 by Vivaldi arr. By Lazlo Varga for memory. In April they also performed for the Women's Musical Club morning recital sharing with a young flautist.
- March 12, in London, **Silvia Fraser** and cellist, **Katherine Wood** performed the Beethoven A Major Sonata and the Rachmaninoff Sonata in a pre-concert (New Philharmonia Orchestra) recital at Festival Hall. Silvia is currently on tour in Spain with a junior fellow clarinetist.



★ **EDMONT CHAMBER MUSIC SUMMER CAMP**

July 24 – August 11 / Jerold Gerbrecht, Music Director
604-734-2301 / Fax: 604-731-1920 / admin@vam.bc.ca
Paul Marleyn, Cello / **Audrey Nodwell**, Cello

★ **NORTH TEXAS SUMMER CELLO CLINIC**

June 10 – 14 / Alfredo Velez, Coordinator
(940) 565-3737 / Fax: (940) 565-3700 / eosadchy@music.unt.edu
Eugene Osadchy, Cello

★ **VALHALLA SUMMER SCHOOL OF MUSIC**

August 11 – 16 / Heather Huether, Managing Director
(250) 358-2261 / Fax: (250) 358-7115 / musicarts@netidea.com
John Kadz, Cello / **Judith Fraser**, Cello / **Heather Huether**, Cello / **Henry Van der Sloot**, Cello

★ **Summer String Academy – Mt. Royal College Conservatory**

Age 5 – 18 / July / Janice Illsey
(403) 240-6832 / Fax: (403) 240-6594 / jillsey@mtroyal.ab.ca

★ **Quiring School of Music**

July 22-Aug 1 (Si) / July 25-Aug 1 (Ji) / 604-437-3835; 524-8898 / Students 5-20

★ **ATTENTION STRING TEACHERS!!**

Shean String Competition / Age 15-25 years / Deadline: December 10, 2002
Open to Canadian residents studying here or abroad and non-Canadian residents studying here.
(780) 488-3498 / Fax: (780) 488-6925
Edmonton Kiwanis Music Festival / shean@edmontonkiwanis.com

★ *Congratulations to **Robin Miller** graduating this month with a B.Mus. from Harid Conservatory. Robin has been accepted to the Manhattan Op Program at the Manhattan School of Music, New York. Also studying there is **Jennika Anthony-Shaw**, who graduated several years ago with a B.Mus. from McGill University.*



WESTCOAST AMATEUR MUSICIANS SOCIETY

19th Annual Summer Music Camp

July 21 – 28

Trinity Western University

Langley, BC

604-433-5125 / email: smfinfo@wcams.com

EARLY MUSIC WORKSHOP 2002

To Syngen and to Plege

July 28 – August 3

604-732-1610 / Fax: 604-732-1602

staff@earlymusic.bc.ca

Nan Mackie, Viola da Gamba

Biography...

Formed in the winter of 1999, The Winks are a Cello and Mandolin duet that compose their own pieces and songs. The Cellist draws heavily from her formal classical training and her own insanity while the Mandolinist mixes his love for pop and medieval with the avant-garde.

The Winks have sold over 80 copies of their independent debut CD, free foiling toolbox (which was given a great review in the Vancouver Sun); Performed live on CITR radio (accompanied by a Nordwuar the Human Serviette interview); scored and recorded the soundtrack for the film Imago, story of a boy (Premiered at the Pacific Cinematheque- Feb 2002); won first place at the Alternative School Music Fair Award (judged by Jim Byrnes) two years in a row; performed over 90 shows in and around Vancouver, Canada; released a split CD with local electronic group Powerballad.

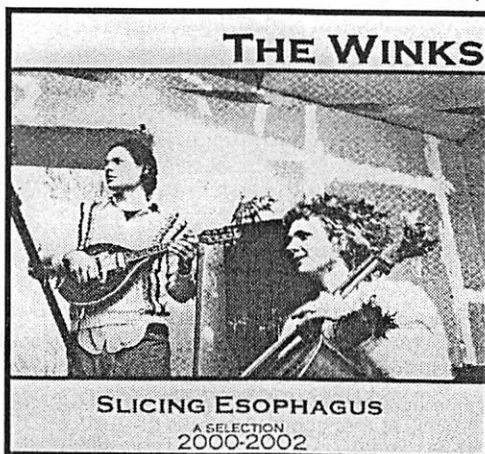
Currently, The Winks are composing new works, creating demos for their next full-length release and experimenting with amps and their speakers.

More things we would like you to know about us: The way we combined the Cello and the Mandolin into music is not quite like anything else and it attracts interested spectators of all kinds. We get worm responses from diverse crowds

of people. We have played at fancy restaurants, trendy cart shows, clubs, punk shows, private parties, and even at an

elderly home. Todd taught himself how to play the mandolin using the skills he inquired from guitar lessons and playing with others. This enabled him to create a distinct style. Musical production, programming and sound creation have also seduced him. Recorded examples of this are: Confetti Cactus, Air Sign Head Dress, and the Imago, story of a boy soundtrack. "Tyr is imprisoned by her Cello like on an insane person is imprisoned by their mind." The Cellist commenced studying her instrument at the age of seven (at the Vancouver Academy of Music) with Judith Fraser,

until they drove each other mad. After that explosion Tyr changed her musical focus. She began studying improvisation and new cello techniques with Cellist Peggy Lee, and explored the mandolin and cello mix with Todd. Currently she has returned to her studies at the academy with Ion Hampton, and continues being a "wink" with Todd. "Local bond The Winks' elegantly minimal CD Free Falling Tool Box wouldn't be out of place in the classical section but only half of this music is created with the cello; the other half is mandolin, a great folk musical staple".



For contact and booking, phone: 604-986-7182 / email: fluoride25@hotmail.com / www.thewinks.net

Casals Performance Centennial

February 2002 Marks the Centennial of Casals' Debut in Los Angeles.

Early last year an extraordinary ceremony took place in the town of San Salvador, near Barcelona, Spain. Over twenty-five years after his death, the legendary cellist, Pablo Casals was honored by the reopening of his estate and a museum dedicated to his memory. The ceremony was attended by King Juan Carlos and Queen Sofia.

In 1901, the man who was to be the measure by which all cellists were judged for the next century, Pablo Casals, was twenty-five years old. Though he had begun to attract acclaim in Europe he was virtually unknown in the United States. His introduction to this continent was as a supporting artist to an American diva, Emma Nevada, then popular in Europe.

Emma Nevada was born during the Gold Rush in the mining town of Nevada California. In 1901 she was returning for a triumphant tour (her first since 1884) of America after many successful years as a singer in Europe. She invited Casals, a flutist, Daniel Maquarre, and a pianist, Leon Moreau to join her on a thirty-week tour of North America.

The group arrived in New York in November of 1901, gave its first performances in the Boston area at the end of the month, and slowly made its way south and west, performing in cities large and small until finally arriving in Los Angeles for performances in early February of 1902. They played a number of local engagements (San Bernardino, RIVERSIDE, VENTURA and Santa Barbara) before making their way north to San Francisco where they were engaged to play a number of concerts, the last to be held at Mills College, the alma mater of Emma Nevada.

Though he was unknown to American audiences and critics, his performances in Los Angeles and San Francisco were enthusiastically reviewed in the local press, at times surpassing the enthusiasm that greeted the returning celebrity, Emma Nevada.

The Los Angeles Public Library, Downtown Branch is commemorating this, the centennial year of Casals' west coast debut with a month long exhibit of Casals memorabilia along with a commemorative recital and talk in the Mark Taper Auditorium of the downtown library, 5th and Flower Streets, Sunday, February 3. Works by Beethoven, Schubert, Godard, Goltermann, Faure, Popper, and Casals were performed by cellist, Richard Nail, Director of the Colburn Chamber Music Institute and pianist David Pocock, Dean of the Colburn

School of Performing Arts. Dr. George Moore, curator of the exhibit, discussed aspects of Casals' life with emphasis on his first performances in the United States.

Sponsors of the event include: the Los Angeles Public Library; the Music Performance Recording Trust Fund of the A.F. of M., and the Spanish Consulate of Los Angeles.

Reprinted from *Kindler Cello Society Newsletter, Spring 2002*

Greenhouse Renews his Strad by Willard Larkin

"I thought I owed a debt to the cello. I thought that it had done its service for me," says Bernard Greenhouse about an instrument that has been "... my companion for forty years. It was my career, my friend."

In Sept. 1998, Rene Morel began to restore the cello. He took it as a personal project in his West 54th St., New York workshop, and he worked deliberately and carefully for nearly two years. He finished in time for the cello to be admired and played during World Cello Congress III, at Towson Univ., in May 2000. The instrument, known as The Countess of Stanlein, dates from 1707. It needed work on cracked ribs, a warped top, and myriad other fixes for nicks and scratches, roughened varnish, failing glue, etc. on an instrument that Mr. Greenhouse has owned and played since 1957.

Nicholas Delbanco's story of the project is recounted, with several photographs, in a small book, *The Countess of Stanlein Restored*, published in London by Verso, 2001. (ISBN 1-85984-761-7) Beautiful photographs on the book jacket show the restored cello, back and front, with its signature see-through peg box open to the pegs in back as well as in front. The author, who is the cellist's son-in-law, directs the Univ. of Michigan's program in creative writing. He has published more than twenty books of fiction and non-fiction, including *The Beaux Arts Trio: A Portrait*.

Delbanco tells an engaging story. Woven through it are personal glimpses of the master cellist's life, thoughts on Stradivari and the lasting mystique of his violins, as well as a few insights into modern lutherie, as seen from the perspective of Rene Morel, an accomplished master of the craft. The writing is fluid and literate. A shorter version appeared earlier in *Harper's* magazine. Delbanco draws heavily on venerable sources, such as the Hill brothers Antonio Stradivari, *His Life & Work* (1902), Ernest Doring's *How Many Strads?* (1945), and Elizabeth Cowling's *The Cello* (1975). He does not use modern scholarship of the sort one can find, for example, in the *Journal of the Violin Society of America*. Consequently, there is nothing new said

here to explain the acoustical preeminence of the Cremonamade instruments. The mystique of Stradivari's art is reinforced, rather than questioned. Descriptions of the cello's parts, construction, and functioning are rudimentary. (At one point, purfling is described incorrectly as if it were a mere decorative touch.)

The author wisely consulted Ann Arbor luthier Joseph Curtin, whose sage comments did not appear in the earlier, Harpers version. Curtin gently suggests that, despite the myth-making around Stradivari, modern instrument-makers are "engaged in a far more ambitious project than reproduction" [of the Strad model], and that the luthier's craft is in many respects far advanced, compared with the 17th and 18th century. But no cellist will read this book for technical edification. We will read it for the story it tells. If you have ever cherished a cello, you will appreciate this small book.

Reprinted from "Wolf Notes"
(L.A. Cello Club) 2002

Why Music? Why Strings?

The California American String Teachers Association with National School Orchestra Association and the Professional Musicians, Local 47 of Hollywood California has released an advocacy video *Why Music? Why Strings?*

Narrated by film and TV star Craig T. Nelson, it makes a persuasive case for restoration and expansion of music and string programs. It can help open doors to those with the power to affect change and to inspire others to make their voices heard.

The passage of proposition 13 (a state tax reduction measure) in 1978 signalled the destruction of most music and arts education in California public schools. Once a leader, this state is now near the bottom of the barrel in music teacher to student ratio. Although a few areas retained music and string programs, large numbers of California students have no access to them.

Why Music? Why Strings? can be shown to school and public officials, parent groups, community organizations and others who may be willing to speak out in support music education.

If you are a member of California ASTA with NSOA call your section president for a copy. If you are a member of Local 47, stop by the union for yours. Others may obtain *Why Music? Why Strings?* by calling Bill Pordon at (858) 571-0902. A \$7.50 contribution to California ASTA with NSOA/Es Student Aid Fund is suggested with each request. The video was produced by Victor Sazer with technical and creative services by Vincent Tividad.

The Joy of Music

Several weeks ago, Lorna Brampton, one of my alumni students, who has just finished her music therapy degree asked if I would come and play with her at Cascadia. Cascadia is a sheltered workshop for the developmentally challenged and has just opened a second side on West First in North Vancouver. Lorna has been working at Cascadia for about a year, running a singing group and a hand bell choir. On the evening of the open house, Lorna and I played cello duos to provide background music. At one point, to the delight of both the visitors and the performers, some of "the companions" started to dance. We were no longer background music! The highlight of the evening was hearing "the companions" sing their theme song while playing the hand bells. The intensity that they brought to watching Lorna conduct and the seriousness and sense of responsibility that they felt to do their part was so clearly etched on their faces. The joy in their music-making filled the room! Lorna has done a wonderful job of giving a meaningful musical to these people. It was a delight and privilege to be part of this special evening and witness Lorna's own special blend of musical talent and therapeutic insight. Keep up the good work Lorna!



Catherine Carmack

Reprinted from Cello City Ink

New Directions Cello Festival 2002 – WORKSHOPS
info@newdirectionscello.com

The following workshops are a reflection of the exciting range of thinking, originality, and "state of the art" techniques of our guest artists. Our guest artists share what they have learned making new music for cello, often over a period of many years. We carefully schedule workshops so beginning improvisers and experienced improvisers can all participate throughout the festival.

- **The Bowless Cello Workout with Stephen Katz** – Participants will play through a series of simple left- and right-hand techniques adapted from guitar, featuring the pull-off, hammer-on, and brand new finger-style strum discoveries.
- **Groove Construction and Landscaping with Stephen Katz** – Participants will co-create plucked, strummed, finger-drummed rhythmic patterns and related arco parts. Emphasis will be on how to generate a simple, elegant bass line that leaves plenty of room for interlocking percussive parts, melodic invention, and improvisation.
- **Introduction to Fiddling for Cellists** – Featuring "Boil Them Cabbage Down" and "Arkansas Traveller", **Janet Ferrar Royce**, will present a workshop that won her a teacher's award.
- **The Business Side of Music** – How to manage your group, book your won gigs, create a web site design, contact radio stations, and more, with **Janet Taggart** and **Heidi Palalay** of Relative Sight.
- **Electronic Effects and the Cello 101** – For people who have no experience with modifying the sound of the cello through electronic processing, **Erich Kory** will cover essential areas that will help clarify the mysteries beyond the acoustic cello. Get definitions of terms like Pick-up, Reverb, Distortion, Looping, MiDi, etc.



CELLO CLASSICS was launched by the British cellist Sebastian Combetti in April 2001.

As the principal of the London Mozart Players, and co-principal of The Hanover Band and the Orchestra of the Age of Enlightenment, Combetti's work covers both modern and period instrument performance. He is also a very active chamber music player. His work places him in the centre of music making in the UK and Europe. But he has always maintained a particular interest in the cello, cellists, and recordings of the instrument. 'I know that there is a wealth of material, much of it unknown even to fellow cellists, which would merit the attention of lovers of the cello worldwide,' he said. 'It was this rich seam which prompted me to start the label. And the interest and encouragement I have received in just a few months has certainly justified this. I want this to be a label by cellists for cellists (and many others as well!).'

The first year of CELLO CLASSICS sees six releases – four new recordings and two collections of outstanding historical material. In line with its aims, it presents the playing of many cellists from different backgrounds and different playing traditions. 'With this start, I am sure CELLO CLASSICS will develop into a fascinating catalogue – a worthwhile addition to classical recording.'



Emanuel Feuermann
Rare Recordings 1931 to 1912

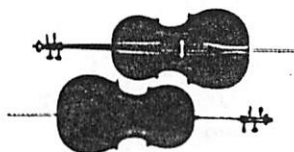


Virtuoso Cello
Transcriptions

Leonid Korokhov
CELLO
Bobby Ches
PIANO

Leonid Korokhov
Friedrich Schlegel
Schubert
Wolff
Grieg
Krumpholtz
Klingenberg
Krumpholtz
Klingenberg
Krumpholtz
Klingenberg

Duos for
2 Cellos



Helena Binney and Sarah Butcher
Music by Cervetto • Danzi • Klengel
Offenbach • Glière • Hindemith

- **Musical Electronic Programming** – In this workshop, **Erich Kory** will delve deeper into the "how to" aspects of usage and implementation of machines, with hands-on practice of programming and activation. Possible topics: MIDI communications, parameter programming and control, appropriate levels in live situations, equalization, and looping.
- **Utilizing The Compositions of Daniel Schnyder**, cellist **Daniel Pezotti** will show us how to draw on the many different colors of cello.
- **Beyond Melodic Comprehension** – How to create solos that are both melodic and harmonic, with **Daniel Pezotti**.
- **How Classical Training is a Wonderful Background for Improvisational Playing**. **Corbin Keep** will also offer transcribing tips, fun noises and the various roles of cello in non-classical situations.
- **The Cellist as Singer-Songwriter** – Singing and playing the cello, repertoire, songwriting, amplification and pickup systems will be explored by **Corbin Keep**.
- **Arranging Pop and Rock for Cello** – How to take your favorite pop tune and make it a cello tune! With **Sean Grissom**.

Each year we also have a wide range of jam sessions. Jam sessions allow people to go into a room and just play in a style for an hour. What follows here's a sampling of the possible jam sessions to be offered at the festival.

- **Fearless Soloing: Licks, Tricks & Shticks** – Explore the basics of what comprises a good solo, call and response lick trading, integrating what we already know into our soloing repertoire and more with **Corbin Keep**.
- **Cajun Jam Session with Sean Grissom**

• **The Genres of American Fiddling for Cellists: Janet Ferrar-Royce** will share tunes arranged for cello from various American fiddling genres, like NE, Irish/Scottish/Cape Breton, Southern, Old-Timey, Franco-American, Bluegrass, Western Swing, etc., and will teach at least one fiddling "ornament" with each tune.

YOUNG PEOPLE'S CELLO-BRATION – Now in it's fifth year, this festival-within-a-festival invites people of ages 8-16 to attend the festival. Young people are invited to attend beginning (or advanced) workshops, jam sessions, play electric cellos in the exhibition showroom, attend the Saturday evening concert, and are treated to a pizza lunch.

TEACHER TRAINING – How do we introduce improvisation into a string program or private studio? What are some helpful materials to use? Who are some of the people contributing to this movement? Dr. Sera Smolen will hold seminars throughout the weekend so teachers can attend the festival with an eye for gathering materials and experience to take into the studio and classroom at home.

CELLO BIG BAND – The Cello Big Band gives everyone (participants, staff and guest artists) a chance to play works for multiple cellos which are non-classical in style. Some of the works have some improvisation sections in them.

EXHIBITION – The exhibition provides an opportunity for festival participants to try out electric cellos and other related accessories from a variety of makers and to ask questions of the makers.

CANADA

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