

Newsletter

Vancouver Cello Club



Editor: Judith Fraser

JANUARY 1989

President: Audrey Piggott
Secretary: Ernest Collins
Treasurer: Judith Fraser
Honorary Past President: Ian Hampton
Executive: Lee Duckles
Kristl Armstrong
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VANCOUVER CELLO CLUB NEWSLETTER

THE CAROLINE E. RILEY SCHOLARSHIP

Open to members about to leave their home base for the first time for further cello study. The scholarship will be awarded on audition in May 1989 at the V.A.M.

Written application must be submitted to Judith Fraser before May 1, 1989. Use form below:

VANCOUVER CELLO CLUB

TO: Judith Fraser, Treasurer
Vancouver Cello Club
#17 - 1460 Esquimalt Avenue, West Vancouver, BC V7T 1K7

Caroline E. Riley Scholarship

I hereby apply for this scholarship to be awarded in May 1989.

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 _____

NOTICE

The postponed informal talk on the Suite in G Major by J.S. Bach given by Audrey Piggott will now take place **Friday, February 26, 1989**
7:30 p.m.

in the Library of the Vancouver Academy of Music

Those attending please bring your own copy of the Suite and if anyone who has studied all or some of the movements would like to, please bring your cello as well.

CELLO CHIT-CHAT

Last month (December '88) marked the debut of **Anthony Elliott** with the New York Philharmonic under Zubin Mehta featuring the Rococo Variations. Tony will be teaching at JISA in Victoria this summer and will be in Vancouver in March to perform in Quartet Canada in the West Vancouver Chamber Music Series (March 8 at West Vancouver United Church). Tony will do the **cello ensemble class** at the V.A.M. March 4 at 1:30 p.m. in the orchestra rehearsal room. All Cello Club members are welcome - bring your instruments.

Sunday, March 12, 1989, 8:00 p.m., **Steven Isserlis** will give a recital for Vancouver Recital Series.



STEVEN ISSERLIS
(cellist) was born in London, England and studied at the International Cello Centre there and at Oberlin College in Ohio. He has worked with all the major British orchestras and is heard frequently on BBC radio and television. In 1986/87 he made his Canadian debut in Toronto and has toured the United States, Europe and the Soviet Union. As a chamber musician, he has appeared with the Takacs, Brandis, Lindsay,

Endellion and Chilingirian Quartets. Recently, he has played in the Spoleto Festivals in the United States, Italy and Australia. He teaches at the Eastman and Guildhall Schools of Music and will give master classes at the International Musicians Seminar at Prussia Cove in Cornwall.

Sophie Willer will perform the Rococo Variations in March with the Akron (Ohio) Symphony - The result of winning the University of Akron Concerto Competition. Her new address: 525 Allyn Street, Akron, Ohio 44311.

News from **John Husser** - 7700B Foxridge Blacksburg, VA 24060. "I still intend on being a performing musician, but if I am not, I will end up teaching high school or some form of music education. Although I am a bass player, I was first a cellist. I want to be part of the Vancouver Cello Club because from what I heard while I was there last year sounded pretty good! Lots of talent, especially Stephanie Finn. I might be able to help get "gigs" in the future. Send me a newsletter and a bill for dues so I can get back into that scene. Who knows, I might have some students that would really benefit from such a club one day" - John is very busy with 3 jazz bands (he sent a tape of his original material with one band), University Symphony, University Jazz Ensemble, 16 credit hours of school and 20-30 hours at a job. He would love to hear from old pals Sean Varah, Stephanie Finn, Elinor Harshenin and Alexis Taylor.

From Peachland, **Marta Powell** writes "The Beach Avenue Strings participated in November in a local festival of music, 'Musical Magic Variety Show'. The group consists of 4 violins, 1 viola, 1 cello, piano and organ. They play for seniors and shut-ins and for other celebrations in Peachland. Marta asked for news about **Julien Lloyd Weber** who will be performing with the VSO (Orpheum) May 28, 29, the Elgar Cello Concerto. **Lee Duckles** (principal cello of VSO) is working on the possibility of a joint-sponsored workshop with the VCC and VSO while Weber is here in Vancouver. Details in April newsletter.

WANTED A full-size cello for beginner adult between \$1,000-1,500
Heather Chesley (943-3532)

FOR SALE 1/4 Suzuki \$450.00
Millbank (Nanaimo)
c/o Judy Fraser 926-2648

Thanks to **Lee Duckles** and the VSS for allowing Cello Club members to attend the final VSO rehearsal with **Matt Haimovitz** performing the Dvorak Cello Concerto. It is very inspiring especially for young students to be able to observe someone of Matt's age with such technical brilliance and musical taste. Hopefully we can repeat in the spring with **Sophie Rolland** (May) and **Julien Lloyd Weber** (May).

Adult Class March 1, 1989 8:00 p.m. Room 22B
Vancouver Academy of Music

Student Recitals February 3, 1989 7:30
April 7, 1989 7:30

Ian Hampton, cellist with the Purcell String Quartet, Honorary Past President and one of the founders of the Vancouver Cello Club, and Musical Director of Langley Community Music School, will step down from the PSQ in June 1989. The Executive has asked Ian for comments on his musical life as a quartet player.

PSQ: on being 20 years old

I grew up with string quartets. To a child also growing up in war-time England, a quartet was part of the "before the war" myth when marmalade contained real oranges, you could buy chocolates and white bread was served at every meal. My musical life, mostly restricted to listening to a wind-up gramophone or the wireless, was punctuated by live concerts. My memory of Myra Hess reaffirming civilization by playing the Brahms piano quintet amidst the bare tall columns of London's National Gallery attests to the strength of a child's impressions when taken to concerts. When the BBC stopped broadcasting Beethoven's Victory Rhythm and Wagner was once more allowed into England, when L.P.S. along with real marmalade and chocolates graced the shelves, I spent my birthday money hoarding cheap but precious 78's: stacks of memorable chamber music like hot cakes. Leisurely Lener performances, breathtaking Budapest who dispatched the Italian Serenade in 10 inches. My hero was not Casals, recently emerged out of exile, but the cellist of the Pro Arte, Robert Maas.

There was a proliferation of music in post-war England. Artists were once more on the move and the phenomenon was celebrated by establishing the Edinburgh Festival where on chilly August mornings legions of string quartets entranced us: The Hungarian, the Italian, the Smetana, the Janacek, the Amadeus and the already legendary Julliard who introduced us to the brave new world of Bartok.

There was a proliferation of orchestras big and small in London. We students who mostly had few private presumptions about becoming soloists, aspired to play chamber music rather than joining one of those orchestras. I began to discover the darker side to string quartets. "Whatever you do" said Martin Lovett to me cheerfully one day at Hill shop "don't play quartets". Germain Prevost was asked to write a biography of the Pre Arte Quartet "you know" he told me, "I remember travelling in a Pullman coach trying to sleep behind a curtain and Maas talking to Onnou saying 'now what about our viola?' - I don't want to write that book". In the days before credit cards I remember the Griller Quartet returning to England after a lengthy European tour. Their agent had not forwarded any fees and they had no money. The Grillers gave a recital at the Victoria and Albert Museum after which there had been a reception, my father (their cellist) returned home late with his pockets bulging with sandwiches and cigarettes, our diet for the next few days.

Still, those were the days when, for me, string quartets had an aura of magic. Four small men would walk on stage in their post-war utility suits and transport us with Mozart. The audience would nudge each other and say "Darling, aren't they wonderful". The romance of quartets rehearsing on trans-atlantic liners has faded and the music profession, vulnerable to the ways of the world, has turned to face a new enemy - a frivolous society which looks blank if you say "muss es sein (# minor, King of Prussia or Kaiser to them).

Thus I count myself amongst the privileged to have been able to play string quartets for most of my career even if I can hardly claim to have earned my living exclusively at it. Yes, I discovered for myself that a string quartet is the most difficult medium in music and yes, that the whole world knows better than a string quartet how to play string quartets. When I first joined the music profession Old Lags would tell me how they played in restaurants before full-time orchestras existed, and how musicians committed suicide after the talkies came in. I decided I didn't really know how to play the cello well enough to respond to the professional expectations of me, so I went to play string quartets at Edinburgh University for 30 pounds a month. The string quartet is the great educator. To the music critic whose ear I trust is not as sharp as his pen, I suggest he take a turn in a quartet; it is a humbling experience. The notes are not where they should be, the tune is never yours, the bowings are always somebody else's, the tempi are seldom the composer's and the leader usually wins the argument. Work permits don't arrive; contracts don't get honoured, fees don't get paid, hotel rooms smell of smoke and connections are missed. At ten a.m. though, four dishelved people will, for the umpteenth time, begin rehearsing the "Dissonance"..... to be continued in April '89 newsletter.

A TARRY TALK WITH TYCHO !

When both Vancouver newspapers called for volunteers to help clean up oil spilled on the beaches of Vancouver Island's west coast by the barge, Tycho (nine years old), Claire (four years old), and their mother decided to go and help with five friends.

This is what Tycho wrote at the end of their first day:

January 13, 4 p.m. It took us eight hours to get to the west coast of Vancouver Island yesterday. When we got here the wind was howling, the sea was roaring, and it was raining. Today I went oil hunting with Chris, Doug, Jane, Sheila, and Bruce. When we set out it was snowing but when we got on the beach (we had to climb down a steep trail) it had stopped. We found eleven oil-covered birds and we filled forty garbage bags with oily beach material. We had to tie the bags up with orange surveyor's tape so the helicopter pilots could see them and pick them up. By the time we stopped for lunch it was warm and sunny but as I am writing this the wind is blowing the hail horizontally on the beach outside our cabin.

His mother interviewed Tycho about the experience:

Mother: What did you wear to go oil hunting?
 Tycho: I wore, let me see, four shirts, my skiing long underwear, jogging pants, my nylon track suit (the pants were wrecked by tar), my mother's sailing jacket, a wool tuque, a rain hat, and fisherman's rubber gloves.
 Mother: How did you decide where to go to find oil?
 Tycho: We went to Park Headquarters and the Rangers told us where to go.
 Mother: Which beach did you go to?
 Tycho: Green Point.
 Mother: What did the beach look like?
 Tycho: The beach looked like it had black chicken pox.
 Mother: How big were the pox?
 Tycho: Quarter and dime size, and bigger.
 Mother: How did you pick them up?
 Tycho: We picked up one in our fingers, and dabbed others with it, and they'd stick on.
 Mother: What did you do with the blobs you picked up?

- Tycho: We put them into green garbage bags.
 Mother: What did you do with the bags when they were full?
 Tycho: The bigger guys carried them, but I had to drag mine up the beach and lined them up on logs above the tide line.
 Mother: Did you see the helicopters pick them up?
 Tycho: I didn't see them picking them up on the beach, I only saw them dropping them into dump trucks in the parking lot.
 Mother: Describe that.
- Tycho: The helicopters came flying in over the coast line with the bags in a net hanging on a long rope underneath them, and hovered over the dump truck, and the person in the truck would unhook half of the net, and the bags would fall into the truck.
- Mother: Did you find any birds?
 Tycho: I found two.
- Mother: What was that like?
 Tycho: The first one looked like a rope with a tiny bit of tar on it, but then I saw the beak, so I knew it was a dead bird. The second was the same, but tarrier. The heads were so beaten up that we couldn't tell what kind they were.
- Mother: How did the experience feel to you?
 Tycho: It was sad seeing all the dead birds and plants.
 Mother: What did you learn from this experience?
 Tycho: I learned that things in the sea travel a long way, and fast, even without any self-propulsion. I learned that oil that goes into the breaking towers is like tar, and that it's dirty and destructive to living things. I learned that we should be more careful with oil. I think we should drive oil on highways because it's too destructive in water.
- Mother: Is it easy to clean up?
 Tycho: NO !! It is hard, boring work!

The Vancouver Academy of Music and Langley Community Music School will co-sponsor a summer school for students, parents and teachers studying the Suzuki Method. The "Canadian-American Suzuki Institute" will be held August 6th through August 10th at Trinity Western University in Langley. More than 300 students studying violin, piano, cello and flute will participate in group classes, master classes, and a diversity of elective classes in related musical disciplines. The students will range in age from pre-schoolers to teenagers. Training for Suzuki teachers will take place in conjunction with the classes for students. The classes offered for teachers will serve as a refresher course for experienced teachers, as well as an introduction for those new to the method.

The Suzuki approach to musical education was established by Dr. Shinichi Suzuki in Japan over fifty years ago. The method has grown to a world-wide following with children of many nationalities taking part. The program is often described as the "Mother-tongue" method of teaching in which a child learns a musical instrument through listening and imitation in the same way in which language is developed. Ideally, listening as a preparation for musical study should begin from the day of birth. Study on the instrument is started during the pre-school years when a strong co-operative relationship between teacher, parent and student is essential. Although not specifically designed to create professional musicians, but more to instill a love of music, a considerable number of Suzuki graduates have gone on to professional careers. Above all, Dr. Suzuki stresses that the instrument can be used as a tool to develop the child's potential to become a fine, sensitive human being.

The Institute planned for this summer will be a repeat performance of the one held in July of 1987. The cooperative relationship developed between the Vancouver Academy, Langley Music School and the Bellingham School has resulted in a bi-annual event alternating between Western Washington State University and Trinity Western University. It serves as a focus for the new, developing Suzuki programs in the province of B.C. and in 1987 brought together participants from Alberta, Saskatchewan, Ontario and the States of Washington, California, Montana, Idaho, North Dakota, New Jersey and Texas.

Suzuki Institutes give students, parents and teachers the opportunity to work intensively with some of North America's most distinguished Suzuki teachers. The faculty in Langley will be led by William and Constance Starr (violin and piano) from Boulder, Colorado and Carole Tarr (cello) from Cleveland, Ohio.

The Starrs have been recognized as leading authorities on the Suzuki Method at an international level since 1964. They are well known as performing artists, master teachers and the authors of books written specifically for parents and teachers.

Carol Tarr has had a distinguished career as a performer, teacher and administrator. She has established Cello programs in Wisconsin and Colorado and taught at Summer Institutes throughout the United States.

Special events are planned to enhance the study of music and make this a happy and enjoyable time for both children and adults. Opportunities will be available for students to make music together in orchestra, chamber ensembles, Orff and Kodaly classes, while the lighter side, country fiddling, classical dance and a supervised recreation program will also be offered.

This is a musical and social experience which every Suzuki student, parent and teacher should have the opportunity to enjoy. More information is available from the Vancouver Academy of Music and Langley Community Music School.

By Susan Magnusson & Rosalind O'Keefe



Carol C. Tarr

Carol C. Tarr is a native of Montana, received her Bachelor of Music Degree in cello performance from the University of Southern California, and her Master of Music Degree from the Peabody Conservatory in Baltimore, Maryland. Her teachers have included Florence Reynolds, Gabor Rejto, Stephen De'ak, Zara Nelsova, Mischa Virzilay, and Christopher Bunting.

At home in Lakewood, Colorado, a suburb of Denver, she maintains a large cello class ranging in age from two to sixty. She is director of the mid-winter Colorado Academy Suzuki Workshop, teaches at Denver Talent Education, and is co-director of the Rocky Mountain Chamber Music Camp. She has taught at Beloit College, University of Northern Colorado, and Metropolitan State College and initiated the Suzuki cello program at the Pre-College Institute, University of Wisconsin, Madison.

As a founding member of the Suzuki Association of Colorado, she was the president for two years, has been state secretary-treasurer of Colorado ASTA, and is state string chairperson of Colorado State Music Teachers' Association. Carol is a registered Teacher Trainer and has been active on the Cello Committee of the Suzuki Association for the past four years. She also serves as a clinician at summer institutes throughout the United States.

News from the Suzuki Cello Program at the Vancouver Academy of Music

Audrey Nodwell

This fall we have had a few major changes to the faculty. Sue Dallyn has started a new job as an insurance underwriter. We all wish her the very best. She took a group of Suzuki cello students to the Pan Pacific Hotel to perform for the North Shore Family Services Ball (December 22). Mary Thompson who had been teaching in the program one day a week since September is now teaching Susan's students as well.

On February 3rd the advanced classes will be playing at Oakridge for the "Celebration of the Arts".

Re: Visit from Edmonton Suzuki Students

When: February 24th (afternoon) to Feb. 26 (train leaves on Sunday at 4:00 p.m.)

We will be hosts to Suzuki students from Edmonton. Approximately 14 - 16 advanced cello students and 6 adults will be visiting us for a weekend. The weekend will include a workshop with Diana Nuttall, the Edmonton cello teacher, and at least one recital and one play-out. The students and adults will be billeted with Suzuki cello families. Please let Kristl Armstrong or me know if you can billet one or more students and perhaps an adult (one student would be just fine!). We will have a group get-together on Friday afternoon, a master class on Saturday, pot-luck dinner and a recital on Saturday evening.

This should be a very enjoyable weekend, and future plans include a weekend in Edmonton next October for advanced Suzuki cello students from Vancouver. I'll let you know more details soon.

Carol Tarr will be joining us at the Canadian-American Institute this summer. She will be giving Unit 2 for the Teachers' Course. For more information, please contact me at 921-8799 or at the Vancouver Academy 734-2301.

Anyone Interested?

Contact Judy: 926-2648 or 734-2301

Dear Judy:

Here is a price list on the Jaeger soft cello cases.

The upper case as displayed here in the foam padded version, canvas exterior, large music pocket, 2 bow pockets and string pocket. In full size only.

These should land for \$149.00 NET

In all other sizes down to $\frac{1}{4}$ size they'll be in vinyl and land for \$119.00 NET

The one shown in the bottom picture is the new Swiss Model Deluxe double padded in canvas (fabric) and comes only in full size. It should land for \$198.00 NET

This unit is the top of their line soft case.

Above prices excluding PST.



140.120

