

# Newsletter



## Vancouver Cello Club

MAY 1994

Editor: Judith Fraser

President:	Ian Hampton	939 Ioco Road, Port Moody, V3H 2W9
Secretary:	Ernest Collins	1407 Haywood Ave., West Vancouver, V7T 1V5
Treasurer:	Judith Fraser	210 - 235 Keith Road, West Vancouver, V7T 1L5
Past President:	Audrey Piggott	
Executive:	Kristl Armstrong,	Lee Duckles, Heather Hay, Michael Olsen, Jean Ireland
American Cello Council Delegate:	Judith Fraser	

### NOTICES

ANNUAL GENERAL MEETING - JUNE 10, 1994

7:30 PM

Room 22 B

Vancouver Academy of Music

1270 Chestnut Street

Presentation of bursaries, election of officers, annual reports, refreshments

### Congratulations:

**Wilson Ho:** to the national finals CMC  
to the Provincial finals (festivals) (trio) Vancouver

**Leah Zellinski:** to the 2nd Provincial round of the CMC  
to the Provincial finals (festivals) from Coquitlam

**\*Timothy Bartsch:** Winner of the Caroline E. Riley Scholarship  
to the Provincial finals (festivals) from Vancouver

**Amy Laing:** to the Prov./Nat. finals (festivals) from Nanaimo  
to the finals CMC

**Becky Wenham:** to the Provincial finals (festivals) from Coquitlam  
to the CMC finals

**Emily Kyne:** to the Provincial finals (festivals) (quartet) from Vancouver  
to the finals Kay Norgan Meek Scholarship Competition VAM

**Shauna Rolston:** recently appointed from a short list of three, to the Cello Chair, University of Toronto. A forthcoming CD will feature works by Barber, Shostakovich and Kodaly. Shauna will be appearing with the Winnipeg, Niagara and Calgary Philharmonic Orchestras (recording) and solo recitals in Toronto (North York Performing Arts Centre) and Connecticut. Performances recently in Vancouver with the Kokoro Dance in the premiere of "Dance of the Dead".

**Timothy Bartsch:** 1994 winner of the Vancouver Cello Club's Caroline E. Riley Scholarship of \$1500.00 will be leaving to study at Medicine Hat College August 25th, 1994 with **Bob Bardston** with whom he has decided to spend his first post-secondary year prior to going to Germany. Tim is a dedicated and determined student and we wish him well in "his intention to master the art of cello playing". His scholarship will be presented June 10 at the AGM.

The **RNCM Manchester International Cello Festival** was held April 27 - May 1 at the Royal Northern College of Music to aid the Pierre Fournier Award and the Jacqueline du Pré Memorial Fund. Cellists attending included **Colin Carr, Steven Isserlis, Aldo Parisot, Ralph Kirshbaum, Yo-Yo Ma, Heinrich Schiff and Janos Starker.** concerts, master classes, workshops and films abounded and there was a cello and bow making competition.

**Desmond Hoebig** will be performing the Dvorak Cello Concerto with the VSO in October and there is the possibility of 1 or 2 days of master classes sponsored by the VAM and the VCC. Details in the fall newsletter. Desmond will also be sponsored in October in Nanaimo by the CVICMS.

FOR SALE: 1/2 Czech

\$550

Elizabeth Brodovitch 438-3617



## The American Cello Council, Inc.

340 West 55th Street, 5D • New York, NY 10019 • (212) 586-7137

May 6, 1994

Dear Colleague:

The Council meeting on February 5, 1994 in Washington, D.C. was very productive. Enclosed are the minutes, which will be of interest to you.

5th AMERICAN CELLO CONGRESS - June 5 - 10, 1995. Will be held in Tempe, Arizona, and sponsored by the Arizona Cello Society and the Music Department of Arizona State University. Taki Atsumi is now arranging the details, and as soon as have more information, we will send it on to you.

As a dues paying member of the Council, we welcome your suggestions. Please write to: Mr. Taki Atsumi, School of Music, Arizona State University, Tempe, Arizona, 85287. (Please no telephone calls.) Or - to me at the above address.

**FINANCES** - As you know, we are working on a "shoe-string" budget. It is necessary, at this time, to raise funds to continue our activities, and for the 1995 Congress. If you have the name and address of the following: Corporation, Individual, business, or even a professional fund raiser, please be sure to send it to me as soon as possible. We will do the follow-up from our office, with your cooperation.

**NEWSLETTER** - We are still hoping to publish one. If you are interested in participating, in whatever capacity - design, articles, suggestions for material to be published, please let me know.

Here's to a productive and healthy summer,

Esther Prince

P.S. Since our Council Meeting, three more Cello Societies paid dues: Arizona, Chicago and Oregon.

## Minutes of Meeting of Feb. 5, 1994

**Present:** Mstislav Rostropovich, Honorary President; Takayori Atsumi, President A.C.C. (Arizona Cello Society); Esther Prince, Executive Director/Treasurer A.C.C. (New York Violoncello Society); Ronald Costell, M.D., Secretary A.C.C. (National Capital Cello Club); Frank Chapper, Legal Counsel A.C.C. (National Capital Cello Club); Glenn Garlick (National Capital Cello Club); Willard Larkin (National Capital Cello Club); Eleanor Schoenfield (Los Angeles Violoncello Society); David Starkweather, (Georgia Cello society).

The meeting was called to order by Prof. Atsumi at 1:30 p.m. at the Guest Quarters Hotel in Washington, D.C.

The Minutes of the November 9, 1991 meeting, as prepared by Esther Prince, were read and approved.

A Financial Report as of January 31, 1994, was distributed and reported a current balance of \$3,106.33. The following constituent clubs are current with their payment of \$200.00 yearly dues: California, Los Angeles, National Capital, New York and Vancouver. Clubs who have not yet contributed will be contacted by the Treasurer, and encouraged to make whatever contributions are feasible for them.

Honorary President, Maestro Rostropovich, reported on the abortive attempts to sponsor an International Cello Congress in Barcelona.

A letter from Marta Casals Istomin was read explaining the cancellation. While the project had the backing of the Spanish King and Queen, political and economic conflicts between jurisdictions appear to have precluded firm support in a sufficiently timely manner to have made the Congress feasible. M. Rostropovich is eager for the next International Congress to be abroad, perhaps in Japan or St. Petersburg, in 1997. He suggested the next American Cello Congress take place in 1995, with the usual international participation. He invited Prof. Atsumi to join him in exploring possibilities in Japan. Prof. Atsumi reported that efforts to explore the possibility of a Congress in China have been frustrated by limited funding there -- although funds were promised from Hong Kong source -- and the limited numbers of persons who might be able to attend.

A report in the form of a letter was submitted by George Moquin, Consultant to the A.C.C., on the Leonard Rose Competition. The competition and its related activities provided visibility for the Council and its mission in the interval since the last Cello Congress of 1990. The Competition was highly successful in attracting one hundred and twenty-nine applications, and was noteworthy for its atmosphere of sustained high spirits, professionalism and camaraderie. The next Rose Competition is scheduled for July 10, 1997 at the University of Maryland campus.

While the Council does not as a matter of policy sponsor its own competition as part of the Congress activities, the member clubs did agree to the Council funding one of the Semi-Final Prizes for the Rose Competition.

The possibility of the Council producing a Newsletter was discussed as a way of disseminating information to the constituent clubs, and of maintaining mutual awareness of club activities. No decision was made as to the mechanics of this endeavor. It was planned to continue discussion at a later time. Clubs currently are encouraged to use material from each other's newsletters/publications.

It was decided to hold the next American Cello Congress in Tempe, Arizona in 1995, to be hosted by Prof. Atsumi, Arizona State University and the Arizona Cello Society. Additional information will be attached to these Minutes.

Various options were discussed for obtaining financial support for the 1995 Congress: 1. sponsorship by a major corporation, which might be named in the title of the Congress; 2. sponsorship by a Major Non-Corporate Contributor; 3. Fundraising by a professional fundraiser in the musical field. Specific suggestions will be sought from the constituent societies/clubs.

Respectfully submitted  
Ronald M. Costell, M.D. Secretary

\*Reprinted from Violoncello Soc., Inc., of NY Newsletter Winter '94

A REPORT ON THE CELLO SOCIETY OF CHINA - by Orlando Cole

Many of us remember that in the first half of this century, the majority of string students were of Jewish ancestry. More recently their role has been usurped by Asian students. This has made me wonder about the state of cello playing and teaching in China. My curiosity was satisfied by an invitation to judge a competition sponsored by the Cello Society of China, held at Beijing's Central Conservatory between August 18-26, 1993.

Five prizes were awarded, all of them won by girls, the youngest being 13. A special top prize was given in memory of Shueh Cup Wang, a revered and very influential cellist whose career was brought to an end by the abuses of the Cultural Revolution. His son, Ray Wang, now assistant first cellist of the Hong Kong Philharmonic made the presentation to 21 year-old Wen Ma.

Of the 140 applicants, 40 were chosen to compete in the solo category. 57 entered as cello ensembles. I only helped judge the 12 finalists. Each had to play "Rococo" and another major concerto --- quite an endurance test for both performers and listeners. The formidable preliminary round required the Locatelli Sonata, Tschaiowsky's "Pezzo Capriccioso", three movements of a Bach Suite and a short Chinese piece. Prizes were awarded at a public concert given by the five winners and two duos.

I also gave a master-class for six who were not in the finals. The technical accomplishment of all of these young people was very impressive. If we recall the short history of cello playing in China, it was astonishing to hear a large number on this level. Unfortunately, they have no funds to support further study in the West which could broaden their musical standards and experience.

I have warm memories of this contact with the older members of the China Cello society. Their devotion to the cello and to each other, in an often frustrating situation, was inspiring. Under the presidency of Zhi-Wen Situ they even hope to host, sometime, an International Cello Congress in Beijing. Let's go!

*Orlando Cole has recently made two video tapes with Lynn Harrell called "Exploring the Bow Arm". He says he regrets not being able to attend recent Cello Society meetings and sends his greetings and good wishes to all of his "cello friends".*

#### Graduation Recital ▶◀ May 20, 1994

<p><i>Michael Olsen</i>, Cello 7:30 pm Koerner Recital Hall Vancouver Academy of Music</p>	<p>Program: Sonata in D Minor A. Corelli Sonata in a Minor E. Grieg Sonata No. 1 B. Martinu Pianist: <i>Allen Stiles</i></p>
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#### Recital ▶◀ May 13, 1994

<p><i>Emily Kyne</i>, Cello 7:30 pm Koerner Recital Hall Vancouver Academy of Music</p>	<p>Program: Sonata No. 2 J.S. Bach Hungarian Rhapsody D. Popper Concerto in A Minor C. Saint Saens Pianist: <i>Silvia Fraser</i></p>
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#### Recital ▶◀ May 29, 1994

<p><i>Wu Ge</i>, Cello 7:30 pm Gateway Theatre 6500 Gilbert Rd. Richmond, BC</p>	<p>Program: an exciting blend of music from Western classical and Chinese folk music  Pianist: <i>Patricia Rolston</i> Adults: \$10 Sr/Students: \$5</p>
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#### \* Graduation Recital ▶◀ March 26, 1994

<p><i>Carina Reeves</i>, Cello 8:00 pm Brown Hall New England Conservatory of Music</p>	<p>Program: Beethoven Britten, Ginastera Chopin Pianist: <i>Miles Goldberg</i></p>
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#### CONGRATULATIONS TO CARINA REEVES BACHELOR OF MUSIC, PERFORMANCE DEGREE

#### Recital ▶◀ June 17, 1994

<p><i>Ian Hampton</i>, Cello 12:10 pm Vancouver Art Gallery</p>	<p>Program: Buczynski: "Tuesday" Messiaen: "Quelques Regards pour Jesus" Kulesha: Cello Sonata Brott: Psalms for Solo Cello Pianist: <i>Bernard Duerksen</i> Adults: \$4.75 Sr/Students: \$2.50</p>
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#### Inaugural Concert ▶◀ May 19, 1994

<p>Una Voce 8:00 pm 7190 Oak Street Temple Shalom</p>	<p>Lead by Melissa Kleinbart and Andrew Pearce Program: Bach, Mozart, Dvorak, Warlock</p>
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#### Notes from the Editor:

I apologize for the late May issue of our Newsletter. The past 6 weeks have been full of festivals, juries, final recitals, CMC, 25th Anniversary concerts/celebrations of the Vancouver Academy of Music and a most exciting 3-day workshop which I did for *Morag Northey's* Studio in Calgary May 13-15. In spite of being after the fact, I am including concert dates and programs of our members as they are still of interest, especially to our out-of-Vancouver cellists.

A few notes on *Morag Northey*, who has the Crescent View Cello Conservatory in Calgary. An old student of mine (I started her), and Ian Hampton, Morag did her B.Mus. in Texas with the internationally renowned Phyllis Young, specializing in teaching young cellists. Recently she completed a Masters in Performance at the University of Calgary. I worked with 27 of her students and was particularly impressed with the cello quartet work which Morag begins after a year of study. The ensemble work was excellent, with lots of fun arrangements as well as our usual "sober" repertoire and the dynamic contrasts in such young players was exceptional. I enjoyed meeting and introducing to the parents, *Roy Quade*, a very fine bow maker/lutier, whose gold mounted cello bow (which we saw) recently won 3rd prize at the Manchester International Cello Festival.

I recently heard from *Markus Stocker*, who enclosed a Wigmore Hall (London) program (May 13) including Strauss Sonata in F Major, Elena Firsova "Enchanted Island" Op.66 (1993) and "Homage to Ireland" (world premiere), Debussy Sonata and Rachmaninov Sonata in G Minor, Op.19. *Markus Stocker* will be guest teacher in Brisbane, Australia for this coming year, but we hope he will soon return to Vancouver so that we may once again have the pleasure of his knowledge and performance.



#### SUMMER CAMPS

JISA  
July 3 - 28

Faculty:  
Phone: (604) 736-1611  
Fax: (604) 736-8018

St. Michaels University School,  
Victoria  
\$ 75 Registration Fee  
\$ 1,950 R & B included  
(July 17-25)  
*Steven Doane* (July 3-17)  
*Desmond Hoebig* (July 3-8)  
*Tsuyoshi Tsutsumi*

Marrowstone Fort Worden, Port Townsend, WA  
August 7 - 28 Age 12 - 23

Phone:  
(206) 362-2300  
11065-5th Ave. NE  
Suite E  
Seattle, WA 98125

3 weeks: US\$1,100 (Tuition, R & B)  
2 weeks: US\$ 860 (Tuition, R & B)  
1 week: US\$ 540 (7-14th or 14-21st)  
Faculty: *Craig Weaver*  
*Parke Burgess*  
Guests: *Nathaniel Rosen* (7-14th)



WEST COAST AMATEUR MUSICIANS SOCIETY

94.03.15

MEDIA RELEASEFOR IMMEDIATE RELEASECONTACT PERSON:

Jack Downs, Director  
980-5341

SPECIAL TO VANCOUVER CELLO CLUB NEWSLETTER

Bob Bardston, popular teacher of cello, will return to Shawnigan Lake Music Holiday this summer. Bob is a celebrated cellist who performs regularly in Canada and the United States as well as a teacher at Medicine Hat College, Alberta. He will be performing and coaching chamber music sessions as well as presenting his special course "For Cellos Only." He especially likes to work with amateur musicians.

The music camp for adults and families will be held for two weeks again this summer from July 17-24 and/or July 24-31. Participants may register for one week or both weeks. There will also be sessions in choral singing, Human Tune-up, music appreciation, Vocal Jazz, computer and orchestra conducted by Michael Reason, conductor of the Prince George Symphony. Be lucky and join West Coast Amateur Musicians for this very special event. For a free brochure, call the society at 980-5341.

## New England Conservatory

Laurence Lesser, President

March 9, 1993

Judith Fraser  
President  
Vancouver Cello Club  
17-1460 Esquimalt Avenue  
W. Vancouver, British Columbia Canada V7T 1V5

Dear Ms. Fraser:

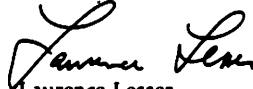
On April 2, the NEC Symphony will make its Carnegie Hall debut in a program that's very dear to me. Gregor Piatigorsky had a profound influence on my and Michael Tilson Thomas's lives. We are very proud to be putting together two "Piatigorsky Legacy" concerts in his memory, the first major tributes to Piatigorsky since his death in 1976.

The occasion is the awarding of the 1993 NEC/Piatigorsky Artist Award to cellist Steven Isserlis. This award carries a stipend of \$10,000 plus an emphasis on providing a young artist with a significant performance venue.

At Jordan Hall in Boston and at Carnegie, we will be presenting the American premieres of John Tavener's *The Protecting Veil*. The program also includes Bernstein and Stravinsky as well as a film of Gregor Piatigorsky in performance.

I would be pleased if you and a guest could share the New York evening and the post-concert reception with me. Please R.S.V.P. to my office, 617-262-1120, ext. 200.

Cordially,

  
 Laurence Lesser  
 President

*Carmia Reeves participated in this performance.*

290 Huntington Avenue  
Boston, MA 02115  
(617) 262-1120

**CYMC**  
July 10 - Aug. 7

Ph: (604) 338-7463  
Fax (604) 338-7480

Courtenay  
Registration: \$10  
Tuition/R&B: \$400 p. week + GST  
Faculty: *Thomas Wiebe*  
*Bryan Epperson*  
*Kim Scholes*

**Summer Youth Pops Orchestra**

Basic fee: \$200 plus tour fee (interior BC)

Phone: 10-day workshop July  
(604) 922-2449 10 concerts over July/Aug  
(604) 274-3221 1 week Interior Tour July

**Pacific Chamber Music Workshop**

July 25 - 29 9:30 am - 1:00 pm \$160.50

Phone: King Edward Campus  
(604) 871-7297 1155 East Broadway  
Faculty: *Peter Caton*  
*Audrey Nodwell*

**West Coast Amateur Musicians Society**

July 17 - 31 Shawnigan Lake

Phone: Faculty: *Bob Bardston* (17 - 24)  
Jack Downs Tuition: 1 week \$450  
(604) 980-5341 Membership: Indiv. \$25 Family \$35

**OSSA String Academy**

July 2 - 17 Min. playing level Suzuki book 6/  
RCM Gr.8  
P.O.Box 22037 \$ 50.00 Deposit  
Penticton, BC \$ 850.00 (Tuition R & B)  
V2A 8L1 \$ 500.00 (Tuition, bring lunch)  
(604) 493-0390 9 am - 6 pm  
Faculty: *Kristine Bogyo*

**Fort Langley Summer Strings**

July 25 - 30 Langley Fine Arts School  
9:30 am - 3:30 pm 9096 Trattle St.

Fort Langley  
Registration: \$5.00  
Phone: Tuition: \$115.00  
(604) 888-1759 Faculty: *Ian Hampton*  
*Judith Fraser*

**A Maze of Puzzles & Brain Teasers**

Music for the Puzzles Listener  
August 15 - 19 Langley Com. Music School  
9:30 am - 12:30 pm 4899 - 207th St.  
A course to stimulate the mind -  
classes include instruction on  
critical thinking and good  
science - DEEP THOUGHT!  
Phone: *Lindsay Burrell & Ian Hampton*  
(604) 534-2848

**Orford Arts Centre**

June 27 - Aug. 21 Advanced studies (audition tape)  
Janos Starker July 9-17  
Vladimir Orlov July 18-Aug.7)  
Tsuyoshi Tsutsumi (Aug. 8-21)  
1 week \$475 (Tuition, R & B)  
Phone: Registration: \$45.00  
(819) 843-3981

**5th Annual Margaret Rowell String Seminar**

June 13 - 17 San Francisco Conservatory of  
10 am - 4 pm Music - 1201 Ortega  
San Francisco, CA  
Ph: (415) 564-8086 Fee: US\$ 400  
Fax: (415) 759-3499 Faculty: *Irene Sharp*

**Musikalischer Sommer in Ost-Friesland**

July 15 - Aug. 6 Violoncello Cello Course with  
Aurich (location) Zara Nelsova July 22 - 31  
P.O.Box 323308 DM 450  
D-20118 Hamburg (2 lessons, workshops, chamber  
Germany music)  
Fax: +49 40-44809243 Audit: DM 200

## REPRINTED FROM THE EARLY MUSIC VANCOUVER PROGRAM

Early Music Vancouver's presentation of cellist Anner Bylsma and Pacific Baroque Orchestra tonight is sponsored by longtime Early Music Vancouver member and supporter Ernest S. Collins. It marks his completion of sixty years amateur cello-playing.

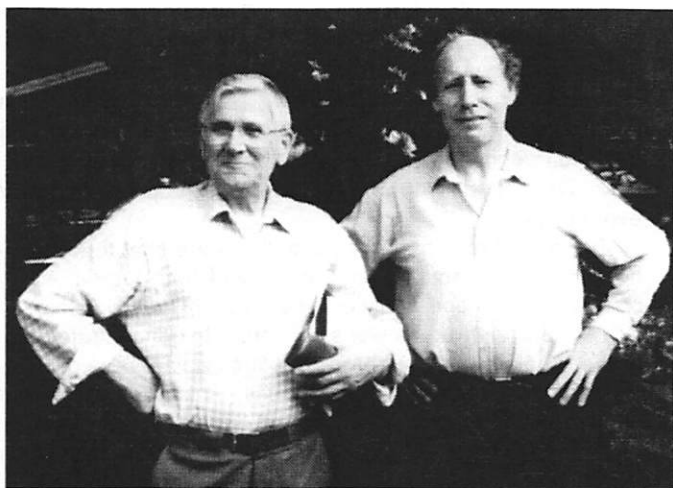
"The cello has been, during these years, a constant source of inspiration, delight and refreshment of the spirit", Ernest says, "and I have particularly valued the opportunity, in the last fifteen years or so, to explore the world of the baroque cello, especially through the concerts, summer courses and master classes offered by Early Music Vancouver.

"I felt that I could not let this anniversary go by unmarked, especially as the 50th anniversary slid by me unnoticed. To sponsor the appearance of Anner Bylsma as soloist with Pacific Baroque orchestra seemed to me to be the ideal opportunity. Cellists in particular owe a great debt to Anner for his inspiration and example, and for his unflinching willingness to respond to those who seek his help. Pacific Baroque Orchestra is a recent addition to musical life on the west coast, which lovers of early music will wish to foster and encourage.

"What I am attempting to express, in associating myself with the concert in this way, is a profound feeling of gratitude for the bounties of the past, and a confident hope for the future of Early Music Vancouver".

Ernest Collins' sponsorship came in response to efforts earlier this year of two members of the Board of Directors, Marianne Huestis and John Leighton, encouraging the wonderful notion of marking significant anniversaries and events by donations or sponsorships towards programmes of Early Music Vancouver which are of special significance.

This sponsorship is an example of how members of the audience can express their appreciation for our work, and actively take part in the presentation of an exceptional event. The generosity of Ernest Collins, which made it possible to feature Anner Bylsma in concert with Pacific Baroque Orchestra, is greatly appreciated by Early Music Vancouver and by the members of the orchestra. All involved in this project - including audience members of Early Music Vancouver, can look forward to a very special concert!



**Ernest Collins**, Secretary of the V.C.C. and **Anner Bylsma** having a chat during Bylsma's recent concert April 16 with the Pacific Baroque Orchestra. This concert including concerti by Leo (A Major), Vivaldi (A Major) and Boccherini (G Major) was sponsored by *Ernest Collins* to mark 60 years of amateur cello-playing.



Reprinted from Cello News, Knoxville TN, Carey Cheney, editor

#### REPERTOIRE SUGGESTIONS FOR YOUNG CELLISTS - A Listing of Some Twentieth Century Works by Carey Cheney

After reading the above articles, I know I feel freshly inspired to reevaluate the next program of pieces for a recital and make sure that I have chosen some new and exciting pieces. At the same time, I have been thinking about the need to have some suggestions at hand of good, fun and effective twentieth century selection that are successful for the younger cellist. I began my search by writing down the pieces I use, that are probably used by most teachers, then I began a telephoning campaign to find out what other teachers are using that they especially like. Here is the resultant listing:

##### Advanced Beginner Level: (all in first position)

Hungarian Children's Songs

Halsey Stevens

Peer

##### Intermediate Level: (shifting up to fourth position, vibrato, varied bowing styles)

Music For Christopher

Halsey Stevens

Peer

Duets for Two Cellos

Halsey Stevens

Peer

Three Easy Pieces

Paul Hindemith

Schott

Spring Song

Frank Bridge

Stainer & Bell

##### Upper Intermediate Level: (shifting beyond fourth position, more complex rhythms)

An Evening in the Village

Bela Bartok

Ed. Musica Budapest

Romanian Dance

Halsey Stevens

Mark Foster Music

Gyermekeknek für Kinder

Bela Bartok

Ed. Musica Budapest

\*Gallery Suite for Solo Cello

Robert Muczynski

(out of print?)

Ten American Cello Etudes

Aaron Minsky

Oxford University Press

##### Advanced High School Level: (command of all positions, clefs)

Major and Minor Etudes

Dmitri Kabalevsky

Kalmus

Sept Arabesques

Bolshuv Martinu

Salabert

Vocalise

Vincent Persichetti

Elkan-Vogel

Sonata for Cello & Piano

Robert Muczynski

Schirmer

Sonata for Solo Cello

Paul Hindemith

Schott

Serenade

Hans Werner Henze

Schott

A Frog He Went A Courtin'

Paul Hindemith

Schott

Concerto

Dmitri Kabalevsky

International

Sonata

George Crumb

Peters

\* The Gallery Suite is no longer published by Schirmer, but it is a gorgeous work which should not be lost or forgotten! The next Cello News project will be to find out how we can obtain authorized copies or perhaps get it back in print! Some music stores may actually still have it on their shelves as older stock. I found my copy at Old Town Music in Pasadena, CA back in 1991! (Most of these titles are available through Shar Music Products (toll-free) 1-800-248-SHAR.) This listing is not intended to be comprehensive in any way. It is a compilation of some of the top titles that have been used successfully in the studio and the concert hall for the younger cellist. Thanks to Rick Mooney, Carol Tarr, Nell Novak, Lynn Burrows and Elliott Cheney for their contributions.



April 23 a number of cellists trooped over to West Vancouver Senior Secondary to see one of our own, *Melissa Ander*, star as 'Dolly' in "Hello, Dolly" - original production directed and choreographed by Gower Champion. Melissa is a member of the school's honour choir and participated in Festival Canada, a showcase of outstanding high school choirs, held this month in Banff. Although always involved with cello, orchestra and choir, Melissa has focused on musical theatre and hopes to attend University of Windsor this fall. Melissa was absolutely wonderful as Miss Dolly and many bravos were shouted that night.



Reprinted from National Capital Cello Club Newsletter - Spring 1994

### The Better Late ... Cello Book

Reviewed by Maryvonne Mavroukakis

This book, subtitled "Cello Playing for Late Starters", is an interesting and simplified approach to the instrument for adult beginners. Written by British cello teacher Pat Legg and one of her adult beginning students, Barrie Hill, it provides useful and often overlooked reminders for players with up to 4 or 5 years of experience.

After a brief history of the cello, there are chapters on how to hold the instrument, bowing, the use of both hands, etc. The book touches successfully on all aspects of musicianship. What it does best, in this reviewer's opinion, is to concentrate on some of the problems encountered by adult beginners, e.g., tension, comfort, relaxation, practicing habits, which are aspects often overlooked by teachers and students alike. There are constant reminders, prompted by questions, "What, why, and how", which force the student to reflect on what is demanded, and how it can be achieved. The exercises offered are effective, and I suggest they become a routine part of one's practice. The last chapters of the book give some basic music instruction and information which may be more useful for British students. As a complement to formal instruction, this book is highly recommended, especially in the early stages of learning the cello. (68 pages, 30 illustrations. Pit Pat Publishing, 43 Inverness St., London. NW1 7HB. ISBN 0 9516768 0 6.)

### The Piatigorsky Memorial Concerts (1978 - 1994)

Sixteen years ago a series of concerts was inaugurated at John Hopkins University's Shriver Hall "...to advance the careers of outstanding young musicians and to further the ideals of Gregor Piatigorsky," who during his lifetime (1903-1976) had been a great friend to his many students, as well as an inspiring mentor.

Nathaniel Rosen, who at age 13 had been Piatigorsky's youngest student, and had later served as his assistant at USC, was the first to be presented, on April 9, 1978. Later that year, Rosen won the Gold Medal in the Tchaikovsky Competition.

After this auspicious beginning, the concert series succeeded in bringing a remarkable group of young cellists to Shriver Hall, including Carter Brey, Colin Carr, Mischa Maisky, Sharon Robinson, and Raphael Wallfisch. In recent years, winners of the Piatigorsky Competition at the New England Conservatory of Music have been featured. The winner last year was Steven Isserlis, who performed with harpsichordist John Gibbons.

On an extraordinarily cold night this past January, Nathaniel Rosen returned to Shriver Hall with three cello-playing colleagues for the 16th Piatigorsky Memorial Concert. The event gave area cellists an opportunity to hear some rarely-performed ensemble works for various cello combinations, presented by four accomplished soloists. Rosen shared the stage with Gregor Piatigorsky's grandson, Evan Drachman, and two of Piatigorsky's acclaimed former students, Steven Kates and Paul Tobias. Mr. Drachman is the founder of "Music Alert", a non-profit enterprise that brings soloists and chamber ensembles to small towns and retirement communities throughout the nation.

The program featured Piatigorsky's solo pieces, *Syrinx*, and *Prayer*, and a cello trio rendition of his *Variations on a Paganini Theme*. The latter, skillfully arranged from the cello & piano score by Grant Beglarian, offers friendly caricatures to twelve Piatigorsky colleagues, from Casals to Kreisler to Horowitz.

The works of other master cellists were also presented: Kummer's *Duet No.2* in g minor, Op. 22, Klengel's *Variations*, Op. 15 (for four cellos), and Boccherini's *Sonata* in D Major (G-74) for two cellos. Haydn's *Divertimento* in D Major, arranged for three cellos by Piatigorsky, and Stravinsky's *Suite Italienne*, which Piatigorsky arranged for four cellos, rounded out the program.

After encores, (including Paganini's *Air on the G-String* transposed and arranged for four cellos) the grateful audience braced themselves against the subfreezing night air with cups of hot spiced cider. The concert will be broadcast later this year on WBJC-FM, 91.9.

### Young Concert Artists, Inc. Picks Gerhardt, Gustafsson

Two cellists, a violist, and a marimba player were the winning entrants in this year's Young Concert Artists, Inc. (YCA) competition. This non-profit organization, based in New York, has local advisory boards in the major U.S. cities, including Washington, D.C.

The two cellists, Alban Gerhardt and Jan-Erik Gustafsson, took first and second place, respectively, in last summer's Leonard Rose International Cello Competition held in College Park. According to Susan Wadsworth, Director and Founder of YCA,

the selection of two cellists is about as rare as the selection of a marimba player. All four of this year's winners will receive the kind of professional concert management that is normally available only to more established artists.

The YCA selection usually leads to a recital opportunity in the Kennedy Center Terrace Theatre.



### OUR CELLISTIC HERITAGE; THE DUPORT BROTHERS

by Elliot Cheney

Most of us know little about our cellistic "ancestors" - the innovators of years past who did their part to develop today's cello technique. In the early years of our instrument, several national schools developed, particularly the German, Franco-Belgian, Russian and Italian schools. It is interesting that the different schools tended to develop along distinct lines. The Franco-Belgian and Russian schools tended to develop the art of the bow in a much more virtuosic manner than the German school, for example. German cellists such as Bernhard Romberg (1767-1841), Friedrich Dotzauer (1783-1860) and Auguste Kummer (1797-1879) were all comparatively conservative in matters such as the use of vibrato, rubato portamento. In the case of Romberg, even the spiccato stroke was considered to be somewhat too showy for his *high* style. These German artists did strive for the highest musical ideals in their playing and teaching, as opposed to the *Drawing Room* virtuoso style which was popular at the time.

The Duport brothers were perhaps the most important representatives of the French school. Although it is likely that they heard Boccherini perform at the *Concerts Spirituels* in 1768, their development as cellists can be considered almost purely French. The elder brother, Jean-Pierre (1741-1818) seems to have studied with Martin Berteau, one of the founders of the French school. He was also the teacher and mentor to his younger brother, Jean-Louis (1744-1997). Jean-Pierre was quite famous in his day, and also had a great deal of influence in the development of the cello, as well as literature for the instrument. In 1773, he became first cellist of the Royal Chapel in Berlin, and also taught Friedrich Wilhelm II who was later responsible for commissioning great works for the cello, including quartets by Haydn, the "Cello" quartets (K.575, 589, 590) of Mozart, and Beethoven's Opus 5 cello sonatas. These two cello sonatas were in fact first performed in Berlin by Jean-Pierre Duport, with the composer at the piano. In 1786, Jean-Pierre was appointed to the post of Music Superintendent by Friedrich Wilhelm II. Jean-Louis prospered under the guidance of his elder brother, and soon equaled him as an artist. His debut at the *Concerts Spirituel* was a brilliant success. His popularity was such that he could not possibly accept all of the engagements which he was offered. On one occasion when in Geneva to perform, Jean-Louis called on Voltaire who was living in retirement nearby. Voltaire's comment on Jean-Louis' playing has been preserved for posterity: "Monsieur Duport, you make me believe in miracles - you know how to make an ox sing like a nightingale!" Perhaps the most famous anecdote regarding Jean-Louis is of his meeting with Napoleon. At one of the *Concerts Intimes* given at the Tuilleries, in which Jean-Louis often performed, Napoleon entered in full hunting regalia complete with spurs. After listening to the music for a few minutes, Napoleon grabbed Duport's cello and demanded, "How the devil do you play this thing?" He then squeezed the cello between his knees and in so doing made a huge scratch on the priceless instrument with his spurs. Duport's pathetic cry "Sire!" was enough to prompt Napoleon to give the instrument back to its owner. Napoleon's scratches can still be seen on the "Duport" Stradivarius, which is now in the possession of Mstislav Rostropovich. Jean-Louis' treatise *Essai sur le Doigté du Violoncelle* was the first work to outline a fingering system which was not based on the viol da gamba. Before this time a fingering system was in use (as outlined in the instruction book by Corrette) where the first, second and fourth fingers were placed half-steps apart. Duport's system is essentially the same as that in general use today. The *Twenty-One Studies* found in Part Two of the *Essai* are still in general use, and give evidence to the high level of technique developed by these remarkable cellists.

Elliot Cheney is Artist in Residence on the faculty of the University of Tennessee, Knoxville and is currently finishing a doctorate (University of Texas, Austin). We look forward to many more installments in "Our Cellistic Heritage."

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