

Newsletter

Vancouver Cello Club



October 2003

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Message From the President

Welcome to another newsletter and season of Cello Club events. I hope you enjoy reading our listings of local concerts and the reports from students on their various summer activities.

As usual, I will start my message with a pitch for membership support. The Club relies on the support and contributions of all of you to present workshops, print a newsletter, sponsor concerts, host receptions, commission new works, maintain a library, and award scholarships. I urge you to renew your memberships now and to subscribe to the newsletter, the best source of cello news in the West. Membership and subscription forms are located on the back page of the Newsletter. The Cello Club executive met recently to plan some of the Cello Club events and to discuss some of our Club goals. We are happy to report that our on-going communications with officers of the Canada Customs and Revenue Agency have

been constructive and that, for the present, the Vancouver Cello Club meets all of the requirements of the CCRA in order to maintain its charitable status. My thanks to Judith Fraser who devoted countless hours to this effort.

In response to an increasing interest in the various Cello Club sponsored scholarships, your executive has formed a special Scholarship Committee to oversee the organization of our scholarship programs. As most of you know, the Cello Club has provided scholarship funds since its inception to assist young cellists who plan to study music at institutions of higher learning. The distribution of scholarship funds has become an important and major service of the Vancouver Cello Club. The Scholarship Committee will provide details about the Cello Club scholarships and applications forms in future newsletters. I urge all cello students to subscribe to the

Newsletter to keep informed about the various concerts, workshops, instrument sales, and scholarships that will be sponsored by the Cello Club. And finally, news from abroad. The Vancouver Cello Club has received a message of warm greetings from Mstislav Rostropovich. He was conducting the Los Angeles Opera last month in performances a contemporary Opera "Nicolas and Alexandra" by Deborah Drattell and sent his greetings though a mutual acquaintance. He remembers his time in Vancouver with great fondness.

Happy practising! See you at the next Cello Club function!

Lee Duckles, President

P.S. The Executive sends a special thank you to Executive Member Catherine Carmack, who has volunteered, once again, to cover the newsletter postage expenses.



THE VANCOUVER CELLO CLUB (Young Performers) presents:

CRISTIAN MARKOS, cello & MONICA PFAU, piano in Recital

November 14, 2003, Koerner Recital Hall, Vancouver Academy of Music, 7:30 pm

Admission by Donation

PROGRAM:

Ludwig van Beethoven – Seven variations on the duet
"Bei Männern, welche Liebe fühlen"
from Mozart's "Die Zauberflöte" WoO 46

Ludwig van Beethoven – Sonata in A Major for cello and piano Op. 69

Johannes Brahms – Sonata in E Minor for cello and piano Op. 38

CAMBRIDGE CALLING

It's a strange feeling to be the inspiration for a conference! I looked on with a fair amount of ambivalence. What would happen? Who would come? Where would it be? Why me? Ironically the last question was the easiest to answer. I had cancer and my sister wanted to give me a reason to live! Her idea was to hold a conference on all aspects of music and healing. The result is as follows.

The Cambridge Music Conference has been a three year project resulting in annual events in 2001, 2002, 2003. The conferences were held at Trinity Hall, Cambridge University, England and included such varied topics as 2001, The Esoteric Importance of Music: Educating and Healing the Spirit through Music; 2002, The Harp: Music and the Oral Tradition; and 2003, Sacred Music and the Sacrificial Self.

The first conference arose out of Elizabeth's wish to create an avenue for dialogue on music and healing. She said on more than one occasion that she chose music as her subject because I am a musician. If I had been a farmer she would have run an agriculture course! She is not a musician. The idea was to take the subject and make it a healing venue. The conference was developed under the quote from Novalis: "Every illness is a



Carolyn Finlay
Mother of cellist
Eric Finlay

Catherine Carmack

Composer,
Kate Waring

musical problem - its cure a musical solution!" Contributors included Nigel Osborne, professor of music at Edinburgh University. "The Effective Intervention of Music for Therapeutic Purposes", Heinz Zimmerman, former head of the Anthroposophical Society's Pedagogical Section, "The Ramifications of Recorded Sound on Aesthetics and Creativity" and "Music in the Development of the Child", Paul Hiller, professor of music at Indiana University, "The Sacred Music of Arvo Pärt, and Paul Robertson, leader of the Medici String Quartet, "Music: The

Healing Art and Music as a Threshold Experience., Benjamin Britten's Last Quartet, "Death in Venice".

Highlights from the second conference were Judith Weir's (perhaps England's most famous composer of her generation) contribution of a new work based on the Grimm's fairy tales; Graeme Lawson, director of Archologia Musica, an archaeologist who is a musical expert on the Anglo-Saxon harp. Rita Costanzi, Vancouver harpist, performed "The Silences of David's Mother" by Don Mowatt and Kate Waring contributed "Immortal Words" for harp, narrator and dancers on a text by Sappho and "Mythical Moments" for oboe, viola and harp.

The third and final conference celebrated the sacred in music and philosophy. As in past years the contributors provided a colourful tapestry of ideas and performances. Nigel Osborne's piece "Dialogue", for harp and oboe was premiered as was Howard Skempton's "Song-cycle of Emerson's Poems: Music, Brahma, Pan and Xenophanes: and Elena Firsova's "Beauty Will Save the World", based on the quote from Dostoyevsky. Mary Berry, the founder of Schola Gregoriana of Cambridge, lectured on "The Unveiling of Revelation", the origins of chant as nourishment for the spirit. Dr. Diane Thompson from Cambridge University lectured on "Dostoyevsky and Music". Leading authority on Emerson, Dr. Joel Myerson, spoke on Emerson's ideas on music and Dr. Arif Amed, lecturer in the Philosophy department at Cambridge, brought us "Music, Being and Sacrifice".

Auditors and performers came from all around the world and included amateurs to top class musicians. Paul Hillier, founding member of the Milliard Ensemble, and his group Theater of

Voices opened the first conference. Paul Robertson and the Medici Quartet performed in Trinity College Chapel. Okeanos, the new music collective, performed both in 2002 and 2003 with new works for them by Judith Weir, Nigel Osborne and Howard Skempton. Kate Waring had a third piece, "Harmonious Relationships" commissioned by the conference for 2003.

In August 2003 Vancouver duo Catherine Carmack, cello, and Dr. Carolyn Roberts Finlay, piano brought the conferences full circle with their closing recital "Voice of the Spirit". Both performers are cancer survivors and are living proof of music as a healing art! The programme was chosen to reflect the inner theme of all of the conferences, music as spiritual substance and sustenance. Highlights from this concert included "Spiegel im Spiegel" by Arvo Pärt, Max Bruch's "Kol Nidre" and Canadian composer Srul Irving Glick's "Prayer and Dance". The heat during the performance was incredible, with record breaking temperatures next day. Historical highs for England. A number of the audience

had assumed that we would not complete the concert due to the heat, but as always "the show must go on". From this performance we were invited to play the programme two more times, once in Ely Cathedral and again at Michaelhouse Cambridge. These extra concerts were given as benefit performances for Nigel Osborne's music therapy camps in the Balkans for children suffering from violence and post-traumatic stress syndrome from exposure to war.

As with most conferences contacts are made, new friends are found and professional engagements follow. We have been invited to play next year in the Cambridge Summer Music Festival, which is one of the leading summer recital series in England. We look forward to receiving new works written for us by Howard Skempton and Kate Waring. And I am left with the question, Would I have met all of these people if I had not got cancer? The answer is probably no. "Every illness is a musical problem - its cure a musical solution" and it still feels strange to be the inspiration for a conference.

My Summer at Marrowstone

The Marrowstone Music Festival is, by far, the best music camp I have ever attended. Thanks to a scholarship from the Vancouver Cello Club, I went to the Marrowstone Music Festival this summer. It was the most enriching musical experience I have ever had. Every aspect of the camp was great. It was located at the Western Washington University in Bellingham, less than two hours from Vancouver. Everybody there was extremely friendly, and everybody was accepted by others. Every student participated in three different aspects of music at least three times a week. First of all, everyone was placed in either the Concert or the Festival Orchestra, the Festival Orchestra being the more prestigious one. Then, everyone was placed in a small chamber ensemble to gain experience playing

with a small group. Last but certainly not least, everyone participated in sectionals. The cellos of the Concert orchestra were given excellent instruction. In the first week, the cello section had three sectionals with Paula Kiffner, from the University of Victoria, and in the second week, the sectionals were with our own Natasha Boyko, who plays in the Vancouver Symphony Orchestra. I am only sorry that I did not stay for the third; I very much hope to be able to do so next year. The food was excellent, the rooms were great (because the parents weren't there), and the faculty and student concerts were superb. There is no doubt in my mind that every young cellist in Vancouver should attend this amazing music festival.

Eric Finlay

Cristian Markos, cellist

A member of the Vancouver Symphony since 1999, Cristian Markos is performing his first recital at the Academy of Music, November 14th.

A native of Romania, Cristian Markos has begun playing cello at the age of eight. In 1995 he earned a Bachelor degree from the Music Academy of Bucharest, studying with Aurel Niculescu. The following year he received a Performance Certificate from the Musik Akademie in Weimar, Germany where he studied with Brunhard Böhme.

From 1997 to 1999 Mr. Markos was a Teaching Assistant at the University of Wisconsin Milwaukee and a student of Wolfgang Laufer, cellist of the Fine Arts Quartet.

Participant in many master-classes he had a chance to also work with great artists such as Norbert Brainin, Radu Aldulescu, Alexander Popov, Sharon Robinson, Vladimir Orloff.

Mr. Markos has played many solo and chamber music recitals in Romania, Germany, France, Italy and the United States and was also featured as a soloist with the most important orchestras of his country.

Mr. Markos has been awarded the first prize in Romania's Student Competition in 1990 and the first Prize in the National String Quartet Competition in 1991. He was also the winner of the Concerto Competitions held by the Concord Chamber Orchestra and by the University of Wisconsin-Milwaukee Orchestra in 1998.

In March of this year Cristian Markos has been a finalist in the Concertgebouw Orchestra audition in Amsterdam.

Congratulations to BRIAN YOON who won the Eva Bene Scholarship and will be playing the Elgar Concerto in February with the Academy Symphony Orchestra at the Orpheum Theatre. Also to ASHTON LIM, congratulations on receiving the Ian & Florence Doherty Bursary at the V.A.M.

Proposed Amendments to the Conditions Governing the Application and Awarding of the Caroline E. Riley Scholarship

June 10, 2003

The VCC Executive proposes the following changes to the wording of Condition #2 (amended and ratified at the AGM, June 11, 2001):

"2. Any Canadian citizen or Landed Immigrant (17 years or older) who has been a resident of British Columbia for a least two years, may apply for the Caroline E. Riley Scholarship if he or she, within eight months after the application, leaves his or her home base for the first time to pursue advanced study of the cello."

The VCC Executive proposes to add the following language to the list of conditions:

"The Caroline E. Riley Scholarship is payable directly to an educational institution of the applicant's choice upon receipt of official documentation confirming the applicant's enrollment in advanced cello studies."

Proposed changes to the wording and description of the GRAEME INGRAM SCHOLARSHIP

June 10, 2003

The VCC Executive proposes the following changes to the GRAEME INGRAM SCHOLARSHIP:

Paragraph 3:

"The Scholarship is awarded annually by the Executive Committee on consideration of written recommendation by the teachers of the respective students."

The VCC Executive proposes that the sentence, "Both the student and the recommending teacher must be paid-up members of the Club" be deleted from the Scholarship description.

<i>Present:</i>	<i>Lee Duckles</i>	<i>Shirley Lecker</i>	<i>Eric Finley</i>	<i>Haigan Day</i>
	<i>Ernest Collins</i>	<i>Kristl Armstrong</i>	<i>Jonathan Taylor</i>	<i>Ashton Lim</i>
	<i>Judith Fraser</i>	<i>Audrey Nodwell</i>	<i>Sonia Taylor</i>	<i>Conrad Good</i>
	<i>Catherine Carmack</i>	<i>Gundy Macnal</i>	<i>Pam Fitzpatrick</i>	<i>Jocelyn Good</i>
	<i>Irving Nitkin</i>	<i>Winston Ho</i>	<i>Heather Brewster</i>	<i>Gabrielle Catchpole</i>
	<i>Tejas Madhur</i>	<i>Mikey Chiu</i>	<i>Joan Myers</i>	<i>Ethel Collins</i>
	<i>Christina Davies</i>	<i>Charles Inkman</i>	<i>Janet Steinburg</i>	
	<i>Christopher Catchpole</i>	<i>Evan Lambertson</i>	<i>Michael Unterman</i>	

1. Minutes

The minutes of the 30th AGM were read by Lee Duckles (President) and were approved (MSC: Catherine Carmack, Christopher Catchpole).

2. President's Report

The president reviewed the past year's activities, especially the Rostropovich weekend (86-94 cellists), the 5th Cellofest in Banff with Bonnie Hampton, masterteacher (co-sponsored), the John Kadz Masterclasses (co-sponsored), VSO guest cellists Alexander Baillie, Alban Gerhardt and Shauna Rolston. There were 3 newsletters (with postage donated by Catherine Carmack), monthly adult classes at the VAM, and the Executive held 3 meetings.

The president stated the Executives' disappointment in the poor response to the questionnaire.

The president and treasurer met several times to consult with past-secretary Ernest Collins regarding: (i) restructuring of Club officers and duties; and (ii) respond to CCRA's January letter requesting information and application form for VCC scholarships and bursaries and a March letter advising "business review" followed by phone calls in May from Ottawa to the treasurer.

The executive recommends voting on a scholarship amendment to the appendix of the VCC by-laws and a discussion on the elimination of student membership category under the agenda's new business item #7.

Looking forward to next season, the president referred to Desmond Hoebig performing with the VSO and possible workshops; a young artists recital (artist TBA); Yo Yo Ma's VSO visit in May 2004 and reception plans and the possibility of an extra newsletter in September for BC members with summer write-ups and local orchestra news.

3. Treasurer's Report

Judith Fraser reported a big increase in membership due mainly to the Rostropovich lunch and play-in.

No applicant this year again for the Caroline E. Riley Scholarship. She suggests next year will have a number of applications. Monies will be reinvested.

All accounts are in good balance and the summer bursary is very healthy due to AB members buying a number of scale books and Bach books and John Kadz contributing a generous refund of his masterclasses fee.

As usual the masterclasses and cellofest had modest charges to the club. Gordon Young contributed generously to the bus costs for the Cellofest.

Postage costs were slight this year due to Catherine Carmack and Judith Fraser covering most of the costs.

This year the treasurer has had help in converting the accounts to the computer and the CCRA has accepted the balance for the year-end changed to May 31.

4. Summer Bursaries were presented to CYMC, Valhalla & Marrowstone summer camps to assist cello students with financial difficulties.

5. Annual Dues

It was M & S (Joan Meyer, Shirley Lecker) to eliminate the student category to comply with CCRA's rules regarding membership in Non-Profit Organizations.

Membership dues will remain the same in the other categories:

<i>Contributing Member</i>	<i>Above \$30</i>
<i>Sustaining Member</i>	<i>\$30</i>
<i>Family or Individual Member</i>	<i>\$25</i>
<i>Out-of-Town Member</i>	<i>\$15</i>

Carried unanimously.

6. Election of Officers

The following officers were elected by acclamation:

<i>President</i>	<i>Lee Duckles</i>
<i>Treasurer</i>	<i>Judith Fraser</i>
<i>Secretary</i>	<i>Heather Brewster</i>
<i>VSO Representative</i>	<i>Charles Inkman</i>
<i>Teacher Representative</i>	<i>Brian Mix</i>
<i>At Large</i>	<i>Catherine Carmack, Heather Hay, Janet Steinberg, Michael Unterman</i>

7. New Business

1. The president then read the appendix to the by-laws regarding the Caroline E. Riley Scholarship and the Graeme Ingram Scholarship and the proposed changes, amendments and wording to the conditions governing the application and awarding of these scholarships.

MSC – Unanimously.

2. The treasurer moved that there be a new annual subscription fee of \$20 to receive the newsletter for non-members of the VCC. Seconded (Shirley Lecker) – carried unanimously.

8. Adjournment – 8:20, followed by a social hour.

V.S.S.M. "No Vicers"



When I arrived to teach last August at V.S.S.M., I discovered I had a novice adult cello class, which promptly converted to Judy's "no vicers". A grand bunch they were, coming from different parts of the Kootenays, full of enthusiasm and keen to learn. Here we are in the new Denver Community services building having fun one late afternoon followed by a glass of wine.

The V.S.S.M.

A week of practice of technical issues when it comes to the cello doesn't sound like much fun, but it is just the opposite of that, especially when you have the privilege of attending the Valhalla Summer School of Music (V.S.S.M. for short). For a week I participated in the V.S.S.M. program, and it was a great week. Every morning as I was driving down to the school, a crowd of students stood at the door of the school awaiting a day of intense practice of scales and other such technical things related to the cello. The cello class started and ended with each student picking a certain scale and bowing (more often than not, the hardest ones they could think of) to be played by the class in unison. In between those sessions of scale practice we looked at exercises and studies, which focused on shifting, intonation and finger work, we also learned how to analyze studies, in terms of what it focuses on and the shifting of keys. During the week, on three evenings, we also had cello ensemble, we played arrangements of Edvard Grieg's Holberg suite, Bach's Brandenburg concerto no. 6, and some good old Scott-Joplin, among others. Altogether it was a great week, which included nice people, and fun music making, not to mention Bigalow Bay: a great place to go for a swim.

Evan Lamberton

Scenic mountains...beautiful lake... awesome music... wonderful friends... is such a place possible? Yes. And it's the Valhalla Summer School of Music. Located in the B.C. interior, this camp is situated in Silverton in the beautiful Slocan Valley. This year, the fifth year of the camp, was our third. Thanks to Heather Huether and many other people, the camp is well organized and a wonderful experience for all who are involved. The fun and informative cello teachers included Judy Fraser, John Kadz, Yuri Hooker, Katherine Plotnick, and Heather Huether. Thanks to all of them for the awesome technique and master classes! Orchestra and chamber music were equally enjoyable with teachers such as Ken Stromberg, Theresa and Jeff Plotnick, Bill Vandersloot, Jamie Syer, and many more. The first week flew by and at the final concert on Friday, everyone was impressed by the progress that all the students had made. The weather was hot and at times smoky, and at the end of the day nothing felt as good as a swim in refreshing Slocan lake! A second week of study was optional, and those of us who stayed were very glad.. After our morning classes we were free to spend the afternoon at the beach, relaxing in the sun with friends. Idaho Peak was a beautiful hike and a magnificent view, and kayaking was a lot of fun! Thanks to Judy for all the technique in the second week - we learned a lot! VSSM was a great experience. Not only did we learn a lot, we had a lot of fun. We definitely plan to return next year, and would highly recommend the experience to anyone who loves playing the cello.



Judy Fraser & Heather Huether

Christina Davies & Emily Burton

A Day in the Life of Michael in Banff

8:00 Wake up. 8:10 Wake up again. 8:30 Breakfast in the world famous Banff Centre dining hall, usually an omelet, with a croissant and some fruit... and pancakes and hash browns and sausages and Danishes. 9:00 Banff Festival Orchestra rehearsal with Bramwell Tovey. This is the first rehearsal for tomorrow evening's concert (which is apparently plenty of time). On the program are several pieces, mostly concertos performed by students as well as a piece by John Estacio "Such Sweet Sorrow" and a special guest. Heather Schmidt, performing her own second Piano Concerto (a couple hours after being married). 11:30 Lunch!! 12:30 Soccer in the gym. 1:30 Quartet rehearsal 2:30 Quartet break ("If I have to do ONE more passage slow for intonation, I'm gonna....!") 3:30 Quartet re-rehearsal 4:30 Quartet argument (I wanted to take some extra time in the big cello solo in the third movement of Schubert a... my colleagues don't agree). 5:30 A bunch of the students, including myself, decide to indulge ourselves (for the fifth time this week) and go into town for dinner. 7:00 Performance of Filumena, the new Canadian opera composed by John Estacio with libretto by John Murrel. Tonight's performance goes well. Mr. Tovey only drops two batons, one falls down underneath the pit, and the other suspiciously flies toward the violas (he assures us the next day it was not intentional but brags his excellent aim). 11:00 Rehearsal of the Mendelssohn Octet. Things seem to be falling in to place! If we could only just agree on an "A" with Mr. 443, Dan Carlson (an amazing violinist) 12:30 The octet is pooped... so we call Aardvark pizza and order a few to be delivered (it's veerry good pizza!). 1:00 Go back to the "underage floor". Watch a movie, hang out. 3:00 Getting a little sleepy by now. Decide to go to bed. 8:00 Wake up. 8:50 Wake up for real... "Oh no!!! Rehearsal in 10 minutes!" (don't worry, I made it in time).

This is the best I could do to summarize a day in my life at Banff. Actually, it's very hard to describe with words the kind of experience I had. I could probably write an entire novel about this summer, which was, honestly and without a doubt, the best experience of my life. Why it was so fabulous? It's really hard to say, most likely a combination of everything. The faculty was certainly spectacular, which featured artists such as Lawrence Lesser, Aldo Parisot, Shauna Rolston, Edgar Meyer and many many others. The friends I made also made my stay at Banff an extremely special one, giving me innumerable memories. And of course the staff at Banff were also wonderful: Lynne Huras who knew the answer to every question imaginable, Katie Bimie who chased everyone (very nicely) down for our concert repertoire, bios etc. and of course Tom and Isobel Rolston, the directors of the Banff Centre and two of the most incredible people I have ever met. All of these things combined to make an experience which I will never forget and for which I am forever grateful.



Ulysses String Quartet

Michael Unterman, Cellist, Ulysses String Quartet

Music Bridge

The four weeks that I spent in Calgary as part of the Morningside Music Bridge program were no less than one of my most engaging musical experiences. In former years, the program brought together students from mostly Canada and China. But this year, ten violinists and pianists from Poland also joined the group of outstanding musicians. Throughout the month, I participated in master classes led by distinguished teachers, including Shauna Raulston, Richard Aaron from CIM, and Desmond Hoebig. The main theme of the master classes this year seemed to be developing the bow-arm; each teacher offered different approaches to bow technique and this allowed me to think about and choose what works best to my playing. Every week, I had the chance to have several private lessons with various teachers. Lessons with Mr. Kadz from Mount Royal College were especially valuable; with his help, I feel I have developed a new sense of listening to my sound, which miraculously solved some key hindrances in my cello playing. I also enjoyed playing chamber music and the string orchestra. The Smetana Trio was definitely a challenge for all three of us, but perhaps the experience is worth more than the end result? Nevertheless, our outrageous coach and conductor Mr. Nick Pulos always kept things interesting, either throwing toonies into the orchestra after a good run or banging random chords on the piano that he cannot play in order to demonstrate the texture with which one passage should be played. (Texture and mood is always more important than the notes, right?) Being surrounded by such highly talented and trained musicians could sometimes be intimidating, but it also motivated me to push myself and to put in the hours of (-slow-) practicing. All the concerts and recitals were great and I really enjoyed my time in Calgary. The only thing I would have changed was to make it twice as long!

Brian Yoon

Cello Concert Calendar

- October 17 Brian Mix performs Schubert E^b Major trio at Noon at Capilano College
- October 18 Janet Steinberg (Heroica Trio) at Roedde House, 2:00 pm
- October 27 Adult cello ensemble 7:30 pm, VAM, Rm 22B
- October 31 & November 1 – 8:00 pm – Denise Djodik performs Haydn's Concerto in D with the Vancouver Symphony at the Chan Centre. Kazuyoshi Akiyama Conducting.
- November 3 Denise Djodik, 8:00 pm, The Bell Performing Arts Centre in Surrey.
- November 11 Miro Quartet, 8:00 pm at the Playhouse
- November 14 11:00 am – Lee Duckles performs music for "The Latin Cello" with pianist, Patricia Hoy at the Langley Community Music School on the Café Classico Series.
- November 14 7:30 pm, Cristian Markos appears in recital with pianist Monica Pfau in works by Beethoven and Brahms at the Vancouver Academy of Music
- November 23 Pro Nova Ensemble, 7:30 pm, Mt. Seymour United Church
- November 24 Adult cello ensemble 7:30 pm, VAM, Rm 22B
- November 26 Pro Nova Ensemble, 7:30 pm, North Shore Unitarian Church
- December 20 Cristian Markos, Roedde House at 2:00 pm – West End
- January 25/04 Annual Play-In at 2:00 pm, Vancouver Academy of Music

F O R S A L E

- ☞ 3/4 Hoffman cello, bow & case. Excellent condition. \$2,500. Teresa 604-927-5667 or 604-942-9840 (pm)
- ☞ 4/4 German cello (valued at \$5,000). Will sell for \$4,500. Gundy 604-263-5030
- ☞ 4/4 1991 Roth cello - \$9,500. 604-438-8092
- ☞ 3/4 Chinese cello – very good sound. \$600. 604-926-2648
- ☞ Cello bow made by François Malo in Montreal. 5 yrs old, used professionally. \$3,500. 604-737-7715.

Cello Chit Chat

- ★ Congratulations to Lorna Fortin and her husband on the birth of a daughter in August.
- ★ Congratulations to Brian Mix and Brenda Campbell on the birth of a son, Graeme Campbell in June 2003.
- ★ Congratulations also to Sean and Adine Varah on the birth of their son, James Ashton, also in June.
- ★ Jennifer Moersch (jmocello71@hotmail.com) emailed from Ocho Rios, Jamaica. She is having a wonderful time, working hard (on a cruise ship?). She'd love to hear from you all.
- ★ Victoria Yoon (seoyeonyoon@yahoo.com) is missing all her musical friends in Vancouver. She is now studying with Maureen McDermott at the School for Strings, recommended to her by Bonnie Hampton. Victoria is in a string quartet and also in the New York Youth Symphony (120 members). Please, fellow cellos, email Victoria!
- ★ Michaela Bader, now in her 4th year at Mt. Allison University in Sackville, NB, was named Student Of The Year last June, is on the Senate and has been recommended for a Rhodes Scholarship.
- ★ Jeehoon Kim has accepted a 2-year contract with the Hong Kong Symphony.
- ★ Paul Marleyn will host a Cellofest in Winnipeg, February 11-15, 2004. Lawrence Lesser, from the New England Conservatory, will be the Master Teacher.

Vancouver Amateur Orchestras

Name	Time & Place	Contacts
A Little Night Music	Mon. 7:30 – 9:30 pm Holy Trinity Education Centre, 12 th & Hemlock	Paul Pulle: 604-321-2564 Shirley Lecker: 604-926-0608
Ambleside Orchestra	Wed. 3:30 – 5:30 pm West Van Senior's Centre, 21 st St. & Gordon	Hilary Clark: 604-926-3030
Brock House Orchestra	Wed. 10:00 – 12:00 Brockhouse, West Pt. Grey	Ernie Fiedler: 604-736-5878
Elgar Strings	Fri. 9:45 – 11:45 am Willingdon Church, Burnaby	Vi Smith: 604-261-5255 Paul Overgaard: 604-266-8673
New Westminster Symphony	Sun. 1:30 – 4:30 pm Band Room, Douglas College, New Westminster	Trudy Moore: 604-521-0235 Roy Bearon: 604-274-2208
North Shore Chamber Orch.	Tues: 7:30 – 9:45 pm Sutherland School, 19 th St. & Sutherland	Madeline Stewart: 604-925-3834
Vancouver Philharmonic	Wed. 7:30 – 10:00 pm Shaughnessy Hts. United Church, W. 33 rd Ave.	Annelies Reeves: 604-736-6926
Westcoast Symphony	Thurs. 7:30 – 10:00 pm Vancouver Comm. College, E. Broadway & Clark	Lon Rosen: 604-731-0527

Find Love For The Music - The Nelsova Method - By Zara Nelsova

Zara Nelsova, honorary president of the Manitoba Violoncello Society, who died in New York at age 85 on Oct. 10, 2002, left a summary of her advice to cellists in the form of handwritten notes and jottings. Amelia Borton transcribed and edited her notes to produce the following article.

Why does a student come to a teacher? They come to learn. The teacher's duty is to help that student express his musical ideas. When I see that the student has developed poor habits, I must try to help them, but the only time I suggest that a student do it my way is when they can't do it their way. The tragedy is that their poor technical and musical training (usually due to poor teaching) was never corrected before and it becomes sometimes almost impossible to change.

Examples of faults that are difficult, if not impossible, to change:

- 1) A player who has no ear and is unaware of being off pitch.
- 2) The position of the fingers on the fingerboard — for example, using flat fingers which creates an unclear sound and inaccurate pitch.
- 3) An uncontrolled vibrato which has no relation to the music, which can be taught to control.
- 4) Playing in thumb position without using the thumb, creating insecurity during shifts, rapid runs and double stops.
- 5) The inability to maintain the long unbroken musical line.
- 6) The use of the wrist and fingers on the frog to obtain inaudible bow changes.
- 7) The control of the bow so they are able to express their ideas.
- 8) How to become familiar with the fingerboard away from the cello.

It is also difficult to teach a natural sense of timing. This is influenced by your feeling for the music, but first comes the knowledge of what the composer wants. Then this is where your artistry comes into play - how you will integrate this knowledge. Too often, it is the other way around — generally being governed by ignorance of the composer's wishes and a limited command of the instrument.

It is important for a player to feel in the music what he wants everyone else to feel. This is spiritual direction, where you lose the physical communicating of love with the listener. Music-making is a

two-way duet; if you cannot communicate your love for what you are doing, you leave your audience totally unresponsive. This love must come first.

Always think of the long line. Never just play one note at a time, but make yourself free — try to memorize your music. You will begin to understand it better when your eyes are not buried in the music. See the score in your head as you play by memory.

Posture and Cello Position:

Keep your shoulders down — if you allow your shoulders to hike up, you put yourself immediately in a state of tension. This tension affects all aspects of cello playing. It is also created by not concentrating on the moment at hand. You must work at the ability to free your mind of all other thoughts while you practice. Concentration is the secret.

Hold the cello with the inside of your knees. Your body is then perfectly free to sway if you wish. But never turn the cello in the other direction (toward the C-string) or with it turned too much to one side. This destroys the perfect balance necessary to be absolutely free when playing. It also interferes with projection of sound.

Bow:

One of the most important things in learning to play is how to make a beautiful sound — which is directly related to the bow. It must be able to do whatever your musical commands may be. You must be able to control the bow — seamless lines of sound join the eternity between one note and the next.

Exercises in bow control: position of fingers, long bows, different pressures, smooth crossings between all four strings, different dynamics, different speeds, spiccato and staccato.

Keep the wrist and fingers flexible when changing bows. Do not alter the position of either — or very little only. The thumb on the frog should not squeeze. When changing strings, prepare the position of the arm before

reaching the next string, and always anticipate.

Many cellists over-compensate the position of the arm on the A string, bringing it up too much. An excellent exercise: when playing on the A string, play the D string at the same time. This will make you aware of how unnecessarily high you are keeping your arm.

Left Hand:

Don't lift the fingers too high — keep them almost on the fingerboard, then press them down, with a pulling feeling (example: hanging from a door). A high finger action can lead to tendonitis or bursitis. Keep fingers close, pull down, but don't squeeze. Feuermann played this way, and you all know — as you should know - the lack of effort involved in his technical passagework.

Thumb position means just what it says. You must keep your thumb on two strings. You will never develop a solid thumb position if you constantly have to rearrange your thumb to play double stops or octaves, and you will never be able to execute a run if your thumb is either on one string only or in the air. Don't be a D hitch-hiking D cellist. When learning the fingerboard, listen first, then mentally visualise where to place your fingers. Exercise: placing fingers on notes without any preliminary checking. Anticipate the position of each finger — don't just guess.

When shifting, keep the finger on the surface of the string. Never maintain constant pressure during a shift. It should always be silent, unless you are making a glissando. Exercise: shifting up and down, at various speeds and to various positions.

In vibrato, keep fingers supported all the time. Avoid vibrating with just one finger — always keep the gate closed. D Scales, etudes and difficult passagework should be practiced without vibrato, which can veil poor intonation.

To be continued next newsletter

Cello R.A.P.



When: Once a month:

4th Saturday (or sometimes 3rd), 3 - 5 pm

Where: St. James Community Centre
(10th Ave. and Truich)

Who: Cellists in Suzuki BK4 (or equivalent)
and above

Instructor: Mary Thomson 604-731-9755

What: R.A.P. "Read And Play"

A fun, relaxed time to read through cello ensembles

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