

Newsletter



Vancouver Cello Club

JANUARY 1995

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MEMBERSHIP RENEWAL FOR 1994-95

Membership subscriptions are now due, please send to:

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

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

NAME: _____ PHONE: _____

ADDRESS: _____

Contributing Membership (over \$25.00)	
Sustaining Membership	\$ 25.00
Family or Individual Membership	\$ 15.00
Student	\$ 10.00
Out-of-Town Membership	\$ 10.00
Donation to Scholarship Fund	\$ _____
Donation to Performance Fund	\$ _____
Donation for General Purposes	\$ _____

VANCOUVER CELLO CLUB

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

Caroline E. Riley Scholarship

I hereby apply for this scholarship to be awarded in May 1995.

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: _____

CELLOFEST AT THE BANFF CENTRE

November 25 - 27, 1994

At 6 a.m., November 24th, all over Vancouver alarms were ringing as 20 students, 3 drivers, 2 adult students and 3 teachers got ready to take off at 7:30 a.m. for an exciting 3-day cello workshop with Tsuyoshi Tsutsumi. As the mother hen of this lot, I had invoked all manner of incantations against snow! What I had not expected and therefore cast no spells, was mechanical problems with the van I was using. Having sent off Dr. John Laing (father of Amy Laing) and Dr. Ron Braunstein (father of Jonathan Braunstein) in vans loaded with celli, (in **soft cases** only), luggage and energized teenagers, I turned to loading my van. I had decided against both driving and organizing at Banff, so had asked John Milne, an ex-student now at VCC and off this semester, to drive a colleague's GM 4-wheel mini-van. (We had swapped cars). A late Wednesday servicing had not aligned the wheels of the van, so we decided to have it done - a half-hour job only !!! - before we left. We left Vancouver at 1:15 p.m. - the 6 students having investigated Powell and Commercial and walked to Chinatown returning with

Wonton Soup which we all shared over the counter (Meran Currie-Roberts, Becky Wenham, Becky Foon, Robin Miller, Pat Kim and Bryan Deans).

Tooling along highway #1, just before Exit 264, the van started gulping air, rushed off the freeway and died. John and I rolled our eyeballs at one another and decided to stay with the van. Off to find a phone - but with no change - John located Heilwig von Koenigsloew, who rushed over in my car and took the students to her house, came back for me, called a tow truck and waved us goodbye.

It turned out to be the gas gauge and not the fuel pump, so off we got about 4:15 p.m. - some 8 hours late.

Picture 8 squished people with 6 celli and luggage, but with great senses of humour and lots of tapes (really enjoyed Bryan's "Pink Floyd"). Then Judy making sandwiches in a snowstorm at the rest stop at the top of the Coquihalla Pass - hot chocolate and a sugar fix at Salmon Arm (9:30 p.m.) - silver-coated coyotes gliding along the snow banks of the freeway - following the red lights of the huge semi-trailers to rest the eyes (great going down but requiring a passing lane on the hills) - and finally arriving at the Banff Centre at 4 a.m. We made it!

The schedule that we followed for the three-day workshop follows below. I might add it has been 20 years since I taught at 7:30 a.m.! It was a wonderful idea of John Kadz's to have the four main teachers of the students make themselves available for 1/2 hour lesson slots. Most rewarding and added such a lot to the student's information base.

BANFF CELLOFEST WITH TSUYOSHI TSUTSUMI

November 25 - 27, 1994

SCHEDULE

November 24	evening	Vancouver students arrive
Nov. 25	10:00 a.m.	Calgary students arrive
	11:00 a.m. - 12:30 p.m.	Combined session (all attend)
	TBA	Winter Session cello participant masterclass (planned by Isabel Rolston)
	12:30 - 2:00 p.m.	LUNCH
	2:00 - 5:00 p.m.	Combined session masterclass Tsutsumi (five senior students play)
	5:00 - 7:00 p.m.	DINNER
	7:00 - 9:00 p.m.	Lessons and classes offered by Fraser, Kadz, Bardston and Northey
Nov. 26	8:45 - 10:45 a.m.	Masterclass (Tsutsumi) for students of Judy Fraser (less formal). Less advanced students perform - greater number play. Other teachers teach classes and lessons)
	11:00 - 11:45 a.m.	Technique class for intermediate students
	11:45 a.m. - 12:30 p.m.	Technique class for senior students (Tsutsumi)
	12:30 - 1:30 p.m.	LUNCH
	1:30 - 4:30 p.m.	Combined session masterclass (five senior students play)
	4:30 - 8:00 p.m.	DINNER / practice time
	8:00 - 8:45 p.m.	Short recital presentation by Mr. Tsutsumi
Nov. 27	8:45 - 10:45 a.m.	Kadz students masterclass - less advanced students perform - greater numbers play. Other teachers teach classes and lessons.
	11:00 - 12:00 noon	"Cello Talk" a question-and-answer session with Mr. Tsutsumi which all students attend
	12:00 noon	LUNCH
	12:30 p.m.	Calgary students depart
	1:30 - 4:30 p.m.	Activities with Mr. Tsutsumi as arranged by Judy Fraser (cello ensemble, etc.)
	9:00 p.m.	Improvisations with Bob Bardston

For Jean Ireland, Sharon Norman and Audrey Nodwell - who flew and arrived before I even left Vancouver - there was a Duo Recital Thursday p.m. given by one of the Winter Program cellists, Josef Luptak and pianist Stephen Clarke. The program was contemporary Russian and Slovak music and included two Canadian premieres.

Saturday, November 26, we were treated to an inspiring recital by Tsuyoshi Tsutsumi with Adrienne Park, piano, in the Roubakine Hall - Schumann Fantasiestücke, Op. 73 (1849), Bunraku for Cello Solo (1960) by Toshira Mayuzumi (b. 1929) and Sonata in D Minor, Op. 40 (1934) by Dmitri Shostakovich. The students were able to observe all the suggestions (regarding already imparted to them technique) during Masterclasses while this was fresh in their minds (and - hopefully - written in their notebooks).

The Friday morning Winter Program artists included the Shostakovich Piano Trio with Thomas Norris, violin, Maria Antonia Garcia, piano and Josef Luptak, cello; and the Martinu Sonata #1 performed with great style and warmth by Monica Scott, cello, and Adrienne Park, piano. Then we were treated to the cello quartet version of the J.S. Bach's Sarabande and Gavotte from the 6th Cello Suite, arranged by Colin Hampton, (Monica Scott, Josef Luptak, Mary Stein and Laurent Perrin).

From Vancouver and Vancouver Island came 19 students and 3 teachers:

Joel Aird, Allison Bernat, Jon Braunstein, Bryan Deane, Becky Foon, Sam Kelly, Pat Kim, Sarah Goldner, Amy Laing, Meran Currie-Roberts, Michael Olsen, Stephanie Matros, Becky Wenham, Robin Miller, Leah Zielinski, Katie Uyede, Athena Theodorakakis, Sharon Norman, Jean Ireland, Kristl Armstrong, Audrey Nodwell and Judy Fraser.

From Mount Royal College in Calgary John Kadz brought 17 students, Bob Bardston brought 4 (including our Tim Bartsch) from Medicine Hat and Morag Northey (also ex-Vancouver) brought 9 from her Calgary Cello Studio.

Performing from the Vancouver Cello Club on the Friday Senior Masterclass - Amy Laing, Rocco Variations: Jon Braunstein-Kabalevsky #1 Concerto (1st movement).

Performing from the Vancouver Cello Club on the Saturday Senior Masterclass - Meran Currie-Roberts, Lalo Concerto (1st movement) and Becky Wenham - Shostakovich Concerto #1 (1st movement).

Others from the Vancouver Cello Club who had an opportunity to perform at Masterclasses on Saturday and Sunday afternoons were - Joel Aird, Haydn C Major Concerto (3rd movement) - Katie Uyede, Elgar Cello Concerto (1st movement) - Michael Olsen, Saint-Saens' A Minor Cello Concerto (1st and 2nd movements) - Samuel Kelly, Saint Saens' A Minor Cello Concerto (1st Movement) - Robin Miller, Sonata No.2 in D Major by J.S. Back (4th movement) - Leah Zielinski, Saint Saen's a Minor Cello Concerto (1st movement) and Athena Theodorakakis, First Fantasy Piece by Schumann.

Sunday afternoon the Vancouver contingent had the chance to perform their ensembles. I was very proud of their performances: - the 1st Movement of the Villa Lobos Bachianas Brasilieras No.1 went very well; the second movement was O.K., and the 3rd movement (two run-throughs only!) did end together with a flourish!!

The nine performers of the vital and vigorous Vivaldi Concerto Grosso Op. 3 (arranged by Varga) were Amy, Michael, Becky W., Meran, Joel, Katie, Sam, Robin and Jon.

The program also included the Four Hungarian Peasant Dances (arranged by Varga) with Amy, Becky W., Meran and Jon. Morag Northey's young class (no one has been studying longer than 4 years) did a lovely performance of Casal's "Song of the Birds.", arranged by Wilmer Fawcett.

A BIG MAJOR IMPORTANT ITEM -

A heart-warming, grateful thanks from the bottom of our hearts to **Adrienne Park**, who, under a tremendous schedule of regular Banff performances, managed to tuck under her wing, all the Vancouver Cello Club celli and Tim Bartsch, rehearsing and performing for them all. (In **three** days!) It was a superb job and I cannot sing Adrienne's praises loud enough. To you from us all - a tremendous THANK YOU.

Everyone enjoyed the Banff Centre facilities, particularly the pool. I enjoyed John Kadz tiring out (?) his students in vigorous water basketball games - the rest of us nestled in the jacuzzi!

We could not have produced this "CelloFest" without the incredible support of the Banff Centre and, in particular, of Isabel Rolston, Program Director of Music and Sound. The Banff Centre gave unbelievably generous financial support to each young student and I give them most heartfelt thanks for all they did. My thanks to John Kadz for his initial planning and great enthusiasm and John! - - "Let's do it again!"

Better than I can say it, here are the spontaneous sentences from the cellists who attended the CelloFest at the Banff Centre.

"It's wonderful to meet other cellists from different parts of Canada, and to know that they are working on the same things as you."

"This weekend has been so enjoyable. I have never had an opportunity such as this, where I was able to listen to so many cellists. Tsutsumi was very inspiring & motivating".

"Mr. Tsutsumi said lots of things that have taught me new things and I really did enjoy this camp".

"I think it has been very helpful; I learned a lot and it was fun as well".

"This weekend I have learnt how little sleep you get, affects your playing".

"A very inspirational experience - makes you want to practise".

Listening to Mr. Tsutsumi play was what I appreciated the most this weekend, even when he was just playing examples for students".

"It's in a way inspired me and given a lot of points from masterclasses which really affected me - especially in shifts".

"In the workshop, Mr. Tsutsumi was so helpful and I learned lots of new helpful things".

"I realized on hearing John Kadz's students that I can take my tone a lot further".

"I have enjoyed this weekend. I learned a lot of new styles. It was 'cool'."

"I'm so glad I came because there's something to work towards. Everything from hearing others play to Tsuyoshi's performance - I'm so inspired!"

"This workshop has meant learning as much possible information on how to improve my or any cellist's skills, and to listen to lots of cello playing."

"This workshop has given me time to think and room to breathe".

"I found this weekend to be extremely inspiring, exciting me to go home and learn and improve as much as I can".

"I loved the chance to hear the wisdom of Tsutsumi and to listen to such beautiful cello music".

"A great opportunity to be close to one of the greatest cellists of our time, inspiring, emotionally caring, funny and so humble, all in the same human being, and what a technique and sound".

"This weekend has totally made me want to be real good; it has inspired me to see all these good cellists. There's so much you can do with a piece. It's been "rad" playing with one of the top cellists in the world".

"I have found this masterclass to be a very interesting and beneficial experience. I really feel that it has not only been helpful and enjoyable. I loved the masterclasses and felt I learned a lot".

CELLO FEST

Banff Centre Nov. 25 - 27, 1994

	1994	Item	Credit	Debit	Balance
May		Fund (T. Rolston; Northey; Fraser)	350.00	26.00	
Nov.	23	Food (V.C.C.)		6.00	
Nov.	24	West Coast Alignment (Fraser)			
			(222.30)	22.30	
Nov.	24	Tow Charges (Fraser)	(24.08)	4.08	
Nov.	24	Drinks - Salmon Arm (VCC)		9.91	
Nov.	26	2 Bottles for Teachers at Rolstons (5 teachers)	(31.25)	.25	
Nov.	26	Accompanist Fees (Nodwell \$150; VCC \$50; JAF \$20)	(170.00)	220.00	
Nov.	27	Gas & Tolls (Dr. Laing-Kids)	(130.00)	130.00	
Nov.	27	Gas & Tolls (Dr. Braunstein-Kids)	(130.00)	130.00	
Nov.	27	Gas & Tolls (J. Judy Fraser-Kids)	(210.00)	210.00	
Nov.	27	Banff Centre Accompanist for J. Milne (VCC \$41.38) JAF \$100.00)	(100.00)	141.38	
Nov.	27	Meal (Milne, Fraser) (VCC)		44.51	
				<u>1,210.08</u>	
Nov.	27	Fees (Fund)		263.35	
			<u>1,367.63</u>	<u>1,473.43</u>	<u>105.80</u>

Each student paid \$26 for Gas & Tolls

Donated:	Audrey Nodwell	\$ 150.00
	Judy Fraser	\$ 120.00
	Van Expense	\$ 246.38
	Tri-CelloFest Fund	\$ 350.00

Paid by VCC

CELLO CHIT-CHAT

Congratulations to Dave and **Karen (Freemen) Frederick** on the birth Sept. 27th of their 3rd daughter, Rebecca.

Zara Nelsova had a very busy summer - festivals in Germany, Holland and a new one, "Great Music W in 3 adjoining States. She will be playing and giving masterclasses in Salzburg this summer.

Home from her great adventures came **Jennika Anthony-Shaw** on Christmas Eve. However, here are her adventures in St. Petersburg.

"Dear Judy, I am in St. Petersburg and it's bloody freezing. Quite a shock to the -10⁰ and blowing snow yesterday. I went to the St. Petersburg Conservatory yesterday afternoon & sat in on a piano masterclass, an octet reh. And an ensemble of trad. Russian instruments. It is the most beautiful city. All the buildings are baroque and different colors. The river is frozen over in places and the sunset hits the ice chunks in a really cool way. Today I went to the Hermitage museum (in the winter palace). Spent hours in awe. The collection is incredible. Then went to the café "Literatur" where Tolstoy &

Dostojevsky hung out. Borscht was great! Walked around Nevsky Prospect - there are all kinds of little "black markets" selling old communist army stuff and other Soviet things. Then I went with my Mom and Marika to the opera at the Mussorgsky Theater. We saw Rigoletto. I think we got in kind of illegally because the woman that took our money (\$3 !) put it in her pocket, made us wait in a closet until the opera was just about to start, and then sat us in the aisle. It was a trip. Definitely worth it - it was a wonderful production. Loved it. I miss you,

Love, Jennika."

Sophie Willer was accepted into the Dotorate Program at the University of Indiana (Bloomington) Nov. 28th

If you are free on a Friday night 7 - 10 p.m., drop into the NAAM restaurant and catch **Joyita Rubin** playing electric bass. She is also back playing her cello and is looking for a 2nd-hand hard case (921-9640).

Carey Cheney (Eley) and Elliott are expecting their 1st child in or around the end of June. After 12 years of marriage, they are "absolutely thrilled, amazed and deliriously happy".

Carey & Elliott and 4 other Knoxville cellists recently had a "really fun" cello concert. It was called a "Popper-Chase" and each of them played one etude from the Op. 73 High School and a Popper show piece. Carey did #9 and the Hungarian Rhapsody; Elliott did #40 and the Dance of the Elves. Carey wrote "the best part was the feeling of camaraderie amongst all of us".

Here is an excerpt from Carey's letter concerning her summer workshops which I thought would interest VCC teachers and students:

"We had great fun travelling about this summer doing the various workshops we love to do. I went to Utah (close to Zion Nat'l Park) for the 1st time, and some of us stayed over in Las Vegas for a night just for fun. I also presented a session at the May SAA conference - I played a baritone aria and the idea of the session was studying opera lit. To improve phrasing, breathing and musicianship - the coach was the flutist Iakahashi.

I did NCI once again - I can't recommend this highly through Judy! It is a week long, all cello workshop which is not Suzuki oriented - there are more awesome young cellists there than anywhere I've been. Victoria Clarke from Edmonton came down with several of her students last year. The kids get ensemble, cello rich, technique classt masterclass, and the campus is at Pomona College - **gorgeous** - Rick Mooney organizes this and it is by far the best workshop I get to be a part of.

Elliot & I were in Chicago again in late June for the Suzuki Institute. This time I took 2 teacher-training classes - the 1st class was over the Haydn C major & Boccherini Gruetz B^b concertos with Nell Novak. Nell is a veteran teacher of about 50 years and has produced some amazing students, Wendy Warner being among them. This class was a very enjoyable & interesting study of various editions and playing & discussing all the possibilities. I learned a great deal. I also took Book 8 teacher training with Nancy Hair (Boston) which was also very enlightening. We got into various discussions (Bach suites, editions, etc.. Sammartini & other virtuosi Italian sonatas...) I taught a few classes during the same 10-day period so I was completely wasted, but happy by the end. Chicago Suz. Inst. is a haven for cellists - I think there are over 100 cellists (students) there each year. The cello teachers are also a tight-knit bunch and share a lot of ideas & experiences during CSI."

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CAN ANYONE HELP MARTHA?

RR2, Site 21, C 2
Peachland B.C. V0H 1X0
November 2, 1994

Dear Judith:

I'm always pleased to receive the "Newsletter" when it is published. I believe the last one I have is for May, 1994. I hope if there is another one, you will send it along.

I am still trying to keep up some playing on my CELLO, as I play with three violins who are most interested in providing some different kind of music for ourselves, and some times for the Shut-inns and the local community centre.

One reason for my letter today, is to ask if you ever come across a piece of music from Northwest Music for cello and violins. I have the cello and piano piece but am wondering about the 3 violins? The name of the piece is -- No. 11 German Dance - W. A. Mozart A.P. 198 Schott 11050 (Belwin Mills).

I'd be very willing to pay whatever it costs as soon as you tell me it is available.

I remember fondly the times we had at Miracle Valley. Since then so much had happened and I am unable to travel to your new area being 83 years old now. However, I still wish all of you a great time together at your next gathering.

Lots of love and best wishes
Martha Powell

"There is no such thing as a dull continuo part"

- so says long-time member Ernest Collins.

Ernest, who has been a keen baroque cellist for the past 15 years, has written a short article on the approach to cello continuo playing, in which he analyses the responses which a continuo player should make to matters such as harmony, rhythm, dynamics, tone quality, solo lines etc. - and even advises how to avoid dropping off to sleep at the fifth repetition of a ground bass!

Ernest's article will appear in this and the next two newsletters. Copies are available on request to him at 1407 Haywood Avenue, West Vancouver, V7T 1V5, (604) 922-0266. There is no charge, but a small donation to Vancouver Cello Club would be appreciated.

CELLO CONTINUO - ITS FASCINATION AND APPEAL
by Ernest S. Collins

"There is no such thing as a dull continuo part!" That is my response to those who apologize for handing me a continuo part which they fear I might find to be "dull".

No continuo part is dull or uninteresting; some are, of course, more interesting than others, but I have yet to meet a continuo part which fails to engage my full attention or to challenge my enthusiasm for baroque literature.

The reason for this is, I think, that baroque composers pay us the supreme compliment of assuming that we can play their continuo parts well without being obliged to give us detailed instructions about dynamics, nuances, bowing, articulation, etc.

Such a compliment imposes on us a heavy responsibility; editors of printed editions endeavour to relieve us of some of this responsibility by adding bowings, fingerings, dynamics, phrasing, etc. This assistance is not always helpful, in which case, these additions can be deleted with correction fluid. We sometimes do better to rely on a keen musical sense and a lively appreciation of what is going on in other parts.

Below are some suggestions which I have found useful in trying to put flesh and blood on the bare bones of what the composer has written. (Two examples appear in the Appendix).

1. Harmony

Since the main function of a continuo line is to provide harmonic support, the composer's harmonic scheme will indicate much of what is required:

- consonant harmonies require less stress than dissonances
- at a perfect cadence, emphasize the dominant (only the first note where there are two notes on the dominant) and relax on the tonic
- at an interrupted cadence, give emphasis to the interruption, then relax the tone
- in the case of a "running bass" (see Ex.1. in Appendix) the chief stress should go to the root of the chord; a lesser stress on the third of the chord and no stress at all on passing notes. Composers usually help in this regard by putting the root on a strong beat, the third on a weak beat and passing notes off the beat.

2. Rhythm

Baroque literature is strongly rhythmic, so the continuo line should stress the rhythmic pulse. Beware the temptation to allow a technical problem to emphasize a note or phrase beyond its rhythmic importance.

In 4/4 time, the chief rhythmic stress is on the first beat, with a lesser stress on the third beat.

In 3/4 time, the chief stress comes on the first beat, but the lesser stress may come on the second beat, as in most Sarabandes, or on the third beat, as in most Minuets.

3. Lightness is All

Baroque music generally requires a light, transparent texture (Baroque instruments and bows make this easier - but the right texture can also be achieved with modern instruments). Such a texture allows each voice to be heard, without obscuring the other voices.

In practical terms, this means a light bow, using travel, rather than pressure to produce tone, use of lower positions and open strings, rather than higher positions and either a very discreet vibrato or none at all (This makes accurate intonation absolutely vital).

4. Long Notes

Whole or half notes in slow movements should rarely be played with a consistent tone and constant volume throughout. They should usually have a crescendo or diminuendo, according to whether the importance of the note in the general texture increases or decreases. They may have a swell in the middle (known to baroque musicians as "messa di voce").

These matters have to be determined largely by what is happening in the other parts and by the taste of the performer (See Ex. 2 in Appendix below).

5. Solo Parts

Phrases in the continuo part which are imitative of phrases in the solo line should, of course, match the solo line. The soloist's dynamics will give the continuo player a useful lead. Points of high emotion or drama, particularly in vocal works, should usually be strongly supported (but not, of course, if the soloist decides to express emotion or drama by a sudden pianissimo!)

This points up the advisability of the continuo player having the solo line written above the continuo part - and a translation or paraphrase of the vocal text if in an unfamiliar language. Since very few publishers print continuo parts in this way, recourse has to be had to photocopying or pencil notes.

To be continued

Well-known VCC member, Dr. W. H. D. Fairbank, is off to donate his medical services for 3 months in Haiti where there is a critical shortage of medical staff. We wish him well.

CONCERTS

Early Music Vancouver:

An Evening of String Quartets

January 14 8:00 pm

Metropolitan Tabernacle, 189 W. 11th Avenue (at Columbia)

\$18; SRS/STS \$13

An ensemble from Montreal and Toronto in a program of Haydn, Mozart and Boccherini. Includes **Sergei Istomin** (cello)*In Celebration of Purcell*

January 27 8:00 p.m.

Metropolitan Tabernacle

Includes **Nan Mackie**, viol

\$25 SRS/STS \$16

Tafelmusik: Handel's Water Music

March 12 8:00 p.m.

Hotel Vancouver Ballroom

Includes Bach's Concerto for 2 Violins

Noon Hour at the Art Gallery

Ian Hampton and Bernard Duerksen

February 24th 12:10 p.m.

Vancouver Art Gallery - 3rd floor

Includes Raminsk, Victor Davies

\$5 to non-members

Marc Destrube, Paula Kiffner and Robert Holliston - TRIO

March 3rd, 12:10 p.m.

Vancouver Art Gallery - 3rd floor

Program: Ravel, Stravinsky Duo

Chamber Music: Martina & Schmitt

March 10 12:10 p.m.

Vancouver Art Gallery, 3rd floor

Fedoruk, Polson, Pfau and Hampton

West Coast Chamber Music:

Unitarian Church 41st & Cambie

March 19 7:30 p.m.

Mozart, Ravel and Schubert

Alan Crane, Holly Diff pianists with Angela Cavadas, violin and

Ian Hampton, cello

Tri-Cello Recital:

Vancouver Academy of Music - KRH

March 7th, 7:30 p.m.

Jonathan Braunstein, Amy Laing and Rebecca Wenham

Program includes Dotzauer, Bach, Bloch, Shostakovitch, Ginistera, Haydn, Beethoven, Popper, Cassado

For Sale: Great Buy!

Black stand & light \$50

Deirdre Bickford 926-9885

Soft case 4/4 926-9885

ADULT CLASS

Vancouver Academy of Music, Orchestra Room

March 6th 7:45 p.m.

All levels welcome

**THE ST. LAWRENCE QUARTET** *an ensemble of youthful dynamism and compelling artistry**"... what sets apart great performances from merely good ones, in this or any musical literature, is conviction. Like partners in a high-wire act, The St. Lawrence has complete faith in its skills and vision. By listening intently, we for a minute can share that thrill." New York Times**"For a young group making its New York debut ... The St. Lawrence Quartet made the leap on Tuesday night and triumphed." New York Times***Concert: Thur Mar 23 8:00 pm Adult \$16 Senior/Student \$9 (GST include)**

Music in the Morning

Linda Lee Thomas, Robert Davidovici and Eugene Osadchi

Vancouver Academy of Music - KRH

January 17, 18, 19 10:30 a.m.

Information & Tickets 736-5650

Friends of Chamber Music

Quarter Sine Nomine

January 31 QEP 8:00 p.m.

Beethoven, Korngold, Mendelssohn

Ames Piano Quarter February 7th

Mozart, Schumann, Dvorak

Prazak Quartet & David Gross February 21st

Mozart, Feld, Dvorak

Muir String Quartet March 7th

Dvorak, Mozart, Beethoven

Takacs Quartet March 28

Haydn, Schubert, Smetana

Emerson String Quartet

April 11th

Haydn, Shostakovitch, Debussy

