

Newsletter

Vancouver Cello Club



Website: <http://vancouvercelloclub.org> • email: vancouvercelloclub@home.com

April 2000

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Message from the President...

The year 2000 is turning out to be an exciting year for cellists. As I indicated in our last newsletter, Vancouver will host an exceptional number of cello soloists in the space of eight months. Desmond Hoebig returns to conduct masterclasses at the Vancouver Academy of Music on May 3rd. On August 4th, Antonio Lysy will perform a recital at the Vancouver Playhouse. Cellist Liwei Qin will be the featured soloist with the Tasmanian Symphony in November at the Chan Centre. And Rostropovich, Yo Yo Ma, Lynn Harrell, Shauna Rolston, will ALL appear with the Vancouver Symphony on various series: Rostropovich appears on December 3rd; Lynn Harrell plays Elgar on April 21 and 23, 2001; Shauna Rolston plays Taverne on May 4 and 6, 2001, and Yo Yo Ma will play Shostakovich on May 23, 2001. Quite the season! Your Cello Club hopes to secure group seating for as many of these concerts as possible. For those members who wish to purchase individual seats, I encourage you to book your tickets early. The word is that some of these events are selling quickly.

Thanks to all 40 (!) cellists who made it out to our January Play-In at the Academy. A great time was had by all! Special thanks to Heather Hay and Judith Fraser who worked the phone tree and xerox machines to make the event such a success.

In response to the great turn-out at our January gathering, we are planning another Play-In immediately following the Cello Club's Annual General Meeting on June 12.

So put this date in your calendars!
Monday evening, June 12, at 7:00 pm at the Vancouver Academy of Music. All cellists are invited! We've got a lot more music! Refreshments welcome!

See you at the Play-In.

Lee Duckles



DATES TO PIN ON YOUR FRIDGE

Apr 28	Vetta Chamber Music	8:00 pm	West Point Grey United Church
May 1	Adult ensemble class	7:30 pm	Rm. 22B V.A.M.
May 3	Desmond Hoebig Masterclasses	3 - 5:30 pm 7 - 9:30 pm	K.R. Hall
May 5	Hoebig / Moroz Trio Concert	7:30 pm	K.R. Hall
Jun 12	AGM and Cello Play-In #2	7:00 pm	Orch. Room V.A.M.
Jun 26	Adult ensemble class - potluck/play	7:00	TBA

Congratulations and Many Thanks!

VANCOUVER ACADEMY OF MUSIC
&
THE VANCOUVER CELLO CLUB

THE VANCOUVER SYMPHONY ORCHESTRA CELLO
ENSEMBLE

Lee Duckles
Janet Steinberg
Zoltan Rosznyai
Erkki Lahesmaa
Charles Inkman
Cristian Markos
Suzanne Wall

in a

Vancouver Cello Club Summer Bursary
Scholarship Benefit Concert

We made \$1002.00 !!!



Sunday, April 16, 2000
Koerner Recital Hall
7:30 p.m.

Desmond Hoebig Masterclasses & Hoebig / Moroz Trio Concert

Koerner Recital Hall

SPONSORED BY THE VANCOUVER CELLO CLUB AND THE VANCOUVER ACADEMY OF MUSIC

Masterclasses: May 3.....	3:00 - 5:30 pm
.....	7:00 - 9:30 pm
Teachers meet in the Board Room.....	6:00 - 7:00 pm
Hoebig/Moroz Trio Concert: May 5.....	7:30 pm
Fees: Pkg for masterclass and concert.....	\$ 35.00
Audit plus concert.....	25.00
Audit per session.....	10.00
Concert	Adults 18.00
	Srs/Students 15.00

Desmond Hoebig Masterclasses

Vancouver Academy of Music / Koerner Hall - May 3, 2000

Participant: Masterclass/concert	\$ _____
Audit or concert	\$ _____
Audit only	\$ _____
Concert only	\$ _____
Concert: Adult: \$18.00 / Seniors and Students: \$15.00	
Teachers' Supper: I will attend	\$ _____



THE HOEBIG / MOROZ TRIO

One of Canada's most distinguished chamber music ensembles, *The Hoebig / Moroz Trio* was formed in 1979, while its members were still students at the celebrated Juilliard School in New York City. The Trio has performed extensively across Canada, the United States and the United Kingdom, and while their active individual careers have limited their appearances as a trio in recent years, their performances together are always greeted with great enthusiasm and critical acclaim.

Recognized as one of Canada's most outstanding violinists, **Gwen Hoebig** is a graduate of the Juilliard School in New York City. As a student she won every major Canadian music competition, and in 1981 was the top prizewinner at the Munich International Violin Competition. A champion of new music, she has given the Canadian premieres of violin concertos by S.C. Eckhardt-Gramatté, T.P. Carrabre, Gary Kulesha, Joan Tower, Christopher Rouse and Philip Glass, and as soloist with orchestra she has given numerous performances across Canada, the United States and Europe. As a chamber musician she appears frequently in recital with her husband, pianist David Moroz, and has performed at many of the country's foremost festivals including The Banff Arts Festival, the Festival of the Sound at Parry Sound, the Scotia Festival of Music, the Stratford Summer Music Festival and the du Maurier Ltd. New Music Festival.

Gwen Hoebig joined the Winnipeg Symphony Orchestra as Concertmaster in 1987, having been awarded the position as the unanimous choice of the audition committee. In 1993 she was honoured by the Government of Canada when she received the Commemorative Medal for the 125th Anniversary of Canadian Confederation, in recognition of her contribution to the Arts. She has always taken a great interest in the development of young musicians and continues to teach privately, at the University of

Brandon and at the Mount Royal College in Calgary. She is founder and Co-Director of The Music Bridge, a summer program featuring the finest young violinists, cellists and pianists from across China and Canada.

One of Canada's finest instrumentalists, cellist **Desmond Hoebig** is presently principal cellist of the Houston Symphony Orchestra and an Associate Professor at Rice University, Shepherd School of Music. First-prize winner at the Munich International Competition, CBC Talent Competition and Canadian Music Competition, he was also an award-winner at Moscow's Tchaikovsky Competition, and studied at the Curtis Institute of Music with David Soyer and at the Juilliard School with Leonard Rose and Channing Robbins. He has also participated in masterclasses with Janos Starker and Tsuyoshi Tsutsumi at The Banff Centre for the Arts.

As guest soloist, Mr. Hoebig has performed with all the major orchestras in Canada, the Houston, Cincinnati, and Madison Symphonies in the United States and with orchestras in Germany, Spain, and Portugal. As a chamber musician he was the cellist with the Orford String Quartet, which performed extensively throughout North America, Europe and Asia. The quartet won a Juno award for best classical album in 1990. Since 1980 he has performed regularly in a duo with pianist Andrew Tunis, with whom he has made three recordings - one of which was nominated for a Juno award - and has given recital tours in North America and Europe.

Mr. Hoebig has performed and taught at festivals throughout North America, including those in Banff, Domaine Forget, Kapalua, Madeleine Island, Marlborough, Calgary (Music Bridge), Orcas Island, Orford, Parry Sound, Halifax (Scotia Festival of Music), Steamboat Springs, Vancouver, and Victoria. Preceding his engagement with the Orford Quartet, where he was also an instructor at the

University of Toronto, Mr. Hoebig was principal cellist of the Cincinnati Symphony Orchestra, and associate principal cellist of the Montreal Symphony Orchestra.

A graduate of the Juilliard School, Winnipeg-born pianist **David Moroz** enjoys a career as one of Canada's most versatile artists. As a soloist he has performed in every major Canadian city; as a collaborative artist he appears regularly in recital with Canada's most distinguished musicians, and together with his wife, violinist Gwen Hoebig, has performed much of the important repertoire for violin and piano. A gifted and dedicated teacher, he has been guest instructor at The Banff Centre's *Special Studies for Young Musicians* since 1996, and in 1998 was named to the extended faculty of the Conservatory at Mount Royal College in Calgary, one of Canada's leading institutions for the musical education of children. Twice nominated for Manitoba's *Artist of the Year*, he is a frequent guest of CBC Radio and is a veteran performer at Canada's most important music festivals. A devoted advocate of new music, he gave the premiere of Kelly-Marie Murphy's piano concerto *Hammer of the Sorceress* in 1999, and most recently gave the world premiere of Gary Kulesha's *Partita for piano and orchestra*, written especially for him, in March of 2000.

David Moroz received a Doctor of Music degree from the University of Montreal in 1992. He has been Artistic Director of The Winnipeg Chamber Music Society since 1987, and has served as Assistant Program Director for Music & Sound at The Banff Centre since the summer of 1995. During the 1997-98 season he served as Manager of the Academy, Choral and Credit programs at the Conservatory at Mount Royal College in Calgary. Most recently, he has been appointed to the full-time Piano Faculty at the University of Manitoba's School of Music.

P r o f i l e : Margaret Gay

Last March 25th, 26th at the Chan Centre, continuo player for the Bach B minor Mass was ex-Vancouver cellist **Margaret Gay**, now a Toronto resident. The Pacific Baroque Orchestra and The Vancouver Cantata Singers were under the direction of James Fankhauser - his farewell performance.

Margaret attended the Vancouver Academy of Music beginning in the Suzuki dept with **Lois Nelson** and continuing with Judith Fraser. She received her B. Mus. with Leslie Parnass at Boston University and her M.M. at U of T with Daniel Domb.

Besides playing extra with The Toronto Symphony and Tafael Music, Margaret is one of the twelve players with Mississauga Sinfonia, a string orchestra under the musical direction of John Barnum.

The end of May will see Margaret and husband violist Pat Jordan, on a three-week tour of Japan with Opera Atelier performing "Don Giovanni" (Mozart). Pat, an excellent chef, as well as musician, spent last July with 3 other chefs at Sooke Harbour House on Vancouver Island - in the kitchen!

Margaret is the cellist in the Modern Quarter, who will be on the Music Toronto Chamber Series (new music) in Jan.'01 and the Elora Festival at Parry Sound, Ontario this summer. Margaret performs on a new CD in a piece for cello, violin, clarinet and piano by Linda Smith. She is Artistic Director of The Gallery Players Association, a non-profit organization which presents 5 chamber concerts (4-7 players) in St. Catherines. The organization has commissioned a trio for flute, viola and violin by Heather Schmitt; a string trio by James Rolfe, a Toronto composer; and an oboe quartet by John Abram (Calgary).

It is very exciting to see where and what some of our past Caroline E. Riley Scholarship winners are currently doing (editor note).

* * *

Our first Colin Hampton Award winner, **Silvia Fraser** (pianist) had a very exciting February flying to London, England to accompany **Guy Johnston** (18 yrs), a cello student of Steven Doanne at Eastman School of Music in



Rochester, NY, in the BBC Young Musician Of The Year Competition. They won! The program included Schumann Adagio & Allegro; Mark Anthony Turnage "Berceuse" from Sleep On and Martinu Variations on a theme by Rossini (Silvia played from memory). This summer she will be at the Academy of the West in Santa Barbara, CA.



Rebecca Wenham (Becky), studying at the Harid Conservatory in Florida with **Johanne Perron**, has graduated with her B.Mus. performance this spring and been accepted for her M.M. at both Manhattan Music School and Juillard Music School in New York. Big decisions. Becky began cello studies with **Sherie Wilson** in the string program of the Vancouver School Board and continued at the Vancouver Academy with Judith Fraser. Her Senior recital, held Feb. 24th, included Beethoven Sonata in F Major opus 5, No.1; Chopin Sonata in G Minor; Bach Suite No.4 in Eb Major and Stravinsky's "Suite Italienne". Becky will be attending Orford Summer Camp and we wish her well wherever she chooses to go in September.



A letter from Joel Aird...

"This year has been a crazy busy. This is my first time in living in the prairies and although it does get cold and dry in the winter (time for dampits everyone) its not half as bad as everyone would have you believe. I have spent the year playing orchestral works including the Brahms Academic overture, Dvorak symphony (wonderful cello part!), and also pieces from Canadian composers such as Michael Mathews and Karen Sunabacka. I have also been playing in several chamber groups working on a Schubert Quintet, a Faure quartet, and (most interestingly) a piece by George Crumb called Vox Balenae (or "voice of the whale"). Its been fun to experiment with new techniques on the cello and produce new sounds that I had never thought a cello could make before (seagulls

anyone?). Manitoba itself is a fairly friendly place, although living in residence at the university (as well as being a busy music student) means I haven't seen as much of the city as I would like to. Oh well, I still have another 3 years. Among the cellos there has been some excitement as well. We have had a few masterclasses with some great teachers; most notable was the one just a few weeks ago by Zara Nelsova. She shows absolutely no signs of slowing down and always had an opinion about how something should be played. Ms. Nelsova also gave a discussion on stage etiquette and decorum. It was most fascinating and many of the moments she recounted were priceless. Paul Marleyn has been less busy traveling around this semester than the last, however I noticed that you told me he is coming to

adjudicate the Kiwanis in April (he gets back about 3 hours before my concert starts, Judy, so you'd better not make him late for the plane). On the 29th and 30th of this month we are doing an all Bach night (to celebrate his 250th). I'm playing the 4th suite, and we have five other students playing the other five. Although I have played with a baroque bowhold before, this is the first time I will be playing tuned down (if we decide how low baroque pitch actually is! There seems to be some disagreement). It changes the tone of the cello and makes it so wonderfully mellow, I can hardly wait, although my sense of pitch tells me that each note is horrendously flat. Anyways, thats about all for now. Send everyone my love.

Bye.
Joel"

A letter from Michael Olsen...

"Hey JUDY!!! Yes it's Mr. Mail Slacker, Mike Olsen.

I thought I'd tell you about some cool things I have been doing. School is going well for me lately. I'm not saying that I am getting straight A's and people bow and scrape when I pass, (They do kind of avert their eyes though...hmmmm) but I'm pretty happy. I am having a fabulous year with Shauna and she seems to like me since I have been actually "showing signs of practising" between jokes at my lessons. Rep has been pretty enjoyable and plentiful since I have two recitals planned for next year. I am working on Debussy, Prokofiev and Martinu Slovak, as well I am reworking Penderecki so that I can hopefully play it for the man himself this summer at Banff. The Jazz combo I am in has proven to be very challenging (not surprising), educational (not surprising) and better than orchestra (not surprising). What is surprising is that I am starting to hear stuff and get in a good lick occasionally on solos. I would credit this to Don Thompson, my coach, and the fact that the other 6 players are so damn good. It's amazing experience. The rock string chart business is doing pretty good. Sjanie wrote particularly sweet charts for a recent session with Mike O'Neil. As well I have been hearing nothing but good for Rheostatics "Story of Harmelodia" which I am (as you know) particularly proud to be associated with. If you have yet to hear it, write me and I will remedy this situation. My bank Kitchenmusik has been advancing in leaps and bounds. We pulled off a sweet sold out show at the Ces't What a few weeks back which has had very positive repercussions and continue to play around town regularly. We are going into the studio to record this month in service of angling for recording and touring grants. New recordings will be made available through my Vancouver west coast distributor Olsen Music Studios (my mom). Also my surf band "The Pauls" will finally be releasing our long awaited EP "your new favorite album" in 2 weeks. (also available through OMS dist.) SO I AM BUSY !!!!!!!!!!! I will write you again soon to tell you about a relationship I am developing with an electric cello luthier, and more fun and games. Part II soon. P.S. I just know you are going to publish this, so go ahead."

"So here's the second installment. If I overlap I apologize. the Kitchenmusik thing has definitely matured. Every time I was thinking that maybe it had run its course and we should can it, someone else joined and it got better. The latest incarnation is Drums, Flute, Cello, Guitar, Bass and Voice. The material is predominantly original but we play a few covers of Bill Frisell tunes regularly. (Guitarist, fantastic, listen to him). Our sound has matured immeasurably and the loose bits have been considerably tightened up. Speaking from a technical point of view, my live amplified cello knowledge and performance technique has definitely improved. There is a lot of things to be learned about blend and intonation, not to mention sound checking, distillation of musical ideas, the logistics of electronic gear not specifically designed with a cello player in mind, etc. On that note I have been collaborating in a guinea pig role with Luthier Nick Tipney in Nova Scotia. His company Vextor Instruments is probably the finest Canadian based electric string maker. I have been testing the cellet (collapsible- super portable free standing model) for Shauna Rolston as a practice travel cello. He is sending me a design of a new prototype cello aimed at a slightly less affluent market which I am looking forward to testing. (His prime model is sweet, check out the Vector Violin site to see a picture.) In addition he has come up with a speaker cabinet desinged principally for cello usage. This is something that I have been meaning to do for years and he may be the first ever. I'm in a good position to test things since I am involved in so many different musical and physical settings with electric cellos. More and more I find that there is a real need for new kind of instrument that will create a distinction in people's mind between acoustic cello and electric cello. (not just fake cello). I find that my technical, rock star, and cellistic knowledge are united in this task and look forward to working together in the future with Nick and other people in different fields. (As we speak I am hashing out a Cello Amplifier concept with an electrical engineer friend.) That's about it for me. The one last piece of big news if you haven't heard is Shauna is getting married!! Yes Patrick Gallois. Yes in Banff this summer. Even cooler, they asked me to direct the music at the wedding. Now this is a SWEET GIG!!! - See you soon my mentor - much love from Michael Olsen"

Congratulations to Ian Hampton, past president of VCC on the successful "Ian's Party" - a celebration of his 65th birthday, March 13th at the Fort Langley Heritage Hall. Sponsored by the Fort Langley Com. Improvement Society, the Fort Festival and the Langley Com. Music School. Donations were welcomed to support the new building of the LCMS. Ian tells me \$7000 was raised which will be matched by Langley Township. Cellist Heather Hay, Ian Hampton and Sue Round participated with other ex-PSQ members in a memorable concert.

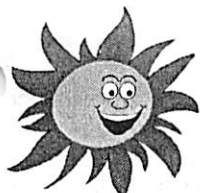
A most successful play-in at the VAM was held the end of January. Organized by Heather Hay, Judith Fraser, Jean Ireland and led by Pres. Lee Duckles, we had 38 cellists of different ages and stages. It was great fun and the Club was pleased to have the 3 new VSO cellists attending: Chris Markos, Eriki Lahesmaa and Zoltan Rozsnyai. We will be doing a repeat after our AGM June 12th at the Academy.

Another VCC alumni is ex-Victoria cellist Rolf Gjelsten who studied in early days with James Hunter and then Zara Nelsova. This summer, as cellist with the New Zealand String Quartet, he will be in Ithaca, NY - visiting artists at the Chamber Music Institute.

Visiting Artists:

NEW ZEALAND STRING QUARTET

The New Zealand String Quartet was formed in 1987 and has the unique mission of serving an entire country. The quartet performs 50 concerts a year in New Zealand alone, presenting innovative programming to a variety of audiences in centers large and small. The quartet is rapidly becoming distinguished as an ensemble with exceptional communicative powers and a dynamic style all its own. According to *Christchurch Press*, "If the concert experience is all about communication, then the New Zealand String Quartet members have fully mastered the art ... They simply loved what they were doing and compelled their audience to share their wonder and admiration. Combine this sense of irrepressible enjoyment with the confidence that comes with supreme technical skill, and you have the ingredients for an evening that will live long in the memory." Outside New Zealand, the ensemble was quartet in residence at the Tanglewood Festival in 1989 and has appeared at numerous other festivals including Rutgers SummerFest, Monadnock Music, Olympic, and Banff. The four toured Europe in 1996, appearing in Germany and Switzerland as well as participating in the open chamber music session at the International Musicians Seminar in Prussia Cove, Cornwall. In 1997 they toured Australia, North America, Germany, Japan, Korea, and Italy. A recent highlight was the group's first appearance on the classical radio program "St. Paul Sunday", which aired in October 1998. Violinist Helene Pohl was a student at the very first Ithaca College Chamber Music Institute - she returns as a seasoned artist and performer for our 26th year.



2000 Summer Camps

Egmont Chamber Music Summer Camp

July 26 - August 13

West Coast Wilderness Lodge (Sunshine Coast)/ V.A.M.
Tel: Jerold Gerbrecht (MD) 604-734-2301; Fax 604-731-1920
Fees: \$30 application fee; tuition IR & B: \$1150.00;
Giller fee: \$125.00

Paul Marleyn - Cello

Paul Marleyn has performed extensively as soloist and recitalist throughout Europe, China, Canada, and the United States. Paul is a very active chamber musician, a member of the Borante Piano Trio and the prestigious German contemporary group Ensemble Modern. Paul was a student of Aldo Parisot at Yale University, and gained a Master's Degree and an Artist Diploma from the New England Conservatory. He has been principal cellist of the Royal Liverpool Philharmonic Orchestra, and in 1997 he was appointed Professor of Cello, at the University of Manitoba in Winnipeg.

Audrey Nodwell - Cello

Audrey Nodwell attended the University of British Columbia, where she earned her Bachelor of Music Degree. She received her Master of Music Degree in Cello Performance from the University of Victoria. She has been a member of the Victoria Symphony, the Symphonie Canadienne, and the Vancouver Baroque Ensemble. She is currently a member of the Pro Nova Quartet and is on the faculty of the Vancouver Academy of Music, where she has been Head of the Suzuki Cello Department since 1974.

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West Coast Summer Music Festival

July 15 - 23

Trinity Western University, Langley, BC
Phone: (604) 433-5125 / E-mail: Davandjo@aol.com
Fees: Adult (600 R/B); (\$465 - day); Students (11-18) \$465 R/B; (\$365 - day); Children (7-11) \$300 R/B; (\$265 - day)

Heather Hay - Cello

M. Mus. (San Francisco Conservatory of Music), is a former member of the Purcell String Quartet. She now plays with the Vancouver Opera and CBC Vancouver orchestras, and teaches at Douglas and Capilano Colleges.

Victoria String Orchestra Camp

July 17 - 22

Pacific Christian School: 654 Agnes
Sharon Bickel (250) 920-9967; e-mail csbickel@islandnet.com
Fees: \$30 registration; \$200 / Age 8 - 88

Laura Backstrom - Cello

Laura studied music, and music education, at the Universities of Alberta, Wisconsin, Toronto and Ottawa. She was a member of the Hull Chamber Orchestra for 9 years, and was a frequent chamber music performer for CBC Radio. Laura is now the String Orchestra teacher at Sunrise Waldorf School and is Music Director of Eine Kleine Summer Music.

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Vancouver Early Music Program & Festival

1254 West 7th Ave, Vancouver

Tel: (604) 732-1610; Fax: (604) 732-1602

Website: www.earlymusic.bc.ca

e-mail: staff@earlymusic.bc.ca

Program Director: José Verstappen

Program Administrator: Sarah Ballantyne

* * *

Domaine Forget Music and Dance Academy

Strings: July 16 - August 13

Chamber Music: August 13 - 23

Phone: (418) 452-8111; Fax: (418) 452-3503

e-mail: info@domaineforget.com

Fees: 1 wk (\$500); 2 wks \$900; 4 wks (\$1600)

Chamber music: 10 days (\$600)

Cello:

Jean Deplace (July 16 to 30)

Principal Cello, Strasbourg, Professor, Conservatoire National Supérieur de Lyon

Timothy Eddy (Masterclasses - July 23 to 27) Orion Quartet, Professor, State University of New York, Stony Brook

Desmond Hoebig (July 30 to August 13)

Principal Cello, Houston Symphony, Professor, Rice University

Philippe Muller (Masterclasses - July 30 to August 13)

Soloist; Professor, Conservatoire National Supérieur de Paris

Roland Pidoux (Masterclasses - July 16 to 23)

Soloist; Professor, Conservatoire National Supérieur de Paris

Leslie Snider Professor, Conservatoire de musique de Québec

Congratulations to our past president emeritus **Audrey Piggott** on the occasion of her 94th birthday, March 21st. Audrey would love to see or hear from those in the cello world. She may be reached at (604) 736-1582 or #229 South Granville Park Lodge, 1645 W. 14th Avenue, Vancouver, BC, V6J 2J4.

We are presently enjoying
Paul Marleyn who is here to
adjudicate the 'cello classes at the
Kiwanis Music Festival.

The Cello Club hosted a potluck supper at Spuraway Lodge, March 26 for cellist **Hai Ye Ni** who performed the Dvorak cello concerto 3 days with the V.S.O. Ms. Ni was a delightful, friendly and charming guest and we all had a great time visiting with the V.S.O. cello section and their soloist.

Reprinted from the Newsletter of the Violoncello Society of N.Y., Editor: Jeffrey Solow

Starker's 75th Birthday Celebration – by Jeffrey Solow

Each September, Janos Starker and the Eva Janzer Memorial Cello Center at Indiana University in Bloomington honor three or four cellists or friends of the cello for their lifetime contributions to cello teaching and performance. This is always a special event but this year it was extra special. Not only was September 14th the official celebration of Janos Starker's 75th birthday, but it was the first time that Mr. Starker and Mstislav Rostropovich (who is slightly younger, at 72), the two most important cellists of the second half of the twentieth century – arguably of any century, shared the same stage.

Joining them on that stage were William Preucil, Jr., Concert Master of the Cleveland Orchestra (and Mr. Starker's son-in-law), and three now colleagues but former students of Mr. Starker's: Tsuyoshi Tsutsumi, Gary Hoffman, and Maria Kliegel. The festivities and events included master classes by 'Slava', Mr. Hoffman, and Ms. Kliegel, a Gala Concert conducted by Rostropovich, and a Birthday Banquet. As with other Janzer Cello Center events, cellists came from across the country and throughout the world, some former students of

Mr. Starker's and others, like myself, who are just friends and admirers.

Due to my own professional commitments I was not able to stay for the concert but I heard that there was a touching surprise performance of the Bach Double by Mr. Starker's daughter, Gwen, and her daughter, Alexandra. I did hear the dress rehearsal for the concert and all three master classes. During the time I was there, Mr. Starker kept himself modestly in the background and since I left early, regrettably, I didn't see too much of him. Probably because he didn't want to inhibit his former students, he didn't come to their classes.

Sunday morning was Maria Kliegel's master class. She made her points in a warm and supportive manner and frequently demonstrated things on her Strad – the ex-Gendron (previously owned by Maurice Gendron). She heard the Prelude and Fugue of the Bach C Minor Suite (Israël Fausto Martinez), the first movement of Prokofiev's Sinfonie Concertante (Kareem Ali Wasfi), the first movement of Dvorak Concerto (Alex Friedhoff), and the first movement of Haydn D

Major (Catherine Coetzee). Ms. Kliegel focused on rhythm in the Bach and in the Prokovieff she stressed vibrato and sustained tone, especially before shifts. ("Start with slow bow speed, then move it faster with more pressure.") In the Dvorak she wanted more clearly defined musical characters, and in the Haydn she suggested moving around the fingerboard with a physical manner that supports the musical gesture.

Gary Hoffman's class in the afternoon was enlivened by his amusing and dry wit. ("Here is an interesting fingering that allows you to play this whole passage in one position. The only problem with it is - it doesn't work.") He demonstrated on his Amati - - the exLeonard Rose. Gary (we're on a first name basis as we used to be roommates in New York for a time) heard the Prelude of the Bach Suite No. 6 (Joyce Richard), the first movement of Beethoven A Major (Jeff Ziegler), the first movement of Lalo (Carlos Izcaray), and Tchaikovsky's "Pezzo Capriccioso" (Theodore Harvey). In the Bach he discussed beginning with the right character and arriving at the high points with proper timing. In the Beethoven Gary analyzed the character of the opening theme and he pointed out something I had never noticed, that the *forte* passage in measures 25-28 is a variation of the theme in minor. In the Lalo he stressed sustaining the tone and not lifting one's fingers too high in the passage-work, and finally in "Pezzo" he offered the idea that variety in the loud phrases is obtainable by means other than through volume.

Monday afternoon was the dress rehearsal for the Gala Concert. First on the agenda was the Brahms Double. Mr. Starker has said that performing with Bill Preucil is one of his greatest joys and truly the two of them make a rare combination with Bill's creamy tone and Mr. Starker's never-fazed tossing off of all technical difficulties. Slava, of course, knows the piece thoroughly from both sides of the podium and he is the most sympathetic of conductorial accompanists. (In his recent PBS interview he noted that he wants to fit his soloist like a glove molds to a hand.) As they embraced at the finish, cameras flashed all over the auditorium. (One might ask what all the fuss was about. For close to thirty years Starker and Rostropovich have represented opposite ends of the cello spectrum. Apollonian vs. Dionysian. From the outside looking in, they appear to be merely two artists who happen to play the same instrument with a different artistic goal and from different cellistic points of view - bit deal! But from the inside out their differences are like a schism between two religious sects with different doctrines, usually the most intense and passionate kind of dispute. This had led to the state of affairs that, where ever one of them was, the other wasn't. The public healing of this breach is indeed worthy of a lot of fuss.)

After the Brahms, Slava rehearsed the rest of the program: Maria Kliegel tore into Popper's "Hungarian Rhapsody" with tremendous force and lots of fat slides; Gary Hoffman offered an introspective and sensitive "Kol Nidre" by Bruch; and Tsuyoshi Tsutsumi played Dvorak's "Silent Woods" and "Rondo" with energy and animation. It is a great tribute to Mr. Starker's teaching that his former students play so well yet

with such markedly different styles. The final number (which I didn't hear) was Popper's Suite for Two Cellos arranged for cello orchestra and conducted by Emilio Colón, Executive Vice President of the Eva Janzer Cello Center and indefatigable organizer of the whole event.

The program was notable not only for the playing of four wonderful cellists, but it was probably the first time that such prime examples of the work of the four greatest cello makers were heard one after the other on the same stage: Matteo Goffriller (Starker); Antonio Stradivari (Kliegel); Nicolo Amati (Hoffman); and Dominico Montagnana (Tsutsumi). (Bill Preucil's Stradivari violin was frosting on the cake.)

The last event I attended was Slava's master class, held in a packed Auer Memorial Hall at eight o'clock after the rehearsal. It began on a farcical note: as at all the other events there was a video camera set up in the hall but Slava didn't want his class recorded, it would inhibit him, he said. The rather taken aback camera operator turned it off and put on a lens cap but that wasn't sufficient for Slava, he wanted it out. So down off the stage he came, picked up the camera and carried it out into the lobby! The audience was at once amused and appalled. The class also ended slightly discordantly: A little after ten o'clock, Slava said that he had said he would need an hour for each student so he wouldn't be able to hear anyone else. This must have left two very disappointed young cellists backstage.

What happened in between, however, was informative, inspiring, and thoroughly entertaining. Slava heard two students: Helen Byrne played the first movement of Beethoven's Sonata No. 4 in C Major and Akio Ueki played Tchaikovsky's "Rococo Variations". Except for touching briefly on the subject of *spiccato* in the "Rococo", Slava addressed only musical matters. Several times he emphasized the importance of knowing the entire composition, not just the cello part. With statements such as, "Don't tune on stage", or "You must restore the moment of composition", and, "Play as if it is improvised on stage", it was clear that immediacy and the whole-event aspect of performing is of great important to him. (He said that Sviatislav Richter once said to him, "What was the weather like when Brahms composed the beginning of the E minor sonata? I'm sure it was raining".) Slava illustrated his suggestions with colorful images or lively physical demonstrations. The last two pizzicatos before the *subito forte* Allegro of the sonata "should be like kisses goodbye - then Beethoven remembers the tax man is coming!" or in the same movement, the piano part after the double bar is "mother-in-law is coming into the room" and he walked with a comic Monty Pythonesque high-stepping limp. Slava's final piece of advice was, "It is important what you pay attention to; the audience will focus on what you pay attention to."

Cellists, musicians, and music lovers owe a debt of gratitude to Janos Starker for continuing to host the Eva Janzer Cello Center events. It would be even nicer if this kind of coming together could be a role model for the world outside of music. ■

New Directions Cello Festival 2000

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Dear Friends of the Cello: Please include this information about our 6th annual New Directions Cello Festival in your next publication, or share it with others however you would like. If you have a web site you could post it there too. Thanks for your help!

Improvisationally Yours, Chris White, Director

P R E S S R E L E A S E

The 6th annual New Directions Cello Festival will be held Friday through Sunday June 16 - 18, 2000 in the brand new facilities at the University of Connecticut in Storrs, CT. UConn will again be the scene of the world's only festival dedicated exclusively to nonclassical and alternative cello.

The New Directions Cello Festival is a performance and educational forum for the current state of the cello's involvement in contemporary musical styles. There are Concerts, workshops, jam sessions, exhibition of electric instruments, Cello Big Band, and more!

Guest Artists for this year's festival include:

Ernst Reisiger*
Dutch improvising cellist extraordinaire

Abby Newton and her group
Specializing in Scottish music

Jeffrey McFarland-Johnson
Cellektric sonic weaver

Raul Rothblatt
Afro-Hungarian jazz cellist will be coming with his band

Eric Longsworth
Funk/jazz electric cellist, performing with bassist Michel Donato

Lee Zimmerman
Original perform piece with an actor

The festival begins at noon on Friday June 11 and the non-stop non-traditional celloing goes until Sunday at around 3 pm. The fee for all the festival activities is \$145 for registrations mailed by May 15, 2000. After that the cost of attending goes up to \$170. It is also possible to attend one day or just the concerts. Members of the New Directions Cello Association receive a discount on festival fees.

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* Being replaced by: Vincent Courtois - French jazz cellist