

Newsletter



OCTOBER 2005

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Message From The President

Welcome to our Fall Newsletter, still in hard copy, (and available for an incredibly modest subscription fee), your source of news of Vancouver's burgeoning cello community, featuring a concert calendar, free classifieds, and reprints from the newsletters of cello organizations across the continent. I hope you find something of interest.

As usual, Vancouver will have its share of wonderful cello concerts this season. In the next few months, two young international cellists will be making their Vancouver debuts. On October 22 and 24, Han Na Chang will perform the Schumann Cello Concerto with the VSO at the Orpheum Theater and on November 20, Jean-Guihen Queyras will appear in recital at the Vancouver Playhouse. Vancouver's own Joseph Elworthy will perform the Elgar Concerto on November 27 with the Academy Orchestra, and the Vancouver Cello Quartet will perform a

benefit concert on December 13, location TBA.

The Cello Club is proud to sponsor a solo recital and series of workshops with cellist Amos Yang on January 15 and 16, 2006. Mr. Yang is a member of the Seattle Symphony and a former student of international pedagogues Irene Sharp, Steven Doane, and Paul Katz. In addition to a recital of the works of Britten, Ligeti, and Bach, Mr. Yang will give three classes; an intermediate, senior, and adult workshop. I encourage you to put those dates in your calendar and sign up to participate. It should be an inspiring weekend. At this time, we expect that most of the events will take place at the Vancouver Academy of Music on Chestnut Street.

On a business note, your executive will try to implement a new policy of disbursing assistance grants twice a year, once in January and again in

June. Teachers who have students - i.e. (newsletter subscribers) - who would benefit from tuition, library, or instrument assistance grants are encouraged to send a letter of recommendation to the Treasurer for consideration by the Club Executive.

Once again, I encourage you to support your Cello Club. If you have articles, reviews, or letters that you would like to share, please do not hesitate to pass them on to our newsletter. Student newsletter subscribers are eligible for a growing number of bursaries, the most significant being the Caroline E. Riley Scholarship which is awarded in June. Your contributions support a huge variety of activities and allow the Club to arrange classes and concerts with some of our leading cellists.

I look forward to seeing you at the next cello function.

Lee Duckles ■

ADULT ENSEMBLE CLASSES

At the Vancouver Academy

Last Monday in the month – Rm 223 – 7:30 pm (all levels welcome)

EXCEPT...

CLASS WILL BE TUESDAY NOVEMBER 1ST – NOT HALLOWE'EN



CELLIST AMOS YANG is a multi-faceted artist, comfortable in a variety of musical settings from his position in the Seattle Symphony to orchestral soloist. He has received such accolades as superlatively gifted! (The Boston Globe), powerful! (The Monterey Herald), masterful! (The Rochester Times-Union), and an artist one wishes to hear again—and again! (The Ellsworth American). Yang has performed as soloist and chamber

musician in major concert halls throughout the United States, the Far East and Europe, including Harris Hall of the Aspen Music Festival, the American Academy in Rome, Wigmore Hall and Alice Tully Hall. He has collaborated with noted chamber musicians such as the Ying Quartet, pianists Ann Schein and Melvin Chen, violinist Earl Carlyss, and composer Bright Sheng. Yang's numerous awards include the Eastman School of Music's highest honor, the Performer's Certificate,

and first prizes in both the American String Teacher's Association and Grace Vamos competitions. He was also a finalist in the Pierre Fournier International Cello Competition, and for outstanding musical contribution, was awarded the CD Jackson Prize at the Tanglewood Music Festival. As cellist of the Maia String Quartet from 1996-2002, Yang was involved in many educational programs, performing throughout the country for schools under the auspices of such organizations as Arts Excel, Young Audiences Inc. and the Midori Foundation. During this time he also served on the faculties of the Peabody Conservatory, the University of Iowa, Grinnell College, and the Interlachen Advanced String Quartet Institute. Mr. Yang holds Bachelor and Master of Music degrees from the Juilliard School of Music. His primary teachers have included Irene Sharp, Channing Robbins, Paul Katz, Steven Doane and Joel Krosnick. Yang now resides in Seattle, Washington with his wife Alicia, where they enjoy the diversity and beauty of the Pacific Northwest. He plays on an 18th century cello made by Thomas Dodd, currently being loaned to him.



Vancouver Cello Club to Sponsor Amos Yang

January 15/16 and possibly also the 14th of January, 2006, Amos Yang, a Seattle Cellist will give a recital of works for unaccompanied cello and masterclasses. At this time the concert location and date are not confirmed. A notice will go out as soon as possible. Also, the location of the masterclasses will be announced later.

President's report

Vancouver Cello Club Annual General Meeting, June 13, 2005

Welcome to the Vancouver Cello Club's 33rd Annual General Meeting. The following is a listing of our Club's activities over the past season:

The Executive Committee met two times in the course of the year to plan activities. In addition, the treasurer and President met on a couple of occasions for Club business.

The Cello Club published three newsletters.

We continued to host monthly adult ensemble evenings at the Vancouver Academy. In November, the Club co-sponsored an evening recital featuring Lee Duckles and Patricia Hoy. On January 23, the Club held an afternoon ensemble 'Play -In' at which approximately 40 cellists

attended. In February, the Cello Club, in collaboration with the Banff Centre, co-sponsored the 6th Banff Cellofest. Twenty five students and 5 teachers from Vancouver attended the 3 day event in Alberta. Also in February, the Cello Club co-hosted a masterclass with Raphael Wallfisch on the UBC campus. In April, the Club co-hosted a 3 day Suzuki workshop with Carey Cheney at the Vancouver Academy. In May, The Club awarded it's annual bursaries and the Caroline E. Riley Scholarship. This years' winner was Winca Chan.

Respectfully submitted,

Lee Duckles, June 13, 2005

ANNUAL GENERAL MEETING – JUNE 13/05



From left to right: Caroline E. Riley Winner: Winca Chan, Sonia Taylor, Eric Finlay, Christina Davies, Rosanna Butterfield Lee Duckles, President – "SUMMER BURSARIES"



Some of the cellists at the AGM Play-In

MUSIC OF THE HEART: The Dead as Healing Source of Inspiration

The conference on 'Music of the Heart' in Cambridge 17-21 July 2005 was an effort to bring science and art together. Although primarily intended to reveal how music influences the heart, the conference became focused on the need in our time and culture for an inspired and active dialogue with the dead. With the involvement of Chain of Hope, a charity for children requiring open-heart surgery in the Third World, the contribution of the medical professionals from the Royal Brompton Hospital was seen within the context of medical science's far reaching humanitarian concerns.

Cambridge Music Conference commissioned a new work by Nigel Osborne, Reid Professor of Music at Edinburgh University actively involved in the conferences dedicated to 'music and healing' since 2001. "Pulsus" (2005) was inspired by the English doctor, alchemist, and Rosicrucian Robert Fludd (1574-1637). Macrocosm and microcosm come together in the human heart, where celestial and human monochord meet. Through music, specifically the octave, fifth and fourth, the harmony of the spheres resonates and permeates the human form/body. Although the sun and human heart are at the centre of Fludd's cosmology, Nigel Osborne also draws on modern scientific sources, e.g. NASA's technology to affirm radio waves are in fact transmitted from the sun,

validating from a modern perspective the Music of the Spheres. Also factual evidence from medical studies is interwoven into the text of the final movement of "Pulsus". Live music has proven to decrease blood pressure, "analysis indicates that heart rate and systolic and diastolic blood pressure significantly decrease among the music intervention group..." (1) Another study reveals that "hearing (calming) classical music... the sympathetic nerve is suppressed by the sound of classical music." (2) "Pulsus" was written for and premiered by the Hilliard Ensemble, whose concert of early and modern music from Russia, Central Europe and North America celebrated the symbolic value of the heart, LOVE in all its expressions. The Hilliard Ensemble's concert opened the conference and was dedicated to the memory of Catherine M. Carmack (1957-2003) whose personal and professional values are the inspiration behind the Cambridge Music Conference.

Brian Keenan spoke about the blind harper Turlough O'Carolan (1670-1738), a cultural icon in Ireland's history. An inner mystery emerges from an experience thrust upon the author while in prison. While Brian Keenan was held hostage in Beirut and faced possible execution, Turlough permeated his very existence, while awake and during sleep. Plagued and pursued by the spirit of the blind harper, the writer

finally understands he is called upon to write Turlough's story. Ironically the legacy of healing at the heart of Brian Keenan's story is not about the power of music per se, but a spiritual encounter with the dead that heals and restores the living. In this instance Brian Keenan sees the agency of the dead and a dialogue with the spirit as the only real music in our lives.

Paul Robertson (violin) and Maren Stott (eurythmy) returned to the conference to present 'The Mystical Heart', their final interpretation of J.S. Bach's D Minor Partita for Solo Violin: three movements of eurythmy interspersed with two for solo violin. J.S. Bach's composition was written immediately after his wife's death, while he was still in mourning. The composer's sense of the resurrection of the spirit, also beautifully captured and represented within the eurythmy performance, affirms how the presence of the dead can exist as source of inspiration in our lives.

1. Smolen, Topp, Singer, Applying Nursing Research 2002
2. Umemura, Honda, Journal of Human Ergology 1998

Music of the Heart: 17-21 July 2005:
Cambridge Music Conference:
Elizabeth Carmack

Music and the Child: 2-5 Aug 2007

Apocaryptica at Richard's on Richards

On Sept. 23, the heavy-metal-cello-rock sensation Apocaryptica made a stop in Vancouver for their "Life Burns" tour, promoting their latest self-titled album. If you haven't yet heard of Apocaryptica, here is a short introduction: the group started out as a quartet of classically trained cellists from the Sibelius Academy in Finland. Since their 1996 debut album "Plays Metallica By Four Cellos" they have grown in popularity all over Europe, growing out of the label as a Metallica cover band and finding their own style. As soon as I heard of their date in Vancouver, I went and bought a pair of tickets. It is impossible to properly describe the intensity and energy of their live show. As soon as they came of stage, they rocked out "Master of Puppets" by Metallica, with the audience chanting, "Master! MASTER!" The set list covered classics by Metallica and Sepultura, as well as featuring original compositions from the last three albums. The live sound of four electrified acoustic cellos was beyond the best of their recordings; and despite the disappointment of many long-time fans (including myself) about their recent decision to add a drum set, I must admit that the drums were a perfect addition. Any hint of doubts about their technique or ability to perform live were completely shattered. Throughout the full one hour show, each member of the band displayed lightning-fast ricochet strokes, and what's more, sustained

that speed and intensity. (From personal experience of playing some Metallica with Cello Jello, I can tell you that we each suffered a lot of pain from playing a bass line for barely 5 min.) Each player displayed a personal style: front man Eicca Toppinen sang the most beautiful tunes; Paavo Lotjonen was all about clean-cut execution; Perttu Kivilaakso seemed to be doing more head-banging than playing the cello; and Antero Manninen was as calm as always, wearing his trademark shades and dressed in black. Whether cranking out fast heavy-metal riffs in songs like "Fight Fire with Fire" and "Inquisition Symphony", or revealing the softer sides of the instrument with "Nothing Else Matters" or their latest single "Bittersweet", Apocaryptica was amazing. For the encore, they played their ever-popular metal version of E. Grieg's in the "Hall of the Mountain King." By the end of the song, Perttu had his bow on the ground, scratching away with his bow on the other side of the bridge. After the show, I was fortunate enough to have the chance to meet two of the band members, who were really friendly and easy going guys. I can only hope that Apocaryptica comes back to Vancouver soon, playing at a larger venue. There's no doubt in my mind that, just like their first time, they would play a sold-out show.

Brian Yoon

The Valhalla Summer School of music celebrated its 9th year of music camp this August. Nestled in the Kootenays, in beautiful communities of New Denver and Silverton, the school offered adult programs in both violin and cello. (Read about the full program at www.vssm.org).

There was a full week of classes for adult string students from August 8th to the 12th, followed by an optional week of instruction for those who wanted individual instruction.

There were 8 students in the cello program, with levels of expertise from novice (under 1 year) to advanced (6 years). Classes were held all day, from 9:00 a.m. to 3:00 p.m. Judith Fraser taught a technique class, and Heather

Heuther worked with small groups of three or four students, working up a chamber piece for the recital at the end of the week. Cello students also participated in the full orchestra.

It was an intense week, lots of hard work, but incredibly fun and rewarding for all students. There is simply no better way to polish your skills than to focus on cello, cello, cello for one full week!

From left to right: Back row: Linda Rainaldi, Terri McLeod, Katrina Archer, Jeff Moss
Front row: JoAnne Leslie, Celia Simms, Judy Fraser



Victoria Summer Strings Academy

One of the highlights of my summer was my experience at the Victoria Summer Strings Academy. It was held at the Victoria Conservatory of Music, and consisted of an intensive two weeks of master classes, orchestra rehearsals, recitals and private lessons from some renowned strings teachers. It was an early start— warm-up was at 8:30 sharp, followed by master classes for violin, viola and cello. There were two fantastic cello teachers. Judy Fraser was there for the first week, and Paul Marleyn, from the University of Ottawa, came to share his talents with us in the second week. After master-class, the class of nine cellists from all over Canada worked on a cello ensemble, and we performed the Prelude from "The Holberg Suite", and Tchaikovsky's "Andante" in one of the two student recitals.

After lunch it was time for orchestra, and all 26 students played Dvorak, Handel, Barber and a Serenade by our excellent conductor Malcom Forsyth. The orchestra concert was on the very last evening, and was a great success. Other highlights were the two faculty recitals- violinist Eugene Fodor and Paul Marleyn both played stunning programmes- chamber groups and an exciting concerto competition. Malcom Forsyth also gave a lecture on some of his music, and renowned Luthier Michel Vann was there to help us take care of our instruments.

Overall it was an intense and rewarding two weeks, and an opportunity to meet other young musicians who love what they do and want to excel. I know that I made some great friendships, and learned a lot about playing the cello. I am looking forward to maybe going again next year, and would recommend it to everyone.

Rosanna Butterfield

(Editor's Note: Rosanna was one of the three finalists in the Concerto Competition)

MEMBERSHIP RENEWAL FOR 2005/2006

Membership subscriptions are now due, please send to: Judith Fraser, Treasurer, 210 – 235 Keith Road, West Vancouver, BC V7T 1L5

Please enrol me as a member of The Vancouver Cello Club:

Name: _____ Phone: _____

Address: _____

Contribution Membership (over \$30).....	\$ _____	Donation to Scholarship Fund.....	\$ _____
Sustaining Membership.....	\$ 30.00	Donation to Performance Fund.....	\$ _____
Family or Individual Membership.....	\$ 25.00	Donation for General Purposes.....	\$ _____
Out-Of-Town Membership.....	\$ 15.00	Donation to Colin Hampton Fund.....	\$ _____
Subscription to Newsletter (for non-members).....	\$ 20.00		

OCSM CONFERENCE 2005 KITCHENER, ONTARIO

The 2005 Conference of the Organization of Canadian Symphony Musicians (OCSM) was held at the historic Walper Terrace Hotel August 3-7. Twenty delegates representing 1153 players from across Canada were present. Four delegates were seriously delayed due to chaos at Toronto Pearson International as a result of the Air France crash.

Of interest is the following excerpt from the report given by Ronald Milne, violinist representative of the VSO:

"On Friday Aug 5, a workshop on the subject RSI (Repetitive Strain Injury) for musicians was given by Pat Palmer, a physiotherapist from Ottawa who has worked with musicians for over eight years and travels with the NAC Orchestra when they are on tour. Not all people doing repetitive movements will develop RSI, in fact most people will not. Musicians are often very hesitant to face the fact that they are injured and are suffering from RSI. This delay in seeking help makes the job of the physiotherapist more difficult and prolongs recovery. Posture is all important and three delegates gallantly volunteered to give playing demonstrations on the violin, horn and trombone. The physiotherapist commented on each player....their posture variations, standing postural problems, their injury history and finally stress points in playing and where pain occurs. It appears all body types are different and it is not possible to predict those who are susceptible to RSI. Ms. Palmer stated that interestingly, cello players are least likely to be affected by RSI. Three books were recommended for all musicians: *The Athletic Musician*.... Barbara Paul and Christine Harrison Scarecrow Press *The War on Pain*...Scott Fishman MD with Lisa Berger Living Planet Book Harper Collins *The Body says No*...Gabor Mate MD Vintage Canada."

New Books for your Library

The World of Music According to Starker, by Janos Starker, Indiana University Press.

Janos Starker, now 80, has published a memoir of his life, recounting his youth in Budapest, his family's flight to the countryside to escape the Nazis, his survival of WWII, and then the true blossoming of his career. The overall format is a regular chronology interspersed with fiction and non-fiction articles on a diversity of topics which serve to reveal Starker's inner thoughts and "musical credo". A CD is included with this book: a full-length, unedited recording of his final cello recital, given in May 2002 in Chicago.

Grisha: The Story of Russian-American Cellist Gregor Piatigorsky, by Margaret Bartley. Otis Mountain Press.

Bartley carries the reader through Piatigorsky's life in Russia, Poland, Berlin and Paris before WWII, then on to the United States, where Piatigorsky and his wife, daughter of Baron de Rothschild, sought refuge. The book is the product of extensive historical research and interviews – the story is fast-paced and gripping.

Concerts of Interest

FRIENDS OF CHAMBER MUSIC CONCERT – Tuesdays at 8:00 pm at the Playhouse

October 25 – Kopelman Quartet
November 15 – Borodin Quartet
November 29 – Miro Quartet with Andrew Dawes (viola)
January 10 – Emerson Quartet

EAST VAN STRINGS – November 4, 8:00 pm at the Western Front

East Van Strings features local talents PEGGY LEE (cello), Jesse Zubot (violin), Gordon Grdina (oud and guitar), and Seattle pride Eyvind Kang (viola). EVS will perform Grdina's latest work, an homage to the string quartets of Bartok, Berg, and Webern.

VANCOUVER RECITAL SOCIETY – November 20, 8:00 pm at the Playhouse
Cellist: Jean-Guihen Queyras with Alexandre Tharaud, piano

WEST COAST SYMPHONY – December 2, 8:00 pm, Shaughnessy Heights United Church, 1550 West 33rd Ave., Vancouver and December 4, 2:00 pm, Old Auditorium at UBC, 6344 Memorial Road, Vancouver

Englebert Humperdinck – Hansel & Gretel Prelude
Edward Elgar – Cello Concerto, Joseph Elworthy, soloist
Peter Ilyich Tchaikovsky – Nutcracker Suites 1 and 2

If you are a string player, live in the lower mainland and want to play in a community orchestra, phone Lucille Lewis if you play the violin or viola at 604-599-6731; or Lon Rosen if you play cello or double bass at 604-731-0527.

If you would like more information about the West Coast Symphony, call George Shipley at 604-596-9404

MELANGE CHAMBER ENSEMBLE – November 12, 8:00 pm, St. James Community Square (West 10th) and November 13, 8:00 pm, Mt. Seymour United, North Vancouver

(Mixed winds and strings, Brian Mix cello)
Stravinsky, Hindemith, Francaix

KALEIDOSCOPE CONCERT SERIES

November 24, 12:15 pm, St. Andrews Wesley United Church, Burrard St., Vancouver - Two Bach Suites performed on baroque cello (Brian Mix)

HAN-NA CHANG plays Schumann Cello Concerto in A Minor, Op. 129, October 22, 24, 8:00 pm at the Orpheum

Han-Na Chang first won international recognition in 1994 at age eleven when she won First Prize and the Contemporary Music Prize at the 5th Rostropovich International Cello Competition. Since then, her superb artistry, virtuosity, and astonishing depth of her interpretations, have placed her in the world front run of new cellists. She records exclusively for EMI Classics and made her first recording in 1995 with Rostropovich and the LSO (Rococo Variations, Saints Saëns' Concerto No. 1, Faure "Elegy" and Bruch's "Kol Nichei"). Han-Na Chang has been a private pupil of Mischa Maisky and Mstislav Rostropovich. She is currently at Harvard University continuing her academic studies in philosophy.

Joseph Elworthy Cello

"An extraordinary cellist. Played with baric drama and intensity – a consummate instrumentalist" - Boston Globe

"Infectious rhythmic vitality and rich musical phrasing" - Washington Post

"His enormous talent is something that approaches perfection with technical ease and beauty of tone" - Osaka Post.

JOSEPH ELWORTHY has received critical acclaim for his interpretive insight and technical prowess. Mr. Elworthy began his musical studies with Audrey Nodwell at the Vancouver Academy of Music; following six years of private instruction with Eric Wilson (UBC), he continued his education at Yale University and the Juilliard School studying with esteemed pedagogue, Aldo Parisot. Upon graduation at Yale, Elworthy received the 'Aldo Parisot Prize' - the highest honour issued by Yale to a graduating cellist "showing most promise for an international career". Elworthy has been a featured soloist, recitalist, and chamber musician throughout Canada, the United States, Asia, and Europe, performing on such stages as Alice Tully Hall, Suntory Hall, Carnegie Hall, the Library of Congress, and Sejong Hall. He has appeared on numerous television and radio broadcasts around the globe including CBC, Arts & Entertainment, BRAVO, PBS, Radio Europe, and NHK. His recordings can be heard on EMI, Sony, Archtype, and Bose record labels. In addition to being named the Sylva Gelber Award of \$15,000 from the Canada Council, Elworthy has been the recipient of numerous Canada Council career grants exceeding \$50,000. Mr. Elworthy has been a faculty member at the Long Island School of the Arts (NY) and the Closter Conservatory (NJ). He is currently Cello Instructor, Director of Chamber Music, and Conductor of Chamber Strings at the Vancouver Academy of Music. Elworthy has been a member of the Vancouver Symphony Orchestra since 2002.

THE VIOLONCELLO SOCIETY OF LONDON
PRESENTS

Bernard Greenhouse

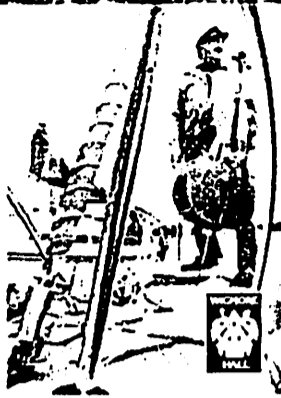
at Wigmore Hall

Wednesday
2 February 2005

REPERTOIRE
WITH PIANO

THE SUITES OF
J.S. BACH

The event will be filmed
for DVD release



Bernard Greenhouse DVD Available from Violoncello Society of London

The Violoncello Society of London, in collaboration with Wigmore Hall, presents Greenhouse@Wigmore Hall, a day of master classes with the revered cellist and teacher Bernard Greenhouse.

Selected young cellists perform general repertoire and the Unaccompanied Suites of J.S. Bach. Mr. Greenhouse is also interviewed by Ralph Kirschbaum, sharing his memories and collection of archival photographs from his long and distinguished career. The DVD also contains his only recorded performance of Bach's *c minor Sarabande*.

Greenhouse@Wigmore Hall celebrates the 90th year of Bernard Greenhouse in an unforgettable film which portrays him at his best.

The DVD may be ordered by emailing greenhouse@celloclassics.com or by contacting Cello Classics, 27 Windsor Road, London, N3 3SN, UK. Retail price \$21.99, length 175 minutes.

REWRITING the playbook for Cello ensemble...

Conjuncto Iberico has gained international attention billing itself as the world's only full-time cello octet. By Agustin Gurze, Times Staff Writer, October 7, 2005 – for anyone accustomed to the harmonious teamwork of a classical ensemble, the notion of starting a group with 8 cellos might sound like fielding a baseball team with nothing but shortstops. Until recently, there was no playbook for that sort of line-up. The complete article can be viewed at:
www.calendarlive.com/music/cl-at-conjuncto7oct07.05

Cello Resources on the Web

National Cello Institute: www.creativeharmony.com/members/nci
Cello Festivals: www.cello.org

Chamber Music Northwest: www.cmnw.org
Friends of Chamber Music: www.focm.org
Camerata Musica: www.open.org/~camerata
American Chamber Music Players: www.acmp.net

Internet Cello Society: www.cello.org
Salem Youth Symphony Association: www.youth-symphony.org
fEAR nO MUSIC: www.fearnomusic.org
Four Daring Celli: www.apocalyptica.com

New Directions Cello Association: www.newdirectionscello.com
Los Angeles Violoncello Society: www.lacello.org
Violoncello Society of London: www.violoncellosocietylondon.org



Cello Chit Chat

♪ Congratulations to MICHAEL OLSEN on the occasion of his marriage last August.

♪ News from SEAN VARAH – had a piece done in Ottawa last February (Robert Cram, flute). Has a new job running a venture fund when he isn't composing, with trips to Hong Kong, Shanghai, Harbin, Dalian, and Seoul (selling Silicon Valley's interesting technology to Asian Companies). In February 06, CAROLINE STINSON (Edmonton) is going to play Sean's piece "Borderline" (written for Shauna Rolston) at The Winnipeg New Music Festival. Sean also had a film made to be projected on a screen behind the cellist during the performance.

♪ Congratulations to BRIAN MIX and Brenda Campbell on the birth of a daughter, Norah Rose, last August. Brian is now on the faculty of the Langley Community Music School as are cellists JOEL STOBBE and LAURA TANOD

FOR SALE...

- German Cello with a newer top by Quebec maker Peter Mach. Played professionally in VSO, warm and bright sound, easy to play. \$12,000.00 – also Peter Mach bow, snakewood with ivory, heavy tip, \$1,200 – call Olivia Blander at 604-688-4515

- 4/4 Höfner Cello \$2,500; 4/4 Hard Case \$850; 4/4 Speyer Cello \$1,600 – call 604-224-6233

RUMOUR HAS IT...

that Cello Jello is going to make a CD this season. This is good news for their many fans. Jonathan Taylor is back at the University of Ottawa with Paul Marleyn; Michael Unterman at New England Conservatory with Laurence Lesser; Ashton Lim at Mt. Royal College with John Kadz. Brian Yoon had a great summer with Aldo Parisot and Shauna Rolston at the Banff Centre and has many musical plans ahead.

WINCA CHAN is enjoying Paul Marleyn and the University of Ottawa.

Congratulations to JONATHAN LO, winner of the Eva Bene Scholarship on May 13. Jonathan will perform the Dvorak Cello Concerto with the Academy Symphony Orchestra at the Orpheum Theatre in February, 2006.



Ask Dr. Cello

practical advice for cellists

Dear Dr. Cello,

What's the deal with "wolf notes?" My cello has a nasty one. What causes them, and what can be done to improve my embarrassing problem?

— Afraid of the Big Bad Wolf

Dear Afraid,

Don't be afraid or embarrassed — a wolf note is a natural part of the cello. It is caused by a conflict of two or three resonances. Cellos have a tendency to have more pronounced wolf notes than violas and violins because of their size and extra resonance. The more open-sounding an instrument is, the more pronounced the wolf will be. For cellos in particular, I think it is first a good sign that it has a wolf, and then we try to control it (isolate or fence it in).

There are many ways to try to control a wolf. The best are the ones that dampen just the wolf note (not the whole instrument) or move it to a quarter step so the note is never played — assuming one is in tune. Unfortunately, this is not always possible!

When we try to control the wolf, we start with a weight behind the bridge on the G or C string and move it around to find a point that dampens the offending note. There are many different types and weights of string eliminators, and one will work better on a particular instrument than another. There are also weights that fit between the A and C string that pull them together slightly.

The second method of wolf reduction is to adjust the sound post, which can be a causative factor if it does not fit properly or is merely making the instrument too resonant. Other strategies involve adding a heavier tailpiece and changing the length of the tailgut. You can try heavy gauge strings or even a different brand. You might also experiment with trying a different bow — surprisingly, some bows bring out wolfs and some help to control them. The final method is to try to control the wolf with your bow and arm weight.

You might find that a combination of several of these remedies works for you and your instrument. For some of us, a combination of all of the above might be your lot in life! In the end, you have to ask yourself whether the wolf is just one factor in your not being happy with a particular instrument, or whether you connect deeply with the sound and are willing to accept the "minor" irritations to have a great relationship.

—David Kerr is the owner of David Kerr, Violin Shop in Portland

A Second Opinion for Nanny Goat

In the last issue, Dr. Cello (Oregon Symphony Principal Cellist Nancy Ives) responded to a reader with concerns about jerky, fast "nanny goat" vibrato. The article prompted the following response.

As with visiting a medical doctor, sometimes it is a good idea to seek a

second opinion. So I would like to offer what I think is sound advice to Nanny Goat who is seeking advice in sound.

I absolutely agree that an ideal vibrato should express a large variety of moods and emotions and that these are produced through varying combinations of speed and width. I too believe that vibrato should be done with ease and efficiency and should not be tiring. And I also agree that to cure a "diseased" vibrato, the patient often must fundamentally change his/her approach.

The area where I would suggest something different concerns rotation. I see vibrato as being essentially a forward and backward oscillation of the balanced left arm — primarily the forearm. As Janos Starker puts it in his essay, *An Organized Method of String Playing*: "In up-and-down glissandi, stop with finger pressure and try to continue the arm motion." In other words, if the forearm moves back-and-forth creating a small glissando and you "glue" the fingertip to the finger-board (Dr. Cello's "octopus-like suction cup" is a perfect description of how to do that) while continuing the same arm motion, you will have vibrato.

Other ways of producing this motion are to "hammer" your left fist onto your right palm or to shake an imaginary pair of dice in your left hand (palm up) then turn your hand over (palm down) and try to continue the same back-and-forth motion. When doing either of these, you will notice that the muscular impulse is in one direction only (toward the pinky side of the hand) — the return is a reaction, not a separate impulse in the opposite direction.

I like to suggest the following exercise to my students. Place your right hand on your right shoulder: your right forearm should now be angled about the same as a cello neck. Cup your left hand on your right forearm, internally supporting your left elbow high enough so that your left forearm approaches horizontal. Now (continuing to internally support your left elbow) "hang" your left forearm's weight on your right forearm and slide your left arm to the left and "stand" your forearm weight on your 2nd finger (your left thumb should be gently touching the underside of your right forearm).

At this point, if you start the oscillation I described in the previous paragraph, the skin of your left forearm should stretch back-and-forth under your finger as your arm mows. (Alternatively, first, you can lightly slide your second finger back-and-forth on your right arm. Then if you "catch" your left forearm's weight on your finger it will stop sliding and the skin will start to move as it gets stuck underneath your fingertip.) The vibrato motion that I am recommending will always cause the skin of your left arm to move. A vibrato produced by rotation of the forearm (what I have always known as "door-knob" vibrato, for obvious reasons) will leave the skin almost motionless.

Translating this exercise from the right arm to the cello neck, the skin of

the left fingertip sticks to the fingerboard as the bone inside the finger tries to slide up and down. Perhaps this is not the most appetizing image, but it produces delicious tonal results.

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Dr. Cello's Response

I did mention that the up-and-down motion Mr. Solow is favoring (which I refer to as the bending action of the elbow) is a component of fully developed vibrato, and I can see that in a longer article, I would want to amplify that point. My intention was to provide an approach for fully developing a healthy rotation (because understanding of the relative roles of the ulna and the radius is indeed a health issue) as the component of vibrato that is most often lacking. In fact, when I tried his exercise, I could see that there was still some ulnar rotation occurring in my arm. If I completely removed rotation, I was truly glissing. I particularly like what he says about the muscular impulse being in the pinky direction with the return being a reaction. That is a very important and valuable observation, and well-described.

My only caveat with what he says is that moving the skin is not the object; changing the length of the string is! I am concerned, because of what I've learned through my studies of Alexander Technique and Body Mapping with Barbara Conable, that some individuals could develop tension by attempting to enact the mental image of moving the skin. Because the string will not move in that way, they could unconsciously expend effort towards an impossible end, which can be cumulatively injurious.

I don't doubt that Mr. Solow's approach produces delicious results. He is a highly esteemed player and teacher. For what it's worth, no one has ever suggested to me that I suffer from "door knob" vibrato; vibrato is probably the element of my playing for which I receive the most compliments, so I attribute any deficiencies in the approach I describe in the article to my teaching and writing abilities. The doorknob image is very vivid, and now that I've heard the phrase, I can picture people doing it, and I agree that the results are not completely satisfactory. In fact, it is a simpler way to describe ulnar rotation in print than what used, so I'm grateful.

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If you're in need of some cello-related guidance, send an email to laurasaddler@hotmail.com or drop a line to Ask Dr. Cello, c/o Laura Saddler, PO Box 86507, Portland OR 97286.

