

# Newsletter



JANUARY 2013

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## Message from The President

Best wishes for a prosperous and productive 2013!

Just a couple of interesting events occurring in next few months:

Gold Medal winner of the 2011 International Tchaikovsky Competition, Narak Hakhnazaryan, will perform at the Vancouver Playhouse on Sunday afternoon, February 10 at 3:00 pm. The Vancouver Recital Series has generously offered a 25% discount tickets to members of the Vancouver Cello Club to this event. Interested members may call the VRS offices at 604 602-0363 or go online:

[www.tickets.vanrecital.com/TheatreManager/1/login&performance=641](http://www.tickets.vanrecital.com/TheatreManager/1/login&performance=641)

and quote the code VCC25. And for those that can attend, The Vancouver Academy of Music is hosting a master class with Mr. Hakhnazaryan on the following morning, Monday, February 11, at 11:00 am in the Koerner Recital Hall.

Later this spring, the Cello Club will be hosting a talk - "Body Mapping for Cellists" - by cellist and Alexander Technician, Sherill Roberts. This will be held at the Vancouver Academy on Monday evening, March 25 at 7:30 pm and is open to all Club members. This should be highly informative for both teachers and students and I recommend that you attend. Ms. Roberts is a teacher and recording artist from Linfield College in Oregon.

And another "cello date" to put into your calendars:

On Tuesday morning, March 26, Hycroft Mansion - (the University Women's Club of Vancouver) - presents a programme of original cello quartet repertoire on their chamber music series. The concert features myself, Brian Yoon, Olivia Blander, and Sherill Roberts and starts at 10:30 am in Hycroft's beautiful Salon Room (near 16<sup>th</sup> and Granville). Tickets may be purchased at the door.

The Cello Club is accepting applications for the annual Caroline E. Riley Award. The scholarship is designed to assist BC residents, Canadian citizens, Landed Immigrants, 17 and older, leaving their home base for the first time, to pursue advanced cello studies. The scholarship is awarded on the basis of an audition. Applications should be in writing, stating the applicant's proposal for study and should be sent to the Club Treasurer by May 1st. The Caroline E. Riley Scholarship is payable directly to an educational institution of the applicant's choice and in the past has exceeded \$1000.

This newsletter includes some information about some interesting cellos for sale. If you have an instrument or item that you would like to advertise, please contact the Club through our website at [vancouvercelloclub.com](http://vancouvercelloclub.com). We aim to reach the largest cello community in the Lower Mainland.

See you at the next cello event.

Lee Duckles, President

## *Colin Carr + Bach Suites + Hornby Island!!!*

He's performed the Bach suites at Wigmore Hall in London and at Avery Fisher Hall in New York. Last spring he played them at the Montreal Chamber Music Festival. And in the summer at the Ottawa Chamberfest. Now COLIN CARR will perform all six Bach Suites ... on Hornby Island!!

THE HORNBY FESTIVAL will present COLIN CARR in two concerts on August 9 and 10, 2013, three suites per concert!  
**Book early - accommodation is limited!**

Here's what he said in a CBC interview:

"I have played these pieces for decades; there is no music with which I am more familiar. It may sound like a cliché but every time I come back to them they are different. The other day I played them in London for a recording. At the end of the session we decided it would be worth playing the C minor suite through again and the Allemande was 35 seconds faster than the previous time. Nothing had been discussed and I had not listened to the previous one and made an adjustment. It was a spontaneous thing for better or worse; at the moment it felt better. But imagine that: a movement of four to five minutes being 35 seconds faster. I was delighted. If I have the misfortune to have to listen to performances from long ago I don't recognize myself. The challenge always is to prepare everything meticulously and then to be a thoroughly clean vessel through which the music can flow, as it needs to at that moment, not knowing how it will emerge. Always paradox!"

For more information about the Hornby Festival Colin Carr concerts:

Email: [janeybennett@gmail.com](mailto:janeybennett@gmail.com)

# Masterclasses...

## ❖ THOMAS WIEBE

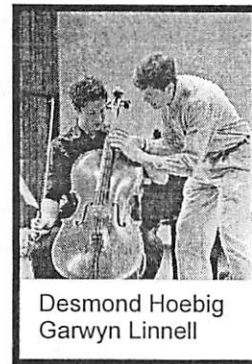
The opening Distinguished Artists Series Cello Masterclass with Thomas Wiebe was held September 12, 2013 in the Koerner Recital Hall. Thomas Wiebe, who teaches at Western University in Ontario, heard the following students perform:

- Nicole Chung – Shostakovich Sonata, Op. 40 (1<sup>st</sup> mv't)
  - Angela Kim – Elgar Concerto, Op. 85 – (Adagio)
  - Shauna Choi – 7 Variations from Mozart's "Magic Flute"
  - Diane Yeo – Piatti Caprice #7
  - Nester Chen – Beethoven Sonata, Op. 102, #1 – Adagio, Allegro Vivace
- "Practice is about laying proper ground work" – a Wiebe quote

## ❖ DESMOND HOEBIG

The second Distinguished Artists Series Cello Masterclass, co-sponsored with the Vancouver Cello Club, was held September 30, 2012 in the KRH. Desmond Hoebig, who teaches at Rice University in Houston, Texas, heard the following students perform:

- Garwyn Linnell – Martinu Variations on a theme by Rossini
- Diane Yeo – Bach Suite No. 5 in C Minor – Prelude
- Olivia Cho – Paganini Variations in One String by Rossini
- Grace Sohn – Lalo concerto in D Minor – Prelude, Lento, Allegro Maestoso
- Allen Zhou – Beethoven Sonata, Op. 102 #1 – Andante, Allegro Vivace
- Nicolas Denton-Protsock – Hadyn Concerto in D+ – Allegro



Desmond Hoebig  
Garwyn Linnell



Diane Yeo  
Desmond Hoebig



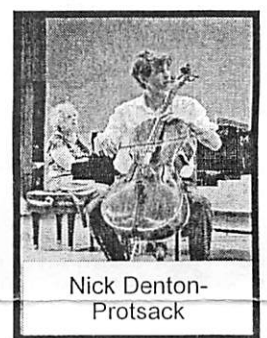
Olivia Cho



Grace Sohn



Allen Zhou



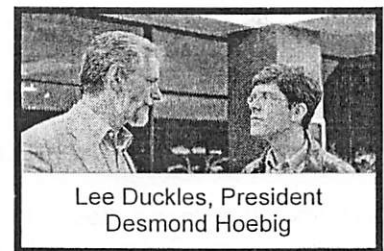
Nick Denton-  
Protsock



Lee Duckles, Desmond Hoebig, Judy Fraser, Caroline Jackson, Lorne Fortin, Cyrena Huang, Audrey Nodwell



Dawn Binnington, Treasurer,  
Leslie Ponich, VCC Ex-Member



Lee Duckles, President  
Desmond Hoebig

## ❖ COLIN CARR

The Colin Carr Masterclass was held in the KRH November 14, 2012. Colin Carr now teaches on the faculty of The Royal Academy of Music, London, England after 16 years at the New England Conservatory. He is also associated with Stony Brook in N.Y. state. He plays the "Marquis de Corberon" Strad formerly played by Zara Nelsova and owned by the R.A.M. Colin heard the following students perform:

- Allen Zhou – Elgar Concerto Op. 85 – Adagio-moderato
- Luke Kim – Bach Suite #4 – Allemande, Bourrees #1 & #2
- Tate Zawadiuk – Dvorak Concerto Op. 104 – Allegro
- Nicole Chung – Tchaikovsky Rococo Variations – Theme & 3 Variations
- Emily Ahn – Elgar Concerto Op. 85 – Adagio-moderator

*Unfortunately, our photographers Leslie Ponich and Ken Savage were away for the Wiebe and Carr Masterclasses.*

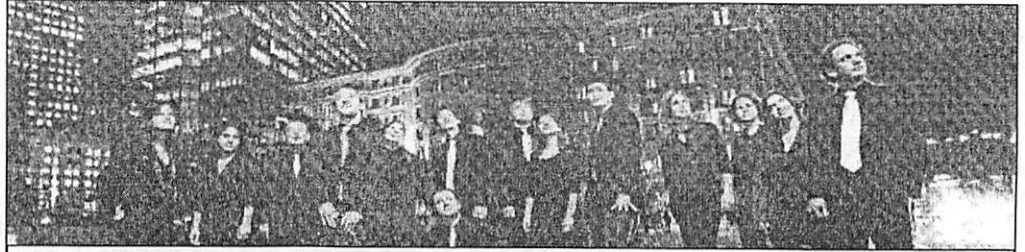
The next masterclass in the Distinguished Artists Series will be **FEBRUARY 11**, at **11:00 a.m.** in the KRH with **Narek Hakhnazaryan**. Mr. Hakhnazaryan performs at the Queen Elizabeth Playhouse with **Noreen Polera**, piano on Sunday, February 10 at 3:00 pm.

**CELLO CLUB MEMBERS DISCOUNT:** The Vancouver Recital Society is offering a 25% discount to Mr. Hakhnazaryan's recital. Contact either (604) 602-0363 or: [www.tickets.vanrecital.com/theatremanager/1/loginandperformance=641](http://www.tickets.vanrecital.com/theatremanager/1/loginandperformance=641) (code VCC25).



The Gardner Museum's resident Chamber Orchestra

- > Congratulations to **JOSEPH ELWORTHY** on receiving a Diploma of Fellows from the Toronto RCM awarded to outstanding persons contributing to the arts in Canada
- > News from **MICHAEL UNTERMAN** currently at Julliard in New York doing the historical instruments program and still doing some work with "A Far Cry" in Boston:



### Get Your Fix of Great Music this Winter with AFC

It's been quite an exciting fall over her at A Far Cry. Since we last saw you at "Dreams and Prayers" we've been living on the road, travelling the country coast to coast and making our European Debut in a fantastic two-week tour in October.

**DEC 6, 2012 PROGRAM:** Avant Gardner is the Museum's showcase for cutting-edge contemporary music: Cage: Imaginary Landscape No. 4 for twelve radios; Cage: String Quartet in Four Parts; Cage: 4'33"; Schnittke: Moz-art à la Haydn; Haydn: Symphony No. 45 in F-sharp minor ("Farewell"). This program, which Michael designed, was chosen as one of the 12 best concerts in Boston by the top music critic.

> **JUDY FRASER** was invited by the Alberta String Association to serve on a panel and be a resource person on string education in B.C. at the Alberta Music Conference last November in Red Deer.

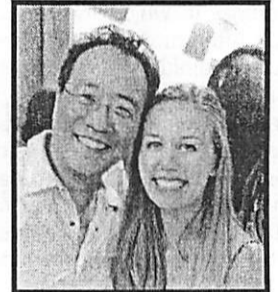
> **ASHTON LIM** is currently living in Toronto doing an Artist Diploma at the Glenn Gould School. Last summer he performed in the Toronto Music Festival with members of the Vienna Piano Trio, the Nash Ensemble, Mark Fewer and Sharon Wei (ashtonlim@gmail.com).



> **BRIAN YOON** took time off in November from his duties as Principal Cello of the Victoria Symphony to do a cross-Canada tour as part of his winning the Eckhardt-Gramette Competition last spring. Here he is in Winnipeg with

VCC Exec. - cellist **Cristian Markos** currently with the WSO on a year's leave of absence from the VSO. Cristian has been acting principal cello while **Yuri Hooker** recovers from his recent cardiac problems.

> **ROSANNA BUTTERFIELD** is enjoying her year with the New world Symphony especially when she was principal for Yo Yo Ma's performance of the Schumann Cello concerto.



Ensemble Group

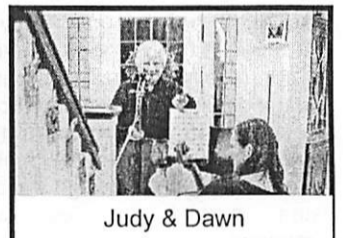
> The Adult Cellists enjoyed an evening of carols, Christmas music and goodies at Treasurer, **DAWN BINNINGTON's** home in December.



Sarah Kennedy, Mike Butchart, Jean Ireland, Paul Westwick



Lee D., Paul W. & Sara Kennedy



Judy & Dawn

**Adult Ensemble Evenings** at the VAM at 7:30 pm in Rm 22B will be: Jan. 28 with Judy Fraser and Feb. 25 with Audrey Nodwell

> **MARCH 25, 7:30 pm (Rm 22B)** – Instead of a March 25<sup>th</sup> cello evening of ensembles, bring cellos, meet and hear **SHERILL ROBERTS**. Sherill is the principal cellist of the Portland Opera Orchestra in Portland, Oregon. She teaches at Linfield College and has a large private studio with students of all ages. Her articles on **BODY MAPPING** for cellists have been published in The Oregon Cello Society's quarterly journal, "The Bridge and Bow". Sherill came to Body Mapping through the Alexander Technique. After having back surgery for a ruptured disc in her 20's, the doctor recommended a 2<sup>nd</sup> operation for another disc. Instead, she began her study of the Alexander Technique and Body Mapping. She has never had to have another operation. Sherill is committed to helping other cellists play pain-free and fulfill their musical potential through the study of Body Mapping. Her teachers have been Margaret Rowell, George Neikrug and Aldo Parisot.

> **MARCH 26, 10:30 am** – come hear at Hycroft Mansion, 1489 Mcrae, original Cello quartets with Lee Duckles, Olivia Blander, Brian Yoon and Sherill Roberts Program includes: Klengel, Fitzhagen, etc.



## The Pains Of Playing

By Evan Buttar – 3<sup>rd</sup> yr. Cello Student at U of Ottawa

There are musicians all over the world who suffer from pain while they play. These can be amateurs and professionals, students and teachers, the young and the old. Some of them seek advice and attention from doctors and physiotherapists, while others are either too embarrassed or apprehensive about their career to mention problems.

Starting cello at the age of four with a cardboard instrument, I have had on and off pain in my right shoulder when I play as far back as I can remember. Being shy when I was young, I couldn't bring myself to admit to my parents or my teacher that I was hurting. I assumed that the pain came naturally with playing the instrument, that it was part of the task at hand.

At 16, as a more serious student, I began playing in more orchestras and groups, and started practicing hours every day (a large increase). After two months of this intensity, I began to feel some awful side effects. My left and right forearms became very tense and some sharp pains arose in my wrists to the point where I needed to take a couple weeks off from playing.

continued ...

However, with my age and wisdom (compared to being a four-year-old), I told my teacher and parents and started to seek help. I began by asking other cellists, students and professionals, what could be causing my pain and what they would suggest to help alleviate it. Most of them hadn't had much experience with my particular problems but still had good advice, such as taking frequent breaks, dividing up my daily practice schedule, using ointments on my arms to calm inflammation (Traumeel, Tiger Balm, etc), and practicing slowly more of the time. I took the advice given, and though it did help in some ways, it definitely did not get to the root of my problems.

I then started to seek help from physiotherapy. The exercises I was given to strengthen my forearms just aggravated them and methods to relax and ease the pain in my arms did not provide the solution. By the time I saw my third physiotherapist it was about shoulder problems rather than pain in my arms.. After getting a referral from a sports medicine doctor to meet with an orthopedic surgeon, I had an MRI that showed that I had torn my rotator cuff. Each doctor asked whether I had ever fallen on it or received extreme shoulder trauma, to which the answer was always no. After more physiotherapy it was still quite painful to play most of the time. Curiously, some days my shoulder was fine, but other days it hurt so much I just had to stop. One professional told me to pinch back my shoulder blades and shove them down to avoid harming the rotator cuff. I found this so extremely difficult to do while playing that I only tried it twice. Later I would discover that it is quite the opposite of what I should have done.

When I discussed my injury with my teacher, Paul Marleyn, he had some good advice. Playing with "soft fingers" – that is, pressing the string down only as far as you need to - helped relieve a lot of tension. He talked about catching and releasing the strings with my bow, creating the effect of a lot of sound while not having to push or force anything out of the instrument. Using weight properly and using correct muscles were also discussed.

Through it all I just trucked on. Occasionally I would have to cut days short, or even miss a few days of practicing, but I managed to make my way through my first two years of university. At the end of summer 2012, just before my third and current year began, I went to the Tuckamore Chamber Music Festival in St. John's, Newfoundland where a body-mapping teacher named Jennifer Johnson was giving two masterclasses (half of each class was lecture, half was working with musicians). I signed up to play for her though I felt there was little hope in finding a solution to my problems. As I watched the class, my eyes widened; all of the things she talked about now seemed so obvious. The main point of body-mapping is learning how your body works. In Johnson's classes, she covers regions of the body involved in playing, and shows the structure of the bones, muscles, nerves, and tendons in each area. She shows how each part of the body is supposed to move and function, and how we can achieve balance in sitting, standing, and moving positions. She also has videos of famous performers playing, showing us that we can learn a lot about our bodies by watching others. As I played for her, she could see all of the problems I was having and why I was encountering them. Unlike the doctors, she was not surprised that my rotator cuff was torn. The following week I attended Johnson's second class and at a private lesson she gave me the grounds to work through problems on my own.

I can generalize a few of the things Johnson had to say about my problems. Regarding my shoulder, I was not using "humeroscapular rhythm", which is essentially moving the three shoulder bones in rhythm. These are the shoulder blade, collarbone, and humerus (large arm bone, where the bicep is). The shoulder blade should not stay still or be pulled back, but rather move with the motion of the arm. The collarbone is meant to rotate forward and back. In essence, I was doing all of the motions of my arm with my humerus, forcing the shoulder blade and collarbone to stay put and out of the way. This was causing tearing and swolleness on the nerves, tendons, and muscles in the area.

Regarding my forearms, Johnson had a few different things to say. One was the mapping of the forearm bones. The forearm has two bones, one for turning (the thumb side), and one for bending from the elbow (the little finger side). If one thinks, subconsciously or not, that both bones are meant to turn, then this area is mis-mapped, and can cause tension and soreness in the nerves and tendons around the bones. She also discussed how the hand is put together. The fingers extend through the palm and the wrist is really made of eight small bones. In the class, Johnson had everybody do different movements to feel stretching in the body, and to show us how elastic our tendons and muscles are. This also applies to the left hand – if the fingers are stretched back and released, instead of pressed onto the strings, the muscles in the forearm and hand have much less work to do. Johnson also discussed pronation of the left hand in fingering. When the hand is pronated (fingertips pointed down towards the bridge), the fingers are freer to move in an elastic way, extensions become much easier, and the hand is more centred and focused. She also covered in great detail correct posture, such as spinal alignment and sitting on the sitting bones. All of this was very helpful.

If the reader is suffering from pain in practice and performance, I strongly urge you to seek help. Learning how to play in a different way is never easy and a lot of thought and work must go into achieving balance and ease in playing. First and foremost, tell your teachers. They understand and will do what they can to help you. Jennifer Johnson has written a book called "What Every Violinist Needs to Know About the Body", which is very helpful for cellists too. She is based in St. John's, Newfoundland, but does offer Skype lessons and occasionally travels. The first teacher of body-mapping, Barbara Conable, also has a book available for musicians in general. There is also a great book called *Playing (Less) Hurt*, written by cellist Janet Horvath. Don't ignore pain in playing. Cello playing should feel natural and I truly believe playing can be pain-free for everyone. ■

## UPCOMING EVENTS 2013 – Please visit the respective web sites for additional concert information

### West Coast Symphony -- [www.westcoastsymphony.ca](http://www.westcoastsymphony.ca)

Fri Feb 8, 8pm at Christ Church Cathedral, Vancouver  
Sun Feb 10, 2pm at West Vancouver United Church, West Van  
Fri Mar 15, 8pm at Christ Church Cathedral, Vancouver  
Sun Mar 17, 2pm at West Vancouver United Church, West Van  
Fri Apr 26, 8pm at Christ Church Cathedral, Vancouver  
Sun Apr 28, 2pm at St. John's School, Vancouver  
Fri June 7, 8pm at Christ Church Cathedral, Vancouver  
Sun June 9, 2pm at Bowen Island Community School, Bowen Island

### Vancouver Philharmonic Orchestra – [www.vanphil.ca](http://www.vanphil.ca)

Sat Feb 23, 8pm at Shaughnessy Heights United Church, Vancouver  
Sat Apr 13, 8pm at NSCU –  
Center for the Performing Arts, N. Vancouver  
Sun Apr 14, 3pm at NSCU –  
Center for the Performing Arts, N. Vancouver  
Sat June 1, 8pm at Shaughnessy Heights United Church, Vancouver

### Fraser Valley Symphony – [www.fraservalleysymphony.org](http://www.fraservalleysymphony.org)

Sun February 3, 3pm at Matsqui Centennial Auditorium, Abbotsford  
Sun April 7, 3pm at Matsqui Centennial Auditorium, Abbotsford  
Sun June 9, 3pm at Matsqui Centennial Auditorium, Abbotsford

### A Little Night Music Orchestra – [www.alnm.ca](http://www.alnm.ca)

Mon Mar 11, 7:30pm at Magee Sec. School Theatre, Vancouver  
Mon June 3, 7:30pm at Magee Sec School Theatre, Vancouver

### Ambleside Orchestra – [www.vcn.bc.ca/amble](http://www.vcn.bc.ca/amble)

Wed Feb 20, 3:30pm Cedar Springs Retirement Residence, N. Van.  
Fri Feb 22, 7:30pm at Highlands United Church  
Wed April 3, 3:30pm at Lynn Valley Care Centre, N. Van.  
Wed May 15, 3:30pm at Hollyburn House, West Van.  
Fri May 24, 7:30 at Saint Andrews United Church, North Van.  
Sat June 1, West Vancouver Community Days, TBA.



■ **KARL HOFNER 4/4 Cello**

Int/Pro level 1983 Bubnerreuth / Owner since 1993 / Includes bow, soft case, bridge, Jarger D, G, C, gut A / \$2,900 – Pick-up only / Corinna Johnston (corinnaj@gmail.com)

■ **3/4 CELLO**

Spruce top, flame maple back and sides / ebony fingerbed / pegs, nut and saddle / jarger strings / Bow: ebony frog with Parisien eye / octagonal stick / lynn.burton@shaw.ca / 604-985-8412 or 778-999-8412

■ **CELLO 'PACKAGE'** for a beginner or intermediate cellist. / Cello is a full-sized **Czech Strunal** in excellent condition. With the bow, I also want to sell the hard case (also in excellent condition), beginner sheet music (Method for Cello by Piatti (book 1), Classical and Romantic Pieces arranged by Watson Forbes, Classical Pieces for Beginning Violoncello and Piano arranged by Percy Such, and a few other pieces of sheet music), and music stand. The cello itself has a solid spruce top and a solid maple back sides and neck. Ebony fingerboard, pegs, nut, and tailpiece. Also, new Helicore strings have been added in addition to receiving a thorough review at a local music shop. Local music shop sells this identical cello (used) for \$1500. This price, of course, does not include the case and the 'extras' and does include tax. Suggested price is \$1550. Please contact [indicooak@gmail.com](mailto:indicooak@gmail.com) for more details.

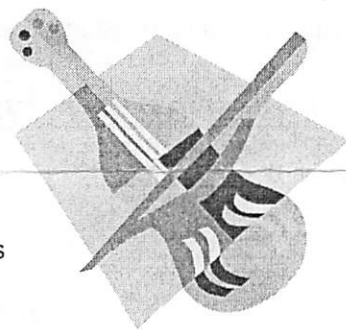
■ **VASILE GLIGA GAMA II** / Full-size 4/4 cello made in 2001 / Brand new string set-up consisting of Larsen's and Spirocores / Doyen bridge and hollow core end pin / Mint condition / Asking \$3,000

■ **VASILE GLIGA GAMA I** / Full-size 4/4 cello made in 2002 / Doyen bridge and hollow core end pin / First cello brought to Vancouver by Gliga and is in mint condition / Asking \$3,750 / BAM Shuttle hared case (black) with wheels optional for \$550

■ **KNOLL CELLO BOW** / \$400

Contact Leslie at 604-506-5520 or via email: [lacp@shaw.ca](mailto:lacp@shaw.ca) to try one of these excellent cellos. Photos of the instruments are available upon request.

## WHAT'S NEW ON THE MUSIC SCENE?



### Pro Nova Ensemble

- Feb 3 / 7:30 pm / Mt. Seymour United Church (North Vancouver)
- Feb 6 / 7:30 pm / Studio Theatre, Kay Meek Centre (West Vancouver) / Talented students join in Bach's Brandenburg #3

### Vetta Chamber Music (Trio Accord: Joan Blackman, Sara \_\_\_\_\_, Davis Buechner)

- Feb 7 / 2:00 pm / West Point Grey United Church (tea and cookies)
- Feb 8 / 8:00 pm / West Point Grey United Church

### VSO and SR VYSO

- Feb 16 / 8:00 pm / Orpheum Theatre
- Feb 18 / 8:00 pm / Orpheum Theatre

### The Caroline E. Riley Scholarship

Open to those about to leave their home for the first time for further cello study. The Scholarship will be awarded on audition in the first week of May, 2012 at the V.A.M. Written application must be submitted to Dawn Binnington before April 1, 2012. Use the form below.

✂ -----

**Vancouver Cello Club** – Dawn Binnington, Treasurer – 5638 Wallace St., Vancouver, BC V6N 2A2

#### Caroline E. Riley Scholarship

I hereby apply for this scholarship to be awarded in May, 2012.

Please check:  I am a member in good standing of The Vancouver Cello Club

I am not a member of The Vancouver Cello Club

I propose to leave my home base for further cello study at \_\_\_\_\_ on (approx. date): \_\_\_\_\_

Name: \_\_\_\_\_ Phone Number: \_\_\_\_\_

Address: \_\_\_\_\_ Postal Code: \_\_\_\_\_

## WHAT'S NEW CONT'D.

### Lafayette and Molinari String Quartets

- Feb 21 / 7:30 pm / KRH Vancouver Academy of Music
- Feb 20 / 5:00 pm – 8:30 pm / Chamber Music Workshop (KRH)

### VAMSO

- Feb 25 (Mon) / 11:00 am – 1:00 pm / "Aeromancy" / Including Morlock work for 2 solo celli with Ariel Barnes and Joseph Elworthy

### Strawberry and Tea Student Concerts

- Feb 9 & 17 / Mar 2 & 9 / Apr 6 & 7 / Vancouver Academy, KRH / 1 hour recitals with tea and strawberries to follow

### VYSO (Int)

- Mar 10 / 7:30 pm / Kay Meek Centre (West Vancouver)

### Vetta Chamber Music (Including Couloir Duo – Harp & Cello)

- Mar 21 / 2:00 pm / West Point Grey United Church
- Mar 22 / 8:00 pm / West Point Grey United Church

### Sherill Roberts / Adult Cello Ensemble

- Mar 25 / 7:30 pm / VAM, Rm 22B

### Pro Novo Ensemble

- Apr 14 / 7:30 pm / Mt. Seymour United Church (North Vancouver)
- Apr 21 / 3:00 pm / Studio Theatre, Kay Meek Centre (West Vancouver)

Student rep. NICOLE CHUNG came 2<sup>nd</sup> in VYSO (Sr.) Concerto Competition and will perform in May with the VYSO at the Kay Meek Centre in West Vancouver.



## *Kiwanis Music Festival – Cello Section*

April 18 at Knox United Church (Balaclava off 41<sup>st</sup>)

With **CHRISTINE BOOTLAND**, Adjudicator

### **Christine Bootland, Cello**



Calgary native, Christine Bootland began her studies at the Mount Royal College Academy of Music and completed a Bachelor of Music Performance degree at the University of British Columbia under the direction of Eric Wilson. She later participated in the Masters Program at the University of Toronto under the tutelage of Shauna Rolston. Christine has been an active performer in various chamber ensembles and orchestras across Canada and was first prize winner in the CIBC National Chamber Music Festival Competition with the JEB quartet. She has studied with renowned artists Aldo Parisot, Janos Starker, Zara Nelsova, and Lawrence Lesser at the Banff School of Fine Arts and has performed with well-known classical musicians David Shifin, Andrew Dawes, Kai Glusteen and country artist Lyle Lovett. Christine is an active extra performer with both the Lethbridge and Red Deer Symphonies as well as the Calgary Philharmonic Orchestra. She has toured Europe, Asia, Africa and Australia as a member of the Armadillo String Quartet of Canada and enjoys doing educational outreach performance programs within the community. Her philosophy is to help create future generations of music lovers of all styles whether they be professionals, amateurs or concert goers. Each student is unique and her goal is to help them develop their own individuality and personality in their playing. Christine has been on the faculty at MHC as cello instructor, ensemble coach, and conductor and program coordinator for both the Community and Junior Orchestras since 2001 and in 2010 became the director of the MHC Summer Strings Camp.