

Newsletter



SEPTEMBER 2010

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Secretary, Judith Fraser
Treasurer Dawn Binnington
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Message from The President

Welcome to the Fall newsletter I hope you find interesting reading in this issue.

The 2010 -2011 season promises to be another busy season for cello aficionados. Vancouver will enjoy an unusually high number of artists and events this year, starting in October with Ha Na Chang, culminating in April when Yo Yo Ma and his Silk Road Ensemble play at the Chan Centre. In between, we will be hosting some worthwhile events. Desmond Hoebig will be giving a masterclass on Oct 12 and Paul Marleyn will return in April to perform an evening recital and give masterclasses. Please check the Cello Calendar portion of the newsletter for details.

The Cello Club will again be a co-sponsor the Banff Cello Fest in Alberta on February 25, 26, and 27. Anssi Karttunen,

from Finland, a specialist in both new and classical music, will be the featured artist and clinician. Details may be obtained from Audrey Nodwell at the Vancouver Academy of Music.

An important date to note is Jan. 30; barring any major blizzard, the Cello Club will host it's annual Play-In at 2:00 pm at the Vancouver Academy. This year's Play-In will feature a special guest and wonderful arrangements for multiple cellos and voice. I hope you will attend the party.

Elsewhere on the cello front, there are opportunities opening up for professional players. The Victoria Symphony Orchestra, for example, is holding auditions for Principal Cello on Oct 12 and the Montreal Symphony is auditioning for an Associate Principal Cello on October 18th.

Just a quick reminder - Dues are due. (see renewal form below). Your dues support our newsletter and the myriad activities that the Cello Club sponsors throughout the year. Student subscribers to the newsletter are eligible to participate and attend all masterclasses sponsored by the Club and are eligible to receive bursaries and scholarship funds.

In closing, the Vancouver Cello Club invites articles, news, concert notices, and ads for cello sales. If you have an instrument for sale or are looking for one, please send a note to our website vancouvercelloclub.com.

Happy practising. I hope to see you at the next cello event - and remember, support your local cellist!

Lee Duckles, President

Minutes – Vancouver Cello Club 38th AGM / Tuesday, June 15, 2010 – 7:00 p.m. / Vancouver Academy of Music

- Minutes of the 37th AGM were read by VCC President Lee Duckles. Motion: Linda Rainaldi, 2nd by Rosanna Butterfield. Carried unanimously. In attendance: 31.
- Lee Duckles gave his President's Report on the year's activities with special thanks to Leslie Ponich and Ken Savage for providing photos on their website: www.schaunzer.com/celloclub. He announced Judy Fraser and John Kadz will be stepping down from organizing the Banff Cellofests which will be taken over by Audrey Nodwell (Vancouver) and Beth Sandvoss (Calgary).
- The Treasurer's Report (see next page) was submitted by Dawn Binnington. Moved by Dawn Binnington and seconded Annelies Reeves. Carried unanimously.

Membership - 84 plus 13 pre-paid for 2010/11 (81 members last year); 48 Individual, 20 Out of Town, 2 Newsletters, 11 Contributing, 3 Family. Growth was in Out of Town members

Inflows:

- Dues Collected - \$2340 plus pre-paid for a total of \$2645 (\$2100 last year)
- Donations - \$4042 (\$4369 last year)
- Investments-\$984- GIC's / \$2345 - Vancouver Foundation grants Total investment income - \$3329
- Workshop and other income \$1310

Total Inflows: \$11,328.35

Outflows:

- Grants and Bursaries \$4364
 - Carey Cheney Workshop expenses \$1935 (fee, accompanist, reception) -net cost was \$1,435
 - Honorariums \$1,000 (adjudicate Caroline E. Riley prizes, AGM concert)
 - Newsletter, bank charges, office supplies \$1019 (total costs for newsletter printing and postage was \$914)
- Total outflows before Vancouver Foundation contributions: \$8299**
- Vancouver Foundation contributions \$4,000 (Long-term VCC investments are managed by this foundation.)

Total outflows: \$12,319.72

Current Assets as of May 31, 2010

Bank Accounts:

General Account #5	\$ 5154.69
Caroline E. Riley #1	\$ 1078.84
Young Performers #2	\$ 2291.34
Summer Bursary #3	\$ 1129.85
Total Banked	\$ 9654.72
Total Banked plus GIC Assets:	\$ 8,354.72

GIC's:

	\$ 3,000.00
	\$ 10,000.00
	\$ 5,700.00
Total GIC's	\$ 18,700.00

Vancouver Foundation:

Caroline E. Riley Fund	\$36,653.76 (current market value)
Audrey Piggott Fund	\$21,388.35 (current market value)
Total Vancouver Foundation Funds*	\$58,042.11 (current market value)

* VCC is also the beneficiary for the Catherine M. Carmack Memorial Cello Scholarship Fund



MEMBERSHIP RENEWAL FOR 2010 / 2011

Membership subscriptions are now due, please send to: Dawn Binnington, Treasurer, 5638 Wallace St., Vancouver, BC V6N 2A2

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

Name: _____ Phone: _____

Address: _____

Contribution Membership\$.....	\$ 50.00
Sustaining Membership.....	\$ 35.00 – 49.00
Family or Individual Membership.....	\$ 25.00
Out-Of-Town Membership.....	\$ 20.00
Subscription to Newsletter (for non-members).....	\$ 20.00

Donation to Scholarship Fund.....	\$ _____
Donation to Performance Fund.....	\$ _____
Donation for General Purposes.....	\$ _____
Donation to Summer Bursaries.....	\$ _____

4. Membership Dues (June 1 to May 31) will remain the same. Moved by Leslie Ponich and seconded by Ken Savage. Carried. Dues are as follows: Contributing Member: \$50.00 and above; Sustaining Member: \$35.00 - \$50.00; Family or Individual Member: \$25.00; Out-of-Town Member: \$20.00; Newsletter subscription: \$20.00.

5. **Nomination & Election of Officers**

President: Lee Duckles
 Secretary: Judith Fraser
 Treasurer: Dawn Binnington
 VSO Rep: Cristian Markos
 Student Rep: David Shin
 Members At Large: Leslie Ponich, Jean Ireland, Audrey Nodwell, Janey Bennett

6. **New Business**

Concert highlights include Lynn Harrell, Ha Na Chang, Johannes Moser. The 9th Cellofest in Banff will be Feb. 25, 26, 27, 2011.

7. **Presentation of Awards**



Winner of the 2010 Caroline E. Riley Scholarship is **Carol Tsai** (left with Lee Duckles) (to attend U. of Ottawa in Sept.); Runner-up **Evan Buttar** (to attend U. of Ottawa).

Summer Bursaries: Rosanna Butterfield, Nico Stephenson, Isidora Nojkovic, Jennifer Son

Aldo Parisot masterclass Bursaries: Evan Buttar, Carol Tsai

8. Adjourned at 7:30 p.m. Moved by Lee Duckles, seconded by Annelies reeves. Carried.

A concert given by seven members of the VSO Cello section (Lee Duckles, Janet Steinburg, Cristian Markos, Zoltan Rozsnyai, Natasha Boyko, Olivia Blander, Charles Inkman) was received by a standing ovation. After the concert, a reception in the foyer provided an ending for a most successful AGM.



* * *

Concert Calendar

Here are just a few cello events taking place in the Lower Mainland this season:

- **OCT 2 & 4:** Ha Na Chang performs the Elgar Concerto with the VSO at the Orpheum Theatre – 8:00 p.m.
- **OCT 8:** Borealis String Quartet, Kay Meek Centre, West Vancouver – 1:30 p.m.
- **OCT 8:** Vetta Quartet, 25th Anniversary Concert with Victor Costanzi and Eugene Osadchy, West point Grey United Church, 4595 W. 8th Ave. – 8:00 p.m.
- **OCT 12:** Desmond Hoebig Masterclass, Vancouver Academy of Music. Contact Judith Fraser for details.
- **NOV 9:** Lynn Harrell appears with Anne Sophie-Mutter and Yuri Bashmet in an all-Beethoven program, Orpheum Theatre – 8:00 p.m.
- **Dec 4:** Johannes Moser performs The Schumann Cello Concerto with the VSO, Orpheum Theatre – 8:00 p.m.

- **Feb 11:** Lee Duckles performs on the "Musically Speaking" series, Key Meek Auditorium, West Vancouver – 1:30 p.m.
- **FEB 13:** Alisa Weilerstein performs for the Vancouver Recital Series, Chan Centre
- **MAR 2:** Yegor Dyachkov performs Martinu at UBC – 12:00 p.m.
- **MAR 27:** Marie-Elizabeth Hecker performs for the Vancouver Recital Series, Vancouver Playhouse – 3:00 p.m.
- **APR 10:** Yo Yo Ma performs with Silk Road Ensemble at the Orpheum Theatre – 7:30 p.m.
- **APR 14:** Paul Marleyn performs with Sylvia Fraser, Vancouver Academy of Music – 7:30 p.m.
- **Adult Cello Ensemble Classes** – last Monday of the month – Room 22B, Vancouver Academy of Music – 7:30 p.m. – every level is welcome

News from Vancouver Island: Helena Jung Presents...

Helena Jung Cello Concert

Pianists: Dagmar Kilian & Sean Mooney

Tango Dancers: Linda Doerksen & Hans Meyer

Saturday, September 25, 7:30 p.m.

The remarkable local cellist, Helena Jung, is returning again to delight and entertain audiences at Sid William Theatre on September 25th, 2010. This event is her third recital in the Comox Valley in the "Cellobration Concert Series", which means celebration with cello. In this recital, she plays with two renowned local pianists, Dagmar Kilian and Sean Mooney.

Helena Jung got her Master's Degree in Cello Performance at Ewha University in Seoul, Korea in 1996. During the past 15 years, she has enjoyed performing with various great orchestras, such as Jeunesses Musicals World Orchestra, Seoul Youth Philharmonic Orchestra, and the Gyeonggi Provincial Philharmonic Orchestra. As well, she joined various musical programs, such as Ratzeburger Sommer Akademie Festival in Germany and the Verbier Festival in Switzerland. She now plays with the VISO (Vancouver Island Symphony Orchestra) in Nanaimo and has volunteered her musical talent for many community events.

In the first half of the program, Helena will present Dmitri Shostakovich's only cello Sonata in D minor, J.S. Bach's Sonata No 2 for viola da gamba and chambalo and Thai's "Meditation". The second half of the program is titled "Shall we dance?". It will feature fabulous local Tango *Dancers*, Hans Peter Meyer and Linda J Doerksen dancing "Libertango" by Piazzolla with cello and piano. Also Helena Jung will introduce Italian dance-"Tarantella" by Popper, Polish dance-Polonoise Brillante by Chopin, and Spanish dance - Suite Popular Espanola by Falla.

News from Carol Tsai

Winner of The Caroline E. Riley Scholarship

Hello all VCC members! I am now a first-year undergrad student at the University of Ottawa, studying cello with Paul Marleyn (who is now on sabbatical-so I am now studying with Denise) Ottawa is a great place to study music, the campus is of a decent size but is not too big-very helpful for first year students! The city is very neat and full of cultural activities. I love, especially, how close the National Arts Centre is to U. of Ottawa-so many fantastic concerts! Music students are busy people. With all my courses, 2 orchestras, chamber music, and private lesson life can be pretty hectic. Also, expectations are much higher, one may be asked to learn a movement of a Bach Suite, a movement of a concerto and a Piatti study by the next lesson! So, time management is of the utmost importance. Thankfully, the music building is open to students 24/7, so I am able to practice late into the night. The greatest part of university life, however, is that I am now able to focus just on music (except my English course...) and to play so much music everyday.

Parisot Cellofest



From June 2 to 4, the much anticipated Parisot Cellofest festival brought together music lovers and students from all over Canada to the Vancouver Academy of Music. The event, directed by Joseph Elworthy, pays tribute to Mr. Parisot's contribution to cello performance and pedagogy in Canada, inviting Yale alumni from across the country. The teachers included Roman Borys (University of Toronto), Paul Marleyn (University of Ottawa), Joseph Elworthy (Vancouver Academy of Music), Thomas Wiebe (University of Western Ontario), and Na Mula (Mount Royal Conservatory), Audrey Nodwell (VAM), and Judith Fraser (VAM).

The day starts at 10 AM with cello students participating in master classes or working with various teachers in private lessons. Sitting in the master classes, one can learn a lot just from observation. For me, it was particularly interesting to hear the different teaching methods and opinions from all the teachers.

The highlight of each day was the afternoon master class at 4 PM with

Mr. Parisot. The students were accompanied by Mrs. Parisot, who seems to know each piece perfectly. Playing for Mr. Parisot is truly a humbling and extraordinary experience. A big emphasis is placed on playing cello naturally, with great ease and agility. Mr. Parisot teaches that the power of your sound must come from your back, not from squeezing the bow with your thumb (which would lighten your arm weight).



Both arms should have a circular motion. Also, Mr. Parisot demonstrated how one should turn the cello accordingly, adjusting to the difference between the higher and lower strings. Having played many concertos with numerous symphonies world-wide, Mr. Parisot stressed the necessity of knowing the work as a whole (not just your own part), and the importance of making a big sound. With every student, Mr. Parisot emphasized the significance of breathing, of having one's head UP, and of incorporating singing into cello playing. Technique, he said, may be imitated (and must be perfected), but music should never be imitated (and can only be achieved following a secure technical establishment).

The day ends with a cello orchestra rehearsal conducted by Mr. Parisot. Forty or so cellists, young and old, assemble into a massive cello ensemble. It is very inspiring to follow the baton of Mr. Parisot as he creates beauty in the simplest of pieces. The intensity and the involvement in the music is felt by all the musicians on stage and connected everyone together.

On the last day, the festival closes with a gala concert featuring all the Yale Alumni and teachers, and the cello orchestra. It was a treat for the students to finally hear the teachers perform, each unique and special. The audience responded enthusiastically and at the end of the concert, after the final performance of the cello orchestra, the musicians received a standing ovation and thunderous applause. All agreed that events such as this should be continuously hosted annually. At the end, everyone joined together for a reception in the lobby, with many photo shots, hugs, talks, handshakes, and laughter.

David Shin, Student Rep, VCC Executive



Masterclass with Desmond Hoebig

October 12, 4:30 – 6:30 p.m. KR Hall, Vancouver Academy of Music

After six seasons with the Cleveland Orchestra, Hoebig joins the Shepherd School of Music as Professor of Cello, Rice University, Houston, Texas.

First prize winner at the Munich International Competition, the CBC Talent Competition and the Canadian Music Competition, he was also an award-winner at Moscow's Tchaikovsky Competition.

Born and raised in Vancouver, Canada, Hoebig studied at the Curtis Institute of Music with David Soyer and at The Juilliard School of Music 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 as well as the Houston, Cincinnati, San Diego, Madison, Canton, and Fresno Symphonies in the United States and orchestras in Mexico. His performances abroad have included appearances in Germany, Spain, Portugal and Japan.

As a chamber musician he was 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. He has also performed for almost 30 years with the Hoebig-Moroz Trio and a duo with Andrew Tunis.

Mr. Hoebig has performed and taught at festivals throughout North America, including those in Marlboro, Banff, Domaine Forget, Music Bridge, Vancouver, Sarasota and Ottawa.

Mr. Hoebig has served as associate principal of the Montreal Symphony Orchestra and principal cellist of the Cincinnati Symphony. Before joining the Cleveland Orchestra, he was principal cellist of the Houston Symphony Orchestra.

Cellofest #9

Banff, Alberta / February 25 - 27

Open to Vancouver Cello Club members and will have the Finnish Cellist, **ANSSI KARTTUNEN**. Anssi leads a busy career as a soloist and chamber-music player, performing extensively all over the world, including playing in a String Trio with the Austrian violinist Ernst Kovacic and Canadian viola player, Steven Dann. He performs on modern cello, classical and baroque cellos and on violoncello piccolo.

He is a passionate advocate of contemporary music and his collaboration with composers has led him to give over 90 world premieres of works by composers such as Magnus Lindberg, Kaija Saariaho, Rolf Wallin, Luca Francesconi and Tan Dun.

Karttunen has had a number of Concertos written for him, 18 in all: Magnus Lindberg's Cello Concerto in 1999, Esa-Pekka Salonen's Concerto "Mania" in 2000, Martin Matalon's Cello Concerto 2001 and in 2004 Luca Francesconi's Cello Concerto "Rest". Kaija Saariaho's Concerto "Notes on Light" was a Boston Symphony Orchestra commission for Anssi Karttunen and Los Angeles Philharmonic has commissioned a Concerto from Oliver Knussen.

Anssi Karttunen performs all the standard cello works, but has also discovered many forgotten masterpieces and transcribed numerous pieces for cello and chamber ensembles. His transcriptions include Brahms's Piano Quintet in version for String Quintet and Variations op. 24 for String Trio, Schumann's Cello Concerto for Cello and String Quartet etc.

Cellothon July 16-18, 2010



Contrary to what its name may suggest, the Cellothon offers a relaxed and gently-paced weekend of learning and music-making for adult cellophiles of all levels.

The Cellothon, now in its fifth year, and spearheaded by writer and cello club member, Janey Bennett, takes place on Hornby Island. The island's natural beauty and arts-loving community provide an inspired setting for this most enjoyable mid-summer "cellocation".

This year's Cellothon was host to sixteen cello enthusiasts who came from as far away as Alberta and Oregon and as nearby as Hornby and surrounding islands. Venerated cellist and teacher, Judith Fraser and Physiotherapist, Shirley Lecker, provided the instruction, alternating between an "advanced" group and a "developing" group.

Judith, on a teaching marathon of her own over the summer, started things off on the Friday evening working with the advanced group. This gave the developing group the opportunity to observe, take notes and get a feel for what to expect the following two days. On Saturday morning, the developing group met with Judith, who offered group instruction and individual

attention on all things technical from mastering shifts and the geography of the board with the help of scales and arpeggios, to rubbing out a spot or riding a waterfall to make a great vibrato. In addition, she was generous in her advice on how to practice, how to approach a new piece of music and how to be kind to yourself as an adult learner who knows what the music should sound like, but may be a long way from being able to express it.

Meanwhile, the advanced group met with Shirley to learn how best to take care of our bodies, so we can not only prevent strain and injury, but also be more comfortable and effective when playing our cellos. Taking us through a variety of exercises (followed up by helpful handouts), she stressed the importance of getting the blood flowing before playing, stretching after, and paying attention to posture and breathing in between. Both groups then met at the community hall for a hearty and delicious lunch before reversing the agenda for the afternoon.

In the evening, Michael Berman and Cath Gray, a Cellothon participant, organizer and island resident, welcomed us to their beautiful home and property for yet another fabulous feed and opportunity to get to know each other better and have some good old fashioned fun. It was hard to believe that the weekend was more than half over! On Sunday morning, while Judith gave more time and attention to the developing group, the advanced group met up for ensemble work. Then, after coming together once again for lunch, both groups met for a final play-in. Those who were able to and so inclined, extended their stay on Hornby for more music-making and enjoyment of all Hornby has to offer.



Here are a few comments from this summer's participants:

"There's no better group on the planet to spend time with than adult cellists. They are all so interesting, welcoming and keen to learn the cello."

"It was fun for us to meet and spend time with like-minded people. We loved the learning and the sense of community that came from this experience."

"This was such a safe, supportive and accepting environment. Playing in front of a group helped me to overcome my performance anxiety. Plus, there were so many worthwhile tips to take away. I can't wait to come back next year!"

■ Sarah Kennedy



Oh, dear... I watched the notes ascend into the upper heavens on the staff as my fingers remained stiff on my fingerboard in first position. As the other cellists continued to play the ascent, I was left behind in the rapturous flurry of third octave Ds, clean shifts, and the occasional squeak. Thankfully, both the teacher, Judy Fraser, and the organizer of the workshop, Janey Bennett, were aware of my failure to launch - if only by the bulging of my eyes - and offered me their assistance. "Just play the D string," Judy instructed over the chorus of cellos, smiling. "We can move you to the lower level, maybe then it won't be so overwhelming," Janey offered upon completion of the first night's advanced-level session.

I was a little dazed after such an introductory (or rather, a re-introductory in my case) experience of thumb position and talented cellists - it was almost embarrassing to admit that after nearly 11 years of playing (with intermittent hiatuses from my cello), I could barely take on the manuscript placed in front of me. Nevertheless, I considered Janey's offer a reality check of where I really was and where I needed to be, an opportunity to stretch into the areas where I really needed to go. I took my ticket.

Even still, the following two days proved to be challenging - though not anywhere near the overload of the first night. The following morning I was in Judy's classroom again - only in a class more comparable to my skill level. I found my fingers, hands, and arms repeatedly repositioned by the more weathered and trained hands of the teacher, relearning how to shift, vibrato, and bow properly. Brassy remarks such as, "Where's your left arm? Get it out of your navel!" were commonplace in Judy's classroom (well, she frequently said such remarks to me!), as the spritely woman moved from student to student to help them in whatever struggle the student may be having with their instrument.

In addition to spending half-days working on technique and scales under Judy's instruction, I and the other participants had the opportunity to spend half of a day with physiotherapist Shirley Lecker learning stretches and habits to prevent injuries we cellists can gain from playing the cello. She was very helpful in pointing out weak points in my posture and how to correct them, particularly the underdeveloped areas in my upper back. Between Shirley and Judy, I found my body contorted to hold my cello properly and as if I liked my instrument! But never did I feel humiliated by either instructor or student - rather, I felt encouraged and spurred on.

And I enjoyed that aspect of the workshop immensely - the love of a beautiful instrument gathering such an array of persons for the support and fellowship as cellists. I confess, there were moments when I withdrew to catch my breath and energy from such an intensive re-entry into the world of music and cello; however, there were moments of great pleasure when the room buzzed with the perfectly-tuned note of a dozen cellos or when the night would ring out in laughter, springing forth from good food, good wine, and delightful company. The stories of each cellist and their instrument, the stories which helped pave the way to their being and struggling on little Hornby Island, was an impactful interweave amongst this community and inspiration for me.

The Cellothon was an experience of what it is to be a musician, a cellist - to continually be progressing, improving, learning, and enjoying. It was seeing the reality of ourselves and our relationship to our instruments - and then seeing and beginning the work of reaching for the heights which we believed impossible. It was exactly what Janey told me after my first and overwhelming evening of the Cellothon: "But you are alive and now you know where you need to go."

■ Joshua Crisp, Portland, Oregon

Cecilia Quartet Wins BISQC

September 6, 2010 was a very exciting evening to see which Canadian String Quartet, the Cecilia or the Alfira, would win the 10th BISQC (Banff International String Quartet Competition). For me it was twice as exciting as the Cecilia Quartet's cellist, Becky Wenham, is an old student of mine and whose mother, Robin, (who teaches in the next studio at the VAM), was sitting beside me. This was the 6th BISQC I have attended; a great opportunity to hear new young quartets, visit old friends and colleagues and enjoy the magnificent scenery. I highly recommend it to all ages.

This year, the Accelerandi Quartet, (cellist **Grace Li**, also a student of mine, is a VCC member from Langley, B.C.) and the Stringendo Quartet from Toronto, Ontario, were



welcomed as the inaugural Székely/Rolston Young Musicians of BISQC. This initiative was launched in 2010 with generous support by Tom and Isobel Rolston and the Székely family. It is open to Canadian chamber groups under the age of 18 and welcomes them to coaching by various BISQC musicians past and special guests here for the competition.

This year the Calliope Quartet from the U.S. was part of the "Quartet in the Community" which first began in 2007. Calliope took chamber music to where you least expect it: a grocery store and a bank lobby, among other locations. The residency helps a quartet who aspires to reach the level of BISQC to connect with new audiences in the local community.

■ Judith Fraser



- News of **MICHAEL UNTERMAN** (a.k.a. "Untey") from A FAR CRY "New season, new music, new Crier! A FAR CRY is happy to announce that Michael Unterman, who has been frequently seen gracing A FAR CRY's stage with his cello guest-artist prowess over the past few years, has agreed to join our merry band. Congratulations Michael, and congratulations to A FAR CRY for attracting an artist of Michael's intelligence, virtuosity, insight and warmth. By the way, the picture of Michael on our website was taken moments before Michael jumped off a 30-foot cliff last week up in Maine at A FAR CRY's summer retreat".

Michael is in the last year of a Master's in Performance level at NEC.

- **BRIAN YOON** (1st year Master's with Desmond Hoebig) has joined **ROSANNA BUTTERFIELD** (3rd year Bachelor's) at Rice University).
- **CAROL TSAI** and **EVAN BUTTAR** (1st year Bachelor's) are joining **NOAH JAMES** (4th year) at the University of Ottawa.

- **NICO STEPHENSON** is attending University of Montreal (1st year), studying with **JOHANNA PERRON** (formerly at Harid Conservatory)

FOR SALE...

❖ **TWO CELLO BOWS** – One bow is made by Montreal bow maker Eric Gagne. It has a somewhat softer stick which draws a lovely, warm and large sound. The workmanship on this bow is beautiful - it's a very classy and stylish bow both in the hand and to play. Asking \$3,000.00. The second bow is made by Lubos Odlas, a contemporary Czech maker. It has a stiffer stick, but responds very consistently and does every type of stroke well and at the appropriate place in the bow. It's a very uncomplicated bow to play. Asking \$2,500.00. Both bows are in mint condition and are of typical 80-81 gms weight. **CALL BRIAN MIX: 604-737-7715**

❖ **FULL SIZE BEGINNER CELLO** – With case, bows, new strings and pegs. Asking \$1,200.00. **CALL ANNELISE REEVES: 604-736-6926**



The International Cello Festival of Canada is pleased to announce

The 2011 Zara Nelsova Memorial Award for Canadian Cellists

The International Cello Festival of Canada is presented by the Winnipeg Cultural Capital of Canada 2010 and Agassiz Music Inc

Eligibility

Applications are invited from cellists, between the ages of 22 and 32 as of June 20th, 2011, with Canadian Citizenship or Landed Immigrant Status in Canada.

Application Process

1. Applicants must send the application form, completed in English or French, to the International Cello Festival of Canada, together with:
 - a) Proof of date of birth, and Citizenship or Landed Immigrant Status
 - b) A DVD of 30 minutes of music for solo cello, cello and piano or cello and orchestra recorded after January 1st, 2006
 - c) Up-to-date biography, resume or CV
 - d) Two letters of recommendation
2. Applications, together with all required supporting documents must be submitted after October 1, 2010 and must be postmarked no later than December 1st, 2010.
3. All submitted items must clearly show the applicant's name.

Repertoire

4. Choice of repertoire, both for the DVD and for the Finals, is left to the applicants - applicants are encouraged to present their playing to best effect.

Selection Process

5. The DVDs will be adjudicated by a panel of three nationally renowned cellists and jurors.



The 2011 Zara Nelsova Memorial Award for Canadian Cellists

APPLICATION FORM

Applications must be postmarked no later than **December 1st, 2010**. Please complete in English or French and send with enclosures to the address below.

Name _____ (PRINT)

Address _____

Email Address _____

Date of Birth _____

ENCLOSURES:

1. DVD of 30 minutes of music for solo cello, cello and piano or cello and orchestra
2. Up-to-date biography, resume or CV
3. Proof of date of birth, Canadian Citizenship or Landed Immigrant Status
4. Two letters of recommendation
5. High Quality photograph (optional until accepted as final competitor)

