

# Newsletter

## Vancouver Cello Club



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**January 2000**

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### Message from the President...

The year 2000 may well turn out to be "The Year of the Cello" in Vancouver. The Vancouver Cello Club has recently learned that Vancouver will be visited by no fewer than four major international cellists in the next 12 months. The Club plans to reserve a limited number of group-rate seats for these coming cello events – so watch your newsletter for further details.

*In other Club news:* On Sunday, March 26, the Cello Club will host a pot-luck dinner/reception for cellist Hae Ye Ni

(see article). The Cello Club has reserved 20 tickets for the March 26 VSO performance. Cello Club members who would like to purchase tickets may leave me a message at 986-5812.

On Sunday, April 16 at 2:00 pm, the VSO Celli will appear in concert at the Koerner Recital Hall in a benefit concert for the Cello Club's various scholarship funds. This concert promises to be a fun afternoon of music for cello ensembles ranging from Arvo Part to the Beatles.

In May, Desmond Hoebig returns to the Vancouver Academy for a day of masterclasses – an event open to auditors and performers.

I encourage you to support your Vancouver Cello Club (dues are now due), and attend these events. Friends and students are welcome.

Best wishes for a successful cello year!

*Lee Duckles, President*

## Cellist Profile ...

Cellist, Hai Ye Ni, will be the featured soloist with the Vancouver Symphony in March. She will perform the Dvořák Concerto under the direction of Maestro Akiyama on Saturday, March 25 at 8:00 pm, Sunday, March 26 at 2:00 pm, and Monday, March 27 at 8:00 pm.

Born in Shanghai, China, in 1972, Ni began playing the violin at age four and the cello at age eight. *STRINGS* magazine, in a 1997 interview, asked her about her early influences: "At that time, it was the end of the Cultural Revolution and the country was not open to Western ideas. I didn't hear live performances because there were none. But I listened to many old recordings... Casals and Fournier and all the other great cellists."

Although the relative isolation of Ni's beginnings might suggest that her early playing was unduly molded by the recordings she heard, it seems that from the start her sound was internally motivated. "Basically it was something I felt within myself", she says. "It wasn't any particular type of voice I was looking for, but whatever felt the most natural to me – a meaningful sound – I need to find what I think is artistic and beautiful – whatever makes sense to me – and play that."

Ni emigrated in 1985 to study with Margaret Rowell and Irene Sharp at the San Francisco Conservatory of Music. Honours soon followed and in 1990 she became the youngest first-place winner in the history of the Naumburg Competition. She was also a first prize winner in the International Paulo Cello Competition in Helsinki. In 1996, she received a Masters degree from the Juilliard School, and recorded her debut CD on the Naxos label. She now enjoys an international reputation as both a soloist and chamber musician.

Ni has been compared in print to the young Yo Yo Ma, although that is perhaps a journalist's device, for her sound is unmistakably her own. *STRING* magazine described her as "the cellist to watch" and "an artist whose message may well have the power to make a mark".

The VCC will be hosting a pot-luck dinner and reception following Hai Ye Ni's March 26<sup>th</sup> performance. The reception will be held from 5:00 to 7:30 pm at The Lodge, Spuraway, 235 Keith Road in West Vancouver. Any members who would like to attend should contact Lee Duckles or Judith Fraser (see phone and e-mail at the top of this newsletter).



Hai Yi Ni

**Mozart** Symphony No. 38 "Prague"

**Janáček** Sinfonietta

**Dvořák** Cello Concerto

**Kazuyoshi Akiyama**, conductor

**Hai Yi Ni**, cello

**SATURDAY, MARCH 25, 2000** 8 PM  
**MONDAY, MARCH 27, 2000** 8 PM

A concert with a definite Czech flavour and a theme of old and new worlds. Mozart's music did not reign in Vienna, but was king in Prague. Symphony No. 38 made its debut in Prague and is one of the greatest, most serious, and most aggressive of all of Mozart's works. Written in America near the turn of the last century, Dvořák's brilliant Cello Concerto reflects his heart-rending longing for his own country—it is beautiful music, songful and full of emotional warmth.

### MEMBERSHIP RENEWAL FOR 1999/2000

*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 \$25)

Sustaining Membership..... \$ 25.00  
 Family or Individual Membership..... \$ 20.00  
 Student ..... \$ 15.00  
 Out-Of-Town Membership..... \$ 10.00

Donation to Scholarship Fund ..... \$ \_\_\_\_\_  
 Donation to Performance Fund ..... \$ \_\_\_\_\_  
 Donation for General Purposes ..... \$ \_\_\_\_\_  
 Donation to Colin Hampton Fund..... \$ \_\_\_\_\_

## DIGITAL TECHNOLOGY MEETS THE CELLO

### Why I Write for Live Instruments and Tape

SEAN • VARAH

▼ Lots of modern composers write "electronic music." Pretty well anyone with a modern PC can make electronic sounds with computers. The software is powerful & inexpensive. Much of the music you hear in movies & on TV is produced by computers. "Classical electronic music" is usually recorded to tape, or CD & played back in concert by the composer, who moves faders & knobs to send the music to several different speakers in the hall.

While I write a lot of electronic music, I prefer to add live players. There's no comparison between listening to solo electronic sounds (dark hall, blinking lights, and geeky composer playing the music too loud) and watching a live performer like Shauna Rolston (big sound, dramatic playing, on-stage humour, and vinyl pants). Combining the live player with electronics gives me the best of both worlds—the infinite range of expression of the human player, and the wide palette of electronic sounds.

In my pieces the live player is the soloist and the tape is the accompaniment—much like the old "music minus one" records (recordings of the orchestra part of a concerto, minus the live player). I combine the live player's sound with sampled and synthesized sounds, creating sounds in much the same way a modern painter might use a hammer, paint, and some newspapers to create a "mixed media" work. One of my recent works that uses this technique is "Borderline," written for Shauna Rolston.

"Borderline" is a piece for solo cello and digital tape. The player sits in front of two speakers on stage, and

plays along with a CD that I created in my home studio. The synthesized sounds you hear might sound bizarre, but in reality, *Borderline* is quite traditional. To compose it, I imagined the music in my head, wrote it down with pencil and paper, and used a computer to create the tape part. One of the biggest things in my mind was Shauna's big romantic sound and lyrical phrasing: two things that are almost impossible to create on a computer or with synthesizers.

Ever wonder why the strings you hear on "The X-Files," and other TV shows sound so lame? They're sampled—the composer sits in a room, hits notes on an keyboard, and a box called a "sampler" plays back a canned string sound. The sounds are recordings of real musicians, but something is missing.

Think of the message you hear when you call 411 information: "the number is: nine two seven six six one four". Even though it's the sound of a real person saying each number, the way they're spliced together makes them sound robotic. This is the same problem samplers have: however hard they try, they can't play a musical phrase in a human way—it's just too hard to imitate. Musicians spend dozens of years learning how to create beautiful phrases out of a line of notes with a phrase mark over them (yes, all those years of practicing and listening to Judy do pay off!). The way the player performs the notes makes them sound connected in the listener's ear. I've spent years trying to make my computer sounds sound "phrased," but I'll never come close to a live musician.

My biggest influence in electronic music was my teacher, Mario Davidovsky, who wrote a series of tape and instrument pieces called "Synchronisms." For my senior cello recital at Stanford, I played "Synchronisms #3," for cello and tape, written in 1965. If you're interested in new music for cello, you should definitely hear that piece. It's published by McGinnis and Marx. Some of the other Synchronisms are #6 for piano (winner of 1970 Pulitzer Prize), and #9 for violin.

#### For more information:

- To hear Shauna playing "Borderline," go to: <http://www.varah.com/music.html>
- She's also performing it at the New Works Calgary Festival on January 31<sup>st</sup>.
- If you'd like any more information on pieces for cello and tape, or would just like to say "hello", send me an email at [sean@varah.com](mailto:sean@varah.com).

*Sean Varah is a composer, cellist, and former student of Judy Fraser currently living in San Francisco. ▲*

SEAN VARAH – WHO GREW UP IN VANCOUVER AND NOW LIVES AND WORKS IN SAN FRANCISCO – WAS REPRESENTED BY A CLEVER AND AMUSING SURPRISE TITLED *BURNING*. THE WORK SIZZLED, POPPED, FLARED UP, DIED DOWN, GLOWED QUIETLY, SMOLDERED, HISSED, AND SPAT ITS WAY THROUGH SOME TASTY, ACERBIC HARMONIES AND SPRIGHTLY RHYTHMS TO SIMULATE A BONFIRE, A FOREST FIRE, A HOUSE ON FIRE, A ST-JOAN-ON-THE-PYRE FIRE, AND ANY OTHER KIND OF FIRE THAT CAN BE BROUGHT TO MIND. THE YOUNG ORCHESTRAL PLAYERS AT WHOM VARAH AIMED THIS SCORE MUST GET A GREAT CHARGE OUT OF PUTTING IT TOGETHER AND THEN SPRINGING IT ON AUDIENCES WHO HAVE NO IDEA WHAT'S IN STORE FOR THEM.

## What's On For Cellists?

**West Coast Chamber Music Performed** Jan. 16 / 3:30 pm  
Bach G+ Gamba Sonata, Brahms G- Piano Quartet, Schumann Piano Quintet at the Unitarian Church, 949 W. 49<sup>th</sup> Avenue

**Early Music, Metropolitan Tabernacle** Jan. 21 / 8:00 pm  
189 West 11<sup>th</sup> Avenue  
An evening of song and instrumental works performed by soprano Suzie LeBlanc and viols Susie Napper and Margaret Little

**CELLO PLAY-IN** JAN. 30 / 2 – 4:00 PM  
At the Vancouver Academy of Music – Orchestral Reh. Room  
**EVERYONE WELCOME** – any level – come and make cello music and socialize. Leaders: Lee Duckles and Heather Hay

\*There will be NO Adult Ensemble Class January 31<sup>st</sup>

**Great Mozart Hunt** Feb. 7 / 2:00 & 8:00 pm  
The Stanley Theatre, 2750 Granville Street

**Music for the Millennium Concert Series** Feb. 13 / 3:30 pm  
Unitarian Church, 949 W. 49<sup>th</sup> Avenue  
Trios for cl., pno & cello by Beethoven & Brahms. Cellist: Sue Round

**Early Music, Metropolitan Tabernacle** Feb. 18 / 8:00 pm  
189 West 11<sup>th</sup> Avenue; Baltimore Consort

**Adult Cello Ensembles** Feb. 28 / 7:30 pm  
Vancouver Academy of Music, Rm. 22B, 1270 Chestnut St.

**Music for the Millennium Concert Series** Mar. 13 / 8:00 pm  
Ft. Langley Hall. Fund-raiser for the new building for the L.C.M.S.

and to celebrate Ian Hampton's 65<sup>th</sup> birthday. Program includes Mozart G- Quintet and Brahms G+ Sextet. Players include Ian Hampton, Heather Hay and members of the X.P.S.Q.

**Vetta Chamber Music** Mar. 17 / 8:00 pm  
West Point Grey United Church, 4595 West 8<sup>th</sup> Avenue  
Includes Haydn "Lark" String Quartet, Owen Underhill Quintet for Trombone & Strings (world premiere) & Mozart A+ Clarinet Quintet.

**Unitarian Church** Mar. 19 / 3:00 pm  
949 W. 49<sup>th</sup> Avenue  
Heather Hay performs in chamber music includes Frank Bridge piano trios.

**Adult Cello Ensemble** Mar. 27 / 7:30 pm  
V.A.M., Room 22B

**Kiwanis Music Festival** Apr. 13 – 18  
Paul Marley: Cello Adjudicator

**VSO Cello Ensemble** Apr. 16 / 2:00 pm  
Koerner Recital Hall  
Fund-raiser concert for the Vancouver Cello Club

**Hoebig Trio Concert** May 5 / 7:30 pm  
Koerner Recital Hall

**DESMOND HOEBIG** May 3 / 3 – 5:30 pm  
**MASTERCLASSES** 7 – 9:30 pm  
Vancouver Academy of Music  
3 – 5:30 Orchestral Reh. Room, 7 – 9:30 Koerner Recital Hall

## The Caroline E. Riley Scholarship

Open to members about to leave their home base for the first time for further cello study. The scholarship will be awarded on audition in May 2000 at the V.A.M. Written application must be submitted to Judith Fraser before April 1, 2000. Use form below. Auditions will be held during the first week of May while Desmond Hoebig is in Vancouver.

**Vancouver Cello Club** – Judith Fraser, Treasurer – #210 – 235 Keith Road, West Vancouver, BC V7T 1L5

### Caroline E. Riley Scholarship

I hereby apply for this scholarship to be awarded in May 2000.

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

OR  My application for membership is enclosed

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

Name: \_\_\_\_\_ Address: \_\_\_\_\_

Postal Code: \_\_\_\_\_ Phone: \_\_\_\_\_

## Milly Stanfield At 100 – by Fred Raimi

Milly Stanfield, cellist, teacher, writer and friend, celebrated her 100th birthday in April with a party in Summit, New Jersey, attended by more than fifty friends from both sides of the Atlantic. The Eisenberg family arranged the affair, and it was a great bash, with marvelous food, many joyous reunions, and lots of cello music. Milly, naturally, was the star of the show. She entered the room like a queen, looking happy and elegant. She ate and drank with gusto; everyone came over for a tête-à-tête and some good advice; at the end of the evening, she gave a beautiful speech, thanking everyone for coming, and inviting us all back for her 105th.

My own friendship with Milly started in 1967, when I began studies with Maurice Eisenberg, Milly's closest musical associate. But my wife, Jane Hawkins, had known Milly much earlier, when Milly was her cello teacher at the St. Bernard's Convent outside of London. Jane was one of Milly's ten students at the school, where Milly had performed a war-time recital for the students in 1941. Jane remembers Milly marching into the school carrying her cello, handbag, and a large box filled with jewellery, too precious to leave back in London. Milly forged a terrific cello class at St. Bernard's, and a cello ensemble that won many prizes. When Maurice Eisenberg began conducting master classes in Casals, Portugal in the mid-60's, Milly made sure that Jane (now a pianist) attended. Jane and I began a musical and personal partnership during these summers that culminated in a wedding in 1975. So we are indebted to Milly for our marriage and subsequent happiness.

Milly Stanfield was born in London Milly Stanfield in 1899. She remembers the glory of the British Empire, the First motor cars, and the replacement of gas by electricity. She began playing cello in 1906, and although she was not a great virtuoso, she performed recitals and chamber music, and started out many cellists who made fine careers in both Britain and the US. She was one of the youngest pupils at the Royal Academy. In 1915, she played one of the solo parts in the William Tell Overture with the school orchestra; the principal part was performed by the young "Tito" (later Sir John)

Barbirolli. She had first heard Pablo Casals in 1910. This was the beginning of a long association with Casals and with one of Casals most prominent students, Maurice Eisenberg. Milly propagated the Casals-Eisenberg school of cello playing in England; she was involved in arranging for Casals to record the Bach suites in Paris during the dark days of the Spanish Civil War; and she organized master classes by these and other great cellists for many years as director of the International Cello Centre in London.

Milly had a great gift for writing. Her first articles about the cello world appeared in 1930. From the 30's on, she contributed frequent articles to the Strad magazine, first as its Paris correspondent, then, for more than thirty years, a series of articles on cello technique which became a book, "The Intermediate Cellist." If ever a cello teacher wants a refresher on how to deal with the problems of their students, I recommend this book as a guide. Milly writes brilliantly about both the technical and psychological aspects of learning our instrument. In the 1950's, she assisted Eisenberg in writing his "Cello Playing of Today," a book filled with insight that is probably the best reference to the cello ideas of Casals. Ten years ago, Milly was convinced to write an autobiography. "Looking Back at Ninety" is a meticulous account of her life and times, filled with stories about the great musicians with whom Milly worked, and vivid accounts of the major events of the age.

Milly's early years (I mean about the first 85) were spent in constant travel in Europe and the U.S. She had a large extended family on the continent, in addition to which she made innumerable friends. One of the most poignant relationships was with her cousins, the Franks. She met Otto Frank in 1907; in her first memory, he was playing the Popper "Gavotte" on a quarter-sized cello. She remained in close touch with the family, including her young cousins, Margot and Anne. In the early days of World War II, Milly asked Otto to consider sending the girls to stay with her in the relative safety of England. Otto replied that the family could not bear to be separated. After the war, Milly nursed the stricken Otto, and later helped him publish his daughter's autobiography.

I will close with two stories. My wife, Jane, attended many of the classes that Milly organized at the Cello Centre in London. These were always great affairs, with cellists popping in from around the world. They were very important to Milly, who did all the arranging, and announced both performers and teachers. But if the classes were held in July, Jane noticed that every so often, Milly would disappear. On one such occasion, Jane and her friends slipped out and searched for Milly. They found her surreptitiously watching Wimbledon tennis on television. And for many years after she moved to the U.S., Milly would return to England for the fortnight. In Portugal, Milly would grandly announce the participants in the Eisenberg classes. During the lessons, she would listen intently when she was not trying to calm Paula Eisenberg, Maurice's wife, who always worried that Maurice would over-exert himself. She was a friend and support to all the students, and we all loved her and her ultra British accent. But one day, Milly made a mistake. In her high-pitched, imperial tone, she told the assembly that "so-and-so cellist" and "such-and-such pianist" would not perform "the Shostakovitch Sonata in d-minor" - but she put the accent in Shostakovitch on the wrong syllable, so that it came out "Shos-TAK-o-vitch!! This was inconceivable for someone who was simply never wrong! Milly's face turned red and she corrected herself quickly, but we never let her forget it.

It is difficult to write about Milly without discussing her hundreds of friends and colleagues in the music world. But mention needs to be made of some of her students who have gone on to fine careers as cellists: Lynden Cranham, Emma Ferrand, Clive Gillinson and Thomas Igloi in England, and Nathan Davis in the U.S. If the 20th century has been a marvelous one for the cello, we must first look to the great players, Casals, Rostropovitch, Ma, etc. But we should not forget Milly Stanfield, who held things together in a vital way - and she has done it for the whole century.

May 1999

*Editor's Note: Many of our members know or know of Milly Stanfield, so I thought this article would be of interest.*

### Cello Chit Chat

- ★ Margaret Gay will be performing with the Modern Quartet in Vancouver the week of March 20<sup>th</sup>.
  - ★ Congratulations to Sophie and Steve Reen on the birth of their son Dominic in October, a brother for Stephen. Sophie is very busy with chamber music and their school of music.
  - ★ Hilla Cho is attending Ridley College in St. Catherine's Ontario. She is having cello lessons and has joined the Niagara Youth Orchestra. She says "Hi" to all her old pals at the V.A.M.
  - ★ Markus Stocker sends best wishes to all from Queensland. He and his cellist wife Mei-Lee Stocker had "A Galaxy of Cellos" in October at the Queensland Conservatorium in Brisbane. Thirty-six celli performed the Hymnus of Klengel, and 40 celli performed the Conservation Hymn by Grützmacher. Shall we have 40 celli at our "Play-In" on January 30<sup>th</sup>?
- But More!!!** Forty-two celli in the Adagietto (Mahler 5<sup>th</sup>) and 48!!! celli performed "Michelle", "Yesterday" by Lennon/McCartney and Ave Verum of Mozart.
- ★ It was great to have a cello chit chat over Christmas with Michael Olsen, Joel Aird, Robin Miller, Amy Laing, Silvia Fraser (who got to accompany Yo Yo Ma in a masterclass at Eastman!), Becky Foon, Rebecca Wenham and report they are all doing very well in their cello studies.



# THE HOEBIG / MOROZ TRIO

May 5<sup>th</sup> at 7:30 pm at The Vancouver Academy of Music, Koerner Recital Hall

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

Recognized as one of Canada's most outstanding violinists, Gwen Hoebig is a graduate of the Juilliard School in New York City. As a student she won every major Canadian music competition, and in 1981 she was the top prize-winner at the Munich International Violin Competition. A given the Canadian premieres of violin concertos by S.C. Eckhardt-Christopher Rouse and Philip Glass, as soloist with orchestra she has given numerous performances across Canada, the United States and Europe. As a chamber musician she appears frequently in recital with her husband, pianist David Moroz, and has performed at many of the country's foremost festivals including The Banff Arts Festival, the Festival of the Sound at Parry Sound, the Scotia Festival of Music, the Stratford Summer Music Festival and the duMaurier Ltd. New Music Festival.

Gwen Hoebig joined the Winnipeg Symphony Orchestra as Concertmaster in 1987, having been awarded the position as the unanimous choice of the audition committee. In 1993 she was honoured by the Government of Canada when she received the Commemorative Medal for the 125th Anniversary of Canadian Confederation, in recognition of her contribution to the Arts. She has always taken a great interest in the development of young musicians and continues to teach privately, at the University of Brandon and at the Mount Royal College in Calgary. She is founder and Co-Director of The Music Bridge, a summer program featuring the finest young violinists, cellists and pianists from across China and Canada.

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

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

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

Cincinnati Symphony Orchestra, and associate principal cellist of the Montreal Symphony Orchestra.

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

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

REPRINTED FROM CELLO NEWS (VO. 48/49) EDITOR: CAREY CHENEY

## HEAVY-METAL CELLIST GROUP SURPRISED BY SUCCESS

TURKU, Finland – For heavy metal fans who thrive on bands that are rude, lewd and outrageous, a recent Apocalyptica show may have been the ultimate outrage: it was civil.

The fans didn't thrash or spray beer on each other, but instead sat quietly, listened attentively and applauded politely. They acted more like church-goers than moshers, and the show indeed was in a church – Tuomiokirkko, the main shrine of Finland's state Lutheran Church.

And when fans left the show, their ears weren't ringing from shrieking guitars and thundering drums, because Apocalyptica did not have those instruments. Instead, there were just four cellos.

It sounds like a joke: Four promising young cellists from Finland's top training ground for classical musicians, the Sibelius Academy, take up the music of Metallica, Faith No More, and other heavy-metal miscreants. In fact, it was a joke, thought up during the tedium of a long bus ride to a music camp in 1993.

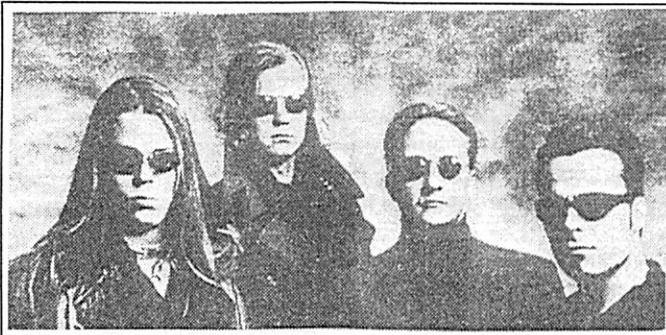
"We weren't thinking that anyone would want to hear us," group member Eicca Toppinen said before a recent show. "We dressed up silly."

But Apocalyptica quickly went from a joke to modest world-wide success. Its two albums have sold more than 550,000 copies altogether, and shows on their current tour are drawing crowds of 3,000 people a night, many of them middle-agers whose usual response to heavy metal is to holler, "Turn that down!"

Apocalyptica achieves something that surprises adults: It finds dignity and intelligence in music usually dismissed as the theme songs of glue-sniffing morons.

This is partly because of the instrumentation. The warm, woody tones of a cello can change a riff that sounds shrill and ugly on an electric guitar into something yearning and lovely. The group's signature piece, a cover of Metallica's *Enter Sandman*, isn't confrontational or desperate, but filled with a sort of brave melancholy.

"It is the same mood as Shostakovich", said member Max Lilja, citing one of the group's favourite composers. Unlike real rockers, Apocalyptica doesn't improvise. Both their cover versions and their original tunes are carefully scored, as they have to be to replicate drum parts, Toppinen said. The result is to bring an unexpected formality and deliberation to songs.



## The Starker Tribute at 75

For a few days in 1999, Bloomington Indiana was the center of the cello world. Indiana University faculty and students, other music lovers, and cellists of all stripes, including Mstislav Rostropovich, gathered to pay tribute to Janos Starker on his 75th birthday. Starker's illustrious career as a soloist and teacher continues to earn plaudits. Among his recent honors was the 1997 Grammy Award for *Best Recording by a Soloist without Accompaniment* (Bach Six Suites). Also in 1997, he was awarded the *Chevalier de l'Ordre des Arts et des Lettres* of the French Republic. This year, he was elected to the American Academy of Arts and Sciences.

A native of Hungary, Starker emigrated to the U.S. in 1948. Ten years later, after serving as a principal cellist in several leading U.S. orchestras, he joined Indiana University's outstanding School of Music. His career has remained based in Bloomington ever since. He has guided hundreds of young musicians, many of whom have also attained world-wide recognition.

The Bloomington tribute, held September 12 - 14, followed Maestro Starker's actual birthday by a few months so that the event could be presented as a benefit for the Eva Janzer Memorial Cello Foundation which Starker created. Eva Janzer was six years old, and Starker was eight when she began lessons with him in Hungary. She later joined him on the Indiana University faculty.

Master classes on Sunday were conducted by two renowned former Starker students, Maria Kliegel and Cary Hoffman. On Monday evening, it was Rostropovich's turn. Students jammed every nook and cranny of the concert hall in anticipation. Slava arrived on stage in an elegant three-piece burgundy suit. He immediately noticed that, several rows of seats away, a camera was trained on him. He gestured to the audience that he considered the camera to be incompatible with the class that he was about to conduct, and asked that it be removed from the hall. The crew slowly and unhappily took the camera down and placed it on chairs, whereupon Slava leaped from the stage and carried the offending equipment from the hall. For this he received a great roar of applause.

The master class that followed was equally compelling theater. We heard presentations, with piano accompaniment, from some of the Music School's top cellists. Slava made lively commentary that emphasized the need of cellist and pianist to relate to each other as performers, with each obligated to 'invite' the other into a continuing dialogue with proper phrasing. He also stressed the performer's responsibility to recreate the image the composer wanted to convey, instead of offering an independent interpretation.

The Tuesday evening concert was sold out. As most seats were unreserved, a long waiting line snaked around the Musical Arts Center, or 'MAC,' an hour before the start. (The MAC is really an opera house, but the canny University realized that the Hoosier State

Legislature would be unlikely to provide funds for it under that elitist label.) Once into the building, patrons could choose either to run into the hall to select seats or to peruse items for sale in the lobby: a commemorative program, a poster, or a T-shirt bearing such Starkerisms as "Don't display your emotion; transmit it."

The concert orchestra was one of Indiana University's five student orchestras. Conducted on this night by Rostropovich, it sounded like the Berlin Philharmonic. Starker took the stage for a marvelous performance of the Brahms *Double Concerto*, with his son-in-law violinist William Preucil. Mr. Preucil is concertmaster of the Cleveland Orchestra.

There followed the Bach d-minor *Concerto for Two Violins* performed by Gwen Starker-Preucil and Alexandra Preucil, Starker's daughter and granddaughter respectively. Then Cary Hoffman presented Max Bruch's *Kol Nidrei* and Maria Kliegel played David Popper's *Hungarian Rhapsody*. Tsuyoshi Tsutsumi, another eminent former Starker student and now a faculty colleague, performed Dvorak's *Silent Woods*. Each of these performances glowed with beauty.

Then various speakers came forward - University officials recounting Starker's contributions to the Indiana University community; his daughter Cabriella Starker-Saxe, offering personal recollections on life with an exacting Hungarian father; and the Hungarian Ambassador, presenting Starker with a medal.

Finally, the curtain rose to reveal a stage packed by 170 student and faculty cellists. This ensemble, under the baton of Professor Emilio Colon, played his arrangement of David Popper's Suite, Op. 16, and then Happy Birthday, as a huge cake with flaming candles was wheeled on stage. To the admiration and wonderment of the audience, none of the cellists in the huge ensemble made a perceptible gaffe in the performance.

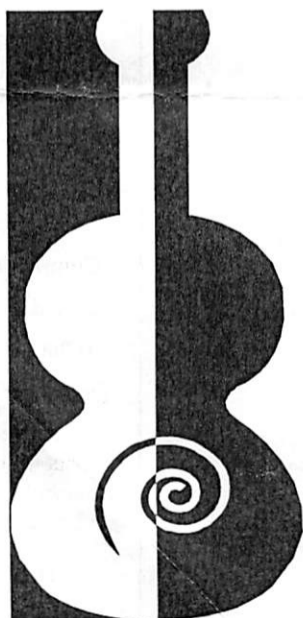
Clearly moved, Maestro Starker gave personal thanks to the performers. His light-hearted composure faltered only when he asked the audience to observe a moment of silence in honor of his parents.

After the magic of the music, the gala black-tie dinner for 260 persons was almost anticlimactic, although it was welcomed by the famished group. Maestro Starker was presented with a commissioned pastel portrait. There were additional short speeches one of which revealed that the honoree is a passionate table-tennis player. The spectacular evening ended at midnight with a dessert in the form of chocolate cellos.

*Mark Joelson is a member of the Kindler Cello Society.*

*He practices international law in Washington, D.C.*

More than 400 guest artists will appear at the  
World Cello Congress III including:



*Janos Starker, Honorary President (USA)*  
*Bernard Greenhouse, Artistic Advisor (USA)*  
*Yo-Yo Ma, Featured Guest Artist (USA)*

Baltimore Chamber Orchestra (USA), Baltimore Symphony Orchestra (USA)  
Bechouse Cello Ensemble (Korea), Cellissimo Ensemble (Germany)  
Toho Cello Ensemble (Japan), TU/MD Cello Ensemble (USA)  
200+Massed Cello Ensemble, Cecylla Barczyk (Poland/USA)  
Erling Blondal Bengtsson (Denmark/USA), Anner Bylsma (The Netherlands)  
Margaret Campbell (UK), Han-Na Chang (Korea), Lluís Claret (Spain)  
Evan Drachman (USA), Timothy Eddy (USA), Eugene Friesen (USA)  
David Geringas (Lithuania/Germany), Natalia Gutman (Russia)  
David Hardy (USA), Anne Harrigan (USA), Frans Helmerson (Sweden)  
Gary Hoffman (USA/France), Ko Iwasaki (Japan), Paul Katz (USA)  
Saryana Lebedev (Azerbaijan/USA), Laurence Lesser (USA)  
Gavrlel Lipkind (Israel), David Lockington (UK/FUSA)  
Eva Mengelkoch (Germany/USA), Rene Morel (France/USA)  
Philippe Muller (France), Zara Nelsova (Canada/USA)  
Hal-Ye Ni (China/USA), Arto Noras (Finland), Laurinel Owen (USA)  
Boris Pergamenschikov (Russia/Germany), Li Wei Qin (China/Australia)  
Reynaldo Reyes (Philippines/USA), Denis Shapovalov (Russia)  
Tsuyoshi Tsutsumi (Japan), Mihaly Virizlay (Hungary/USA)  
Wendy Warner (USA), Uzi Wiesel (Israel) and Hugh Wolff (USA)



## About the Congress...



The 1988 First World Cello Congress at the University of Maryland, College Park, set the stage for an international celebration of music, art and culture.

The World Cello Congress II, produced by Towson University, took place in 1997 in St. Petersburg, Russia, with Maestro Mstislav Rostropovich as its President. Thirty events took place attracting an audience of 10,000 people. Maryland Public Television produced a 30-minute special, and Russian Television Channel 2 produced a 40-minute special that has aired four times in Russia, the former Soviet Union, Eastern and Western Europe, Israel and Finland.

Based on the enormous success of the 1997 Congress, Towson University has undertaken the task of producing the World Cello Congress III. From May 28 to June 4, 2000, an estimated 15,000 people from all over the world (including 600 musicians) will attend 63 events including concerts, recitals, master classes, symposiums, exhibitions, workshops, rehearsals, excursions and receptions. A world premiere, selected from the International Composers Competition, will take place with the 200+ Massed Cello Ensemble performs at the Joseph Meyerhoff Symphony Hall. Selected through the International Master Class Audition, 42 young cellists, ages 12 to 24, will perform in master classes with 20 of

the world's greatest master teachers. The theme of the Congress, 'Honouring the Past While Moving Forward to the 21st Century', will be reflected daily as the agenda unfolds.

The World Cello Congress III is a celebration of music with an international gathering of the world's greatest musicians, composers, conductors, educators, instrument manufacturers, and music lovers from around the globe. It provides a forum for interaction between audiences of all ages and performers, teachers and students, and amateurs and professionals, creating an opportunity for lasting ideas, impressions and growth.

### Agenda

(Program subject to change)

|   |  |  |                                  |  |  |
|---|--|--|----------------------------------|--|--|
| <b>Sunday, May 28 • Opening Day</b>   |  |  |                                  |  |  |
| 9 a.m. - 5 p.m.   | CA Holtzman Gallery<br>CA 387, 392<br>CA 304<br>CA 302 | Registration<br>EXHIBITS OPEN<br>Cello Rental<br>Check-a-Cello   |                                  |  |  |
| 9 a.m. - 7:30 p.m.  | CA 302   | Opening Ceremony   |                                  |  |  |
| 6 p.m.  | CA Concert Hall  | Reception/Buffer Dinner  |                                  |  |  |
| 8 p.m. - 10 p.m.  | UU Chesapeake Rooms                                    |  |                                  |  |  |
| <b>Monday, May 29</b>   |  |  |                                  |  |  |
| 8:15 a.m. - 6:30 p.m.   | CA 302   | Check-a-Cello  |                                  |  |  |
| 8:30 a.m. - 9:30 a.m.   | CA Concert Hall  | Symposium: Composers in a New Light<br>Cecylia Barczyk, moderator<br>Presenters: David Starkweather, others TBA  |                                  |  |  |
| 9 a.m. - 1 p.m.   | CA Holtzman Gallery                                    | Registration   |                                  |  |  |
| 9 a.m. - 5 p.m.   | CA 387, 392  | EXHIBITS OPEN  |                                  |  |  |
| 9:45 a.m. - 10:45 a.m.  | CA Concert Hall  | Symposium: Professionals/Amateurs/Teachers/Students - A Cello Society in Your City, State/Country, presented by the American Cello Society<br>George Moquin, moderator |                                  |  |  |
| 11 a.m. - 12:30 p.m.  | Master Classes:<br>CA Concert Hall<br>CA 244<br>CA 342 | David Geringas<br>Natalia Gutman<br>Erling Blondal Bengtsson   |                                  |  |  |
| LUNCH on your own<br>1:30 p.m. - 3:30 p.m.  | CA 390   | MCE rehearsal  |                                  |  |  |
| 2 p.m. - 3 p.m.   | CA Concert Hall  | Films: Terry King, presenter   |                                  |  |  |
| 3:45 p.m. - 4:45 p.m.   | CA Concert Hall  | Symposium/Recital: The Chamber Music<br>Cellist, Paul Katz; Philippe Muller<br>Recital: David Hardy, Uzi Wiesel  |                                  |  |  |
| 5 p.m. - 6 p.m.   | CA Concert Hall  | Opening Concert: Soloists with BCO - Gary Hoffman, Boris Pergamenschikov, Janos Starker<br>Tsuayoshi Tsutsumi; Anne Harrigan, conductor                                |                                  |  |  |
| DINNER on your own<br>8 p.m.  | SHT  |  |                                  |  |  |
| <b>Tuesday, May 30</b>  |  |  |                                  |  |  |
| 8:45 a.m. - 6:30 p.m.   | CA 302   | Check-a-Cello  |                                  |  |  |
| 9 a.m. - 5 p.m.   | CA 387, 392  | EXHIBITS OPEN  |                                  |  |  |
| 9 a.m. - 10 a.m.  | CA Concert Hall  | Symposium: A Variety of Audiences for the Cello - Evan Drachman  |                                  |  |  |
| 10:15 a.m. - 11:45 a.m.   | Master Classes:<br>CA Concert Hall<br>CA 244<br>CA 342 | Boris Pergamenschikov<br>Tsuayoshi Tsutsumi<br>Philippe Muller   |                                  |  |  |
| 12 p.m. - 1 p.m.  | CA Concert Hall  | Symposium: The Art of Stage Department - Zara Nelsova  |                                  |  |  |
| LUNCH on your own<br>2 p.m. - 3 p.m.  | CA 390   | Cello Party: Yo-Yo Ma and Children<br>Cello Party for audience via remote TV   |                                  |  |  |
| 3:15 p.m. - 4:45 p.m.   | CA Concert Hall  | Master Class: Yo-Yo Ma   |                                  |  |  |
| 5 p.m. - 6 p.m.   | CA Concert Hall  | Recital: Erling Blondal Bengtsson, Lluís Claret  |                                  |  |  |
| DINNER on your own<br>7:15 p.m. - Buses leave from CA to the Joseph Meyerhoff Symphony Hall           | JMSH   | Concert: Soloists with BSO - Cecylia Barczyk, David Geringas, Natalia Gutman, Frans Helmerson, Arto Noras; David Lockington, conductor                                 |                                  |  |  |
| 8 p.m.  | JMSH   |  |                                  |  |  |
| 10:30 p.m. - Buses leave the Joseph Meyerhoff Symphony Hall to return to Towson University and hotels |  |  |                                  |  |  |
| <b>Wednesday, May 31</b>  |  |  |                                  |  |  |
| 8:15 a.m. - 6:30 p.m.   | CA 302   | Check-a-Cello  |                                  |  |  |
| 8:30 a.m. - 9:30 a.m.   | CA Concert Hall  | Symposium: The Influence of Folk Music on Cello Literature. Cecylia Barczyk, moderator; Presenters: Daniel Kazez, Dr. Nyin Tien Scialla, other TBA                     |                                  |  |  |
| 9 a.m. - 5 p.m.   | CA 387, 392  | EXHIBITS OPEN  |                                  |  |  |
| 9:45 a.m. - 10:45 a.m.  | CA Concert Hall  | Master Class: Bernard Greenhouse and Janos Starker   |                                  |  |  |
| 11 a.m. - 12:30 p.m.  | Master Classes:<br>CA Concert Hall<br>CA 244<br>CA 342 | Frans Helmerson<br>Gary Hoffman<br>Laurence Lesser   |                                  |  |  |
| LUNCH on your own<br>1:30 p.m. - 3:30 p.m.  | CA 390   | MCE rehearsal  |                                  |  |  |
| 2 p.m. - 3 p.m.   | CA Concert Hall  | Films  |                                  |  |  |
| 3:45 p.m. - 4:45 p.m.   | CA 390   | Workshop: Jazz Improvisation - Eugene Friesen  |                                  |  |  |
| 5 p.m. - 6 p.m.   | CA Concert Hall  | Workshop: Jazz Improvisation for audience via remote TV  |                                  |  |  |
| DINNER on your own<br>7:15 p.m. - Buses leave from CA to the Joseph Meyerhoff Symphony Hall           | CA Concert Hall  | Recital: "Cello Fun" - Cellissimo Ensemble, Eugene Friesen   |                                  |  |  |
| 8 p.m.  | JMSH   | Concert: Soloists with BSO - Han-Na Chang, Yo-Yo Ma, Wendy Warner; David Lockington and Hugh Wolff, conductors   |                                  |  |  |
| 10:15 p.m. - Buses leave the Joseph Meyerhoff Symphony Hall to return to Towson University and hotels | Joseph Meyerhoff Symphony Hall                         | Private Harbor Cruise Reception for Major Sponsors   |                                  |  |  |
| 10:30 p.m.  | Fells Point  |  |                                  |  |  |
| <b>Thursday, June 1</b>   |  |  |                                  |  |  |
| 8:15 a.m. - 6:30 p.m.   | CA 302   | Check-a-Cello  |                                  |  |  |
| 8:30 a.m. - 9:30 a.m.   | CA Concert Hall  | Symposium: New 20th Century Music for the Cello<br>Cecylia Barczyk, moderator<br>Presenters: John Michel, Dr. Elizabeth Morrow, other TBA                              |                                  |  |  |
| 9 a.m. - 5 p.m.   | CA 387, 392  | EXHIBITS OPEN - LAST DAY   |                                  |  |  |
| 9:45 a.m. - 11:15 a.m.  | Master Classes:<br>CA Concert Hall<br>CA 244<br>CA 342 | Janos Starker<br>Paul Katz<br>Uzi Wiesel   |                                  |  |  |
| 11:30 a.m. - 1 p.m.   | CA Concert Hall  | Symposium: Cello Making for Today's Virtuoso - Rene Morel  |                                  |  |  |
| LUNCH on your own<br>2 p.m. - 3 p.m.  | CA Concert Hall<br>CA 244                              | Symposium: Baroque Cello - Anner Bylsma<br>Symposium: Great Cellists of the 20th Century - Margaret Campbell   |                                  |  |  |
| 3:15 p.m. - 4:45 p.m.   | Master Classes:<br>CA Concert Hall<br>CA 244<br>CA 342 | Zara Nelsova<br>Ko Iwasaki<br>Mihaly Virizlay  |                                  |  |  |
| 5 p.m. - 6 p.m.   | CA Concert Hall  | Recital: Timothy Eddy, Mihaly Virizlay   |                                  |  |  |
| DINNER on your own<br>7 p.m. - 11 p.m.  | CA 390   | MCE rehearsal  |                                  |  |  |
| <b>Key:</b>   |  |  |                                  |  |  |
| BSO   | - Baltimore Symphony Orchestra                         | SHT  | - Stephens Hall Theatre          |  |  |
| BCO   | - Baltimore Chamber Orchestra                          | JMSH   | - Joseph Meyerhoff Symphony Hall |  |  |
| TU  | - Towson University                                    | CC   | - Check-a-Cello                  |  |  |
| CA  | - Center for the Arts                                  | MCE  | - 200+Massed Cello Ensemble      |  |  |
| UU  | - University Union                                     | TBA  | - to be arranged                 |  |  |

Agenda continues on next page

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Friday, June 2

8:15 a.m. - 6:30 p.m. CA 302  
8:30 a.m. - 9:30 a.m. CA Concert Hall

9:45 a.m. - 11:15 a.m. CA Concert Hall

11:30 a.m. - 1 p.m. Master Classes:  
CA Concert Hall  
CA 244  
CA 342

LUNCH on your own  
2 p.m. - Buses leave from CA to Metro for MCE rehearsal/performance  
4:30 p.m. - MCE returns to CA  
5 p.m. - 6 p.m. CA Concert Hall

DINNER on your own  
8 p.m. SHT

Saturday, June 3

9 a.m. - Buses take MCE from CA to the Joseph Meyerhoff Symphony Hall  
(take box lunches previously ordered and picked up from the Glen Dining Hall)

9:30 a.m. - 1 p.m. JMSH MCE rehearsal  
10 a.m. - Buses leave CA for optional bus tour of Baltimore (for those not in the MCE)  
12:30 p.m. - Lunch for bus tour people at Inner Harbor to purchase, or have box lunch previously ordered and picked up from the Glen Dining Hall

1:30 p.m. - Buses bring tour groups to JMSH  
2 p.m. JMSH

4:30 p.m. - Buses leave JMSH to return to Towson University and hotels  
7 p.m. - 9 p.m. UU Chesapeake Rooms

Sunday, June 4

8:30 a.m. - noon CA 304  
9:30 a.m. - Buses leave for optional bus tour of Baltimore  
12:30 p.m. - Tour buses return to TU campus and hotels

Departures

Check-a-Cello  
Symposium: Buying/Commissioning a Cello/Bow - Laurinel Owen  
Symposium: Cello in Education (Finland, France, Germany, Japan, Korea, USA)  
Laurence Lesser, moderator

Bernard Greenhouse  
Luis Claret  
Timothy Eddy

Recital: TU/MD Cello Ensemble, Sheldon Bair, conductor; Laurence Lesser with Jennifer Campbell, Michelle Humphreys, Robert LaForce Dale Rauschenberg; Paul Rardin, conductor

Concert: Soloists with BCO - Gavriel Lipkind, Hai-Ye Ni, Li-Wei Qin, Denis Shapovalov; Anne Harrigan, conductor

Concert: Beehouse Cello Ensemble, Toho Cello Ensemble, 200+Massed Cello Ensemble  
Closing Reception/Buffer Dinner

All cello rentals must be returned no later than noon

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