

# Newsletter

## Vancouver Cello Club



President: Ian Hampton 939 Ioco Road, Port Moody, V3H 2W9  
Secretary: Ernest Collins 1407 Haywood Ave., West Vancouver, V7T 1V5  
Treasurer: Judith Fraser 210 - 235 Keith Road, West Vancouver, V7T 1L5  
Past President: Audrey Piggott  
Executive: Kristi Armstrong, Lee Duckles, Heather Hay, Becky Wenham, Jean Ireland  
American Cello Council Delegate: Judith Fraser

### MEMBERSHIP RENEWAL FOR 1995-96

Membership subscriptions are now due, please send to:

Judith Fraser, Treasurer  
210 - 235 Keith Rd.  
West Vancouver, BC V7T 1L5

Please enroll me as a member of the Vancouver Cello Club:

NAME: \_\_\_\_\_ PHONE: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

Contributing Membership (over \$25.00)	
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 .....	\$ _____

### VANCOUVER CELLO CLUB

Judith Fraser, Treasurer  
Vancouver Cello Club  
210 - 235 Keith Rd., West Vancouver, BC V7T 1L5

### Caroline E. Riley Scholarship

I hereby apply for this scholarship to be awarded in May 1996.

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 \_\_\_\_\_  
(approximate date)

NAME: \_\_\_\_\_ PHONE: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

AN INVITATION TO ALL TO CELEBRATE THE  
90TH BIRTHDAY  
OF  
AUDREY PIGGOTT  
(PAST PRESIDENT EMERITUS OF THE VANCOUVER CELLO CLUB)

KOERNER RECITAL HALL - VANCOUVER ACADEMY OF MUSIC 7:30 PM

PROGRAM WILL INCLUDE A RECITAL GIVEN BY ROBERT BARDSTON  
BRAHMS D MAJOR SONATA  
STRAVINSKY SUITE ITALIENNE

Premiere of a V.C.C. commissioned work for 6 celli by Vancouver cellist and composer SEAN VARAH

An ensemble piece performed by the Vancouver Symphony cello section under the direction of principal cellist LEE DUCKLES

The evening will be M.C.'d by V.C.C. member GORDON YOUNG and music director JERALD GERBRECHT.



**Audrey M. Piggott**, cellist, pianist and composer, was born in London, England and started her cello lessons at the age of eight. She received her musical education at the Royal College of Music (5 years) and L'Ecole Normale de Musique in Paris. Miss Piggott's career included a number of concert appearances in London and the U.K., solo broadcasts with the BBC and the BBC Symphony. Immigrated to Canada in 1947 to Vancouver, she was a member of the VSO and principal cello 1951-54 and 1957-58. A member of the di Rimanoczy String Quartet for many years, Audrey Piggott was also principal cello of the CBC Vancouver Radio Orchestra, and had a number of original and adapted plays performed on CBC Radio. She has been a faculty member of the V.A.M. for 26 years and is still an active teacher.



**John Friesen** concertized extensively in 1995 with tours of Atlantic Canada, Japan and British Columbia. In Japan he performed over 30 concerts including 4 in Tokyo with the noted Japanese violinist Iwao Furusawa, a Sony recording artist. Recently, John was the subject of a 1/2 hour CTV television program called "The Performers". His first CD - "Sotto Voce: lyrical cello encores", has been one of the top-selling cello recordings in local stores, selling over 2000 copies locally. His second CD, with pianist Rena Sharon, should be in record stores by March.

The New York Concert Review wrote of his New York Recital Debut,

*"Even in the current Shostakovich-saturated climate, the composer's sonata in D Minor, Op.40, which followed on the program, sounded invitingly fresh. Friesen was clearly comfortable in the legato lines of the third movement largo and the overtly folk elements of the fourth movement allegro, but his easy grasp of the second movement's vicious technical demands (double stops, glissandi and the like) let the intensity build from within the music itself rather than the performance, until the end of the movement drew gasps from the audience."*

Of his concerto performance with the Okanagan symphony in October, The Daily Courier wrote:

*"Once again Friesen proved remarkable. He performed to perfection the breathtaking pyrotechnics called for, his playing crisp and clean and his tone pure, while always remaining in touch with the work's musicality, its potential for genuine emotion and its heart."*

Dr. Friesen has space available for 3 more students - those interested should contact him directly at 266-0550.

Jan. 23 7:30 pm **Cello Recital:** Jennika Anthony-Shaw  
Victor Chun  
KRH Vancouver Academy of Music

**Adult Ensemble Evenings:** Last Monday of every month  
at 7:30 (bring stand)  
at Howard Airey's home, 2999 Pt. Grey Rd.  
Contributions to the wine & cheese are welcome!  
Any age any level.

**Pro Nova Ensemble:** Feb. 29 and April 25  
Ferry Bldg. - West Vancouver  
7:30 pm  
Feb. 25 and April 21  
Mt. Seymour United Church  
1200 Parkgate - North Vancouver  
7:30 pm (Audrey Nodwell - Cello)

**FOR SALE**  
**4/4 GERMAN 1758 SMALL MODEL**  
**WERNLER - PHONE 264-9266 (CHEUNG)**

REPRINTED FROM CELLO NEWS: FALL '95  
[EDITOR: Carey Cheney]

#### Travels (Trials) With My Cello by Elliott Cheney

A problem all cellists have to contend with is how to travel safely with a cello, particularly when flying. Cello cases are too big to be allowed in the overhead bins, and of course they won't fit under the seats. To make matters worse, all the airlines have some sort of regulation prohibiting bringing cellos into the cabin, even if the flight is not full. One cello legend has it that Leonard Rose used to tell the ticket agents that he was carrying an oboe on board. Most of the rest of us though are faced with either buying an extra seat for the cello, or risk checking it with the baggage. My solution in recent years has been to use a special heavy duty padded case (designed for flying) which the cello and its usual hard case slips into. This set-up is supposed to protect the instrument through just about anything short of nuclear war, but this kind of protection doesn't come cheaply. A hard shell case for a cello costs in the neighborhood of \$800 and the flying case another \$600. The main problem with this set-up is just the sheer size of the thing. Several years ago my wife, Carey, and I were both travelling to teach in a festival in Brazil, each of us with our cellos protected by these giant cases which look more like a baby blue whale than a musical instrument. The final leg of this journey was made in a Volkswagen taxi, with Carey sitting on my lap, and the necks of the instruments sticking rather far out the windows! We somehow survived the rutted dirt roads, and were never so relieved as when we reached our destination!

I have been pretty lucky travelling with my cello protected in this way. Until this year that is... Sometimes when travelling to smaller towns, the instrument has to be moved from plane to plane at various stopovers, with each plane usually getting smaller. It was on a trip of this sort where I had my first problem with the instrument arriving safely. The flight ended up on a 12 seater, with the only luggage area large enough to carry the cello being a sort of bolted-on afterthought beneath the plane, hanging down like

**Cello Club Members** may attend the Dress Rehearsals  
for the VSO and Yo Yo Ma  
Saturday Jan. 20th  
Stage door of Orpheum  
9:30 - 45 am for escort into the Orpheum  
  
Friday Feb. 16 Gary Hoffman  
Stage door of Orpheum  
9:30 - 45 am for escort into the Orpheum

thanks to Executive Member: *Lee Duckles*

Feb. 9 - 11 4th Annual Senior Secondary Competition  
Strings  
KRH - Vancouver Academy of Music  
For times: 734-2301

March 19, 20, 21 Music in the Morning  
Nohema Fernández, piano / Claudio Jaffe, cello  
10:30 AM KRH, VAM

the belly of a swaybacked mule. To make matters worse, the weather that day was stormy, with all the flights back the way I had come being cancelled. Considering how rough the flight was, I was lucky to only have to contend with a loose fingerboard, which was repaired overnight.

I wasn't so lucky on my next trip. While en route to the Intermountain Suzuki Institute in Salt Lake City this past June, my cello was apparently dropped by baggage handlers in the Atlanta airport. This time the damage was more severe, with the bridge being snapped in two, the end-pin being forced up into the cello, the fingerboard coming loose again, and a rather serious crack appearing in the instrument's top. Fortunately, Salt Lake City is home to the country's best known string instrument making school, run by the rather famous Peter Paul Prier. I was able to drop my cello off with him for some temporary repairs, while I had the first rehearsal for a concerto I was playing with one of the student orchestras on a borrowed student instrument! I can't praise my insurance company enough as they ended up having to give me a check for over \$4000 to cover the damages! I am happy to say that after repairs, the cello seems as good as ever.

My only remaining air travel this summer was a trip to Barcelona, Spain, to teach in the European Chamber Music Course. The wonderful people running this festival were kind enough to buy me a ticket for the cello without my even having to ask! I have bought (and had bought by others) tickets for my cello many times in the past, but had never had the nerve to find out if they really would serve my cello dinner! On this flight at least, they obliged, and I was able to try both the salmon and the chicken. They were both delicious!

This festival in Spain was wonderful, and well worth the hardship of having to over-eat on the flight. I enjoyed making new friends, including members of the Endellion String Quartet from England, and Charles Tunnell, Solo Cellist with the English Chamber Orchestra. These wonderful musicians don't know how lucky they are to live in a country small enough to take the train everywhere!



ROBERT BARDSTON WORKSHOPS

Co-sponsored by the V.C.C. and the V.A.M.  
Vancouver Academy of Music - 1270 Chestnut St.  
Fri. March 29 - Art Gallery Noon Hour Recital  
10:10 pm  
included Skalkotta's Largo & Bolero  
March 29 - Recital at V.A.M. in honour of Audrey Piggott  
7:30 pm  
Sat. March 30 - Intermediate Masterclass and Technique Class  
10:00 am - 1:00 pm  
KRH  
Adult Students Technique Class  
2:00 pm - 5:00 pm  
Orchestral Rehearsal Hall  
Sun March 31 - Senior Masterclass & Technique Class  
1:00 pm - 4:00 pm  
KRH

"... masterful, an ear-tickler 'par excellence'. " (Hannoversche Allgemeine)  
"... a young cellist with remarkable concentration [and] keen musicianship." (Courier Journal, Louisville, Ky.  
"..Robert Bardston est un instrumentiste très doué et dont les qualités sont certaines." [André Navarra]  
"... freshness and bubbling vitality." [Goettinger Tageblatt]

ROBERT BARDSTON WORKSHOP

	NAME	ADDRESS	PHONE
Intermediate Masterclass	.....	.....	.....
Senior Masterclass	.....	.....	.....
Adult Technique Class	.....	.....	.....
Workshop Fee (\$30)	.....	.....	.....
V.C.C. Dues 1995-96	.....	.....	.....

Mail to: Vancouver Cello Club, c/o Judith Fraser  
#210 - 235 Keith Rd.  
West Vancouver, BC V7T 1L5

INTERNET CELLO NEWS                      www:http://erl.unb.ca/sjsq/

---FOR IMMEDIATE RELEASE---

SYMPHONY IN CYBERSPACE  
Symphony New Brunswick presents as part of its Virtuoso series the first ever chamber music concert on the internet. This project is made possible by Local #815 of the American Federation of Musicians, Brunswick Microsystems, Community Access Canada, NBTel, Sun - Microsystems, and the University of New Brunswick.

WHAT?  
Mozart Quartet K. #465 and Dvorak Quintet op. 77. Sound and Video picked up by a PictureTel unit, using both Mbono and CUSooME software.

WHO?  
The Saint John String Quartet; violinists David Adams and Enoch Kwan, violist Christopher Buckley, and cellist Sonja Adams with the Symphony's principal bassist Andrew Miller. For more information about the performers and about Symphony New Brunswick, our web site is: www:http://erl.unb.ca/sjsq/.

WHEN?  
Nov. 23, 8:00 p.m. at Christ Church Cathedral, Fredericton. The program will be first heard in Saint John at the Church of St. Andrew & St. David on Nov. 22, 8:00 p.m.

WHERE?  
CUSeeME users should use the reflector at sol.csd.unb.ca.  
David Adams (violin, Saint John String Quartet)  
Phone: (506) 657-5102  
e-mail: adamsd@ml.net



FIFTH AMERICAN CELLO CONGRESS

THEME: "YOUTH IN MUSIC"                      MAY 29 - JUNE 2, 1996 - TEMPE, ARIZONA

Cellists taking part include: David Baker, Zara Nelsova, Janos Starker, Eleonore Schoenfeld, Eugene Friesen

NDCA NEWS (Reprinted from Cello City Ink - Fall / Winter 95/96 (New Directions Cello Ass'n)

The purpose of the New Directions Cello Association (NDCA) is to encourage growth and interaction in the field of nonclassical cello. We publish *Cello City Ink* in the Fall and Spring to share news about this specialized field. With interviews, info about recordings, advertisements for electric cellos and other related items, reviews, and news of what people are up to, *Cello City Ink* represents the best single source of information about this field. Our readership has grown steadily over the past few years. The way we operate is like public radio in that we may send you our newsletter and hope that you will enjoy it enough to become a supporting member. Check your mailing label - in the top right hand corner it will say "exp:" and if you are a member there will be a date of the expiration of your yearly membership. If there is no date, it means we are still waiting for your contribution! Your membership not only helps us to cover the costs of *Cello City Ink*, but it helps in the funding of the **New Directions Cello Festival**. Suggested member dues are a sliding scale from \$5 to \$20 per year - you decide! *So please renew or join the NDCA and help us spread the news that the cello is a vital part of the contemporary music scene!* Simply mail your check (with name address & phone) payable to "NDCA", 501 Linn St., Ithaca, NY 14850. Send us news of what you are up to, and let us know if we can be of any help for any nonclassical cello questions you may have.



## EXCERPT FROM REPORT ON THE 1ST NDCA CELLO FESTIVAL HELD LAST JULY 6 &amp; 7 IN NEW YORK:



Gideon Freudmann



Aaron Minsky

**About the Workshops:** Another feature of this year's NDCF was the workshops. On the afternoon of the 2nd day there were 5 of them back to back. The Friday afternoon workshops began with *Gideon Freudmann* who showed us how to improvise in a blues style with a step by step approach. He encouraged us to come up with a simple idea, and repeat it. Then we gradually came up with variations. Later he offered ways to experience blues through playing bass lines, harmonies, and more extended melodies, all the while letting the group apply wonderful, familiar blues rhythms. By the end we were rocking along pretty good. *Aaron Minsky's* workshop was entitled "Developing Nonclassical Cello Technique." He talked about how and why he developed his "Ten American Cello Etudes" and his "Three Concert Etudes", and proceeded to play numerous excerpts from these works. Minsky is a pioneer in the writing and publishing of contemporary works for the cello. The etudes are all very cellistically written while at the same time capturing the essence of blues, rock, jazz, folk, and various world musics.



The highly successful Manchester Cello Festival organized by *Ralph Kirshbaum* will take place May 1 - 5 at the Royal Northern College of Music. There will be an associated competition for makers of cello & bows, supervised by Charles Beare.  
RNCM: The Grange, Clay Lane, Handforth, Cheshire, England SK9 3NR



REPRINTED FROM NATIONAL CAPITAL CELLO CLUB NEWSLETTER

Winter 1996:

### Would you Trade Babe Ruth for Piatigorsky?

What do the names Jacqueline du Pre, Emanuel Feuermann, Gregor Piatigorsky, Leonard Rose, Paul Tortelier, and Cal Ripken have in common? [Hint: they are not all baseball heroes.]

Here's the correct answer: they are all very famous players, and for each of them you can purchase a 'Player Card' with a photograph, a list of their "stats", and lots of interesting biographical information. You can also get a Player Card for Marian Anderson, Arthur Rubinstein and others, as part of a 27-card set, even though neither Marian nor Arthur played much cello or baseball.

The idea for these Player Cards for great classical musicians of the past came to Judith Shiffers as she watched a masterclass in which a young cellist was unable to relate to the name "Feuermann". Several months of hard work ensued, and Shiffers recently announced that the entire set would be ready for purchase before Christmas. These cards include only the famous classical musicians, not the famous baseball players, because, of course, cards for athletes are already in plentiful supply.

We've heard that Janos Starker was enthusiastic about the project, and saw it as "... an effective tool for young people to get acquainted with and preserve the names of the great musicians of the 20th century." To find out more, write to Player Cards, 1734 Elton Road, Suite 104, Silver Spring, Maryland 20903.

### NEW PRODUCTS: Grissom's Gripper Ends Pin Problems

It all began with Adrien Servais (1807-1866). He was such a great cellist that he could not, without discomfort, cradle his extra-large Strad between his extra-large legs. At least that's one version of the story, told by Margaret Campbell in her book, *The Great Cellists*. After Servais appeared on stage with an endpin, all our troubles began.

We move ahead about a century and a half, to 1994. Cellist Sean Grissom was browsing in a toy store, hoping to find something that would appeal to his 3-year-old daughter. Grissom - whom you may have heard playing Cajun Bach this month on Garrison Keillor's *Prairie Home Companion* - encountered "Mrs. Potts". She was flexible, but not too flexible. She was soft, but not too soft. She was a small, almost sticky, almost puncture-proof figurine. A three-year-old might like it, but Mrs. Potts was just the sort of space-age plastic thing that Sean was looking for - for himself.

Texas-born Grissom now makes his home in New York, where he manages an increasingly active solo career, a publishing business, and a wide-ranging interest in the mechanical aspects of cello playing and cello design. He is a classically-trained, improvisationally-inclined musician known for his solo show, "O'Cello," which, he admits, "stretches the limits of tolerance for solo cello performance."

Grissom built his own electrified cello, modeled after a practice instrument of the 1920's. At the New Directions for Cello Festival in New York last summer, he gave a workshop on improvisational techniques, and a humor-laced performance of his unique blend of jazz, country, swing, and classical styles.

Grissom purchased "Mrs. Potts" at the toy store and took her home. An hour and a few hacksaw strokes later, he had reduced her to a non-descript door-stop shape. To add insult to injury, he put her on the floor and jabbed her with his cello endpin.

"She hardly budget," Grissom recalls. "I knew right away that I was on to something." After much investigation, he discovered a similar polymer (almost tacky, not quite stiff, etc.) that could be shaped just right for an endpin stop. After several months of tinkering and testing, he had a design that worked. A patent and trademark for it are now in process.

"The great thing about this space-age material," he says, "is that it is almost self-healing. After you poke it with your endpin, it kind of fills back in where you poked, and you don't see the hole any more. Of course, it will wear out eventually, just like anything else. It could last two or three years, depending on how much you use it. I wanted something I could just toss in my case and not have to worry about the damage it could do if it bounced around in there."

He also wanted an endpin stop that would be absolutely dependable. Grissom's invention has a very sure grip on waxed or polished marble floors ("Just in time for the Handel *Messiah* season," he adds.) One reason for its success on slippery surfaces is its slightly concave design - like a suction cup on the bottom.

We asked Grissom what he would work on next. "I, not finished with the endpin stop," he replied. "I can think of little changes I might want to try, just for fun. I have idea for a wolf-suppressor, too - something very different from those that hang on the string... but I'm not ready to divulge that just yet. Grissom also wears a music publisher's hat, as the proprietor of Endpin Music Publishing. His "What! For Cello" duets and "Solo Cello Encore Series" have been popular. His endpin stop has also become popular, as several thousand have already been sold in the first year, without extensive advertising.

Grissom's Stoppin@ endpin floor stop is available from Super-Sensitive Musical Strings, Inc., 6121 Porter Road, Sarasota, Florida 34240-9542

P.S. Grissom bought another "Mrs. Potts" from the toy store. He gave that one, unscathed, to his daughter, "... so she wouldn't ask me what happened to the first Mrs. Potts."



Judith Fraser  
210-235 Klath Rd.  
West Vancouver BC V7T 1L5

December 5, 1995

Dear Judith,

I enjoyed reading the October '95 issue of the Vancouver Cello Club newsletter. I'm not sure who the editor is, but if it is not you, maybe you could pass this letter on to him or her.

Thank you for including mention of the **New Directions Cello Festival** in your October 1995 newsletter. Please feel free to include portions of the current or future issues of **Cello City Ink** in your newsletter. I would appreciate it if you could include our address in one of your upcoming newsletters in case some of your readers are interested in finding out more about what we are doing. We can be reached at:

NDCA  
501 Linn St.  
Ithaca, NY 14850  
(607) 277-5372  
(607) 273-4816 (fax)

I feel that our activities are complimentary to what you are doing. I hope that you received the Fall / Winter 95 / 96 issue of **Cello City Ink**. If not please let me know.

Please put me on your mailing list, if I'm not already, and I'll keep sending you our newsletter.

Sincerely,

Chris White

**ARTISTIC ADVISORS**

David N. Baker  
Ron Carter  
David Darling  
Yo-Yo Ma  
Julian Lloyd Webber

**STEERING COMMITTEE**

Gideon Freidmann  
Sean Grissom  
Craig Hultgren  
Stephen Katz  
Jeffrey Krieger  
Peter Levy  
Aaron Minsky  
Sera Smolen

**DIRECTOR**

Chris White

**CORRESPONDENCE**

501 Linn Street  
Ithaca, NY 14850  
(607) 277-5372  
(607) 273-4816 Fax



Founded 1989

Honorary President  
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President  
Takayori Atsumi  
Executive Director/  
Treasurer  
Esther Prince  
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National Capital Cello Club, Inc.  
Oregon Cello Society  
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Violoncello Society, Inc.

**WORLD'S FINEST VIOLA JOKES**

Hot off the Internet - address:  
<http://www.mit.edu:8001/people/jcb/viola-jokes.html>

How is lightning like a violist's fingers?  
Neither one strikes in the same place twice.

How do you get a viola section to play spiccato?  
Write a whole note with "solo" above it.

What do you do with a dead violist?  
Move him back a desk.

Why do violists stand for long periods outside people's houses?  
They can't find the key and they don't know when to come in.

Why do so many people take an instant dislike to the viola?  
It saves time.

How can you tell when a violist is playing out of tune?  
The bow is moving.

Why do violists leave their instruments on the dashboards of their cars?  
So they can park in "handicapped" parking places.

What's the most popular recording of the William Walton viola concerto?  
Music Minus One

What's the difference between a chain saw and a viola?  
If you absolutely had to, you could use a chain saw in a string quartet.

5.

The Vancouver Cello Club has been granted, this season, permission by the Vancouver Symphony Society to attend dress rehearsals of

Yo Yo Ma and Gary Hoffman.

Please do not abuse this privilege,

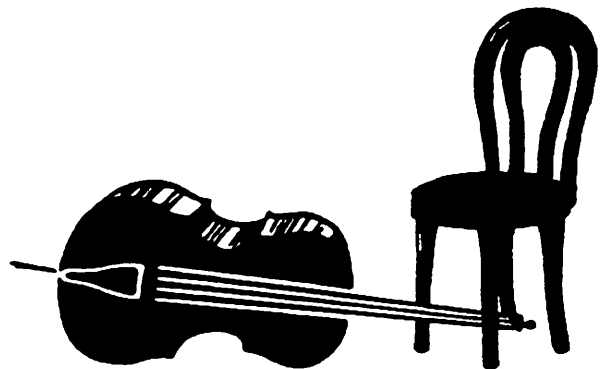
so the VSO will continue to grant us these requests in the future.

Yo Yo Ma

Saturday Jan. 20 9:40 am  
Stage door of the Orpheum

Gary Hoffman

Friday Feb. 16 9:40 am  
Stage door of the Orpheum



**The American Cello Council, Inc.**  
340 West 55th Street, 5D • New York, NY 10019 • (212) 586-7137

December 6, 1995

Dear Colleagues:

I am happy to tell you that details for the 5th American Cello Congress are now being finalized. A flyer will be sent to you during the middle of January. So far, we are pleased to inform you that, among others, David Baker, Eugene Friesen, Zara Nelsova, Janos Starker, and Eleonore Schoenfeld will be participants.

We are writing at this time to ask you to let us know the following as per our June 22nd letters (enclosed).

1. Please let me know as soon as possible whether you intend to take part in the Cello Club Day with a program.

2. As per Taki's letter (enclosed), we are now asking for your financial assistance.

I look forward to hearing from you as soon as possible. You can write to either Taki or myself.

Very sincerely yours,

Esther Prince  
Executive Director  
EP/ja  
Enc.



Reprinted from The Bridge and Bow Newsletter of  
the Oregon Cello Society - Summer 1995

## David Darling

*One Quality Sound* by Joshua Rosenbaum

Cellist, composer, and educator David Darling lives on a hilltop in rural Connecticut, two hours by car but eons in spirit from New York City. His small house is crammed with the tools of his art: a piano, racks of recording equipment, synthesizers, and, of course, his cello. But outside on the porch, surrounded by trees and the chattering of birds, he is closer to the philosophy that animates so much of his art and career. "Music is from the earth, and it imitates everything about nature," he reflects. "Sound-making is much more important than playing right or wrong notes."

Darling has been internationally acclaimed for his eclectic composing, his superb technique, and his brilliant improvising as a soloist and with such musicians as Bobby McFerrin, Spyro Gyra, Jan Gabarek, and the group Oregon. Born in Indiana, he holds degrees from Indiana University and has studied cello with Lorne Montroe, Fritz Maag, and Janos Starker, and conducting with Pierre Monteux. He's been assistant principal cellist with the Nashville Symphony, and he's also played on numerous Nashville recording sessions with prominent country musicians. For eight years, he was a member of the innovative Paul Winter Consort, one of the first groups to merge jazz, classical, and world music. He's recorded solo records to rave reviews and has worked on film music for major directors. But in recent years, much of Darling's efforts have been spent spreading his love of improvised music through seminars and workshops organized by Music for People, a group he cofounded in 1986.

Music for People is an outgrowth of the workshops he began during the years he performed with Paul Winter. While on the road, the group gave seminars at colleges and ran into the problem of teaching a diverse group of students that might include professional musicians, dedicated amateurs, and "people who were just there because they liked the vibe of the concert." After leaving the group in 1977 to pursue a solo career, Darling decided to continue the workshops. He discovered that his seminars were attracting a number of "burned-out" classical musicians who wanted to develop the freedom to improvise. One of these musicians was Bonnie Insull, a flutist and former member of the Apple Hill Chamber Players. Together, Darling and Insull organized Music for People, developed workshops in the U.S. and Europe, created a newsletter and directory for participants, and began a teacher training program, whose main criterion was choosing teachers who had a humanitarian impulse to communicate to others about music.

The workshops can range in length from a few hours to week-long intensive seminars. Ideally, they are held in natural settings. Darling tries to create a light, open environment with lots of physical play, and he encourages the students to start improvising by babbling. It's an idea he gleaned in part from Dr. Ed Gordon, a professor at Temple University in Philadelphia, who believes musical pitch cognition is related to an infant's babbling.

Participants, playing various instruments, are divided into small groups for what Darling calls the "core game" of the workshop: "You put four people together in a group and ask them to make one quality sound." Because the participants have to sing or play the note at exactly the same pitch, "nobody can fail at it." When a tape of that simple exercise is played back to them, nonmusicians are astounded to find that they can make music, while classically trained players realize that they don't need to be confined to the printed page. In workshops with string players, Darling asks them to pay attention to their gesturing before they play, and to keep every movement relaxed. He also urges string players to sing in unison with their playing. "Singing in unison gives you a sense of each note like nothing else can."

Darling also believes the ability to improvise vocally is key to improvising on the instrument. "Sing what you play, play what you sing," is a lesson the cellist learned years ago from jazz bassist Steve Swallow. When Darling asked Swallow for advice on improvising, the bassist

simply asked him, "can you play everything you sing?" That concept, says Darling, opened up new dimensions in music for him, and he's been trying to apply the lesson ever since. One exercise he uses in his seminars is to teach students who've never played the cello before how to play in a jazz bass style. He'll ask them to sing the rhythm of a jazz bass line, then apply it to the instrument by plucking with the right hand and sliding with the left. He'll then accompany with jazz comp chords at the piano.

For more experienced musicians who want to play in the jazz idiom, Darling recommends starting with one short lick, then transferring that phrase to the fingerboard, and finally playing it in different keys and positions. "If you get one move, you have so much," Darling emphasizes. "That's what we keep saying in the workshop: don't worry about all those notes. Let's get one thing today." A technique he learned from Indian music is to practice over a drone. He suggests that musicians try immersing themselves in one key for as long as a month, playing major and minor scales over the recorded drone, and then improvising in that key. As well as being an aid to mastering improvisation in every key, this exercise helps players find the key that's best for them. "Just as I believe that there's a perfect instrument for everyone, there are certain keys that resonate for each individual," Darling maintains. His, he says, is F-sharp minor.

Darling is quick to emphasize, especially to classically trained musicians, that they don't have to become jazz players in order to improvise. "At all my concerts, I play a rhapsody for cello, and it's always made up on the spot. But it has the textures and timbres of Bloch's *Schelomo* and the Dvorak Cello Concerto, and Saint-Saëns, Shostakovich, and Bartok." Darling says one of his tasks is to help classical musicians overcome their skepticism and believe that they can play music that's not printed, "to have the guts to walk onstage with nothing prepared. It's just amazing to me that you have someone who's trained themselves for years and years, they have scales down, they have thirds down, they know 13 modes, and if you ask them to play something, they say 'no, I can't, I didn't bring any music.' Well that's just absurd. Music should be something that isn't served just by the notes, it should be something that's about the human condition of expressing oneself through notes."

Among Darling's many projects is his collaboration with Dr. Frank Wilson, a neurologist who studies the biology of music. The two have worked with people who believe they're tone-deaf - a condition Darling doubts may even exist. "Only sophisticated Western cultures even have the notion of tone deafness," he says. He's found that just singing along with people who think they are tone-deaf can help improve their pitch recognition. Darling has also worked in hospitals and nursing homes with Alzheimer's patients. He says many who haven't spoken in years respond when he plays music they recognize from their youth. "It's like Dr. Wilson says: music puts us together in a way nothing else can."

Darling has also been busy with his performing and recording career. His latest effort is the album *Cello*, just released on ECM. On this album, Darling plays an eight-string electric cello made for him by Michael Bridgers in addition to his cello by Gottfried Rabbs, made in 1990. Darling's previous albums for solo cello and his collaborations with guitarist Ralph Towner, French horn player John Clark, and the group Gallery, all on ECM, have received excellent reviews. His playing is featured prominently in the film *Until the End of the World* by German director Wim Wenders, and French filmmaker Jean-Luc Goddard used Darling's music for his movie *Nouvelle Vague*.

Meanwhile, Darling continues to spread the word that music is something to be played by everyone, not passively consumed. While he bemoans the draconian government cuts in music education of recent years, he's also critical of a weeding-out process in music education that convinces most people they lack the talent to play music. From playing with musicians from non-Western cultures, Darling says he's realized that everyone is musical. "There isn't anyone in African culture who thinks of himself as a non-musician. It's part of the life force that you dance, you drum, you chant, and you play music. Music is really the sounding of human consciousness."

