

# Newsletter

## Vancouver Cello Club



April 1999

Editor: Judith Fraser

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American Cello Council Delegate:	Judith Fraser	

*Recital May 9th*

Paul Marleyn, *Cellist*

2:30 pm

Paul Marleyn has appeared as soloist and recitalist throughout Europe, Canada and the United States, most notably in London's Wigmore Hall, Boston's Jordan Hall, Chicago's Cultural Centre, Geneva's Victoria Saal, Leeds' Town Hall and Liverpool's Philharmonic Hall. In 1984 Paul was chosen for a BBC TV feature entitled *Debut*, and has subsequently performed regularly as soloist on WGBH radio in the U.S., CBC Radio in Canada, Classic FM and BBC Radio 3 in the U.K. He recorded Haydn's D major Concerto for DRS TV in Switzerland in 1992, and subsequently embarked on a ten-city Swiss tour. He has appeared as soloist with the Royal Liverpool Philharmonic, London Philharmonia and European Chamber orchestras. In 1993, his first disc **Russian Cello Sonatas** was released worldwide by *United/CALA Records*.

An active chamber musician, he was a member of the Borante Piano Trio from 1971-7, has been a regular on the Manchester Music Group and Winnipeg Chamber Music Society series. He has also appeared in the Chamber music East, Red River, Cape Cod, Vancouver Academy, and Norfolk chamber music festivals. Mr. Marleyn also has a special interest in new music, having been a frequent guest of Ensemble Modern in Germany, Groundswell, and the Winnipeg Du Maurier New Music Festival, Almeida, and Donaueshinger festivals. Paul has commissioned new works by Kevin Volens, Glen Buhr and Rodion Schedrin.

From 1993-7, he was Principal Cellist of the *Royal Liverpool Philharmonic Orchestra*. During this time he also appeared

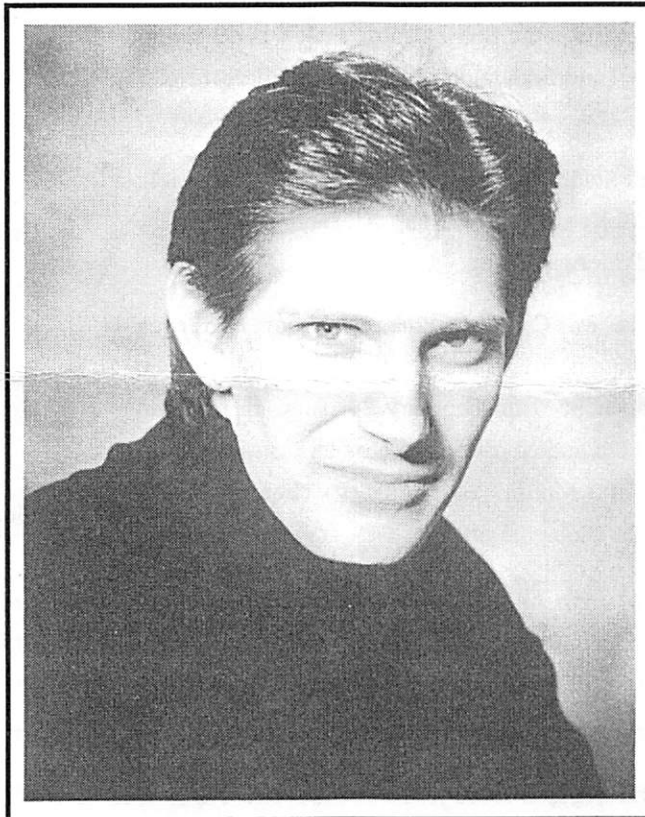
numerous times as guest principal with the Royal Philharmonic Orchestra. In 1997 Paul was appointed Professor of Cello and Chamber Music at the *University of Manitoba*, Canada, where he now makes his home with his wife, flutist Leslie Newman. Paul values teaching very highly, and finds time to give masterclasses at

the Royal Academy, Royal Northern College, Birmingham Conservatory, and Liverpool University in the U.K. Alberta College and Lethbridge University in Canada. In 1994 he was elected an *Associate of the Royal Academy of Music*.

In 1985, after 3 years of study with David Strange at the Royal Academy of Music in London, Paul was awarded a Fulbright Scholarship to continue his studies with Yo Yo Ma in Boston, and at the New England Conservatory. He gained a Masters Degree and Artist Diploma before completing his studies at Yale University with Aldo Parisot. In competitions he was prize-winner in the Royal Overseas League Competition, and first prize winner in New York's Hudson Valley International Competition.

Future engagements include a North American premier of Ivan Moody's *Epitaphios*, and Haydn's c major Concerto with the Manitoba Chamber Orchestra, a Brahms Festival featuring the piano trios, cello and violin sonatas with David Stewart and Boris Berman

in Winnipeg, and recitals in Boston, Vancouver, and London. He will also be co-founding the Winnipeg-Agassiz Summer Chamber Music Festival in 2000, and two discs will be released, entitled **From Jewish Life** by *CALA Records* with pianist John Lenehan, and a world premier recording of Timothy Salter's *Lacrimae Rerum* for cello and chorus on the *Usk* label.



### PAUL MARLEYN, Cello Masterclasses & Adult Workshop – May 8 & 9, 1999

Sponsored by The Vancouver Cello Club and Vancouver Academy of Music – Silvia Fraser, Masterclass Accompanist

<b>Date:</b> Saturday, May 8	<b>Time:</b> 9:30 am - 12:30 pm 12:30 pm - 2:00 pm 2:00 pm - 5:00 pm	<b>Levels:</b> Intermediate Master Class Teacher's Lunch in Board Room Senior Masterclass Adult Workshop
Sunday, May 9	10:00 am - 12:00 pm	

**Fees:** Package for Masterclass/Workshop and Concert Ticket – \$35.00; Audit Plus Concert – \$25.00; Audit Per Session – \$10.00

**CONCERT TICKETS:** Sunday, May 9 at 2:30 pm Koerner Recital Hall – Adult: \$18.00; Senior/Student: \$15.00

### Paul Marleyn Masterclasses/Workshop, Vancouver Academy of Music, Koerner Recital Hall, May 8 & 9, 1999

Participant: Intermediate Masterclass/Concert: \_\_\_\_\_

Participant: Senior Masterclass/Concert: \_\_\_\_\_

Participant: Adult Workshop/Concert: \_\_\_\_\_

Auditor: \_\_\_\_\_ Teacher's Luncheon: I will attend \_\_\_\_\_

Concert: Adult (\$18.00) \_\_\_\_\_ Concert: Student/Senior (\$15.00) \_\_\_\_\_



Hi Judy,

This is the story from Kazuko...

A beautiful cello appeared at my door one rainy day in January!

It all started a long time ago when I was at school in Japan. My first English teacher decided to let his class exchange letters with a class in Denmark. Christine, a girl of 12, started to write to me. Christine is now a teacher of music in a Danish high school, a conductor of a student jazz band and a budding amateur cellist. I live in Burnaby and am also a budding amateur cellist! In the course of 40 years, this correspondence has developed into a very close friendship.

In 1996 Christine decided to participate in the International Festival of Amateur Orchestras in Tokyo and tour with me in Japan. One day during the tour in a little inconspicuous town,, we visited a brand new concert hall where a friend of mine had painted the huge fresco ceiling. The hall was so wonderful that Chris voiced her dream of her band playing there. On the spot, we three – the artist, Chris and myself –decided to realize the dream.

Sure enough, after miles of fax papers and numerous telephone calls between the three countries, the 43-member high school jazz band “Pianoforte” arrived in Osaka two years later in October, 1998. They played not only in that fateful concert hall, but also in several high schools in Kobe, Kyoto, Osaka and Hara. The tour was a huge success and became news on T.V., radio and in the newspapers. Friendships between students developed, and the exchange of students between high schools is now planned!

Unbeknownst to me, Christine and the Danish school board decided to send me a gift to thank me for my efforts in organizing and travelling with the group. She knew that I needed a 7/8 cello and that they are hard to find in Canada. Much to my amazement a wonderfully generous gift arrived at my door one January afternoon: a beautiful 200 year old 7/8 German cello! And all this as a result of agreeing to be a penpal in grade 7!

Kazuko Saito

P.S. “Pianoforte” is dreaming of a tour in Canada in two years. Anybody interested? Contact Kazuko Saito at tel: 434-1677, fax: 434-1760, e-mail: [saito@intergate.bc.ca](mailto:saito@intergate.bc.ca)

Found by the Editor in an old box of music. Does anyone know the source?

## BEATRICE HARRISON and the ELGAR CELLO CONCERTO

A centenary appreciation

Julian Lloyd Webber

When Guilhermina Suggia asked for rather too much money to make the first recording of Elgar's *Cello Concerto*, Dame Fortune was smiling kindly on the composer. For the honour then passed to a young cellist – nominated by the Gramophone Company – called Beatrice Harrison and, as with the *Violin Concerto* and an even younger Yehudi Menuhin, their choice of soloist proved to be inspired. Like Menuhin, Beatrice also showed an immediate, instinctive affinity with the mercurial temperament of Edward Elgar.

Beatrice Harrison had just turned twenty-seven when she first recorded the concerto in December 1919. (Why, I wonder, have so many of the most searching interpretations of Elgar's concertos come from very young performers? Could it be that that marriage of innocence, idealism and intense passion is best captured in youth?) Whatever the reason, it is unlikely that the temperamental Portuguese, Madame Suggia would have given such an affecting account of the work as young Beatrice. Yet I can't help feeling sympathy for the concerto's first interpreter, Felix Salmond. Salmond was a marvelous cellist (his recording of Grieg's *To Spring*, which he added as a 'filler' to the Grieg *Sonata*, is one of my favourite cello records) and, by all accounts, the comparative failure of the concerto at its premiere was no fault of his. In fact, Salmond's careful preparation of the solo part is often cited as one of the chief reasons behind Elgar's decision to proceed with the ill-prepared performance, after Albert Coates had used up more than his fair share of rehearsal time on “Waldeweben” from Wagner's *Siegfried*. But the premiere hardly enhanced Salmond's reputation and I do not believe that he ever played the concerto again. Not long afterwards he left Britain for America, where he continued his solo career and built a fine reputation as a teacher – most notably at the Juilliard School. His pupils recall that he never taught the Elgar concerto and indeed never referred to the work at all. Nevertheless, had Salmond been a Gramophone Company artist, it is quite possible that *he*, and not Beatrice Harrison, would have made its first recording.

Born on 9 December 1892 in the foothills of the Himalayas, Beatrice Harrison was the second of a quartet of musical daughters. Her father, Colonel John Harrison, belonged to a distinguished military family, her mother Annie was an attractive raven-haired Celt whose won singing ambitions had been thwarted. Both parents were determined to ensure that their talented children would have the best training possible and Colonel John made the extraordinary decision – for those days – to abandon his own military life to concentrate entirely on his daughters' musical upbringing. The sisters – May, Beatrice, Monica, and Margaret – went on to make a unique family contribution to British musical life. Aside from Beatrice, May, in particular, enjoyed great success as a violinist, and Margaret proved equally adept on the violin and the piano and accompanied Beatrice on several of her recordings.

By 1919 Beatrice Harrison had become the leading British cellist of her generation and, as such, was an obvious choice to record the concerto. She was intimately involved with the native contemporary music of her day (Delius had already written his *Cello Sonata* for her) and Bax, Ireland and Cyril Scott, amongst others, were all to write for her. But her association with the Elgar *Concerto* was the high point of her career (and it was to remain her only concerto recording).

After the severely cut 1919 acoustical version, Harrison and Elgar went on to make a complete electrical recording in 1928, and it is this performance which has own justifiable acclaim. But how does it compare with all the modern recordings? Well, those preoccupied with technical perfection and flawless intonation will not find it here. What they *will* discover is a touchingly simple, direct, expression, considerable technical panache (just listen to the demisemis at the start of the last movement!) and, most of all, the spirit of the work as Elgar himself heart and intended it.

However undesirable it may be to slavishly copy an earlier style of playing, I feel that many of today's interpretations have strayed dangerously far from Elgar's original conception (one obvious example being the first movement's famous scalic flight to the top E, marked *in tempo* the second time, yet nowadays nearly always heard played with a *rallentando* *both* times – destroying completely the sudden ecstatic momentum that Elgar surely desired and which is so thrillingly captured on his own recording). Having recorded the concerto with the composer, Beatrice Harrison remained Elgar's favoured interpreter of the work – playing it with him in London (at the Queen's Hall), Malvern (at the Festival), at the Three Choirs and elsewhere. It was before one performance in Manchester that, just before going on to the platform, Elgar took hold of Beatrice and said “Give it 'em, Beatrice. Give it 'em. Don't mind about the notes or anything – give 'em the spirit”.

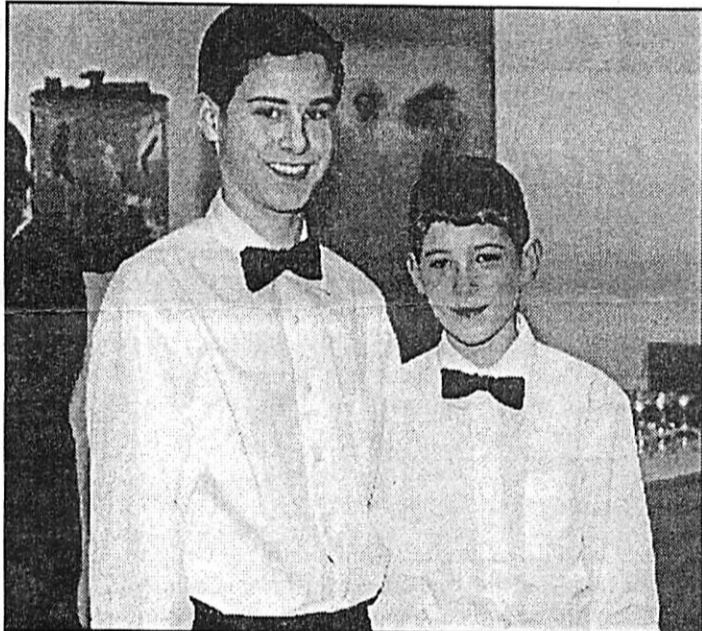
Beatrice Harrison, in her long association with the Elgar concerto, did just that.

## FOR SALE...

German 4/4 .....	\$8,000
Bow .....	\$800
<i>Audrey Piggott c/o J. Fraser</i> .....	604-926-2648
Czech 4/4 – Good condition .....	\$1,200
<i>Heather Brewster</i> .....	604-224-5306
Korean UMI Bruckner 4/4 – New .....	\$1,400
<i>Kazuko Saito</i> .....	604-434-1677
Suzuki 4/4 – Good Condition/Tone .....	\$1,400
<i>Nils Jespersen</i> .....	604-872-4374
Czech ¾ – Good Condition/Tone .....	\$900
<i>Ruth</i> .....	604-968-4888(h) / 604-987-3407 (o)

## CELLO CHIT CHAT

On February 7 the Sunshine Coast Philharmonic Orchestra played its inaugural concert to an enthusiastic near-capacity audience in Sechelt. The Conductor was Tom Kershaw; the soloist was Mark Andrews in a lively performance of Saint-Saëns Piano Concerto No. 2 in G Minor. Cellos are *Peter Williams*, principal, and *Jirina Vavrik*.



Two of the orchestra's youngest players, cellist Peter Williams, 14, and his brother Jeremy, who plays the violin.



Cellist Jirina Vavrik relaxes after the show.

## Adult Ensemble Classes

- Monday, April 26 ..... 7:30 pm
- Monday, May 31 ..... 7:30 pm
- Outdoor party in June

Room 22B, Vancouver Academy of Music  
All levels are welcome.

## Edgmont Summer Chamber Music Camp

The Vancouver Academy of Music's 3-week Chamber Music Program is for students between the ages of thirteen and twenty-one who are the intermediate or advanced level in their study of violin, cello, viola, bass, or piano. The Chamber Music program offers private lessons, technique classes, chamber music, masterclasses, string ensembles, and concerts by students and faculty. The instructional program is coordinated by experienced faculty members, who are skilled, and caring teachers as well as exceptional performers. Many performances will be given during the Chamber Music Program, including string orchestra concerts, student and faculty solo recitals, and chamber music concerts. The first five days of the program will be conducted in Vancouver, from 9:00 am to 4:00 pm, at the Vancouver Academy of Music; during that five-day period, ensembles will be formed, music will be distributed, and coaching and rehearsals will begin. From August 1 until August 15, students and staff will be at the West Coast Wilderness Lodge near the village of Egmont, BC, where – in addition to lessons, rehearsals, and concerts – a variety of recreational activities will be enjoyed.

### Cello Teachers

- **Paul Marleyn** – see bio on page one of this newsletter.
- **Audrey Nodwell** – attended UBC where she earned her B.Mus. followed by her M.Mus. in performance from the University of Victoria. She also studied at the Strauss Conservatory in Munich. A past member of the Victoria Symphony, Symphonie Canadiana, and the Vancouver Baroque Ensemble, she is currently a member of the Pro Nova Quartet and is on the faculty of V.A.M. where she is Head of the Suzuki Cello Department.



### Applications & Auditions

The Vancouver Academy of Music Summer Chamber Music Camp accepts applications from intermediate and advanced level students of the violin, cello, viola, string bass, and piano. Enrollment will be limited to fifty students, and all students will be required to audition for acceptance into the program. Applicants who live at a distance that makes a personal appearance at the Academy impractical may submit an audition video tape. Applicants are encouraged to apply as early as possible since acceptance decision will be made as applications are received, and only fifty students can be accepted.

### Mail Your Completed Form To

Jerold Gerbrecht, Music Director  
Vancouver Academy of Music  
1270 Chestnut Street  
Vancouver, BC V6J 4R9  
Tel: (604) 734-2301 / Fax: (604) 731-1920

# West Coast Amateur Musicians' Society

## Summer Music Festival

Trinity Western University, Langley, British Columbia – July 18 – 25

Box 233, \$185 – 9040 Blundell Road, Richmond, BC V6Y 1K3 / Tel: (604) 299-5430 / email: [iperciva@sfu.ca](mailto:iperciva@sfu.ca)

Cello teacher, **Heather Hay**, M.Mus. (San Francisco Conservatory) is a former member of the Purcell String Quartet. She now performs with the Vancouver Opera, CBC Orchestra, teaches at Douglas and Capilano Colleges and is active in chamber music.

### A C T I V I T I E S

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#### Vocal

- ✓ Full choir with orchestra
- ✓ Small choir (SATB)
- ✓ Vocal jazz class
- ✓ German Leier class
- ✓ Folk music of the '60s and '70s
- ✓ Women's choir (SSA)
- ✓ Musical theatre class
- ✓ Vocal technique class
- ✓ Early music class

#### Instrumental

- ✓ Symphony orchestra
- ✓ Advanced string ensemble
- ✓ Percussion class
- ✓ Chamber music groups
- ✓ Early music ensemble
- ✓ Masterclass/ensemble for each orchestral instrument
- ✓ Classical guitar masterclass/ensemble
- ✓ Folk music of the '60s and '70s

#### For Children

- ✓ Integrated program of music, movement, drama and visual arts

#### Specially for Teens

- ✓ Teen vocal jazz class
- ✓ Teen musical theatre class

#### General Interest

- ✓ Conducting class
- ✓ Human tune-up class
- ✓ Musical appreciation classes and films
- ✓ Rhythm Class
- ✓ Historical dance class

### M A J O R W O R K S

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Shostakovich *Symphony #5* (second & fourth movements)  
Borodin *Overture to Prince Igor*  
Haydn *Theresa Mass*  
Barber *Adagio* and Tchaikovsky *Serenade for Strings* (transcription for wind ensemble)  
Copeland *The Quiet City*

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### Rebecca Wenham, Cellist

Rebecca Wenham was three years old when, in Vancouver, British Columbia, she began her study of the musical language. Her first instrument was the piano, but she later sought the new challenges presented by the cello. Since 1990, she has performed as a solo, chamber, and orchestral musician.

In 1992, Ms. Wenham began to participate in competitions, and went on to receive first place in the Kiwanis and Coquitlam Music Festivals for several consecutive years. In 1994 and 1996, she represented the City of Vancouver in the finals for the B.C. Festival of the Arts, and was a national finalist in the Canadian Music Competition.

Ms. Wenham has played in masterclasses with Aldo Parisot,

Tsuyoshi Tsutsumi, Ronald Leonard, Stephen Gerber, Anthony Elliot, and Shauna Rolston, as well as chamber music ensembles such as the lark and Tokyo String Quartets.

Summer festivals Ms. Wenham has attended include the Blossom Music Festival in 1996, the Banff Centre of the Arts in 1997, and the Schlegel-Holstein Musik Festival in Germany in 1998. In 1996, she performed a solo recital and received her performer's certificate at the Vancouver Academy of Music. Ms. Wenham recently was featured as part of an all-Beethoven program in Miami, presented by WTMI Radio.

Rebecca Wenham currently is a student of HARID Artist Faculty Johanne Perron.

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### WORLD CELLO CONGRESS

May 28 to June 4, 2000 – Towson University, Baltimore, MD

ARTISTIC ADVISOR: BERNARD GREENHOUSE / FEATURED GUEST ARTIST: YO YO MA

800 York Road, Baltimore, MD 21252-0001 / Contact: Helene Breazeale (410) 830-3451 / email: [hbreazeale@towson.edu](mailto:hbreazeale@towson.edu)

INCLUDES: 2 concerts with the Baltimore Symphony, 3 concerts with the Baltimore Chamber Symphony, Masterclasses, Massed Cello Ensemble, Commissioned piece

ANTICIPATED ATTENDANCE: 15,000 musicians, tourists, music lovers

BUDGET: \$300,000

SPONSORS: Yamaha Corp., D'Addario Foundation, Shar Products

#### From Kindler Cello Society Newsletter

"Bernard Greenhouse reported that, after 71 years of playing cello, he remains enthusiastic about the instrument and the musical world. "There's something special about cellists," he explained. "I always enjoyed associations with my colleagues and am looking forward to the Congress." Yo Yo Ma sounded a similar theme. "Cello players happen to be very nice people," he said, pointing out that few other instruments have world congresses. Getting people together is important, Mr. Ma explained, "because playing requires the brain, the heart, and the body. It's a tactile experience that requires personal interaction, and the face-to-face contact lasts forever."

# 5<sup>TH</sup> NEW DIRECTIONS FESTIVAL

June 11-13, The University of Connecticut, Storrs

Three days of concerts, workshops, jam sessions, etc.

Call, toll free 877-665-5815 or email:  
[ndca@clarityconnect.com](mailto:ndca@clarityconnect.com)

\* \* \*

## PIATIGORSKY SEMINAR FOR CELLISTS

Held June 6-12, U.S.C. School of Music, Cello

Faculty will be Frans Helmerson, Joel Drosnick and Laurence Lesser

Call Elonore Schoenfeld: (213) 740-3103 / fax: (818) 790-2189 or  
email: [eschoen@usc.edu](mailto:eschoen@usc.edu)

The 10<sup>th</sup> Annual Amateur Cello Recital was held March 20 by the Oregon Cello Society in Portland. This is for non-professional adult cellists and they may participate in combinations, i.e. cello quartets, cello guitar duos, etc. Refreshments are served. (*I wish I could persuade our V.C.C. adult ensemble to do a recital. We do have wine and cheese afterwards and create a different ambience by turning down the classroom lights and lighting a candelabrum provided by Gundy Macnab.*)

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The Oregon Cello Society also has a student cello orchestra and they had a big concert November 22, 1998 at Portland State University.

\* \* \*

March 13 was Cello Day 1999 for cellists of the Washington, DC region. There were sessions of interest for everyone and the format of this program will be discussed at the AGM June 11 of the Vancouver Cello Club.

*From The National Post, Thursday, February 18, 1999*

## Two rare cellos become available to young Canadian musicians CANADA COUNCIL COMPETITION

A Montreal-based charitable foundation has donated two rare cellos to the instrument bank of the Canada Council, for use by Canadian performers. The two instruments – one made by Pietro Ranta in 1674 and valued at \$180,300; the other made in 1874 by Nicolaus Gagliano and valued at \$130,000 – are the gift of the McConnell Family Foundation. The Canada Council is holding a competition to select the first recipient of the Gagliano cello, which is currently undergoing restoration at the Toronto luthier Geo. Heintz & Co.; the deadline for applications is April 1. The winner will have use of the cello

from June of this year to May, 2001. According to a Canada Council press release, "priority will be given to talented young musicians of great potential who are about to embark on an international solo or chamber music career and for whom having such a fine instrument at this point in their development will provide a major boost to their career." The Pietro Ranta cello is currently in the possession of Sophie Rolland, a Canadian-born cellist based in England. According to a pre-existing arrangement between the McConnell Foundation and Rolland, she will have use of the instrument for the duration of

her career. The Canada Council's instrument bank was established in 1985 through a \$100,000 legacy from the Barwick family of Ottawa. In addition to the two McConnell cellos, the bank currently owns a Tecchler cello and a Stradivarius violin. It also administers three violins – two by Stradivarius and a 1729 violin by Guarnerius del Gesù – that a U.S. businessman has loaned to the council for two years. The McConnell instruments are certainly more reasonably priced than those by Stradivarius and Guarnerius, which regularly fetch millions of dollars on today's market.

But fine instruments such as the Gagliano and Pedrus Ranta are still beyond the financial means of most emerging musicians, noted Franceska Gnarowski, program officer of the endowments and prizes at the Canada Council. The McConnell Foundation is one of the largest private family foundations in Canada; it was established in 1937 by John Wilson McConnell, "for the purpose of promoting initiatives and ideas helpful to Canadian society."

*Tamara Bernstein  
National Post*

INDIANA UNIVERSITY



ARCHIVES OF  
TRADITIONAL MUSIC

*Janos Starker:  
A 75th Birthday Celebration  
Indiana University, September 14, 1999*

Indiana University School of Music and the Eva Janzer Memorial Cello Center cordially invite all cellists to participate in a gala event September 14, 1999 honoring Janos Starker on the occasion of his 75th birthday. The celebration's main events will include a concert featuring Janos Starker, William Preucil, Jr., Gary Hoffman, Maria Kliegel, Tsuyoshi Tsutsumi, and Mstislav Rostropovich conducting the Indiana University Philharmonic Orchestra. A mass cello-ensemble will crown the festivities and every one is encouraged to participate.

For details contact:  
Emilio Colón, Assistant Professor (cello)  
Executive Vice President Eva Janzer Memorial Cello Center  
Indiana University School of Music  
Bloomington, Indiana 47405  
Office: (812) 855-6644  
Fax: (812) 855-4936  
email: [cello@indiana.edu](mailto:cello@indiana.edu)  
Or visit our web page:  
<http://www.music.indiana.edu/som/cjmccf/>

Morrison Hall 117  
Bloomington, Indiana  
47405-2521

812-855-6679  
Fax: 812-855-6673

INDIANA UNIVERSITY



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\*Deceased

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Bloomington, Indiana  
47405

### Eva Janzer Memorial Cello Center Foundation, Ltd.

Indiana University School of Music  
Merrill Hall MA 452B  
Bloomington, Indiana 47405  
Phone: 812-855-8846 Fax: 812-855-4936

March 2, 1999

Dear Colleagues,

The year 1999 marks the 75th birthday of Janos Starker, the distinguished performer, teacher and contributor to the world of cello. To commemorate such a landmark occasion, the Indiana University School of Music and the Eva Janzer Memorial Cello Center will honor him with a gala concert and banquet.

Enclosed is a copy of the public announcement sent to all magazines, cello clubs, and institutions. It would be of great help if you could help us in distributing this information through your mailing lists and newsletters.

We appreciate your cooperation and we look forward to seeing you in September.

Sincerely,

Emilio W. Colón,  
Assistant Professor (cello)  
Executive Vice President Eva Janzer Memorial Cello Center

enclosure