

Newsletter



Vancouver Cello Club

Editor: Judith Fraser

MAY 1988

President: Audrey Piggott
 Secretary: Ernest Collins
 Treasurer: Judith Fraser
 Honorary Past President: Ian Hampton
 Executive: Lee Duckles
 Kristl Armstrong
 Catherine Carmack
 Natasha Boyko
 Carina Reeves

VANCOUVER CELLO CLUB NEWSLETTER

Letter from the Editor:

I would like to apologize to all our members for the lateness of this newsletter. All I can say is that music festivals, operas, contracts and 'Peter Pan' have somewhat filled up my schedule. Those of you who know me, are aware of my great difficulty in saying "no". However, here is a somewhat shorter-than-usual effort and a promise of a further edition in July covering The First World Cello Congress, June 7-11, 1988 at the University of Maryland, College Park and Washington D.C. Four of you Executive will be attending: Judith Fraser, Lee Duckles, Kristl Armstrong, Catherine Carmack and member Audrey Nodwell - so we should be able to "make it come alive" for you!

"I INVITE ALL MY CELLIST COLLEAGUES TO JOIN ME IN THIS CELEBRATION OF OUR BELOVED INSTRUMENT. OUR SERVICE, THROUGH THE UNIVERSAL LANGUAGE OF MUSIC, CAN BRING THE WORLD CLOSER TO PEACE"

Mstislav Rostropovich - President

NOTICE

ANNUAL GENERAL MEETING: FRIDAY June 25th, 1988

at 7:30 p.m. Vancouver Academy of Music

1270 Chestnut St. - in the library.

After the meeting and election of officers, there will be refreshments and we will show Casals Masterdass videos.

Agenda

Tuesday, June 7

Day of arrival
 1:00-6:00 p.m.
 Registration and Exhibitions open (CAE)

8:15 p.m.
 OPENING CONCERT (TT)
 Greenhouse, Hirai, Nelsova, Orloff,
 Pergamenschikow, Rostropovich, Torteliet,
 Wiesel; and members of the National
 Symphony Orchestra Cello Section

Wednesday, June 8

9:00 a.m.-6:00 p.m.
 Exhibitions open (CAE)
 10:00 a.m.
 Symposium: PEDAGOGY (CAE)
 Greenhouse, Moderator: Dickson, Orloff,
 Sadlo, Torteliet, Wiesel, Yoshida
 12:00 p.m.—Lunch on your own
 2:00 p.m.
 Colloquium/Demonstration:
 INSTRUMENTS AND BOWS
 The Violin Society of America (CAE)
 E. Campbell, Schuback

4:00 p.m.—Break
 4:45 p.m.
 Rehearsal: Congress Ensembles (SU)
 6:00 p.m.—Dinner on your own
 8:15 p.m.
 Narrative Review, Slide Show and
 Symposium: THE CELLO: ITS HISTORY
 AND HEROES (CAE)
 Bookspan, Narrator and Moderator:
 Aronson, M. Campbell, Garbousova,
 Greenhouse, Sadlo, Scholz, Torteliet

Friday, June 10

9:00 a.m.
 Depart for Washington, DC*
 10:00 a.m.
 Lecture-Demonstration
 Hall of Musical Instruments, Museum of
 American History, Smithsonian Institution
 Sturm
 11:30 a.m.
 Depart Smithsonian
 12:00 p.m.
 Program and Exhibition
 Coolidge Auditorium, Library of Congress

1:30 p.m.
 Depart Library of Congress
 2:00 p.m.
 Picnic (Location to be announced)
 5:30 p.m.
 Depart for College Park
 6:00 p.m.—Dinner on your own
 8:15 p.m.
 Concert: NEW DIMENSIONS IN CELLO
 (Folk, Jazz, Electric, New Age and
 Comedy) (TT)
 Baquet, Blake, Friesen, Grissom,
 McVeety, Minsky, White

Thursday, June 9

9:00 a.m.-6:00 p.m.
 Exhibitions open (CAE)
 10:00 a.m.
 Varied program presented by
 organizational members of the American
 Cello Council (TT) Atsumi, M.C.
 12:00 p.m.—Lunch on your own
 2:00 p.m.
 Varied program presented by
 organizational members of the American
 Cello Council (TT) Atsumi, M.C.

4:00 p.m.—Break
 4:30 p.m.
 Rehearsal: Congress Ensembles (SU)
 6:00 p.m.—Dinner on your own
 7:15 p.m.
 Depart for Kennedy Center*
 8:30 p.m.
 Concert: Concert with the National
 Symphony Orchestra, Rostropovich,
 Conductor: Helmerson, Hoffman,
 Meneses, Noras, Tsutsumi, soloists
 Concert Hall, Kennedy Center

Saturday, June 11

8:30 a.m.
 Depart for Constitution Hall*
 18th and D Streets, NW, Washington, DC
 10:00 a.m.
 Rehearsal: Congress Ensembles
 Constitution Hall
 12:00 p.m.
 Depart for College Park
 12:30 p.m.—Lunch on your own
 2:30 p.m.
 Symposium: COMPOSING FOR THE
 CELLO (CAE)
 Crumb, Ott, Rochberg

3:30 p.m.—Intermission
 4:00 p.m.
 Lecture-Recital: NEW WORKS FOR
 CELLO (CAE)
 Elsing, Palm
 5:00 p.m.—Dinner on your own
 7:00 p.m.
 Depart for Constitution Hall*
 8:00 p.m.
 CLOSING CONCERT: Congress
 Ensembles
 Rostropovich, Conductor
 Constitution Hall

PLAYING SOLO

Musicians flounder after VSO sinks

By MICHAEL SCOTT

SINCE her first music lesson at the age of seven, Natasha Boyko has devoted her life to music, in countless thousands of hours of practice and study.

The Russian-born cellist spent 11 years earning the right to attend a national conservatory, five years studying in a fiercely competitive atmosphere once she got there and then three more at a postgraduate level, before receiving the title of professor of music.

For a decade, she has continued to practise two to three hours every day as a member of a symphony orchestra's cello section: first in the Soviet Union and, in the past six seasons, with the Vancouver Symphony Orchestra.

The result of all this training — almost 30 years when you add it up — is the ability to make a sound which is one of western civilization's most finely wrought emblems: the cello's liquid sigh.

But with the collapse of the VSO, Natasha Boyko is out of a job; forced, along with 79 colleagues, to ask if those decades of disciplined training were worth it.

"It has been hardest mentally," says Boyko, whose partner Douglas Sparkes also played for the VSO. "And naturally, you start questioning basic things like, is it just bad luck, or is it maybe we are not needed any more by the community itself? Maybe people don't really want us.

"All our lives we have been training for one thing, to be professional musicians. And now there is no symphony. It is very disorienting."

Boyko and her colleagues fill their days now with long hours of practice, or in committee meetings of the Musicians' Association, or at benefit concert rehearsals. Some have begun to arrange for auditions with orchestras in other cities. All of them hope the VSO will play again.

May 20th: and very good news — the VSO will recommence the 1988/89 season in October.



MARK VAN MAN

NATASHA BOYKO: 'Is it bad luck, or are we not needed any more?'

.....and what another Executive member did to help!

PUT THE V.S.O. BACK OF THE STAGE!

Two or three months ago, just after the folding of the Vancouver Symphony Orchestra, quite a few of my private cello students expressed great concern over its demise. The younger ones especially were upset because they felt there was nothing they could do to help. Either the students were upset or not aware of the situation. How could the individual child help a struggling professional organization? Maybe it was time to try some team work. If all of us put our efforts together, we could raise some money. Some of the motives behind the project were:

- a) to give those concerned students an opportunity to help;
- b) to help educate the students who were uninformed;
- c) and in the process help raise the awareness of the local community;
- d) and last but not least maybe raise a little money for the V.S.O.

The pledge drive required that the students were sponsored by as many people as possible at X cents a minute for seven days' worth of practising. We started our "practise for pennies" campaign with a goal of approximately \$500.00 (approximately \$20 x 25 students) in mind, but I had not reckoned with the enthusiasm of some of my students! Nineteen of my 27 students participated, with the younger ones especially, vying for the three prizes:

- 1st - One ticket to hear I Musici
- 2nd - \$10 gift certificate to A & B Sound
- 3rd - music writing paper and a music pen.

We passed our goal within the first three days and came up with a grand total of just under \$1,200. - and a wonderful feeling of accomplishment!

Congratulations to:

Aurelia Tulloch	gr. 5 - 1st prize	\$180.00
Una Knox	gr. 6 - 2nd prize	\$113.00
Jennifer Moersch	gr. 6 - 3rd prize	\$109.00

And many thanks to all of you who participated. The money, which originally was to go to VSOMA, on the advice of some of the symphony musicians, has gone to the Mayor's "I Believe in Music" campaign to help start the VSO in September.

Catherine Carmack

Cello Chit-Chat

I would like to draw your attention to an excellent new magazine called Strings - for players and makers of bowed instruments. Subscriptions for 4 issues per year are \$20 (US) plus \$8.25 (US) for postage. The address: Strings, P.O. Box 767, San Anselmo, CA 94960.

Summer Music Camps:

- Western Washington University

20th Annual Bellingham Chamber Music Holiday Workshop

Esther Tye Smith, Music Director
410-2nd Ave. So. Apt. 210
Kirkland, WA 98033
(206) 827-6215

Anne Hildebrand - Coordinator
510 Highland Drive
Bellingham, WA 98225
(206) 733-1119

This workshop provides a variety of chamber music experiences, including coaching and performance opportunities. Open to all string players who have the ability to work independently in small ensembles. There is housing and food services.

Notice The Okanagan Summer School of the Arts has no string program this year.

Mount Royal College Summer Strings Academy
Mount Royal College
4825 Richard Road SW

Calgary, Alberta T3E 6K6
Dr. Lise Elson

(404) 240-6111
John R. Kadz

99 MONTAGU MANSIONS
LONDON W1H 1LF
01-935 8034

5 May 1988

Dear Mr Piggott -

Your very kind letter to Daniel Barenboim, care of me, about the Vancouver memorial concert for Jacqueline du Pre, I am most belatedly acknowledging. Please do forgive this lapse which was due to an unfortunate misunderstanding.

Daniel Barenboim most greatly appreciated the concert you arranged and indeed wished, as I did too, that he could have been there. It must have been an extremely moving occasion.

Daniel also wishes me to convey to you his sincere thanks for your good letter with your expressions of sympathy in his loss - indeed a very great loss to us all.

I enclose a programme of the London tribute which I thought you might like to have.

With my kindest regards and good wishes,

*Yours sincerely
William Chadwick*

*letter from member Sean Varah:
(Sean attends Stanford University)*

The Stanford Music department can best be encapsulated by comparing it to the University itself. Since the University is predominantly oriented around the hard sciences, the music department feels that it has to live up to these standards of objective academia, and is thus filled with music scholars or researchers, most of whom are early music historians. The other faculty consist of what the department calls "applied music professors". These are the real musicians, such as my teacher, Stephen Harrison, who did his undergraduate work at the Oberlin, and graduate work at Boston University under Naikru. He is said to be Naikru's best protégé. For me he is a fantastic teacher. He's quite young (in his early thirties), and teaches with enthusiasm and vigour, but is tough enough to tell me I haven't been practicing enough, which is the curse of Stanford music studies.

Studying music at Stanford is a mixed bag. First of all, it is practically impossible to study performance seriously when your days are filled with theory and history classes that are required of the music major. To complete the music major, one has to complete a series of 7 theory classes of a quarter each, five quarters of music history, six quarters of alternative music study (be it in early music performance, computer music, or composition), six quarters of private lessons, and six quarters of chamber music. This leaves you with serious homework assignments. My first history course required a listening assignment, and a 500 word essay three times a week, and my last theory course had us writing inventions and fugues in the style of Bach. That's not the end of it, however, for you still have to complete a core set of courses required by Stanford of all its students. All in all, this leaves you no more time than say 10-12 hours to practice, and in fact its usually much less, which doesn't seem to be enough to make substantial progress. Mind you, I'm getting a better background in theory and history than my colleagues at Curtis and Julliard.

For me, I feel Stanford is the best of all possible worlds. Not only am I getting an excellent music education in theory, history, and composition, I am also able to study computer music at the world renowned Centre for Computer Research in Music and Acoustics. CCRMA, is best known for it's head, John Chowning, the inventor of the synthesis technique used in all Yamaha synthesizers (FM Synthesis).

What all of today's young musicians are faced with as they near the college ages, is a decision of concentration. How far to go into music. They have to decide whether to devote four of five years of their lives to intense study at such places as Julliard or Curtis, or to compromise their performance practice to achieve a more well rounded education, and go to a University such as Stanford, Yale, or McGill. A

student who goes to Curtis or Julliard receives little if any instruction in English, foreign languages, computers, literature, world history, or the study of alternative cultures or religions. What they do get is the best musical training in the world, and those people can become world class performers. However, they have no skills for work outside of the music industry. Break their arm and they must practically start again from square one.

One of the interests I have developed from attending Stanford has been an interest in computers. I now manage a cluster of Macintosh computers, consult for several Stanford departments, and teach an introductory course in computer science. These extra things would not have been available to me at any other University. Since Stanford is right in the centre of Silicon Valley, I have an excellent selection of possible summer jobs, and have the security of knowing I can graduate from Stanford and get a job right away with a decent salary. I can't say that for my friends who have gone to music school.

Right now, I could drop all music study, pick up another major, and graduate in two and half years with an English, History, Biology, or Computer Science major. On the other hand, my performance future will be very small, mostly in new music. That is the choice I made. What I'm aiming for is a career in composition for film, and since Stanford has an excellent Communications department, and a world renowned Computer Music centre, I have a good chance at getting the education I want. I love being a cellist, but seeing my friends from years past struggling to make a living in the music industry, I'm convinced that I can do better and contribute more in another field. I wish the best of luck those of you who are nearing the college years with your decision and am happy to correspond with those of you who'd like to know more of Stanford.

My present address is:
Sean Varah
Box 2583
Stanford, CA, 94309
(415) 327-6614

Cello Chit-Chat

Cellists have been making their mark this spring in festivals and competitions. There were cellists in all provincial festivals (37 in the Vancouver Kiwanis Festival). Congratulations to **Leehoon Kim** (15 years) recommended to represent Kiwanis Senior Strings at the Provincial finals at Kimberly, BC May 27th. Also **Sophie Willer** (17 years), recommended from Kiwanis to the National Finals. **Sophie** is the 1988 winner of the Vancouver Cello Clubs \$1,100. **Caroline E. Riley** Scholarship, and will be going in August to Akron, Ohio to study with Michael Haber. **Leehoon** is one of the 5 finalists for the Kay Norgan Meek \$1,000 scholarship at the Vancouver Academy of Music May 27th at 7:30 p.m. Winner of the Vancouver Symphony Orchestra's \$1,500 String Competition held May 14 at UBC with 14 competitors from all over BC, was **Stephanie Finn**, who has been accepted at Yale (Sept.'88) on full scholarship to study with Aldo Parisot. **Jason Duckles**, now living in Oregon, has recently won \$200 and the opportunity to appear with the Oregon Symphony. Jason's address is: 985 Dorothy Place, Corvallis, Oregon 97333. **Eric Wilson** (faculty UBC), on sabbatical this winter, has been studying conducting in N.Y. **Amanda Klan**, on exchange to Mainz, West Germany, has been on tour to Dijon, France with the school orchestra. She sends greetings to all cello club members and says Germany is wonderful and she's having a great time.

Sophie Willer has completed her Vancouver Academy of Music Graduation Recital.

Subscribe to the Vancouver Recital Society, P.O. Box 35606 Postal Station 4, Vancouver, BC V6M 4G9 and hear 'Cellist Steven Isserlis' next season (March 13, 1989).