

Newsletter

Vancouver Cello Club



OCTOBER 1992

Editor: Judith Fraser

President:	Ian Hampton	939 Ioco Road, Port Moody, V3H 2W9
Secretary:	Ernest Collins	1407 Haywood Ave., West Vancouver, V7T 1V5
Treasurer:	Judith Fraser	17 - 1460 Esquimalt Ave., West Vancouver, V7T 1K7
Past President:	Audrey Piggott	
Executive:	Kristl Armstrong,	Lee Duckles, Victor Chun, Catherine Carmack, Jean Ireland
American Cello Council Delegate:	Judith Fraser	

MEMBERSHIP RENEWAL FOR 1992-93

Membership subscriptions are now due, please send to: Judith Fraser, Treasurer
17 - 1460 Esquimalt Avenue
West Vancouver, BC V7T 1K7

Please enrol 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	\$ 15.00
Student	\$ 10.00
Out-of-Town Membership	\$ 10.00
Donation to Scholarship Fund	\$ _____
Donation to Performance Fund	\$ _____
Donation for General Purposes	\$ _____

Highlights of the 20th Annual General Meeting - 12th June 1992

- 30 members attended; Ian Hampton presided.
- Judith Fraser presented financial and other reports on the year July '91 - June '92.
- Over \$4,500 was spent on cello activities - workshop, newsletter, scholarships and bursaries and \$2,000 was transferred to capital.
- About 46% of this money came from donations; 10% from membership dues and the remainder from interest on capital investment.
- The Marcus Stocker Workshop (March 30/31), a joint project with VAM, attracted 13 participants and 150 auditors. Mr. Stocker was most generous with his time and helpful with his comments.
- Three newsletters were published during the year; they have a wide circulation among cello clubs in North America. Also of advantage to the Club is our membership in the American Cello Council, which keeps us in touch with the foremost cellists and teachers in North America.
- Total membership this year was 49.
- Ian Hampton presented the following awards, and congratulated the recipients:
 - Caroline E. Riley Scholarship - Joseph Elworthy
 - Graeme Ingram Scholarship - Joanna Young
 - Summer Bursaries - Rebecca Wenham, Timothy Bartsch, Michael Olsen, Caroline Jackson, Victor Chan, Jennifer Moersch, Brianna Higgins, Katie Uyede, Emily Kyne, Leah Zielinski.
- Membership dues remain as last year.
- Officers for 1992/3 will be:
 - President & Founder: Ian Hampton
 - Treasurer: Judith Fraser
 - Secretary: Ernest Collins
 - VSO Representative: Lee Duckles
 - Teacher Representative: Catherine Carmack
 - Student Representative: Victor Chan
 - At Large: Kristl Armstrong; Jean Ireland

(Audrey Piggott was designated "Past President Emeritus" at the 1990 Annual General Meeting.)

- Ian Hampton announced that an unfingered scale book has now been produced and is being sold in aid of the Club's Scholarship Funds. Members were urged to support the project.
- Following the AGM, members enjoyed refreshments and watched a video of Schubert's 'Trout' Quintet, with Jacqueline du Pré.

Minutes The Minutes of the 19th Annual General Meeting were read and confirmed.



To help build up the V.C.C.'s Scholarship Fund, here is an easy order form! *Ian Hampton* has donated a new unfingered scale book to the Club as a fund raiser - a wonderful and generous gesture. The cover has been designed by Judd Hampton and some of you may recognize *Sophie Willer*, presently working on her M.M. at the Cleveland Institute of Music. She will be the Young Artist sponsored in a recital at the Vancouver Academy of Music by the V.C.C. in May 1993.

**Unfingered Scales & Arpeggios
one to four octaves for cellists**



The Vancouver Cello Club

Price: \$10 All proceeds to the Vancouver Cello Club Fund

ORDER FORM

VANCOUVER CELLO CLUB

NAME	_____
ADDRESS	_____
POSTAL CODE	_____
NUMBER OF COPIES	_____
COST OF SCALE BOOK(S)	_____
MAILING COSTS & HANDLING	<u>2.00</u>
TOTAL	_____



UNIVERSITY OF MARYLAND INTERNATIONAL COMPETITIONS

MARIAN ANDERSON VOCAL ARTS COMPETITION • WILLIAM KAPPELL PIANO COMPETITION • LEONARD ROSE CELLO COMPETITION

FOR IMMEDIATE RELEASE CONTACT: JANET DOWLING 301/405-6543
PUBLIC INFORMATION: (301) 405-6540/6548

**UNIVERSITY OF MARYLAND INTERNATIONAL CELLO FESTIVAL
CELEBRATES THE LEONARD ROSE LEGACY**

September 28, 1992 --The Maryland Summer Institute for the Creative and Performing Arts (MSICPA) at the University of Maryland, College Park, is pleased to announce highlights of the International Cello Festival which runs concurrently with the First Edition of the University of Maryland International Leonard Rose Cello Competition, July 15-24, 1993. The Festival is open to all cellists, students, teachers and music lovers; registration for the Festival and tickets for Competition rounds and Festival events will be offered to the public in the spring of 1993.

Festival events at the University of Maryland, College Park include the following:

- **RECITALS** by world renowned artists. Gary Hoffman performs on Leonard Rose's 1662 Nicolo Amati cello with pianist Menahem Pressler (July 18); the Kalichstein-Laredo-Robinson Trio (July 21); Lynn Harrell (July 22); and two recitals featuring members of the Competition Jury: Ronald Leonard, Arto Noras and Siegfried Palm (July 19); Lluis Claret, David Geringas and Jury Chairman Bernard Greenhouse (July 20).

- **MASTERCLASSES** by members of the Competition Jury open to cellists through the age of 30, and older students enrolled in a graduate program. Admission is by tape audition (deadline April 1, 1993.) Successful applicants will receive a complimentary registration to the Festival.

- **THE LEONARD ROSE TESTIMONIAL** (July 23), chaired by Marta Istomin, will feature a documentary on the life of Rose, recitals by former pupils and a formal dinner. Guest speaker Yo-Yo Ma will be among notables of the music world paying tribute to Leonard Rose.

UNIVERSITY OF MARYLAND INTERNATIONAL LEONARD ROSE CELLO COMPETITION & FESTIVAL #2892 1 OF 2

Taking place with the Festival, and modeled after the University of Maryland International William Kapell Piano Competition, the Leonard Rose Cello Competition will offer over \$50,000 in cash awards. Competition Finals are held in the Kennedy Center Concert Hall with the National Symphony Orchestra, *Mstislav Rostropovich, Music Director, Yan Pascal Tortelier, Conductor* (July 24). The First Prize consists of \$20,000 and recital engagements, including a University of Maryland sponsored recital in Alice Tully Hall, Lincoln Center, New York. The competition is open to cellists of any nationality, aged 18-30, born on or after July 24, 1963, and no later than July 15, 1975. Deadline for application is April 1, 1993.

The Leonard Rose International Cello Competition has the distinction of being the only American cello competition member of the prestigious World Federation of International Music Competitions based in Geneva, Switzerland. The Cello Competition is planned to take place every four years, alternating with the University of Maryland International Marian Anderson Vocal Arts Competition (1995, 1999) and the biennial University of Maryland International William Kapell Piano Competition.

For Competition or Masterclass rules and information, or to request a Festival brochure, contact:

UNIVERSITY OF MARYLAND INTERNATIONAL COMPETITIONS
Office of Summer and Special Programs
University of Maryland
College Park, MD 20742-5321
(301) 405-6540/6548

New Music by James Peace

Forgotten Leaves Op.12a/b

for viola and piano

or

cello and piano

This work is a delicate evocation of Autumn textures, but also, on a deeper level, is a nostalgic regret of past hopes and the transient nature of happiness.

The luxurious sonority of the string melodies are both contrasted and caressed throughout by reflective phrases in the piano. After a more agitated section, a solo *cadenza* leads on to the central section where sighing piano figurations create a graphically serene vision of leaves floating down. The piece ends as it began, in a mood of bitter-sweet contemplation.

Arranged from the original for cello and orchestra by the composer himself, the piece has been beautifully prepared and printed to the highest professional standards.

To order a copy, please fill out the coupon below, or contact your nearest music stockist.

Please send copies of Forgotten Leaves @ Amer.\$12/Can.\$13.50 per copy (postal charges inclusive) in the arrangement for viola and piano/ for cello and piano. (~~strike out instrumental combination not applicable~~). I enclose a bank cheque payable to 'Kenneth Wilson' for \$

Name(please print legibly or type)

Address

.....
.....
.....

Send to: James Peace,
7 Northfield Road
Edinburgh
EH8 7PW
SCOTLAND.

IMPORTANT CELLO CONCERT DATES

John Friesen sponsored by the North Shore Music Academy
 Cellist November 6, 1992
 7:30 pm
 West Vancouver Baptist Church
 450 Mathers Ave., West Vancouver
 Tickets: \$10 Info: 922-0911

John Friesen has performed across Canada and in the United States. He has won national competitions including the Montreal Symphony Competition, the Vancouver Symphony Competition, the Eckhardt-Grammatte National Music Competition and the Canadian Federation of Music Teacher's National Concerto Competition. In 1990 he represented Canada at the Tchaikovsky International Music Competition in Moscow.

He has appeared with the U.B.C. and Niagara symphonies and his performances have been heard across Canada on C.B.C. Radio.

Mr. Friesen holds a masters degree from the Juilliard School in New York where he was the recipient of the Lincoln Center Scholarship. Recently awarded a Canada Council Grant for studies at the University of Southern California in Los Angeles, he is currently completing a doctorate degree under the tutelage of well-known American cellist, Lynn Harrell.



Anner Bylsma Sponsored by the Early Music
 Vancouver
 November 8, 1992
 8:00 pm
 Vancouver Playhouse
 Hamilton & Dunsmuir
 Tickets: \$18
 (Students/Seniors: \$12)

Program: 3 Bach Suites for Unaccompanied Cello

Ralph Kirshbaum Vancouver Symphony
 December 5th, 7th, 1992
 8:00 pm
 Orpheum Theatre
 - 601 Smythe St.

[Lee Duckles, PR. Cello, VSO will try to arrange for a rehearsal attendance. Ralph Kirshbaum will perform "Strathclyde Concerto No.2 for Cello and Orchestra" by Sir Maxwell Davies.]

Lindsay Quartet Friends of Chamber Music
 Vancouver Playhouse
 November 3, 1992
 8:00 pm
 Tickets: \$22

Borodin Quartet As Above
 November 10, 1992

Angeles Quartet As Above
 and December 1, 1992
Jane Coop, Piano

Victor Chun Honors Recital
 October 26, 1992
 7:30 pm
 Vancouver Academy of Music
 1270 Chestnut St.
 Tickets: \$6 & \$3

Victor Chun is the 1992 recipient of the V.A.M. Florence Docherty Scholarship of \$1,000. With pianist Donna Kwong he will perform the 2nd and 3rd movements of the Prokofiev Sonata. Victor is the student representative of the VCC executive and attended the Johanassen International School of the Arts this past summer.

Holy Names College Cello Competition
 4th Annual Grace Vamos Cello Competition
 January 16, 17, 1993
 Holy Names College Campus, Oakland, CA

Grand Prize (18-21 years) \$2,000 plus
 a performance with HNC Orchestra
 Categories: Age 12-14, 15-17, 18-21 yrs
 Preliminary tapes by November 20, 1992
 Information: (510) 436-1031

**Concerto Contest - Nanaimo Symphony
 Orchestra for Music Students**
 All Instruments

One movement from a Major Concerto
 Application Date: November 15, 1992
 Adjudication Date: mid-December, 1992
 Three winners to be chosen to play April 18, 1993

This competition is geared to young music students

Information: Mary Mark (1) 758-6156
 P.O. Box 661, Nanaimo, BC V9R 5L9



"The Better Late... Cello Book" covers all an adult beginner needs to know: where to begin, where to buy a cello, how to hold it, how to use the bow, how to produce the notes with the left hand, how to read and interpret music, how to practise and how and where to play with others.

The book packs many cello lessons' worth of good advice into its 70 A4 landscape pages, along with over 30 illustrations, over 50 rhythmic exercises and an extensive list of books of cello exercises, anthologies and suitably graded pieces. It is spiral bound for ease of opening on a music stand.

"The Better Late... Cello Book" is available from Pit Pat Publishing, c/o Barrie Hill, 31 Lady Somerset Road, London NW5 1TX. - - - - Price £12.50 plus £1.50 p&p.

This item is reprinted from the Cello Scroll, Chicago Cello Society, Inc. Editors: Charlotte Lehnhoff and David Sanders, from an article "The Starker Masterclass" by Charlotte Lehnhoff - August 1992.

Jason Duckles is the son of Lee Duckles and a member of the VCC.

THE STARKER MASTERCLASS

For a few brief hours on the sunny spring afternoon of May 14, 1992, in the intimate auditorium of the River Forest Women's Club, magic filled the air. It was the magic that is the result of the special combination of music-making, the study of the art of playing the cello, great fun, and lots of love. We were given the rare treat of spending an afternoon with Janos Starker, at his best, with one of his true loves, teaching. Organized by Monica and Wyatt Sutherland, with the time being donated by Mr. Starker, those of us who have been at his classes before were reminded just how thrilling an afternoon with the cello can be. Those new to Mr. Starker were left speechless by the experience. This was truly "vintage Starker."

The first of the three cellists to play in the class was Ani Aznavoorian, a student of Nell Novak, and a familiar presence on the cello scene in Chicago. She played the first part of the first movement of the Dvorak Concerto, in a performance that was full of confidence, and possessed a sense of energetic drive. When she finished, Starker complimented her on her enthusiasm and involvement. He then asked her if she had any particular problems with the piece, trying to have her verbalize her own problems.

He began his remarks with Ani with observations about the opening note of the piece. He said that the rhythmic thrust of the note wasn't precise enough because there was no "bite" or "edge" to the start of the note. He also pointed out that her bow stroke on long(er) notes was uneven; she wasn't sustaining the tone all the way from the frog to the tip, or vice versa. For rhythmic precision, he said that the *preparation* of beats is of paramount importance. Our heads should go up with the upbeat and down with the downbeat. If you move with the beat, it may not be noticed, but if you move contrary to the beat, it will definitely be noticed.

One of the points Starker makes about the way the entire arm is deployed is that it gives us a fuller vocabulary of styles. For a legato stroke, where a smooth bow change is called for, the entire arm keeps changing, gradually, as the bow is pulled out or brought back in, and there is a rotation at the shoulder as the bow direction is changed. On the other hand, for a fast bow change (for example, a dotted half-note downbow followed by quarter-note upbow), the upbow must be prepared by the upper arm one beat before.

Starker is able to take a student's hand - fingers, thumb and wrist - and manipulate it so the student gets the feeling that the hand is loose, free and flexible, yet maintaining a solid sense of contact with the bow at all times. To prove that the thumb isn't necessary at all, he asked Ani to try to hold her bow with just her middle and little fingers, and then play.

The last thing Starker did with Ani was to show her (and the audience) some of his basic concepts about the relationship of right hand to bow stick. He had her hold the bow with her left hand, then instructed her to pull her right hand from the tip back to the frog, feeling, as she moved along the stick as if she were spreading peanut butter (on toast?). The idea is to induce a sense of stickiness, resistance, inherent friction that helps keep the hand pushed down onto the stick. In order to do that, we have to use our back muscles, and not tighten our fingers.

The next student to play was **Jason Duckles**, a student of Hans Jorgen Jensen, at Northwestern University. Jason played the first movement of the Haydn D Major concerto, in a very carefully thought-out performance, which gained in confidence as he progressed through the movement. Starker used Haydn to discuss left hand technique. He began by having Jason locate some very high notes, using different fingers for the same note and observed that the balance of the hand changes, depending on which finger is used. He added that no matter what finger we do use for a note, all the other fingers should retain their playing position. If any of them lose this contour, tension may set in, which will affect the finger that is playing. At the same time, the only finger that should retain playing tension is the finger that is stopping the string. This can only come about when the left hand has a sense of *walking*, from finger to finger. At this point, Starker asked Jason to strike the fingerboard with a determined forcefulness; the purpose of this exercise is to develop a looseness that's coupled with strength within each separate finger, and to feel the fingers hinging from the knuckle that

connects it to the palm.

Starker also spent a lot of time with Jason discussing shifts. According to Starker, there are two basic shifts, both having to do with the timing of the shift itself. Every shift takes a certain amount of time, and we have to take that time either from the arrival note or from the previous note. If time is taken from the arrival note, then the slide takes place on the new bow and occurs on the arrival finger. This is called the delayed shift. If time is taken from the prior note, then the slide is on the previous finger, and, if there is a bow change, the new bow occurs with the new note. This is called the anticipated shift. Each of these shifts has musical validity and is appropriate, depending upon our own musical tastes and upon the musical context found within the particular piece. The delayed shift has more flare to it and is more dramatic; the anticipated shift has a cleanness and precision to it, which provides strong rhythmic thrust.

Once we decide which kind of shift we want, we have to shift not just from note to note, but from position to position, controlling the shift with our arm. This requires that we learn our way around the fingerboard. We have to know what all of the notes are that lie under the hand, in the four-finger, three-finger (saddle), and thumb positions. Starker demonstrated various ways to locate notes, then asked Jason to try the same exercise. Whatever Starker does looks so very natural and easy; when we try it ourselves, it's sometimes a surprise just how difficult it is. Jason made several attempts to find very high notes, and laughed at himself when his efforts didn't come with the same ease as Starker's. We all cheered him for eventually mastering some of Starker's demanding left hand exercises.

Starker pointed out that we need to constantly think in musical terms. Our focus should be on musical questions and problems. Then, our left hands will do whatever is needed. He cautioned against making our technique be our primary concern when we deal with a piece of music. The technique must answer the music, not the other way around. From that, we will begin to cease fearing shifts, and will begin to enjoy the act of transition. What really matters, he said, is not the note itself, but how we get there. ("Enjoy the travel, not the arrival.") That is where real music making lies.

The third student for the afternoon was Kefei Wang, a student of Kim Scholes at Roosevelt University. He also had prepared the first movement of the Dvorak, so Starker had him pick up where Ani had left off, with the recapitulation. Kefei had the music on a stand, and Starker talked about the placement of the stand, saying it should be placed squarely in front of you as you play, so you don't have to turn your head and throw your body out of alignment.

With Kefei, Starker talked about matters of relaxation, and about the importance of rhythmic considerations in learning a new work. Even the way we go about learning the notes and developing fingerings has to be influenced, and sometimes dictated by the rhythmic requirements of the piece. However, Starker cautioned, we must differentiate between a *sense of rhythm* and *rhythmic sense*. Sense of rhythm means clearly articulating the different note values. Rhythmic sense is an underlying feeling of the basic pulse and the ability to sustain and project it while we play. One of Starker's exercises for this is stamping his feet while he is playing, rotating each foot from heel to toe, alternating the feet. It is a rather amusing concept, but it does wonders in helping with developing the rhythmic sense.

Just because we play with rhythmic sense, we don't always want to play the notes exactly evenly, because the music will not have life. Some notes need more time than others, just as when we speak, we place more time on certain words for emphasis. If you do hold a note longer than actually written, then you have to make up the time within the phrase so that you don't alter the basic pulse. Starker calls this concept of keeping the pulse accurate even while manipulating individual notes the agogic rule (others refer to it as rubato).

Starker also spoke to Kefei about the importance of concentrating on the notes that lie ahead, rather than on the note we are actually playing. When we play with the music, we have to force our eyes one bar ahead of where we are playing. When Kefei tried it, there was a change in his entire posture and facial expressions, and he broke out into a big grin because he

experienced an entirely new feeling for the first time.

After Kefei had finished, Starker thanked everyone for coming and opened the floor up to questions. Professor Jensen asked how much pressure the index finger applies when the bow is at the tip, and if the right thumb applies counter-pressure. Starker said that it does, and reminded us that the entire hand has to rotate, so that the little finger does not apply pressure when the bow is out at the tip. The little finger can even be off the frog. When we are playing near the frog, however, the little finger must come back onto the frog. It perhaps applies more pressure when the bow is at the frog than does the index finger. To prove this, he had everyone try a little exercise with a pencil or pen. First, we held the pencil similar to that of the bow, with all four fingers lined up on one side of the pencil, and the thumb opposite the fingers. Then we rotated, seemingly from the wrist, but the generating force for the rotation really comes first from the index finger, and then, from the little finger. It's also the same thing you do when you open a jar with a wide lid or turn a doorknob.

Someone else asked about the role of the arm in holding and pulling the bow. Starker had everyone stand up, lift up their upper arm to shoulder height and let the forearm swing free and loose. If the forearm is really free, not tightened up by any improperly used muscles, then the right hand can flop around. That's the overall sensation one should always have when playing. If one muscle tightens up, then a lot of other muscles will also tighten up and this will affect your playing.

Starker closed the class with a general observation that sounds are not intrinsically or inherently in the cello. We have to tell our arms and hands what to do to play a phrase. For those of us who teach, one of our primary tasks is to help our students direct their attention to their own form and not just try to play the piece any old way. When they do this, that's what Starker calls playing "catch-as-catch-can".

This class was classic Starker. For those of us who have worked with him before, there was yet something new to be gained, and for those who were seeing him for the first time, it was exciting, certainly eye-opening and new. I have only attempted to touch on some of the highlights of the many things Starker talked about. His mind and thoughts are so far-reaching and all-encompassing that he explored far more aspects of cello technique and questions of interpretation and style than any report can do justice to. I haven't even made any mention of his demonstrations of passages during the course of the class. In addition to pedagogy of the highest order, we were treated to spectacular and stellar playing, playing which took everyone's breath away. We left feeling we had been privileged to share in the wisdom and experience, love, and the generosity of musical spirit of a true master. Who could ask for anything more on a beautiful spring afternoon!

REVIEWS: CDs

V.C.C. member **Margaret Gay** can be heard with Alison Melville (recorder) and others on a CD entitled "A Curious Collection for the Common Flute; Baroque Recorder Music on Original Instruments" (EBS 6016 LC 8494).

This is a diverse collection of pieces for the recorder, from the late 16th to mid-18th centuries, both original and transcriptions. Margaret plays the cello continuo, "... a charming collection of short works for the recorder" ("Musick", July 1992).

Margaret served for several years as student representative on V.C.C. Executive Committee and was a Caroline E. Riley scholar. She now works in the Toronto area, playing with "Tapemusik" and other early music groups.

Feb. 1992 *Sonatas By Martinu, Shostakovich and Kabalevsky - Anthony Elliott* [Koch 3-7064-2]

In this era of sonic sophistication cellists everywhere have been forced to re-appraise their tonal aspirations to suit the modern penchant for glossy, aggressive sound. All too frequently, such instrumental objectives produce brilliant, even violinistic sound, even though this might be completely at odds with the music, and far removed from the true vocal essence of the instrument. Hence, I listened with much admiration to **Anthony Elliott's** new recording of sonatas by Martinu, Shostakovich and Kabalevsky, on this fine Koch CD. Here is an artist whose concept of sound is a vital aspect of this vision of the music; moulded and frequently restrained in the service of the composition, as opposed to generating an heroic vision of the performer alone. Elliott's demonstrates his mastery of both the technical and cerebral aspects of the music in these highly imaginative, and often deeply penetrating interpretations.

Michael Jameson 

IN MEMORIAM

It is with regret that I write that Cathy Hayward died on August 30, 1992. Cathy was a Suzuki cello teacher in Bellingham, Washington and a member of the Vancouver Cello Club. She was a great cello teaching colleague, always eager for contact and communication. She and her students participated in many cello gatherings in the Lower Mainland, including a cello workshops at the Vancouver Academy of Music, cello get-togethers at the Langley Music School and our Suzuki cello exchange trip to Edmonton. Cathy was also a regular teacher at the summer Canadian-American

Suzuki Institute. The cello and cello students were always a big part of Cathy's life. A week before she died, she wrote: "Recent events that have been very special to me are my older students... one bringing me flowers daily, another sharing her remote control phone, yet another coming and crying on my shoulder and writing me a letter about her appreciation for this beautiful instrument that we share ..."

Cathy was diagnosed for cancer four years ago. Those of us who knew her will always remember the tremendous courage, strength of character and zest for life that she showed through these four years. We will miss her a lot.

The following quotations were chosen by Cathy to be mailed to her friends after her death and I know she would love to have shared them with you:

*You are unique and so am I.
If you do not fulfill that uniqueness, it is lost to the world. No matter how uncomfortable it may be, you must pay your debts to the life that has been permitted you. And do it with as much courage as possible.*

Martha Graham

*Mourn not the dead that in the cool earth lie
Dust unto dust - -
The calm, sweet earth that mothers all who die
As all of us must;
But rather mourn the apathetic throng - -
the cowed and meek
Who see the world's great anguish and its wrong
And dare not speak!*

Ralph Chaplin