

Newsletter

Vancouver Cello Club

OCTOBER 2004

President, Lee Duckles

Secretary, Heather Brewster

Treasurer, Judith Fraser

Past President, Ian Hampton

Executive, Charles Inkman, Janet Steinberg, Heather Hay, Brian Mix, Jonathan Lo

American Cello Council Delegate: Judith Fraser

Editor: Judith Fraser

994 Frederick Place, North Vancouver, BC V7K 2B5

3224 W. 8th Avenue, Vancouver, BC V6S 1E8

210 - 235 Keith Road, West Vancouver, BC V7T 1L5

939 Ioco Road, Port Moody, BC V3H 2W9

Message From the President

Greetings and welcome to the first Cello Club newsletter of the 2004 season.

I am pleased to report to the membership that since our Annual General Meeting in June, three substantial Cello Club funds have been established with the Vancouver Foundation. The Catherine M. Carmack Memorial Cello Scholarship Fund, the Audrey Piggott Memorial Scholarship, and the Caroline E. Riley Scholarship Fund have been set up to serve the interests of the Club for perpetuity. Very simply, the existing funds will be part of the Foundations assets and will managed by them. The income from the funds become available to the Club for scholarships upon request by the Club executive; in our case, this is generally once a year when the various scholarships are awarded. We are delighted that Cello Club scholarship program will be protected and continue to flourish. Individuals who wish to donate directly to any of these funds may do so by sending a cheque to one (or all) of the specific scholarship funds c/o Vancouver Foundation, 1200 - 555 W. Hastings Street, Box 12132 Harbour Centre, Vancouver B.C., V6B 4N6.

This season promises to be an active one. Already, there have been some wonderful recitals in the lower mainland featuring some of Vancouver's finest. In December, Yo Yo Ma

returns to Vancouver to perform at the Chan Centre with Emmanuel Ax. (Rumour has it that this concert may have already been sold out). In January, the Cello Club will hold its annual Play-In party. English cellist, Rafael Wallfisch, makes his Vancouver debut with the Symphony in February in an interesting program of Elgar and Strauss. Also in February, the VCC will again co-sponsor the Cello Fest at the Banff Music Centre featuring Paul Katz, former cellist at the Eastman School of Music and with the Cleveland String Quartet. And in April, Stephen Isserlis will return to the Chan to perform with pianist Stephen Hough. The Club will again offer some concerts, workshops, and classes in late April; dates and details will be announced in the next newsletter.

Once again, I encourage all students to subscribe to the newsletter to stay informed about the various concerts, receptions, workshops, instrument sales, and awards that are sponsored by the Club. The newsletter is still the best source of cello news in the West! Just fill out the membership/subscription form provided in this newsletter.

I hope to see you at the next cello event.

Lee Duckles, President



The Vancouver Cello Club and The Vancouver Academy of Music present

"The Latin Cello"

Lee Duckles, Cello and Patricia Hoy, Piano

in a recital of works by Ginastera, Granados, de Falla, Piazzolla and others

Wednesday, November 10, 7:30 pm

Koerner Recital Hall, Vancouver Academy of Music, 1270 Chestnut Street

VANCOUVER CELLO CLUB

Minutes of the 32nd Annual General Meeting

Held at the Vancouver academy of Music June 15, 2004.

Present: Lee Duckles, Judith Fraser, Heather Brewster, Jean Ireland, Nick Read, Michael Unterman, Sonia Taylor, Jonathan Lo, Jonathon Taylor, Kristl Armstrong, Yasuko Takahashi, Shirley Lecker, Ashton Lim, John Farrell, Christina Davies, Trevor Davies, Audrey Nodwell, Carolyn Finlay, Angela James, Tsorim Mil, Ernest Collins, Kazako Saito

1. **Minutes**

The minutes of the 31st AGM were read by Lee Duckles (President) and were approved. MSC by Jonathon Taylor and

2. **President's Report**

The President reviewed the past year's activities. The Executive committee met 3 times to plan and guide the CI The Cello Club published 3 Newsletters and continued its evening Adult Ensembles at the Academy. The Club sponsored two major events; a Young Performers Recital in November by Christian Markos, and a Recital in January, the Club held another successful play-in with some 40 participants. In March, Judy Fraser and I met with reps from the Vancouver Foundation to discuss the future administration of In May, the Cello Club held its annual Caroline E. Riley Scholarship competition adjudicated by Tania Miller. Vancouver cellists enjoyed the performances of internationally acclaimed Adrian Brendel, Stephen Isserlis and Yo Yo Ma. Next season we look forward to the return of both Isserlis and Ma with the Vancouver recital society, and The Cello Club hopes to sponsor a workshop with Carey Cheney, the 6th Banff Fest with Paul Katz, a November recital.

3. **Treasurer's Report**

The account balances as of May 31/04 are as follows: Caroline E Riley Scholarship Fund: \$2,610.09, The Young Performers Fund: \$1605.40, Graeme Ingram Fund: \$1468.68. There are 67 current members in the club. The postage for the three newsletters produced this year was donated. The Paul Marleyn Workshop and The Young Performers budgets were presented. The treasurer's report was MSC by Jean Ireland and Shirley Lecker.

4. **Awards**

Scholarship and summer bursary winners were presented and a group picture was taken. The Caroline E. Riley scholarship first prize was awarded to Michael Unterman. Runners up prizes were awarded to Ashton Lim and Jonathon Taylor.

5. **Annual Dues**

Membership dues will remain the same as last year: Contributing Member: above \$30.00, Sustaining Member \$30.00, Family or Individual Member \$25.00, Newsletter Rate \$20.00, Out of town Member \$15.00, MSC unanimously.

6. **Election of Officers**

The following officers were elected by acclamation: President: Lee Duckles, Treasurer: Judith Fraser, Secretary: Heather Brewster, VSO Representative: Charles Inkman, Teacher Representative: Brian Mix, Directors at Large: Heather Hay, Dawn Binnington, Janet Steinberg, Jonathon Lo

7. **New Business**

- Caroline Finlay announced the establishment of a new scholarship in the name of Catherine M. Carmack.
- The Executive Committee is recommending that the scholarship funds that the VCC has accrued be moved to the Vancouver Foundation. Motion MSC Brian Mix, Audrey Nodwell.
- The Banff Cellofest #6 will be held February 18,19,20 2005. Judy will negotiate a group airfare. The master teacher will be Paul Katz.
- Adjudicator for the 2005 Kiwanis Festival will be Carey Cheney. She will be here for two weeks and will do a Suzuki Cello Workshop.
- Plan to have a class for tall cellists in the early fall.

Motion to adjourn the meeting MSC Shirley Lecker, Jonathon Taylor.



Brian Mix
conducting a
cello ensemble
at the AGM



June 15, 2004 – AGM of the Vancouver Cello Club

L to R: Jonathan Lo (Summer Bursary), Michael Unterman (Caroline E. Riley Scholarship Winner), Christina Davies (Graeme Ingram Bursary), Lee Duckles (President), Sonia Taylor (Summer Bursary), Jonathan Taylor & Ashton Lim (Runners-up for the Caroline E. Riley Scholarship)

Bios from the Caroline E. Riley Scholarship Winner & Runners-Up

Jonathan Taylor, Cello

Jonathan studied cello with Audrey Nodwell at the Vancouver Academy of Music from age 4 till his recent graduation from high school. During these years he also participated in many masterclasses, the Banff Cello Fests, Egmont Summer Chamber Music, Morningside Music Bridge, Orford Festival and the National Youth Orchestra of Canada.

His music awards have included the Walter E Kelly Memorial Scholarship; Docherty Memorial Scholarship; Elsie de Ridder Armstrong Chamber Music Scholarship; Dr. Will G Black Memorial Scholarship; IODE Chamber Music Scholarship; Friends of Chamber Music Competition Junior, 1st place & Canadian Music Competition National Chamber Music (under 17), first place. He's been the recipient of several tuition scholarships from the Vancouver Cello Club, and was a runner up for the Caroline E. Riley Scholarship in June, 2004.

Jonathan has a great interest in chamber music and has participated in many groups over the years including the cello quartet "Cello Jello".

Jonathan is currently in his first year at the University of Ottawa studying with Paul Marleyn; and is playing with the Ottawa Symphony Orchestra.

Ashton Lim, Cello

Born into a musical family, Ashton began formal piano and cello lessons at the age of 6. He studied piano with Angela Barbour at Jean Lyons School of Music in Vancouver, achieving his Grade 10 Certificate, and cello with Audrey Nodwell at the Vancouver Academy of Music, obtaining his A.R.C.T. Diploma in Cello Performance in 2004. In June 2004, Ashton received his Performer's Certificate in Music Performance from the Vancouver Academy of Music.

Under the coaching of Judith Fraser, Ashton formed a cello quartet with his colleagues. Cello Jello received the Charles & Helen Young Scholarship from the Vancouver Kiwanis Music Festival in 2002 and was invited to perform in the Gala Concert. The quartet continued with great success, winning classes in numerous competitions. The four cellists received critical acclaim from adjudicators, fellow students, and members of the community who admired their unique sound, talent, and sense of fun.

In 2003, Ashton was a busy competitor in the B.C. Festival of the Arts in Victoria, B.C. Not only was Cello Jello a winner, but Ashton's piano trio, under the guidance of Joseph Elworthy, was also a winner, of the senior ensemble class at the Provincial Finals in Kamloops. As a member of both this

piano trio and Cello Jello, Ashton won top honours not only in this festival, but also in the Friends of Chamber Music Competition and the Elsie De Ridder Armstrong Chamber Music Competition. In 2004, the piano trio received first place in the National Finals in the Canadian Music Competition held in Toronto.

Alongside his enjoyable ensemble work, Ashton has always been refining his skills as a soloist, in both 2001 and 2002, he was a National Finalist in the Canadian Music Competition. In the summers of 2003 and 2004, Ashton was selected to participate in the prestigious Morningside Music Bridge Summer Program at Mount Royal College in Calgary. Following that, he was the recipient of the Ian Donald & Florence Mary Docherty Memorial Scholarship. In 2003, Ashton received the Beryl MacLeod Bursary for his high level of achievement in the CDMF Performing Arts Festival held in Coquitlam B.C.

Michael Unterman, Cello

Michael Unterman studied cello from the age of five with Judith Fraser at the Vancouver academy of Music, and earned his Performer's Certificate in June 2004- During his years there, he participated in the Academy Symphony Orchestra and the cello quartet "Cello Jello," and twice received the Docherty scholarship. Michael has participated in many music festivals, and in 2004 won first place in Senior Strings in the B.C. Festival of the Arts. In 2002 and 2004, he participated in the Morningside Music Bridge at Mount Royal Conservatory, and in 2003 he was a member of the Cello Master Class at the Banff Centre, allowing him to study with John Kadz, Aldo Parisot, Shauna Rolston, Andres Diaz, Richard Aaron, Desmond Hoebig, Bans Jensen and Ha Mula.

In September 2001, he became a mentor of the Ulysses String Quartet, which has won many awards, including the Friends of chamber Music Scholarship. In 2003 and 2004, the quartet placed second in the national Music Festival, representing B.C. The Ulysses Quartet was the junior quartet in residence at the Banff Centre in 2003, and national finalists in the Canadian Music Competition. Up until grade 11, Michael was an avid hockey player, and he graduated with honours from Sir Winston Churchill Secondary School in June 2004- He was honoured to be the winner of the Caroline E. Riley Scholarship from the Vancouver Cello Club, which has assisted him in attending the Mew England Conservatory in Boston, where he is a student of Laurence Lesser.

Cello Jello has also had great fun performing at birthday celebrations and receptions. They have been featured in recital by the University Women's Club. Ashton has had the privilege of

performing in masterclasses with eminent artists such as Richard Aaron, Andreas Diaz, Anthony Elliot, Bonnie Hampton, Desmond Hoebig John Kadz, Paul Marleyn, Shauna Rolston, and Tsuyoshi Tsutsumi.

In his free time Ashton enjoys snowboarding and playing hockey. In the fall of 2004, he moved to Calgary to study with John Kadz at Mount Royal College.

EXECUTIVE BIOS #1

BRIAN MIX

Freelance Cellist

and Executive Member of the V.C.C.

Brian Mix began playing the cello at the age of seven, as a student in the Edmonton Public Schools string program. He continued his studies at the University of British Columbia with Eric Wilson, receiving both Bachelor and Masters degrees in cello performance. Further studies included a year at the National Arts Centre in Ottawa, with NAC principal cellist Donald Whitton, and two residencies at the Banff Centre. Other musicians with whom Brian has studied include Antonio Meneses, Hans Jorgen Jensen, Antonio Lysy, Phoebe Carrai, Laurence Lesser, Tom Rolston, Gilbert Kalish, Rena Sharon, and Jane Coop.

Brian has been a freelance cellist in Vancouver since 1992, enjoying a career that encompasses nearly all aspects of music-making. He plays frequently with the Vancouver Symphony and the CBC Radio Orchestra. He also has played with Vancouver Opera, the National Ballet, and other professional ensembles. As a chamber musician, Brian has performed in string quartets and piano trios, is a member of an ensemble dedicated to the performance of Bach Cantatas, and also plays classical period repertoire in a period-instrument trio. Together with his wife, pianist Brenda Campbell, Brian has performed in recital throughout the Vancouver area and in the BC Interior, including world premieres of two pieces dedicated to them by the late Jean Coulthard. He has participated in numerous CBC recordings, film soundtracks, and CDs of pop, rock, folk, and children's artists, and has even appeared on stage with the popular tenor Andrea Bocelli, the Leahy family, and the rock groups Yes and the Moody Blues.

Alongside performing, Brian writes program notes for the Vancouver Recital Society, gives pre-concert talks, has taught cello at Vancouver Community College and music history at Kingston College, and teaches the cello privately. He has also adjudicated several festivals, most recently the 2004 Edmonton Kiwanis Music Festival, and will be adjudicating the Calgary Kiwanis Festival in April of 2005.

Adult Ensemble Evenings...

the last Monday of the month under the direction of **Judy Fraser**
at the **Vancouver Academy of Music**
1270 Chestnut, Room 22A or 22B at 7:30 pm

Photo: Some of the ensemble June 28th at the home of **Jean Ireland**
L to R: Gundy Macnab, Jean Ireland, Sue Wan, Annelies Reeves



Concert and Reception

5:00 pm, Sunday 12 December 2004

VANCOUVER ACADEMY OF MUSIC
1270 Chestnut Street, Vancouver

performed in memory of

Catherine Carmack

(12 October 1957 — 12 December 2003)

"Voice of the Spirit"

music for cello and piano

Performed by:

Cellists: Ariel Barnes Nadja Hall
 Natasha Boyko Frida Shabrang
 Lorna Fortin Nicholas Simons

Pianist: Carolyn Roberts Finlay

Works by:

J.S. Bach. Ernest Bloch. Frank Bridge. Max Bruch. Catherine Carmack,

Edward Elgar, Srul Irving Glick. Arvo Part, Sergei Rachmaninov,
Howard Skempton, P.I. Tchaikovsky, and Kate Waring

Catherine Carmack's last professional appearance was at the Cambridge Music Conference in August 2003, together with Carolyn Roberts Finlay, piano. She called the concert "Voice of the Spirit", because it exemplified "music as spiritual substance and sustenance". This memorial concert includes the six pieces from "Voice of the Spirit", as well as Catherine's own piece "Ashwell" (1992) and new music composed for Catherine and in her memory.

Donations and collection will support the
Catherine M. Carmack Memorial Cello Scholarship Fund

The Catherine M. Carmack Cello Scholarship Fund has recently been established in Vancouver, Canada to honour Catherine's memory, her largesse of spirit & her goodness of heart by continuing in perpetuity her practice of giving help, both financial and otherwise, to young cello students in need of support. (June 2004)

Catherine M. Carmack

Memorial Cello Scholarship Fund

Throughout her 27 year career as cellist and cello teacher in Vancouver and on the North Shore, Catherine Carmack was unfailing in her generosity towards her cello students, giving both financially and in kind wherever she saw the need. The purpose of the Carmack Cello Fund is to create a legacy in Catherine's name by continuing to give financial help in perpetuity to young cello students. The fund is managed by the Vancouver Foundation, and scholarship winners will be selected by the Vancouver Cello Club.

The Foundation will only begin distributing money from a new fund when its principal reaches \$10,000. I have started the Carmack Cello Fund with an initial donation of \$5,000.00. To contribute, write a cheque payable to the Vancouver Foundation, and write "C.M. Carmack Cello Fund" in the "Memo" space at the bottom of your cheque. To ensure that you receive your tax-deductible charitable donation receipt, complete the information below, and send this slip with your cheque to the Vancouver Foundation in the envelope provided. Please accept my deepest thanks for honouring Catherine's life and work with your contribution.

Dr. Carolyn Roberts Finlay

Contribution to THE CATHERINE M. CARMACK CELLO SCHOLARSHIP FOUNDATION

Name.....
Address.....
City.....
Province..... Postal Code.....
Amount Donated \$.....

MAIL THIS SLIP WITH YOUR DONATION TO:

Vancouver Foundation

#1200 – 555 West Hastings Street
Vancouver, BC V6B 4N6

Attn: Catherine M. Carmack Memorial
Cello Scholarship Fund

VANCOUVER AMATEUR ORCHESTRAS

Name	Time & Place	Contacts
A Little Night Music	Monday 7:30 – 9:30 pm Holy Trinity Education Centre, 12 th & Hemlock	Paul Pulle: 604-321-2564 Shirley Lecker: 604-926-0608
Ambleside Orchestra	Wednesday 3:30 – 5:30 pm West Van Senior's Centre, 21 st & Gordon	Hilary Clark: 604-926-3030
Brock House Orchestra	Wednesday 10:00 – 12:00 Brockhouse, West Pt. Grey	Ernie Fiedler: 604-736-5878
Elgar Strings	Friday 9:45 – 11:45 am Willingdon Church, Burnaby	Vi Smith: 604-261-5255 Paul Overgaard: 604-266-8673
New Westminster Symphony	Sunday 1:30 – 4:30 pm Band Room, Douglas College, New Westminster	Trudy Moore: 604-521-0235 Roy Bearon: 604-274-2208
North Shore Chamber Orch.	Tuesday 7:30 – 9:45 pm Sutherland School, 19 th Sutherland	Madeline Stewart: 604-925-3834
Vancouver Philharmonic	Wednesday 7:30 – 10:00 pm Shaughnessy Hts. United Church, W. 33 rd	Annelies Reeves: 604-736-6926
Westcoast Symphony	Thursday 7:30 – 10:00 pm Vancouver Community College, E. Broadway & Clark	Lon Rosen: 604-731-0527

Up and Coming Concerts

OCTOBER 17 Cortez Island – baroque program including Haydn and Beethoven (BRIAN MIX Cellist)
OCTOBER 17 Pro Nova Ensemble – 7:30 pm, Mt. Seymour United Church
OCTOBER 20 Pro Nova Ensemble – 7:30 pm, North Shore Unitarian Church (AUDREY NODWELL Cellist)
NOVEMBER 10 National Arts Centre Orchestra – 8:00 pm, Orpheum with Pinchas Zukerman & AMANDA FORSYTH
NOVEMBER 10 LEE DUCKLES in recital, 7:30 pm, Vancouver Academy of Music
DECEMBER 10 YO YO MA & Emanuel Ax in Recital, 8:30 pm Chan Centre
JANUARY 23 Vancouver Cello Club Play-In, 2:00 pm, VAM

- **JEEHOON KIM** is currently principal in a chamber orchestra, the Hong Kong Sinfonietta and one of only two native English-speaking players. He is busy with teaching and thinks Hong Kong may be the place for him for awhile.
- Congratulations to **JOSEPH & ANASTASIA ELWORTHY** on the birth of their daughter, **HEATHER CATHERINE**, October 10th. Joseph and pianist, Brenda Campbell, performed an excellent recital September 28th at the VAM including the Beethoven C major Sonata, the Prokofiev and the Shostakovich Sonatas. Joseph was a Caroline E. Riley Scholarship winner in 1992.
- **MARGARET GAY** (Caroline E. Riley Scholarship co-winner 1983), is a busy, freelance cellist in the Toronto area, performing with the TSO, Tafelmusik Baroque Orchestra, The Toronto Mendelssohn Choir and other ensembles. She is Artistic Director of the Gallery Players of Niagara, an organization presenting chamber music.

In Honour of

On May 17, 2004 **PEGGIE SAMPSON**, aged 92, died in Toronto. She was a pioneer contributor to Canada's early music field, as an inspiring teacher & an accomplished performer. Raised in Edinburgh, among her teachers were Guilhermina Suggice (famous from Augustas John's portrait in a flamboyant crimson dress), Diran Alexanian (Paris) & Emanuel Feuermann. She came to Canada in 1951 to teach at the U. of Manitoba & quickly formed the Croydon Trio with Lea Foli & Gerald Stanick. In 1963, Peggy, along with Christine Mather, formed the Manitoba University Consort (1963-70). Peggy was regarded as the foremost viola da gambist of her time, developing a new career performing and teaching from the early 1960s to the late 1980s.



JUDY FRASER recently visited Sechelt to do an adult ensemble workshop September 19th. There are a number of enthusiastic

adult cellists in this area and it was a rewarding occasion (see photo). She had a busy summer stepping in when John Kadz took ill and finishing the session of Morningside Music Bridge in Calgary. Judy taught at Valhalla Summer School of Music in August, along with cellists **AUDREY NODWELL**, **NIGEL BOEHM**, **MICHAEL UNTERMAN** and **HEATHER HUETHER** (director). There were 40 students this year at Silverton/New Denver (see photo).

- The cello adjudicator for the Kiwanis Music Festival in April, 2005 will be **CAREY CHENEY**, also a past winner (1978) of the Caroline E. Riley Scholarship, currently residing in Utah and much in demand as a player, clinician Suzuki teacher trainer, composer and recording artist.
- **NIGEL BOEHM** is assistant principal cellist in the Red Deer Symphony (AB) and teaching assistant at Mt. Royal College Academy in Calgary. In addition to his freelance cello work, Nigel is manager/dealer with Wilder & Davis Lutheirs and in charge of the Banff/Canmore district.

News From Mike Olsen...

Mike Olsen went to the Vancouver academy for more than fifteen years about ten years ago. That makes him kind of old now, maybe you don't care. He lives in Toronto now and plays a lot of cello, but no classical music. Mike Olsen has been busy. The Jim Guthrie Band and the Hidden Cameras have kept him away from home on tours of Europe and the US for half the year. In addition Mike has played on a lot of records. This year highlights include the new K-OS record, the Sea Snakes, the Arcade Fire as well as all the new Hidden Cameras records and singles. Mike found time to start a new band called Kill Unit in which he studiously avoids playing the cello and anything that reflects his extensive music education. The new EP from Kill Unit is soon to be released and is called "Candy Party". You will hate it... if you ever hear it. Mike also has realized his dream of opening his own recording studio. It is called uncomfortable silence and it has already produced several recordings soon to be released. Mike still doesn't practice enough though, all those teachers at VAM were right. He is a slacker.

Yours truly, Michael Olsen

www.delusionboy.com / www.uncomfortablesilence.com

YAE, perhaps one of the strangest abbreviations you could call a camp. Not long after though our small gathering of eighteen students (Yes, only 18 students make up the two week camp but it was tons of fun) discovered the camp's real name. Young Artists Experience, and the kinds of activities we would undertake. We were all surprised that playing music was not the sole core of the camp, in fact as we soon found out after the hilarious and zany introduction by the amazing faculty that consisted of co-directors Eric Wilson and Rena Sharon that there would be many activities that either tied in with the arts in general and some recreational ones.

Throughout the two memorable and exciting weeks we were given two chamber pieces to work on and some small chamber orchestra pieces like Shostakovich's 8th String Quartet, Bloch, Arensky, and good ole Q Gershwin. Tied into our day were a host of activities like Pilates (Yes you heard me right), neuromuscular repatterning (Also known as the Alexander's Technique), African drumming, theater, baroque dancing (done in the 17th and 18th century with instructors and a musician dressed in the poofy dresses and fancy suits of the day), swimming, clowning, psychology, audiology, African dancing, a visit to the Museum of Anthropology, and finally to finish off my long list a session about critical thinking with Dr. Ted Parson. We also traveled and performed at the Vancouver Public Library Downtown, and various venues at Whistler. We were lucky enough to get master classes from world-class musicians that were participating in the Vancouver Chamber Music Festival. Benjamin Hochman, a famous Israeli born pianist and Lawrence Power, an Australian violist who performed solo as well as a chamber musician around the world gave us important advice and opinions on our pieces. To top it off, we threw a wonderful gala concert for everybody and said our tearful goodbyes after. This is one of the most interesting and enjoyable camp but the small number of students allowed us to get to know each other and get along very well. The camp also had a lot of amazing faculty and we were fortunate to work with all of these incredible people. All in all, YAE has been a memorable and delightful experience and I highly recommend it to anyone interested in chamber music.

Jonathan Lo (The VCC welcomes Jonathan Lo, student representative to the Executive Board)

A past Caroline E. Riley Scholarship winner, Amy Laing is a freelance cellist in Toronto, who is currently playing in the orchestra for "Anne of Green Gables" in P.E.I.

This past spring I had the great pleasure of being included in a project of Shauna Rolston's – a live performance and a cd recording that included 12 wonderful cellists from Toronto. I thought I would share some of the details with you. It had been a few years since I had heard Shauna play and I had forgotten just how incredibly expressive and powerful she is to hear and see, it was such an inspiration to hear her again. I had only met her a few times when I was in the masterclass program at Banff, so I felt absolutely thrilled to be there. Also being in the company of such fine cellists, it felt like a cellist's perfect gig. The concert took place at the Glenn Gould Studio in March. In the first half Shauna performed with dancer Peggy Baker (I've seen Peggy perform a few times and I have always been so moved by her exceptional ability to convey the intricacies of human emotions). She was then joined by Lydia Wong to perform Arvo Part's Spiegel im Spiegel and the Rachmaninoff G minor sonata. In the second half she brought out her cello back-up-band and conductor Keri-Lynn Wilson (niece of Eric Wilson, if I'm not mistaken). The cello band included: David Hetherington, Winona Zeienka, Paul Pulford, Sharon Pater, Karl Toews, John Marshman, Rafael Hoekman and these last four all former Judy students: Margaret Gay, Meran Currie-Roberts, Carina Reeves and myself. She performed all popular classics, from Mahler's Adagietto to Elgar's Salut d'amour. Both Mick and Isabel Rolston were there, (it was Isabel's birthday and Shauna dedicated one of the pieces to her – the Elgar I think) as well as Claude Kenneson who did most of the arrangements and I think was one of Shauna's first teachers. The performance was fantastic and over the next few days we recorded the cd, which will be released by CBC records sometime this fall. I believe the name of the cd will be "Shauna Rolston and Friends" and is comprised completely of arrangements for solo cello with cello ensemble, including pieces like Popper's Hungarian Rhapsody, Massenet's Thaos Meditation, Saint-Saens' Allegro Appassionato, as well as a piece composed by Claude Kenneson. As I said earlier the whole project was a joy to be involved in, and once again gave me great happiness in being a cellist – I don't think there are many other instruments that could get away with this same instrument ensemble idea, create some truly beautiful music and enjoy doing it so much. Keep your eyes open for the cd, it should be great, Shauna sounds beautiful.

Signing off from Toronto, Amy Laing

Valhalla Summer School of Music is located in two small towns in the interior of British Columbia. Silverton and New Denver are only five kilometers away from each other, and the musicians and their families actually double the population of the area. If you walk for about two minutes from the little grocery store, you can be in the lake. It is altogether a wonderful setting for a music camp.

The camp runs for one week in August and families stay in surrounding B & B's or campgrounds. In the mornings, we would have a masterclass and a technique class with Judy Fraser or Audrey Nodwell. After lunch on the beach or on the shuttle bus to the other town, chamber classes begin. There were a lot of trios and string quartets as well as a whole group of cellos. There were nine of us all making mellow cello sounds together! At the end of the week, there was a marathon concert that lasted for three hours! It really was a great week with fantastic teachers. In the second week, there was an advanced technique class with Judy Fraser where we worked on a lot of interesting exercises as well as everyone's favourite, the scale game! In the evenings we played pieces for multiple cellos which was a lot of fun, and one of the highlights was going to a Mexican restaurant called "The Wild Rose". The food was delicious, especially their famous buttermilk dressing... so good with carrots! Overall, we all had a fabulous time with great people, in a great place.

"Whom Shall We Murder Tonight?" – Dai Pantêg

Some years ago a lively and impassioned correspondence appeared under this heading in the pages of the "Strad" magazine. It originated with a letter from a member of an amateur string quartet, who wrote that the group asked themselves this question before each weekly rehearsal.

A number of outraged purists at once protested that if all they were going to do was to "murder" a composer, they should leave his work alone and concentrate on music within their area of capability. Other correspondents took the kindlier view that the writer of the original letter was over-modest in his view of the group's capability, which perhaps merited a more favourable assessment. One writer thought that the word "murder" expressed the sense which we all feel, of the enormous gap existing between our aspirations and our achievements.

Yet a third group of correspondents wrote that the inadequacies of amateur string quartet playing are the necessary price which must be paid in order to have the experience of playing the master works of string quartet literature.

I found myself with a feeling of respect for the uncompromising insistence upon absolute standards of the first group of correspondents, while regretting their failure to distinguish the demands of public performance from the opportunities for experiment in the privacy of rehearsal.

But I feel fully in sympathy with the third group and their notion that our inadequacies are a necessary price to pay for what we hope to achieve.

Most amateur chamber music players live life to the full; they have to balance demands of work, family, home, community and the 1001 things which have to be done to keep life on an even keel. Fortunate is the group which can squeeze in an evening a week for chamber music; small wonder that few find the time and opportunity for detailed work on such matters as intonation, ensemble and rhythm to give their efforts the polish they could otherwise achieve.

So we have to accept less than our best – so what is the benefit for which we pay such a price?

I think, in this connection, of the first movement of Beethoven's Op. 59 No. 1 – the

first Rasoumofsky quartet. Many an amateur quartet has turned to this work and enjoyed the sublime lyrical quality of the opening – only to end in chaos and confusion amid the complexities of the development section. But at the end of the evening, as the players wend their way home, which dominates their minds – the lyricism or the chaotic confusion? And many players, I venture to suggest, come back the next week, determined to master the complexities – well, if not this week, perhaps next month – or maybe if we take it to a workshop, we can sort it out there!

So I feel that we should bury the word "murder" in the pages of the back numbers of the "Strad" magazine and regard the infelicities, inadequacies and (sometimes) frightfulness of our playing as items on the agenda for future rehearsals – and in the meantime as the price we pay for those occasional, fleeting but infinitely precious moments of pure joy which come to us from time to time.

(Dai Pantêg is a pseudonym of a V.C.C. member who fancies a change of name occasionally!)

The Important Points To Effective Scale Practice Are The Development Of

1. a sense of key and their emotional values.
2. good intonation, by in the early stages of learning scales playing the keynote twice as long.
3. hearing the keynote throughout the scale for the acquisition of key sense and interval recognition.
4. finger placements, spacings, movements and patterns.
5. hand & finger shapes for clarity. Keep all fingers over string.
6. hand position, finger height, for speed. Keep fingers close for speed, and slightly higher for clarity
7. the releasing of the shifting movements.
8. shifting patterns and rhythm.
9. support of the violin from the arm.
10. support from the arm & wrist for use of the 3rd & 4th fingers
11. response of the arrangements of the close & wide feel of the finger spacing to the hearing of intervals, in double stopping.
12. reaching back with the first finger, not stretching with the fourth finger in tenths and fingered octaves.
13. not creating stress or strain in the hand when playing extensions, octaves, and tenths.
14. fingering patterns for key sense.
15. speed & accuracy of shifting thru arm flow & follow through.
16. bowing patterns and styles.
17. variety of rhythm patterns.
18. aural to finger response in patterns.
19. tone quality. Practice long bows with and without vibrato.
20. control of dynamics and color in tone quality by the use of variety in the speed and width of vibrato
21. smooth bow changes achieved by a circular feeling of motion during the change of bow.
22. bow distribution and playing in different parts of the bow.
23. an even tone throughout the bow stroke obtained by pulling the bow with a relaxed wrist and flexible fingers.
24. the habit of a straight bow. Adjust the position of the violin to relate to the length of the arm in a natural bow stroke.
25. the angles of the bow stroke for dynamic control.
26. the variety of contact point between bridge and fingerboard for control of dynamics and color.
27. control of the point of contact closer to the bridge in higher positions in order to maintain tone color. Be aware of compression of the contact points as the string length is shortened.
28. intonation across the strings requires lateral movements of the hand from the left arm travel.
29. Avoid going round the bout of the violin by bringing the shoulder forward and out thus relieving strain on the wrist, thumb relaxation in upper positions to remain on the neck of the violin.
30. Keeping the first finger down over the top of the scales, arpeggios, dominant and diminished sevenths for use as a springboard for the descending shifts.
31. Prepare double stops by playing the lower note first in the beginning stages.
32. awareness of the four parameters of the hand position. Thirds-high, fifths & sixths-low, octaves-normal, tenths-extended first finger back.
33. awareness of guide notes in shifting.
34. springing release of the fingers for clarity in chromatic scales in the 1122 fingering.
35. hearing framework for chromatic scales of a diminished seventh for groups of three notes and an arpeggio with an augmented fifth for groups of four notes.
36. shifting in the 121234 fingering of chromatic scales should be by inclining the wrist not a movement of the thumb.
37. in octaves that the forearm should lead the movement in the descending shifts.
38. a review system so scales once learned are not forgotten.

New Address for:

PAUL MARLEYN

Associated Professor of Violoncello

Room 425, Department of Music, Faculty of Arts, University of Ottawa

50 University Private, Ottawa, ON K1N 6N5

613-562-5800, Ext. 3327 / paulmarleyn@uottawa.ca

www.paulmarleyn.com / www.umanitoba.ca/agassizmusic / www.colwellarts.com

#1 - 301 Hinchey Ave, Ottawa, On K1Y 1M1 / Tel & Fax: 613-729-7054

Cellist DAVID FINCKEL and pianist Wu Han announce the release of their latest CD, works by Schubert. On the disc they collaborate on the Sonata for Arpeggione and Piano, and Wu Han performs solo in the Sonata for Piano in A Major. They record on the label ArtistLed. To order call 888-ARTLED CD or visit www.artistled.com

Continued from May, 2004 Cello Newsletter / Reprinted from the Kindler Cello Society Newsletter, Spring, 2004

BACH SUITES AND YOU By Robert Battey

There are no answers to the many questions raised by the conflicting copies, only parameters within which choices should be made. Just one example (though usually the first one we face) would be the slurring for the opening of the G major Prelude. In looking over the various copies, there are several possible versions, plus additional variations that are still arguably what Bach may have wanted. No edition has more than three notes slurred together, so it is clear that whatever Bach may have wanted, he didn't want eight notes slurred together in one bow. Yet how often do we hear it that way? This is just one of thousands of choices that must be made over the course of studying all the Suites.

Pablo Casals, of course, was revered for his Bach interpretation, with several editions claiming, as their *raison d'être*, to hew more closely to his vision than any of the others. To his eternal credit, Casals never produced an edition for publication. It would have been simple and extremely lucrative to do so, but he understood that the text of the Suites is not only a living, breathing thing but a protean one as well. A Casals edition would have become holy writ to a large segment of our community, and discouraged the vital personal research and interpretive creativity the Suites demand.

Let's go back to the Barenreiter. In addition to the text booklet, it includes complete facsimiles of the five earliest sources for the Suites (four manuscripts and the first printed edition). The two earliest are those by Anna Magdalena Bach ("AMB"), which they date as sometime after 1727, and the organist and cantor Johann Kellner, which they date to 1726. To me, the editors have not made out a sufficient case showing that the Kellner was the earlier copy, but even assuming they're right, I would still tend to give more credence to the AMB.

The Kellner is somewhat clearer. Produced by a professional familiar with his colleague's music, it is more internally consistent and free of obvious errors. The AMB edition has less careful penmanship, many haphazard slurs, mistitled movements, measures that don't add up rhythmically, chords with wrong notes, and so forth. The one certainty is that these two manuscripts were not copied from the same source. The slurs alone are at variance in virtually every measure, and Kellner's Fifth Suite is written with normal tuning. Given that I would ask "Who is more

The great Dutch scholar/virtuoso Anner Bylsma has written a fascinating treatise. Bach, *The Fencing Master*, in which he posits a most singular assertion: that the AMB is inerrant, and should be treated as a virtual xerox of Bach's autograph. He then proceeds to deconstruct the kaleidoscopic bowing problems that flow from that premise, pointing out the wit and cleverness of Bach's apparently random phrasings, and exhorting practitioners to adhere to them through thick and thin. I love musical iconoclasts and gadflies, and will meet any creative idea more than halfway. But Bylsma's theory implodes because of the frequent ambiguity, not to say illegibility, of the AMB. You and I can look at the same opening phrase, and you will say the first two notes are slurred while I will say that the first three notes are. Whoever is wrong will then be bowing everything "backwards" until the next such fork in the road. Since these ambiguities arise in virtually every measure, the entire enterprise collapses upon itself. That said, the book is still very much worth reading for its unique, outside-the-box perspective on Bach interpretation generally (both the Bylsma and Barenreiter are available at www.cellos2go.com).

The uncertainties surrounding the text have liberated creative cellists to develop their own synthesis of the known, the guessed-at, and the added-to. Naturally, in such an environment, the cellist's own artistic personality comes to the fore, more so than in other literature. And the comparisons are fascinating. With a few unfortunate exceptions (Feuermann, Rose, Piatigorsky, Nelsova), virtually every important cellist from the 1930's through today has made a recording of the Suites. The miracles of cello playing we hear in the best ones constitute an encyclopedia of style, instrumental control, interpretive ideas, and virtuosity, and we are educated and edified in studying them.

But again, none of these artists have any more direct insight into Bach's original intentions than you or I; the various inconsistent copies remain as a high wall between the composer and the performer. The fact that Mr. X plays beautifully doesn't mean that what he's playing is what Bach intended. Before we can make glorious music, create rainbows, or paint pictures, we must first know (or at least be as firmly convinced as possible about) exactly what text we are trying to bring to life.

This isn't an article about recordings, but since I am so often asked my

that I'd not thought of before. While they "run the gamut" in one sense, they also fall into a map, or grid, in another.

The four points of the compass on this imaginary grid are represented by the four artists who most quintessentially represent certain qualities. All other recordings may be located on the grid depending on their proximity to one or more of these four approaches: Casals - for the deepest humanity, gruff directness of expression, and joy; Starker (on Mercury) - for the most perfect technical finish, rhythmic drive, and sharpest detail.

Bylsma - for the most creative, quirky, historically-informed and thought-provoking realization; and Fournier - for the most sensuously beautiful cello sounds, and luxuriously romantic (in the best sense) playing.

These four are by no means monochromatic, but the qualities mentioned are the most potent aspects of their interpretations. The other great recordings (and there are many) combine elements of some or all of these four qualities. It's fun to listen and map them on the grid, or construct imaginary "pie charts" of their aesthetic goals. But this is, of course, just game-playing. Each of us will respond to and enjoy different things about the same recordings. Any serious cellist should be familiar with the four recordings mentioned, but they should be only the beginning of a proper collection, not the end.

The uncertainty over so many textual questions forces us to try and be better and more perceptive musicians. We have to "squint" aurally to see what Bach shows us, like discerning a Picasso from a bad newspaper photo. We must study the primary and secondary materials. Most of all, we must use taste, imagination, and fantasy. If Bach teaches us anything at all, it is that we must feel life fully through all our senses. At the end, the more we study the Suites the more we need to look within, and the smudged AMB manuscript becomes eventually a Rorschach test into which we read the reflection of our souls.

I begin with the name, "Bach," which means brook. I try to find my sound-world for the Suites by imagining that I am kneeling (appropriately enough) on the bank of a stream, and looking at the rocks and pebbles in the stream bed. They do not move, but the water running over them makes their image refract and quiver. This is my image for the often continuously-running *l^h*-notes in the Suites; steady underlying rhythms, continually flavored and enriched through use of light asymmetrical bowings away