

Newsletter

Vancouver Cello Club



MAY 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
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 American Cello Council Delegate: Judith Fraser

ANNUAL GENERAL MEETING ♦ JUNE 12, 1992
VANCOUVER ACADEMY OF MUSIC
ROOM 22 B
7:30 PM

- Agenda includes:
- Reports, Financial Statements 1991 - 92
 - Election of Officers
 - Presentation of Bursaries & Graeme Ingram Scholarship
 - Presentation of Caroline E. Riley Scholarship to *Joseph Elworthy*
 - Play-in
 - Video: Schubert "Trout" Quintet - *Jacqueline Du Pré*
 - A Cup of Cheer
 - A BONUS
- PLUS

Members who attend (or pay their dues June 12th!!) will be eligible to win

\$200 worth of cello lessons
with the teacher of your choice

SUMMER STUDIES '92

CYMC	Box 3056 Courtenay, BC V9N 5N3	(Sr./Int. Orchestra; Sr. Strings) Cost: Faculty: <i>Brian Epperson</i> Phone: 338-7463
Creative Summer Music	(Piano, strings & winds) Phone: Pam Chambers July 13 - 24 Wilson Heights United Church 1654 E. 41st Ave. Faculty: <i>Anne Dalton</i> Cost: \$150.00 (2 weeks) + \$20.00 registration Fee	Students aged 7-14 266-2902 Weekdays: 9:30 - 12:30
Summer Strings	Orchestra Workshop (\$45) Register (\$25) by June 1st: Phone: 325-4203 July 6 - 10 mornings only July 11 morning/afternoon July 12 Concert: 2:30 pm Faculty: Lafayette String Quartet (U.Vic.) <i>Margitta Krebs</i>	Orch/Chamber Music (\$70) 5776 Ross St. Vancouver, BC V5W 3L4

Fort Festival Summer Strings Cost: \$95 plus \$5 registration fee

P.O. Box 627
Ft. Langley, BC
VOX 1J0

Held: Mon. July 27 - Aug. 2 10 - 3 pm
Faculty: *Ian Hampton; Judith Fraser*
Guest: *Norman Nelson - Chamber Music*

**Musicians welcome of all ages -
special invitation to all youngsters wishing to participate in chamber music for their first time**

JISA

103 - 3737 Oak St.
Vancouver, BC
V6H 2M4

Faculty: *Steven Doane*
Anthony Elliot
Desmond Hoebig
Harvey Shapiro
Harry Wimmer

Held: St. Michaels University School, Victoria

July 9 - August 20
Cost: 3 wk (\$1,425) 6 wk (\$2,020) - Boarding
Phone: 736-1611
(Eastman School of Music)
(University of Houston)
(Pr. Cello Houston Symphony)
(Juilliard School of Music)
(New York Studio)

It is a bumper year at JISA for cello professors, and a great opportunity to check into auditing master classes and attending concerts of both students (weekly) and the Victoria International Festival. Master classes, private tuition and practice are scheduled each morning during the week, chamber music coaching takes place in the afternoon.

Here are bios on the 'cello faculty:



STEVEN DOANE
Cello/U.S.A. (First 3 weeks)

Acclaimed throughout North America and Europe as concerto soloist, recitalist, and chamber musician, Steven Doane has captivated audiences and critics alike; to a wide spectrum of repertoire he brings a versatile musicality and virtuoso ease, completely at one with the instrument. He has won honors that include the Tanglewood Piatigorsky Prize, First Prize in the Washington String Competition, the Naumburg Award (as a member of the New Arts Trio), and selection as a finalist in the Moscow Tchaikovsky Competition. Professor of Cello at Eastman School of Music, where he has been a faculty member since 1981, Mr. Doane is a frequent guest artist with chamber ensembles and at music festivals in North America and Europe. He has appeared as soloist with such leading orchestras as the San Francisco, Baltimore, and Milwaukee Symphonies and the Moscow Radio Orchestra, winning universally favorable response. His 1982 debuts at Carnegie Hall and the Kennedy Center with the Rochester Philharmonic were hailed as "absolutely magnificent".



HARVEY SHAPIRO
Cello/U.S.A.

Professor Shapiro, a member of the violoncello faculty at Juilliard School since 1970, was also a former student of this renowned institution studying with William Willeke and D. Alexamian; he won both the Loeb and Naumburg prizes. Harvey Shapiro was a member of the NBC Orchestra under Toscanini from 1937 to 1946 and became solo cellist of the orchestra from 1944 to 1946. For four years, Shapiro was a member of the Primrose String Quartet and was a member of the WQXR String Quartet from 1947 to 1963. He made several recordings for Nonesuch Records. Professor Shapiro is considered as one of the top cello teachers of the world. He is very much sought after for visiting master classes throughout America, Europe and Japan.



ANTHONY ELLIOTT
Cello/Canada-U.S.A.
(First 3 weeks)

Anthony Elliott was the winner of the First Emanuel Feuermann Memorial International Cello Solo Competition in 1987. He was also the top ranked American cellist in the 1979 Concours Cassado in Florence, Italy. He has appeared as a soloist with major orchestras including the New York Philharmonic, the Detroit Symphony, the Minnesota Orchestra, the Vancouver Symphony, and the CBC Toronto Symphony Orchestra. He has been a guest artist at the Sitka (Alaska) Summer Music Festival, the Seattle Chamber Music Festival, Lyric Art Festival, New York's Bargemusic Chamber Series, as well as with the Brunswick and Concord String Quartets. Highly regarded as a teacher, Professor Elliott has given master classes at most of America's leading conservatories, and is a member of the faculty at the School of Music of the University of Houston.



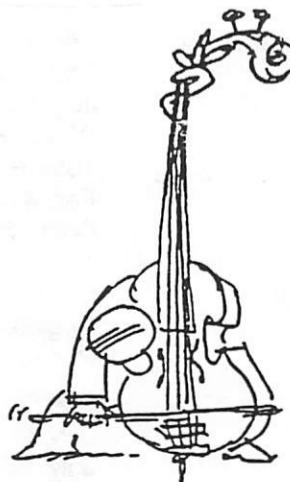
HARRY WIMMER
Cello/U.S.A.
Chamber Music Co-ordinator

When Harry Wimmer was a young cello soloist, Pablo Casals wrote to him from Puerto Rico, "... I like very much the feeling you put into the music." In a recent appearance at the Festival Casals in Puerto Rico, the San Juan critic echoed those words with "Wimmer, with a magnificent instrument and a large and beautiful tone, filled the hall with expressive and positive music ...". A prominent 'cellist and teacher, Harry Wimmer's active career is studded with innovative projects: the New York premiere of Bartók's 'Cello Concerto, "Cellist's Notebook", a Fordham University radio series heard coast-to-coast, choreographed orchestra performances of Bloch's Schelomo in Madison Square Garden, etc. He has appeared in trio concerts at the National Gallery in Washington and at the Fontainebleau Music Festival in France, where he was Adjunct Professor. He has given 'cello master classes at the Inter-American Youth Festival, the Peabody Conservatory and the Aspen Music Festival, where he was also conductor of the Aspen String Ensemble featuring Jan De Gaetani, Sir Michael Tippett and Itzhak Perlman. A member of the Board of Directors of the Violoncello Society, Harry Wimmer is the author of the recently published "Joy of 'Cello Playing," a series of six books on advanced 'cello technique developed at his New York Studio.



DESMOND HOEBIG
Cello/Canada (Last 3 weeks)

Prize-winner in many competitions — including the Munich International Competition, Tchaikovsky Competition in Moscow and CBC Talent Competition — Desmond Hoebig has become recognized as one of Canada's leading cellists. He has appeared as soloist with numerous orchestras in North America and Europe, working with Kazuyoshi Akiyama, Mario Bernardi, Charles Dutoit, Sixten Ehrling, Rafael Fruhbeck de Burgos and Uri Mayer. As a chamber musician, Mr. Hoebig has performed all over the globe, and was the only Canadian to be invited to the first Leningrad Palaces International Chamber Music Festival. With his partner Andrew Tunis, he has made two recordings, one of which, *Beethoven Music for Cello and Piano*, was nominated for a Juno award. Before joining the Orford Quartet in 1988, he was associate principal of the Orchestre Symphonique de Montreal and later the principal cellist for the Cincinnati Symphony. He is presently principal cellist of the Houston Symphony.



CELLO POWER !

Shawnigan Lake Music Holiday

July 19 - 26 1992 WCAMS membership fee

 \$400 incl. Adult
 \$330 incl. Student 13 - 21 yrs
 \$200 incl. Children 6 - 12 yrs

Phone: 980-5341 Jack Downs
 932 Clements
 N. Vancouver, BC V7R 2K8

Faculty: *Bob Bardston*
 (Medicine Hat College)

National Cello Institute
 956 Sentinel Drive
 La Verne, CA 91750
 June 21 - 27 Pomona College, Claremont, CA
 Cost: Lessons (US\$195)
 Technique class (US\$35)
 R & B (US\$225)



Reprinted from *Wolf Notes* - LAVS March '92
 Ed. Roger Lebow)

The Joy of Cello Two Events for Cello Students

Rick Mooney is on the Board of Directors of LAVS, and is the director of the National Cello Institute, an energetic organization devoted to the promotion of the cello among players. His article describes one enjoyable event just past, and alerts us to a wonderful upcoming musical opportunity for kids.

What a thrill it is to be around a bunch of cellists and cellos! Imagine that you are five years old, have been playing the cello since September, and can just get through "French Folk Song." Imagine how you would feel if, as a part of your first cello festival, you got to play in a Cello Orchestra with 85 other people! This was one of the big events at the National Cello Institute's Third Winter Suzuki Cello Workshop, which took place on February 9th at Claremont High School. Three guest clinicians were brought in for the day: Gilda Barston from Chicago, Illinois, Carey Cheney from Knoxville, Tennessee, and Rodney Farrar from Lexington, Kentucky. Seventy-five cello students attended, ranging in age from 5 to 17, and in level from "Twinkle, Twinkle Little Star" to the Saint-Saëns Concerto. In addition, about 10 teachers from the Los Angeles area and San Diego came out to observe and play in the large ensembles.

The students were all scheduled in a small group "Technique" class, a large group "Repertoire" class, and Cello Orchestra. (The music for the Cello Orchestra was specifically designed to have one very easy line, one more challenging thumb position line, and several levels in between, allowing everyone to play together and be challenged at their own levels.) Students at more advanced levels also played in the Advanced Ensemble, and everyone participated in the final Festival Concert. One of the great things about having a common repertoire in the Suzuki approach is that people from many different places can get together on a single day and sit down in a group and play. It is a powerful motivator to be around all those other people who play the cello, to work with exciting new teachers, and to hear the wonderful sound that only multiple cellos can make. It was a great day!

The next event to be sponsored by the NCI will be the week-long summer Institute, which has been held each year since 1976. It will be held June 21-27, 1992. For this week many exceptional teachers are invited to the Pomona College campus, including several local teachers (Lynn Burrows, Patricia Hicks, and Nancy Yamagata), Irene Sharp (San Francisco), Peter Farrell (San Diego), Carol Tarr (Denver), Barbara Wampner (San Francisco), Roger Emanuels (Santa Cruz) and Carey Cheney (Knoxville). About 110 cello students usually enroll, and when added to the parents in attendance, the siblings in the violin classes, and the teachers who come to observe, there are usually about 200 people on campus for the week.

There are a couple of unique things about the NCI. One is that it is the only event of its kind devoted entirely to the cello. Another is that the curriculum is such that students of all ages and levels can have fulfilling experiences there. Another point is that the summer Institute is not limited to Suzuki students. It is a basic premise at the NCI that good teaching is more important than any one method. Students are scheduled into classes based on their age and level, and they all work successfully side by side.

The daily schedule for cello students is one large "Warm-up" group, one small "Lesson" class, and a Cello Ensemble class each day. In addition to this, the intermediate and advanced students play in the Cello Orchestra. Some students also elect to take the optional Advanced Technique class taught by Carey Cheney. Teachers get to observe all of the classes, participate in the "Warm-up" class and Cello Orchestra and then get together in a daily discussion group to deal with the many subtleties of teaching the cello. There are two concerts each day: an Afternoon Recital where NCI participants perform (anyone who wants to play is given a spot on a recital) and an Evening Concert featuring Faculty, Guest Artists, and selected students.

I think it is important for students to be involved in events like these. Besides the instruction they get, it's good for them to be around other children who play and enjoy the cello. In these days of gangs and drugs, what better "club" could a child belong to than one filled with cellists? Also, they can easily mark their progress as they attend from year to year. And (maybe most important) they can have a great time. These enjoyable events help to make all the practicing in between seem worthwhile. - *Rick Mooney*



(Reprinted from *The Cello Scroll* Feb.'92
Chicago Cello Club - Ed. Charlotte Lehnhoff/David Sanders)

Charlotte Moorman, the cellist, avant-gardist and performance artist who won notoriety for her arrest by the New York City police in 1967 for playing the cello nude from the waist up, died in November in Manhattan. She was 58 years old.

At one time, she was called "The Jeanne d'Arc of New Music." She studied the cello with Horace Britt at the University of Texas in Austin from 1956-57, and also at the Juilliard School. When asked during an interview how she had become interested in the avant-garde, Ms. Moorman said that one day she had grown tired of a Kabalevsky cello piece and someone had suggested that she try playing John Cage's "26 Minutes, 1.499 Seconds for a String Player", which, among other things, requires the performer to prepare and eat mushrooms.

Some of Ms. Moorman's best-known pieces, many of them deemed to be scandalous at the time they were performed, are "Cello Sonata No. 1 for Adults Only" in 1965; "TV Bra for Living Sculpture", in 1969, in which she wore a bra made of two small television sets; "Global Groove", a video performance in 1973, and a 1971 Nam June Paik piece, popularly known as "The TV Cello", in which Ms. Moorman played a cello made out of three television sets, to which strings had been attached.

Reprinted from *Cello News - University of Tenn.* Ed. Carey Cheney

An open invitation to Cancun Cello Consort '92: You are invited to join *Eugene Friesen*, Cellist of the *Paul Winter Consort*, for a two-week musical adventure in Cancun, Mexico, June 27 - July 11, 1992. Developed for cellists who have an interest in exploring their innate creativity, this course is designed to offer a nourishing and inspiring musical environment. Beginning with "there are no wrong notes" and improvising in small groups, through applications of diatonic and pentatonic scales, Eugene will lead you with support and humour to a high level of performance, deeper levels of listening, and a new appreciation of your personal creative gifts in general. In addition, cellists will rehearse and perform new and traditional repertoire for ensemble, including new music by *Eugene Friesen* and *Dave Brubeck*, plus a piece developed during the course by and for participating cellists. An important dimension of the course will be the proximity to Mayan ruins and sacred places. Arrangements are being made for performances at some of the many Mayan locations near Cancun, including a special sunrise concert at the sacred Royal Bell Court at Chichenitza.

Total cost of the program is \$1,695.00 which includes air transportation from the New York area, living accommodations at five-star, beach-front villas, ground transportation in Mexico, airport taxes and several excursions. Meals are not included but all villas have full kitchens. For more information please contact: A. Harris Stone or Natasha Wremenko, Southern Connecticut State University, 501 Crescent St, Jennings Hall 309, New Haven, CT 96515; (203) 397-7048.



Founded 1929

Honorary President
Mstislav Rostropovich
President
Taki Atsumi
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Frank Chappet
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The American Cello Council, Inc.

340 West 55th Street, 5D • New York, NY 10019 • (212) 586-7137

February 10, 1992

Dear Colleague:

We are writing to report on our November 9th Council Meeting which was held in New York. Present were: Taki Atsumi, Esther Prince, David Sanders (Chicago Cello Society) and George Moquin. In our October letter we had requested input in writing from all those who would not be able to attend the November 9th meeting. We heard from the following: Ron Costell (National Capital Cello Club), Naomi Blumberg (Oregon Cello Society), Irene Sharp (California Cello Club), and Bernard Greenhouse (Violoncello Society - New York).

The Treasurer's Report was read by Esther Prince. (Copy Enclosed).

Taki Atsumi gave his Report on the Fourth Annual Cello Congress which was held in Tempe, June, 1990.

The rest of the afternoon was devoted to discussion of the following:

GEORGE MOQUIN'S LETTER (which was included in our October letter) Namely, to have a Cello Congress combined with the Leonard Rose International Competition to be held at the University of Maryland, in July, 1993. The Consensus of opinion based on those present and information we received by mail was: As a Council we would cooperate and participate in the Leonard Rose Competition. However, it would not be feasible to have a Cello Congress concurrent with the Competition for the following reasons: Most students, professionals, teachers, etc. are away during the Summer - Festivals, jobs, student programs, etc.; Also there might be factional disagreements caused by the Competition and we would lose the congeniality and collegueship which we have always had at our previous convocations.

THE NEXT CELLO CONGRESS - At this time no firm commitments have been received. However, Charles Wendt of the University of Iowa and Laurence Lesser of the New England Conservatory have expressed interest. We are enclosing Basic Requirements in presenting a Cello Congress.

WORLD CELLO CONGRESS - The Chinese Federation of Cellists is interested in presenting the next World Cello Congress. They have contacted and met with Taki Atsumi in Beijing. We will keep you informed of further developments.



The Cello Congress



To promote the art of cello playing

A Project of
The American Cello Council, Inc.

Cello Chit Chat

Congratulations to all our young members who participated in the Vancouver Academy of Music Chamber Music Competition (*Emily Kyne, Robin Miller, Jessica Werb, Timothy Bartsch, Michael Olsen*) and the Friends of Chamber Music 38th Annual Competition (Sr. Winners: *Joseph Elworthy* (Quartet), Jr. Winners: *Timothy Bartsch* (Trio). Of special interest to VCC was the 2nd place Sr. Winners in a performance of *The Popper Requiem, Op. 66 - Victor Chun, Caroline Jackson and Michael Olsen with Rem Lau - piano*. Congratulations!

Winner of the 1992 Caroline E. Riley Scholarship is *Joseph Elworthy*, off to Yale University to continue his studies with *Aldo Parisot*.

Recommended to the Provincial/National Finals of the Music Festivals - *Jeehoon Kim* (Coquitlam). To the Provincial Finals: Intermediate - *Amy Laing* (Nanaimo); Seniors - *Timothy Bartsch* (Coquitlam); Juniors (Kiwanis) *Caroline Emma Preuss*.

Congratulations to *Victor Chun* on being one of six finalists for the Kay Norgan Meek Scholarship at the Vancouver Academy of Music, and winning the new Kiwanis Festival Judith Fraser Scholarship.



HERE'S A LEFT-OVER FROM MOTHERS' DAY:

The 20-piece children's ensemble from the prestigious Vancouver Academy of Music had just completed their Mothers' Day concert in the Lobby of the Pan Pacific Hotel – and were tucking into complimentary hot-dogs in the posh Governor General's Suite when the entire Edmonton Oilers hockey team strolled by in the foyer; Shrieking with delight, the kids were off in hot pursuit – with 13-year old cellist *Jonathan Braunstein* leading the charge. All got autographs, including violinist *Theresa Rudolph*, 12, thrilled to get Number 35 to sign her sheet-music of *Vivaldi*. (Theresa didn't know who Number 35 was and doesn't care!).



La Quinzaine de Montréal: The Cello - No Strings Attached was the title for a major gathering of 75 cellists and ensembles from 10 countries held April 1-15 in various areas of Montreal. Unfortunately, communication in Canada from East to West somehow gets lost at the Rocky Mountains, so news of the 40 concerts, multi-media productions, dance and cinema events which covered the entire spectrum of cello repertoire from Baroque to 20th C. to jazz and rock and 20 premieres got to most of us after the fact. Seems a shame that Montreal never bothered to send any information to Cello Clubs. I read about it in *Canadian Composer* and *The Globe and Mail* (Apr. 14) and was fortunate to hear some of the 15 CBC stereo broadcasts. Some of the premieres included Vancouver composer *Paul Dolder's* "Physica of Seduction, Invocation No. 3 for cello and tape" performed by *Richard Armin* (inventor of the RADD electric cello). *Guy Fouquer* (Pr. Cello Montreal Symphony) performed a new work "Paeon" by *Otto Joachim*. Icarus, a jazz group presented a program featuring *Eric Longworth's* *Rohan de Saram's* (Arditti String Quartet) solo recital included a piece by *Roger Reynolds* (Britain) featuring accompaniment on the *tampura*, a guitar-like Sri-Lankan instrument.

The final concert featured *Anner Bijlsma* playing *Bach*, *Ernst Reijseger* improvising with nine young Canadian cellists, and a french ensemble playing a new work by *A. Rudajer*. *Bijlsma* and *Reijseger* were both part of a small invasion of Dutch artists sponsored by the Festival, which basically featured the works of composers who collaborate very closely with cellists.

Vancouver Recital Society opens its 1992/93 series of **September 20th** at 8:00 pm (Pre-concert talk at 7:15 pm) at the Playhouse with *Jian Wang* cello, and *Li Jian* piano. *Jian Wang*, from Shanghai first came into world-renown at age 10 in the documentary film "From Mao to Mozart". Since completing his studies at Yale, he has embarked on an impressive concert career.

A small nugget of information for travelling cellists. Remember that when you travel on older DC-10s, the only bulkhead seat not by an exit is in 1st class! Airlines generally are no longer offering special rates for cellos (however, *Marcus Stocker*, who recently did a wonderful 3-day workshop and concert in Vancouver, seemed to spirit his cello aboard planes in Canada in a miraculous fashion, including one trip it made in the pilots cabin!). If travelling with a cello (and paying for the seat yourself) try to fly on Boeing 767s - also have improved safety features.

In case you are in San Francisco June 15 - 19, go and audit the 3rd annual *Margaret Rowell* String Seminar with *Irene Sharp*.

Santa Barbara Symphony.

Esperia Foundation 1992 Young Artists' Competition (strings)

James Wright G. Mgr. (805) 965-6596

214 E. Victoria Street, Santa Barbara, CA 93101

November 13, 14, 15, 1992

Fee \$30

Deadline: July 15, 1992

News from *Morag Northy* in Calgary, with 20 students and a creative concert idea (stolen from her mother, violinist *Gay Northy*) - a concert dedicated to a composer (i.e. Mozart) with a history research party complete with birthday cake! *Morag* plays in and manages her own versatile ensemble, VAD, a piano trio "for all your entertaining needs". Phone: (403) 230-3880. *Morag* is getting married July 3rd.

Congrats to *Stephanie Finn* on her engagement to *Evan Drachman*, and to *Neil Janmohamed* on his recovery from a serious illness. *Neil*, *Joseph Elworthy* and *Jeehoon Kim* will be a wild and woolly trio of Vancouver cellists at Banff this summer.

Cellist's Viewpoint" (or a letter to the Editor!)

"Hello!"

"Hello, Dave ... it's Judy. Have you finished the article you promised to write for the 'Cello Club Newsletter?'"

"Uh, hi Judy, so um, you still want it, eh?"

"Yes, Dave. You were so enthusiastic after auditing both Markus Stocker's masterclasses, and, attending his concert in lieu of your paid ticket to a Friends of Chamber Music concert, I felt it was important other cellists heard what you got out of Stocker's visit."

"Well, it was the most informative, interesting and enjoyable six hours of masterclasses I ever sat through. The concert on his last evening here was a real gem, too. Sure had no regrets giving away my F.C.C. ticket. But, I'm just a beginner, Judy. After watching all those young cellists perform feats with the cello which I can only dream about. ... why, after the first evening, I thought perhaps I should switch from cellist to Kazooist! Seriously, Judy, how can I comment on all the great ideas and techniques I gathered from the masterclasses? Come-to think of it, my venerated teacher was taking notes, also! You tell 'em!"

"David, at our lessons, you know how I'm often apt to not so gently "adjust" the fingers on your left hand? How would you like to have them broken next time!?"

"Uh, ... o.k. Judy, how soon do you want it?"

"Tuesday morning will be fine".

"Well, I suppose you're right. Something should be said. I sure could not understand why so few people showed up to audit the classes. It's a real shame. I learned a lot, the students learned a lot and, after the three hours were completed, I didn't want to leave. Stocker's enthusiasm, intelligence, talent and sense of humour was a sheer delight. And such an excellent concert; so poorly attended. Stocker and Julie Lowe were obviously enjoying themselves with such a varied repertoire. I was expecting them to play a C & W piece next. I probably would have liked that as well!"

"Good, Dave, just put all that enthusiasm into your article, so hopefully the next time we are fortunate enough to be visited by a cellist of Stocker's stature, we will get a whole lot more out to see him."

"O.K., Judy, I'll try and, you will be nice come next lesson?" - Dave Watt

♪ ♪ ♪ ♪ ♪ ♪

The conductor for the recent VO production of "Don Pasquale" *Marco Guidarini*, was born in Genoa, Italy, studied voice conducting and cello and completed his cello studies with *Andre Navarra*. As a boy, he sang all the boy soprano operatic roles, and for 6 years was principal cello with the Genoa Opera. The Vancouver cello section had a great time with maestro Marco - super to have a cellist on the podium - especially one who has been on our side of the pit! Marco joined the Van. Cello Club and made a generous donation to the Summer Bursary fund. He returns to Vancouver the spring of '93 to conduct "La Boheme".

Dorothy Bishop, A Calgary cellist has recently had published a new book "The Musician as Athlete." She writes that although most professional musicians practise daily, they have lax attitudes towards good dietary and exercise habits often resulting in nagging injuries; i.e. bursitis, tendonitis, back problems, sore thumbs, elbow pain, etc. Problems of her own, led to an interest in fitness, diet and herbal remedies. Quoting Bishop, "Even though musicians develop muscles through playing, they need backup elsewhere in the body."

FOR SALE:	½ Suzuki (1974) + padded case Rosemary Clapham	\$500	266-6813
	¾ Chinese in very good condition Penny Nichols	\$500	984-7130
	¾ Chinese Judy Fraser	\$485	926-2648
	¾ Czech "	\$500	"
	½ Chinese "	\$385	"
	4/4 German, Cushy Case, Bow "	\$1,500	"
	4/4 Williams (1934) "		876-7148
WANTED:	¾ Bow Penny Nichols		984-7130