

# Newsletter



# Vancouver Cello Club

MAY 1987

Editor: Judith Fraser

## VANCOUVER CELLO CLUB NEWSLETTER

PRESIDENT: Audrey Piggott  
SECRETARY: Ernest Collins  
TREASURER: Judith Fraser  
HONORARY PAST PRESIDENT: Ian Hampton  
EXECUTIVE: Lee Duckles, Eric Wilson, Kristle Armstrong,  
Catherine Carmack, Stephanie Finn.

### ANNUAL GENERAL MEETING

June 17th at 7.30 p.m. at V.A.M. 1270 Chestnut Street, in the library

Cheese, Cheers and Cello Choir

Come to the Annual General Meeting to elect your 1987-88 executive, hear a summation of the past year's activities, see scholarships presented to our talented young cellists, catch up with cello news, have a cup of cheer, a little cheese, and play cello ensembles.

### Stephanie Finn

Warmest congratulations to Stephanie for her distinction in being awarded a Cello Scholarship at the School of Music at the University of Illinois, Urbana, where she will study with Tsuyoshi Tsutsumi.

Stephanie already has many awards to her credit. She was placed first in cello classes at various Kiwanis Festival Competitions and also won first place in both Intermediate and Senior String Classes at the B.C. Festival of the Arts. In 1986 and 1987 Stephanie was a member of the ensemble groups which won the Else de Ridder Armstrong Chamber Music Competitions at the Vancouver Academy of Music.

On May 26th Stephanie will give her Graduation recital at the Academy when she will be partnered by Robert Koenig. Before leaving in August to take up her Scholarship, Stephanie will attend the Banff Summer Music School where she will be a member of the class tutored by the eminent Aldo Parisot. I know that all members of the Vancouver Cello Club would wish for Stephanie all happiness and success both in her future studies and in her career which lies ahead.

Audrey Piggott  
President.

Summer Music Camps for Cellists

STRING WORKSHOP  
July 6-17th, 1987  
Purcell String Quartet  
(Ian Hampton - 'cello)

OKANAGAN SUMMER SCHOOL OF THE ARTS  
Penticton, B.C. P.O. Box 141  
V2A 6J9 (604) 493-0390

The PSQ Workshop develops reading, orchestral and communication skills through ensemble and string orchestra classes which are offered to performers of all ages daily in an informal atmosphere.

Week 1: Intermediate to Senior (Suzuki Book 2-6)  
Cellists should know 4th position. Mon-Sat. 9 am-12; 1-3 pm (\$140.00)  
Week 2: Intermediate to Senior (Suzuki Book 4-10)  
Cellists should know tenor clef. Mon-Fr. 9 am-12; 1-3 pm. (\$130.00)

Deposit: \$40.00 Hostel accommodation at O'Connell School with meals (no mattresses are supplied). Supervised for students age 12-18 yrs. \$140.00 a week - Adults \$18 a day - Day students Breakfast \$2.25 Lunch \$3.50 Dinner \$5.00

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Johannesen International School of the Arts (Victoria, B.C.)

103-3737 Oak Street  
Vancouver, B.C.  
V6H 2M4 (604) 736-1611

after July 7th: 3400 Richmond Road  
Victoria, B.C.  
V8P 4P5 (604)595-2626

3 Week program	July 15-Aug.4 Aug. 6-Aug.26
6 Week program	July 15-Aug.26
Boarding student	3 week \$1,250.00 6 week \$1,805.00
Non-Boarding Auditor	3 week \$ 650.00 (All classes & concerts) 6 week \$ 950.00

Cello Faculty: Laurien Laufman - Faculty of Music U. of Illinois  
Harvey Shapiro - Faculty of Julliard School  
Tsuyoshi Tsutsumi - Faculty of Music U. of Illinois  
(last 3 weeks) Toho Conservatory: U. of Indiana

New Zurich String Quartet (first 3 weeks) Patrick Demenga 'cello  
Quartet Canada (first 3 weeks) Tsuyoshi Tsutsumi 'cello

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PROVINCIAL SUMMER STRINGS ACADEMY Course No. 80405

July 6-24  
Faculty of Continuing Education  
University of Calgary  
2500 University Drive N.W.  
Calgary, Alberta T2N 1N4 (403) 220-4713

Room and Board and Tuition (out of Alberta) \$650.00  
Cassette tape must be submitted.

The Academy is for string students who have achieved the level of Grade VI, and there are two groups - intermediate and advanced. Daily technique classes and Master classes every other day. All students are expected to practice 3 hours daily and attend counselling sessions. Enrollment is limited.

Faculty: John Kadz 'cello.

CAMMAC - 35th Anniversary  
Miracle Valley  
July 19-26  
Phone: Jack Downs (604)980-5341

Experience the joy of making music at a relaxing, comfortable country retreat. Programs for singers, string, wind and recorder players (and children), as well as a course in hand bell ringing. Weekly price: \$325 for adults, \$270 for students, \$164 for children aged 6-12. Family discounts and some scholarships.

Strings: Jack Downs and Stephen Wilkes.  
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<u>BWV No.</u>	<u>Opening Words</u>	<u>First Performance</u>	<u>Position in Church Calendar</u>
180	Schmücke dich, O liebe Seele	22nd October 1724	20th Sunday after Trinity
115	Mache dich, mein Geist, bereit	5th November 1724	22nd Sunday after Trinity
41	Jesu, nun sei gepreiset	1st January 1725	New Year
6	Bleib bei uns, denn es will Abend werden	2nd April 1725	2nd day of Easter
85	Ich bin ein guter Hirt	15th April 1725	Misericordias Domini
183	Sie werden euch in den Bann tun	13th May 1725	Exaudi
68	Also hat Gott die Welt geliebt	21st May 1725	2nd day of Whitsun

### Cello Calendar

May 22nd 8.30 pm North Vancouver Centennial Theatre  
Stephanie Finn Soloist with North Shore Chamber Orchestra  
(Conductor: Philippe Etter)

Program includes: Kol Nedrei (M.Bruch)  
Five Concert Pieces (Couperin arr. by P.Etter)

May 26th 7.30 pm Koerner Recital Hall  
1270 Chestnut Street  
Vancouver

Stephanie Finn V.A.M. graduation recital

### Adult Classes

The last adult class for this season will be held June 17th at 8 pm at the annual general meeting.

### Cello Club Recitals

June 19th 7 pm will be the final student recital. We will break for eats in the middle so the juniors can leave early.

### Workshop with Colin Hampton

The Vancouver Cello Club and The Vancouver Academy of Music will co-sponsor a Bach and Beethoven workshop with Colin Hampton.

Dates: September 23 10-1 pm Koerner Recital Hall  
September 24 10-1 pm  
September 25 10-1 pm

We will commence each session with a ½ hour of Colin Hampton's cello ensemble arrangements at 9.15 am.

Cost: Participants: \$25.00  
Auditors: \$ 5.00 per session

Auditors may also participate in the cello ensemble play-ins.

Colin Hampton was born in London in 1911, and began his cello studies at 13 years with Allison Dalrimple (as did Ian Hampton) at the Junior School of the Royal Academy of Music. When he was 15, Colin became a student of Herbert Whelan at the R.A.M. along with William Pleeth, Zara Nelsova, Douglas Cameron. Just before Colin's 17th birthday, the Griller Quartet was formed, all R.A.M. students, and they remained together for nearly 33 years. In 1947 the summer school Music Academy of The West was begun at Santa Barbara, California. The Griller Quartet played concerts that summer and was asked to stay on in California. Block, Bax, Bliss all wrote quartets for the internationally famous Griller Quartet. Colin formed the first North American Cello Club in California 36 years ago, and still remains an active member. Colin Hampton presently lives a full life in Kensington, teaching, ("music, not the 'cello'!"), composing and arranging for cello ensembles, and is much in demand for workshops and adjudicating.

CYMC 1987: "Fine music, new friendships, great food and a summer to remember."

Strings: Junior 8 yrs. up 1 year  
Intermediate 12 yrs. 3 years  
Sr/Advance: 14 yrs. 5 years

Minimum registration: 2 weeks

Week 1 July 5-12, Week 2 June 12-19, Week 3 July 19-26  
Week 4 July 26-Aug.2

Fee structure: 2 weeks \$565.00, 3 weeks \$815.00  
4 weeks \$1,030.00, plus non-refundable registration  
fee of \$40.00 and library card \$10.00

Students for orchestra are asked to submit a placement only tape

Cello faculty: Gisela Depkat

CYMC: P.O. Box 3056, Courtenay, B.C. V9N 5N3 (604)338-7463.

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Vancouver Society for Early Music (732-1610)

Medieval Program: July 19-August 1 Sequentia (Cologne)

Baroque Program: July 19-August 1 - Advanced level, master classes  
ensembles, orchestra. Faculty includes  
Monica Huggett (baroque violin) and Sarah  
Cunningham (gamba)

Early Music and Dance: August 9-15 Workshop for instrumentalists  
and singers of all levels - New World Consort.

Limited funding is available to help young students with the cost of  
attending summer camps. Donations to this funding are always  
welcome and are a fine investment in the future of music. Teachers  
wishing to recommend a student for consideration should contact  
Judith Fraser at once.

"Authenticity"

Some stimulating and perceptive comments are contained in an inter-  
view with Anner Bylsma in the Spring issue of "Musick" (Vancouver  
Society for Early Music - Vol.8 No.4 p.2).

Authentic, Bylsma says, is for him a performance of a piece of music  
that he has known for all his life, played in a manner which shows  
the music to be even more powerful than he thought it was.

J.S. Bach and the Violoncello Piccolo - Ernest Collins

During his sojourn at Cöthen (1717-1723), J.S. Bach wrote six suites  
for violoncello solo, the sixth of which was written for a five-  
stringed cello, tuned CG d a e'. Spitta suggests (ii 4 and 100)  
that the suites were composed for Christian Ferdinand Abel, cellist  
and gambist at the Court of the Prince of Anhalt-Cöthen (and father  
of Kark Friedrich Abel, later a pupil of J.S. Bach at Leipzig, and  
later still, a contemporary of Johann Christian Bach in London).  
George Pratt, however, suggests that it may have been Christian  
Bernard Linigke for whom these suites were written. Linigke was  
an outstanding cellist of the time, and played in the Court orchestra  
at Cöthen. (Pratt, Preface; Cowling 96; Markevitch, J.S. Bach iii).  
The sixth suite was written for either a violoncello piccolo, or a  
full-sized cello with five strings - probably the former (Sachs 362).

These suites have long been a staple of violoncello literature.  
By contrast, the arias with obbligati for violoncello piccolo in the  
J.S. Bach cantatas are almost unknown - with the exception of the  
aria, "Mein gläubiges Herze" in Cantata BWV 68 - which, even so,  
tends to be known in the form of subsequent arrangements, rather  
than in its original form.

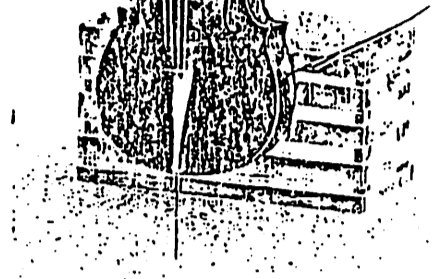
These arias derive from the tremendously productive period at the  
beginning of Bach's sojourn at Leipzig. Bach took up his position  
as Thomaskantor on 8th May, 1723, and from then until mid-1725,  
immersed himself in the task of composing a body of cantatas for  
performance on each of the Sundays and festivals of the Church year.  
This spate of activity ended mid-way through 1725, for some reason  
not known to us - probably due to increasing frustrations with the  
Leipzig authorities (Herz 12).

The cantatas containing the obbligati for violoncello piccolo  
originate from this period of intense activity in cantata writing  
(except for BWV 49, which came towards the end of 1726). The dates  
of first performance were as follows:

May 1987  
Page five

# A Cello in the Boiler Room

by Zara  
Nelso  
New York  
New York



It was two days before Christmas, 1939, the night of my 21st birthday. My sister Ida and I had just traveled from war-threatened London to Toronto, Canada. We had chosen to go there instead of moving to Australia with our parents and young brother. Between us we had less than five dollars - just enough money to pay for a week's boarding at the YWCA.

And there was another problem. "I'm sorry, young lady," the YWCA director had said, eyeing the huge leather cello case in my hand, "but you won't be able to play that around here. The walls are much too thin."

Now Ida stood in our drab and tiny room, staring at me wearily. "Where will you practice?"

"Maybe I can't for a while," I answered miserably. But I couldn't imagine a day without cello practice, let alone weeks. I'd been in training since the age of four, and I loved the work as I'd always loved the music.

"It is ironic," Ida said, trying to joke. "I can still remember a time when you didn't want to practice."

I remembered it too. I was six at the time, and I resented having to take lessons and practice in the afternoons while my schoolmates went off to skate and toboggan. When I complained to my cello teacher, he listened quietly, with sympathetic nods of his head. "It is sometimes hard, Zara, to have a talent as great as yours. You do not have this gift by accident, it is a gift from God. But in order to keep it, you must develop it and share it with others."

I hung my head. "Sometimes it seems too hard - " But my teacher interrupted me, smiling gently. "Remember, Zara, the gift is from God. You do whatever you can, and He will make sure that His gift is not wasted."

His words had helped me then - and I could almost hear him saying them to me again now. Had I done everything I could? "I'll be back soon," I said abruptly to Ida. "I've got to find a telephone." I called the one musician I knew in Toronto. "I need work" I said. "I know musicians' jobs are scarce now because of the war, but if you could just introduce me to a few people..."

"I can't make any promises," he said cautiously. But he did agree to arrange some introductions. As I walked through the YWCA lobby, I saw that the director was still there. She looked so stern and intimidating that I almost walked right past her, but something stopped me. "I know I can't play my cello in my room," I blurted nervously, "but isn't there anywhere - " She surprised me with a warm smile.

"I was just thinking of you. Do you think you could practice in the boiler room?" I could, and I did. Though the basement was cramped and mildewy, full of boxes and molding crates, I practiced there every day, sometimes for six and seven hours at a time. My new acquaintances helped me too. As winter turned into spring and spring into summer, I always managed to find just enough recital work to pay for our room and board. And when I wasn't working, I was practicing.

"How can you concentrate down there?" Ida asked me one thick, humid afternoon.

I was headed back down to the basement where the boiler room felt like a sauna.

"I try to focus only on the music," I told her. But that afternoon I couldn't feel anything but hot. I sat on an upside-down wooden crate, my cello gripped between my knees, and hoped desperately for a cool breeze to riffle through my music sheets.

I had to stop playing every few minutes just to wipe away the sweat that was trickling into my eyes. One hour passed. Then two. Overheated and disgruntled, I felt like giving up. I didn't want to think about those words: "You do what you can..."

I moved directly beneath a window, hoping to catch more of a cross-breeze. I picked up my bow again. And at last, in spite of the airlessness and the heat and the ache in my shoulder, that "magic" moment in my playing finally came. I could no longer feel sweat or hear street sounds drifting through the basement windows. I played for a long time, eyes closed, arm stretching.

"Young lady! You there! Hello!" The words came from high above my head. I looked up - and was so startled that my bow went clattering across the floor. A man was crouched on the sidewalk, peering down at me through the basement window. Behind him I could see a dozen more faces grinning down at me. "You play beautifully," the man said. The rest murmured their agreement. I managed a thank-you, staring at him blankly. "Do forgive us for startling you," the man apologized. "My name is Ellie Spivak". When I still didn't answer, he added, "I'm the concertmaster for the Toronto Symphony."

A concertmaster? Crawling around on the sidewalk to listen to my practicing?

But it was true. He and some members of his orchestra had been walking to a rehearsal when they heard the sounds of my cello drifting up from the basement. They'd been clustered by the window, listening to me for nearly 20 minutes.

"You're quite remarkable," he continued, sounding amused, "and if you could be persuaded to come up out of that cellar, I'd be delighted to arrange an audition for you with the symphony."

Unlikely as it seems, one week later I auditioned for Sir Ernest MacMillan, conductor of the Toronto Symphony. After that, even more unbelievably, I found myself playing as first cellist for that prestigious orchestra.

I have been a cellist for more than 50 years now. I've had the good fortune to appear as soloist with the leading orchestras of the world as well as to give hundreds of recitals. And I still hear my teacher's words: "You do whatever you can, and God will make sure that His gift is not wasted."

Vancouver Chamber Music Festival - 6 Concerts

July 24 - Aug. 3rd

Mail

St. George's School  
4175 W 29th Avenue  
Vancouver (Free parking)

Vancouver Recital Society  
P.O. Box 35605  
Postal Stn. E  
Vancouver, B.C. V6M 4G9  
(604) 736-6034

Single tickets: \$15 (student/SR \$12)  
6 concerts \$72 " \$54  
4 concerts \$56 " \$44

Dinner: 6.00 pm (\$14.50 per person No host bar)  
Reservations 48 hours in advance - 736-6034  
Prepaid, or held with VISA

Pre-concert recitals 7.30 pm  
Concerts 8.30 pm

Cellists: Gary Hoffman, Steven Isserlis, Toby Saks

Note: July 26 (concert #2) Pre-concert Recital J.S. Bach 5th Suite (C-) Isserlis  
July 28 (concert #3) " Piatti Serenade for 2 celli/piano Hoffman & Isserlis  
July 30 (concert #4) " Chopin Sonata Op.65 in G-Saks & O'Riley  
Aug.3 (#6) " Boccherini Sonata in G (2 celli) Isserlis & Saks

<u>BWV No.</u>	<u>Opening Words</u>	<u>First Performance</u>	<u>Position in Church Calendar</u>
175	Er rufet seinen Schafen mit Namen	22nd May 1725	3rd day of Whitsun
49	Ich geh'und suche mit Verlangen	3rd November 1726	20th Sunday after Trinity

Hans-Joachim Schulze (Bach-Archiv, Leipzig) has suggested (Schrammek 353) that the player for whom these obbligati were written was George Gottfried Wagner (1678-1756), who was, at the period when these cantatas were composed, employed as a violinist at Leipzig. In 1726 Wagner applied for a post at Plauen (about 100 kilometres south of Leipzig); Bach wrote a letter of recommendation for him praising his playing of cembalo, organ, violin, cello and other instruments. Following this recommendation Wagner moved to Plauen in November, 1726, and Bach wrote no further obbligati for violoncello piccolo; the one in BWV 49 (3rd November, 1726) may well have been a parting gift to him from J.S. Bach.

References:

- Cowling, Elizabeth                      The Cello, London: Batsford, 1983
- Herz, Gerhard                              Bach: Cantata No.4, New York: Norton 1967
- Markevitch, Dimitry                      Cello Story, Princeton: Summary-Birchard Music, 1984
- Pratt, George (ed.)                        J.S. Bach: Six Suites for Solo Cello, London: Stainer and Bell, 1979.
- Schrammek, Winfried                      Viola pomposa und Violoncello piccolo bei Johann Sebastian Bach, Wissenschaftliche Bach Konferenz, Leipzig, 1975
- Spitta, Phillip                              Johann Sebastian Bach, London: 1889, New York: Dover, 1951
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