

# Newsletter

## Vancouver Cello Club



JANUARY 1994

Editor: Judith Fraser

President:	Ian Hampton	939 loco Road, Port Moody, V3H 2W9
Secretary:	Ernest Collins	1407 Haywood Ave., West Vancouver, V7T 1V5
Treasurer:	Judith Fraser	210 - 235 Keith Rd., West Vancouver, V7T 1L5
Past President:	Audrey Piggott	
Executive:	Kristl Armstrong,	Lee Duckles, Michael Olsen, Kristl Armstrong, Jean Ireland, Heather Hay
American Cello Council Delegate:	Judith Fraser	

### FOUNDING MEMBER OF VANCOUVER CELLO CLUB SPONSORS PERFORMANCE

The concert by Anner Bylsma and Pacific Baroque Orchestra on April 16th is sponsored by longtime member and VCC supporter Ernest S. Collins. It marks his completion of sixty years amateur cello-playing.

"The cello has been, during these years, a constant source of inspiration, delight and refreshment of the spirit", Ernest says.

"I felt that I could not let this anniversary go by unmarked, especially as the 50th anniversary slid by me unnoticed. To sponsor the appearance of Anner Bylsma as soloist with

Pacific Baroque Orchestra seemed to me to be the ideal opportunity. Cellists in particular owe a great debt to Anner for his inspiration and example, and for his unfailing willingness to respond to those who seek his help."

"What I am attempting to express, in associating myself with the concert in this way, is a profound feeling of gratitude for the bounties of the past, and a confident hope for the future".

The concert on April 16, 1994 will take place at Metropolitan Tabernacle, 189 W. 11th Ave., Vancouver, and will include concertos by Leo Vivaldi & Boccherini. It forms part of the 1993/94 Season of Early Music Vancouver.

### SUMMER & FALL CELLO EVENTS AROUND THE COUNTRY

This past summer, a special workshop was held at the University of South Carolina, Columbia, with cellist Dr. Bob Jesselson entitled "Cello Practice Club". It was an all-day, very intensive time, June 7 - 11 (1993), involving approximately 6 hours daily practice, plus lessons, master classes and chamber music focusing on practice techniques.

The *Chicago Cello Society* and *Northwestern University of Music* sponsored a Fall Cello Festival Sept. 9 - 12. Master classes were given by Kim Scholes, Hans Jorgen Jensen and members of the *Chicago Symphony* cello section.

CSO cellists did an "Audition Master Class" for the college students using standard orchestral audition material like Beethoven 5th, Don Juan, Brahms 3rd, Mozart Magic Flute Overture and Wagner's Tannhäuser Overture. Recitals were given by Laurien Laufman, Marc Johnson, Ko Iwasaki; Sonatas by 20th C masters; Music by Cellist-Composers; Music for Cello Ensembles; Past and Present Chicago Cello Society Competition winners; Baroque Repertoire; Music written after 1950 and a 1993 competition for cellists under 30 years.

### THE CAROLINE E. RILEY SCHOLARSHIP (Approx. \$1,400 CDN)

Open to members about to leave their home base for the first time for further cello study. The scholarship will be awarded on audition in May 1994 at the V.A.M. Written application must be submitted to Judith Fraser **before May 1, 1994**. Use form below.

#### VANCOUVER CELLO CLUB

Judith Fraser, Treasurer  
Vancouver Cello Club

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

#### Caroline E. Riley Scholarship

I hereby apply for this scholarship to be awarded in May 1994.

- Please check  I am a member in good standing of Vancouver Cello Club  
or  My application for membership is enclosed  
 I propose to leave my home base for further cello study

at \_\_\_\_\_ on \_\_\_\_\_  
(approximate date)

NAME: \_\_\_\_\_ PHONE: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

Postal Code

Reprinted from MSIFCAPA "Newsletter" (Fall '93)

### LEONARD ROSE TESTIMONIAL

Friday, July 23, 1993 was an evening of celebration tinged with sadness as notables from the music world, friends, and members of the Rose family joined with music lovers and Festival and Competition artists to pay tribute to Leonard Rose. In the documentary film which began the event, Mstislav Rostropovich stated simply "I miss him" - a sentiment repeated many times that evening.

Following the film, which also included interviews with former trio members Isaac Stern and Eugene Istomin, there was a short recital in Tawes Theatre featuring performances by pupils and colleagues of Rose. Matt Haimovitz, Rose's last pupil, gave a passionate and eloquent rendition of Debussy's *Cello Sonata*, accompanied by pianist Samuel Sanders, and Paul Tobias gave the world premiere of David Charles Sampson's *Three Arguments*. Following a performance of Boulez's *Messagequise* for cello ensemble, all the cellists gathered on stage for a moving performance of Davidoff's *Hymne*.

After an opportunity to greet artists and friends at a reception, guests continued on to dinner in the Grand

Ballroom, Stamp Union, and a welcome by the University's new Provost, Dr. Daniel Fallon. Entertainment was provided by musicians from "Strolling Strings" in the candle-lit Grand Ballroom in Stamp Union. The ballroom was decorated with an abundance of white flowers and dominated by a huge photograph of Rose which served as a backdrop for each speaker. Testimonial Chairman Marta Casals Istomin introduced guest speakers who shared their memories of Rose. Leonard Rose's colleague Bernard Greenhouse, his pupil Yo-Ho Ma, his friend and manager Lee Lamont, President of ICM Artists, and his widow Xenia Rose Forma spoke lovingly of the man who was America's greatest cellist and recalled his kindness, honesty and integrity.

Although Leonard Rose is missed deeply by all those whose lives he touched, we were reminded that his legacy does indeed live on, in his recordings, his editions of the cello repertoire, in the achievements of his students and their students, and now in the university of Maryland International Competition honoring his name. Applause to George Moquin for this very special evening celebrating the life and work of Leonard Rose!

Janet Dowling *Director*  
Public Relations, MSICPA



The Semi-finalists, flanked by Jury Chairman Bernard Greenhouse (L) and George Moquin (R).

Back row, L to R: Pi-Chin Chien (Switzerland), 28, *The Nathan and Doris Patz Prize*; Eckart Runge (Germany), 26, *The Gery Mois Prize*; Wolfgang Schmidt (Germany), 21, *The Kindler Foundation, Inc., Prize*; Hillel Zori (Israel), 27, *The Ronald Costell and Marsha Swiss Prize*; Pansy Chang (Vienna, VA, USA), 23, *The GeorgeBatka Memorial Prize*.

Front Row, L to R: Felix Fan (La Jolla, CA, USA), 18, *The American Cello Council Prize*; Sergei Novikov (Russia), 18, *The Gordon and Jean Wells Prize*; Hans-Georg Mathe (Germany), 26, *The Carmen Sorbello Sasmore Prize* and Melissa Brooks (St. Louis, MO, USA), 23, *The Prince George's Arts Council Prize*.



Marta Casals Istomin, Testimonial Chairman, chats with Yo-Yo Ma.

Alban Gerhardt, age 24 of Germany, made his New York debut at Alice Tully Hall, Lincoln Centre, Nov. 13, 1993. There was the annual South Carolina Cello Choir Festival in Sept. sponsored by the SC-ASTA State Chapter with Phyllis Young from U. of Texas, Austin, doing master classes. Ms. Young also was guest master cellist at Cilation at Miami, Fla, also sponsored by ASTA.



Alban Gerhardt

Reprinted from Winter 1994 - National Capital Cello Club Newsletter:

### Alban Gerhardt's Artistry Unaffected by Cycling Injury

Alban Gerhardt, the First Prize winner of the Leonard Rose Competition, arrived for his recital at Frederick Community College (Oct. 30) with his left hand wrapped in a bandage. A bicycle accident in Cologne earlier in the month had brought his cello-playing to a stop, but he gamely took the stage to play most of the originally-scheduled program.

Two days later, in the marvelous ambiance of LeClerc Auditorium at the College of Notre Dame, and a week later, at the Embassy of Germany, Gerhardt played his full program, seemingly unhampered by his throbbing hand, though his bandages tended occasionally to unravel. Accompanied in Baltimore by Belgian pianist Norberto Cappone, his performance earned high praise from the *Baltimore Sun's* Stephen Wigler, who found it "little less than a miracle" that Gerhardt could play so beautifully with such an injury.

These performances gave an advance hearing of Gerhardt's New York recital at Alice Tully Hall, on Nov. 13, an

engagement offered as part of his First Prize award. Playing to a near-capacity crowd, Gerhardt and pianist Markus Becker opened with Beethoven's Sonata in A, op. 69, and Brahms' Sonata in F, Op. 99. These were followed by Debussy's sonata in D minor, Kodaly's Sonata for Unaccompanied Cello, Op. 8, and two encores: Kreisler's *Tambourin Chinois* and Debussy's *Clair de Lune*.

The *New York Times* reviewer, Allan Kozinn, made no mention of Gerhardt's injury, which was by the not visible to the audience, and apparently had no audible effects. The review praised Gerhardt's "... burnished tone, focused intonation, and technical dexterity ..." and reported that "... Mr. Gerhardt found both the passion and the color in Debussy's Sonata in D minor." Both the *Baltimore Sun* and the *New York Times* singled out the Kodaly for special praise.

Alban Gerhardt will appear on the west coast during the coming year with pianist Norberto Cappone. He will return to the Washington, D.C. area in 1995 for recitals at the Phillips collection (Jan. 25) and the Lyceum (Feb. 12).



Here in Vancouver, the VCC held a wonderful 2-day workshop with Bob Bardston (Medicine Hat College, Alta.) Nov. 6th & 7th, at the Vancouver Academy of Music. There were 3 sessions: an Intermediate level masterclass, a Senior level masterclass, and a special session for adult cellists of any level. It was an inspiring and stimulating weekend,

and as usual, Bob gave unstintingly of his time and energy.

The VCC also had a fun evening Dec. 17 with "Carols and Cheer" for cellists of any age at any stage! We hope to do a similar evening on March 17th at the VAM.



### Letter to the Editor:

January 1994

Dear Judy:

Further to our recent conversation, I thought you might be interested in an account of my adventures in buying a new (contemporary) cello. But first, - - - a little background - - -. When my wife and I were in London, we had in mind to do a little searching here for a fine cello which, according to some, meant 1) it should be Italian, and 2) it should be documented. It so happened, that Chris Catchpole, a retired sub-principal cellist of the V.S.O. and a personal friend, was to be in London during our visit and he very kindly offered to guide us to some of his old haunts in the cello world for some 3 or 4 days. From this interesting and edifying experience, I arrived at several conclusions: 1) Anything we saw was, in my view, very expensive. This was subsequently confirmed by the auction reports published in "The Strad" and "Strings" where prices for instruments conforming to the criteria above were well beyond \$200,000. Instruments of this calibre are probably less expensive in N. America than in Britain. 2) At these prices, I abandoned the prospect! 3) In any case, the problems of transport from Britain to Canada are enormous. 4) It appeared to me that there was some reluctance on the part of the principal dealers to sell a fine instrument to someone who would be taking it out of the country.

An article in the May '93 issue of "Strad" caught my eye. At the International Luthier Competition of the "Violin Society of America" a silver medal was won by a husband/wife team in Petaluma California. Their names are Joe Grubaugh and Segrin Seifert. When I was in San Francisco, I called them on the phone. They struck me as amiable, knowledgeable, and dedicated to their profession. They didn't have any cellos on hand but they referred me to a professional cellist in Oakland who had 2 models they had made - a Guarnari and a Stradivari. I visited him in Oakland, spent a few hours talking about and playing on his 2 cellos. I was impressed enough to go to Petaluma, to try to get a better feel for the terms under which I might get a cello from them. In summary, the arrangement

was - - he would make the cello, and when it was ready, I could try it over a 2-week period and if I liked it, I could give him \$18,000 U.S. If not, he would be free to offer it to others and there were no strings attached. I asked him to go ahead on a "Strad model b".

Last November it was ready! I realized that I was no more qualified to judge a contemporary instrument than fly over the moon! I phoned my very good friend Bob Bardston to ask his advice. I was delighted and relieved when in the course of the conversation, he offered to come to California and we would go to Petaluma together. He brought his much-admired cello, so we had it, my French cello and the new Strad model to compare. Needless to say we had a wonderful time and I learned a lot from Bob as he went over the 3 instruments in minute detail -- the finish, the varnish, the various registers of the instrument, the response time, the projection characteristics, -- nothing escaped his notice. He wanted some small adjustments made so we went to see Joe. Two strings were changed to improve uniformity of sound quality across the strings. The sound of G# in the 4th pos. on the A string was not equally resonant with the other notes in the general region, so Joe loosened the strings a little and tapped the foot of the bridge on the C side and moved it an immeasurable amount. It worked! What mysteries these instruments hold! As you now know, I bought the cello and I haven't had a moment's 2nd thought. The string solution may be of interest. The C and G are Wolfram, the A is a Larson to which Bob is now converted. Larson doesn't make a D so I am using a Jargar until I can get a Larson D.

I have had the cello now since December and I have the impression that the sound is changing. At first, robust, bold and forthright, gradually it seems to be getting rounder, smoother with fewer rough edges. In any case, I hope to improve my own playing enough to keep pace with the growth and development of what I believe will be an excellent cello. As I said to Joe before I left him in Petaluma, "I am only 75 now. By the year 2050 I expect to get a very good price for this instrument".

One final note may be of interest. I had bought an aluminum case for the French cello some time ago, and, being very pleased with it, I presumed that the cello would be very comfortable in it. To my dismay, the distance between the lower bouts makes it impossible. When I pointed this out to Joe Grubauch, he said "Don't worry -- I'll give you a new case. Just consider it a small sweetener for the transaction." I'm able to move the cello around for rehearsals, but I will need something more robust, if I were to take it on a plane.

Well, Judy, that's about all there is in the story. Please feel free to share this chronicle with anyone you think might be interested.

Kindest regards (signed: Gordon Clark)

P.S. In my conversation with Joe I asked him where he got his wood to make the cello. To my surprise he said "Bosnia". Reason: In the 1700s Italy ran out of home-grown material and they started the trend, which continues to this day. GFC



National Capital Cello Club Inc. - Fall 1993

Dear Cello Club Members,

I have just returned from our Cello Club Orchestra's annual holiday concert at the Kennedy Center. The Orchestra, made up of 80 members of the Cello Club and led by Maestro Luis Haza, played a number of multiple cello works including a selection of holiday tunes for an enthusiastic audience of more than 300. This Cello Club event is one of my favorites; it gathers cellists of all different ages and stages of advancement to play together and share their love of the cello. The less-experienced cellists profit from the association with more experienced colleagues . . . who are in their turn energized by the enthusiasm of those newer to the study of the cello. As I played I looked around at some of my young colleagues and I realized with a shock that the National Capital Cello Club is older than some of its members. In 1994 the club celebrates its tenth birthday! We hope to present some articles in future newsletters that explore the history of our still-young but venerable institution.

Speaking of young and venerable, another milestone occurs this season as John Martin retires from his position as principal cellist of the National Symphony Orchestra. John was one of the very first members of the Cello Club and his note in the "suggestion" space on that first application became

a rule for us: no meeting more than ten minutes long, then a big party! We will try to oblige John with a welcoming celebration sometime in the spring, to thrust upon him ... ahem ... welcome him to an expanded role in Cello Club activities.

Mstislav Rostropovich will also retire from the National Symphony Orchestra this season. Last year he agreed to conduct a master class for us sometime before he leaves. We hope to have this event sometime in April or May and combine it with a farewell party. We will notify you when a time for this event has been set.

There are two other noteworthy events coming up in 1994. On March 11 the NSO cello section will make one of their rare appearances as an ensemble at the Cumbarton Avenue Concert Series. This concert was sold out the last time we played there, so call for your tickets early. See the Concert Calendar for details. In the spring we will present Sophie Feuermann, Emanuel Feuermann's sister and duo partner, to talk about this cellist who is said by many to have been the greatest of them all.

Now for your New Year's resolution, repeat after me: I will be even more active in the Cello Club during its second decade than I was during its first decade.

Happy New Year!

Glenn Garlick



Founded 1982

## The American Cello Council, Inc.

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

PROPOSED AGENDA  
American Cello Council Meeting  
February 5, 1994  
Washington, DC

Honorary President  
Mstislav Rostropovich  
President  
Takayon Adams  
Executive Director/  
Treasurer  
Editor Prince  
Secretary  
Ronald Cozzit, M.D.  
Legal Counsel  
Frank Chopper  
Consultant  
George Moqua

Cello Organizations  
Albuquerque Cello Society  
Arizona Cello Society, Ltd.  
California Cello Club  
Caroline Cello Club  
Chicago Cello Society, Inc.  
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Georgia Cello Society  
Kentucky Cello Society  
Los Angeles Violoncello Society, Inc.  
Michigan Cello Society  
Mid-America Cello Society  
National Capital Cello Club, Inc.  
Oregon Cello Society  
Pennsylvania Cello Society  
Seattle Violoncello Society  
Vancouver Cello Club, Inc.  
Violoncello Society, Inc.

### Old Business

- (1) Secretary report on last meeting
- (2) Treasurer report
- (3) Executive Director report
  - (a) Madrid overture for World Congress
  - (b) Beijing possibility for World Congress
  - (c) Council award at Rose Competition
- (4) Report on Rose Competition and Festival
- (5) Council policy on Competition awards
- (6) Council Newsletter.

### New Business

- (1) Reports from individual clubs
- (2) Discussion on 1995 World Congress
  - (a) Tentative plans
  - (b) Site for Congress
  - (c) Proposed date
  - (d) Overall budget
  - (e) Participation of Clubs in Congress
    - Financial
    - Programs
  - (f) How to take care of expenses of participating artists . . . foreign & U.S.
- (3) Set date for next Council meeting.

### Masterclass: Bernard Greenhouse on Video

Four hours of cello lessons with Bernard Greenhouse have been recorded on VHS by cellist Ethan Winer, who doubles as president of Crescent Software. His video was on display in the University of Maryland Conference Center lobby this past summer, during the Leonard Rose Competition and Festival. Between Festival events, one could watch gifted young students taking Greenhouse's instruction on the Haydn D-major concerto, the Brahms F-Major sonata, Op. 99, the Tchaikovsky *Rococo Variations*, or the Beethoven A-major sonata. --- Crescent Software, 11 Bailey Avenue, Ridgefield, CT. 06877-4505. Tel. 203-438-5300.

Sunday, December 12, 1993 - North shore News

### Cello masters showed not all in a teenage wasteland..

Dear Editor: Not all our young people are out on the streets or hanging out in malls for want of something to do. I recently enjoyed watching some 15 teenagers at a cello master class, each one able to perform technically and intellectually demanding works on an instrument whose command, at their high level, requires years of concentrated study in the home, although much pleasure can be had from more modest works in the earlier stages of study. Some of these teenagers probably also spend happy hours making music with siblings or friends who, like them and like countless other youngsters involved in crafts, sport, drama, and community work, feel no need to while away the time at dringing parties or to join gangs.

Raymond Sol, West Vancouver

The Cello Congress



*To promote the art of cello playing*

A Project of  
The American Cello Council, Inc.

### ***Allegro Appassionato*, Anyone?**

For more than two hundred years, it has been assumed that there must be at least two musicians present to perform an accompanied cello sonata. Add the page-turner, and that makes three. Even to prepare for a performance, the pianist and the cellist must find time to practise together.

A possible breakdown of this social and musical tradition is signaled by a recent advertisement for the Yamaha Disklavier, a grand piano that can be played in the normal, human way, or can be electronically "activated" to play all by itself. In the advertisement, we see a young cellist at practice next to the gleaming automaton. She may be learning Brahms, or Debussy, or the San-Saens *Allegro Appassionato*. Her flawless accompanist doesn't need the piano score, much less a page-turner: the whole piano part appears to have been memorized in a computer chip.

But appearances can be deceiving. Ethan Winer, a Connecticut cellist and software entrepreneur, reports that the Yamaha catalogue has as yet no recorded accompaniments for the Disklavier to perform with cello. (These recordings come on computer disks which can be inserted into a slot on the piano.) So what does one do? Spend \$20,000 right now for the perfect electromechanical accompanist, in the hope that cello sonatas will eventually find their way into the catalogue?

Mr. Winer has a better, lower-cost idea. He uses an electronic synthesizer, instead of the Disklavier. He points out that synthesizers, electronic pianos and keyboards all understand MIDI, the lingua franca of music-making by machine. A recording made on one machine can be played back on any other. An electronic piano or synthesizer may not produce the same wonderfully authentic sound as the Disklavier, but it can come remarkably close. (Synthesizers use the digitally-recorded sounds of real pianos.).

For practising sonatas, the synthesizer accompaniment offers interesting possibilities. With the on/off switch at your fingertips, you can command your electronic partner to play the same eight-bar passage fifty times until you finally get it right! You can slow down the measures that are interesting for the cello (without affecting pitch), and fast-forward through the piano solos (or edit them out entirely). On most electronic pianos, you can choose the timbre to resemble a modern grand, a fortepiano, harpsichord, harmonium, etc., according to the style and period of the music. Most deliciously of all, you can turn down the volume on the keyboard part so that the cello stands out in all its glory! And of course, your obliging accompanist will never complain about how you play your part.

With such possibilities, one would think that the business of making pre-recorded accompaniments would be already booming. Mr. Winer reports just the opposite. Aside from a relatively small selection of Music Minus One recordings, he has not found any commercially-available MIDI accompaniment disks for the cello. So he has set out to make his own, either by recording the piano parts himself, or by hiring a professional pianist to make them. Having retired from his computer enterprise, Crescent Software, he now finds himself on the verge of a new electronic adventure.

In recent conversation, Ethan wondered if any Cello Club members have also made keyboard accompaniments for MIDI instruments, and he invited cellists to correspond with him. He has volunteered to collect MIDI recordings from anyone who wishes to share them and make them available to other cellists. A pop version of *Allegro Appassionato* is already in his collection, and he is now working on the Dvorak cello concerto and *Suite for Cello and Jazz Trio* by Claude Bolling. Write to Ethan Winer, 32 Seventy Acres, West Redding, Connecticut 06896, or call him at 203-431-9305.



A Presentation to the Kentucky Cello Club  
Presented by Russell Wagner and Joe Overmeyer  
University of Kentucky, February 13, 1993

### **DAY-TO-DAY CARE OF THE CELLO**

#### **Cleaning**

- A. Wipe the instrument after every session with a clean, very soft cloth to remove all rosin dust, hand oils, and perspiration.
- B. Have the instrument professionally cleaned as needed.
- C. Use of cleaning preparations and polishes is not particularly recommended; if they are used they must be applied very sparingly with all residue wiped off with a clean, soft cloth to avoid build-up of sticky oils.
- D. Polish products must never be applied to an area that is cracked, has open cracks or is around open seams. Polish in cracks or seams will stain, and will render them difficult or impossible to glue.
- E. A small amount of alcohol may be used on a small cloth to clean the rosin off the **strings** and **fingerboard**. Extreme caution must be used, because alcohol will destroy most varnishes on contact.

#### **Strings**

- A. If the strings are kept clean and well lubricated with pencil graphite at the bridge and nut notches, tuning will be easier and more stable. This will also make the bridge easier to straighten, if necessary.
- B. If the winding (covering) of a string becomes separated, broken, or loose, the string should be replaced so it will not cut into the bridge, nut, or player's fingers.
- C. Replace strings one at a time using pencil graphite in the bridge and nut notches. They should wrap neatly on the peg, a couple of turns away from the peg head, then cross over to wrap against the peg box wall to help keep the pegs from popping out. A peg preparation should be used sparingly if the peg doesn't move smoothly.

#### **Bridge**

If a bridge is well fitted, shaped, and cut of good wood it would not warp or require professional straightening. The player should regularly check to see that the bridge is straight (not twisted or leaning towards the fingerboard and adjust it accordingly. If you are uncomfortable adjusting the bridge, have your repairman or teacher help you.

#### **Inspection**

The player should inspect the cello periodically for open seams, small cracks or excessive varnish and polish wear which can occur at any place that the player contacts the instrument. If any of these problems are discovered, repairs should be undertaken by a professional.

#### **Environment**

- A. Temperature and humidity that is healthy and comfortable for people is also good for cellos.
- B. Sudden and extreme temperature and humidity changes must be avoided.
- C. A humidifier should be used in heated spaces to avoid excessive drying of the instrument.

Reported from Cello News, Knoxville, TN, Carey Cheney, editor

**Cello News . . . A sequence of Cello Duets to Develop Music Reading**

Martha P. Brons

**First Duos**

Stephan De'ak  
Theodore Presser

This book is a great favorite with my young beginners. About half the book is devoted to open strings, with the teacher playing the original melodies. The second half gradually adds the fingers, one at a time, in a nice easy progression. I skip the 6/8 piece on the 2nd page, but teach the later ones.

Rhythms used include 1/8 notes, 1/16 notes, dotted-eighth and 16th and triplets. There is no shifting, except for a piece in 1/2 position, but near the end there are some extensions. I might skip the 1/2 position piece. While even young beginners can sight-read these at first, this book develops the important skills of working from left to right, keeping a steady beat, transfer of the eyes from the end of one line to the next. Many times the mother or teacher needs to point to each note for the first pieces with a student from five to seven or eight years old. This book lasts a long time. If I start it in the middle of Suzuki Method for the Cello, Book 1, students finally complete it when they are in Book 3. I work on note names very hard in this book. I do not use metrical counting, but have the student count the length of each note and say "rest" for each rest.

**21 Duets**

Rudolph Matz  
Dominis Music Company

This book, starting in key of C, I often use with students who have had a year or so instruction before coming to me. I will probably introduce metrical counting on the last page of this book. 1/8 rests are used in some of these pieces. There is no shifting in these original pieces, but the parts become increasingly independent. The parts are equal and can be played by two students.

**12 Duets**

Rudolph Matz  
Dominis Music Company

These duets are in separate parts. Again, they are original pieces. Students must be secure in independent counting to play these. They start using 4th position. Many of my students who are in this book are in an outside orchestra. They are playing solos from Suzuki Method for the Cello Book 3 or 4. Two students can play these duets together. The final duet introduces a 20th century sound: bitonality.

**Hungarian Children's Songs  
for two violoncellos**

Mihaly Hajdu  
Boosey & Hawkes

This collection of 15 pieces starts deceptively simply. The two parts, using rhythms of mainly 1/4 and 1/8, are quite independent. Several of the pieces are written in tenor clef. Since my students are in Suzuki books 4 and 5 by now, this reinforces other work. Nothing is higher than 4th position, however.

**Christmas Kaleidoscope, I & II**

Robert Frost  
Neil A. Kjos

I like all of the above books, but my students like Christmas Kaleidoscope I the best. Even beginners play the melodies, often by writing in every single finger, or by "ear". By the second Christmas, almost everyone wants to graduate to a harmony part. Since there are two different harmony parts provided for each Christmas carol, we all have a lot of fun

with this. These books are also published for violin, viola, bass and have a piano accompaniment, students can play these with friends and siblings who study other instruments. Book 1 contains a little shifting for cello, but no extensions. Book 2 pieces involve more technical and musical problems.

**Fiddling tunes for Cello  
and Guitar**

Sera Smolen  
Ithaca Talent Education Inc.  
929 Danby Road  
Ithaca, NY 14851

While not a duet book, this is very nice and appealing supplementary material. The chords given for guitar can, of course, be played by another cello. There are 39 tunes, arranged more or less progressively.

**Cello Chit Chat**

**FOR SALE:**

Mr. Richard Svalestuen	224-3319	Cello (2)
\$ 125 OBO	926-9885	soft case 4/4
\$ 80 OBO	926-9885	blk cello stand & lamp
\$ 15 each	926-9885	2 blk skirts (orch)
\$ 550 (Elizabeth Brodovitch)	438-3617	1/3 Czech Cello
\$ 285 (Judy Fraser)	926-2648	1/2 Skylack Cello

**Cellists in Concert**

1. Feb. 1	Shostakovitch Quartet	8 pm	Q.E.P.
2. Feb. 11	Fraser, Ramsbottom, Pfau	12.10 pm	Vancouver Art Gallery
3. Feb. 18	Hampton, Polson, Epp	12.10 pm	Vancouver Art Gallery
4. Apr. 29	Festival Players Canada	12.10 pm	Vancouver Art Gallery
5. Feb. 18	Ernest Collins, Marjorie Koers	7.30 pm	Nanaimo Bowen Road
6. Mar. 11	Ernest Collins, Marjorie Koers	7.30 pm	Parksville
19, 21		8 pm	
7. Feb. 20	Arto Noras Lalo Concerto VSO	2 pm	Orpheum

**V.C.C. CELLO PLAY-IN FOR ADULT CELLISTS**

any age, any stage

March 17 - 8 pm Orchestra Room  
Vancouver Academy of Music

