

Newsletter



JANUARY 2010

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Message from The President

Happy New Year to Vancouver Cello Club members, new and old, as we officially enter our 38th year as a non-profit society.

I hope you find lots to read in this issue and are able to attend some of the upcoming concerts and workshops, sponsored, in part, by your Cello Club and paid for by your membership dues, your newsletter subscriptions and donations.

In the coming months, there will be some inspiring cello events including a recital by Steven Isserlis at the Chan Centre and a masterclass at the Vancouver Academy of Music.

Carey Cheney, a Canadian native

and author of eight popular volumes of cello pieces, will be conducting adult and student workshops in April.

And in June, legendary teacher Aldo Parisot will be coming to Vancouver as a guest of the Vancouver Academy for three days of masterclasses and concerts. The dates are June 2, 3, & 4 and the classes will be open to the public for a nominal auditing fee. We will have more details about this event in our next newsletter.

The Cello Club will be holding it's annual Caroline E. Riley Competition on the 4th of May this year. Cello Club newsletter subscribers who are

anticipating leaving Vancouver for future study are encouraged to apply. (See application slip in this issue).

So, in the mean time, please check out our Cello Calendar for local recital listings and get those dates into your Blackberry or I Cello. There's always room for cello!

And finally, my congratulations to the members of the Vancouver Youth Orchestra - (cellists, specific-ally) - who will be playing for the Closing Ceremonies of the 2010 Olympic Games! May you do Vancouver proud!

Lee Duckles, President

Kiwanis Music Festival Cello Adjudicator

April 19 - 25, 2010



Carey Cheney, a native of Canada has been teaching and performing for over 25 years. She is a Registered Teacher Trainer of cello for the Suzuki Association of the Americas, and author/recording artist of the series of books and CD's (eight volumes), **Solos For Young Cellists** published by Summy-Birchard (Alfred Music Inc.). She holds the degree of Master of Music in Cello Performance with Highest Honors from University of Texas, Austin, where she studied cello and pedagogy with Phyllis Young. She also studied in Germany for 2 years with Andre Navarra. She has had much international teaching and playing experience, in Europe, Canada, Costa Rica, Brazil, Japan, Mexico and New Zealand. She was a guest teacher at the 1999 World Suzuki Conference in Matsumoto, Japan, the 2006 World Suzuki Conference in Turin, Italy, taught at the 2008 Hamilton Summer Suzuki String Institute in Rotorua, New Zealand, and at the Festival Los Cedros 2008 in Mexico City. Carey is currently pursuing the degree of Doctor of Musical Arts in cello performance, with a minor in musicology at the University of Utah.

Carey is interested in the balance of teaching and playing and enjoys concertizing in many types of settings, especially for young people. She enjoys designing programs that involve contrasting musical styles and high energy. She is an enthusiastic researcher, and writer, having been the editor and publisher of the bimonthly newsletter which circulated world-wide from 1988 - 2000 "Cello News". She has also published articles about cello pedagogy in the **American String Teacher**, and the **American Suzuki Teacher**.

Carey's greatest job is to be cello teacher to her 14 year old son Livingston, a position she has held for 10 years. For fun, she loves yoga, skiing and is an enthusiastic runner, with two marathons down, hopefully more to go!

Carey will give 3 masterclasses for the Vancouver Cello Club / Vancouver Academy of Music:

- April 25, 2010 - 7:30 to 10:00 pm for adults; location TBA
- April 26, 2010 - 7:00 to 10:00 pm in the KRH at the VAM; accompanist: Kathy Bjorseth
- April 27, 2010 - 7:00 to 10:00 pm in Room 22B at the VAM; accompanist: Brenda Campbell

Auditors Welcome.

Carey will also give masterclasses for the Cello Suzuki Dept. of the VAM.

Further information may be obtained from Audrey Nodwell, head of The Cello Suzuki program at the VAM.

MEMBERSHIP RENEWAL FOR 2009 / 2010

Membership subscriptions are now due, please send to: Dawn Binnington, Treasurer, 5638 Wallace St., Vancouver, BC V6N 2A2

Please enroll me as a member of The Vancouver Cello Club:

Name: _____ Phone: _____

Address: _____

Contribution Membership \$ 50.00
 Sustaining Membership \$ 35.00 - 49.00
 Family or Individual Membership \$ 25.00
 Out-Of-Town Membership \$ 20.00
 Subscription to Newsletter (for non-members)..... \$ 20.00

Donation to Scholarship Fund \$ _____
 Donation to Performance Fund..... \$ _____
 Donation for General Purposes \$ _____
 Donation to Summer Bursaries..... \$ _____

PLEASE UNDERSTAND OUR YEAR RUNS FROM JUNE 1ST TO MAY 31ST

CELLO FOR SALE

Full-size 10 year old cello with elegant hard case. It was made by John Wells in Westbank. It has recently been appraised by Kim Tipper in Victoria for \$10,000, and we are asking \$500 for the case. There is no bow. It is in excellent condition and has been used professionally. Please Contact Margaret Burton at (250) 542-5121.

BOW FOR SALE

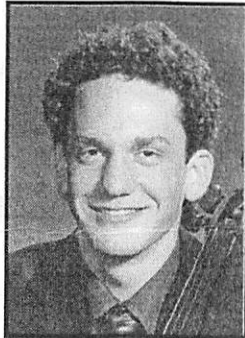
Made by modern Czech maker, as new condition including recent repair. Plays very well; behaves as it should in all strokes and areas of the bow; pulls a strong sound. Silver mounted, 81 grams. Suitable as a second bow for a pro, or an excellent first bow for a serious student or committed amateur. Valued by Steve Morfitt at \$3,000, asking \$2,500. Contact Brian Mix at (604) 737-7715

FIRST PLACE BURSARY WINNER 2009

Accompanied by Kathy Bjorseth, Michael Unterman performed Coulthard's Sontata for Cello and Piano, Beethoven's Sonata for Cello and Piano in D, Op. 102, No. 1; Guinjoan's Elegia (monadia); and, Suite Populaire Espagnol by Falla at a recent concert for the Vancouver Women's Musical Society. He was the first-place Bursary Winner 2009.

Michael Unterman began his cello studies with Judith Fraser at the Vancouver Academy of Music. He remained her student until 2004, also studying part-time with John Kadz at the Mount Royal College Conservatory in Calgary. He earned several first prizes in the Vancouver Kiwanis Festival as well as special scholarships for most promising cellist and most outstanding string contestant. He competed several times in the Provincial Music Festival, winning first prize in three separate categories in 2004. Michael was also a semi-finalist in the Eckhardt-Gramatte competition in 2006.

Michael was a member of two notable Lower Mainland chamber music ensembles, Cello Jello (a cello quartet), and the Ulysses String Quartet. Cello Jello won several first prizes in local provincial competitions and performed extensively around Vancouver, including a concert for the VVMS. The Ulysses



Quartet were prize winners in consecutive years at the National Music Festival and were named the junior quartet in residence at the Banff Summer Arts Festival in 2003.

In 2004, Michael began undergraduate studies at the New England Conservatory in Boston with Laurence Lesser, graduating with honours in 2008. During his time at NEC, he performed several times in the school's famed Jordan Hall, most notably in two chamber music gala concerts, in a faculty recital given by Mr. Lesser, and in a performance of Steve Reich's "Triple Quartet" which was coached by the composer. Michael has also attended summer music festivals at

Kneisel Hall, Orford and Tanglewood, and coached with members of the Takacs, Cleveland, Juilliard and Borromeo quartets. At Tanglewood in the summer of 2008, he was awarded the Karl Zeise Memorial Cello Award for musical achievement, professionalism and exceptional service.

In 2008, Michael was awarded a Fulbright grant to study in Barcelona with virtuoso cellist Lluís Claret and was invited to perform in Berlin at the Fulbright Gala Concert. He returned to NEC in 2009 to begin his Master's degree, studying with Natasha Brofsky. ■

CONCERT SCHEDULE

- Jan 31/Feb 3 Pro Nova Quartet
- February 7 VYSO (Sr. Div.) Concerto Concert / Michael J. Fox Theatre, Burnaby / 7:30 pm / including **Veronica Tjokro**, cellist (Saint Saens Concerto)
- March 19 Lord Byng School Orchestra Concert / 7:30 pm / Soloist: **Nico Stephenson**, cellist (Elgar Concerto)
- March 19 Vetta Chamber Music / West Point Grey United / 8:00 pm / Program includes: Faure, Bridge, Chausson / Cellist: **Zoltan Rozsnyai**
- March 20 Pacific Rim String Quartet / Pacific Theatre, 1440 W. 12th / 8:00 pm / **Li-Ling Liao**, violin; **Ruth Huang**, violin; **Robin Streb**, viola; **Brian Mix**, cello.
The Pacific Rim String Quartet is an exciting and passionate ensemble comprised of four of Vancouver's top freelance string players. The name is a reflection of the group's home base of Vancouver. It also describes their membership – two of the players are originally from Taiwan, while the other two are from western Canada.
Like Vancouver itself, their diverse backgrounds have been brought together to create something new and unique – four individuals united by a singular passion for chamber music.
Tickets: \$11 child / \$17 student / \$22 adult
- March 21 **Steven Isserlis** / Chan Centre / 3:00 pm
- March 22 **Steven Isserlis** Masterclass / Vancouver Academy of Music – KRH / 10:30 am – 1:00 pm
- March 24 Vancouver Women's Musical Society / Unitarian Church, 49th & Oak / 11:00 am / Soloist: **Ashton Lim**
- April 6 Silk Purse, West Vancouver / 10:00 am / **Lee Duckles** Recital
- April 15 Vancouver Academy Orchestra / Orpheum Theatre / 7:30 pm / Soloist: **David Shin** (Rococo Variations)
- April 25 Adult Cello Workshop with **Carey Cheney** / Vancouver Academy of Music / 7:30 – 10:00 pm
- April 26 **Carey Cheney** Masterclass / Vancouver Academy of Music, KRH / 7:00 – 10:00 pm
- April 27 **Carey Cheney** Masterclass / V.A.M., Rm 22B / 7:00 – 10:00 pm

The Caroline E. Riley Scholarship

Auditions to be held in May, 2010. Application are due by April 15, 2010

Any Canadian citizen or Landed Immigrant (17 years+) who has been a resident of British Columbia for at least two years, may apply for the Caroline E. Riley Scholarship if he or she, within eight months after the application, leaves his or her home base for the first time to pursue advanced study of the cello. The Caroline E. Riley Scholarship is payable directly to an educational institution of the applicant's choice upon receipt of official documentation confirming the applicant's enrollment in advanced cello studies.

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Vancouver Cello Club – Dawn Binnington, Treasurer – 5638 Wallace St., Vancouver, BC V6N 2A2

Caroline E. Riley Scholarship

Name: _____ Phone Number: _____
Address: _____ Postal Code: _____
Present Teacher: _____ Date of Enrollment: _____
University / College / Conservatory for Advanced Musical Studies: _____

Announcing...

Parisot Cellofest, Joseph Elworthy, Artistic Director / June 2, 3, 4, 2010

The Vancouver Academy of Music will be hosting a three-day festival that honours and pays tribute to Mr. Aldo Parisot's contribution to cello performance and pedagogy in Canada. The Parisot Cellofest assembles the following Yale School of Music alumni, all of whom occupy prominent teaching positions in Canada:

- Roman Borys *University of Toronto*
- Joseph Elworthy *Vancouver Academy of Music*
- Paul Marleyn *University of Ottawa*
- Shauna Rolston *University of Toronto*
- Thomas Wiebe *University of Western Ontario*

In addition, the Cellofest faculty will include two distinguished Vancouver Academy of Music Cello Faculty members: **Judith Fraser** and **Audrey Nodwell**.

The festival will consist of multiple daily masterclasses involving Canadian and international students. The culmination of the festival is a gala concert featuring solo performances by the above-mentioned Yale alumni as well as Mr. Parisot conducting the Parisot Cellofest Orchestra performing various cello ensemble works, including a commission for this event by prolific Canadian composer, **Joselyn Morlock**.

Cellofest Participation Requirements

Students wishing to perform in the masterclasses must be at an advanced level, submit a CD/DVD recording of a movement of a standard cello concerto and a work of their own choice.

Application Deadline: March 15, 2010

Please note that the masterclasses are limited to 34 students. Early application is recommended. A completed application form must be accompanied by a \$25 non-refundable fee.

Fees

- A \$400 (Cdn) fee will be required for students who are accepted to participate in the three-day Cellofest masterclasses.
- Auditors are encouraged to attend all of the masterclasses and the gala concert.
- \$20 (Cdn) per day audit fee
- \$20 (Cdn) gala concert and reception

News from Amy Laing in Toronto

This past November four women and four cellos set out from Toronto for a two-week tour to China. The group originated out of cello get-together martini nights and is aptly called Lush. Its current formation of four settled into place about five years ago and the group recorded a CD "Lush Life" in 2007. Lush performs a wide ranging repertoire that includes Jazz and Latin standards, Broadway and Popular songs beautifully arranged by founding member Wendy Solomon. Wendy has also written original compositions for the group, as have composers Micky Erbe and Bill Bridges.

The tour happened thanks to Wendy's endless motivation. She lined up a promoter for the tour and received a generous travel grant from the Ontario Arts Council. Two of Lush's original members were not able to go due to prior commitments so the travelling four were Wendy Solomon, Mary-Katherine Finch, Rachel Pomedli, and myself, Amy Laing.

Our initial tour schedule was altered at the last minute due to a few cancelled concerts. H1N1 concerns had led to some University closures where we had been scheduled to play. In all we played in four cities: Wuhan, Chengdu, Fuzhou, and Ningbo.

The concerts went very well and we sold a lot of CD's! And, we were mobbed after each concert for autographs and photos. Some of the halls we played in were really amazing, the interior of the first one in Wuhan was decorated with kilos of gold; stunning to look at and acoustically beautiful too.

Travelling with four cellos in a foreign country and having no ability to communicate was definitely a huge challenge. We were taking small flights and it seems that the sight of four cellos coming up to a check in desk is enough to confuse even the most experienced agent. The cellos were supposed to go in the cabin with us but unfortunately we had some very stressful moments watching our cellos being carried off to unknown parts of the airports. Happily the cellos survived unscathed thanks to big bulky flight cases.

It was a huge treat to play in those big concert halls and perform full length concerts with such lovely performers. The sound of just four cellos in those expansive halls was surprisingly full and the program, which included a few Chinese songs Wendy had arranged, worked very well. Funny that we had to go all the way to China to find our first moments of Lush glory, but having experienced the success of four very well received shows there we hope to do many more back home in Canada. If you'd like to hear a sample of Lush's repertoire please check out our myspace page : <http://www.myspace.com/lushcellos>.



Daniel Muller-Schott Master Class Article

"When I was five, my mother took me to a rehearsal of Yo-Yo Ma playing Schumann's Cello Concerto. I was fascinated by how the cello was played, how Yo-Yo Ma hugged the instrument." -Daniel Muller Schott

Muller Schott has it all; with an impeccable technique, a natural feel to the music, and charisma to burn, he electrifies the audiences like a rock star. He is no longer setting the course of motivation for himself but for the individuals around him. Eager yet anxious students from the Vancouver Academy of Music had the privilege to attend his awe-inspiring master class. Daniel Muller-Schott, an exceptionally talented and experienced cellist, has appeared in concert all over the world, playing with international leading orchestras, regularly working at international festivals of music, and in addition of performing recitals, solo evenings and trio concerts.

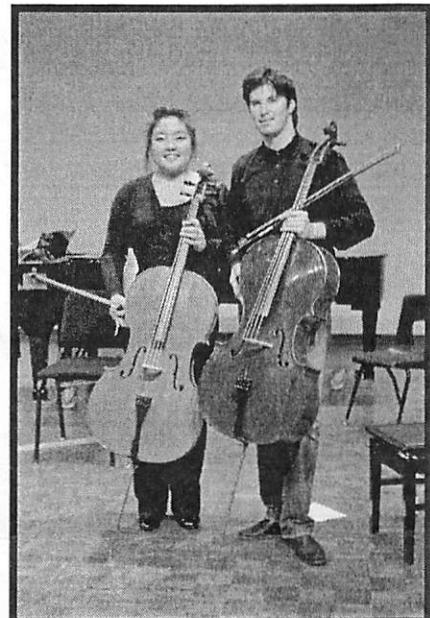
It was evident to see his great love and passion of awakening other's enthusiasm for music. The master class began with Minjee Yoon playing the Pampena No. 2, a Rhapsody for cello and piano by Ginastera, followed by Jennifer Son playing the 1st movement of the Dvorak cello concerto; Diane Yao playing the 1st movement of the Haydn Cello concerto in C major, and Carol Tsai playing the Tchaikovsky's Variations on a Rococo theme.

...continued on Page 4



From left to right: Audrey Nodwell, Jennifer Son, Carol Tsai, Daniel Muller-Schott, Diane Yao, Joseph Elworthy, Minjee Yoon

Though Muller-Schott's master class was very detailed and specific to the performer's piece, he generally talked about the understanding of emotions, styles, colors, and moods that fit each genre. He also gave us ideas about the range of drama we could control throughout the piece, the efficiency in the left hand (vibrato speed), and the



fluidity in the bow arm so that we could shape phrases and make a natural singing lines or vice versa.

That same week, the Beethoven cycle that Daniel Muller-Schott and Angela Hewitt (pianist) performed at the Chan Center at UBC was a success. Their duo engagement was compelling and filled with vivid dynamics, imagination, and expressive phrases. The phrases were long-breathed, tender combined with bold and dynamic gestures. The duo's partnership in playing the music was articulated and played with elegance and charm where the audience was left speechless. After numerous applause, the sell-out crowd was indulged with the Bach Sonata No. 2 in D major (for harpsichord and viola da gamba) as an encore. It was simply pleasing.

Jennifer Son



▶ Vancouver Cellist **Joseph Elworthy** has recently released a recording of the complete Bach Suites for Unaccompanied Cello. To order a copy, please visit www.josephelworthy.com

▶ Congratulations to Toronto/Vancouver cellist **Carina Reeves** (Kirby Quartet) on the birth of her daughter Alix Melisande, born September 3, 2009, and to **Silvia Fraser**, on the birth of a 2nd daughter, Elinor Laetitia in Switzerland on December 5, 2009.

▶ July 11, 2009 VSO and VCC Executive Board member **Cristian Markos** married singer, Caroline Drury in Tofino, BC. The Vancouver Cello Club sends congratulations and best wishes for their happiness.

▶ Winner of the annual Kay Meek Scholarship Competition held at The Vancouver Academy of Music last May was **David Shin**, a pupil of **Joseph Elworthy**. David will be the soloist with The Vancouver Academy Orchestra

performing the original version of Tchaikovsky's "Rococo Variations" (a Vancouver première). Winner of the Beckie McDonald Stewart Scholarship was **Benjamin Louwersheimer**, also a pupil of Joseph Elworthy.

▶ **Judith Fraser** was guest teacher for an adult cello workshop weekend – Cell-O-Thon – at Hornby Island in July, organized by writer/cellist **Janey Bennett**, an executive Board Member of the VCC. There will be another Cell-O-Thon the weekend of July 16, 17, 18, 2010 at two levels. Cellist/physio **Shirley Lecker** will be in attendance, Saturday July 17th.

The Pro Nova Ensemble... next concert series:

- **Sunday, January 31** / Mount Seymour United Church, 1200 Parkgate, North Vancouver / 7:30 pm
- **Wednesday, February 3** / North Shore Unitarian Church, 370 Mathers Avenue, West Vancouver / 7:30 pm / Featuring Beethoven's String Trio Op. 9 No. 3, Serenade by Dohnanyi, and Piano Quartet in D Op. 23, with Guest **Alison Hext-Roberts**, piano
- **Wednesday, April 7** / North Shore Unitarian Church
- **Sunday, April 11** / Mt. Seymour United Church

Regular members of the Ensemble are **Aurora Felde**, violin; **Masako Matsumoto**, violin; **Barbara Irschick**, viola; **Audrey Nodwell**, cello.

Due to the absence of customary funding from the Gaming Commission of B.C., The Pro Nova Ensemble is holding a **SILENT AUCTION** offering paintings generously donated by BC contemporary artists, **Galen Felde** (www.galenfelde.com) and **Nadine Stefan** (www.nadinestefan.com).

Both are represented by the Bellevue Gallery. Galen Felde's painting 'Spires and Ether' is in acrylic on wood panel, 28" x 28" and is valued at \$1750. Nadine Stefan's painting, 'Underbrush V' is in acrylic with pencil on canvas, 20" x 30" valued at \$1550. The starting bid for each painting is \$450.

If you are interested in placing a bid on either painting, email pronova@pronova.ca, with your bid and contact information or phone Aurora Felde at 604.926-5106 with that same information and/or any questions you may have. **We invite you to a special reception** at Pro Nova Ensemble's next concert series (see above) where the paintings will be on display and bids may be submitted.

THE DEADLINE FOR BIDDING IS SUNDAY, FEB. 28, 2010. Bidding progress will be posted at www.pronova.ca

Are you taking care of your body?

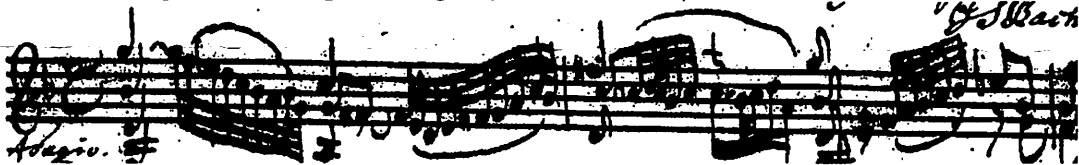
Seems we all need reminding every so often about things to do and not to do, to avoid injury playing the cello. So, here are a few refresher points for your consideration:

1. **Always warm up** – stretches away from the cello are good – long, slow shifts and slow scales when you start – it helps to be warm when you start;
2. **Take breaks** – don't do more than 90 minutes without a rest. Do stretches; if there is tension in your hands, try rotating or stretching the thumbs;
3. **Move** – sitting still causes tension to build. Wiggle, roll your shoulders and stretch your neck;
4. **Breathe** – take deep breaths when you can. If we are nervous, we breathe more shallowly and cut oxygen to the muscles, and they may shake;
5. **Try not to raise your shoulders** or to have tension in your neck and shoulder muscles. If you are tired or stressed, take more little breaks, do stretches, don't over-practice.
6. **Get regular exercise** like yoga, stretching, swimming, walking, running, work-out gently at the gym and tone your muscles.
7. **Get massages** – regular massage can help keep tension from building up.
8. **Sit with good posture** – weight forward and feet on the floor. Keep your head upright so you don't tighten neck and shoulder muscles which can lead to headaches, eye strain, back problems or pinched nerves.

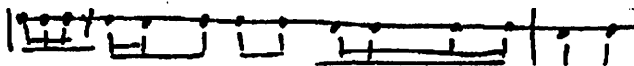
Bach's cello suites

Together, Bach's solo works for violin and cello make up a unified whole: Part I and Part II. Part I consists of the violin works and just by looking at them it immediately becomes evident that these pieces were written by a violinist. 'From his youth until the onset of old age, he [my father] played the violin with penetration and clarity,' writes Carl Philipp Emanuel, and a little earlier, in the same letter to a certain Mr. Forkel: 'As the greatest expert on and judge of harmony, he liked to play the viola the most. One aspect of these difficult pieces is that they were certainly exercise material for Bach himself. However, above all, he demonstrates with this fabulous music that the violin is by no means inferior to the keyboard in rendering a complete music.

If one only knows how to compose! Whole 4-part fugues (and not small ones) for one single violin. Four fingers, four strings. As long as you know what you can leave out.



The music in these solo works is more of the 'spoken' than the 'sung' kind. Rhetoric, words. Already the first chord of the first violin sonata is an appeal, a word: 'Herr!' maybe, or 'Ach!' or 'Ooh!' Not 'ich!', of course, with a lot of added vibrato. That would sound too much like an evangelist in the St. Matthew Passion singing as if he was being nailed to the cross himself. Spoken, declaimed music means music with bars, not one great, big line, like a Wagner aria, or something, sung with the mouth kept wide open. Every written or spoken sentence has its bar lines – always. Just try it out:



Also, while speaking, every syllable is different in volume, and every harmony that one is supposed to hear is defined by its place in the bar (a first beat, for instance). Dialogues are carried out in spoken music, and the bass mostly stands alone in the Punch-and-Judy game on that one violin or cello. Actually, the bass lines are mostly a father figure: short, clipped, not easily amused.

What a marvel are our bowed instruments. So many gestures and feelings can be communicated, just by the alternation of up and down bows... Inhalation and exhalation, for instance, question marks and exclamation marks... whatever comes to mind.



And how much can be said and suggested during one single note... Oh, that poor piano! It is exactly the same thing in the cello suites, which Bach quite probably played on his viola. Here also the text is a spoken one. Not played like this, of course:

A story has to be told. Also in a minuet – or any other dance form – a story is being told, a story in the form of a minuet, for instance. And one aspect of the violin pieces is pushed to the extreme in the case of the cello suites. Let's call it 'the leaving out'. I can imagine Bach practising his violin and muttering to himself: 'Surprising how much one can leave out

continued on Page 6...

of the text and still they will understand! Maybe I should try to compose something for an instrument on which you can play only few notes at the same time, and then leave out as much as possible...'



It is really astonishing how much the listener fabricates himself in a sentence like this: the type of bar, the underlying harmony, all the basses, you name it! Of course this is only possible when the player is a good rhetorician, a good speaker with in this allemande with the bar mostly in two. For a cellist it might be an idea, while working on the piece, to first speak it out loud. Not sing it, of course, speak it. So many things are left out by Bach on purpose, because the listener can do it himself. Talk about 'communication'!

It is important in both the violin and the cello works to follow the bowings of this great violinist very precisely. It is as if one follows the diction of a great speaker. And Bach's greatness as a speaker is clearly apparent from how often these pieces are played. I do not think that anybody, ever, renders them without other people doing the same thing at that time in many places in the world.

Much nonsense has been written about the slurs in Bach's cello suites. Simply because the manuscript has been lost and all we have is the copy made by his wife Anna Magdalena. A.M. would have just put down anything, since she did not play a stringed instrument. As if that were possible, for somebody who had dinner with the composer every night...Only rarely did someone take the trouble to compare Mrs Bach's copy of the violin works (to be found in Berlin) side by side with Mr Bach's own manuscript.

Well – it is a very good and precise copy for somebody who did not play a stringed instrument!



There is so much 'forgotten' beauty still to be found in those few pages of Bach-the-violinist. There is still so much more pleasure to be distilled, such wonderful discoveries to be made.

I conclude with this:

- Never play from modern editions.
 - Don't start every bar down bow – that was customary in a contemporary, French opera-accompanying orchestra, but has no artistic value in solo music (Geminiani speaks of a 'wretched way').
 - Whenever the manuscript shows separate notes it does not necessarily mean that a slur has been forgotten.
 - Don't keep on using the same bowings in the repetitions of a sequence It's boring and it is mostly not written that way in Mrs Bach's manuscript (see example on this page).
- Enjoy!

Anner Bijlsma (translated from Amsterdam Cellofest brochure)

Christmas 2009

L to r: Dawn Binnington, Jean Ireland, Charles Letour, Leslie Ponich



L to r: Charles, Leslie, Linda Rainaldi & Son Luca



Adult Cello Ensemble Christmas Party held at the home of Dawn Binnington. Cello Ensemble evenings are held on the last Mondays of the month in Room 22B of The Vancouver Academy of Music. All are welcome. This is a Cello Club activity.