

Newsletter

Vancouver Cello Club



April 1990

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	17 - 1460 Esquimalt Ave., West Vancouver, V7T 1K7
Past President:	Audrey Piggott	
Executive:	Kristl Armstrong,	Lee Duckles, Caroline Jackson, Catherine Carmack, Jean Ireland
American Cello Council Delegate:	Judith Fraser	

REPORT FOR ANNUAL GENERAL MEETING - June 22, 1990

"THE 4th AMERICAN CELLO CONGRESS"

"The Cello Congress is a gathering of family and its main objective is to take care of cellists and cello music." This statement by Taki Atsumi, President of the American Cello Council, Inc. & The Arizona Cello society, opened The 4th American Cello Congress held on the campus of ASU, Tempe, Ariz., June 13-17, 1990. President of the Cello Congress is Maestro Mstislav Rostropovitch and from the program - "Mstislav Rostropovitch evokes an image of excellence and the level of artistry on which he lives and creates has become legend. As President of the Congress, Maestro Rostropovitch graciously brings the day-to-day realities of the legend closer to us and serves perfectly as the father of "this family working together for common goals."

For me, the success of the Congress (and it WAS!) lay in the wonderful organization of all the "goodies for us kiddies" - concerts, demonstrations, lectures, 10 masterclasses and absolutely best of all, the opportunity to hear 25 performances of 20th century music, plus a number of ensemble compositions and arrangements, plus 2 premières (world). "Hommage F Rayechka" by Gunther Schuller, a cello ensemble work commissioned in honour of Raya Garbousova by her friends and former students (Garbousova was honoured by this Congress as the "Matriarch" of our cello family) and "Fantasia for Cello and Orchestra" by Gian Carlo Menotti performed by Lawrence Lesser. Both composers were present and accessible to the delegates. It is always easy to complain about conferences, but as a member of the "glueing" clan, I really appreciated the gigantic amount of time, energy and paperwork entailed in putting together and operating a conference of this size. A very special thanks to Taki and Sally Atsumi, especially for their patience and humour right to the end of a fully packed, stimulating and revitalizing 5 days.

Attendance was down from previous congresses but, this provided a more intimate atmosphere for interacting and for audience participation (masterclass and "demo" question periods). There were a large number of delegates from smaller centres and it was fun to renew acquaintances (Australia and Sri Lanka, for example) from the 1st World Cello Congress held 2 years ago at the University of Maryland. I have returned bearing lots of messages for Vancouver musicians and meeting Beth Heffingwell from Anchorage, Alaska, will ensure a warm welcome to the Vancouver musicians for "Les Miserables" in October. I would really like to encourage members of the Vancouver Cello Club to consider attending the 5th American Cello Congress June 1994. (The 2nd World Cello Congress will be held in Barcelona in July 1992.) It is a marvelous opportunity to hear new cello music, meet other community musicians (isolation is a common problem), fellow students, and professional colleagues and to be part of the audience for performances by the top artists of our chosen instrument. We are, as Rostropovitch said from the podium at the final concert, "all one family". Another interest and benefit is the availability of new instruments to try and/or purchase directly from world-wide makers, who have their displays for the duration of the Congress. There are also many publishers represented (this time I made a large purchase of cello music 1/2 price - U.S.A. prices!). The ASU dorms/meals rate (for example) was extremely reasonable (\$31 U.S. a day for single room + 3 Meals) and comfortable (air-conditioned). The campus is architecturally most attractive - The Gammage Auditorium and Music Building designed by Frank Lloyd Wright - with lovely shady malls which I got to know very well jogging every morning at 6:15 a.m.! Downtown Tempe definitely benefits from the proximity of ASU.

And now for the highlights - always a very personal preference. We started every morning at 8:30 a.m. and finished about 10-10:30 p.m. Along about Sat. I thought I'd like to skip something and do a little sightseeing, but everything was so interesting, all I saw of Arizona was, ASU campus and the airport! Oh yes, and the Rockin R Ranch in the dusk! (our farewell Congress Dinner complete with Wildwest Show and Country Cello - no competition there, Sean!) For new works, to me (20th c) Menotti's "Fantasia" and the warmth of Lesser's performance; and "Tout un Monde Lointain" by Henri Dutilleux performed by David Hardy, Associate - Principal Cellist of the National Symphony; Tsuyoshi Tsutsumi's (soon to be at Whistler with the VSO after Parry Sound Festival and Banff) Suite for Solo Cello by Cassado; Joel Krosnick's passionate love for Roger Session's

"Six Pieces for Solo Cello"; Wendy Warner's breath-taking performance of Piatigorsky's "Variations on a Paganini Theme" which brought her audience to their feet; Sean Grisson's toe-tapping "Cajun Fiddle" and "Cello Fandango" for electric cello (and acoustic); Douglas Moore's challenging and delightful arrangement of Mozart's "Magic Flute" Overture for 4 celli; Rick Mooney's Suzuki Presentation performance of his own arrangement of "Bile Them Cabbage Down"; Irene Sharp with a concise, informative and helpful performance/demo "Teaching the Art of Cello Playing" (I have NOTES!); Janet Horvath and Dr. Janine Spier, who gave a lecture/demo "Music and Medicine": Physical Problems of Cellists" (see elsewhere in this Newsletter); Jerome Kessler's Cello Quartet 1984 "Children's Songs"; the arrangement for 4 celli by Lazlo Varga (ordered!) of the Boccherini A Major Sonata; my favorite 3 masterclasses - Ron Leonard, Bernie Greenhouse (wonderful tips on vibrato - lots of pen scratching in the audience) and Laurence Lesser; Paul Katz (Cleveland Quartet) and Bernard Greenhouse (ex-Beaux Arts Trio) kibbutzing on the cellist's role in chamber music and to experience the affection and admiration felt for Raya Garbousova. Above all, this time to be a part of the "Slava Mistique" in a far more informal "familia" atmosphere, made this 4th American Congress for us cello "plebs", a warm, supportive and inspirational occasion.

Some Afterthoughts - - - The standard of technical brilliance as evidenced by Wendy Warner and Carter Brey is somehow frightening. Larry Lesser talked about cello performance as an "act of bravery" - music as "shared feelings" - that "opening yourself & heart on stage was worse than stripping naked" - maybe the present social condition of not sharing or communicating feelings and concentrating on technical accomplishments accounts for this trend in cello playing of "fast is best". Personally, I find it exhausting!

HIGHLIGHTS OF THE 18TH ANNUAL MEETING HELD ON 22ND JUNE 1990
AT THE VANCOUVER ACADEMY OF MUSIC

- Financial

In spite of heavy drains due to Newsletter costs and American Cello Council membership, the General Account ended with a balance of \$468.92.

The Caroline E. Riley Scholarship reached a value of \$1,300.00 this year. Due to several generous donations of which one by Mr. Gordon Young should be mentioned, the capital value of the fund (just under \$14,000) will permit an award of \$1,400 next year.

The Graeme Ingram Scholarship Fund stands at a capital value of \$1,500 and permits an annual award of \$150.

The Young Performers' Account, with a capital value of \$3,200 generates an annual income of over \$300. This Fund was used to pay expenses for the Stephanie Finn recital at VAM on 12 May. The operating balance at year-end is \$616.19, of which \$500 should be transferred to capital.

The Summer Bursary Fund received a number of donations this year, which permitted five bursaries for summer study to be awarded.

- Activities

Membership dropped during the year to 57. An effort should be made to increase this to 80, to carry the expense, particularly of the Newsletter.

There were 4 adult classes during the year and 8 student recitals; a workshop with Phyllis Young (University of Texas) was held on February 18th (Prof. Young expressed her admiration of the playing and the quality of teaching behind it - "Young Vancouver cellists are wonderfully tone-conscious" she said); a recital by Stephanie Finn was sponsored on May 12th (Stephanie Finn, a former Caroline E. Riley Scholarship winner, is pursuing a distinguished career at the Universities of Illinois and Yale; it gave great pleasure to club members to hear her in this return recital).

The Junior Ensemble class played a short program at Trinity Lodge, which was much appreciated by the residents. Student members of the club are also participating in several concerts during the "Whistler Festival" August 16, 17, 18 & 19.

- Fourth American Cello Congress, June 1990.

Judith Fraser attended this Congress at Tempe, Arizona, as the Club delegate to the American Cello Congress. Her report appears elsewhere in the Newsletter.

The meeting thanked her for attending on the Club's behalf and particularly for making some invaluable contacts with other cello clubs.

- Presentation of Awards

The President presented the following awards and congratulated the recipients.

Caroline E. Riley Scholarship (named after the original donor of the fund - awarded to a member leaving home base for the first time to study) - Michaela Wood (who will be studying at the University of Tennessee with Elliott & Carey Cheney (herself a one-time Caroline E. Riley Scholar).

Graeme Ingram Scholarship (donated in memory of a former student member of the Club - designed to give financial assistance to young cellists to enable them to attend summer courses) - Caroline Jackson.

Summer Bursaries (funds donated during the year to enable young students to attend summer music camp) - Melissa Ander, Victor Chun, Timothy Bartsch, Jessica Werb, Katie Uyeda.

Judith Fraser commented that a review of recipients of the Caroline E. Riley Scholarship over the years showed that recipients had proceeded to successful careers as professional musicians.

The Club is greatly indebted to donors, who over the years, have given generously to the various scholarships and bursaries. These donations have had a notable effect on the education and development of young cellists, in both professional and amateur fields.

- Membership Dues

Dues will remain as at present, i.e.	Sustaining Membership	\$25.
	Adult Family Membership	\$15.
	Student Membership	\$10.
	Out-of-Town Membership	\$ 8.

This is in line with other cello clubs, except the larger ones (i.g. New York, San Francisco)) which have higher fees.

It was also agreed to offer a Contributing Membership (over \$25) for members who wish to contribute in this way.

- Election of Officers

On the motion of Audrey Piggott, seconded by Michaela Wood, the following officers were elected as officers of the Club for the year 1990-91:



President:	Ian Hampton
Treasurer:	Judith Fraser
Secretary:	Ernest Collins
VSO Representative:	Lee Duckles
Teacher Representative:	Catherine Carmack
Student Representative:	Caroline Jackson
At large:	Kristl Armstrong
	Jean Ireland

It was also agreed that Audrey Piggott be designated "Past President Emeritus" in recognition of her services to the Club since its formation.

Audrey Piggott was a founding member of the Club, and her contributions have been many and various; e.g. as a member of the V.S.O. cello section, she performed in concerts for multiple celli at the inception of the Club and composed one of the works performed - "Three Sonnets for Soprano and Eight Celli"; she adjudicated the award of the Caroline E. Riley Scholarship on several occasions, gave a lecture-workshop on the Bach Suites, has been a member of the Executive Committee from the founding of the Club until now, was President from 1983 to 1989, and wrote a highly popular series of autobiographical articles for the Newsletter.

We honour Audrey and thank her for her outstanding contribution to the success of the Club; we look forward to receiving her blessing as "Emeritus" in future endeavours.

CELLO CHIT - CHAT

The 1990 winner of the Caroline E. Riley Scholarship is *Michaela Wood*, who leaves in August, to complete her Bachelor of Music degree at University of Tennessee, Knoxville. A pupil of Judy Fraser, Michaela will be studying with Elliott Cheney, whose wife *Carey Cheney*, was also a former student of Judy's, a member of the Vancouver Cello Club and a past winner of the Caroline E. Riley Scholarship (1978 - Carey Eley). Michaela attended Malespina College in Nanimo, was a member of the TriRadical Piano Trio, Mt. Benson Symphony and Academy (Vancouver) Symphony. Congratulations and best wishes from the Cello Club!

Congratulations also to *Anthony Yackel*, winner of the 1990 Gyro Jack Merrill Memorial Scholarship (\$500) selected by Gerald Gerbrecht, Musical Director of the Vancouver Academy of Music.

Caroline Jackson was the recipient of the Graeme Ingram Summer Scholarship and summer bursaries were awarded to *Timothy Bartsch*, *Katie Uyeda*, *Jessica Werb*, *Melissa Ander* and *Victor Chun*.

The VSO will be part of the Whistler Festival and members of the Sr. and Intermediate Academy Strings will be attending a workshop in Vancouver and Whistler with the VSO and *Tsuyoshi Tsutsumi*. Cellists attending will be *Anthony Yackel*, *Neil Janmohamed*, *Troy Parks*, *Michael Olson*, *Caroline Jackson* and *Jessica Werb*. The Academy Strings will participate with the VSO in the Blackcomb "Mountaintop" Concert Aug. 19, 1990.

Congratulations to *Andrew Pearce*, winner of the cello section player audition for the VSO. Andrew, a former student of *Lynn Harrell*, has been in charge of the chamber music program this past year at the V.A.M. He is married to violinist *Sari Inouye Pearce* - on the faculty of the V.A.M.

Natasha Boyko (VSO) returned to her native Kiev for the first time this summer. We look forward to her impressions in the next newsletter.

Carina Reeves is attending the *Aldo Parisot* Masterclasses at Banff (as is *Morag Northey*) and then going to Aldeburgh as she was a successful candidate for the *William Pleeth* Masterclass. Carina also attended the 4th American Cello Congress at Tempe, Az. *Catherine Carmack* will be auditing the *Pleeth* Masterclass.

Sophie Willer is at Alfred University, N.Y., for 5 weeks of chamber music. She will be returning to Cleveland Institute in Sept. where she is a student of *Stephen Geber*.

Alex Taylor is presently working in London at Alberta House. *John Husser* paid Vancouver a brief visit in June. He is completing a degree in music education and playing bass in Roanoke, Va. Symphony. *Sean Varah* graduated in cello and composition from Stanford in May and will be going on scholarship to do his Masters in Composition at Columbia University in N.Y. *Bob Koenig* and his violinist wife Elaine will also be in NY this Sept.

Margaret Shih has now a scholarship to Stanford and is in Paris in July as one of the 4 members of the Canadian chemistry team.

Don't miss Oct. 27, 29 at 8 p.m. at the Orpheum for the Brahms Double with *Carter Brey*, cello and *Joseph Swenson*, violin with the VSO. We will try to arrange for our members to attend the Sat. A.M. rehearsal.

ATTENTION

One of the suggestions that appealed to me at the Roundtable Discussion, "Your Cello Club: Image, Publicity, Activities" came from *Martha Gerschefski* of the newly formed Georgia Cello Society. The G.C.S. collected used strings for 3rd World countries. In September, the Van Cello Club, under our new Executive Student rep. *Caroline Jackson*, will be organizing a similar drive.

"Professional musicians have what is probably the highest known incidence of occupationally-produced pain. In a recent survey by ICSOM (International Congress of Symphony and Opera Musicians), a staggering 76% of musicians reported enough pain to seriously affect their performance. Research indicates that there is a cumulative effect of

playing too much and playing too intensely. Rehearsals, concerts, recording sessions, chamber music, solo work, practicing, and teaching can lead to injury, often over a period of years. Many of the physical movements required for certain instruments are very repetitive, and can result in wear and tear in the muscles.

THIRD CONFERENCE ON THE IDENTIFICATION, PREVENTION AND TREATMENT OF THE MEDICAL PROBLEMS OF MUSICIANS

September 15 - 16, 1990 Minneapolis, Minn.

Sponsored by the School of Music, University of Minnesota,
the Minnesota Symphony & the ASTA

"Playing (Less) Hurt"

Musicians have been very reticent to admit to a physical problem that might affect their playing, fearing loss of work and lack of understanding from managers, contractors and the community. Many mistakenly believe, as do athletes, that there is "no gain without pain," or that you can "play through" it. Some fear that their technique may be faulty, or that underpractice causes their problem.

The only musician-organized program in the country, PLAYING (LESS) HURT, third Conference on the Identification, Prevention, and Treatment of the Medical Problems of Musicians, addresses these issues in a supportive environment created by teachers, students, medical personnel and professional and amateur musicians in attendance. Special emphasis this year will be on the rehabilitation of injuries. We are featuring a panel on insurance and workers' compensation issues, a topic of intense interest to orchestra managers and professional musicians. As is customary, the conference also offers master classes, music breaks, and the opportunity to attend a concert of the Minnesota Orchestra, as well as time for discussion among attendees and with conference faculty and planners.

Who Should Attend - Professional and amateur musicians, music educators, high school and college music students, parents, medical students, physicians and nurses, physical and occupational therapists, and orchestral administrators.

We especially encourage the attendance of K-12 and post-secondary music educators as well as private music teachers; the information offered at the conference to this group will ultimately have the most benefit to performing artists. Please note the availability of scholarships for state K-12 music teachers."

I asked *Janet Horvath*, Conference Director, Associate Principal Cellist of the Minnesota Symphony, Recitalist and Speaker on playing injuries, if I could reprint in this newsletter, some of her suggestions which we were given at the 4th American Cello Congress. I will be reprinting her material, with credits to Janet and her medical colleagues, *Dr. Janine Spier* & *Dr. Richard N. Norris* (Director, Boston Arts Medicine Center), over the next few newsletter issues, starting with:

SUGGESTED WARM-UPS PRIOR TO PLAYING - Do slowly and smoothly

1. Shoulder flexion - Raise both arms overhead, then relax to sides. (20x)
2. Shoulder abduction - Both arms at sides. Raise outward and upward overhead. Relax to sides (20x)
3. Shoulder shrugs - Up & down. (20x)
4. Pinch shoulder blades together. (20x)
5. Clasp hands behind you at hips & gently raise arms pulling shoulders back. (5x)
6. Bend & straighten elbows. (10x)
7. Reach forward, hook fingers pressing palm outward. Reach upward lifting arms over head. Stretch up. Pressing wrists upward.
8. Shoulder circles - Arms relaxed at sides. Circle forward & circle backward. (5 ea.)
9. Circle hands - Palms up & down, wrist up & down. Circle.
10. Spread fingers, make a fist. Stretch thumb out & back.
11. Turn head to left. To right. Look forward, bring right ear to right shoulder. Left to left. Bring chin to chest.

COOL DOWN EXERCISES - Following Performance/Practice

- After vigorous activity muscles may tend to cramp or experience fatigue/discomfort
- Stretching muscles their entire length, hold, and then relax helps to alleviate these conditions

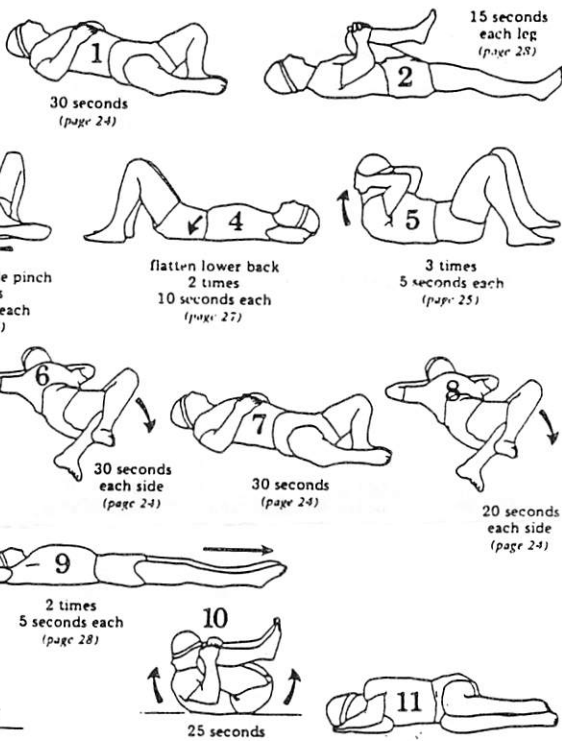
10 - 15 min. is recommended
Hold each for a long 5 count

- Exercises:
1. Raise arms overhead - 5 reps
 2. Touch opposite shoulder and hold - 5 reps. each arm
 3. Bend neck to the right then to the left, hold each for 5 count 5 reps
 4. Hands behind head, elbows out to the side - 5 reps
 5. Clasp hands behind hips and roll shoulders outward - 5 reps
 6. Make a fist and bend wrist downward - 5 reps
 7. Straighten fingers and straighten backwards the wrist - 5 reps
 8. Fingers spread, then relax - 5 reps

Lower Back Tension

Approximately 4 Minutes

These stretches are designed for the relief of muscular low back pain and are also good for relieving tension in the upper back, shoulders and neck. For best results do them every night just before going to sleep. Hold only stretch tensions that feel good to you. Do not overstretch.

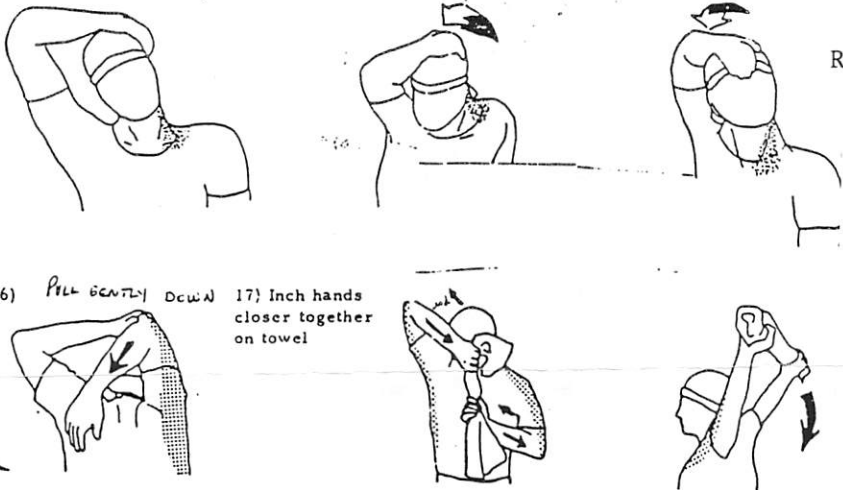


SHOULDER & NECK

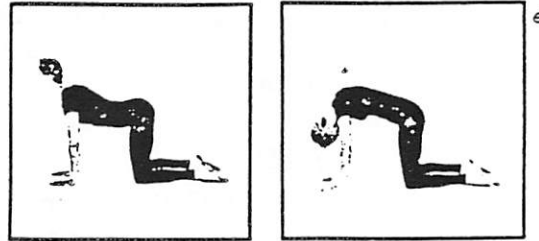
13) Use weight of arm to pull head straight to side (EAR TO SHOULDER)

14) Face turned 45°; pull forward & to the side

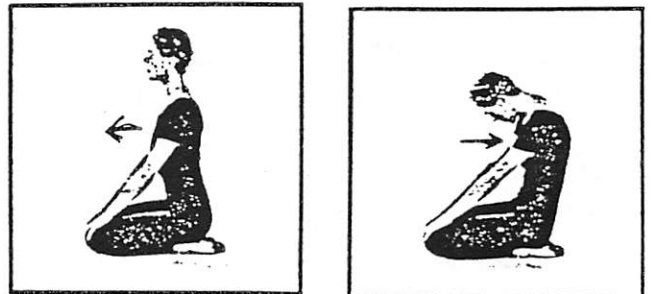
15) Face turned 45° away; pull back & to the side



1. Get down on the floor on your hands and knees. Bring your head all the way up and arch your spine as you inhale. Drop your head down & push back upwards as you exhale



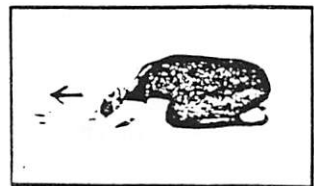
Spine Flexibility



Relieves shoulder tension



RELAXATION POSE



CELLO COMPETITIONS

Saskatoon, Sask. In honour of the Saskatoon Symphony's 60th anniversary. October 1990
Judy Fraser (926-2648) has details.

4th Rostropovitch Competition (International) - Paris, France Nov. 16 - 24, 1990
to be called "*Concours Rostropovitch*"

Open to all nationalities up to 33 years as of Nov. 16, 1990

1st round: A. J.S. Bach: Prelude, Sarabande & Gigue from any Suite (15 mins)
B. Henri Dutilleux: 3rd Strophe sur le nom de Sacher
or Witold Lutoslawski: Sacher Variation for Cello Solo

2nd round: A. Debussy: Sonata in D Minor
B. Beethoven: A Major Sonata (1st mov't: No repeats)
C. Popper: Elfentanz, Op.39
D. Messiaen: Quatuor pour la fin du Temps (5th mov't)

Final round: A. Rodion Shchedrin: commissioned for the competition
B. Dvorak Concerto in B Minor
or Prokofiev Sinfonia Concertante, Op.125 *

38th Annual Washington International Competition for Violin, Viola and Cello

Auditions in Concert Hall of the John F. Kennedy Center for the Performing Arts, Washington, DC - **March 15 - 16, 1991.** Age 18 - 28 years as of March 15, 1991. Applications by Jan. 10th, 1991 to David Howell-Jones (Judy has address)

1st International Paulo Cello Competition

Helsinki, Finland - Nov. 4 - 14, 1991 Open to all nationalities born between 1958 - 1975.

Naantali Music Festival
Paulo Foundation

First International
PAULO CELLO COMPETITION

Naantali Music Festival is arranging the First International Paulo Cello Competition in Helsinki from November 4 to 14, 1991.

The competition is open to cellists of all nationalities born between 1958 and 1975 inclusive.

A total of \$46,000 in prizes will be awarded in the competition:

I	\$20,000
II	\$12,000
III	\$ 8,000
IV-VI	\$ 2,000 + travel fund

The Finnish Broadcasting Company will also award a special prize of \$1,500 for the best performance of the commissioned work by Aulis Sallinen.

The recipients of the 1st, 2nd and 3rd prizes will perform at the awards presentation on November 15, 1991.

The winner of the competition will perform at a gala concert in the Finlandia Hall on November 17, 1991.

The competition brochure containing more detailed information including the application form will be published in August 1990.

For more information, please, contact:

Paulo Cello Competition
Naantali Music Festival
PB 46
21101 NAANTALI
FINLAND

REPertoire OF THE COMPETITION*Preliminary stage*

- | | | |
|---|-----------------------|---|
| A | Piatti | Etyde no. 3 B flat major |
| B | Popper | Etyde no. 33 D major |
| C | One of the following: | |
| 1 | Bach | Suite for Solocello no. 4 E flat major BWV 1010: Prelude, Sarabande & Gigue |
| 2 | Bach | Suite for Solocello no. 6 D major BWV 1012: Prelude, Sarabande & Gigue |
| D | Schubert | Sonata A minor, 'Arpeggione' D. 821: 1st movement |

Intermediate stage

A maximum of 18 participants

- | | | |
|---|----------------------|--|
| A | Sallinen | Commissioned work
The music will be sent to the competitors after the final entry date. |
| B | One of the following | |
| 1 | Beethoven | Sonata A major op. 69 |
| 2 | Brahms | Sonata F major op. 99 |
| C | One of the following | |
| 1 | Britten | Sonata C major op. 65 |
| 2 | Carter | Sonata |
| 3 | Hindemith | Sonata op. 11/3 |
| 4 | Martin | Ballade (1949) |
| 5 | Martinů | Sonata no. 2 (1941) |
| 6 | Poulenc | Sonata no. 1 |
| 7 | Schnittke | Sonata (1978) |
| D | Fauré | Papillon A major op. 77 |

Finals

A maximum of 6 participants

- | | | |
|---|----------------------|--|
| A | Schubert | String Quintet C major op. 163: 1st movement, the first cello part to be played together with the Sibelius-Academy Quartet |
| B | Haydn | Cello Concerto D major op. 101, Edition M. Gendron, cadenzas after own choice |
| C | One of the following | |
| 1 | Barber | Cello Concerto op. 22 |
| 2 | Britten | Symphony for Cello op. 68 |
| 3 | Hindemith | Cello Concerto E flat major op. 3 |
| 4 | Kokkonen | Cello Concerto (1969) |
| 5 | Prokofjev | Cello Concerto E minor op. 58 |
| 6 | Shostakovich | Cello Concerto no. 2 op. 126 |

Newsletter

Vancouver Cello Club



April 1990

Editor: Judith Fraser

President: Ian Hampton
Secretary: Ernest Collins
Treasurer: Judith Fraser
Past President: Audrey Piggott
Executive: Kristl Armstrong,
American Cello Council Delegate:

939 Ioco Road, Port Moody, V3H 2W9
1407 Haywood Ave., West Vancouver, V7T 1V5
17 - 1460 Esquimalt Ave., West Vancouver, V7T 1K7

Lee Duckles, Natasha Boyko, Jeehoon Kim, Catherine Carmack
Judith Fraser

The Vancouver Cello Club Presents:

Stephanie Finn, Cellist
Allen Stiles, Pianist

in a Young Performers Recital

May 12, 1990 - 7:30 pm

Koerner Recital Hall
Vancouver Academy of Music

- Beethoven Sonata in C for piano & cello op. 102 Nr.1
andante
allegro vivace
adagio
allegro vivace
- Barber Sonata for cello & Piano op.6
allegro ma non troppo
adagio-Presto-di nuovo adagio
allegro appassionato
- Schubert Introduction, Theme Variations op.82 Nr.2
(trans. by Piatigorzky)
- Debussy Sonate pour violoncelle et piano
Prologue
Serenade et Finale
- de Falla Suite populaire Espagnole
(trans. by Maréchal)
I. El Paño Moruno
II. Asturiana
III. Jota
IV. Nana
V. Cancion
VI. Polo



Stephanie Finn is a graduate of the Vancouver Academy of Music where she worked with Judith Fraser. A student of Tsuyoshi Tsutsumi at the University of Illinois, she presently studies with Aldo Parisot at Yale University. Miss Finn has won first prize awards in a variety of competitions, amongst them the 1986 and 1987 De Ridder Armstrong Chamber Music Competitions. A two-time national finalist in the Canadian Music Competition in 1988, Miss Finn was awarded first prize in the Vancouver Symphony Competition. She has performed solo and chamber music recitals in Vancouver, Berkeley, the Longy School in Boston, and at New York's Merkin Mall Hall appearing in the Yale Spectrum Series. Miss Finn performed as guest soloist with the North Shore Chamber Orchestra and the New Brunswick, N.J. Symphony. One of the three top prize winners of the 1990 Koussevitzky Young Artists Award, Miss Finn will be giving a recital in New York later this year and the fall will commence studies with Luis Garcia-Renart.

THE CAROLINE E. RILEY SCHOLARSHIP

Mrs. Caroline E. Riley initiated this scholarship in 1975; she added further gifts in subsequent years and finally left a gift in her will.

From the start it was established as a permanent fund to which other donors have generously added.

In March 1977 the Executive Committee confirmed the decision (which had been approved by Mrs. Riley in her lifetime) that the Scholarship be awarded on the result of an audition, and that it be open to members of the Club, 17 years of age or more, seeking advanced study away from home.

In 1980, it became necessary to formalize application procedures; any application was to be made in writing by 1st May; a firm time, date and place for the audition was to be set.

Recent experience shows that it would be desirable to review the conditions of the Scholarship to ensure that it is used for the intended purpose within a reasonable time. The conditions as now reviewed read as follows:

CONDITIONS

1. The purpose of the Scholarship is to assist students leaving their home base for the first time to pursue advanced study of the cello.
2. Any paid-up member of the Club aged 17 years or older may apply for the Scholarship if he or she intends, within 8 months after the application, to leave his or her home base for the first time to pursue advanced study of the cello.
3. The application shall be in writing, stating the applicant's proposal for study, and shall be sent to the Club Treasurer to be received not later than 1st May.
4. The Scholarship shall be awarded annually on the result of an audition before an adjudicator nominated by the Club. The date, time and place of the audition shall be set by the officers of the Club and applicants are responsible for making themselves available. The adjudicator's decision is final.
5. If the successful applicant's proposals for study as indicated in the application change in a material particular, the applicant is responsible for notifying the Treasurer of the Club. If the Executive Committee are of the opinion that the amended proposals do not fulfil the purpose of the Scholarship, the Executive Committee may require the applicant to return the Scholarship. The Executive Committee may then, according as they see fit, award the Scholarship to the runner-up, call for a fresh audition, or make no award for that year.
6. If, within 8 months after the date of the application, the successful applicant does not proceed with the proposals for study indicated in the application, he or she shall repay the amount of the Scholarship to the Club.
7. An applicant who has repaid the Scholarship under paragraph 5 or 6 above may apply subsequently, if otherwise eligible.
8. The Club retains the right to make no award in any year in which there are no applications, or the applicants' performances at the audition are not of sufficient merit.

THE GRAEME INGRAM SCHOLARSHIP

The Scholarship was established in memory of a student member of Vancouver Cello Club whose promising career was cut short by a tragic automobile accident.

Its purpose is to give needed financial assistance to young cellists to enable them to attend a summer music course.

The Scholarship is awarded annually by the Executive Committee on consideration of recommendations by the teachers of the respective students. The criteria are - quality of the student's work during the year, the student's capacity to profit from the course proposed and financial need. If in any year, there are more applicants than can be accommodated with the funds available, the Executive Committee shall make the award to the student or students the Committee considers most deserving.

Both the student and the recommending teacher must be paid-up members of the Club.



Continuing: **The Musical Biography of VCC's President Ian Hampton**

These days, on this continent, performers expect to pay a minimum of 25% of their fee to agents who procure concerts for them. Frequently they can also pay considerable initiation fees, for being included on the agent's roster of artists. Thus, it is consoling for a Limey musician to reminisce back thirty years, where in the U.K., the artists entrepreneurship could get him places. Distances were small, population dense and patterns of concert attendance were well established.

When our Scottish ensemble was offered a date in Bournemouth it seemed at that time about as far flung as possible, touring in the U.K. Experience led me to presume that we could pay our way southwards by a progress of school concerts and, nothing ventured - nothing gained, I wrote to Rediffusion Française to ask them that, since we were in their area (!) whether they would like to hear some Scottish Quartets.

Large oaks from little acorns grow. They bit - and on our first trip to Paris we were introduced to the president of Jeunesses Musicales by members of the Lowenguth Quartet (whom we had met at the Institut Français in Edinburgh; the old alliance is alive and well) and arranged a reciprocal tour with a young French Quartet. We reasoned privately that the money we spent in fixing their Scottish tour, we would recoup when, later, we toured South-West France for Jeunesses Musicales. We also met the British Cultural Attaché on that visit who entertained us to a memorable lunch in a small distingué Parisian restaurant.

The young French Quartet turned out to be all women who not only played well, but whose Parisian charms were also conquering the concert-going world. We tremulously greeted them when they flew into Edinburgh from Egypt and all that we had planned together came to pass in a most delightful way. Our friendship deepened to the point that we plotted another tour to our mutual advantage. This was to include a televised performance of Mendelssohn's Octet the following spring. Our projected schedules made it already evident that in order to rehearse the Octet, we would have to travel to

Paris after our own projected tour to the Netherlands early in December.

In the spirit of adventure, I wrote to our new acquaintance, the Cultural Attaché, to see if we could defer expenses by playing at the Consulate. We could; he would arrange a concert to specially invited friends of the Consulate.

December 6th rolled around and we travelled overnight to London to spend the day in the city before crossing the Channel to play a school concert in Apeldoorn, Holland, the following afternoon. We each took the opportunity of spending a full day in the Big City seeing friends, family and going shopping before meeting at the terminus in the evening.

Our second violin, who had been unwell for the previous month went to see his parents. They took one look at him and took him to the family doctor who sent him at once to the hospital, who immediately forbade him to leave the building until they had checked him out for diabetes.

I was phoned at 5:00 pm. Our tour had to be cancelled. For the next seven hours I phoned Holland looking for our agent. I systematically phoned down our tour contact sheet without success. December 6th is Saint Nicholas' day and is celebrated in Holland with the fervour that we reserve for Christmas Day. In desperation mindful of our upcoming afternoon concert, I tried phoning English Quartets to see if they were free to get on that boat. Of course, none were. At midnight I at last struck gold, a lady in rural Holland. "Don't worry," she soothed "I understand. I'm Opera Singer. I understand, I get your agent right away. He phone you." He did, half an hour later. "That's fine," he said to my amazement, "we'll just postpone the tour to late spring." My relief was overwhelming, there was just one more thing to do: I sent a telegram to Paris to say we wouldn't be able to play at the Consulate. That concert, unlike Apeldoorn, was a very long ten days away.

Next morning the remaining 3/4 of our quartet realized that, even without the second violin, we would have to go to Paris anyway to rehearse the Mendelssohn Octet. We had a wonderful week in London and at the time appointed travelled to Paris, checked into our previously booked 4th rate hotel and went to bed. Next morning I was woken up by the concierge knocking on the door. "Telephone!" she shouted. The telephone was in the lobby. I went down in my pyjamas and as I looked through the front door to the teeming Parisian Street picked up the phone. "Ah, I thought I might find you there," said a very British voice, "what do you mean by it?" "What do I mean?" I spluttered. "Yes," said the Cultural Attaché, "This concert has to go on, you know. You'll have to come over to the Consulate to explain yourselves. I'm sending the car over."

I returned upstairs and woke my colleagues up. "We got trouble," I explained. Half an hour later we waited in the lobby. A chauffeur-driven Rolls Royce drew up with a pennant fluttering from its hood. In that narrow street it looked about as out of place as the Queen Mary in False Creek.

Upstairs at the Consulate we were treated to a dressing down in the best British tradition. Our explanation was not believed and then, later, not accepted. "I don't understand," said the Attaché, "why a quartet in your position doesn't carry substitutes." "Your telegram," he continued, "was held up by a mail strike on this side and was only delivered on Friday. I've issued these invitations (he picked up a pile of gilt-edged cards on his desk) and it's too late to cancel the concert."

"I have an idea," I replied, "we rehearse with the French Quartet this afternoon. Perhaps they can play the concert for us." "Very well," sighed the Attaché, "they will play the same program." "I'll ask," I replied, knowing very well that since we were playing Purcell, Tippett & Seiber in deference to our English connections that it was unlikely that any French string quartet had played any works by them.

That afternoon, in a house on Acacia Avenue, we broached the subject before rehearsing the Octet. Yes, the Quartet could do the date but they were between tours and breaking in a new second fiddle and all they could play was Debussy, Dalryrac and Devienne.

I rang the Attaché to explain. "Oh, I say," a very British inflection, "please get them to play your program". "I'll try," were my last words to him. We rehearsed the Octet and next morning carefully wrote out the new program. The French Quartet wanted some complimentary tickets. I decided to visit the Consulate at lunch time. With luck, since in Paris lunches are of heroic proportions, I could get in and out unchallenged.

And so it was. I entered the building, took the elevator to the second floor, the Attaché's office door was open. Absolutely nobody was around. I went in, laid the program on his desk, picked up eight invitations (still in a pile) and left.

I gave the tickets to the Quartet at our last rehearsal, promising to see them in the spring and we took the overnight steamer home.

A year later our quartet disbanded and the violist went to Paris as a member of the English Chamber Orchestra. He ran into the Attaché at a reception following the concert. The Attaché described the French Quartet's performance as "capital but not excellent".

I heard about this years later when visiting our violist in London. Meanwhile I had taken another steamer, a freighter which took me through the Azores, the Caribbean and the Panama to the New World.



CELLO CONGRESS IN VANCOUVER?

The American Cello Congress (to which Vancouver Cello Club is affiliated) holds a Cello Congress every two years - a World Cello Congress in Washington, D.C. in June 1988, a National Cello Congress in Arizona in June 1990, a World Cello Congress in Barcelona in June 1992.

Several Vancouver Cello Club members attended the Washington Congress, and came back thrilled with the performances, lectures, etc. and with the contacts made with cello colleagues from all over North America.

The odd-numbered years between the National World Congresses (1991, 1993, etc.) offer the possibility of a Regional Cello Congress - serving Western Canada and U.S.A. - what about having it in Vancouver, with Vancouver Cello Club as host?

V.C.C. Executive Committee members have been looking at this possibility in the past few months - here are their conclusions:

- There is no lack of ideas for a stimulating and exciting program of 2 - 3 days -- lectures, demonstrations, recitals, public concerts. Allied to Vancouver's natural assets, it could prove very attractive to visiting cellists.
- Vancouver cellists, professional, amateur and students would have a rich and inspiring program on their doorstep.
- To be hosts of a successful Congress would greatly enhance the reputation of the Club and its members among North American cellists.

- The Congress could provide an opportunity to commission one or more works for cello from a Canadian composer.
- To mount a successful Congress would require a great deal of work in preparation over a minimum period of two years. It would also require financial backing of the order of \$20,000. It is becoming obvious that public funding will not be available to this extent, and the Club must expect to raise the major portion itself.
- The Executive have reluctantly concluded that it would not be realistic to attempt to host a Regional Cello Congress in June 1991, - but what about 1993?
- If we wish to host a Congress in June 1993, we should make some moves soon, i.e. -
 - Get approval from the American Cello Council
 - Set up a campaign fund and organization to raise \$20,000 by June 1992
 - Develop a theme and program which can be in place at least 12 months in advance.
 - Organize a group of 15-20 volunteers to help with hospitality, registration, transport, etc. during the Congress, and meet for planning and discussions in the meantime.

The first thing, however, is to ask our members what they think of this idea - would you like to have a Regional Cello Congress in Vancouver? Would you like to be part of it? Can you help with ideas for fund-raising or be one of the volunteer team? Do you have ideas about the theme and program of the Congress?

We'll be bringing this up for discussion at the Annual General Meeting, but in the meantime, we'd like to hear your views. Please feel free to phone or write one of us.

Ian 469-1768
Lee 986-5812

Judy 926-2648
Ernest 922-0266



Reprinted from Violoncello Society of New York, Winter 1989-90:

**A Victorian Cello Summer: A Report from
the Flower Capital**

by Harry Wimmer

Where did cellists Harvey Shapiro, Tsuyoshi Tsutsumi, Anthony Elliot and Harry Wimmer spend last summer? Happily ensconced in Victoria, Western Canada, performing at a very special festival in an unusual city.

The Victoria International Music Festival (with its educational branch, the Johannesen International School of the Arts) is an important festival, if perhaps not as widely known to Americans from the East Coast as it deserves to be. The director, the Belgian-Canadian J.J. Johannesen, organizes with great skill and sophistication the thirty-odd subscription concerts of the six-week festival, and keeps a watchful eye on the progress and well-being of the brilliant music students from all over the world (including at least thirty-five cellists). Johannesen welcomes a distinguished international faculty and sets the tone for a civilized stay by all. The many shared meals and the frequent social events, such as gourmet faculty dinners, lend themselves to wonderful musical exchanges and good times.

The sense of adventure begins when you try to reach Victoria, located at the southern tip of vast Vancouver Island. The choice is between cramming yourself and your cello into a twelve-seater commuter plane or taking an involved, though scenic, ferry ride from Seattle or the Vancouver area. On arrival in Victoria (the capital of British Columbia province) you experience another culture shock: This city is more British than any English city! Flowers, well-kept gardens are everywhere! Tea-rooms abound Traffic laws are obeyed; there is a civility of an earlier age!

Now to the cello music: Harry Shapiro's rare appearance in concert was, by popular consensus, one of the high points of last season. The setting was the McPherson Playhouse, a legitimate theatre that, during the rest of the week, was home to a modern British bedroom farce. Imagine Harvey, sitting on stage with a background set of overstuffed living room furniture! Especially to those of us who remember Harvey from his more frequent playing days, it is my great pleasure to report that his tone and technique are as strong as ever. Although personally he may affect the role of curmudgeon these days, his music making is totally honest and a joy to hear. He began with the Back-Siloti Adagio from the Organ Toccata and brought to it a Romantic dignity. This was followed by Samuel Barber's Sonata, which had a burnished glow, and its rhythmic complexities were child's play in his hands. Here Canadian pianist Jane Hayes was his brilliant

partner. The mini-recital concluded with Schumann's Adagio & Allegro, full of a youthful fervour and passion. When the audience wouldn't let him go, he obliged with *Nina* by Pergolesi as an encore. (An aside: this little gem was recorded many years ago on an orange Columbia label by our President, Bernard Greenhouse, who in a different way, made this piece "his own.")

There was much more cello music: Tsuyoshi Tsutsumi contributed to a very satisfying performance of the Dohnanyi Serenade, played the Shostakovich Cello Concerto in E Flat brilliantly with the Victoria Festival Orchestra, was heard in Bach's Flat Solo Suite and also in Schubert's Cello Quintet, collaborating with Tony Elliott in a fine performance. Tony charmed his listeners in the Dvorak Piano Quintet, which took flight in true Czech spirit. He also made substantial contributions in the Beethoven Triple Concerto and the great String Trio in C Minor. For me, the greatest thrill came in being privileged to perform Bach's monumental C Major Suite in the huge landmark Christ Church Cathedral in downtown Victoria. I also had a chance to test the fine acoustics of the modern concert hall at the University of Victoria in two chamber music works, the Beethoven Trio in E Flat and the Brahms F Minor Piano Quintet.

For the students this could have not been a better summer experience. Housed in the beautiful campus-like setting of St. Michael's School, they could practise and rehearse to their heart's content, or socialize and take advantage of the school's sports facilities. Musically, there was much to do right on the school grounds. The weekly student concerts, eagerly attended by local audiences, presented many performance opportunities. I heard two outstanding talents: the German cellist Wolfgang Nuesslein played Tchaikovsky's Rococo Variations beautifully. Also, the Swiss cellist Orfeo Mandozzi, now at Juilliard, showed much tonal fluidity and imagination performing the Haydn D Major Concerto with his own cadenza, and also an unaccompanied piece of his own composition. There were daily master classes by Harvey Shapiro and, for those who wished to venture a bit further afield, the daily violin master classes by Shirley Givens, bass classes by Gary Karr etc. etc. Violist Eric Shumsky (son of Oscar) did much chamber music coaching. And those who wanted to play in a larger ensemble were free to join the JISA String Orchestra, which presented two concerts of music as challenging as Bartok's Divertimento under my direction.

Next summer: come to Victoria - see the flowers - hear the music!



BUY & SELL

1987 1/2 Suzuki Nagoya - excellent condition \$750.00
OBO 733-5452 Midori Theodorakakis

Older 1/2 size Zuzuki - slightly longer than average with bow, softcase & custom-built hard case. Beautiful tone \$750.
921-8799 Audrey Nodwell

CELLO CHIT-CHAT

- Concerts:**
- 1) U.B.C. Music Bldg. 7:30 pm April 29, 1990
Graduation Recital: Lee Ann Pinder
Program includes: Debussy, Kodaly (with pno), Rachmaninoff
 - 2) Community Arts Council Davie St. April 30th
"Performers Choice" 20th C. chamber music concert with
Ian Hampton, Arthur Polson, Leslie Uyeda, 8:00 pm
 - 3) Vancouver Academy of Music 1:30 pm May 5th
Concert for Young People - John Friesen, cellist
Program includes: J.S. Bach C + Suite, Dvorak Concerto
(Rondo), Tchaikovsky "Rococo Var.", Popper "Dance of the Elves"
 - 4) Vancouver Academy of Music 7:30 pm May 12th
Young Performers Recital: Stephanie Finn, cellist
Program: Debussy, Beethoven, Barber, Schubert, Albeniz
 - 5) Special Event Yo-Yo Ma in Recital
October 23, 1990 at the Orpheum (VSO-sponsored)
- Summer Camps:**
- 1) Summer Music from the Comox Valley - CYMC
Strings: July 8 - Aug. 5
CYMC: Box 3056, Courtenay, BC V9N 5N3
(604) 338-7463
Cello Faculty: Bryan Epperson, Eugene Osadchy
Fees: \$660 (2 wks); \$920 (3 wks); \$1150 (4 wks);
 - 2) Fort Festival Summer Strings July 30 - Aug. 5
10:00 am daily - \$95 plus \$5 registration
P.O. Box 627, Fort Langley, BC V0X 1J0
Musicians of all ages welcome with a special invite to youngsters
who want to participate in chamber music for the first time.
Cello faculty: Ian Hampton (604) 534-2848; Judith Fraser
 - 3) Marrowstone Music Festival Aug. 5 - 26
c/o Seattle Youth Symphony Orchestra
11065 5th N.E., Suite E, Seattle, WA 98125
Cello faculty: Richard Aaron (3rd wk), Craig Weaver (1st, 2nd wk)
Master classes: Ronald Leonard (Pr. cello: L. A. Philharmonic)
Fees: U.S.\$395 (1 wk); U.S.\$595 (2 wks); U.S.\$795 (3 wks); R. Fee: \$25.00
 - 4) Johannesen International School of the Arts July 6 - Aug. 17
#103-3737 Oak St., Vancouver, BC V6H 2M4
R. Fee: \$45 \$1,355.00 (3 wks); \$1,920.00 (6 wks)
Cello faculty: Anthony Elliott, Harry Wimmer, Harvey Shapiro
 - 5) Shawinigan Lake Music Holiday July 22-29
c/o West Coast Amateur Musicians (604) 980-5341
943 Clements Ave., North Vancouver, BC V7R 2K8
WCAMS Membership fee: \$25 (S); \$35 (F); \$12 (ST)
Fees: \$370 (A); \$305 (ST); \$185 (RI) (age 6-12)
Sessions: choral, winds, strings, madrigals, orchestra, recorders,
chamber music, hand bell ringing, guitar, theory, early music
- Cello faculty: Bob Bardston

4TH AMERICAN CELLO CONGRESS June 13th - 17th

School of Music, Arizona State University, Tempe AZ 85287 -- (602) 965-3298

AGENDA To celebrate the heritage of the cello and cellists, past, present and future. Showcasing will be:

Suzuki Association of the Americas

Master classes by Rostropovitch, Garbousova, Tortelier, Greenhouse, Shapiro, Parisot, Bylsma, Robbins, Leonard, Lesser, Novak, Sharp

Cellist's role in ensembles (Krosnik)
Reading sessions with Varga & Rostropovitch
Baroque Music with Bylsma
'Recital Comique' with Baquet
Roundtable Discussion - "Your Cello Club Image"

Registration Fee: (Full Congress) U.S.\$215; (daily rate) U.S.\$60; prior to May 14.

Housing: ASU Dorm U.S.\$7.90 plus tax per person per night double occupancy;
U.S.\$11.90 plus tax per person per night single occupancy
3 Cafeteria meals: \$11.72 plus tax daily.

**ANNUAL GENERAL MEETING**

J u n e 2 2 7:30

Library

Vancouver Academy of Music



February 26, 1990

Judy Fraser
#17 1460 Esquimalt Ave.
West Vancouver
British Columbia V7T - 1K7
CANADA

Dear Judy:

I want you, members of the Vancouver Cello Club, and the Suzuki cello teachers to know how much I appreciated your warmth and hospitality last Monday.

I thought the students played very beautifully and I was most impressed with the quality of teaching behind it. I was delighted to note that the young Vancouver cellists are wonderfully tone conscious and I have told everyone I have seen at the University of Texas about it. It was a pleasure to hear them!

Thank you very much for inviting me. As we talked before, two of my most delightful students--Carey Cheney and Morag Northey--have come from Vancouver (and your studio) and I was honored to be a guest in their hometown.

All good wishes,

Phyllis Young
Professor of Cello
and String Pedagogy
Director, String Project

cc: Catherine Carmack

VANCOUVER FOUNDATION

Advanced Arts Study Awards - 1990/91

The pursuit of a career in the performing arts often demands the specialized training and broader experience which are only available outside the Province. The costs of tuition, travel and living away from home may exceed what many students and their families can afford.

VANCOUVER FOUNDATION is interested in helping to develop the talent from our Province. The Foundation, therefore, is offering a total of \$50,000 in study awards to assist advanced students to further their career objectives. Awards will range from \$3,000 to \$5,000. A total of 10 to 15 awards will be granted.

Detailed Terms of the Awards:
(all conditions must apply)

- for a program of advanced study in music, dance or theatre
- during 1990/91
- at a recognized institution or with an established professional outside British Columbia
- student has shown talent and demonstrated a high level of achievement
- financial assistance is required to enable the student to take up the study opportunity
- student is a B.C. resident and Canadian citizen or landed immigrant

Additional information and applications may be obtained by phoning or writing:

Vancouver Foundation Advanced Arts Study Awards
c/o The Registrar
Vancouver Academy of Music
1270 Chestnut Street
Vancouver, B.C. V6J 4R9
(604) 734-2301

Vancouver Foundation wishes to thank the Vancouver Academy of Music for their participation in administering these awards.