

Newsletter

Vancouver Cello Club



JANUARY 1988

Editor: Judith Fraser

VANCOUVER CELLO CLUB NEWSLETTER

Jacqueline du Pré

1945 - 1987



Memorial Tribute

Christchurch Cathedral

16th December, 1987

1p17

... Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;
I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

- William Wordsworth - 'The Solitary Reaper'

PRESIDENT: Audrey Piggott
SECRETARY: Ernest Collins
TREASURER: Judith Fraser
HONORARY PAST PRESIDENT: Ian Hampton
EXECUTIVE: Lee Duckles, Kristl Armstrong, Catherine Carmack, Natasha Boyko, Carina Reeves

PROGRAM

(In accordance with the nature of the Memorial Tribute, friends are asked to withhold applause).

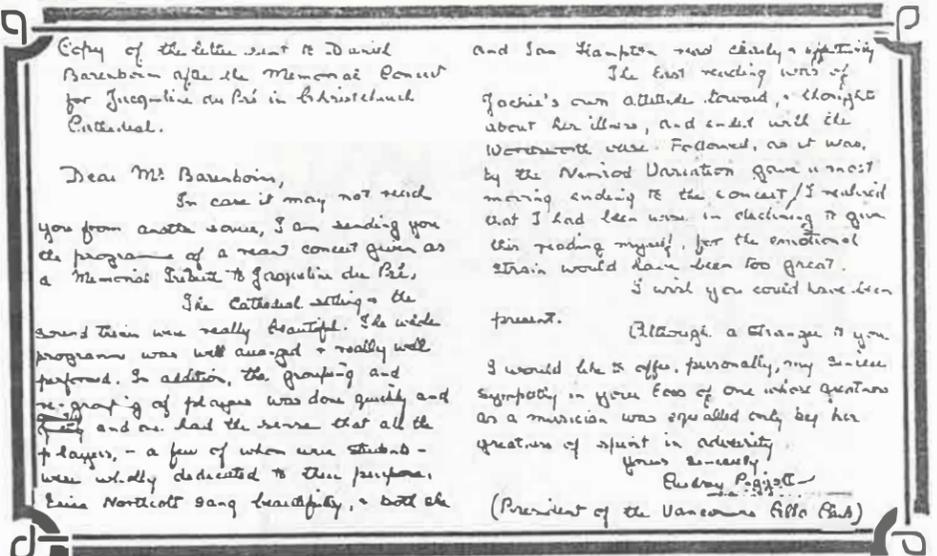
Two Chorales arranged for cello ensemble by Lee Duckles	J.S. Bach
250 Ein feste Burg ist unser Gott 326 Allein Gott in der Höh sei Ehr	
Lento from Suite No.3 in D, arranged for cello ensemble by Colin Hampton	J.S. Bach
Motet 'Agnus Dei' for five voices, arranged for cello ensemble by Colin Hampton	Paestrina
Reading - Ian Hampton	
Sarabande - arranged for cello quartet by Laszlo Varga	Claude Debussy
Reading - Ian Hampton	
'Cantilena' from Bachianas Brasileiras No.3 for Soprano and eight cello Erica Northcott - Soprano	Heitor Villa-Lobos
'Prayer' arranged for solo cello and cello quartet by Colin Hampton Paula Kiffner - solo cello	Ernest Bloch
Reading - Erica Northcott	
'Nimrod' Variation from 'Enigma' Op.36 arranged for cello ensemble by Colin Hampton	Edward Elgar

Readings are taken from "Jacqueline du Pré: Impressions", edited by William Wordsworth, Granada Publishing Ltd., London: 1983. Royalties from the sale of this book are donated to the Jacqueline du Pré Research Fund.

We wish to acknowledge the help given by Christchurch Cathedral in permitting this Tribute to take place in the Cathedral, by Colin Hampton in making his arrangements available for the occasion and by Beryl Hardstaff for calligraphy in program and publicity material.

Cello Ensemble Lee Duckles (director), Kristl Armstrong, Catherine Carmack, Christopher Catchpole, Ernest Collins, Susan Dallyn, Judith Fraser, Ian Hampton, Jean Ireland, Paula Kiffner, Jehoon Kim, Audrey Nodwell, Eugene Osadchy, Lee-Ann Plinder, Carina Reeves, Mary Stein, Janet Steinberg, Suzanne Wall, Jessica Werb, Sophie Willer, Michaela Wood, Leah Wyber.

The Multiple Sclerosis Society of Canada (B.C. Division) has a table in the vestibule for the receipt of collection contributions and tax-deductible donations.



Ian Hampton, Founder and Past President of the Vancouver Cello Club, is one of those who retains a vivid memory of Jacqueline du Pré's visits to Vancouver - "During the visit when she played the Schumann Concerto with the VSO, she played an evening of chamber music at the home of concert master Norman Nelson. After a very romantic Schubert C major Quintet, we admired her two Strad cellos. The evening became rumbustious; Jackie was a great party person at this period, with a repertoire of stories to rival her cello repertoire. At this time, she was rehearsing Schönberg's "Pierrot Lunaire" to record in Britain, but her immediate engagements after Vancouver were cancelled, because of what was then thought to be arm trouble.

"She visited Vancouver again two seasons later, when her husband, Daniel Barenboim, played the Bartok Concerto with the VSO. After one of the concerts, we visited them in their room in the Hotel Georgia. Jackie had a cold and was in bed; nevertheless we had a party around her bed and played Scrabble. Though this occasion was more muted, my prevailing impression of Jacqueline du Pré is one of bright cheerfulness and unbounded enthusiasm for the rich experiences life gave to her."

Catherine Carmack is a Vancouver cellist who went to Jacqueline du Pré for lessons; she was then confined to a wheelchair, but, Catherine says, was a constant inspiration to her students not only for her wisdom and perception in solving their problems in cello playing, but also for her consistent cheerfulness and her determination to give the world of her best, despite her affliction.

December 18, 1987

Mr. Ernest S. Collins
 Secretary
 Vancouver Cello Club
 1407 Haywood Avenue
 West Vancouver, B.C.
 V7T 1V5

Dear Ernest:

RE: Jacqueline du Pre Memorial Tribute

Now that the dust has settled, I am happy to report that the total collected for the Research Fund was \$747. The money will be forwarded on to the Toronto office from here and dispersed, as you heard Dr. Paty outline, at the wish of the trustees.

I have sent the program and a write-up to our publicist in the national office in the hope that she will be able to use it in an up coming newsletter. If that comes to pass, you will receive a copy of the newsletter. The circulation nation-wide is about 30,000. Perhaps it will inspire other groups to do likewise.

However, we out here on the west coast did it first. It was a pleasure to work with you and the other members of the cello club. The memorial tribute was a fitting remembrance of one of your own snatched away from us far too early.

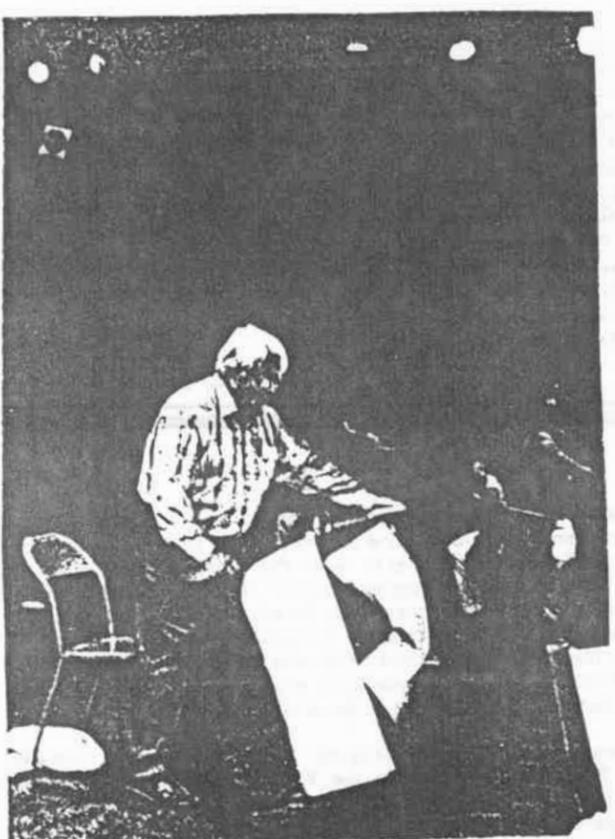
Sincerely

Bridget Bird

Bridget Bird (Mrs.)
 Development Co-ordinator

/ph

Founding Member of the International Federation of Multiple Sclerosis Societies
 Associated with the Canadian Medical Association



COLIN HAMPTON
 Chosen for the concert were some wonderful arrangements for multi-celli of Colin Hampton; a fitting tribute.... *isss*

COLIN HAMPTON
 WORKSHOP

SEPT. 1987



... conducting one of his own arrangements at the Bach/Beethoven Workshop held at the Vancouver Academy of Music



CLIENT QM Entertainment DATE Dec. 17/87
 CAMPAIGN *Q's Reviews* WRITER John Becker
 SALES REP CART.

THURS. DEC 17/87

3:45pm

The Chorales of J.S. Bach are just the sort of music one expects to hear in a church, of course, but it was a most unexpected pleasure, on Tuesday afternoon in Christ Church Cathedral, to hear two of them played by an ensemble of 21 cellos conducted by Vancouver Symphony principal cellist Lee Duckles.

That was how the Vancouver Cello Club began their Memorial Tribute to Jacqueline du Pré, the great English cellist who died in October after a long and valiant struggle with Multiple Sclerosis. All proceeds from the event were donated to the B.C. Division of the M.S. Society of Canada.

In addition to the Bach Chorales, the concert included arrangements of other works by Bach, Palestrina, Ernest Bloch, Elgar and Debussy. Vancouver soprano Erica Northcott joined the cellists in a lovely performance of the well-known piece by Villa-lobos: Bachianas Brasileiras Number 5-- this time not in the popular version for guitar and voice, but in the instrumentation the composer originally intended: soprano and eight cellos.

The Vancouver Cello Club is one of several such organizations in cities on the west coast. They help students and young professionals in the advancement of their careers, assist in scholarships and awards, and hold social events for local and visting players. "All," as Lee Duckles described it, "for the love of cello."

This is _____ for John Becker and QM Entertainment.



The American Cello Council, Inc.

AMERICAN CELLO COUNCIL, INC.

Minutes of the Board of Directors
Annual Meeting

11:00 a.m., Saturday, September 26, 1987

Guest Quarters
Washington, D.C.

Directors Present:

Takayori Atsumi, President, Arizona Cello Society, Ltd.
Esther Prince, Treasurer, Violoncello Society, Inc.
George Moquin, Executive Director
Frank Chapper, Legal Counsel

Glenn Garlick - National Capital Cello Club
David Hardy - National Capital Cello Club
Bernard Greenhouse - Violoncello Society, Inc.
Cordelia Wikarski-Miedel - Seattle Violoncello Society
Irene Sharp - California Cello Club

Special Guests:

Maestro Mstislav Rostropovich, Honorary Chairman
Ann Franke, Christine Gilbert - National Capital Cello Club

Agenda:

Welcome and introductions by Taki Atsumi.

In the absence of the Secretary, he asked Esther Prince to record the Minutes.

He announced a new member to our Council - the Los Angeles Violoncello Society, Ronald Leonard, President; Jerome Kessler, Treasurer. They unfortunately could not attend. Also the newly reactivated Seattle Violoncello Society, Cordelia Wikarski-Miedel, representative, joined us that day.

Esther Prince read the Minutes of the meeting of September 6, 1986, which were accepted.

The financial report was presented by Esther Prince and was approved by the Council. The balance as of September 25, 1987, was \$1,809.76. At the meeting two Societies paid their 1987-'88 dues which added \$400.00 more to the account.

Honorary President
Mstislav Rostropovich
President
Takayori Atsumi
Executive Director
George Moquin
Secretary
Lawrence Block
Treasurer
Esther Prince
Legal Counsel
Frank Chapper
Paul Hume, ex-officio

Member Organizations

Albuquerque Cello Society
Arizona Cello Society, Ltd.
California Cello Club
Carolina Cello Club
Chicago Cello Society, Inc.
Eva Janzer Memorial Cello Center
Kentucky Cello Society
Los Angeles Violoncello Society, Inc.
Michigan Cello Society
Mid-America Cello Society
National Capital Cello Club, Inc.
Oregon Cello Society
Seattle Violoncello Society
Vancouver Cello Club, Inc.
Violoncello Society, Inc.



ANTHONY ELLIOTT, PROFESSOR OF MUSIC
SCHOOL OF MUSIC, UNIVERSITY OF HOUSTON
4800 CALHOUN ROAD, HOUSTON, TEXAS 77004
(713) 749-3473 (713) 665-6714

FOR IMMEDIATE RELEASE

Anthony Elliott has been named recipient of the Feuermann Prize in the First Emanuel Feuermann Memorial International Cello Solo Competition. The Feuermann Prize carries a two thousand dollar cash award, and a New York City debut recital in Carnegie Recital Hall. The competition and symposium, which concluded November 22 at the University of Texas at Austin, coincided with the 85th anniversary of Feuermann's birth. Awarding the grand prize was Sophie Feuermann, who concertized for many years with her brother, Emanuel. At the time of his death, at the age of 39, many considered Emanuel Feuermann to have been the greatest living cellist.

Seventeen contestants were heard as finalists in the competition, including representatives from Scotland, Czechoslovakia, and the People's Republic of China. Jurors included critic-author Henry Roth; Charles Schiff; former Feuermann pupils Marion Davies and Freda Grondwetter; Feuermann accompanist Albert Hirsch; Sophie Feuermann; Feuermann Society President, Joel Ferrin; and former Naumberg award winner Paul Olefsky, who coordinated the three day event.

Elliott, 39, is a Professor of Music at the University of Houston. He has appeared as a soloist with the Minnesota Orchestra, Detroit Symphony Orchestra, the Vancouver Symphony, and the CBC Toronto Orchestra. In 1979, he was the highest ranked American cellist in the Concours Cassado, held in Florence, Italy.

For more information please contact.....

RONALD L TAYLOR, PERSONAL REPRESENTATIVE
ONE LINCOLN PLAZA, SUITE 26T, NEW YORK, NEW YORK 10023
(212) 769-1350

The Cello Congress



A Project of
The American Cello Council, Inc.

Old business - Newsletters:

Taki Atsumi reported that we are still trying to form an Editorial Staff of two or three people to coordinate the Newsletter. Our target date is to have our first edition after the World Cello Congress. The articles, together with photographs, etc. are to be a basis for the development of our American Cello Council and to provide news of our activities. We ask that all the Societies send their suggestions in writing for the Editorial Personnel to Taki as soon as possible.

First World Cello Congress, June 7-11, 1988.

Bernard Greenhouse, the Artistic Advisor of the First World Cello Congress, reported on the proposals made by the Executive Committee. The Congress will be held at the University of Maryland & Wash., DC.

Suggestions and ideas for June 7-11, 1988

TIME SLOTS - Daily	9-10 AM - View Exhibits
	10-12 Symposium
	12-2 Lunch - View Exhibits
	2-4 Symposium
	4:30-6 Rehearsal - Mass Ensem.
	6-8 Dinner
	8 PM Evening Program

Tuesday, June 7th	Registration 8 PM - Opening Concert - Tawes Theatre.
Wednesday, June 8th	10-12 - PEDAGOGY 2-3PM - PROS AND CONS OF NEW INSTRUMENTS 3-4PM - CAREERS - to include all branches of the Instrument - Management, Chamber Music, Orchestra, Teaching, etc. 8 PM - SALUTE TO PIONEERS - Anecdotes, Raconteurs, Honor the Past and Pres.
Thursday - June 9th	Two two-hour sessions devoted to Member Organizations of the Cello Council. 8 PM - EVENING OF BLUE GRASS, JAZZ, FOLK
Friday, June 10	A DAY AND EVENING IN WASHINGTON, D.C. Picnic, sightseeing, etc. during day 3 PM - Program at the Smithsonian 8 PM - Soloists with National Symphony at Kennedy Center - SLAVA CONDUCTING
Saturday - June 11	AMERICAN COMPOSERS FOR CELLO 10-12 - NEW WORKS FOR CELLO PM - Rehearsal at Kennedy Center for Mass Ensemble Concert 8 PM - MASS ENSEMBLE - Kennedy Center SLAVA CONDUCTING



Taki Atsumi asked Irene Sharp to assist in coordinating the American Cello Council Day on Thursday, June 9th. He will also communicate with the other Societies to help organize this event.

It was stated that any suggestions or ideas be sent in writing to Taki Atsumi no later than October 30, 1987.

The National Capital Cello Club offered to host the Congress. This would include activities such as organizing the picnic, being the liaison especially for our European guests, and forming a committee for housing and transportation.

Airlines:

Frank Chapper, our Legal Counsel, reported that he has been in touch with TWA and Northwest Airlines to make special arrangements for the Cello to travel free for this First World Cello Congress. Slava suggested that all other airlines be involved both in the United States and Europe.

Elections 1988:

Taki reported that elections for officers will take place at our next Council meeting in September 1988. He told us how much he enjoyed serving as President and how fulfilling the experience has been. He will be stepping down, but said that he would work with Frank Chapper on the logistics of our next election. An enthusiastic applause followed, as did lunch.

Respectfully submitted,

Esther Prince
Esther Prince
Treasurer

*This article appeared in the Summer 1987 issue of The Violoncello Society, Inc. Newsletter, and is reproduced here with special permission of the Violoncello Society.

Rostropovich on his 60th Birthday

by Edgard Feder

Sixty years ago, on March 27, 1917, Mstislav Leopoldovich Rostropovich was born in the port of Baku, on the Caspian Sea, in the province of Azerbaidjan in the U.S.S.R. Baku is an important oil-well center and also the place where some of the world's finest caviar fishermen are located. Young Mstislav was immediately baptized with the nickname "Slava", a word which in Russian has the combined augurios meaning of "glory, honor, adoration, praise, pride and splendor." Nothing of course could be more appropriate for a man who has become probably the most celebrated living musician of our time, a sort of living legend as the world has not seen since the days of Adelina. Piatti or Enrico Caruso. Some kind of phenomenon like the Halley Comet of the artistic spheres.

Brought up in a musical family—his father was an excellent cellist and his mother a pianist—he graduated with the highest honors from the Moscow Conservatory, in the class of Professor Kozolupov, after which his career took off like a rocket. Busy performing, both as a cellist and as a conductor, not to mention a pianist, Slava has little time to devote to his talent as composer, although he has, in his earlier years, produced a piano concerto and a number of cello pieces.

Since 1974, Mstislav Rostropovich has been a Russian exile, a man without a country. In order to punish him for his friendship with Soltzhenitsyn, the Soviet Government has deprived him of his nationality... after having decorated him with the Order of Lenin and bestowing upon him the title "Artist of the People." Dimitri Shostakovich, a great friend

of Slava, expressed the following evaluation of him: "Rostropovich is the most outstanding natural phenomenon; he has mastered the art of violoncello playing in the integrality of its perfection." And, adds the composer, without suspecting the future, "he is destined to become the pride of Soviet musical culture." Incidentally, the Soviet government seems to recant. They just gave permission to his sister Veronica to visit him in America. Exile? Hardly! The entire world has become the home country of this extraordinary musician, who is received everywhere with open arms, literally smothered by honors and glory. He holds the rank of Officer of the Legion of Honor of France, has received the Cross of the Order of Merit of the Federal Republic of Germany and was recently made "KBE," Knight of the British Empire, which gives him the right to be called "Sir Mstislav." The number of his honorary degrees and memberships is countless, and so are the awards his activities and accomplishments have earned him all over the globe.

Last year he received the special honor citation "Albert Schweitzer" awarded to an artist "whose life is dedicated to music and devoted to humanity." On that occasion, I had the good fortune to obtain from the busy great master an interview for the French periodical *France-Amerique* of which I am the music editor. Considering the voluminous amount of literature, biographical and critical essays which concern the captivating personality of "Rostro," as the French affectionately call him, and which are very well known, I thought it would be appropriate, for the purpose of the present

article, to extrapolate the lesser known highlights of this interview.

Rostropovich speaks with his proverbial volubility, spirit and outgoing friendliness:

E.F.: *How do you divide your time between your performing activities, namely as cellist and as conductor?*

M.R.: I give some hundred and forty concerts a year, half of them as cellist, half as conductor. As a general rule, with quite a few exceptions, I try not to mix the two roles in the same program.

E.F.: *Are you giving to the new generations the benefit of your immense experience and knowledge by accepting to teach?*

M.R.: My schedule would not allow me to dedicate significant time to students and give them the necessary attention. It happens, however, that I give occasional Master Classes at the request of conservatories and music schools.

E.F.: *How do you manage to find the minutes, or rather the hours, required to learn orchestral scores and maintain your dazzling technique?*

M.R.: My days are, of course, quite full. But I have the good fortune to be able to work fast and efficiently. Moreover, my musical memory is excellent—a most helpful attribute. Thus, for instance, I remember learning the long and difficult Shostakovich concerto in four days, having received the hardly legible manuscript on August 2nd and playing it from memory for the composer on August 6th. He could not conceal his amazement and asked me to repeat immediately this feat for some of his friends.

E.F.: *You started concertizing early in life?*

M.R.: I made my debut when I was ten years old, in 1937, playing the Saint-Saens Concerto with orchestra—and I never stopped.

E.F.: *What are your affinities for modern music?*

M.R.: My affinities are for all good music, provided it is really good and written by talented composers. My friendship and admiration for Shostakovich, Prokofieff, Benjamin Britten have been widely publicized. I cannot begin to count the number of concertos, sonatas, pieces which have been written for me and which I have premiered. Dutilleux, Bernstein, Halffter, Lutoslawski, Messiaen, Penderecki, Khatchaturian, Sauguet are only a few, in addition to the three giants already mentioned. The same holds true for orchestral works which I have premiered.

E.F.: *Since you left Moscow, where do you consider yourself "at home"?*

M.R.: I travel a great deal and although I am anchored in

Washington, I spend more time in Europe than in America. To make my life more comfortable, I have apartments in Paris and London, from where I easily get everywhere.

E.F.: *Your cello is a famous Stradivarius?*

M.R.: I was fortunate to acquire the famous Duport Strad. Before that, I played a Lorenzo Storioni, which I gave to my daughter Olga, who is already an accomplished performer with a beautiful musical career in front of her.

E.F.: *How did you come to use the Tortelier end pin instead of the straight pin?*

M.R.: As you know, descending scales are more difficult to play than ascending ones. By holding the instrument flat against you, at a wide angle, the descending scales become easier, more like playing on a keyboard.

E.F.: *How do you evaluate the mysterious criteria of the Soviet leaders according to which they decide whether or not a piece of music is compatible with communist philosophy?*

M.R.: It is quite simple indeed. If a work is situated at the level of their understanding, it will be approved. If not, it will be considered "decadent and bourgeois," hence heretic and condemned.

Rostropovich expresses himself in fluent English, with great imagery both in gestures and vocal inflexions. His stamina is as phenomenal as his unbelievable virtuosity. In the framework of his birthday festivities, in New York and Boston, he performed fifteen major concertos and conducted several orchestral works, including the monumental *War Requiem* of Benjamin Britten. Sometimes one may find reservations about a particular tempo or some idiosyncrasy. But nobody can deny his colossal ability to express the very quintessence of a musical phrase with an unparalleled quality and volume of sound. His tonal shadings are exquisite, his global conceptions, gigantic. Any nit-picking would be nothing but an exercise in futility. His personality and intensity are indeed overwhelming in their power of communication. His rhythmical stability, with all its agogic subtleties, is ironclad. Enough to hear him play the "Don Quixote" death episode to bring tears to one's eyes. And while he is certainly fully aware of his value, his personal manifestations denote humility and modesty. Being praised, after a performance, he would not hesitate to say: "I try so hard!"

Paris and London are also celebrating "Rostro's" sixtieth jubilee; the world's parade make 1987 the year of Slava. May he have many more to come.

MEMBERSHIP RENEWAL FOR 1987-88

Membership subscriptions are now due, please send to:

Judith Fraser Treasurer
17- 1460 Esquimalt Avenue
West Vancouver, BC, V7T 1K7

Please enroll me as a member of the Vancouver Cello Club for ~~1987-88~~ 1987-88

NAME.....PHONE.....

ADDRESS.....

- Sustaining Membership..... 25.00
- Family or Individual Membership..... 12.00
- Student..... 8.00
- Out of Town Membership..... 6.00
- Donation to Scholarship Fund.....
- Donation to Performance Fund.....
- Donation for General Purposes.....

A NEWSLETTER FOR CELLISTS OF ALL AGES AND STAGES

"CELLO NEWS"

Carey Cheney, Editor
622 Balsam Drive
KNOXVILLE, TN 37918

INTRODUCTORY ISSUE

To help promote the art of cello playing, this newsletter hopefully will bring together cellists in the Knoxville area, as well as those in the entire Southeastern region. It will publicize activities, articles and anything else that may be of interest to cellists of all ages and any level whether a young beginner, ardent amateur, or polished professional.

SUZUKI CELLO PROGRAM AT UNIVERSITY OF TENNESSEE-KNOXVILLE

Knoxville now has a Suzuki Cello Program associated with the Department of Music at the University of Tennessee, as a part of the UTK Suzuki Program, Debbie Goolsby, Director. This past September, eleven students began their cello studies in the new program. The range of ages in this group is three years to fifteen years. The program is prospering and with the continued dedication and energetic help from their parents, the students will keep up their commendable progress. The Winter Quarter starts up on November 30, and four or five more beginners are expected to register.

Some of these young cellists made their Knoxville debut in a special Pre-Twinkle Demonstration for The Leadership of Knoxville luncheon on October 9, 1987 at The Knoxville Art Gallery. All of the cellists participated in their first solo recital given on November 1, 1987. Congratulations to the cellists (aged 3 to 6) who graduated from the Pre-Twinkle level at Pre-Twinkle Graduation held on November 8, 1987.

Our next Suzuki event is the participation in the annual UT Christmas Concerts, which present the same program on two dates:

Saturday, December 5 at 7:30 p.m.
Sunday, December 6 at 3:00 p.m.

Both programs will be held at the UT Alumni Gym, and admission is \$4.00 for adults, \$2.50 for children. The cellists on this program will be playing Christmas carols with the Suzuki violinists. We welcome all to attend and enjoy the festive music of the Yuletide season!

ANNUAL SUZUKI SPRING WORKSHOP AT UT

Even though it seems like light-years away, mark your calendar NOW! The dates of the workshop will be:

Friday, April 29 through Saturday, April 30/88

Our guest cello teachers this year will be ELLEN SHERTZER from Cincinnati, and RODNEY FARRAR from Lexington. All classes will be held on the campus of UT Knoxville. More details in the next newsletter!

THE CAROLINE E. RILEY SCHOLARSHIP (\$1100.00)

Open to Vancouver Cello Club members about to leave their home base for the first time for further cello study. The scholarship will be awarded upon audition in May 1988 at the Vancouver Academy of Music.

Written application must be submitted to Judith Fraser before May 1, 1988. Use form.

To: Judith Fraser, Treasurer, Vancouver Cello Club
#17-1460 Esquimalt Avenue, West Vancouver, B.C. V7T 1K7

I hereby apply for the Caroline E. Riley Scholarship, awarded in May 1988

Please check:

I am a member in good standing of Vancouver Cello Club

My application for membership is enclosed

I propose to leave home for further cello study at, name of institution and date,

NAME

ADDRESS

PHONE AND POSTAL CODE

Carey (Eley) Cheney and her husband Elliott Cheney now reside in Knoxville, TN, where Elliott is artist-in-residence. This is page 1 of Carey's first cello club newsletter.

Congratulations Carey from the Vancouver Cello Club. *Edwin*



TYCHO IMMEGA

There are certain things which, by those mysterious handbooks known as the "customs of good society," a lady is not permitted to do.

She must not smoke cigarettes, or play at cricket. She must not ride in a hansom cab, read a newspaper in the street, look in a print shop, or perform on the violoncello.

CELLO CHITCHAT

Adult 8:15 pm Room 22B Academy of Music
Classes: Feb. 23; March 22; April 19

Student 7:30 pm Library Academy of Music
Recitals: Jan. 29; Feb. 26; March 25; April 29

For Sale

- 1) 18th C French \$12,000.00 obo 594-4469 (Delta)
598-6520 (Vict.)
- 2) 3/4 Suzuki (3 years old; 594-5271
new bridge and (Angela Smith)
sound post)
Price negotiable
- 3) 1/4 Chinese \$300.00 (ONO) 263-3340
(Roslyn Goldner)

FOR SALE - IN EXCELLENT CONDITION!! TYPEWRITER!

A cello club newsletter SMITH-CORONA 6000
with dictionary and spell-right
\$400.00
Annelies Reeves 736-6926

Opened Jan. 15, 1988, The Alexander Technique Centre,
at No. 5, 2505 Burrard Street, Vancouver, B.C. V6J 2J5,
(604) 737-2818.

Pat Daniels, Jim Ewen, Anne Gregory, Wilma Mosmans,
David Owen

A letter from Anthony Elliott encloses information about the School of Music, University of Houston (Texas). There are some very distinguished faculty members and the University has a traditional, long standing commitment to keep the cost of a college education within the means of the average family. Students who qualify for a music scholarship can enroll and pay only state fees. Anyone interested contact either Judy Fraser (926-2648) or Anthony Elliott, U of H, 4800 Cathoun Road, Houston, Texas 77004.

Sonja (deLangen) Adams and her husband, David, are now in St. John, New Brunswick, playing principals in the St. John Symphony (a community orchestra) and in the St. John Symphony String Trio. They are also teaching privately and for the School Board. Sonja has 3 cello classes and the trio plays a monthly noon hour concert plus 2 concerts in the Chamber Music Series. New address: 3-36 Queen Square S., St. John, NB E2L 1R7.

New address for Stephanie Finn, who had a wonderful time at the Alexander Schneider Workshop in New York over Christmas - Hesperus House, 807 South Busey Urbana, Ill. 61801 (217) 384-9845.

Concerts: Ramcoff Productions, Friday, noonhour at the Art Gallery, Feb. 5th, Pacific 123 includes Debussy Sonata (Ian Hampton).

BAROQUE CELLO

Ernest Collins is planning a series of three programs, featuring baroque cello - probably -

- "The Joys of Basso Continuo" - a look at the role of continuo cellist in a variety of vocal and instrumental works
- An illustrated talk on Bach's obbligati for violoncello piccolo
- Music for two baroque celli - duets and double obbligati

Dates and times are not fixed - probably a Friday evening (alternating with Student Recitals - but not necessarily at the Academy).

If you wish to be kept informed on details of these programs, please phone Ernest at 922-0266. (We may not have time to get details into a newsletter!)