

Newsletter

Vancouver Cello Club



MAY 2010

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Vancouver Cello Club

38th ANNUAL GENERAL MEETING!

Tuesday, June 15, 2010 @ 7:00 pm

Including: Short business meeting, presentation of bursaries and scholarships, and wine and cheese! AND... presenting the **VSO CELLI** in recital in the Koerner Recital Hall at 7:30 pm. The program includes a number of "premières".

PLEASE MAKE EVERY EFFORT TO ATTEND... *attendance at AGMs is crucial to registered charity arts organizations*

Message from The President

Welcome to our May newsletter - our last one before the "summer camp season". As always, I would like to invite all members of our Annual General Meeting on Tuesday evening, June 15th, at 7:00 pm at the Vancouver Academy of Music. Along with the brief reports by members of your executive, we will present the winners of this year's Caroline E. Riley Scholarship and distribute summer bursaries to some very deserving students. Scholarship awards have been an important part of the Club's activities for over three decades. I urge teachers, students, and parents alike to come out and recognize our talented Vancouver students.

Immediately following the AGM, at 7:30 pm, the Cello Club will present a special concert by the VSO CELLI in the Koerner Recital Hall. This promises to be an outstanding concert of cello ensembles featuring a number of "premieres" - an arrangement of John Adam's "The Chairman Dances" from Adam's Opera "Nixon in China", assorted Beatles tunes, some music by Astor Piazzolla, and my own arrangements of Ray Charles and jazz legend Chick Corea. Friends and family are invited.

As many readers know, the Vancouver Academy will be hosting the Parisot Cellofest in the first week of June; a three day festival that honours and pays tribute to Aldo Parisot's contribution to cello

performance and pedagogy in Canada. The Cellofest will assemble Yale School of Music alumni to take part in the series of classes. Cellists Joseph Elworthy, Judith Fraser, Audrey Nodwell, Paul Marleyn, Thomas Wiebe, and Roman Borys, among others, will all contribute to the three day event. The festival will culminate in a gala concert featuring solo performances and Mr. Parisot conducting the Parisot Cellofest Orchestra in various works for cello ensemble. Inquiries regarding audit fees and class schedules may be made directly to the Vancouver Academy of Music.

Looking ahead to the fall season, there are a number of concert events worthy of note. In the first week of October, Ha Na Chang will return to Vancouver to perform the Elgar Cello Concerto with the VSO. In November, a Vancouver favorite, Lynn Harrell appears in concert with Anne-Sophie Mutter and violist Yuri Bashmet. And in December, the remarkable Johannes Moser returns to perform the Schumann Cello Concerto. We hope to have the opportunity to invite one or more of these exceptional artists to a Club function. Your Cello Club Executive will have further details in our next newsletter. In the meantime, keep practising - and remember to support your local cellists!

See you at the AGM! Lee Duckles, President

PARISOT Cellofest at the Vancouver Academy of Music

This June, the Vancouver Academy of Music hosts an event that merits acknowledgement on the global stage. Parisot Cellofest brings to Vancouver one of the world's master cellists, Mr. Aldo Parisot, in a three-day festival of master classes, cello ensemble playing and performances. Mr. Parisot will be joined by a distinguished group of Yale alumni, all former students of Mr. Parisot and now holding prominent teaching positions in Canada: Roman Borys (University of Toronto), Joseph Elworthy (Vancouver Academy of Music), Paul Marleyn (University of Ottawa), and Thomas Wiebe (University of Western Ontario). In addition, two distinguished Vancouver Academy of Music cello faculty members, Judith Fraser and Audrey Nodwell, will join the Cellofest faculty.

Aldo Parisot has led the career of a complete artist, as concert soloist, chamber musician, recitalist, and teacher. He has performed with the major orchestras of the world under many eminent conductors in concert halls around the world, premiered numerous works for cello, many of which were written for and dedicated to him, recorded extensively, and his pedagogical influence is far-reaching. There is probably not a single major orchestra in the world whose cello section doesn't include at least one cellist who has studied with Mr. Parisot.

Mr. Parisot has held a teaching post at the Yale School of Music since 1958. In addition to teaching individual students there, he also formed and conducts the Yale Cellos, an award-winning ensemble of his

current students. Mr. Parisot's master classes around the world are legendary. A writer for *New York Magazine* has said of him: "The master classes are extraordinary —Parisot has that enormous, rare gift of translating musical feeling into solid information about what to do with a set of fingers and a bow ... As a teacher, he is an object of pilgrimage." Joseph Elworthy, head of the cello department at the Vancouver Academy of Music, studied with Mr. Parisot at Yale and says of his teaching, "he is interested in cultivating each student's musical voice. I think he recognized at a very early stage that teachers who impose their will produce clones."

The idea for Cellofest came to Elworthy when he read an article in the *New York Times* about a concert held at Carnegie Hall, featuring the Yale Cellos, in honour of Mr. Parisot's 50 years as a professor at Yale. "I have held this dream of having him come to Vancouver for a very long time. I thought it would be great if Mr. Parisot's alumni from Canada were to pay tribute", says Elworthy. "His legacy in Canada is substantial - he has been holding master classes at the Banff Centre for many years." Although at first he saw a myriad of obstacles to organizing such an event, Elworthy says his initial belief in the idea was confirmed when he approached his colleagues across the country: "They were ready to clear their agendas and come! When I suggested the idea to Jerold [Gerbrecht], he basically said 'go for it'. The whole cello department acted as the organizational board, and we had the 'brain trust' of Jerold and Mary [Olson] to help us out as well. The

Vancouver Cello Club, too, has been very supportive. It has all come together in less than a year."

Cellofest will feature master classes with Mr. Parisot on each of the three days, followed by afternoon master classes held by the other members of the festival faculty. The festival will close with a recital by guest faculty and the Parisot Cellofest Orchestra cello ensemble conducted by Mr. Parisot. The ensemble will premiere a work by Canadian composer Jocelyn Morlock commissioned specially for Cellofest. The recital will be followed by a reception with an exhibit of Mr. Parisot's paintings. Says Elworthy, "his artwork speaks directly to how he views music."



more on Cellofest ►

Cellofest Daily Schedule

June 2

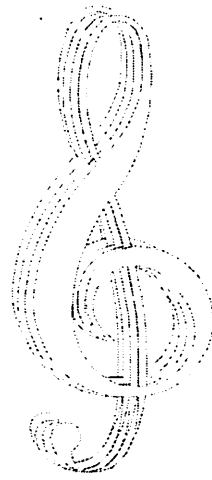
- 10:00 – 12:00 Master class with guest faculty
- 1:00 – 3:00 Master class with guest faculty
- 4:00 – 6:00 Master class with Mr. Parisot
- 7:00 – 8:00 Cello Ensemble conducted by Mr. Parisot

June 3

- 10:00 – 12:00 Master class with guest faculty
- 1:00 – 3:00 Master class with guest faculty
- 4:00 – 6:00 Master class with Mr. Parisot
- 7:00 – 8:00 Cello Ensemble conducted by Mr. Parisot

June 4

- 10:00 – 12:00 Master class with guest faculty
- 1:00 – 3:00 Master class with guest faculty
- 4:00 – 6:00 Master class with Mr. Parisot
- 7:00 – 8:00 Guest faculty recital & Cello Ensemble conducted by Mr. Parisot. Reception & exhibit of Mr. Parisot's paintings follows.



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B I O G R A P H I E S

Joseph Elworthy

Described by the Boston Globe as, "An extraordinary cellist—a consummate instrumentalist," Joseph Elworthy has garnered critical acclaim for his interpretive insight and technical prowess. Elworthy has been a featured soloist, recitalist, and chamber musician throughout the world, performing on such stages as Alice Tully Hall, Suntory Hall, Carnegie Hall, the Library of Congress, and Sejong Hall. He has appeared on numerous television and radio broadcasts around the globe including CBC, Arts & Entertainment, BRAVO, PBS, Radio Europe, and NHK. His recordings can be heard on EMI, Sony, Archetype, and Bose record labels. In addition to receiving the Sylva Gelber Award of \$15,000 from the Canada Council, Elworthy has been the recipient of multiple Canada Council career grants. Joseph began his cello studies with Audrey Nodwell at the Vancouver Academy of Music and continued his training under the tutelage of Eric Wilson, with whom he studied for seven years. Elworthy spent numerous summers at the Banff Centre, where he first encountered the legendary cello pedagogue, Aldo Parisot. After high school, Joseph continued his studies at Yale University and the Juilliard School under the guidance of Mr. Parisot. Upon graduation from Yale, Mr. Elworthy was the recipient of the Aldo Parisot Prize—the highest honour issued by Yale University to a graduating cellist. Mr. Elworthy has been a member of the Vancouver Symphony Orchestra since 2002, and is currently Head of the Cello Department at the Vancouver Academy of Music, where he also serves as Director of Chamber Music. Many of Joseph's students have been accepted to the finest music conservatories—Eastman, Curtis, Juilliard, the New England Conservatory—and are now active professional musicians occupying positions around the globe. Joseph plays on a rare Ferdinando Gagliano circa 1760, that once belonged to the legendary German cellist, Hugo Becker.

Roman Borys

Roman Borys is one of Canada's most active chamber musicians and a founding member of the Gryphon Trio. As a producer, Roman oversees production and development of Gryphon Trio's various projects and education and outreach initiatives including Constantinople, Colour for the End of Time and the Young Composers Initiative. In 2009, Borys became the Artistic Director of the Ottawa Chamber Music Society, which presents Chamberfest, one of the most comprehensive chamber music festivals in the world. A native of Toronto, Roman Borys studied with Janos Starker at Indiana University and Aldo Parisot at Yale University. Roman now teaches at the University of Toronto Faculty of Music along with Gryphon Trio pianist Jamie Parker and violinist Annalee Patipatanakoon.

Paul Marleyn

Anglo-Canadian cellist Paul Marleyn tours regularly in North America, Europe and Asia. As a frequent participant in summer festivals including the Prussia Cove, Busan, Festival of the Sound, Domaine Forget, Casalmaggiore, Leicester and Ottawa international festivals, he collaborates with artists such as Boris Berman, Miriam Fried, James Somerville, Paul Neubauer, Marc-Andre Hamelin, Steven Dann, Joshua Bell, and with members of the Tokyo, Vermeer, St. Lawrence and Hagen quartets. He has appeared as soloist with the Belgrade Philharmonic, European Chamber, Winnipeg Symphony, Symphony Nova Scotia, Kitchener-Waterloo, Thunder Bay and Manitoba Chamber orchestras: Since 2000, Paul has been Artistic Director of the Agassiz International Chamber Music Festival in Winnipeg, and in 2006, joined the Trio Hochelaga, a group currently recording a series of discs of French music for the ATMA label. Paul Marleyn has made several compact disc recordings as on the United Records, CALA, Agassiz, Signum Classics, CBC and RCA Victor labels. From 1993 to 1997, Paul was Principal Cellist of the Royal Liverpool Philharmonic Orchestra, and has served as professor of cello at the University of Manitoba, and most recently, at the University of Ottawa.

Na Mula

Na Mula is Professor of Cello at the Beijing conservatory, and one of China's most esteemed teachers. She was awarded the "Excellent Professor" prize at the Tchaikovsky Youth Cello Competition (2002-2004) and in 2008 was the recipient of the "Outstanding Teacher" prize in the China National Youth Cello Competition. Born in Inner Mongolia, Na Mula comes from a musical family. She is a graduate of the Beijing Conservatory and is an active recitalist and chamber musician, performing throughout China, Switzerland, France, the United States, Japan, Italy, Canada, the Philippines and Taiwan. In 2009, Na Mula returned as a guest professor at Morningside Music Bridge. As well, she served as a jury member for the Carlos Prieto International Cello Competition in Mexico. Na Mula is currently on the faculty of Mt. Royal Conservatory in Calgary.

Thomas Wiebe

Cellist Thomas Wiebe is well-known to Canadian audiences as a soloist and chamber musician. He has performed on numerous occasions as a guest artist with Kitchener-Waterloo Symphony Orchestra and Orchestra London Canada. He has also been heard as soloist with the Juilliard Orchestra at Lincoln Center in New York, and with the Winnipeg Symphony Orchestra. He has recorded for CBC and Centrediscs. Thomas Wiebe is also cellist with the Duke Trio, along with violinist Mark Fewer and pianist Peter Longworth. Besides his performances with the Duke Trio, he plays regularly with some of the world's leading chamber musicians. Mr. Wiebe studied cello in his native Winnipeg with the late Julie Ban-ton. He also studied at the Eastman School of Music with Robert Sylvester, and with Aldo Parisot at Yale and Juilliard. He holds a Doctor of Musical Arts Degree from Yale. He is Associate Professor of Violoncello at the Don Wright Faculty of Music at the University of Western Ontario in London, Canada. He is also on the faculty of the Domaine Forget Summer Music Academy in Quebec.

continued...

Judith Fraser

Alberta born cellist Judith Fraser received her early musical training with Mary Shortt, Audrey Piggott and at the Royal Academy of Music in London, England. Returning to Vancouver, she became a member of the Vancouver Symphony and the CBC Radio Orchestra. A founding member and manager of the Baroque Strings of Vancouver for 10 years, Ms. Fraser was treasurer of the Vancouver Cello Club for 37 years and also delegate to the American Cello Council. She played with the Vancouver Opera Orchestra and was orchestra manager for 12 years. As a participant in the Banff Summer Residency programs, Ms. Fraser worked extensively with Aldo Parisot on pedagogy, and has given workshops for the Australian String Teachers Association in Brisbane, Hobart and recently in Melbourne. Together with John Kadz from Mount Royal College in Calgary, Judith has organized eight "Cellofests" at the Banff Centre with International Mastercellists. During the past year, Judith has given master classes at Chetham's School of Music in Manchester, England, Eindhoven in Holland and at the University of Ottawa. She is Editor of the Vancouver Cello Club newsletter, is a life member of the Board of Directors of the Vancouver Youth Symphony Orchestra, teaches and coaches in Nanaimo on Vancouver Island, coaches Adult Ensemble Classes, has taught at Victoria Conservatory of Music's Summer Strings and at Valhalla Summer School of the Arts in the Kootenays, is a regular Festival adjudicator and is currently on the Faculty of the Vancouver Academy of Music.

Audrey Nodwell

Audrey Nodwell is a professional cellist and music teacher. She studied cello with Kurt Engert at the Richard-Strauss-Konservatorium in Munich and was awarded a Bachelor of Music degree by the University of British Columbia and a Master of Music degree by the University of Victoria. Audrey was a member of the Victoria Symphony and the Vancouver Baroque Ensemble, and was a founding member of the Rossetti Trio. For over twenty years she has been a member of the Pro Nova String Quartet. The longest running professional string quartet in Vancouver, they currently present ten concerts in their annual series and provide educational concerts in schools upon request. A former member of the faculties of the Victoria Conservatory of Music and Capilano College, Audrey is a current faculty member of the Vancouver Academy of Music. Her students, ranging in age from preschool to grade 12, have won many competitions including first place wins in the Canadian Music Competition finals, the Senior Strings National Finals of the Kiwanis Festival, the Seattle Young Artists Concerto Competition, and the New Westminster Cello Concerto Competition. Many of her students have been accepted into prestigious music schools after leaving high school, and have established successful careers in music. In addition to her regular teaching and performing activities, Audrey has taught at numerous workshops, institutes, summer music camps and festivals in B.C., Alberta, Manitoba, Washington, Montana and California.

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Parisot Interview with Joseph Elworthy for the Vancouver Cello Club

VCC: Mr. Parisot, you have taught multiple generations of cellists, what differences have you noticed in the students you have encountered over the past five decades?

Mr. Parisot: Without doubt, the sheer number of people studying the cello has increased dramatically. When I began teaching at Yale in 1959 the general level of cello playing was not as high as it is now. Today, there are so many gifted cellists, the quantity is overwhelming. Of course societal differences between then and now are huge; I have a class at Yale that is truly international, this was not the case when I began teaching, to say nothing of the number of female students in the university system.

VCC: Has your teaching style changed over the years?

Mr. Parisot: Not one bit. I learned everything I know about playing the cello from my one and only teacher, Thomazzo Babini, my stepfather. He was a fantastic Italian cellist and a marvelous teacher. In my house, I did not grow up with Bach, Beethoven and Brahms, it was Davidoff, Popper, and Goltermann. I learned how to play the cello in a virtuosic manner at a very young age. My family in Brazil was very poor, I made my first tour of South America when I was twelve years-old, performing concerts was a way to help my family financially.

VCC: What sort of effect did your teaching career have on your performing career?

Mr. Parisot: It was huge, I learned so much from my students and continue to do so. When my students ask for career advice, I tell them to find a teaching position. It's the best environment for growth: you stay inspired by working with young people; you have the freedom to pursue your own performing goals - in order to recruit students you must show what you can do. The other day, one of my former students called me and asked: "Mr. Parisot, I have been offered a teaching position in Nevada, should I accept?" I told the person to grab it before someone else does."

VCC: You are in such demand as a pedagogue, your class at Yale is hand-picked of the most promising talent. What do you look for when you decide to accept a student?

Mr. Parisot: Well, first of all I am not the only accomplished cello teacher. There are many fabulous teachers, like...I can't remember their names (shared laughter). Seriously, the level of teaching is obviously responsible for the rise in standard of cello-playing. But getting back to your question, this past year sixty-eight cellists applied to study with me at Yale. I chose seven. All of the candidates are accomplished cellists, but I'm looking for someone with a compelling musical personality. When I listen to someone play, I try and find ways to foster their musical voice. Some play the instrument exceptionally well, but they do not know how to communicate. Communication is what it is all about. I don't mean to suggest that it is essential to have a larger-than-life personality in order to be a successful performer, look at Starker for example. He is a very reserved individual, he walks on stage and is the very picture of modesty. For me, Starker is the greatest cellist I have heard.

VCC: Let's talk about Janos Starker. Your friendship is well documented, are the similarities in teaching philosophies coincidental or the product of your camaraderie?

Mr. Parisot: Absolutely coincidental. Let me tell you the story: in 1956 I was playing a recital at Wigmore Hall in London. I shared the same London manager as Starker, Wilfred van Wyck. Before my recital at Wigmore Hall, Wilfred said, "Guess who's coming to your concert tonight... Janos Starker." I had been curious about Starker because a violin dealer had said that we should meet, since he felt that Starker and I had something in common in our technical approach to the cello. It turned out that Starker wanted to meet me too. That night Starker attended my recital with cellist Edmund Kurtz, and they came backstage to see me afterwards. Starker shook my hand, saying how nice it was to meet me. He said, "What are you doing tomorrow?" I said, "I have to go to Holland for another concert." "Do you have to go tomorrow?" "No, I play three days later, but I have to rehearse with the pianist." "Can you stay one more day?" He had just made his incredibly successful debut in London, and he wanted me to listen to his recordings. Of course I could delay my departure, and I called the pianist in Holland to postpone

my arrival. The next day, Starker asked me, while walking to the studio, "Why do you play Bach so free?" I answered, "Why do you play Bach so square?" That was the extent of our conversation on Bach that day. Then we started talking about our teachers, my stepfather and his teacher, Adolph Schiffer, the last pupil of David Popper. We had many things in common in that we both were taught to be virtuoso players at a young age. We have been friends ever since.

VCC: Can you tell us which performance you experienced the greatest amount of anxiety. I want a date, location, and piece performed...I don't want to let you off easy!

Mr. Parisot: 1957, Carnegie Hall, sold-out subscription concert with the New York Philharmonic, Villa-Lobos Cello Concerto. I was so incredibly nervous, but after the first eight bars the music pushed the nerves aside. You know, God is a funny guy! He'll take you by the hand, escort you back stage, but when the stage door opens He'll say: "Sorry, you're on your own from here!" Nervousness is a natural physiological phenomenon, anyone who says, "I don't get nervous," is lying.

VCC: During your performing career you owned a number of fantastic cellos - Montagnana and a Stradivarius to name two - it seems like your generation of cello soloists preferred the 'Strad sound', whereas current soloists - Yo-Yo Ma, Lynn Harrel, Mischa Maisky, Jan Vogler - prefer the 'Montagnana sound.'

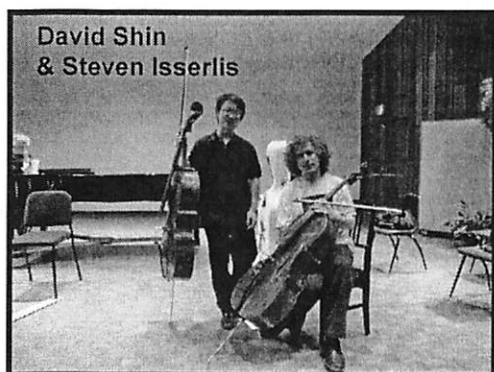
Mr. Parisot: I started off playing a Guadagnini in the early 1940's. Late 1940's I purchased Piatogorsky's Montagnana. In the early 1950's I purchased the de Munck Stradivarius, which was Feuremann's cello. There is no doubt that Montagnana is the most powerful cello sound, but it also so difficult to control and can easily sound crass. Also, the Montagnana was so large - too large for me.

VCC: Thank you Mr. Parisot for this wonderfully informative and candid interview. The cello community in Vancouver is thrilled and honored to be hosting you this June.

Mr. Parisot: It has been my pleasure. I cannot wait to hear my fantastic former students play again. Also, some of best memories of my life have been in Canada, where I taught at Banff for thirty years. ■

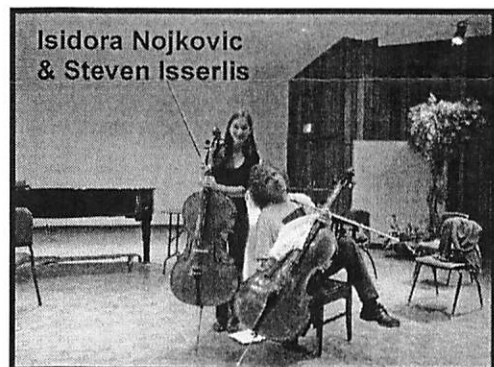
STEVEN ISSERLIS Cello Master Class "One of Our Best Yet"

by David Chin



David Shin & Steven Isserlis

British-born cellist Steven Isserlis is hailed as one of the greatest cellists alive, and after hearing his playing, I would find it difficult to disagree. With a beautiful, natural sound, magical use of phrasing, and an intimate understanding of the cello, Mr. Isserlis has enchanted audiences around the globe, playing with some of the world's finest orchestras in the very best concert halls. On the morning of March 22nd, as part of the Distinguished Artists Series at the Vancouver Academy of Music, I was one of four lucky students who were given the opportunity to learn from this great master.



Isidora Nojkovic & Steven Isserlis

I was the first student to play for Mr. Isserlis, opening with the original version of Tchaikovsky's Variations on a Rococo Theme. Next was Evan Buttar playing the Adagio and Allegro by Robert Schumann, followed by Susie Yoo playing the first movement of Barber's Cello Sonata. The master class concluded with Isidora Nojkovic playing the first movement of Elgar's E Minor Cello Concerto. Pianists Ailsa Zaenker, Brenda Campbell, and Djina Stojkov did a wonderful job playing for us.

Following up on a challenging concert of cello sonatas the previous day, Mr. Isserlis demonstrated a vitality in his teaching. Throughout the master class, I could sense Mr. Isserlis's passion for the music; his deep knowledge and

understanding of cello playing came across to both the students and the audience. Though the master class focused primarily on bow management and usage, Mr. Isserlis showed the connection between the technical aspects of playing and the phrasing and flow of the music, and was able to give us a new perspective on the analytical side of musical interpretation. This was truly a great master class held by an extraordinary cellist, and it was a fantastic experience for everyone present.



A busy month at the Vancouver Academy of Music for cellists performing their performer's certificate graduation recitals:

- May 8 – **CAROL TSAI** (off to University of Ottawa in September)
- May 11 – **NICO STEPHENSON** (University of Montreal in September)
- May 14 – **EVAN BUTTAR** (University of Ottawa in September)
- May 15 – **JENNIFER SON** (Roosevelt College, Chicago)
- May 25 – **THOMAS WEIDEMAN** (UBC)

▶ **CAROL TSAI** will perform Tchaikovsky's "Rococo Variations" with the Lord Byng Symphony Orchestra May 28th at 7:30 pm. She was the recent recipient of the 3rd place win at the Kiwanis Festival Gala concert.

▶ **JOSEPH ELWORTHY** performed the Chopin Cello Sonata and Piano Trio (Libby Yu, piano; Joan Blackman, violin) as part of the Vancouver Chopin Society's "Chopin Festival" May 14th at Magee High School. Joseph will also perform Brahms Double Concerto with Mary Sokol-Brown, violin, with The Vancouver Philharmonic, May 29th, at 8:00 pm at Shaughnessy Heights Church.

▶ Congratulations to **CAREY CHENEY**, our recent Kiwanis Music Festival adjudicator, on receiving her Doctorate of Musical Arts Degree at the University of Utah on May 7, 2010!



▶ **BRIAN YOON** did his graduation recital for a B.Mus. on April 28, 2010 at the University of Ottawa. Brian will begin his Masters program at Rice University in September with Desmond Hoebig. Brian has been the recipient (2009-2010) of the following scholarships:

Grazyna Bacewicz, Calixa Lavallee, CHIN Radio, Frederick Karam and Maruice and Claudette Laroque.

▶ News from **BRIAN MIX** concerning the Pacific Rim String Quartet and his own concert agenda... "I'm currently in New Hampshire playing some piano trio concerts and a Beethoven cello sonata with Li-Ling Liao (1st violin of the PRSQ) and a pianist from Boston. The PRSQ is playing at West Vancouver United Church on May 23 at 2:30 pm. Then we're playing at Tofino, July 2. Then the quartet will be playing two concerts and coaching chamber music at the Langley Community Music School's "Pulse" music camp July 24 to August 1. The PRSQ is also being named the quartet in residence at LCMS starting in September and will be doing 3 concerts at the school next season and several outreach/community concerts. I'll be in Maine for July 4 to 20 playing in a chamber music festival. Then Li-Ling and I will be in Taiwan in December 2010 playing a concert in the National Recital hall as well as concerts in other cities and giving several masterclasses."

continued...

» **ROSANNA BUTTERFIELD** will be presenting a recital June 13th at 3:00 pm at St. Helen's Anglican Church, 4405 West 8th Avenue.

» **VANCOUVER KIWANIS FESTIVAL WINNERS:** The Judith Fraser Scholarship was won by **Carol Tsai**; **Evan Buttar** shared part of the Dr. William G. Black memorial Scholarship and will be the senior string representative in the Provincial Finals in Duncan. Carol Tsai is recommended to the Provincial/Nationals and **Tate Zadawuik** received the Lyre of Langley award and is 1st alternate to the Junior Provincial Finals. **Nico Stephenson** is 1st alternate to the Intermediate Provincial Finals.

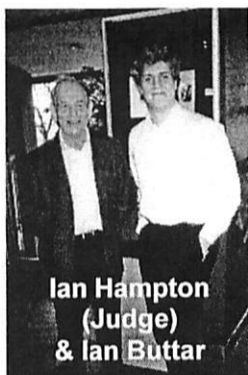
» Cello VAM Alumna **Rebecca Wenham (Fraser)** is the cellist of the Cecilia String Quartet, in residence at McGill University. They have been accepted as one of the ten string quartets accepted to the Banff International String Quartet Competition August 30 to September 5th. The Cecilia Quartet is also quartet in residence for Jeunesses Musicales du Canada's 60th anniversary. They were 2nd price winners in the 2008 Okaka Competition. The other Canadian quartet that has been chosen in the first round is the Afiara String Quartet who are in residence at Julliard School of Music.



Carol Tsai

» **Winner** of the 2010 Vancouver Cello Club's Caroline E. Riley Scholarship is **Carol Tsai**, who will leave for the University of Ottawa in September to study with Paul Marleyn. Carol will attend Rocky Ridge Music Centre Young Artist Seminar (www.rockyridge.org) this summer.

» Honourable Mention: **Evan Buttar** who also leaves in September for the University of Ottawa to study with Paul Marleyn, will attend Domaine Forget in Quebec this summer.



Ian Hampton (Judge) & Ian Buttar

» Those of you who have attended various American Cello Congresses will remember **Taki Atsumi** from the Arizona Cello Club. He has been in a care home with Alzheimer's disease, close to his wife, Sally. Some of Taki's former students decided to revive the Arizona Cello Society after a few years in limbo. A stock account was found to be worth \$25,000. Originally intended for scholarship, this money was used last November to

establish a scholarship in Taki's name at ASU for cellists. Donations may be sent to: The ASU Foundation, Takayonri Atsumi Endowed, Scholarship in Cello, ASU Foundation, P.O. Box 2260, Tempe, AZ 85280-2260, USA.

» A review of Joseph Elworthy's CD of the 6 unaccompanied Bach suites from Joanne Talbot, "The Strad", April 2010: Casals used to allude to the ever-changing face of the Bach Cello Suites, making the idea of committing one single view of these works a somewhat daunting process. Canadian cellist Joseph Elworthy, however, presents persuasive interpretations that have clearly evolved after a considerable degree of thought. Characterisation is vivid and dance elements are lucidly brought out, while the part-writing within the single line is depicted with incision. Elworthy manages to bring a cogent vision to each suite, creating a sharply defined approach that percolates through even the most rustic of movements. He is particularly impressive in the Fifth Suite, which is by turns introvert and melancholic or bold and dramatic. Here, and equally in the Sixth Suite, the slightly reverberant recording serves the double-stops well, allowing even greater connection to form the line. At times it feels as if we are eavesdropping on a moment of intimate music making. In the Second Suite, whose mournful quality allows the player scope for poetic insight, Elworthy is impressively expressive yet contained, never yielding to mannered excess. The organ-like preludes of the Fourth and First Suites are drawn with surgical precision, and the landmark harmonic moments well signposted, making these interpretations an impressive achievement.

» This is the time of year when students find out to which conservatories/universities they have been accepted after their auditions to further their musical education. There is a recent article worth looking at from the Kindler Cello Society of Washington, DC newsletter of March 2010 entitled "Look at College and Conservatory Auditions". Their web page is: kcswiki.pbworks.com. For those students who are planning auditions for 2010/2011 here is a quick summary: Bachelor's level may include: (1) Scales – major and melodic minor; (2) Standard etude – Popper, Piatti, Dupont; (3) Frequently- 2 contrasting Bach movements; (4) a Sonata movement; (5) a Concerto movement – usually 1st or 3rd. I recommend reading this article as it has a lot of helpful information (editor). There is also an article on "Trills in the Bach Cello Suites".

» I really enjoyed the play "Queen Lear" at the presentation House Theatre (North Vancouver) with Shirley Broderick, Jennifer McPhee and cellist, **Peggy Lee**. This is a delightful play by Calgary playwright Eugene Stickland about aging, with clever musical accompaniment.

» New Directions Cello Festival is June 11 – 13 at Ithaca, NY at Ithaca College: newdirectionscello.com. ■



Valhalla Summer School of Music (VSSM)

PO Box 163, Silvertown BC V0T 2B0
vssminstrumental@valhallafinearts.org
www.valhallafinearts.org
Faculty: John Kadz, Nigel Boehm, Judith Fraser, Yuri Hooker, Audrey Nodwell
Suzuki: Cyrena Huang, David Evenchick

August 8-13 - Instrumental

August 2-7
Valhalla Suzuki Institute

Young Artist Experience 2010

UBC School of Music
Phone: 604-921-7204, Diane Sanford
ds@youngartistexperience.ca
Faculty: Joseph Elworthy, Bo Peng, Alexander Suleman

August 1-15

(Ages 13-22 at RCM 10 or above)

continued...

Summer Music Camps 2010 continued

Quiring Chamber Music Camp July 12 – 16
Knox United Church Jrs: 5-11 yrs / 10 am – 2 pm
5600 Balaclava, Vancouver
Phone: 604-464-1629 / www.quiringchambermusic.org
Faculty: Audrey Nodwell, Ari Barnes

Kirby Quartet Chamber Music Workshop July 11 – 16
Trinity Western University Campus, Langley, BC
Phone: 604-857-9675 / Fax: 604-857-9685
www.kirbyquartet.com
Faculty: Carina Reeves, Cellist KSQ

Campocello 2010 (10th Anniversary) August 23 – 27
St. James Community Centre (Vancouver)
2161 West 12th Avenue, Vancouver
Phone: 604-732-1610 August 30-September 3 (Vernon)
info@campocello.com / www.campocello.com
Faculty: Mary Thomson, Morna Howie

String & Keys, Bergen, AB July 4 – 10
Phone: 1-866-386-5311, ext. 262
registration@stringandkeys.ca / www.stringandkeys.ca
Faculty: Joel Stobbe, Judith Fraser

Calgary Stringfest (Amici String Program) July 26 – 30
2035 26A St. S.W., Calgary, AB
amici.stringprogram@gmail.com / www.amicistringprogram.com
Faculty: Andrea Case, Judith Fraser

Music, Meadows & Mountain Retreat August 15 – 20
Camp Moran, Orcas Island, WA
Phone: 604-595-1313
rdorfer@hotmail.com / www.rickdorfer.blogspot.com

Winnipeg Summer Cello Institute August 22 – 27
Manitoba Conservatory of Music & Arts Program: Adults (all levels)
Phone: 204-488-4182 Jr: RCM 4/5
yahooker@shaw.ca Int: RCM 4-8
Faculty: Juri Hooker, Andrea Bell, Thomas Wiebe Sr: RCM 8+

Saint Michaels University School Summer Academy July 25-Aug 6
3400 Richmond Rd., Victoria, BC
Phone: 250-370-6120 / Fax: 250-519-7294
academies@smus.bc.ca / www.smus.bc.ca/academies
Faculty: Joseph Elworthy, Emily Carr String Quartet

CYMC 2010 July 4 – 18
Box 3056, Courtenay, BC
Phone: 250-338-7463 / Fax: 250-703-2251
info@cymc.ca / www.cymc.ca

VCM Summer Music Discovery Camp Jul. 12-16 Ages 7-12 & Aug 16-20
VCM String Academy (Jr/Sr) August 23 – 27
Victoria Conservatory of Music
900 Johnson Street, Victoria, BC
Phone: 250-386-5311 / Toll Free: 1-866-386-5311
www.vcm.bc.ca
Faculty: Music Discovery Camp: Karen Whyte

Gvyo String Training Camp July 21 – 25
School of Music, University of Victoria (Conservatory Gr. 7 or higher)
Phone: 250-360-1121
www.gvyo.org

Cello Thon 2010 July 17-19

Hornby Island

janeybennett@yahoo.com

cellothon@gmail.com

Faculty: Judith Fraser

Shirley Lecker (physio)



Morningside Music Bridge July 2 – 30
Mt. Royal Conservatory, Calgary, AB
Phone: 403-440-6768 / Toll Free: 1-866-742-4519
mtroyal.ca/musicbridge

REMINDER!!

OSM 71st Strings & Harp
Canadian Performance
Competition
November 17-23, 2010

CATEGORIES

- **Strings (Class A)**
For contestants 18 – 25 years
December 1, 2010
- **Strings (Class B)**
For contestants 17 or younger
December 1, 2010
- **Harp**
For contestants 32 or younger
December 1, 2010

JURY

For this 71st edition, the jury evaluating the talent and excellence of the candidates consists of, among others, **Sir Roger Norrington**, principal conductor of the Stuttgart Radio Symphony Orchestra, of violinist **Salvatore Accardo**, of harpists **Elizabeth Volpé Bligh** and **Catherine Michel** and of **Barry Shiffman**, Director of Music Programs of the Banff Centre, who will also act as President of the Jury.

SCHEDULE

Preliminaries consist of evaluations of CDs.

The **semifinals** and **finals** take place at the Tanna Schulich Hall, of the Schulich School of Music at McGill University, 527 Sherbrooke Street West, Montreal, Quebec, from **Wednesday, November 17 to Saturday, November 20, 2010.**

The **OSM Standard life Grand Prize** winner will perform with the OSM on **Tuesday, November 23, 2010.**

FINAL REGISTRATION DATE

Thursday, September 30, 2010, postmarked.

FOR MORE INFORMATION

www.osm.ca

concoursosm@osm.ca

Phone: 514-840-7413