

Newsletter



October 2002

President, Lee Duckles
Secretary, Dawn Binnington
Treasurer, Judith Fraser
Past President, Ian Hampton

Executive, Catherine Carmack, Sharon Norman, Janet Steinberg, Heather Hay, Brian Mix, Michael Unterman
American Cello Council Delegate, Judith Fraser

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Editor: Judith Fraser

Letter From the President

Welcome to another newsletter and season of cello festivities! This season marks the 30th anniversary of the founding of the Vancouver Cello Club. The Vancouver Cello Club, next to the California Cello Club, is the oldest and most active organization of its kind on the West Coast. Looking over the newsletters of the past few years, I am amazed by the amount and quality of activity that the Club has generated. In the last three decades; The Cello Club has not only sponsored annual workshops and masterclasses with some of the most celebrated cellists of our day, but has hosted innumerable receptions for visiting artists, maintained a library of works for multiple celli, commissioned works for multiple celli, published a newsletter on a regular basis, sponsored concerts by young artists, and raised and disbursed thousands of dollars in bursaries and scholarships - daunting accomplishments given the limited resources. The success of the Club is due in no small part to the efforts of volunteers who have made up your

Cello Club Executive: Judith Fraser, Ian Hampton, Ernest Collins, the late Audrey Piggott, to name a few cellists whose tireless enthusiasm and dedication have guided this organization for many years. Unfortunately, the Cello Club, like so many artistic institutions that are reeling from the events of the past year, is on fragile ground and cannot rely on the dedication of a few to survive. Our Club depends on the contributions and dues and participation of its entire membership to sustain its activities.

I would like to encourage all readers to rejoin the Cello Club - (pay your dues) - and to get out and support the programs and fabulous events this season.

The Vancouver Club came into being out of a genuine love for the cello and its repertoire. One of the first public Cello Club concerts was a concert of works for multiple celli dedicated to the memory of Pablo Casals, who died 30 years ago. Recently, I came across the following quotation by Casals. I found it both

relevant and inspiring. He writes: "We live in an age in which men have accomplished magnificent things and made miraculous advances, an age in which man embarks upon the exploration of the stars. Yet, on our own planet we continue to act as barbarians. Like barbarians we fear our neighbors on this earth; we arm against them and they arm against us. The time has come when this must be halted if man is to survive. We must become accustomed to the fact we are human beings.... "Dear friends, my only weapons for justice and against war have been my cello and my conductor's baton; and though I cannot be with you, my music will always speak for me of love and peace...." - Pablo Casals, 1967. Perhaps it is time for us to revisit the teachings and music of this great cellist and humanitarian and rediscover the power of music.

Best wishes for a successful year. I look forward to seeing you at the next Cello Club function!

Lee Duckles, President

EDITOR'S NOTE: The debut concert of The Vancouver Cello Club was held December 18, 1969 at the old Vancouver Art Gallery - before we became a registered charity organization.

CONCERT CALENDAR

The 2002-03 concert calendar in Vancouver promises to be an exciting one. Here are just a few dates to put into your calendars (VSO concerts)

- Canadian cellist Denise Dojzik makes her Vancouver debut with the CBC Radio Orchestra at the Chan Centre Sept 15 (Haydn C Major Concerto).
- Yo Yo Ma brings his Silk Road Project to the Queen Elizabeth Theater on November 4th.
- On Jan. 25, Mstislav Rostropovich conducts the VSO in a programme of Shostakovich and Tchaikovsky.
- On January 26th, Slava performs Shostakovich's Cello Concerto No. 1 - an historic occasion not to be missed!
- English cellist Alexander Baillie performs the Dvorak concerto with the VSO on February 8 & 10.
- On Mar 15 and 17, Alban Gebhardt will be featured in performances of Strauss's Don Quixote.
- Shauna Rolston returns on April 18 and 19 to perform a new work for Cello and Orchestra by Schmidt.

VANCOUVER CELLO CLUB

Minutes of the 30th Annual General Meeting

Held at Vancouver Academy of Music - 10 June 2002

Present: Lee Duckles, Judith Fraser, Ernest Collins, Jean Ireland, Evan Lumberton, Christina Davies, Tricia Davies, Jonathan Taylor, Sonia Taylor, Michael Unterman, P. Laimon, Marissa Diamond, Catherine Carmack, Sharon Norman, Brian Mix

1. Minutes

The minutes of the 29th AGM were read by Lee Duckles (President) and were approved.

2. President's Report

Before presenting his report, Lee Duckles called for a minute's silence to remember the late Audrey Piggott, a Past President of the Club and a long-time friend of Vancouver cellists.

The President reviewed the past year's activities, mentioning particularly the three Newsletters, the Adult Ensemble Class, workshops given by John Kadz, Paul Marleyn and Jeehoon Kim, recitals by Zoltan Rozsnyai and Paul Marleyn, the visit by Stephen Isserlis, Shirley Lecker's discussion of Functional Anatomy in Cello Playing and the Movie and Popcorn Night. Looking to the next season, he referred to the Banff Cellofest in February, VSO concerts featuring Rostropovich, Alexander Baillie and Shauna Rolston, and the American Cello Congress in May. The meeting received the President's report and thanked him for his presentation.

... continued on page 2

MEMBERSHIP RENEWAL FOR 2002/2003

Membership subscriptions are now due, please send to: Judith Fraser, Treasurer, 210-235 Keith Rd, West Vancouver, BC V7T 1L5

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

Name: _____ Phone: _____

Address: _____

Contribution Membership (over \$25)

Sustaining Membership..... \$ 30.00
 Family or Individual Membership..... \$ 25.00
 Student..... \$ 20.00
 Out-Of-Town Membership..... \$ 15.00

Donation to Scholarship Fund..... \$ _____
 Donation to Performance Fund..... \$ _____
 Donation for General Purposes..... \$ _____
 Donation to Colin Hampton Fund..... \$ _____

3. Treasurer's Report

Judith Fraser presented her report, mentioning particularly:

- low membership this year (40) The Club needs to have a recruitment and membership team to ensure that all possible members are recruited and all dues paid;
- no applicant this year for the Caroline E. Riley Scholarship. Interest will be accumulated in the Fund.
- the other accounts show a modest balance after paying out bursaries, etc.;
- the Master Classes were very successful and resulted in a very modest charge to the Club and to VAM;
- the Club is greatly indebted to its donors - particularly Gordon Young who once more donated a substantial sum and to Paul Marley, who donated a large portion of his services;
- the Treasurer anticipates some enforced reduction of her activities in the next year; this will provide opportunities for others to undertake projects for the Club.

In proposing accepted of her report, the Treasurer also proposed a gift to Gordon Young as a token of the Club's appreciation of his generosity. Ernest Collins seconded both proposals which were then unanimously approved.

4. Awards

The President presented the following awards to promising students in the Club, and congratulated the recipients:

Graeme Ingram Award: Michael Unterman

Summer Bursaries: Christina Davies, Jonathan Taylor, Sonia Taylor, Marissa Diamond, Evan Lumberton

5. Annual Dues

The President proposed that Annual Dues remain as fixed last year, i.e.:

Contributing Member	Above \$30
Sustaining Member	\$30
Family or Individual Member	\$25
Student Member	\$20
Out-of-Town Member	\$15

Seconded by the Treasurer.
Carried unanimously.

6. Election of Officers

The following officers were re-elected by acclamation:

President	Lee Duckles
Treasurer	Judith Fraser
Secretary	Dawn Binnington
VSO Representative	Janet Steinberg
Teacher Representative	Heather Hay
Student Representative	Michael Unterman
At Large: Brian Mix, Sharon Norman, Catherine Carmack	
Founder & Past President	Ian Hampton

7. Adjournment - 7:30, followed by Play-in and social hour.

Valhalla Summer School of Music

Valhalla summer School of music, or VSSM, began as a small local West Kootenay Music Camp in 1999 which has grown to 197 students in 2002. VSSM offers an educational program, week-long, for strings, piano and choir. It takes place in two beautiful small communities along Slocan Lake, Silvertown and New Denver. Many local townspeople and businesses are involved on a volunteer basis and loan spaces for classes. (I taught in a storage store front, the dentist office and foyer, and the United Church). There are activities such as Suzuki classes for small children, string ensembles and choir for parents, beautiful camp sites, supportive faculty who love to teach and coach chamber music. There are plenty of outdoor activities and the VSSM runs like clockwork under the direction of cellist Heather Huether. (www.vssm.org or email: musicarts@netidea.com).

P.S. There is also the most wonderful potter at the Blue Dog Pottery on Highway #6 in Silvertown.

"For summer 2002, I had the chance to participate in the Valhalla Summer School of Music, held in the small towns of Silvertown and New Denver in the Slocan Valley. This week-long program consisted of technique classes, private lessons, chamber music, and orchestra rehearsals, as well as a choir. With a faculty of experienced teachers from Calgary, Vancouver, and Silvertown, there were always chances to learn and ask questions. Outside the daily musical routine, there were opportunities to attend presentations every night on a variety of topics from the faculty, swimming in the lake, and a wonderful outdoor barbecue. In a setting surrounded by mountains and the lake, it was a week of learning and refreshment." Brian Yoon



Three of four cello faculty members (missing is Heather Huether, who is also the Managing Director.)
L to R: John Kadz (Artistic Advisor), Judith Fraser
Henry van der Sloot.

December 18, 1969

Casals Theme Dominates Cello Club's Debut

By MAX WYMAN
Sun Music Critic

The newly-formed Vancouver Cello Club presented an auspicious debut performance at the Vancouver Art Gallery at noon on Wednesday with a program dedicated to the greatest cellist of them all, Pablo Casals.

The ensemble, made up of the eight members of the Vancouver Symphony Orchestra cello section, presented work for groups of from three to eight cellos by Marcello, Haydn and Casals himself, who will be 93 on Dec. 29.

And while the Marcello and Haydn pieces were perfectly acceptable and pleasantly entertaining, it was the work associated with Casals that most readily commanded the listener's attention.

Song of the Birds, the Catalan carol song, fused with the Spanish master, opened the program, in a beautiful arrangement for all eight cellos by young Vancouver musician Wilmer Fawcett.

It is a haunting, liquid work that lends itself particularly to the cello's mellowness, and makes full use of the instrument's singing qualities — and conductor Simon Streatfeild ensured that the eight instrumentalists did maximum justice to both the work and the accomplished setting.

Streatfeild also conducted the other Casals items — The Three Kings, from his oratorio The Cradle, and a sardana.

The Three Kings is a deceptively well-constructed work in which the instrumentalists enter one by one until

all six are involved in creating a complex and moving web of sound.

Balance and integration were well maintained throughout, and the total performance had a finished, well-rounded look to it.

In contrast to the slow, considered style of the Three Kings work, the sardana was a pulsing, evocative picture of a village in festive ferment, carried out with much suitable feeling, but with rather more disjointedness and dissonance than was really necessary to convey the idea of rustic music-making.

An adagio and allegro by Marcello, set for three cellos, balanced a strong leading line on a cushion of supporting warmth, with Ian Hampton handling the major part in assured and confident style.

The program note for the Haydn trio explained that the work was originally written for an ensemble made up of baryton (a now-obsolete cello-like instrument), viola and cello.

"We feel that it is musically legitimate to play (it) on three cellos," the note continued, and although a three-cello performance presents obvious problems of overlap and lack of contrast, these players handled it in a very attractive and musical manner, showing an intelligent flexibility of approach and a strong sensitivity to style.

It is always good to see new musical ventures springing up in Vancouver, and special gratitude should go to the Music Performance Trust Fund, which provided financial backing for Wednesday's inaugural concert.

VANCOUVER CELLO CLUB – Societies Act CONSTITUTION (1972)

The name of the Society is Vancouver Cello Club. The object of the Society is:

- a) to promote the art of cello playing?
- b) to encourage and help students of the cello;
- c) to promote interest in the cello and the cello repertoire especially music for two or more celli;
- d) to provide a common meeting ground for cellists in all stages of development, for the exchange of information of common interest to them and to establish contact with cellists and cello clubs throughout the world;
- e) to provide opportunities of performance of cello works for artist and composer;
- f) to buy, accept as a gift, hold and sell all property real or personal, to invest money, donate aid receive gifts, to acquire, hold and lend to students of the cello music and instruments, and to solicit and receive grants, gifts, donations and bequests, and to use and devote the proceeds of all such gifts, sales, Investments and income to the attainment of these objects of the Society;
- g) to undertake and execute any trusts which may be conducive to any of these objects and, in particular, to establish, undertake, superintend and administer a fund or funds to be devoted to the provision of scholarships for deserving students.

Provided that nothing shall be deemed to be included in these objects which is not charitable in nature.

Bridge & Bow

Spring & Summer 2002

President's Letter

.... Happy Summer to OCS members and everyone who has ever said "I've always wanted to play the cello!"

After a very busy springtime for Oregon cellists it is nice to look forward to summer, and beyond...festivals, workshops, a chance to renew ourselves with a change of scenery and routine.

We started out in early spring with a reception for local girl Arianna Falk, home from college for a performance with the Columbia Symphony Orchestra. She introduced us to the Moeran Cello Concerto and convinced us it is a major work which deserves to be played more often. The reception, with current OCS members and CSO musicians in attendance, was at the Old Church. There was a large turnout and well enjoyed. In fact, no one wanted to leave! I guess that is the mark of a successful party. Kathie Reed and Nancy Ives, along with CSO, put together this happy event. In March there was a good turnout for the Adult Recital, chaired by Dave Keyes and held at Community Music Center. Bravo and more power to those performing cellists with nerves of steel. Amateurs and semi-pros, even pros! ... make your plans now to play in this event next spring.

Two events for students were planned next: the Annual Scholarship Auditions and the Student Recital. The Auditions were held at Willamette University in Salem, and all 27 students made it down there in spite of the biggest traffic jam of the year. A tanker had overturned and closed both sides of I-5, right at Salem, for 12 hours! The committee members, Bruce McIntosh and Dorien de León, frantically reorganized the meticulously planned schedule, all of the students and accompanists managed to play as they arrived, and we ran only a half hour overtime. The Student Recital only made it as far as the drawing board, as chairman Phil Hanson finally had to cancel the event due to an extremely small turnout and last minute cancellations. The five students remaining, and their families, would have been lost in the large Evans Auditorium at Lewis and Clark College. At our board meetings we are trying to find a way to keep this Recital going. It may be that the Auditions are giving students the opportunity to perform in the spring and possibly the date for the Student Recital needs to be moved. This next year we will try early February, just before Solo & Ensemble Festival performances. Let any board member know if you have any ideas on this.

Again, our biggest news is the Cello Orchestra Concert now set for October 26, 2002. Co-Chairmen David Keyes and Nancy Day are considering Cleveland High School, Benson High School or the chapel at Marylhurst. Local composers Jim Day and Phil Hansen intend to have compositions ready for the orchestra and there will be material for all abilities to enjoy. The professionals among our members will be contacted to play in small ensembles. It is important to have a large and enthusiastic audience, so begin talking to your family, friends, students, neighbors about this now. The Annual Meeting will be held along with the first cello orchestra rehearsal. At the meeting you will also have an opportunity to hear the Audition Scholarship winners. Mark your calendar ... October 26!

During this summer be sure to attend Chamber Music Northwest, and at least one Festival concert (Sunriver, Bloch, Bach, etc.) this summer. Note the date (November 23, 24, 25) when Nancy Ives, past President of OCS, performs the Kabalevsky Concerto. And look forward with us to another active year for OCS.

Charlene Wilson

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I am reprinting the front page of the "Bridge & Bow" newsletter of the Oregon Cello Society. The purpose is for VCC members to read up on how another cello club functions and organizes activities. I feel the VCC is currently in a slump and needs revitalizing and reconnecting. It is not healthy for an organization to be run by only a very few members. Let's remember our purpose as a cello club.

(see page 2)

EGMONT CHAMBER MUSIC CAMP

"When I walked into the Vancouver Academy on July 24, I recognized a few faces, but didn't know hardly anyone. If you had told me that I'd leave Egmont knowing most of would've laughed. days later, I couldn't incredible experience of the camp! Paul Nodwell, and Joseph incredible and fun Everyday in master class I'd learn about how to play the Mark Koenig, Sidney could go on and on. informative teachers and learn from. The Wilderness Lodge inspiring, especially down on the deck out at the sea. And there were so many activities we could do! Kayaking, canoeing, rock climbing, archery, ropes course, volleyball... Unfortunately, I pulled two small tendons in my foot while playing beach volleyball on the first day at the Wilderness Lodge. Kayaking was the only sport I could do, which wasn't so bad because I'm now a kayaking enthusiast. Even though my foot certainly hampered my sports experience, it did not alter the amazing musical experience I had! If I have the chance, I'll certainly return next year! Thank you to the staff up at the lodge, and everyone else that made this music camp the best I've ever been to!" Christina Davies



those kids like family, I But it's true! Nineteen believe what an I'd had, in all aspects Marleyn, Audrey Elworthy were all cello teachers to have. technique class and so many new things cello. Gwen Thompson, Harth, Jane Hayes...! I These wonderful and were a pleasure to meet view from the was so beautiful and when I could just sit and play while looking



A masterclass... Paul Marleyn (head of Cello Faculty) & Tejus Madhur



Haigan Day, Jonathan Lo, Katie Youn... at Egmont Camp

Morningside Music Bridge: July 8 - August 2nd at Mount Royal College, Calgary

My experience at Music Bridge was by far the most difficult month I have ever experienced in music but, as in most things where your limits are challenged, it was by far the most rewarding. I was very honoured and excited when I first found out about my acceptance to the program and immediately started to prepare my repertoire. I had some sort of an idea of what the program was like but it was quite a shock when I actually found out how fine some of the musicians were. There was quite often talk of going to Juilliard, Curtis, and some of the finest musical institutions around and Chen Xi, a violinist from Beijing, had just returned from taking top prize in the

most recent Tchaikovsky competition. Needless to say, the calibre of the other musicians really pushed me to work hard over the course of the month and continues to do so now. (Editor's note: Jonathan Taylor also attended Music Bridge).

The other amazing part of this camp was of course the faculty. For the cellists alone, we had five of the most distinguished cello teachers around. Na MuLa from the Beijing Conservatory, Andres Diaz from the Diaz String Trio, Hans Jensen from Northwestern University, the renowned Canadian cellist Desmond Hoebig and John Kadz from Mount Royal without

whom, I honestly don't think I would have survived!

As I said, my experience at Music Bridge was very challenging and it would not be one that I would consider "fun" (although it did have its moments), but nevertheless, if given the opportunity I would go back in a heartbeat. I say that because I now realize how invaluable my experience there was and I'm sure there is no other place like it, certainly in Canada and probably even the world. Michael Unterman / student member of the VCC Executive.



HANS JØRGEN JENSEN received the Soloist Diploma from the Royal Academy of Music in Denmark and studied at The Juilliard School of Music. He is Professor of cello at Northwestern University and on the faculty of the Meadowmount School of Music. From 1979-1987 he was Professor of cello at The School of Music at the University of Houston. He has performed in the United States and many foreign countries, and has given numerous workshops and master classes across the United States, Canada and Japan. His former students are members of major orchestras throughout the United States and



ANDRE DIAS is a 1998 recipient of the prestigious Avery Fisher Career Grant as well as a generous grant from the Susan W. Rose Fund for Music. Since winning the First Prize in the 1986 Naumburg International Cello Competition, Mr. Diaz has exhilarated both critics and audiences with his intense and charismatic performances. He has earned exceptional reviews for his "strong personal interpretive vision" (*The New York Times*) and his "bold and imaginative" playing (*The Boston Globe*).

Andrés Díaz is very active with the Diaz String Trio, featuring violinist Andrés Cárdenes and violist Roberto Díaz. Together they have performed in the cities of Pittsburgh, Washington, Boston, Los Angeles, Miami; at the Kuhmo Festival in Finland and the International Festival of St. Cypriene in France; and they have toured extensively in South America and Mexico. The trio was invited by Isaac Stern to play at Carnegie Hall's Centennial Celebration, and from 1994-96 it served as Trio in Residence at the Florida International University. The trio has released its first recording featuring the music of Paganini on the Dorian label.



Rudolf Matz, 1901-1988

THE RUDOLF MATZ COLLECTION

Rudolf Matz was born in Zagreb, Croatia. When Matz began to attend the Lycee Classique at the age of ten, his mother also enrolled him in preparatory classes at the Zagreb Academy of Music. Matz began his study of the cello with Umberto Fabbri and later studied with Juro Tkalcic, but the teacher who most influenced his development as a cellist and was crucial to the evolution of his ideas on cello technique was violinist Vaclav Huml.

In addition to receiving cello instruction at the Academy, Matz also studied conducting and composition. At the time of his death in 1988 he had written more than 300 instrumental and vocal compositions.

Acquired in 1986, the Matz Collection was a gift of Rudolf and Margita Matz. The collection contains approximately 600 music scores; included are nearly 200 original manuscripts and published editions of Matz's own compositions, including *First Years of the Violoncello*, and a vast array of music by other Croatian composers. These materials offer a fascinating glimpse into the life of a man who was central to the development of the artistic and cultural heritage of Croatia.

VANCOUVER AMATEUR ORCHESTRAS

A Little Night Music – Mon 7:30-9:30 pm, Holy Trinity Education Centre, 12th & Hemlock – Paul Pulle: 604-321-2564; Shirley Lecker: 604-926-0608

Ambleside Orchestra – Wed 3:30-5:30 pm, West Van Senior Centre, 21st & Gordon – Hilary Clark: 604-926-3030

Brockhouse Orchestra – Wed 10-12, Brockhouse, West Pt. Grey – Ernie Fiedler: 604-736-5878

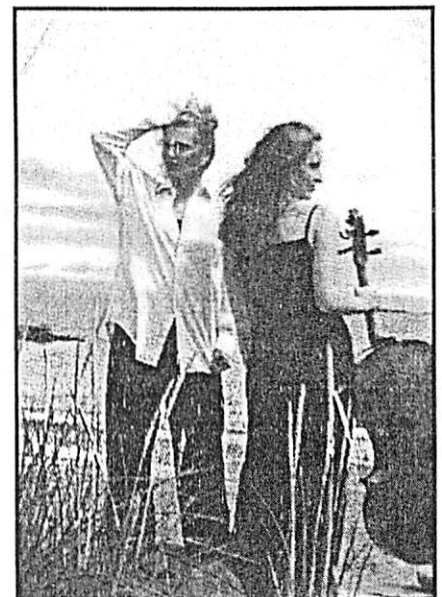
Elgar Strings – Fri 9:45-11:45 am, Willingdon Church, Burnaby – Vi Smith: 604-261-5255; Paul Overgaard: 604-266-8673

New Westminster Symphony Orch – Sun 1:30-4:30, Band room, Douglas College, New Westminster – Trudy Moore: 604-521-0235; Roy Beavon: 604-274-2208

North Shore Chamber Orch – Tues 7:30-9:45, Sutherland School, 19th & Sutherland – Madeline Stewart: 604-925-3834

Vancouver Philharmonic – Wed 7:30 – 10 pm, Shaughnessy Hts. United Church, W 33rd Ave. – Annelies Reeves: 604-736-6926

Westcoast Symphony – Thurs 7:30-10pm, Van Community College, E. Broadway & Clark – Lon Rosen: 604-731-0527



Rhapsody... an unusual show combining theatre and solo cello works with performers Jessica Lowry, left, and Amy Lain, has been called back for an encore performance Sunday night at Dizzy's.

<http://library.uncg.edu/depts/speccoll/cello/>

Consisting of the music and archival collections of five renowned cellists, the Cello Music Collection at The University of North Carolina at Greensboro is the largest collection of cello music worldwide. The combined libraries of Luigi Silva, Elizabeth Cowling, Rudolf Matz, Maurice Eisenberg, and János Scholz contain over 5000 manuscript and published music scores. The collection holdings are available to cellists, researchers, and students alike.

"The Cello Collection housed in the Special Collections of the Jackson Library at UNCg is a unique and invaluable resource to performers, students and researchers of cello music. To have such an extensive collection all in one place is a treasure."

Elizabeth Anderson, cellist, Associate Professor of Music, UNCg School of Music

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CELLO

Summertime is always a good time to catch up with all our members past and present. I was fortunate to see Margaret Jordan Gay with son, Benjamin, Becky Foon, Robin Miller, John Milne, Amy Laing, news of Jennika Anthony-Shaw, Becky Wenham, Stefan Hintersteiner, Carina Reeves, Michael Olsen and wonders of wonders, bumped into Nadja Hall (nee Gold) in Nelson when I was teaching in August in Silvertown at Valhalla Summer School of Music.

Jonathan Lo continues to collect first place wins – the Kiwanis Jr. Provincials; the CMC national finals, winner 12 years and under, and will be heard at the **CMC Concert, Oct 27 at 2 pm at Tom Lee**. Also at the same concert will be heard national finalist **Michael Unterman** (15 yrs & under) and “**CELLO JELLO**” winner of the Kiwanis Provincial Intermediate Chamber Ensemble last May (**Ashton Lim, Jonathan Taylor, Michael Unterman, Brian Yoon**). **Brian Yoon** and **Aston Lim** will be heard at the 2nd CMC National Finalists Concert November 10th 3 pm at Tom Lee.

Amy Laing has moved to Toronto to join other Vancouver VCC scholarship winners (**Margaret Gay, Carina Reeves, Michael Olsen**). During last summer she formed a duo “**Rhapsody**”, an unusual show combining solo cello works with the human voice (theatrical actress **Jessica Lowry**). Both come from Nanaimo and did 3 performances; one on Gabriola Island, one in Nanaimo which resulted in an encore performance. Hopefully, we will have news from the west coast exiles for the January newsletter.

Winner of the string concerto competition of VYSO **Sarah Tippett** (music program, UBC) will perform Elgar Cello Concerto in E minor March 9th, at 7:30 pm at the Centennial Theatre in North Vancouver with the Senior Div. Orchestra under the direction of Arthur Polsen.

Concerts at Music in the Morning Series at 10:30 am in the Koerner Recital Hall at the VAM include: The Schubert Ensemble of London, Oct. 15, 16, 17, 18, 2002; Turning Point Ensemble of Vancouver, Jan. 21, 22, 23, 24, 2003; Daedalus Quartet March 25, 26, 27, 28, 2003; St. Lawrence String Quartet May 12, 13, 2003 (Chan Centre).

Finals of the CMC will take place in Calgary this year and the deadline for entry will be 3rd week of November. Syllabus available in early August at music stores, the VAM, etc.

John Kadz will be the cello adjudicator for the Kiwanis Music Festival and upon its completion the VCC/VAM hope to co-sponsor a workshop with John.

Michael Olsen has a new email address: mike@delusionboy.com. **Jeehoon Kim** has a new email address: hellocellofello@aol.com

Misha Levental has successfully auditioned himself into the Oakland Youth Orchestra (scales, memorized piece and sight reading). Misha is now a student of **Judy Swenson** (he must like Judys!!) and worked hard for his audition. The panel also asks questions like, “Can I try something this way”; “start down here on a down bow”; “sustain this note”, to see if a prospective musician can follow directions and try new ways of doing things. Congratulations – the OYO has a very high standard of performance.

There will be a Cellofest in Banff Feb 7, 8, 9, 2003 under mastercellist **Bonnie Hampton**. Only paid up VCC members are eligible to attend. Details will be forthcoming in October.

Joseph Elworthy, a member of the cello faculty at the VAM is now head of chamber music and the Senior Academy Strings.

The Pro Nova Quartet (www.pronova.ca) (cellist: **Audrey Nodwell**) will give performances: Oct 16, 7:30 pm, Unitarian Church (West Vancouver); Oct 20, 7:30 pm, Mt. Seymour United Church (North Vancouver); Nov 17, 7:30 pm, Unitarian Church (West Vancouver); Nov. 20, 7:30 pm, Mt. Seymour United Church (North Vancouver).

Congratulations to **Desmond Hoebig** on the birth of his daughter, **Charlotte Anne** on September 17.

THE 7TH AMERICAN CELLO CONGRESS
MAY 17-22, 2003
ARIZONA STATE UNIVERSITY
TEMPE, AZ

CONTEMPORARY SHOWCASE

The Langley Community Music School will be hosting the Contemporary Showcase, a festival devoted entirely to Canadian music. Festival classes, which are open to any student in the community, will take place at the Music School on Friday and Saturday, November 15 and 16, in the disciplines of piano, strings, voice, and small chamber ensembles. Deadline for entries is October 28th. The final concert, featuring students chosen by the adjudicators, will take place on Saturday, November 23 at 2:30 p.m. Although this is a non-competitive festival, meant to encourage students in their exploration of Canadian music, there will be some scholarships awarded for outstanding performances, as well as an award for the best performance of a work by a B.C. composer, and a \$100 scholarship provided by the ACNMP for the best performance of the festival. We have commissioned a

piano trio for the festival for students at about the grade 8 level - *Berceuse*, by **David McIntyre**. Copies are available through LCMS.

Contemporary Showcase is the major project of the Alliance for Canadian New Music Projects, an organization based in Toronto. The first Contemporary Showcase festival was held in 1970. There are now twelve centres across Canada that hold this festival. This is the second year the Langley Community Music School has hosted this event. Repertoire is chosen from the graded syllabus of Canadian Music, which is compiled and published by the ACNMP. Copies of the syllabus are available for \$10 through the Langley Music School or the Canadian Music Centre.

There will also be a workshop with Vancouver composer **David Gordon Duke** at LCMS on Sunday, October 20. This is the last stop on a

nationwide tour, organized by the Alliance for Canadian New Music Projects. The day will include:

- 1:00 Student Composition Workshop
- 3:00 Lecture - Five Aspects of Canadian Music
- Panel - shared with composer **Jocelyn Morlock**
- Premieres - compositions by **Jocelyn Morlock**
- 7:00 Adult Composition Masterclass

There will be a charge of \$10/session. Please pre-register.

For information on these events, contact **Kathy Bjorseth** or **Ian Hampton** through LCMS at (604) 534-2848 or E-mail: kathy_bjorseth@hotmail.com, or for information on ACNMP, check their website at www.acnmp.ca, or phone (416) 963-5937.

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Local Entertainment

Students learn about symphony first hand

By **LYNN WELBORN**
Nanaimo Daily News

If you hear about the Send a Symphony Musician to School program you'd be forgiven for thinking it's a scholarship arrangement.

In fact, it's a program in which the Vancouver Island Symphony sends its musicians to attend local schools to talk to students in Grades 4 to 7 about their instruments, the symphony, clas-

sical music and other related topics. **Robin Copas**, the VIS principal cellist, is one of the musicians who has taken part in the program and he says it's a good thing for the students and the musicians alike.

"The students always seem very excited when we come to the schools and they like to see that you can make a living playing music and that it's not just some extracurricular activity," he says.

And, having met an orchestra member makes kids enjoy concerts more, he adds.

"It breaks down the formality of the orchestra, of going to the symphony," he says.

"When you know a musician, when you've talked to him, it makes the whole orchestra seem more approachable, more like everyday people," he adds.

The VIS also offers a program that allows many local students to attend special symphony events aimed at youth.

"Prior to the school concerts, we visit the school and prepare the students about what they're going to see and hear.

"After the event they're encouraged to go back and write letters or make pictures about the concert and these are divided among the musicians to send responses back to the students," says Copas, adding that the students' enthusiasm makes these programs a lot of fun for the musicians.

"I got my start when someone came into the school and offered us the chance to learn a string instrument



ROBIN COPAS, the VIS principal cellist, loves to teach about music.

and that made a huge difference in my life," he says. "Kids are starved for music education and many districts are reducing or deleting music education. When I get to the schools, the enthusiasm is just overwhelming."

Music, he says, stimulates the mind and people who study music can inte-

grate those studies into many fields of endeavor after their schooling.

"From a musical background you can go into so many fields of study, you can create your own working environment," he says.

"You can teach, do composing, performing and a great deal more."



"I love to play music and I wish I could improve my playing but I have so little time to practice."

(Universal Lament)

There is a way out of this dilemma...

→ It involves a commitment of no more than 10 minutes per day (15 if possible) to the sort of concentrated practice suggested below. (The specifics of these suggestions relate to the bass viola da gamba, but the principles can be applied to almost any stringed and bowed instrument.)

There are, of course, only 24 hours in the day, so something else of lower priority must be sacrificed to provide 10 minutes of practice time; few of us are so intensively organized that this cannot be done!

(The author has found the following suggestions very useful; if they help others, so much the better!)

How to Use 10 Minutes' Practice Time

Tune first – then play scales as suggested below.

Why scales? – because attention can then be concentrated on fundamentals of –

- intonation
- bow elevation
- quality of tone

– without the distractions and frustrations of rhythm, phrasing, dynamics, etc. (which can be practised in weekly or monthly consort sessions). Which scales? C, G, D, F and B flat major. These are the ones chiefly used in viol playing. Ambition may add some minor scales – but major scales tend to be more cheerful!

Scales have some other advantages – they can be useful for learning new clefs and they can be a great balm to the spirit – see Vikram Seth's "An Equal Music" chapter 4.1 (extract in Appendix B). This is a work of fiction, but has the ring of truth.

Procedure

After tuning (use whatever aids are needed to save time) choose a scale from Appendix A and play it one note to a long bow – the slower the better. Play it three times –

- 1st time – concentrate on intonation
- 2nd time – concentrate on bow elevation
 - bow at right angles to the string
 - bow keeping the same position on the string throughout its length
 - right arm well extended at the point, elbow tucked in at the heel
- 3rd time – concentrate on a relaxed purity of tone and sweetness of sound
 - try different dynamic levels.

(This 3rd time is an exercise in moderating three factors – speed of the bow, pressure on the bow and its position on the string. Varying these factors can produce anything from a squawk to the most beautiful sound and will eventually give a 'feeling' for good tone.)

Some Observations at This Point

- Upper octaves and partial octaves in Appendix A are optional.
- Be sure to correct errors before proceeding.
- If any time is left in the 10 minute practice period – go to the next scale. Next time, carry on where you left off.
- These remarks are directed to organization of time- for help in matters of the technique of playing, refer to authorities such as Alison Crum – "Playing the Viol" or Grace Feldman – "The Golden Viol".
- 10 minutes per day adds up to 5 hours per month – 50 hours over 10 months – which will provide observable playing improvements.

More Ambitious Projects

The ambition may eventually form of playing sonatas and other pieces requiring double-stops and chords. And some consort parts require a facility in playing octaves (see the Tomkins piece in Appendix D). What follows is intended to help those who feel ready to progress in this way.

Playing sales in thirds and to some extent, in sixths is a good preparation for double-stops and chords as well as a rigorous test of intonation.

Appendix C contains the five major scales in thirds and sixths. Following the procedure suggested above, play each scale several times – for intonation, bow elevation and quality of tone, as above, but adding this time an emphasis on the balance of tone between the two notes and on producing a relaxed sound (it's easy to become too tense, in coping with the various difficulties involved!).

Appendix D contains the five major scales in octaves. The viol does not by nature respond gratefully to playing in octaves, but scales in octaves give the opportunity for practice in bow elevation between non-adjacent strings – particularly in obtaining a 'clean' octave, free from unwanted sounds from intervening strings. (For technical help in achieving this, refer to the works mentioned above or to your teacher.)

Finally, Appendix D contains the bass part of Fantasia I from Thomas Tomkins – Consort Music: I for three viols (ed. John Irving); Stainer and Bell, London, 1991, so that you may practise it and astound your consort friends!

Remote Keys

For those wishing to prepare for unusual keys, appendix E contains major scales in these keys.

Ernest S. Collins, West Vancouver, BC
September, 2002

Treasure Chest

Cello for Sale – 4/4 made by Stohr, Illner, Riedl, Germany, 1992 / excellent condition and tone beautiful varnish / \$6,900 (hard case and tax incl) / Brian or Karen: 604-925-3815

Cello for Sale – 4/4 Chinese cello, bow & soft case / \$4,000 / Christine: 604-596-5110

Cello for Sale – ½ Chinese cello / \$325 / Jennifer: 604-929-4359

Cello for Sale – 4/4 Englehart (West Germany) / case / \$4,200 / Gundy: 604-263-5030