

Newsletter

Vancouver Cello Club



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OCTOBER 2000

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◆ MESSAGE FROM THE PRESIDENT ◆

Welcome to another Cello Club newsletter and another season of cellistic music making. This season marks the 30th year of the existence of the Vancouver Cello Club and your newly elected Executive Committee looks forward to another busy and successful season.

As true of most organizations, our main function, as an executive committee, is to raise funds for the Cello Club in order to continue the high quality and level of cello activity that we all enjoy. The masterclasses and concerts that we are able to arrange with guest artists are funded by contributions to the Cello Club. The publication of our newsletter requires the on-going financial support of our membership. The maintenance of our cello ensemble library, the reproduction of scores and the purchase of new material, is just one expense that the Club meets each year. The bursaries awarded each summer to deserving students and the annual Caroline E. Riley Scholarship Competition are supported by the contributions of Club members. One of the ways you can ensure the success of the Club is to renew your membership today - and get your students to renew. Membership - sustaining, adult, student, family - entitles you to participation in all Club functions and receptions and a subscription to the newsletter your source of the most up-to date cello news in Canada. Remember, free advertising in the Cello Club newsletter is available to all *members* of the Cello Club. Consider also a tax deductible donation.

On the concert scene, this season promises to a great one for cellists of all ages, professionals and students alike. The Vancouver Symphony will present two of the most popular and influential cellists of the 21st century, Mstislav Rostropovich (Dec. 3) and Yo Yo Ma (May 23, 2001) in two special gala

concerts. Look for featured artist profiles in upcoming issues of the newsletter.

On November 9th, cellist Liwei Qin will play the Haydn D Major Concerto with the visiting Tasmanian Symphony Orchestra at the Chan Centre. David Finkel returns to Vancouver to perform a cello recital for the Friends of Chamber Music on November 21st. On April 21 and 23rd of 2001, Lynn Harrell returns to Vancouver after a 10-year absence to perform the Eigar Concerto and Shauna Rolston performs John Taverner's "The Protecting Veil" (May 4 and 6.)

The Cello Club is planning a variety of activities and concerts. Our monthly adult ensembles classes will continue at the Vancouver Academy of Music. These wine and cheese sessions take place on the last Monday evening of each month. Call Judith Fraser for details, or Dawn Binnington, our new Secretary.

Another mass cello ensemble "Play -In" is being planned for January 28th, 2:00 - 4:30 pm, (also at the Academy) and a Cello Club benefit concert will be presented at the VAM by the VSO Cello Ensemble, date TBA. Last season's concert was a great success.

This fall's newsletter features some accounts of various cello activities that occurred over the summer ranging from the Cello Congress in Baltimore to Egmont Chamber Music Camp in Sechelt. Of special interest is Ian Hampton's article on our friend, Ernest Collins, an architect and member of the Club since its inception. Also take note of a new feature - a list of Internet sites of interest to cellists.

See you at the next cello event.

Lee Duckles, President

The Importance of Being Ernest

At our last AGM in June, Ernest Collins announced his retirement as Secretary of the VCC; a duty he has fulfilled impeccably since the Club was founded some thirty years ago. At that time, Ernest was an enthusiastic participant in the Amateur Chamber music scene, a very willing and able instrumentalist prepared to play cello in any ensemble that needed one. Ernest had been a lawyer for BC Hydro since 1966 (he retired from that in 1982) and volunteered to put the Constitution together for the Cello Club.

Ernest's strong interest in the cello was ignited when a local general store merchant handed him a 3/4 cello which was a loan from the University of Wales extension program. Ernest was born in 1920 and raised in a coal mining community in South Wales. Since he was 13 his interest in the cello has only been interrupted by military service in the second world war.

Although I have known Ernest for thirty some years and regard him as a pillar of the VCC, I was surprised at the AGM last June when he told the following story. "I became an officer in WWII and shortly before D-day, I received orders that I was to land on the Normandy beach 10 minutes ahead of the invading troops, run up the beach and place markers. I didn't reckon to see my 23rd birthday. At the last

moment these orders were rescinded and, instead, I was told to follow the invading Vanguard 40 minutes later. Funnily enough, I met the fellow to whose lot my original orders fell, after the war. He told me that they ran up the beach without resistance - the enemy was not yet aware - they placed the markers, dug a hole in the sand and stayed there safety for the next two hours."

After the war, Ernest qualified as a lawyer and while at Stevehage, took part in a local performance of Bach's St. John Passion, Alfred Deller the famous Countertenor and other inmineries of St. Paul's Cathedral being the soloists. It planted the seed of Ernest's interest in early music performance.

In 1957 Ernest emigrated to Regina to become the Registrar of Land Titles and, of course, participated in community musical activities and Regina Conservatory programs. In 1966 he and his wife Ethel, moved to Vancouver.

Ernest has played some nice instruments: a cello by Fendt (1830), Fiori (1860) and a 5-string cello by William Baker (1682). He has lovingly passed these on to good professional hands. Currently he possesses a chest of period instruments made by Michael Heale of Guildford, U.K. - a piccolo cello, a baroque and classical cello and a viol

dabamba. Ernest's abiding interest in early music extends to two papers he wrote, now in the National Library of Canada: "Elements of Eroticism in the Church Cantatas of J.S. Bach" (1985) and "Obligati for Piccolo Cello in the Church Cantatas of J.S. Bach" (1987).

Today, Ernest remains active in his playing. His musical interests range from Ganassi (1542) to Bottenburg (1992) and - let it not be forgotten - Ernest also designed and made a portable wooden platform to enhance resonance for the performing cellist.

Ernest, with Judy, have been the twin architects of the VCC. The Club was initiated to encourage all things cellistic and Ernest's discreet and behind the scenes support has been potent and consistent in developing these aims. The Club's proudest achievement has been to help the rising generation of cellists, particularly in the establishment of the Riley annual travelling Scholarship. Again, the fine hand of Ernest is discernable in the laudatory disbursements at every AGM.

We wish Ernest and Ethel, health, prosperity, longevity and contented listening and we thank them for their sustained contribution to developing Vancouver as a major cultural centre.

* * *

"Bach, The Fencing Master"

Reading Aloud From the First Three Cello Suites, by Anner Bylsma – Amsterdam 1998

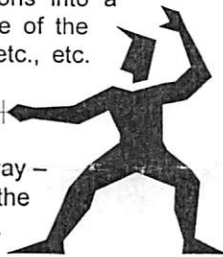
This book was presented to me at the last A.G.M. I would like to express here my gratitude and appreciation for this evidence of my colleagues' esteem and also my sheer delight at the book itself.

Anner Bylsma possesses an original and penetrating mind which he has applied over the years to the study and performance of the Bach suites. Anything he says is therefore well worthy of our careful thought.

The main thrust of the book is a detailed analysis of the Anna Magdalena Bach manuscript; nothing seems to escape his attention; his conclusion is that, so far from often being ambiguous or inaccurate, it is in fact a reliable guide to J.S.B.'s intention. Bylsma provides clear bowing indications of the result of his reading of the manuscript.

Along the way, he allows himself some fascinating diversions into a variety of subjects – the nature of the goose-quill pen, structure of the baroque cello, the function of slurs, French and Italian styles, etc., etc. Eventually, one realizes that these are not diversions, but are germane to his theme.

As one might expect, Bylsma challenges common assumptions and attitudes, e.g. that similar figures should be bowed the same way – and (p. 130), "How not to always play beautifully". We may, at the end, not fully agree with him, but our thinking will be much clarified.



The book is full of stimulating observations, and I would have liked to have offered to lend my copy to those interested. But I shall be dipping into it on a daily basis for some time to come, so I suggest:

- get your own copy (Bylsma, PO 172 3500 AD, Utrecht, Netherlands or fax (31) (30) 233-2675, or pester your local library into letting you have it on long-term loan;
- buy an unedited, unbowed copy of the suites from Ian Hampton (469-1768) or Judith Fraser (926-2648) and mark in Bylsma's bowing plus any comments, warnings, disagreements, etc. which you think appropriate;
- try out his bowing and then re-read the book;
- don't lend your copy to *anyone!*

Ernest Collins

VANCOUVER CELLO CLUB

Highlights of the Minutes of the 28th Annual General Meeting Held on 12th June, 2000 at the Vancouver Academy of Music

Minutes

The Minutes of the 27th Annual General Meeting were read and confirmed.

President's Report

The President briefly reported on the year's activities, particularly:

- A "Play-in" attended by 40 cellists in January. The assistance of Judith Fraser and Heather Hay was much appreciated;
- A reception for Hai-Yi-Ni held at Spuraway Lodge in March;
- The VSO Cello Section Benefit Concert in April, which raised over \$1,000;
- The Recital and Workshops given by the Hoebig-Moroz Trio in May; 17 cellists performed at the workshop.

The President referred to the unusually large number of VSO concerts featuring cello soloists in the 2000/01 season. He hoped to arrange an satisfactory system of group tickets for the Club.

Treasurer's Report

The Treasurer submitted the following accounts:

• General Account showing a balance at AGM of	\$ 681.27
• Summer Bursary Fund – balance at AGM of	95.57
• Caroline E. Riley Schol. Fund – balance at AGM of	342.54
• Graeme Ingram Scholarship – balance at AGM of	1,104.03
(from which a fresh GIC will be purchased)	
• Young Performers' Account – balance at AGM of	958.03
• Colin Hampton Fund – balance at AGM of	1,181.00
(from which a fresh GIC will be purchased)	

(Copies of these accounts are annexed to these Minutes)

Five members received bursaries for summer study; another member received the Graeme Ingram Scholarship. The Caroline E. Riley Scholarship was also awarded, with a runner-up award.

Three Newsletters were published at a cost of approximately \$225.00 each. Notices of meetings were sent out at a cost of approximately \$45.00 each. Members asked that this practice be continued.

The Club received a number of donations, 8 of them over \$100.00. The Club is deeply grateful to the donors. A list of major donors is given at the end of these minutes.

Membership total for this year was 58. Efforts should be made to increase this next year.

The VSO Cello Section Benefit Concert raised \$1,002.00 for the Club. We are greatly indebted to the Section for a fine concert and to the generosity of the audience donations.

Minor additions to Club income came from rental of two cellos and sale of scale books and Bach suites. (These are unique in that they are unfingered.)

The net cost to the Club for the Hoebig-Moroz Recital and Workshops was \$446.62. This is very modest, considering the high quality of both Recital and Workshops.

Approval of the accounts was moved by Judith Fraser; seconded by Sharon Norman. In passing the motion unanimously, members expressed the appreciation of the Club to Judith for her devoted work as Treasurer.

Presentation of Awards

The President presented the following awards and congratulated the recipients:

- Caroline E. Riley Scholarship – awarded on adjudication (this year by Desmond Hoebig) to a member leaving home base for the first time to pursue further study – to Chris Bazorsky – for study at North Texas University and Stefan Hintersteinger (runner-up) for study at University of Western Washington.

- Graeme Ingram Scholarship – awarded on teacher recommendation to a member wishing to pursue advanced summer study – to Joel Aird – for study at Domaine Forget Music Academy (Province of Quebec).

- Summer Bursaries – awarded on teachers' recommendations to students at high school level wishing to attend summer music courses – to Jonathan Taylor, VAM Chamber Music Camp, Egmont; Michael Unterman, VAM Chamber Music Camp, Egmont; Andrew Chiu, VAM Chamber Music Camp, Egmont; Wesley Attewell, National Arts Centre Young Performers; Jordie Robinson, Courtenay Youth Music Centre.

These scholarship are permanently funded from a number of generous donations in past years. The Summer Bursaries are paid out of scale books, instrument rental, fund raising events and donations.

Membership Dues

It was proposed by Judith Fraser, seconded by Heather Hay and resolved that membership dues remain as last year, i.e.: Contributing Mmbrshp - over \$25.00, Student Mmbrshp \$15.00, Sustaining Mmbrshp \$25.00, Out of Town Mmbrshp \$10.00, Adult / Family Mmbrshp \$20.00

Election of Officers

The following officers were elected for the 1999/2000 year:

- 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

(Audrey Piggott was designated "Past President Emerita" at the 1990 Annual General Meeting.)

Other Business

The President and the Treasurer referred to the prospects of another Cello Fest at Banff next season. The Treasurer also drew attention to the Club web-site, organized by Robin Miller; the address is given at the Head of each newsletter. At the conclusion of business, the President made a presentation of Anne Bylsma's "Bach, the Fencing Master" to the outgoing Secretary in appreciation of his 25 years' service to the Club.

Adjournment

7:45 p.m., followed by a Play-in at which tickets for the VSO/Yo Yo Ma concert were raffled – won by Mrs. Aird

NOTE

Major donors to the Club include: Marco Guidarini, Dawn Binnington, Ernest Collins, Judith Fraser, Ian Hampton, Shirley Lecker, Gundy Macnab, Gordon Young, Lee Duckles, Yvonne Diamond, Hannah Gay, Margaret Gay, Jean Ireland, Audrey Nodwell and George Shipley

The Club also wishes to acknowledge the help given by the VSO cello section: Lee Duckles, Janet Steinberg, Zoltan Rosznyai, Erkki Lahesmaa, Charles Inkman, Christian Markos and Suzanne Wall.

Report from Harid Conservatory of Music (This missed the April newsletter, but it is better late than never - Editor)



I remember struggling out of the airport, two suitcases and cello in tow, into the intense 6 am heat of Fort Lauderdale, and seeing the dawn sun hanging low, huge, and shimmering above the palm trees at the end of the road. Thus began my first year at the Harid Conservatory of Music in Florida. This year was also the first year for Harid as the 'Harid Conservatory School of Music at Lynn University' (the official name - quite a mouthful), Harid's music department having been absorbed, during the summer, by its next door neighbor, Lynn University.

For now, at least, all music-related activity still takes place at Harid's small but agreeable whitewashed campus, which the music department shares with Harid's still independent pre-college ballet division. Harid itself has been an excellent experience. My teacher, Johanne Perron, is originally from Quebec, and also taught Becky Wenham (who graduated this year, with an excellent recital), Amy Laing, and Jeehoon Kim. Ms. Perron's Brazilian husband, Claudio Jaffe, is also an excellent cellist and a knowledgeable teacher, this year lecturing on South American musical

history. Ms. Perron is legendary even among the non-cello students at the school for being the most dedicated, as well as the most terrifying teacher at Harid, the corollary of which is that I learned a lot this year! Ms. Perron believes firmly in the 'vigorous' approach to cello playing, and I think this has really begun to help my bow arm and sound production. Ms. Perron had a baby girl this year (named Isabella, her third daughter), something that has already become another source of legend. She continued to teach, almost undisturbed, until the moment she had her baby, most notably, conducting a marathon studio class on the day, and past the hour, that she was due. As the class progressed, a number of gawkers gathered at the back of the recital hall hoping to see something happen, but gave up and left as it became clear that Ms. Perron had no intention of having any babies until she was quite thoroughly finished with her class!

Harid's full-scholarship policy draws students from all over the world, primarily from Eastern Europe and China, along with some from the U.S., Canada, Brazil, the Philippines, Korea, and Japan. Among the cellists this year, there were three Canadians, a Bulgarian, a Romanian, one from the Philippines, and one from China. It is

sometimes difficult to find a group of people speaking English in the school's hallways, though everybody manages to communicate pretty well, and I am proud to say that I have learned the requisite number of rude phrases in a variety of Slavic languages. It's interesting to see the difference between North American students and those from Eastern Europe, where many of the string students are from. While the level of skill is on par, European students have a confidence unusual to see in North Americans, perhaps as a result of being immersed in intense musical training, at specialized schools, since infancy. Hopefully some of this fearlessness will rub off on me!

This summer, I will be attending the Musicorda Summer String Program in Massachusetts to study for six weeks with Ron Leonard, which I am looking forward to a great deal. I'm also excited about working on Messiaen's Quartet for the End of Time, which, if all goes as planned, will be my chamber music project for the fall term at Harid.

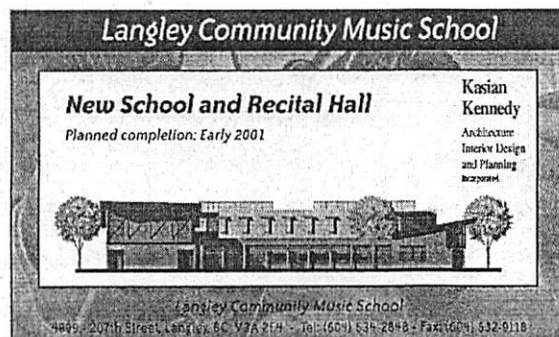
Finally, I'd like to thank the Vancouver Cello Club for awarding me a scholarship that has helped with the expenses of studying in the States.

Robin Miller

A Cellist's Life... A Christmas Read

The reminiscences of a life in music by Colin Hampton will be published by String Letter Books in November as part of a series called Strings Backstage.

Langley Community Music School has begun building its new facility and is scheduled to be finished in Feb/01. Its capital campaign has raised \$2.2 M and is entering its final, public stage. It has invited members of the music fraternity to support its cause by donation or pledge. There is a naming opportunity for cellists - the school has a "cello" studio and requests cellists to support this and be "immortalized" on its donor wall! Communicate to: Music for the Millennium Campaign, Langley Community Music School Campaign Office, #101 - 5501, 204th Street, Langley, BC V3A 8J2, Tel: 532-0632 / Fax: 532-0634 / email: lcmscampaign@bc.sympatico.ca



A Day in the Life of an Egmont Cellist

Woke up bright and early at 6:30 am to make sure I beat the rest of the people in the cabin to the shower. After breakfast is technique class. Today we are having a class with all 12 cellists rather than splitting it in two so we can practice the Davidoff Hymne which we are going to perform tonight. Paul Marleyn and Audrey Nodwell, the heads of the cello power department guide us through the piece which is sounding pretty good. Right after technique class is orchestra so everyone splits up in to the Wilderness Strings (junior orchestra) which is conducted by Mark Koenig and the Egmont strings (the seniors) which is led by Gwen Thompson. Today, our orchestra is working on a Serenade by Dag Wiren and the Bach double violin concerto. The other piece we are working on is "Fantasia on a Theme by Thomas Tails" by Ralph Vaughan Williams which the junior orchestra is doing. After orchestra, the cellos have masterclass with Paul. Usually three people play for the master class which lasts an hour and a half. Following the masterclass, everyone goes upstairs for lunch where we all pig out. Then, after the feast, we head for our chamber groups or, if we don't have a class, we get a chance to do the various activities that there are at the camp,

like canoeing, sea kayaking, archery, swimming in a nearby lake, rock climbing, soaking in the hot tub, practising of course, and many other fun things. Today though, I have to stay back at the main lodge because I'm going to work on the Mendelssohn Octet with my chamber group. Then, as I had the rest of the day free, I decided to go find some friends and go for a swim in the ocean. It was fun, but very cold and before we knew it was time for supper. After supper, it was time to prepare for our concert. The cello ensemble was playing first so we had to be ready extra early. The performance went very well and afterwards, we went to join our friends in the audience. After the concert, things started to wind down. Some people were in the hot tub, others playing cards, playing pool or watching a movie and it was soon time to head to bed. Some people in the cabin stayed up and talked a bit more, others like myself went right to sleep. After all, I have to wake up bright and early tomorrow, cause it's gonna start all over again.

Michael Unterman

Michael Unterman is the new student rep on our Cello Club Executive, and is the 2000 recipient of the Florence Mary Docherty Memorial Scholarship at the V.A.M. He will perform the 3rd movement of the Shostakovich Sonata in D Minor and "Requiebros" by Cassado October 20th, 7:30 pm at the Lionel Goodman Scholarship Concert at the Academy in the KRH.

Sharon Norman is a new member to the VCC Executive and this is her experience this summer at a Chamber Music week in Wales... Musical Passages arranged by Jane Curhart was really wonderful. I



guess it is difficult to beat spending a week in a 13th century castle, with very interesting and talented people from different places around the world, playing and listening to wonderful music all day and evening. The week was in St. Donat's castle in Llantwit Major at the southern part of Wales an hour out of Cardiff. There were 25 musicians that had gathered together to play chamber music together for the week. MY room was in the inner courtyard of the castle and called the Lloyd George room because he had stayed there at one time. It was really quite as one would expect a castle room should be. The first evening we all met and got to know the routine, had a glass of wine together and went to dinner in the dining hall. Unfortunately the dinner was very disappointing but the group soon remedied that by getting a barbeque and buffet organized for the evening meals after that. One of the men who was a professional viola player loved cooking as much as he loved music so we were in luck. The daily routine was that we were assigned groups in the morning after breakfast from about 9:15 to 1:00 where we played quartet, trio or sextet music for the morning. The musicians were from all over the world including, Canada, USA, Austria, France, England and Wales. The calibre of play was really very high and everyone was very knowledgeable and experienced at playing this kind of music. There was a good balance of violins, violas, cellos and piano players as well as a very good oboist so this made for different choices of music we played every day. After lunch, we would walk or take a break and then the music would start at about 2 pm or practise. Dinner was very social and interesting and then we even played after the meal. So there was always a chance to play or listen to wonderful music. The last afternoon, we all assembled together in one of the large hall rooms and all played quartets and music together doubling the parts. We even all played the Mendelssohn octet and what a sound to hear the parts doubled up with such musicality. It was all in all a very wonderful and inspiring week. I feel that the connection and the playing with these people was invaluable and I feel very lucky to have had this wonderful experience.

Editor's note: Nov. 17 & 18 at 1499 Angus Dr., Vancouver Sharon Norman will have a show of her latest paintings. Please plan to attend this exciting opportunity to see her work.

Musicorda Report from our Webmaster, Robin Miller

Hello Judy! I hope you are enjoying the summer. I've just arrived back in Vancouver from Musicorda in Massachusetts... here is my report. The Musicorda Summer Festival and String Program takes place each summer in South Hadley, Massachusetts, about an hour away from Boston, on the campus of Mt. Holyoke College (notable for having Emily Dickinson among its alumni). I'm just back from six weeks at Musicorda, where I had a wonderful time studying with Philippe Muller, from the Paris Conservatoire, and Ron Leonard, from the University of Southern California.

The institute combines a chamber music program with individual lessons from two teachers, as well as masterclasses from visiting musicians. The faculty at Musicorda is excellent, particularly for cellists, perhaps due to the fact that a cellist, Leopold Teraspuisky of the Longy School of Music, is director of the festival. Among this year's cello faculty were Ron Leonard, Peter Rejto, Norman Fischer, Uri Vardi, Carol Ou, and Philippe Muller, all of whom played in the weekly festival series, along with Laurence Lesser and Bonnie Hampton who visited to give masterclasses. As well, the St. Petersburg String Quartet was in residence, and gave a number of phenomenal performances. Laurence Lesser, from the New England Conservatory, gave one of the most interesting masterclasses in the festival, and in which I was lucky enough to be chosen to play the Arpeggione sonata (Schubert). Lesser's erudition is immense and my session with him was fascinating, as he linked parts of the Arpeggione to passages in the Dvorak 'American' string quartet and B-minor cello concerto (as well as to the way his cat jumps to high places). I was on stage for an hour but hardly noticed the time pass.

My private lessons were also interesting and useful, though studying with Philippe Muller for the first three weeks and Ron Leonard for the latter period made for some confusing changes in technique, as both teachers seemed to have completely opposite approaches to every problem!

Nonetheless, the lessons were valuable, and I'm glad that I had the teachers that I did. The more approaches to a problem you are aware of, the better - as Ron Leonard pointed out, "you have to figure out what works for you".

New England in the summer is hot, and, as everyone knows, un-air conditioned practice rooms are the hottest and stuffiest places of all. Due to the renovation of the music building at Mt. Holyoke, the dormitories, replete with a ventilation system of Emily Dickinson vintage, became our practice spaces, resulting in a cacophony that began at 8 am and gradually died out at around 11 at night. The heat in one's room caused various items of clothing to be discarded over the hours, until, just when one had gotten down to the boxer shorts, there would be an urgent knock at the door. I became extremely proficient at dressing myself while at the same time putting down my instrument and running to answer the door! Also perhaps worthy of mention is the Annual Musicorda Drag Ball, which is, without a doubt, the social highlight of the festival.

Almost everyone participated, and I was much praised for my feminine beauty. The grand prize, however, went to Matt Detrich, from Rice University and the second violinist of my quintet, who very gracefully opened the ball by dancing with Ron Leonard!

Cello Chit Chat

Errkhi Lahesma has resigned from the VSO to take a teaching position in his native Finland. Errkhi played with the Symphony for one season. We wish him all the best in his new venture.

Former North Vancouver 'cellist Jason Duckles has enjoyed an active season of concerts with the Avalon String Quartet. Presently based in Hartford, Connecticut, the Avalon will take up residency at Harvard University in 2001. Jason has just returned to North America from Europe where the Avalon String Quartet took top honors in the Munich Antional Competition. Coincidentally, the 2nd violinist of the quartet, Mary Wang, is also from Vancouver and a former student of Gwen Thompson and Ruth Schipitzky.

Cello For Sale

Cello by Thomas Kennedy, London, 1813. Excellent condition, beautiful tone. \$68,000 Cdn \$45,000 U.S. Call (604)737-7715 for appointment.

Bookmarks For Cellists

The Internet is increasingly becoming a popular source of information for cellists featuring both music sites and music products. Certainly, one of the most comprehensive site is the Internet Cello Society's webpage at www.cello.org/index.htm. This site has huge collection of links and archives and features, among other things, a monthly newsletter Tutti Celli, with an interview with a well known player or teacher. This site also features photographs from the recent World Cello Congress in Baltimore. I highly recommended this site for fellow cello surfers. There's lots to read!

Other sites of interest are David Van Zandt's Violin Making page at www.seatac.net/dvtvz/dvtvz-resources.htm and an interesting page featuring carbon-fiber cellos at www.luisandclark.com. Those interested in repertoire and recordings should check out cellocd.com. A personal favorite is the German site, Cello Shop, the online source for strings, accessories, cases, scores, and the new Sound Podium. This site, also in English, can be found at www.cello-world.delShop - well worth a visit.

Of course, the best site on the Internet is the Vancouver Cello Clubs website at vancouvercelloclub.org. This site features some amazing graphics, (courtesy of our webmaster, Robin Miller), some good links, and an archive of our newsletters. If you have found a good site, please send a note with the URL to our webmaster at vancouvercelloclub@home.com

FOR SALE

- Emil Werner 4/4 bow, pernambuco wood, ivory face, \$1500 or best offer - Michael Olsen, Tel: 416-603-8067, email: delusionboy@yahoo.com, or Susan Olsen, email olsen@telus.net

- Kitchenmusik's new CD release - contact Susan Olsen at 604-584-0916 to order.

MORE FOR SALE

- Hand-made cello by Ross Hill, 1982. Excellent condition, no cracks, scratches or marks. Good solid, bright tone. Hard Case. \$8,000
- 1/4 Size Cello. Hand-made in China. Excellent condition, no cracks, scratches or marks. Awesome tone for 1/4 size instrument. Soft case. \$1,500.

Lance Shandler at 604-951-8253

MORE CELLO CHIT CHAT

MARGARET GAY had a very busy summer performing at various music festivals in Ontario. One of the groups she works with gave 3 concerts of Bach at the Festival of the Sound in Parry Sound and invited Tsuyoshi Tsutsumi to play Brandenburg No. 3. Tsutsumi is a summer repeat performer at the Parry Sound Festival.

JEEHOON KIM, former Caroline E. Riley Scholarship winner, and currently principal cello of the Calgary Phil Orchestra, will be the guest soloist with the Academy Symphony at the Orpheum, Nov. 26, 7:30 pm in a performance of the Haydn C Major Concerto.

AUDREY NODWELL and BRIAN MIX will be the cellists in a performance of the sextet in B^b Major by J. Brahms October 22 at 7:30 pm at the Mt. Seymour United Church, 1200 Parkgate, North Vancouver and October 25 at the Unitarian Church, 370 Mathers Avenue in West Vancouver. This work will be part of the program given by the Pro Nova Quartet. Audrey Nodwell is the regular cellist with this North Shore chamber music group.

DATES TO REMEMBER

DECEMBER 18 at the VAM, 7:30 pm will break the routine of the last Monday in the month adult ensemble class. This will be Christmas carols and cheer and we will help Ernest Collins celebrate his 80th birthday.

JANUARY 28 another great play-in. Mark it on your calendar! 2:00 - 4:30 pm (no adult class Jan. 29) at the Vancouver Academy.

● *Silvia Fraser* is in London, England on a junior fellowship at The Royal College of Music.

● *Becky Wenham* and *Michael Olsen* attended cello masterclasses with *Aldo Parisot* and *Shauna Rolston* at the Banff Centre this past summer. In between teaching the Banff masterclasses and the China Bridge masterclasses, Shauna was married to Patrick Gallois, the internationally renowned French flautist in a moving ceremony in the Rolston Hall. Michael also organized and played for the reception held in the chamber music room and out on the patio. The cello ensemble under the direction of Mr. Parisot performed prior to the ceremony as did the flute choir. It was a splendid occasion and your editor had a great time.

Where can I go to play the Cello? - for fun!!!

Organization	Contact Person	Rehearsal Times
Elgar Strings	Paul Overgaard	266-8673 Friday a.m.
New West Symphony	Roy	274-2208 Sunday p.m.
Vancouver Philharmonic	Cheryl Shizgal	269-9090 Wednesday p.m.
Fraser Valley Symphony	Rosalind Plumtree	604-850-3925
Ambleside Community Orchestra	Anita Sleeman	604-887-0101 Wednesday p.m.
North Shore Chamber Music Society	Madelaine Stewart	925-3834 Tuesday p.m.
WCAM Society Workshops	Irene Percival	604-299-5430
West Coast Symphony	Lon Rosen	731-0527 (by audition) Thursday p.m.
Richmond Community Orchestra	Lorraine Gresco	277-3030 Tuesday p.m.
A Little Light Music	Derek MacDermot	922-7393 Monday p.m.
Sechelt: Coast Community Orchestra	Roxalynne Ethridge	604 _____ Saturday a.m.
Sechelt: Coast Philharmonic	Tom Kershaw	604-885-6475 Wednesday p.m.

Adult Ensemble Evenings @ V.A.M.

Place: Room 22A / Time: 7:30 pm / Date: Last Monday p.m. of every month except Dec. 18 for Christmas carols & cheer. Everyone at any level welcome - wine and cheese follow class.

WORLD CELLO CONGRESS REPORT FROM THE CALIFORNIA CELLO CLUB

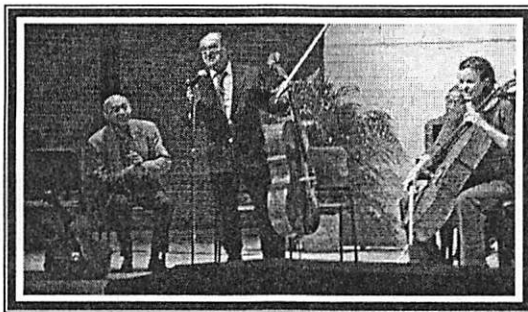
There was a world celebration of the 3rd, 2000. The event was the Third world music from early morning till late at night lectures, demonstrations solo recitals and to be forgotten. when the next one comes

Bernard Greenhouse and Janos Starker III. Many other renowned cellists and wisdom in master classes, among them Iwasaki, Hardy, Helmersen, Hoffman, Younger soloists included Chang, Lipkind, were fine presentations by Joost, Michel, Steffens.

Fascinating films of great cellists of the a 350 massed cello concert conducted by

Even in the Exhibit rooms the sound of cello playing was continuous, as people tried out cellos and bows, both newly made and those of old masters, which were available for sale. There were booths of music publishers, and distributors of new inventions - such as carbon-fiber cellos and bows, new kinds of endpins and tuning pegs, and electronic cellos. The Internet Cello Society had a booth (www.cello.org).

At least half the almost 800 attendees and 45 master class students were from other parts of the world, outside the U.S. It was inspiring to see the breadth of the world of the cello.



Janos Starker & Bernard Greenhouse
At the III International Cello Congress - June 2000

cello in Maryland, from May 28th to June Cello Congress. It was a week of cello - there were non-stop master classes, full concerto programs. It was a week never along, save the dates.

were the mentors of World Cello Congress teachers also performed and imparted their Bengtsson, Eddy, Geringas, Gutman, Katz, Lesser, Ma, Noras, and Tsutsumi. Ni, Qin, Shapovalov, and Warner. There Morrow, Nelsova, Starkweather, and

past were shown. The Congress ended with Laszlo Varga.

Phyllis Luckman

P.S. Phyllis also reports that there will be a Cello Festival July 25-29, 2001 in Kobe, Japan. Applications accepted 1/1/01 to 05/31/01. Write to: Cello Festival, 1267 Toba Akashi City, Hyogo Pre. Japan 673-0003.

MEMBERSHIP RENEWAL FOR 2000/2001

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

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

Name: _____ Phone: _____

Address: _____

- Contribution Membership (over \$25)
- Sustaining Membership \$ 25.00
- Family or Individual Membership \$ 20.00
- Student \$ 15.00
- Out-Of-Town Membership \$ 10.00

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

Letter from our Caroline E. Riley Winner: Chris Bazovsky

I arrived on a Sunday afternoon in late August to my new home in Denton at the University of North Texas. The weather here has been extremely warm and humid, but one gets used to it eventually. As far as musical things are concerned, the college of music has many amazing programs to offer students. The music school here is supposedly the second largest in the United States, and just about everyone on campus is somehow involved in music. The courses I am taking this semester include cello, symphony orchestra, musical acoustics and acoustics lab, aural skills, music in human imagination, theory class and every week, the string department has what are called departmentals on a Thursday afternoon. For instance, this week, Eugene Osadchy, the cello professor, did a little "spiel" on Bach, which was very informative. The symphony orchestra is conducted by Anshel Brusilow, an internationally acclaimed violin virtuoso and conductor. As well as having been formally a concertmaster for the Philadelphia and Cleveland Orchestras, Maestro Brusilow is a former conductor of the Dallas Symphony Orchestra. He is an amazing conductor and has a great sense of humour. We are currently rehearsing Weber: Euryanthe Overture, Ravel Piano Concerto and Tchaikovsky's Symphony No. 6. As well, there are symphony pops concerts, and later in the year the orchestra will be playing Beethoven's 5th Symphony and the Choral Symphony. The orchestra is very fortunate to be able to rehearse and perform at the new Murchison Performing Arts Centre, a fantastic hall with wonderful acoustics. Furthermore, Eugene Osadchy will be performing Bloch Schelomo with the orchestra in the spring. As for myself, I am currently learning Pezzio Capriccioso by Tchaikovsky and the Beethoven Triple Concerto. As well, I am busy practicing Haydn's C major concerto and the C minor Bach suite. The cello section is very large and strongly supported by bass section. Furthermore, Professor Osadchy has been giving cello sectionals, where as well as rehearsing orchestra repertoire, he demonstrates to us how to deal with beginning students. This has been very helpful, as I am looking forward to having my own cello students one day, but I have to know how to teach first!!! Overall, Texas is a great place and the people have been very friendly and helpful. I have made so many great friends already. Texans are fun to be around. Also, there are students here from all over the world, including places like Sweden, Uzbekistan, Russia, Lithuania, Australia, China, Korea, Japan, and many Latin American countries. So I know people in the same situation as myself. Although I miss Vancouver and Canada, I think I have found a second home here at UNT. That's what's happened so far, but I guess there's lots more to come!!!

Friends of Chamber Music

David Finckel & Wu Han

November 21, 2000

Ludwig van Beethoven
Cello Sonata in A, Opus 69
Robert Schumann
Adagio and Allegro,
Opus 70
Dmitri Shostakovich
Sonata in D minor, Opus 40
Augusta Read Thomas
New work for solo cello for
David Finckel
Edvard Grieg
Sonata in A minor, Opus 36

David Finckel, well known to us as the cellist of the Emerson Quartet, partners his wife Wu Han to form what has been called an "extraordinary team" described individually as a "firebrand pianist" and an "elegant and patrician" artist. A recent London recital drew this comment, "Each is an artist of the highest class, but their secret lives in the total unanimity of their views about the music they perform. Their idiomatic command, technical mastery and unsullied integrity of vision made me think right back to the days of Schnabel and Fournier."



David Finckel & Wu Han

Vancouver Playhouse 8:00 pm

Reprinted from Violoncello Society, Inc.

Tsuyoshi Tsutsumi most recently performed all of the Bach suites for the 10th anniversary of Suntory Hall in Tokyo. For the Columbia University's Miller Theatre in New York he performed the odd numbered Suites last Autumn. His recording of the Suites was released by SONY in 1991. Other SONY releases include the Dvorak Concerto with the Czech Philharmonic the Haydn concertos with English Chamber Orchestra and Brahms Sonatas with Wolfgang Sawallisch as Pianist. Mr. Tsutsumi, one of Japan's distinguished musicians and recipient of the Suntory Award had the rare honour of performing for His Late Majesty, Emperor Hirohito, who presented him with the National Academy of Arts Prize in 1993. Akira Miyoshi wrote his cello concerto for him as did Toru Takemitsu with his "Orion and Pleiades". Tsutsumi performed "Orion" with Seiji Ozawa and the Boston Symphony to mark Takemitsu's 60th birthday. He won the Casals Competition in 1963 and first came to America as a Fulbright recipient to study with Janos Starker at Indiana University. He has been Visiting Professor at Toho and the University of Western Ontario. Professor at the University of Illinois and since 1988 at Indiana University as Professor of Music. He has toured with Leipzig Gewandhaus Orchestra, the Austrian Broadcasting Symphony, the NHK Symphony, the Toho Philharmonic and the National Arts Centre Orchestra of Canada. He was a co-founder of Quartet Canada, the country's best known Chamber ensemble. He has been soloist for the United Nations Day Concert in the General Assembly in New York, at Carnegie Hall, Alice Tully Hall and the Brooklyn Academy of Music and has been presented by Music from Japan in a concert of unaccompanied works composed for him.