

Newsletter

Vancouver Cello Club

Website: <http://vancouvercelloclub.org> • email: vancouvercelloclub@home.com

JANUARY 2001

President, Lee Duckles
Secretary, Dawn Binnington
Treasurer, Judith Fraser
Past President, Ian Hampton
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EDITOR: JUDITH FRASER

Message From The President

Happy New Cellenium!
Hope your next 100 years of practise is as productive as your last!

My heartfelt thanks to all fellow Cello Clubbers who helped to make our December "Rostroproject" such a success. For those unfamiliar with our project, Michael Unterman and members of the Cello Club Executive presented Maestro Rostropovich with a hand-made book of greeting and goodwill containing the signatures of some 200 Vancouver cellists(!) on the occasion of his performance here with the Vancouver Symphony. The Maestro seemed genuinely touched by our gesture and returned the favour by providing memories for years to come. I was delighted so many students could attend the dress rehearsal and experience the gifts and generosity of this remarkable human being.

Special thanks to Sharon Norman for her beautiful art work, to Brian Mix for obtaining the donation of calligraphy, to Dawn Binnington and Judy Fraser for their invaluable assistance in collecting signatures, and to Audrey Nodwell, Ian Hampton,

Catherine Carmack, and Michael Unterman for their participation. And, of course, our thanks to the Vancouver Symphony for their support.

The book was inscribed with the following message: "VIVA SLAVA! We, the friends and members of the Vancouver Cello Club, honour you, Mstislav Rostropovich, consummate musician, champion of composers, defender of human rights, and inspiration to cellists everywhere. We welcome you to our city, Vancouver, BC, Canada, on this day, December 3, 2000."



Michael Untermann – Student Rep. / Heather Hay – Ex./
Maestro Rostropovich / Lee Duckles – Pres.

Rostropovich's appearance in Vancouver also provided another opportunity for acknowledgement.

Shortly after his performance of the Dvorak Concerto, Ian Hampton presented Maestro Rostropovich with the very first copy of Colin Hampton's memoirs, "A Cellist's Life", the recollections by one of the era's preeminent musicians, just published by String Letter Publishing. (This book, just hot off the presses, is highly recommended reading, I might add!)

All in all, it was a truly memorable weekend for cellists.

As we enter 2001, we can look forward to a number of

exciting concerts and events this year, the first of which is the Annual Vancouver Cello Club Mass Ensemble Play-In on Sunday, January 28th at 2:00 pm at the Vancouver Academy of Music. If this event is half as successful as it was last year, it will still be of the highlights of my year! Everyone is invited for a fun afternoon of music making (arrangements to include Bach, Beatles, Sousa and Vivaldi), great camaraderie, and good eating! So, bring a cellist, a floor stopper, and a refreshment. A good time is guaranteed for all!

Other dates for your calendar: Lynn Harrell returns to Vancouver to perform the Elgar with the VSO on April 21 and 23, Shauna Rolston performs John Tavener's "The Protecting Veil" on May 4 and 6, and finally, Yo Yo Ma returns to perform Shostakovich on May 23rd. Also in May, the VCC holds the annual Caroline E. Riley competition. Interested young cellists should contact Judith Fraser for applications.

I look forward to seeing you all at the January Play-In.

Lee Duckles, President



Dear Fellow Cello Clubbers, My heartfelt thanks to the entire executive of the Vancouver Cello Club for making the "rostroproject" such a success. The Maestro seemed genuinely touched by our gesture last Sunday and returned the favour by providing memories for years to come. I was delighted so many students could attend the dress rehearsal and experience the gifts and generosity of this remarkable human being. Special thanks to Sharon Norman for her beautiful art work, to Brian Mix for obtaining the donation of calligraphy, to Dawn Binnington and Judy Fraser for their invaluable assistance in collecting signatures, and to Audrey Nodwell, Ian Hampton, Catherine Carmack, and Michael Untermann for their support. I look forward to seeing the photos from our gathering – hopefully, we'll have some pictures to circulate at our Play-In in January.

Thanks again... Lee

Dear Lee,

Thanks for your lovely note. It was such a thrill for myself and I know those students will never forget the experience also.

It was such a wonderful idea that you had and I agree – he really did appreciate it. Some people with his reputation in his career may have just looked at it for a second and then gone on with things. He certainly didn't and I loved how he gave the flowers out to everyone also. What a special person and what a wonderful concert also. I don't know how he can play the soft notes on the cello with such a sweet and yet strong sound. Also the VSO really lived up to his expectations I am sure because you all played superbly. I was also so happy to see that he gave you a hand shake and a hug at the end of the concert. He really respected your playing too. Have a great day – until later,
SHARON NORMAN



ON THE COVER OF THE BOOK THE VCC PRESENTED TO ROSTROPOVICH WAS A PHOTO OF ONE OF SHARON NORMAN'S PAINTINGS FROM THE BANFF CELLO FEST #2 OWNED BY JUDY FRASER. WE COLLECTED OVER 200 SIGNATURES OF VANCOUVER CELLISTS (SORRY WE MISSED SOME OF YOU) FOR THE BOOK. SHARON IS CURRENTLY AT BANFF CENTRE FOR A 2-MONTH WINTER PROGRAM PROJECT COMPLETE WITH CELLO AND PAINTBRUSH.

Rave Reviews ... Rave Reviews ... Rave Reviews ...

○ It was a great honour to be able to shake Slava's hand. When I got to the Orpheum, I was very nervous and was hoping that my hand wouldn't be sweating too much when it came time to present him the book of signatures. When I got on stage, however, I saw how nice a man he was and the fear quickly passed. Lee Duckles introduced me to him and then I presented the book. I was very surprised how big his hand was when I shook it. It was HUGE. He seemed very touched by the gift and started flipping through it right away. I was very honoured to have the chance to meet Rostropovich and I would like to thank The Vancouver Cello Club for choosing me to present the book. I will remember that day for the rest of my life. MICHAEL UNTERMAN, STUDENT REP – on the VCC Executive and Winner of the Florence Mary Docherty Memorial Scholarship at the VAM October 20, 2000.

○ The atmosphere was very pleasant as we sat in the audience, waiting anxiously in anticipation of the performance. As I looked around the Orpheum, it suddenly occurred to me how I had been up on that very stage only a week before playing in the Academy Orchestra. It was a very exciting experience for me. On the other hand it was nice to be on the spectator's side this time. I also thought back to that morning, when I was fortunate enough to be invited to the rehearsal of the VSO with

Rostropovich. It was a very unique experience. The fact that during the break we were brought up on stage and had several photos taken of us with Rostropovich only made the experience more exciting. Having the opportunity to see, up-close, one of the most talented and world-renowned cello players who ever lived, was clearly very special. It was an honour to be a part of a photograph which would represent the tremendous talent of the past, and the potential ability of the future generation. JOEL KING

○ FOR HE'S A JOLLY GOOD CELLO... Well, he is the cellist's cellist, after all. In what they were calling "The Rostroproject", the Vancouver Cello Club rounded up every cello player they could find – professional or amateur – and collected about 200 signatures to honour the great Russian cellist Mstislav Rostropovich, who gave a splendid performance of the Dvorák concerto with the Vancouver Symphony last Sunday in the Orpheum. It was the idea of VSO first cellist Lee Duckles. Club member/cellist Dawn Binnington says the signatures were bound into a book with an inscription saying "how much we admire and respect him for his music and human-rights activities". (from the Vancouver Sun, Dec. 9/00) VANCOUVER SUN CLASSICAL MUSIC CRITIC

○ When I met Rostropovich he was the warmest, happiest man. We first

listened to him play the first movement (Allegro) of the Dvorák cello concerto. It was amazing. He was all over the fingerboard. He made it look so easy but if you sat down and tried it you would understand how much practice he must have put into the piece. As it says in the programme, "No cellist comments so extensive a tonal range, from a sonorous throb to a ferocious rasp to the most delicate, bell-like harmonics. No cellist brings such a sovereign authority to so comprehensive a repertory." (Chicago Tribune) During the break he took time to give our a flower to every cellist on the stage, and he received a book signed by cellists from all of Vancouver. I think that we should all keep those flower as if they were his autographs. Every time I sit down to practice my cello or play in a recital, I think of Rostropovich going back to the off-stage area to get his cello to play an encore for the deafening claps of the audience.

THEO HALL Age 12
○ I found it amazing that when he started, he just went right into it, as though he had already been playing with the orchestra all through the piece. I found it also amazing to watch him. He had the look of utmost concentration on his face all throughout the piece, but he also looked so happy and pleased when he finished. I am very happy to see him before he dies, or stops doing concerts. MATTHEW cont'd...

MEMBERSHIP RENEWAL FOR 2000/2001

Membership subscriptions are now due, please send to: Judith Fraser, Treasurer, 210 – 235 Keith Rd., 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	Donation to Scholarship Fund
Family or Individual Membership	\$ 20.00	Donation to Performance Fund
Student	\$ 15.00	Donation for General Purposes
Out-Of-Town Membership	\$ 10.00	Donation to Colin Hampton Fund

Rave Reviews cont'd.

○ On December 3, 2000, I had one of the most exciting experiences of my time playing the cello. I had the pleasure of attending Rostropovich's rehearsal from ten o'clock in the morning until twelve thirty. I learned a lot about his character that morning. He was trying to direct the conductor, while playing a difficult piece on his cello. One of the reasons that this was so exciting for me was just knowing that I was sitting there listening to the best cello player in the world, in my opinion. Everything he played inspired me to stick with the cello and keep going. It made me love the cello even more than I had before. After his rehearsal, I went to my own orchestra rehearsal. I then went to my orchestra concert. That evening, came the best part of my cell-filled day. I went to Rostropovich's concert. All of his pieces were exceptionally moving and he showed the same enthusiasm that he had at the rehearsal. He played us an encore, which, in my opinion was the best cello piece I have ever heard. This day will remain in my mind for my entire cello career and forever after. I'm very glad that I was able to go to that concert, seeing as it will probably be that last one he will be able to give in Vancouver. *REBECCA RONSLEY*

○ I went to the Rostropovich concert on Sunday night, and he was probably the best cello player I have ever heard in my life. Right when he started playing I felt like I was in heaven. He looked so comfortable when he walked on stage, just like we were not even there. I sat back and relaxed. I wonder how long it would take him to buy a new cello, because that cello was so nice! (or maybe it came from practicing every single day for his whole life). I hope that he will come back to Vancouver in a couple of years to play for us again! *SHANNON BEATY*

○ I really liked how, in the rehearsal that you could tell that Rostropovich

was really connected with his music. You could see that this piece was him, he would stop and give the conductor instructions on how a certain point should be played. When he would stop playing to give instructions or fix a part, it felt like you were being pulled out of something because you didn't want the playing to stop. He was extremely friendly and nice to all the cellists at the rehearsal. We were invited to go onto the stage and he gave each and every one of us a flower from the bouquet that the Cello Club had presented to him. I'm never going to forget that experience. It was so amazing! I was one of the lucky people who got to see Rostropovich in concert and in rehearsal, and immensely enjoyed both. *TEJAS MAHUR - CELLO STUDENT AT VAM*

○ What a thrilling Sunday it was! I was so excited to finally hear Rostropovich in concert, and to go to the dress rehearsal that morning was an added treat. We were lucky enough to sit in the dress circle to experience such amazing cello playing – the sound filled every space of the hall and it was clear how committed he was to every note, technically and emotionally. The concert was just as thrilling, but back to the rehearsal... during the break all cellists were called to the stage to have a picture taken with the maestro (a cellist's dream). He then, with grace and charm, gave each cellist a flower from the bouquet which was given to him. This was a memorable Sunday indeed! *MARY THOMSON - FACULTY VAM*

○ I went to the dress rehearsal of the recent Rostropovich concert and I have been asked to share my experience. Even before the orchestra started rehearsing, the conductor spent over 15 minutes making changes in the music. There are many small changes to bowing and phrasing, all of them recommended by

Rostropovich. As I saw him walk on stage, I realized how energetic he was. As he started to play, I heard how he made the music come alive. He played with great expression and even when he was not playing, he would make gestures in the air with his hand and bow that expressed the music perfectly. During the break in the rehearsal, he called everyone in the Cello Club down onto the stage (we were in the balcony) and someone from the symphony gave him a beautiful bouquet. He then divided it up and gave each cellist one flower from it. Everybody then got together and several group photos were taken. Before the rehearsal break was over, I decided to ask him for his autograph. I had brought along the booklet from his CD of the Bach Cello Suites. Before and after I asked him, I was so nervous I was shaking like a leaf. I cannot quite remember how I managed to get his autograph, and I am still thrilled whenever I look at, "To Eric, from Rostropovich". At the concert that night, he played with more expression than I thought possible. He used even more expression than he used at the rehearsal. When anyone in the orchestra had a rest, you could see that they would stare at Rostropovich without taking their eyes off him. After he finished playing, everyone gave him a standing ovation and he came on stage and back at least 6 times. Then, when he played an encore. The effect on the audience was astounding. As he played, it was as if everyone was holding their breath. Not a sound could be heard except for him and the only movement came from him. It was beautiful, and after he finished playing everyone gave him a standing ovation again. After the concert, I felt that I had just heard the most beautiful music I will ever hear and that I had just seen the greatest cellist alive. *ERIC FINLAY*



**VANCOUVER
PHILHARMONIC
ORCHESTRA**

Slavic Treasures SHOSTAKOVICH Symphony No. 9 / DVORAK Cello Concerto / *Solist Carina Reeves, Cello*

Saturday, February 17, 2001 - 8:00 pm
Shaughnessy Heights United Church
1550 West 33rd Avenue, Vancouver



CARINA REEVES grew up in Vancouver, beginning to play the cello at age 5. She is a graduate of the Vancouver Academy of Music where she studied with Audrey Nodwell and Judy Fraser. Carina received her Bachelor of Masters degrees from the New England Conservatory of Music in Boston, where she studied with Colin Carr and Ben Zander. She also studied in England with William Pleeth at the Britten-Pears School, at the Tanglewood Music Centre in Massachusetts where she won the 1998 Annual Cello Prize, and the Mozart Academy in Pland. She has worked and performed with such notable musicians as Yo Yo Ma, Mstislav Rostropovich, Seiji Ozawa, Andre Previn, Peter Serkin, and the Juilliard Quartet. Carina's frequent residencies at the Banff Centre for the Performing Arts are at the

root of her love of chamber music. Having performed there with Gilbert Kalish and Laurence Lesser and the Bomari Quartet, Carina cannot thank Isobel and Tom Rolston enough for their continuing support. Performances by the Nima Trio with Carina as cellist was reviewed by Deryk Barker in the Victoria Times Colonist as "exemplary, ...the entire performance had an elegant vivacity that was particularly satisfying... and fresh as paint". Carina is currently living in Toronto where she is a member of the critically acclaimed Via Salzburg Chamber Orchestra. In February 2001 she will be making her CBC debut in a chamber music recital at the Glenn Gould Studio and will also be performing the Dvorak Cello Concerto with the Vancouver Philharmonic Orchestra.

✂-----
CAROLINE E. RILEY SCHOLARSHIP

Vancouver Cello Club / Judith Fraser, Treasurer / 210 - 235 Keith Rd., West Vancouver, BC V7T 1L5

I hereby apply for this scholarship to be awarded in May 2001.

Please check: I am a member in good standing of Vancouver Cello Club

or My application for membership is enclosed

I propose to leave my home base for further cello study

at _____ on _____ (approx. date).

Name: _____ Phone: _____

Address: _____ Postal Code _____

Reprinted from "Academy News" Fall 2000

SYDNEY HARTH / JEEHOON KIM *Headline November Concert*

On November 26, Academy Symphony Orchestra performed its first concert of the 2000/2001 season to an audience of 1,700 at the Orpheum Theatre. Under the baton of Sidney Harth, the orchestra performed Giuseppe Verdi's *La Forza Del Destino Overture*, the *Concerto in C Major for Cello and Orchestra, Hob VIIb: 1* by Franz Joseph Haydn and Sergei Rachmaninoff's *Symphony No. 2 in E minor, Op. 27*. Academy graduate, cellist **Jeehoon Kim**, returned to the Vancouver stage to thrill the audience with his performance of Haydn's celebrated cello masterpiece.

Jeehoon, who was able to lead a master class for Academy cello students during his visit to Vancouver, is currently principal cellist with the Calgary Philharmonic and a member of the Cello Faculty at the University of Calgary. He studied at the Academy from the age of five with faculty member Audrey Nodwell and later with Judith Fraser. Kim continued his studies at the Eastman School of Music, the University of British Columbia, with Eric Wilson and Yale University, with Aldo Parisot where he received his master's degree in May 1998 and commenced his doctoral studies the following year. Upon graduation, he was awarded the "Aldo Parisot Prize" which is presented to "gifted cellists who show promise for a concert career". Recent performances include concerts in Beauvais, France, and Carnegie Hall, New York, with the Grammy-nominated "Yale Cellos" ensemble. Mr. Kim has recorded chamber music for broadcast on WZXR New York and WMNR Connecticut.

○ Jeehoon Kim's master class took mind over matter to a new level. He started off with a bit of a beautiful piece which he made sound so beautiful I cannot describe it with words. He was very in touch with his music. Even I could tell he had a wonderful gift that he put to good use. Jeehoon used imagination to teach rather than focusing just on technique. He made us pretend that our bows would go around our bodies in a full circle so we could learn how to arch our bows. Then he asked us if any of us had a piece of music prepared. Though I didn't other kids did. He spent some time on a wonderful Hindemith work, the first movement of *Drei Leichte Stucke (Three Easy Pieces)* for cello and piano. Jeehoon asked the student what character he thought was described in the piece. The student was unsure what he meant. Jeehoon then gave the student two different options and the student said a totally different character. Overall, he did a marvelous job for it being his first time teaching a master class. His class was inspiring to all and I say well done **Jeehoon**, well done. **ANDREW F. JACKSON**



The kids all were awed with Rostropovich. And several also heard **Jeehoon** the week before. Very impressive and so musical. **KRISTL ARMSTRONG**

☺ **A Funny Thing** from Robin Miller ☺

I had a very interesting gig a few weeks ago... I was hired to play *Kol Nidrei* for the Rosh Hashanah celebration in a synagogue in Boynton Beach, about 30 minutes away from Boca Raton. The cantor said on the phone that we did not need to rehearse, but that I should just play the piece once (without accompaniment), after which he would sing it. Then I would play it again, and he would sing it again, and then I would play it one more time. For this I would be paid \$75. So I went, and it seemed that everything was going as planned. About 20 minutes into the ceremony, he indicated to me to start playing. Now, when one plays *Kol Nidrei* without accompaniment, there is a silence after the first line, before the second phrase starts. I played the first phrase, and to

my great surprise, the cantor began singing in the rest! He apparently thought that the first line was the entirety of the piece! So I waited for him to finish (it took about 5 minutes) and played again, planning to keep the rest short so I could continue. Unfortunately, he was too quick and started singing again almost immediately after my last note. There was only one more chance and I was determined to play more than one line, so the third time through, I skipped the rest entirely and kept playing. The cantor looked extremely shocked and kept looking around in confusion as I played the whole of *Kol Nidrei* with no rests whatsoever! As I said, a very interesting gig! **ROBIN**



A note at Christmas from **Sonja (de Langen) Adams** to say she is very busy with 20 students in St. John, N.B. and 8 in Fredericton. The St. John String Quartet had a good year with lots of recitals in community concerts series.

Misha Levental ("Spirit of the Cello") writes he is doing well on the cello in Walnut Creek, California playing *Allegro Appassionata*, a Vivaldi Sonata, D- Bach gigue and was in a competition last week. Brother Casey was his accompanist. He sends best wishes for 2001 to all.

Tsuyoshi Tsutsumi has just finished a tour with the St. Petersburg State Philharmonic Orch playing *Rococo Var.* and *Shostakovich 1st Concerto*. His wife, Harue, will have a play she has written produced in London in March.

The V.C.C. hopes that all went well for **John and Robin Kadz's** move January 15 to their new home at 83 Bent Tree Court, RR#10, Calgary, Alberta, T3Z 3B2.

March 24, **Janet Steinburg** will be doing a recital in Everett, Washington while **Lee Duckles** does one in Tofino, Vancouver Island.

The **Ying Quartet** performs Ravel, Chou Wen-Chung and Zhou Long January 29, 30, 31, February 1 at the V.A.M. "Music in the Morning" series.

Interesting Items ***

The 6th American Cello Congress will take place May 29 - June 2, 2001 at the University of Maryland in conjunction with the Leonard Rose International Cello Competition (May 24 - June 2). Your editor is planning to attend. Brochures available soon with details.

June 4-10, 2001 University of S. California Thornton Sch. of Music will host the Gregor Piatigorsky Seminar for Cellists. The faculty will be Ralph Kirshbaum, Boris Pergamenschikow and Tsuyoshi Tsutsumi. Information: Email: eschoen@usc.edu Web site: www.usc.edu/music

The Violoncello Society of N.Y. presents The Edgard Feder Award for the Advancement of the Art of the Cello, April 2002. 1st Prize: \$10,000; 2nd Prize: \$5,000; 3rd Prize: \$3,000. Requirements:

1. Age Level: 16-24 years of age;
2. Citizen of the United States, Canada, or Mexico;

3. Applicant must apply in writing to the Violoncello Society no later than October 1, 2001, and submit the following:

- a) Resume;
- b) Proof of date of birth and nationality;
- c) Two letters of recommendation from a recognized musical individual (teacher, head of music conservatory, cellist);
- d) Three tapes to include (no repeats):
 - Bach Solo Suites - Prelude and choice of another movement of the Fourth, Fifth, or Sixth Unaccompanied Suites;
 - One movement of a standard orchestral concerto - Haydn D Major; Schumann; Dvorák; Prokofiev Symphonie Concert-ante, Op. 125; or Tchaikovsky "Variations on a Rococo Theme", Variations 1, 2, 3 and 6.

Final Round February 2002 - Applicants chosen should be prepared to play before a distinguished panel the following program by memory:

- a) A Bach Unaccompanied Suite - Fourth, Fifth, or Sixth;

b) A standard concerto - Haydn D Major; Schumann; Dvorák; Prokofiev Symphonie Concertante, Op. 125; or Tchaikovsky "Variations on a Rococo Theme", Variations 1, 2, 3, and 6.

The three prize winners will perform at the final meeting of the Violoncello Society in Spring 2002.

On February 11, the VYSO, Senior Division will present a concert "Stars of Tomorrow" at the Queen Elizabeth Playhouse at 7:30 pm. The soloist will be cellist Jeremy So, the 14 year old Principal of the Senior Orchestra cello section, who will play Saint Saens Concerto in A Minor, Op. 33.

CMC-BC Society Benefit Concert - February 10, 7:00 pm, Tickets: \$15.00 at The Vancouver Academy of Music. Wilson Ho (Cello) and Alycia Au (Violin). Cellist Wilson Ho has repeatedly been a first place winner at the national Finals of the CMC. Recently he has performed with the Orchestra Northwest in Seattle and the V.S.O.

Canada Council to increase support to youth arts programming, young artists



Zoltan Rosznyai, VSO

Lee Duckles, Pr. Cello VSO

Erkki Lahesmaa

"Come to the play-in Jan. 28 - where we are all young artists".

Ottawa, 4 October 2000 - The Canada Council for the Arts will increase its support to programs and initiatives aimed at young audiences and emerging artists as a result of the \$10 million increase in its parliamentary appropriation approved in last February's federal budget.

Canada Council Chairman Jean-Louis Roux announced today that a significant part of the increase will be used for youth-related arts initiatives. This includes:

- > A \$2.5 million increase in funding to 37 orchestras across Canada, in an effort to encourage them to provide more youth- and community-oriented programming, and to increase the performance of Canadian works;
- > An additional \$2.2 million in support for other arts organizations - theatre, dance and opera companies; publishers and literary organizations; public galleries, museums and artist-run centres; and film, video and new media production organizations - specifically for projects and programming aimed at young artists and young audiences; and
- > An \$800,000 increase in grant support to individual emerging artists. An emerging artist is one who has specialized training in the arts, has shown a sustained commitment to the development of artistic skills, and is at the beginning of a professional career.

Colin Hampton

Distinguished musician and cellist of the Griller String Quartet,
born June 6, 1911, died peacefully August 10, 1996 in Oakland, California.



**A CELLIST'S LIFE
BY COLIN HAMPTON
RELEASED BY STRING LETTER BOOKS**

Wise teacher, musical iconoclast, and nonpareil cellist of the illustrious Griller Quartet, Colin Hampton helped to redefine the standards of contemporary chamber music, founded one of America's first cello clubs, and inspired generations of students. *A Cellist's Life* by Colin Hampton (\$12.95, 6" x 9" trade paperback, 128 pages, ISBN 1-890490-35-0) is a captivating look back at a bygone world of classical music and musicians with one of the era's preeminent performers.

Through his witty, convivial, and candid narratives and dozens of historical photographs, readers will encounter such luminaries as Pablo Casals, Ernest Bloch, Igor Stravinsky, Arturo Toscanini, Béla Bartók, Yehudi Menuhin, and others as never before.

A Cellist's Life is the latest release in the *Strings Backstage* series, which includes volumes on leading contemporary string quartets, violinists, and cellists.

String Letter Books are distributed by Hal Leonard ((800) 637-2852). String Letter Publishing serves musicians, aficionados, and listeners in the broad field of contemporary music: the acoustic, rock, roots, jazz, classical, and other styles that rely heavily on songs and stringed instruments for their expression. In addition to its line of books, String Letter publishes *Acoustic Guitar* and *Strings* magazines, and the quarterly *Acoustic Artists* CD series.

11/20/00

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New Directions Cello Festival 2001

501 Linn St * Ithaca, NY 14850 * (607) 277-1686
info@newdirectionscello.com * http://www.newdirectionscello.com

Dear Friends of the Cello,

Please include this information about our 7th annual New Directions Cello Festival in your next publication, or share it with others however you would like. If you have a web site you could post it there too.

Thanks for your help! Improvisationally Yours,

Chris White, Director

PRESS RELEASE

The 7th annual **New Directions Cello Festival** will be held Friday through Sunday **June 15 - 17, 2001** at the **University of Connecticut** in Storrs, CT. UConn will again be the scene of the world's only festival dedicated exclusively to nonclassical and alternative cello.

The **New Directions Cello Festival** is a performance and educational forum for the current state of the cello's involvement in contemporary musical styles. There are concerts, workshops, jam sessions, an exhibition of electric instruments, a Cello Big Band, and more!

Guest Artists for this year's festival:

Erik Friedlander – Improv Cellist and Composer
Rasputina – Neo-Chamber-Grünge
Ernst Reijseger – Dutch Improv Cellist
Big Fiddle – Old-Time Music For Cello, Fiddle, And More
Chris White Quartet – Jazz Standards and Originals

The festival begins on Friday June 15 and the non-stop non-traditional celloing goes until Sunday at around 3pm. The fee for all the festival activities is \$150 for registrations mailed by May 15, 2001. After that the cost of attending goes up to \$175. It is also possible to attend one day or just the concerts. Members of the New Directions Cello Association receive a discount on festival fees.



Erik Friedlander
Photo by L. Friedlander

For more info: www.newdirectionscello.com
e-mail: info@newdirectionscello.com
NDCA, 501 Linn St. Ithaca, NY 14850
Phone & Fax (877) 665-5815 (toll free)