

Newsletter

Vancouver Cello Club

JANUARY 2005

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Message From the President

Happy New Year to all members, new and not so new! And salutations and many thanks to those of you who were able to join in the Cello Clubs' annual Play-In on Sunday, January 23rd. A great time was had by all. As usual, this Spring promises to be an active one for cellists around the Lower Mainland. Each year, I am impressed by the increase in the number of cello participants in the various amateur and youth orchestras, chamber music concerts, and competition programs. At the end of February, for example, an unprecedented number of young 'cellists, (twenty five at last count), five teachers, and one adult student, will head for Banff, Alberta, for an intensive weekend of classes with Paul Katz at the Banff 6th Cellofest. These numbers are very gratifying to those concerned about the future of classical music in our society. It is both exciting and gratifying to know that so many have the opportunity to play cello and to appreciate music at such a high level. Later this year, the Cello Club will co-sponsor a Suzuki Cello Workshop at the

Vancouver Academy. The Vancouver Cello Club is proud to be associated with these important musical activities.

Vancouver will enjoy the visit of two fine English 'cellists this Spring. Rafael Wallfisch will appear with the VSO on February 26, 27, and 28 at the Orpheum Theatre and Stephen Isserlis will play at the Chan Centre on April 16th. Stephen will also perform a Children's Concert with pianist Stephen Hough at the Shadbolt Theatre in Burnaby on the afternoon of April 15.

I hope you get a chance to hear both of these extraordinary artists as well as attend some of the concerts by our own local talent in the next few months.

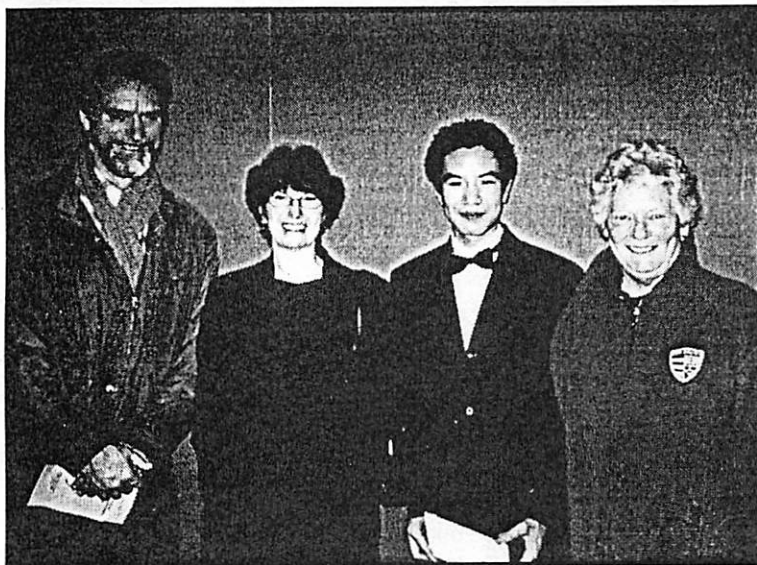
Check the Concert Calendar in your newsletter for further details. The newsletter, for a modest subscription fee, is your up-to-date source of cello news!

I hope to see you soon at the next cello event.

Lee Duckles, President

13th Bjorn & Lori Hareid Senior Secondary Scholarship Competition Winners' Recital – January 16, 2005

STRINGS



*Lee Duckles
Pr. Cello VSO
& Pres. Vanc
Cello Club*

*Audrey Nodwell
Teacher of
Jonathan Lo
& James Choi*

Jonathan Lo

*Judith Fraser
Teacher of
Christina Davies
Treas. Vanc Cello Club*

VANCOUVER SYMPHONY ORCHESTRA VOLUNTEERS SCHOLARSHIP

Donated to the Academy in 1995, this scholarship is a continuation of the Vancouver Symphony Volunteers' support and encouragement of young musicians seeking professional careers. **JONATHAN LO**, Winner (\$1,000)

RENEE CHEN SCHOLARSHIP

This scholarship was established in 1992 by Mrs. Renee Chen in support of young musicians throughout B.C. Mrs. Chen was a Board Trustee of the Vancouver Academy of Music from 1999, and served as Chair of the board from 2001 to 2004. **JAMES CHOI**, Winner (\$500)

THE LOYAL PROTESTANT ASSOCIATION SCHOLARSHIP

The Loyal Protestant Association is a public foundation dedicated to the welfare of children and they have been Academy supporters since 1987. The Association has established this scholarship to continue their support of young people throughout BC. **CHRISTINA DAVIES**, Winner (\$500)

Raphael Wallfisch, Cellist

Raphael Wallfisch was born in London in 1953 into a family of distinguished musicians, his mother the cellist Anita Lasker-Wallfisch, and his father the pianist Peter Wallfisch.

At an early age, Raphael was greatly inspired by hearing Zara Nelsova play, and, guided by a succession of fine teachers, including Amaryllis Fleming, Amadeo Baldovino and Derek Simpson, it became apparent that the cello was to be his life's work.

While studying with the great Russian cellist Gregor Piatigorsky in California, he was chosen to perform chamber music with Jascha Heifetz in the informal recitals that Piatigorsky held at his home.

At the age of twenty-four he won the Caspar Cassadu International Cello Competition in Florence. Since then he has enjoyed a world-wide career playing with such orchestras as the London Symphony, London Philharmonic,

Philharmonia, BBC Symphony, English Chamber Orchestra, Hallé, City of Birmingham Symphony, Leipzig Gewandhaus, Berlin Symphony, Westdeutscher Rundfunk, Los Angeles Philharmonic, Indianapolis Symphony, Warsaw Philharmonic, Czech Philharmonic and many others.

He is regularly invited to play at major festivals such as the BBC Proms, Edinburgh, Aldeburgh, Spoleto, Prades, Oslo and Schleswig Holstein.

Teaching is one of Raphael Wallfisch's passions. He is in great demand as a teacher all over the world, and holds professorships in Switzerland at the Zurich Winterthur Konservatorium and in Germany at the Hochschule Mainz.

His extensive discography of recordings with EMI, Chandos, Black Box, ASV, Naxos and Nimbus includes concertante works by Dohnanyi, Respighi, Barber,

Hindemith and Martinu, as well as Richard Strauss, Dvorak, Kabalevsky and Khachaturian and a wide range of British cello concertos, including works by MacMillan, Finzi, Delius, Bax, Bliss, Britten, Moeran and Kenneth Leighton. For the Chandos Walton Edition he recorded the Cello Concerto originally written for his master, Piatigorsky.

Britain's leading composers have worked closely with Raphael Wallfisch, often writing works for him. These include Sir Peter Maxwell Davies, Kenneth Leighton, James MacMillan, John Metcalf, Paul Patterson, Robert Simpson, Robert Saxton, Roger Smalley, Giles Swayne, John Tavener and Adrian Williams.

Raphael Wallfisch lives in London with his wife, the violinist Elizabeth, and has three children, Benjamin, Simon, and Joanna. ■

The Vancouver Cello Club is delighted to welcome an alumni and previous Caroline E. Riley scholarship winner, **CAREY (ELEY) CHENEY** to Vancouver to adjudicate the Kiwanis Music Festival Cello Classes, April 14-18; April 22; and to be Masterteacher for a Suzuki Cello Workshop April 19-21 to be held at the Vancouver Academy of Music under the direction of **AUDREY NODWELL**, head of the Suzuki Cello Dept. (Audrey Nodwell may be contacted through the V.A.M. at 604-734-2301, fax 604-731-1920, or email at audrey_nodwell@telus.net.)

TUESDAY APRIL 19 – to include Masterclass (A class), 3:00 pm – Group classes and a parent talk. **WEDNESDAY APRIL 20** – Teachers' lunch; Presentation of Ms. Cheney's Books of Cello Pieces; Early Book 1 group class and other group classes. **THURSDAY APRIL 21** – Morning Masterclass, possible wrap-up class; Possible short recital of Ms. Cheney's pieces. This is a very tentative schedule at this point. A detailed schedule will appear at a later date.

CAREY CHENEY, a native of Canada, has been teaching and performing for over 20 years. She is a Teacher Trainer for the Suzuki Association of the Americas, and has currently offered teacher training throughout the United States and Canada. She has a Master of Music in Cello Performance from the University of Texas at Austin. While there she studied cello and pedagogy with Phyllis Young and was a teacher in the nationally acclaimed UT String Project. She has begun cello programs at the Programma Juvenil de la Orquesta Sinfonica in San Jose, Costa Rica, at Suzuki Program and in Salt Lake City. As a professional orchestral player, she played in the Tibor Varga Chamber Orquesta Sinfonica Nacional of Costa Rica, the Austin Symphony, the Savannah Symphony and in the Knoxville position she held for nine years. She has taught at many institutes in the US and Canada including the Cello Institute, Chicago Suzuki Institute, Institute, Mid-Southeast Suzuki Institute, (Alaska) Suzuki Institute, Hawaii Suzuki Institute, Montreal Suzuki Institute, Edmonton Suzuki Institute, and the has taught at many weekend and short-term workshops all over the US and Carey is interested in the balance of concertizing in many types of settings, designing programs that involve energy.

She continues to teach and travel at the 1999 World Suzuki Conference Brazil, (Winter Festival in Santa teaching in Costa Rica where she for two years while studying with music and orchestral settings through Canada to do workshops, seminars,

Currently, Carey maintains a large cello studio with her cellist husband Elliott in Salt Lake City, and she continues to perform solo and chamber music recitals frequently. She has always been active in editing, writing and publishing: she produced Cello News, an international newsletter for cellists for over 12 years, was editor of the Cello Column of the American Suzuki Journal, and is working on a pedagogical edition of the Popper High School of Cello Playing Op.73. Currently in production are her books and CD's for the eight volume series. Solos For Young Cellists published by Summy - Birchard, a division of Warner Bros. Publications.



the University of Tennessee, Knoxville where she presently lives. she played in the Tibor Varga Chamber Orquesta Sinfonica Nacional of Costa Savannah Symphony and in the Knoxville position she held for nine years. the US and Canada including the Cello Institute, Chicago Suzuki Institute, Institute, Mid-Southeast Suzuki Institute, (Alaska) Suzuki Institute, Hawaii Suzuki Institute, Montreal Suzuki Institute, Edmonton Suzuki Institute, and the has taught at many weekend and short-term workshops all over the US and Carey is interested in the balance of concertizing in many types of settings, designing programs that involve energy.


internationally. She was a guest teacher in Japan, guest teacher and artist in Maria), and enjoyed performing and lived for one year. She lived in Germany Andre Navarra, and performed in chamber out Europe. She does much traveling in teacher training and recitals.

C E L L O F E S T N O. 3

February 18, 2005 at a very early hour (8:00 am flight to Calgary) in order to check 24 cellos, 26 members of the Vancouver Cello Club (plus 3 from the Interior of BC) will depart enroute to Banff for a weekend of Masterclasses with PAUL KATZ, Master Teacher (NEC). It will be a very full weekend, joining up with cellists from Calgary from Mt. Royal College and Broadview Studios. Teachers from Vancouver will include JUDITH FRASER, AUDREY NODWELL, CAROLINE JACKSON. From Silverton, HEATHER HUETHER. From Calgary, JOHN KADZ, MORAG NORTHEY TAYLOR, BETH SANDVOSS and NIGEL BOEHM. CHRIS SANDVOSS (Luthier) will attend as well. There will be many masterclasses, a class on "looking after your cello", lessons, recreation and excellent meals!! An exciting time.



Cellofest No. 3, Feb/99 with Tsyoshi Tsutsumi Do you recognize the cellists? → → → →



Wu Han *piano*
& David Finckel *cello*

MARCH 15, 16, 17 & 18, 2005
COFFEE 10 AM | CONCERT 10:30 AM

David Finckel and Wu Han have emerged as one of the most popular cello-piano duos on the musical scene today. They have a full calendar of international engagements and television appearances, and have recently launched ArtistLed, the first musician-directed and internet-based recording company. The duo are founders of the Music@Menlo chamber music festival in California's Silicon Valley. We're thrilled to have them for a return visit during this special season. They perform Schubert's *Arpeggione Sonata* and Brahms' *Sonata No. 2 in F Major, Op. 99*.

SPOLETO FESTIVAL USA CHAMBER MUSIC

Tue, Mar 1, 2005

Franz Schubert
Fantasy in F minor for piano, D. 940 (Four Hands)
Béla Bartók
Contrasts for Clarinet, Violin and Piano
Igor Stravinsky
L'Histoire du Soldat for Clarinet, Violin and Piano
Joseph Suk
Elegie for Violin, Cello and Piano
Johannes Brahms
Trio for Clarinet, Cello and Piano, Opus 114

This enterprising ensemble gave us an entertaining and refreshing concert when they played for us in 1999. Here is a rare opportunity to hear beguiling, unique masterpieces in the chamber music genre. "All musicians were knock-outs." *Vancouver Sun*



BRENTANO QUARTET

Tue, Feb 15, 2005

Wolfgang Amadeus Mozart
Quartet in A major, K. 464
Anton Webern
Quartet for Strings, Opus 28
Felix Mendelssohn
Quartet in F minor, Opus 80

Founded in 1992, the quartet won the Royal Philharmonic Society Music Award in 1997 and was the quartet in residence at Wigmore Hall during the 2000-2001 season. "Their music making is private, delicate and fresh but by its very intimacy seizes attention." *New York Times*
"Hair-raising - an ensemble of exceptional insight and communicative gifts." *Daily Telegraph, London*



FRIENDS OF CHAMBER MUSIC

TOKYO QUARTET
February 1, 2005

BRENTANO QUARTET
February 15, 2005

SPOLETO FESTIVAL USA CHAMBER MUSIC
March 1, 2005

BEAUX ARTS TRIO
April 5, 2005

BORODIN QUARTET
April 12, 2005



MENOTTI
February 19, 2005

HEATHER HAY
Cello

CHRISTIAN MARKOS
Cello

KENNETH BROADWAY
Guitar



YOUR FRIG CONCERT SCHEDULE

- JANUARY 28** Young Artists Recital at VAM - 7:30 pm / includes Brian Yoon (Schumann) Rikako Shimizu (Corelli D-), Marissa Diamond (Brahms E-), Jonathan Lo, Cello Quartet "4 For Musik" (Vivaldi) (Haydn D+).
- FEBRUARY 19** Parlour Concert Series - 2:00 pm - Roedale House Museum, 1415 Barclay Street / Heather Day and Christian Markos; includes Menotti's Suite for Two Cellos and Piano.
- FEBRUARY 26** VYSO Int. Orch. With Concerto to Competition Winners - 7:30 pm - Capilano College, North Vancouver
- FEBRUARY 27** VYSO Sr. Orch. With Concerto Competition Winners - 7:30 pm - Kay Meek Centre, West Vancouver
- FEBRUARY 26/28** VSO - Orpheum - 8:00 pm
- FEBRUARY 27** VSO - Orpheum - 2:00 pm / Raphael Wallfisch - Elgar Concerto, Strauss Romanze for Cello & Orch.
- FEBRUARY 20 / APRIL 3** (Prio Trios) / **MAY 8** (W.W. Trios) / **MAY 29** - West Coast Chamber Music - 3:00 pm - Unitarian Church of Vancouver - 949 West 49th Avenue / Cellist: Susan Round
- JANUARY 31 / FEBRUARY 28 / MARCH 28 / APRIL 25** at the VAM, Rm 22B, 1270 Chestnut - 7:30 pm / (Caroline Jackson) Adult Ensemble Class with Judy Fraser / All levels welcome - music and munchies.
- MARCH 15 / 16 / 17 / 18** - Music in the Morning at the VAM - 10:30 am / Wu Han and David Finckel; includes Brahms F+ Sonata and Schubert's Arpeggione Sonata
- APRIL 12 / 13 / 14 / 15** - Music in the Morning at the VAM - 10:30 am / St. Lawrence String Quartet



► News from Wisconsin Cello Society – A WCS 2004 Cello Day was held October 2 on the UW – Whitewater Campus. Cello Professor, Benjamin Whitcomb, was host and guest keynote speaker was Stephen Sensbach, who opened the occasion with "A Forgotten Box of Treasures from the Heart of Europe". Sensbach has a Ph.D. in Music from U. of Texas and lives in Ireland. He is a pioneer in locating, researching and performing rare French and German sonatas from late 19th and early 20th centuries. He has published "French Cello Sonatas 1871-1939". Attending was Phyllis Young, Cello Professor at UT – Austin and a well-known cello master teacher. Also attending was former Young student (and also Audrey Nodwell!) and now cello faculty member at Augusta State University in Georgia, Christie Crookall.

celloperson@terra.com.net / www.wiscello.org

► Carina Reeves is continuing to push boundaries in Toronto with wonderfully different projects, from a Scelsi Centenary Project at the Music Gallery to performing an historically aware Vivaldi Double Concerto with Felix Deak using baroque bows. She has been working in a fusion production called the Shurum Burum Jazz Circus that has a live improvising band and a full ensemble of circus performers including contortionists, fire spinning and acrobats. A recent Tsunami Benefit had Carina playing the Shostakovich Trio with Julia Wedman and Gregory Oh, and at a CBC recital she played tangos with the Coulter-Hargrove Marimba Duo in the Glenn Gould Studio. Carina's quartet, the Kirby Quartet, is continuing to impress local audiences and stay tuned because they are planning a concert tour of the west coast next July!

► Misha Levental was visiting relatives in Vancouver over Christmas, and also bow hunting. He was successful in finding a Nurmberger. A member of the Denver (CO) Young Artists Orchestra, Misha recently auditioned and moved from 7th to 4th chair. This summer he will tour with the Long Island Youth Orchestra to Mexico and South America including Chile, Brazil, Argentina and Ecuador.

► News from the University of Ottawa... Cello Preliminary Winners of the Concerto Competition included Loewi Lin (Calgary), Jonathan Taylor (Vancouver), and Bryan Wagorn, out of 7 winners who went to the finals January 14, 2005. Grand winner was Loewi Lim (former student of John Kadz) performing Elgar Cello Concerto.

► Michael Olsen will be here on February 3rd at Zulu Records on 4th Avenue and the band will be at Richards on Richards in the afternoon. His band, "Hidden Cameras" had a big photo spread in "Toronto Music". Featured were Michael and Amy Laing amongst the crew.

► Congratulations to Rikako Shimizu on her upcoming marriage to Frank Lin on February 5. Rikako will be attending the Cellofest #6 and performing her Artist Diploma Recital at the VAM May 17th.



upcoming marriage to Frank Lin on February 5. Rikako Artist Diploma Recital at the VAM May 17th.

Reprinted from Wisconsin Cello Society Newsletter – Fall, 2004

Books for Children Featuring the 'Cello

By Mary Gagnon

Mary Gagnon teaches 4th through 8th grade orchestra in the Oshkosh Area School District. She is personnel manager and librarian for the Oshkosh Symphony Orchestra. Gagnon is a contributing writer for the WCS Newsletter.

There are several books for children that feature musical subjects. Books may be found that explore music theory, composers, and history. There are even quite a few fictional stories for children of all ages, including everything from picture books to novels for young adults. This article will explore several books for children that feature the 'cello.

Manuelo the Playing Mantis is by Don Freeman, the author of the famous *Corduroy* books. Manuelo is a praying mantis who loves music and wishes that he could be a musician. He tries to rub his legs against his wings like the crickets do, but it doesn't make any sound. He then tries to use nature's materials to make a flute, a horn, and a harp, but nothing works. Animals like the frogs and katydids make fun of Manuelo since they can sing and he cannot. Finally, a spider makes friends with him and helps him to make a 'cello. Manuelo finds both a true friend and his heart's desire.

This book is a picture book for children aged 3 and up. It is a nice celebration of friendship, music, and the 'cello and best for young children. The pictures are beautiful, and the tone positive and warm. Of course, I feel it a nice touch that the 'cello is the instrument that finally becomes his.

Yo-Yo Ma: A Cello Superstar Brings Music to the World (People to Know) by Lisa A. Chippendale is for children aged 9-12, although older children may also find it interesting. It's a current (copyright 2004) book about the life of Yo-Yo Ma. It's very readable for upper elementary and middle school students, including many entertaining anecdotes along with the facts. The book discusses his early life and schooling, and explores his nontraditional music making, including his Silk Road project and the *Inspired by Bach* series of films and recordings. It also goes into his struggle to balance career and family. In addition, there is a selected discography and suggestions for further reading. I feel the book is very appropriate for the audience. I intend to recommend it to my school media specialists and my 'cello students. The style of writing makes Yo-Yo Ma seem very approachable and understandable, a good role model for students.

The 'Cello of Mr. O (Jane Cutler and Greg Couch) and *Echoes from the Square* (Elizabeth Wellburn and Deryk Houston) are both picture books based on the story of Sarajevo 'cellist Vedran Smailovic. In 1992, what was once the capital of Yugoslavia was engulfed in ethnic wars. On May 27th of that year, there was a long line in front of one of the few bakeries still able to bake bread. A shell fell into the line, killing 22 people. Smailovic, principal 'cellist of the Sarajevo Opera before the war, was so moved that for 22 days thereafter he came to the site in full concert dress and played Albinoni's "Adagio" in honor of the victims. English composer David Wilde, hearing of the tale, wrote a piece for unaccompanied 'cello titled *The 'Cello of Sarajevo*. The piece has since been performed and recorded by Yo-Yo Ma and is on his CD "Solo" from 1999.

Both books are fictionalized accounts. *The 'Cello of Mr. O* is more loosely based on the story and is for children from ages of about 5 to 9. It does not directly mention Smailovic by name or that it is based on a true story. *Echoes from the Square* is for slightly older children and is a longer book. While also fictional, it was written with the input of Smailovic and holds more tightly to the story. It also includes information at the end about the true facts.

These and other children's books with musical themes may be found on Amazon.com, where you can search for music books and limit the search to children's books specifically. There are also many children's books in music catalogues such as Friendship House and Music in Motion. The Shar catalogue is also beginning to carry more books.



- The AF of M projects an active year for theatre musicians. It is re-negotiating Pamphlet B— touring theatrical musicians agreement in 2005. The upcoming Broadway season looks strong with high-profile film-to-stage productions like “Chitty Chitty Bang Bang” and “Spamalot”.
- A donation from Patrons David and Margaret Fountain has helped Symphony Nova Scotia (Amy Laing is playing the rest of the season) in Halifax. This allowed soprano Renée Fleming to perform the season opening concert September 18th. A post-concert celebration was held at Casino Nova Scotia with special tickets of \$500 & \$1,500. Altogether the Fountains raised \$310,000 for the orchestra. Bravo!
- Interested in cello interviews, archives, cello everything? Check out **Internet Cello Society**: www.cello.org - No reprints, unfortunately.
- **Four Daring Celli**: www.apocalyptica.com
- **L.A. Violoncello Society**: www.lacello.org
- **New Directions Cello Association**: www.newdirectionscello.com
- **Kindler Cello Society**: www.kindlercello.org
- **Zara Nelsova** liked to say, “... that cellists are supportive rather than competitive with other cellists because the cello is so difficult, we need all the help we can give each other.”

REPRINTED FROM VIOLONCELLO SOCIETY, INC., EDITOR: JEFFREY SOLOW / SUMMER, 2004

Lajos Hegyesi, A Forgotten Master Rediscovered

By Allan Van de Bogart

Lajos Hegyesi was born on November, 3 1853 in Arpás, Hungary. His original name was Ludwig Spitzer, of which Lajos Hegyesi is the Magyarization. His father had an exceptional talent for the violin; his mother, also with an artistic bent, had received an exemplary education in the humanities. His brother, genre painter Emanuel Spitzer of Munich, was very popular during the latter part of the Nineteenth Century and his sister, singer Hermine Spitzer, performed with great success on various stages in both Italy and Spain. In 1873 she became engaged to a wealthy Spanish landowner and relinquished her singing career.

Hegyesi gave evidence of musical talent while still a child. His father earned his livelihood through agriculture and was in a position to give all his children a good education. In 1861 he took his son to Vienna, where young Hegyesi received his first instruction from the violoncellist Denis. Later on he became a pupil of Schlesinger at the Vienna Conservatorium. At twelve he went to Paris, where he studied under Auguste Franchomme. He then held several appointments until the disastrous events of the Franco-Prussian War compelled him to quit the French capital and return to Vienna in the summer of 1870.

Once settled in Vienna, Hegyesi became a member of the Royal Opera Orchestra, a post he retained until 1875, when he succeeded Friedrich Hilpert as violoncellist in the Florentine Quartet. At that time, the Florentine was one of the foremost groups in Europe and for a short while they took the continent by storm, but through differences between the first violinist, Jean Becker (father of Hugo Becker), and the quarrelsome violist, Chiostrri, the group was dissolved.

Hegyesi then traveled extensively as a virtuoso and met with great success. Together with the celebrated pianist Benno Schönberger, they toured the cities and principal towns in Austria and Hungary and in 1886-87 they gave concerts in London. While he was in that city, Hegyesi developed a friendship with violoncellist and musical historian Edmund Van der Straeten (1855-1934), whose voluminous and scholarly researches on music and musicians of the seventeenth and eighteenth centuries gave him a worldwide reputation. Van der Straeten, at that time, was the greatest living authority on the literature of the violoncello. He became a pupil of Hegyesi and followed him to Cologne, where, in 1887, Hegyesi was appointed Principal Violoncellist of the Gurzenich Concerts. In the same year, he succeeded Jacques Rensburg as Professor of Violoncello at the Rhenish Conservatoire.

In his book, *THE HISTORY OF THE VIOLONCELLO*, (Reeves, London, 1914) Van der Straeten throws light on the actual playing of his master:

“He possessed a faultless technique, and his style was very refined and full of classical dignity, though sometimes slightly inclining to the sweetly sentimental which at that time was greatly in favour with the musical public. His tone was exceedingly beautiful, of a sweet and singing quality, but not very strong.”

Hegyesi made his debut in Cologne in the autumn of 1887 with the Volkmann concerto. He played on an instrument by Giovanni Grancino of large size and opaque colour that proved to be of insufficient power for so large a hall. Van der Straeten was, of course, present at that concert and heard the Grancino instrument:

“The author, who was smitten with the beautiful quality of its tone, bought it, but had to abandon it for the same reason, and he sold it to Messrs Hill and Sons, in part exchange for the beautiful and very powerful light yellow Grancino which he still uses. Hegyesi acquired soon after an exquisite Francesco Ruggerius.”

In 1888, Hegyesi married a girl from Berlin and an only child issued from his marriage. Their daughter, Lotte Hegyesi, made her debut as a violoncellist in 1910 but little else is known of her. Soon afterwards, Hegyesi's health, which had not been strong for years, gradually began to fail. He continued to work at the Conservatoire until his untimely death on February 27, 1894. The cause of his death is not known.

Lajos Hegyesi's legacy was passed on through his *VIOLONCELLO STUDIES*, “NEW RHYTHMICAL SCALE AND CHORD STUDIES FOR THE TRAINING OF BOTH HANDS, SUITABLE TO PLAYERS OF ALL GRADES FROM THE BEGINNING TO VIRTUOSITY.” Published by Augener in the early years of this century. The Studies unfortunately went out of print and remained so after the Augener firm was badly damaged during World War II.

Allan Van De Bogart's first teacher introduced him to Hegyesi's *Violoncello Studies*. Van De Bogart's interest in the Volume and its creator lead him to publish in 1994 a lovingly re-engraved Centenary Limited Edition of the Studies. This *BIOGRAPHY* was taken from its introduction.

Inquiries concerning the Centenary Edition of Hegyesi's *Violoncello Studies* can be directed to MLDESIGN@SHAW.CA

From the Pen of Violinist Sidney Humphreys...

The important points to effective scale practice are the development of:

1. A sense of key and their emotional values.
2. Good intonation, by in the early stages of learning scales playing the keynote twice as long.
3. Hearing the keynote throughout the scale for the acquisition of key sense and interval recognition.
4. Finger placements, spacings, movements and patterns.
5. Hand and finger shapes for clarity. Keep all fingers over the string.
6. Hand position, finger height, for speed. Keep fingers close for speed, and slightly higher for clarity
7. The releasing of the shifting movements.
8. Shifting patterns and rhythm.
9. Support of the violin from the arm.
10. Support from the arm and wrist for use of the 3rd and 4th fingers
11. The response of the arrangements of the close and wide feel of the finger spacing to the hearing of intervals, in double stopping.
12. Reaching back with the first finger, not stretching with the fourth finger in tenths and fingered octaves.
13. Not creating stress or strain in the hand when playing extensions, octaves, and tenths.
14. Fingering patterns for key sense.
15. Speed and accuracy of shifting through arm flow and follow through.
16. Bowing patterns and styles.
17. Variety of rhythm patterns.
18. Aural to finger response in patterns.
19. Tone quality. Practice long bows with and without vibrato.
20. Control of dynamics and color in tone quality by the use of variety in the speed and width of vibrato
21. Smooth bow changes achieved by a circular feeling of motion during the change of bow.
22. Bow distribution and playing in different parts of the bow.
23. An even tone throughout the bow stroke obtained by pulling the bow with a relaxed wrist and flexible fingers.
24. The habit of a straight bow. Adjust the position of the violin to relate to the length of the arm in a natural bow stroke.
25. The angles of the bow stroke for dynamic control.
26. The variety of contact point between bridge and fingerboard for control of dynamics and color.
27. Control of the point of contact closer to the bridge in higher positions in order to maintain tone color. Be aware of the compression of the contact points as the string length is shortened.
28. Intonation across the strings requires lateral movements of the hand from the left arm travel.
29. Avoid going round the bout of the violin by bringing the shoulder forward and out thus relieving strain on the wrist, thumb relaxation in upper positions to remain on the neck of the violin.
30. Keeping the first finger down over the top of the scales, arpeggios, dominant and diminished sevenths for use as a springboard for the descending shifts.
31. Prepare double stops by playing the lower note first in the beginning stages.
32. Awareness of the four parameters of the hand position. Thirds-high, fifths & sixths-low, octaves-normal, tenths-extended first finger back.
33. Awareness of guide notes in shifting.
34. Springing release of the fingers for clarity in chromatic scales in the 1122 fingering.
35. Hearing framework for chromatic scales of a diminished seventh for groups of three notes and an arpeggio with an augmented fifth for groups of four notes.
36. Shifting in the 121234 fingering of chromatic scales should be by inclining the wrist not a movement of the thumb.
37. In octaves that the forearm should lead the movement in the descending shifts.
38. A review system so scales once learned are not forgotten.