

Newsletter



OCTOBER 2009

President, Lee Duckles
Secretary, Judith Fraser
Treasurer Dawn Binnington
Past President, Ian Hampton
Executive, Janet Steinberg, Leslie Ponich, Brian Mix, Jennifer Son, Cristian Markos, Jean Ireland, Audrey Nodwell, Janey Bennett
American Cello Council Delegate: Judith Fraser

Editor: Judith Fraser
994 Frederick Pl., North Vancouver, BC V7K 2B5
#210-235 Keith Road, West Vancouver, BC V7T 1L5
5638 Wallace St., Vancouver, BC V6N 2A2
939 loco Rd., Port Moody, BC V3H 2W9
www.vancouvercelloclub.org

MESSAGE FROM THE PRESIDENT

Welcome to another season of cello playing and another newsletter. Featured in this fall issue are accounts of just some of the great cello activities and camps that sustain us through the summer months. I hope you find something of interest.

And please check out the Cello Calendar, our listing of cello concerts and events. This season, Vancouver will be visited by a number of outstanding soloists - some new to Vancouver - and I urge you to get your concert tickets early.

Stephen Isserlis and Daniel Muller-Schott both return as guests of the

Vancouver Recital Series. Later in the spring, we will provide details of a three day festival featuring legendary teacher, Aldo Parisot, sponsored by the Vancouver Academy of Music. Mr. Parisot will be conducting classes at the Academy in the first week of June, 2010.

The Cello Club hopes to host some workshops with cellist/educator Carey Cheney in April. Ms. Cheney will be in Vancouver as an adjudicator for the Kiwanis Music Festival and is, among other talents, the author of eight volumes of cello pieces for students. Ms. Cheney, a former student of Judy

Fraser, will give workshops for adult, intermediate and Suzuki groups. Other cello projects are "in the work" and we hope to bring you details in subsequent newsletters.

As always, we rely upon your membership and support to produce our newsletters and cello workshops and concerts. Dues and newsletter subscriptions are payable to our Treasurer, Dawn Binnington.

Hope to see you at the next cello event!

Lee Duckles, President

■ CELLO CALENDAR ■

- SEPTEMBER 28
OCTOBER 26
NOVEMBER 30
& Poss. DECEMBER 21 **ADULT ENSEMBLE CLASSES (2009)**
Vancouver Academy
Rm 22B
7:30 pm
- OCTOBER 23 **JOSEPH ELWORTHY** – 7:30 pm – Bach Cello Suites CD Launch Concert at the Vancouver Academy Koerner Recital Hall
- OCTOBER 29 **LEE DUCKLES** plays Dvorak and Rachmaninoff at the Silk Purse Gallery in West Vancouver – 10:30 am
- NOVEMBER 28 **DANIEL MÜLLER-SCHOTT** masterclass – 2:00 – 4:00 pm – Presented by the *Distinguished Artist Series* at the Vancouver Academy of Music, featuring VAM cellists, all welcome to audit, Koerner Recital Hall
- DECEMBER 2 & 4 **JULIE ALBERS** plays Tchaikovsky with the VSO – 8:00 pm
- MARCH 21/10 **STEVEN ISSERLIS** masterclass – 10:30 – 1:00 pm - Presented by the *Distinguished Artist Series* at the Vancouver Academy of Music, featuring VAM cellists, all welcome to audit, Koerner Recital Hall
- JANUARY 20/10 **MICHAEL UNTERMAN**, Cello, First Place Bursary Recipient – 11:00 a.m. – Vancouver Women's Musical Society, Unitarian Church, 949 W. 49th Avenue

FRIENDS OF CHAMBER MUSIC – VANCOUVER PLAYHOUSE:

- OCTOBER 25 3:00 pm – The Chamber Music Soc. of Lincoln Centre
- NOVEMBER 3 8:00 pm – Syzmanowski Quartet
- NOVEMBER 17 8:00 pm – Kavafian – Schub – Shifrin Trio
- JANUARY 17 3:00 pm – Menachem Pressler & Friends – Unity Church

VYSO DATES:

- NOVEMBER 15 2:30 pm – Senior Orchestra – Michael J. Fox Theatre, Burnaby
- DECEMBER 6 2:30 pm – Debut Junior Orchestra Christmas Concert – Vancouver Christian School
- DECEMBER 13 7:30 pm – Intermediate Orchestra – Kay Meek Theatre



MEMBERSHIP RENEWAL FOR 2009 / 2010

Membership subscriptions are now due, please send to: Dawn Binnington, Treasurer, 5638 Wallace St., Vancouver, BC V6N 2A2

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

Name: _____ Phone: _____

Address: _____

Contribution Membership	\$ 50.00	Donation to Scholarship Fund	\$ _____
Sustaining Membership	\$ 35.00 – 49.00	Donation to Performance Fund.....	\$ _____
Family or Individual Membership	\$ 25.00	Donation for General Purposes	\$ _____
Out-Of-Town Membership	\$ 20.00	Donation to Summer Bursaries.....	\$ _____
Subscription to Newsletter (for non-members).....	\$ 20.00		

MINUTES OF THE VANCOUVER CELLO CLUB

37th ANNUAL GENERAL MEETING

June 09, 2009, 7:30 pm at Vancouver Academy of Music

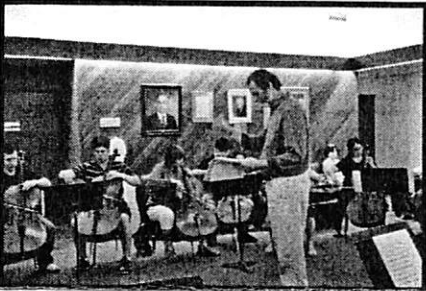
Minutes of the 36th annual AGM were read by VCC President Lee Duckles. A motion to approve was made by Janey Bennett, seconded by Audrey Nodwell and carried unanimously. Attendance at this meeting was 36.

President's Report was delivered by Lee Duckles.

The Executive committee met twice during the past season to plan and guide the Club's activities.

The VCC published three newsletters this year, copies of which can be viewed on our website: www.vancouvercelloclub.com. The website has generated considerable interest this past year, notably from Strings Magazine, and from a variety of international competitions and festivals wanting to advertise on our website.

This year the VCC sponsored a number of events. In January, the Club held its annual Play-In at the Vancouver Academy of Music. In



February, the VCC co-sponsored the Cellofest #8 in Banff, AB with masterteacher Ron Leonard. In May,

the Club hosted two workshops and a recital by San Francisco cellist, Amos Yang, at St. Helen's Church in Vancouver. The concert was attended by over 75 people. Thanks to Dawn Binnington, Leslie Ponich, Jean Ireland, Judith Fraser and Peter Butterfield for their assistance in making the weekend a success. Programmes and flyers were prepared by Ilona Sharer. May 2nd, the VCC held the annual Caroline E. Riley Competition which was adjudicated by Amos Yang. Winner for 2009 was Ja Young Oh, who will attend McGill University this fall.

The VCC continues to maintain three funds with the Vancouver Foundation: the Audrey Piggott Fund; the Catherine Carmack Fund and the Caroline E. Riley Fund. In March Treasurer Dawn Binnington corresponded with the Foundation to review the status of the funds due to the economic situation. Bursaries and assistance grants from two of the funds will be dispersed to deserving students this June. Moved by Rosanna Butterfield and seconded by Leslie Ponich, this report was carried unanimously.

The treasurer's report was given by Dawn Binnington. See attached statements. Acceptance of this report was moved by Rosanna Butterfield and seconded by Leslie Ponich. Carried unanimously.

Moved by Nico Stephenson and seconded by Haigan Day that the membership dues remain at the

same rates : Contributing Member \$50 or more; Sustaining Member \$35; Family or Individual Member \$25; Out-of Town Member \$20 and Newsletter Subscribers \$20. Passed unanimously.

Nomination of Officers for 2009

President - Lee Duckles; Treasurer - Dawn Binnington; Secretary - Judith Fraser; VSO Rep - Cristian Markos; Student Rep - Jennifer Son; Members at Large - Leslie Ponich, Jean Ireland, Brian Mix, Janet Steinberg. This year two more members at large were added: Audrey Nodwell and Janey Bennett.

Joseph Elworthy then presented his plans for a Cellofest in June 2010 at the VAM with Aldo Parisot celebrating 50 years of his teaching at Yale University. The 3 days would include teachers from Canadian Universities who have studied with Mr. Parisot and Carol Kim from Julliard School of Music. He proposed a cello ensemble for the final concert.

The Presentation of Awards followed with bursaries presented to Jennifer Son (Domaine Forget); Carol Tsai (Domaine Forget); Nico Stephenson, Isidora Nojkovic, Erin Sachs, and Evan Butter (VSSM)

The meeting ended with a wonderful lecture on bows given by Lutier Brian Hoover.

Adjourned at 8:40 pm and followed by a Play-In and refreshments. ■

Amos Yang masterclasses

Early in May, a group of devoted and young cellists had the wonderful opportunity of attending two marvelous masterclasses and an inspiring solo concert. Cellist, Amos Yang, an exceptionally talented cellist, made a second visit to Vancouver as our guest artist. Mr. Yang has performed throughout the United States, the Far East, and Europe.

The class began with **Hannah Toope** pleasantly playing a rendition of the Bach Suite No. 3-Gigue. Mr. Yang appreciated her stage presence and the fluidity throughout her entire piece. Mr. Yang used her performance to discuss the importance of posture and stage presence. Although he loved her convincing and bright smile, he felt a slight discomfort with her posture and discussed elements of "pronating," body posture and relaxation of the arms.

Next was **Dianne Yee** who played the Vocalise. Mr. Yang enjoyed her understanding of the piece and her sound, yet stressed overall cello playing should have continuity of



Sakurako Ono played the first movement of the Kabalevsky Cello Concerto in G Minor. Mr. Yang admired her technical abilities, particularly the intonation. He talked about many things such as

sharpness of the sound, phrasing and contact point. For many of the participating cellists, Mr. Yang emphasized the importance of "contact point."

Carol Tsai performed the Beethoven Sonata with style and musicality. Mr. Yang focused on her intonation. Though many believed her intonation to be on pitch, Mr. Yang proved us wrong by using his cello as a drone. Note by note, Carol slowly played the beginning with Mr. Yang by her side, holding a note. It was a very helpful exercise.

Next up was **David Shin**. He played excerpts from Suite Populaire by de Falla. Here, Mr. Yang suggested that cellists should really listen to the piano, so as to know when to contrast the sound. Also, Mr. Yang mentioned that smiling at some sections of the piece could really change the mood.

continued on Page 3

continued from Page 2

Playing with ease and confidence, Toby Takahashi performed the Bach suite No. 4-Allemande. He played with ease and confidence and Mr. Yang really appreciated his fluidity. For this piece, we mainly talked about phrasing. Because the fourth suite is quite long, he suggested that contrast should be made. Phrasing would really help by making some notes different at the beginning, middle and the end of most bars. Mr. Yang demonstrated some examples of his rendition of the piece and suddenly Toby immediately understood the concept.

After Toby, it was my turn. I concluded the class playing the first movement of the Dvorak Cello Concerto. Because the class was into over time, I only had the time to play the first half of the movement. Mr. Yang pointed out a couple of wrong notes during the fast passages. Again, he talked about the contact point and phrasing of some of the passages. One statement that I thought was very helpful was when he suggested playing a difficult passage with a more relaxed and

confident mind. That way, both performer and audience would not feel so tense.

The next day, an adult masterclass was being held at the St. Helen's Church in Vancouver. Many cellists attended this exciting and fascinating class in which Amos Yang was also the guest. Attendees worked on shifting, bow exercises, relaxation, and vibrato. This is where we were able to ask various questions and try the exercises and have enjoyable time. The key element Mr. Yang suggested was to relax while playing the cello. Without relaxation, we would not be able to practice and rehearse long hours, or perform with ease. It was a great class where we were all able to leave happy and well informed.

Later that evening, Amos Yang performed a solo cello recital, playing works by Bach, Hindermith, and Bright Sheng. The recital was widely attended and many were excited to hear Mr. Yang perform. The first song he played was a highly energizing rendition of the Sonata for Cello Solo, Op. 25, No. 3

by Hindermith. The intensity of his performance set the tone for the evening. The next piece Mr. Yang performed was the Bach Suite no. 4. There are countless ways to play Bach. He had a rich and smooth tone and legato phrasings.

His last piece was the Seven Tunes Heard in China by Bright Sheng. Here, he introduced his composer/friend named Bright Sheng who was born in China. He is one of the foremost composers of our time and is noted for his lyrical melodies. Every moment of that piece was played uniquely with a fascinating style. His tone was clear, and vibrant. His expression was sensitive and his technique was nothing short of perfect

Though the applause was delivered somewhat vigilantly throughout the evening, the crowd would not let Amos Yang leave once the piece was finished.

He left us a pleasant melody to hum on the way home.

Jennifer Son, VCC Student Rep ■

Some Hints for Senior Students Concerning Practice

- Give yourself a fail-safe position by practicing more often for less time. You can accomplish more in two 15-minute practice sessions than you can in one 30-minute session.
- Concentrate on finding interesting things in the real basics of your own playing: tone production, shifting, vibrato, and, especially, relaxation.
- Look at your hands in the mirror to see if they look natural (on the instrument and bow), then rearrange them if necessary.
- Don't worry about occasionally being too hard on yourself. It's not necessarily a bag thing, but it is also very important to sit back and see what you have achieved.

Dear Fellow Cellists,

I am delighted to let you know that in June 2011 Winnipeg will present an International Cello Festival!!

There is a curious history lying behind this announcement. Back in 2007, Carol Phillips, Executive Director of WAC, invited Rita Menzies, Festival Director of the Agassiz International Music Festival, and I (its Artistic Director) for a meeting. She asked me if I had any dreams related to festivals. What a lovely question! I mentioned that I dreamed of presenting an international cello festival. She loved the idea, and explained that Winnipeg was putting together a proposal to be Canada's Capital of Culture, and that she would include a formal proposal from us in the city's proposal to the federal government. Well, success - we have the go-ahead!! The festival will be presented by Agassiz Music Inc. and I am grateful to Yuri for performing with a cello quartet at the August 27th announcement. I'm also excited that the universities of Manitoba and Brandon have both recently appointed new cello profs. Here's part of the government's official announcement:

Winnipeg Designated One of the 2010 Cultural Capitals of Canada

WINNIPEG, August 27, 2009 - The Honourable James Moore, Minister of Canadian Heritage and Official Languages, accompanied by Rod Bruinooge, Member of Parliament (Winnipeg South), and His Worship Sam Katz, Mayor of Winnipeg, today announced that Winnipeg, Manitoba, has been designated the Cultural Capital of Canada for 2010.

"Throughout Canada, culture unites us and gives us roots. It opens us to the world and enables us to express who we are and what we hope to become," said Minister Moore. "I look forward to Winnipeg's River Barge Festival and the newly created International Cello Festival, two key elements of the city's plans for its year as a Cultural Capital, which will put the best of Winnipeg on display."

So stay tuned for further news!!!

With warmest cellistic wishes,

Paul Marleyn, founding President, Manitoba Cello Society

Tanglewood Music Center

By Rosanna Butterfield

I had the great privilege to be a Fellow at the Tanglewood Music Center this summer. Every year, near the historic town of Lenox, Massachusetts, students from the ages of nineteen to about thirty spend nine weeks studying with some of the most extraordinary musicians of our time. On June 13th, I flew from Victoria BC to Seattle and watched the sun go down behind the planes taking off while I waited for my red-eye flight to Philadelphia. From there, I took another short flight to Albany NY, and a bus to Pittsfield, Massachusetts, where I was met by Tanglewood staff members, and driven to the school where we would all be living. Miss Hall's School for Girls is a residential high school, and has absolutely beautiful grounds and facilities. The rooms were great, and there were plenty of places to practice, as well as good food and a lounge with pool tables for our (very) limited spare time! I shared a room with another cellist from Rice University — it was nice to already know some people at the festival when I arrived.

The first week that I was at Tanglewood was the String Quartet Seminar, so only the 28 violinists, 14 violists and 14 cellists from the program were there to begin with. We were introduced to our groups on the Sunday we arrived, and started the next morning with an extremely rigorous schedule of about eight hours of string quartet playing each day! I got along really well with the others in my group, which was a relief since we were working together so much. We had coaching for two hours each day. We worked with David Geber on Beethoven's op. 59 no.1, and we did Haydn's op. 50 no.1 with Andrew Jennings. Both faculty members have had many years' experience playing in string quartets, and it was truly inspiring to have daily coaching sessions with them. When we were left on our own, we were rehearsing (at least four hours each day), eating or sleeping, and at the end of the week, all fourteen quartets performed in the "chamber music marathon," an all-day concert in Seiji Ozawa hall at Tanglewood.

That was just one week out of nine!

I can't think how best to describe the rest of my time at the Tanglewood Music Center. If you can try to imagine a community comprised of the Boston Symphony Orchestra musicians and staff members, 170 Fellows who either play instruments, sing, compose, conduct, tune pianos, or work as audio technicians, volunteers who spend the summer ushering, guiding and organizing, librarians, teachers, guest artists and conductors, and the thousands of audience members who attend the concerts each week, then you will perhaps come close to imagining the amazing musical energy that is Tanglewood. Over eight weeks, I played in six concerts with the Tanglewood Music Center Orchestra. My favorite was the third act of Wagner's *Die Meistersinger* under Maestro James Levine, in a concert performance with world-class singers and a massive chorus. What an experience, to be a part of that much sound! Another highlight was the final orchestral performance on the last day of the festival: An all-Brahms affair, starting with his second piano concerto, and ending with his second symphony, under Maestro Kurt Masur. It was exhilarating to sit right in front of the trombone section for the symphony, while looking out at the thousands of people sitting in the hall and outside on the lawn on a perfect August afternoon. Both the large concert halls at Tanglewood open out onto a lush lawn, and it has become a major part of the festival's culture to arrive early to get a good spot and sit out with your friends, a picnic and a bottle of wine while you wait for the concert to start. Apparently there were 15,000 people at one of the concerts this summer — 5,000 under the roof and 10,000 on the lawn. Perhaps that's a slight exaggeration, but it certainly gives an idea of the scale of the place.

As well as the orchestra concerts, I was extremely lucky to be assigned as the continuo cellist for Mozart's *Don Giovanni*, conducted by James Levine. I was very nervous to begin with, because I was sitting up on the side of the stage with the harpsichord player, and had to follow along with the Italian words very quickly to stay together with the singers! However, after two weeks of almost daily rehearsals, I became comfortable and familiar with the words and the timing, and started to relax a little. I think playing in the opera was both the most stressful and most rewarding two weeks of my summer. The singers were magnificent, the costumes and the set were beautiful, the orchestra sounded great, and Maestro Levine was a fount of musical ideas and expressions.

I was working on Schoenberg's String Quartet number Four at about the same time as the opera rehearsals were starting, and after two weeks of rehearsals in which we unraveled some of the dazzlingly complex score, the group decided that it was one project too many (we were all in the opera too!) and cancelled the performance. I hope to play the piece some day! I also played in a very cool piece by George Benjamin called "Upon Silence," for seven string instruments and mezzo-soprano.

I have completely neglected one of the most important aspects of the summer: the Boston Symphony concerts. They played twice a week the whole time that I was there, and I attended most of the performances. I loved watching all the guest artists and conductors who came to visit — a veritable hall-of-fame lineup including Yo-Yo Ma, Yefim Bronfman, Joshua Bell, Emanuel Ax, Herbert Blomstedt, John Williams, Tony Bennett, and so many more every week! I could not believe the wealth of music, musicians and music lovers that makes up this magical place. If you are ever in Massachusetts in the summer, put Tanglewood at the top of your list for places to visit. You will not be disappointed. I am so grateful to my sponsors, Steve and Dorothy Weber, for enabling me to attend, and to all the faculty, staff and other students at Tanglewood, for making my musical summer the best yet! I hope to go back and make more music there in the future. ■

Cell-O-Thon News

On July 26 & 27, at New Horizons, fourteen cellists sat in a circle watching Judith Fraser demonstrate a bow hold that frees up the player's wrist to better meet the cello's strings. The participants all knew how to play cello, but by the end of two



days of adult master-class with Ms. Fraser, we had learned new techniques that will move our abilities several giant steps forward.

And not only the bow hold! We also met several ways to modify the left hand position, a better way to land a position-shift in tune, exercises that imprint muscle memory of half-tone spaces into the fingers, and other techniques that open up easier and more effective cello-playing—techniques that somehow we all managed to get this far and never meet before now.

Ms. Fraser, who is on the cello faculty at Vancouver Academy of Music and directs the Vancouver Cello Club, took over teaching Cell-O-Thon this year. The event, in one form or another, has happened since 2005. Ms. Fraser has long had a dream of bringing quality instruction to cellists in outlying areas of British Columbia, and the existing group from the previous Hornby events gave her the forum to try out this method of intensive weekend teaching. Time will tell whether the results are all she hopes, but there was not a participant who didn't feel changed for the better by the information they got from these classes. And, she has agreed to come back next July for another Cell-O-Thon workshop!

Janey Bennett

Great News...

Congratulations to Cristian Markos and Caroline Drury who exchanged wedding vows July 11th at Long Beach Lodge Resort.



Congratulations to Carina Reeves (Kirby Quartet/Quartetto Gelato) on the birth of her

daughter, Alix Melisande, on September 3rd in Toronto. Wee Alix came early, weighing in at 4 lbs, 8 oz. Proud grandparents are Anneliese and Wayne Reeves.

V S S M

In the middle of August, musicians from across BC arrived in sunny New Denver for an intense week at the Valhalla Summer School of Music's VIP Technique week. Although a week of pure technique might sound intimidating, all the cellists had an enjoyable time in and out of the classroom. In the mornings, we were treated to three hours of scale, double stop, vibrato, bowing, fingering, and sight reading exercises with two fantastic teachers: Judy Fraser and John Kadz. After a break for lunch and maybe a quick dip in the lake, it was back to the local high school for chamber music rehearsal with coachings from Jeff Plotnick and Judy Fraser. Most of the cellists stayed at the Domes in New Denver, a picturesque villa composed of a myriad of different sized huts. In the evenings, when we weren't practicing, we played endless games of scrabble and sat in the hot tub until bed time. In this fashion, the week went by very quickly and all too soon it was Friday. That night, all the chamber groups performed the pieces they had worked on for the week. The cello technique class also played an arrangement of Bach's 6th Brandenburg Concerto as well as our traditional "Fandango". On Saturday, we all packed up and regretfully left New Denver but with another great musical experience under our belts.

Once again, VSSM had an enthusiastic adult cello class with guidance and assistance by Audrey Nodwell, Nigel Boehm and Judy Fraser.

Erin Sachs



Carleton University

Nicholas Read

Carleton University is a large, liberal-arts-oriented university situated on a modern, urban campus south of the downtown core of Ottawa. The campus is of a triangular-shape and is bordered by the Rideau Canal, the Rideau River, and the community of Old Ottawa South. This makes the campus very quiet and green.

With its progressive policies, focus on contemporary music performance, focus on ethno-musicological and popular music research, and numerous world music ensembles, the Department of Music at Carleton makes for a very diverse setting to learn. Some of the ensembles include, but are not limited to: classical Indian music, African

drumming, and a fusion ensemble. A policy of the school's is to allow a student to audition and take lessons on any instrument in any style. The degree, however, is structured the same, academically, for all. The degree itself, on the other hand, contains some required courses that you do not see in BMus' elsewhere. For instance, one must take at least one course of each of the following subject areas: jazz theory, popular music, ethno-musicology, and Canadian music. This is on top of the regular requirements.

Transferring into third-year music after two years at Capilano University was, at the beginning, a

difficult transition. It meant learning a new school's culture, settling into a new city, and creating a whole new set of connections. I was in the middle of my degree, but I felt like I had to endure first-year again. I knew no one at the school or in the city; however, the students, staff, and dedicated faculty in the Department of Music were very friendly and helpful, and made any worries I might have had disappear quickly. My experiences at Carleton have been fulfilling and beneficial to my life and career as a musician. I look forward to where this next step in my ever-evolving music career will take me. ■



- ❖ News from **RYLAN GAJEK** on Salt Spring Island... last spring he won the Don Chrysler Concerto Competition for young Musicians – a \$500.00 scholarship and the opportunity to play the Saint Saëns A minor cello concerto twice this fall with the Sooke Philharmonic, Norman Nelson conducting. Rylan attended Strings & Keys in Alberta in July and then went to Domaine Forget.
- ❖ **BRIAN YOON** was the joint winner of the Guelph Symphony Orchestra Concerto Competition and will perform the Dvorak Cello Concerto in April, 2010. Brian attended Oxford this past summer studying with Lesser and Louis Claret. He also attended the Young Artist Program with Hans Jorgen Jensen. On January 26th Brian will perform Shostakovich Cello Concerto No. 1 at the National Arts Centre in Ottawa with the Ottawa Philharmonic.

Here's an interview with Brian from the University of Ottawa's magazine "Tabaret":

"Brian Yoon – 'Building a career in music is a long journey.'

Age: 22 / Hometown: Vancouver / Program: Music

Why uOttawa? Professor Paul Marleyn teaches here. Where is your favourite practice spot? When I've a chance, Room 109 in Pérez Hall. It's a special rehearsal space that's usually off limits. Why adjective describes you? Dedicated. What is your passion? The cello. When did you decide what you wanted to do with your life? I'm still deciding. Playing solo and in a major orchestra are possibilities. Who do you admire the most? My parents. They came to Canada after starting a family and careers in Korea. And my cello teacher in Vancouver, for the love and generosity she gives her students. With a few more hours in a day...? I'd probably practice. You last volunteered for? I played the Messiah with the combined choirs of Ottawa's Korean churches in December. A world problem you'd like to see solved? Our inability to accept diversity. We talk about diversity, but when something is different, we criticize it. What's next? This summer I'm in the national Arts Centre's Young Artists Program and then I'm taking masterclasses in cello. Afterwards, it's home to Vancouver."

DOMAINE *Forget*

by Evan Buttar

This summer, five Vancouver cellists (and one Salt Spring Island cellist) headed off to Quebec for 4 weeks of intense cello camp. Rylan Gajek (the Salt Spring cellist), Isidora Nojkovic, Jennifer Son, Nico Stephenson, Carol Tsai and I left to Domaine Forget on July 11th to St. Irene which is about 1 1/2 - 2 hours north of Quebec City. Then, on July 12th, the string session began.

The experience regarding student life was like a typical summer camp. All of the minors (people 18 and under, which we were) had counselors, activities we had to attend, curfew (11:00 except on Saturday nights), and set activities on Sundays. There were 8-9 people per room in the dorms, and the majors stayed in separate rooms. The average day, however, allowed a lot of time to practice. All of us practiced much more at Domaine than we were used to, the average day of practicing spanning from 2-5 hours (and some people much more!). There were 20 or so cellists, 25 double bassists, and around that same number of violinists (and some violists).

For the first 2 weeks, we had a group of amazing teachers and a great master. The cello teachers were: Paul Marleyn from Ottawa University, Johanne Perron from Universite de Montreal, and Thomas Wiebe from University of Western Ontario. We all had 2-3 private lessons per week, allowing us to experience the teaching style of different professors and learn what they each had to offer. Paul Marleyn also gave a few technique classes which everyone enjoyed attending, and Thomas Wiebe gave an orchestral excerpt class which made the idea of playing orchestral excerpts a lot clearer.

The master for the first two weeks was Philippe Muller, a professor at Conservatoire National Superieur de Musique de Paris. He is an amazing cellist and a fantastic teacher, and we were all eager to play for him and to attend his numerous master classes. His tone and his playing was beautiful to listen to, even though he only played for a few seconds at a time (although we did hear him play the Mendelssohn Sonata at a recital).

Within the master classes, he focused on tone and how to make it beautiful. He commented on how the bow arm should look at different points on the string and where the weight should be coming from (for instance, at the tip the thumb pushes up to counter the index finger and the opposite at the frog). He also went over the entire piece section by section, shaping the character and expression throughout the piece.

A new group of teachers arrived for the second two weeks, and the first group of teachers (previously listed) left. The teachers were: Blair Lofgren from Quebec Symphony (principal), Benoit Loiselle from Les Violons du Roy (principal), and Carole Sirois from Conservatoire de musique de Montreal. Once again, we all got to have private lessons with these teachers. Benoit Loiselle also gave a baroque class in which we played Vivaldi's cello sonatas and got to use Mr. Loiselle's baroque bow. Carole Sirois put on a mini recital so we could practice playing for each other outside of a masterclass situation.

We had two masters come in the second two weeks. The first was Matt Haimovitz of McGill University and the second was Hans Jorgen Jensen of Northwestern University. Matt Haimovitz had a lot to say about the overall picture of pieces. He concentrated on key bowings and the feel of an entire piece, and how technically one should deal with that. One concept mentioned a few times was how to support the arm enough so it will not get tired, and turning the cello slightly to get a better angle on the individual strings. We also got to see Matt Haimovitz play the Schumann Cello Concerto with the YOA (Youth Orchestra of the Americas). His encores were his version of the Jimi Hendrix version of 'The Star-Spangled Banner' which was very accurate and used a number of interesting techniques, and also his interpretation of the Sarabande of Bach's Third Cello Suite. Furthermore, at another concert, we got to see Haimovitz's group called UCCello which consists of himself and his students.

Hans Jorgen Jensen was simply amazing. His master classes were incredibly humorous, but also had

some of the finest teaching we had ever seen. He was enthusiastic about everything he said, and his ideas, though sometimes completely contrary to what we were used to, were powerful and effective. One such idea was ARTT (above real time training) in cello practicing. By this he meant that tough, fast passages should be practiced increasingly faster beyond the point of sensibility (so way too fast for performance), and then slowed down. After playing the passage at such a speed, the slower tempo will seem easy.

Everyone was also involved in chamber groups at Domaine. The first 2 weeks with one chamber group, the second 2 weeks with another, and at the end of each 2 week session there was a concert in which all of the student chamber groups performed for each other. There were string quartets, string quintets, a cello quartet, a cello quintet, and a violin quintet, all performing a huge variety of works. There was Haydn, Tchaikovsky, Glass, and Schubert, just to name a few.

On top of all of the practicing, teaching, master classes, and activities, we also attended a total of 14 concerts over the four weeks. These concerts included faculty concerts, chamber concerts, singing groups, a dance group, an orchestra, etc. To highlight a few, Musica Intima which is a Vancouver-based vocal group, the YOA which was one night conducted by Benjamin Zander (who also gave a talk about his book and principle 'The Art of Possibility'), NU which was the modern dance performance, Roby Lakatos who is a gypsy violinist, and Quatuor Pacifica, a string quartet. The concerts were put on at the beautiful concert hall at Domaine, and they were attended by all of the students as well as locals.

I am sure that anyone that attended the camp with me and is reading this is thinking about how much I missed out in this article. Unfortunately, I would tend to agree. However, this is a brief summary and hopefully covers all of the bases. Domaine Forget was a wonderful experience and I would highly recommend attending it for the learning experience both in cello and in life.

For Sale

3/4 Eberhard Meinel Cello, made in Germany, with bow & soft case

Purchased at Northwest Musical Services, Vancouver

\$1600 obo

Please call Don or Marion at 604-530-0912