

JANUARY 2007

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President's Message

Happy New Year and welcome to our Spring newsletter!

As usual, Cello Club members have lots of performances and cello activity to look forward to in the coming weeks. CelloFest is just around the corner!

But first, it is my pleasure to announce that the Vancouver Cello Club has awarded a total of 5 tuition assistance bursaries to newsletter subscribers this month. These grants are made twice a year, in keeping with our policy established last season, to assist students with the costs of music lessons. The grants are awarded to subscribers based on the recommendation of their teachers. Congratulations to all recipients!

But the big news this month is the Banff CelloFest. A contingent of 16 Vancouver cellists are travelling to Alberta to attend the CelloFest from February 23 to 25. Norman Fisher, former cellist of the Concord String Quartet and Professor at Rice University, will be facilitating the

weekend classes. Again, the club is very proud to continue its association with this worthwhile project and to provide Vancouver representation. We wish the participants well and look forward to reading accounts of the CelloFest in the next newsletter. Looking ahead in the Spring calendar, the Cello Club is especially looking forward to the return of Paul Marley to the Vancouver Academy in April. Paul will conduct one day of three master-classes (for both adults and young cellists) on April 19 and will perform a recital with pianist Silvia Fraser on the evening of April 24. I hope you can attend both the classes and the recital. Paul is a master teacher and an exquisite performer - events not to be missed!

On the professional cello scene, auditions are taking place at the end of February for both the principal cello position in CBC Chamber Orchestra and for the principal position in the Vancouver Opera. An unusual coincidence, this will be the first

time in recent memory that two Vancouver principal cello vacancies have occurred in the same season. Interested applicants should contact the Musician's Association Local #145 for details.

And a reminder to all aspiring BC graduating cellists; the Caroline E. Riley Competition, the most prestigious Cello Club scholarship award, will take place in May. Applications must be received by the treasurer in writing by April 1, 2007.

Finally, on a business note, I am sad to report that our stalwart secretary-treasurer and chief bottle washer, Judith Fraser, has indicated that she will be relinquishing some of her Club activities at the end of this season. Hers are certainly difficult shoes to fill. I encourage any members with experience in publishing newsletters and running small armies to apply.

Best wishes for 2007; Hope to see you at the next cello event!

Lee Duckles, President

CARINA REEVES... plays Shostakovich Concerto No. 1, Opus 107

February 17, 2007 – 8:00 p.m.

Shaughnessy Heights United Church, 1550 West 33rd Avenue, Vancouver

- Program:**
- Stravinsky Suite No. 1 for Small Orchestra
 - Shostakovich Cello Concerto No. 1, Opus 107
 - Dvorak Symphony No. 3, Opus 10

Suggested Donation: \$15; \$10 Seniors & Students

Carina Reeves

Carina is a musician devoted to the exchange of energy between artist and audience through sound, in parks and chapels, concert halls and clubs, Carina plays with innovation and inspiration through her many styles and forms of expression.

Receiving both her Bachelor and Master's Degrees from the New England Conservatory of Music in Boston, Carina studied with Colin Carr, Carter Brey, and Benjamin Zander. Carina plays at music festivals all over Canada, the US, and Europe, and through her love of contemporary music she has performed in the Prague Summer Festival and premiered string quartets at the Enchanted Circle Series in Boston. She worked with the Juilliard String Quartet and Peter Serkin in Tanglewood, where she was the recipient of Tanglewood's 1998 Karl Zeise Memorial Cello prize. Carina was in residence at the Banff Centre for the Arts International Summer Festival with the Bomari string Quartet, where she performed with Laurence Lesser and Grammy-nominee Gilbert Kalish.

Carina is leading a busy freelance life in Toronto. She performs with contemporary ensembles soundstreams. Continuum, Humus and Esprit, as well as in theatre productions with the Art of Time Ensemble, Patria Music Theatre projects, and the Shunan Burum Jazz Circus. She has worked with such orchestras as the Toronto Symphony, the Boston Philharmonic, the Canadian Opera Company and Seiler Strings. Audiences can frequently hear Carina



performing on the CBC programs Music Around Us and On Stage, and her diverse styles include concerts with jazz greats Phil Dwyer, Kenny Wheeler and Juno Award winning Guido Basso.

Originally from Vancouver, Carina frequently performs as a chamber musician and as a soloist on the west coast. Her concerts were praised as "fresh as paint" by the Victoria Times Colonist, and her quartet the Kirby String Quartet has made a West Coast Tour an annual summer event. She has performed with many orchestras, and the Vancouver Philharmonic has shown their dedicated appreciation by frequently inviting her as a soloist over the past decade.

Carina's current passions include the Kirby String Quartet and a revolutionary new string trio called Coyote, working in a self-titled style affectionately called 'improvised zen classical', the group recently performed as a part of ARCfest, Toronto's Social Justice Arts Festival. Beginning with only the briefest mention of a scale, an emotion or an image. Coyote dives into improvisation with utter freedom, joy and possibility - recognizing limits only by finding them and risking them in the moment.

**PAUL MARLEYN to adjudicate the
KIWANIS MUSIC FESTIVAL**

April 12-18, 2007 (venues TBA)

ADJUDICATOR: Paul Marleyn

A cellist with a broad and eclectic repertoire that ranges from the Baroque period to the twentieth century, from the Gabrielli Ricercar to the Romantic concerto, and from the Metallica song to the Irish reel, Anglo-Canadian cellist Paul Marleyn tours regularly in Canada and has given numerous

performances in the United States, Europe and Asia. A frequent participant in summer festivals including the Chamber Music East, Prussia Cove, Casalmaggiore International, Leicester International, Ottawa International, and Indian River festivals, he has collaborated with artists such as Boris Bennis, Martin Beaver, Miriam Fried, James Somerville, Stephane Lemelin, Paul Neubauer, Marc-Andre Hamelin, Steven Dann, Joshua Bell, and with members of the Tokyo, Vermeer, St. Lawrence and Hagen quartets. He has appeared as soloist the Belgrade Philharmonic, European Chamber, Winnipeg Symphony, Symphony Nova Scotia, Kitchener-Waterloo Symphony and Manitoba Chamber orchestras. Recital engagements have included London's Wigmore Hall, Boston's Jordan Hall, Chicago's Cultural Centre, and Geneva's Victoria Saal. Since 2000, Paul has been President and Artistic Director of Canada's annual Agassiz Summer Chamber Music Festival.

▪ Masterclasses April 19, Vancouver Academy of Music

- April 19: (KRH) 9:30 – 11:30 am Adult Class (technique) \$30
(ORR) 12:30 – 3:30 pm Intermediate Class \$30
(KRH) 7:00 – 10:00 pm Senior Class \$30

▪ April 24?: (KRH) 7:30 pm (Donation) Concert – Paul Marleyn Cello, Silvia Fraser, Piano

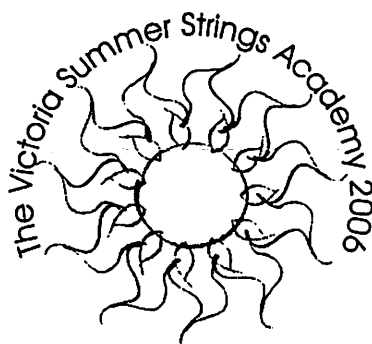
Program: Beethoven – Variations on a theme from Handel's Oratorio Judas Maccabeus;
Britten – Sonata for Cello & Piano, Op. 65
Grieg – Sonata, Op. 36
de Falla – Popular Spanish Suite

I was very excited to be going back to the VSSA this summer. Last year had been such a great learning opportunity for me and I couldn't wait to be working once more with the fabulous teachers. The Victoria Summer Strings Academy is held at the Victoria Conservatory of Music, and is a two week long program for young strings players. The ages of students this year ranged from thirteen to twenty-three.

The format of the VSSA was quite different to last year: We started the day at 8:30 am with a brisk warm-up led by either Christine Prince or Walter Mony. After this rude awaking to the day, we had sectional rehearsals for orchestra. The cello sectionals were led by Paula Kiffner and Judith Fraser. We prepared a Haydn Sinfonia, a Concerto Grosso by Locatelli, "Sketches from Natal" by Malcolm Forsyth our conductor, and the famous "Serenade for Strings" by Tchaikovsky. It was quite a program and provided plenty of challenges for everyone! The sectionals were immediately followed by an extensive rehearsal with the full orchestra and Mr. Forsyth, who

was extremely energetic and encouraging.

After that we were allowed to have a well-deserved lunch. Instead of the concerto competition that was held last year, there was a chamber



music competition. We were given about one week to put the piece together and to get to know the rest of the group sufficiently well to perform works such as Shostakovich's eighth string quartet, a cello quartet by David Popper and the very lively Wolf quartet. Everyone performed at the semi-finals, and four groups were chosen for the final competition.

Our chamber groups rehearsed every afternoon, and then we had

masterclasses! The cello masterclasses in the first week were given by Paula Kiffner and Judith Fraser, and we each had at least forty minutes of one-on-one (in fact two against one!) attention. Paul Marleyn came for the second week, and we all enjoyed his suggestions and the inclusive and friendly atmosphere in the classes. Paul's recital with pianist Carey Chow was an outstanding program that included Shostakovich's cello sonata. It was a very moving performance.

Other highlights of the week's activities included lectures by Luthier Michael Vann and Maestro/Composer Malcolm Forsyth and a virtuosic recital by violinist, Albert Markov.

It was an exhausting, but satisfying, two weeks, in which I learned a great deal about the musical world, made some great friends and played some wonderful music.

Rosanna Butterfield

(Vancouver Cello Club members attending included Haigan Day, Christina Markle, Noah James and Alex Hauka)

The Caroline E. Riley Scholarship

Open to those about to leave their home base for the first for further cello study. The Scholarship will be awarded on audition in the first week of May 2007 at the V.A.M. Written application must be submitted to Judith Fraser before April 1, 2007. Use form below.

✂

Vancouver Cello Club – Judith Fraser, Treasurer – #210-235 Keith Road, Vancouver, BC V7T 1L5

Caroline E. Riley Scholarship

I hereby apply for this scholarship to be awarded in May 2007.

- Please check: I am a member in good standing of the Vancouver Cello Club
 I am not a member of the Vancouver Cello Club
 I propose to leave my home base for further cello study at _____ on (approx date) _____

Name: _____ Phone Number: _____

Address: _____ Postal Code: _____

Here's my update on life in Calgary: Beginning my second semester here in Calgary was a bit rough. It's never very much fun to return to 30 below weather after enjoying the balmy temperatures of the west coast! I came back early to take a block week course on the art of performing. It was an interesting course which allowed me to see different types of theater. The winter semester began as soon as that course ended and it promises to be very busy. I had a 3 hour recording session last week for audition tapes for sunnier programs. I hope to get into Casamaggiore this summer, which is held in Italy. This weekend Ron Leonard from Coburn and Anton Kuerti both came to Calgary. Just last night I enjoyed Kuerti's incredible and inspiring concert of Mendelssohn, Beethoven, Chopin and Schubert. Our second masterclass with Ron Leonard is this afternoon in which I will play the first movement of Dvorak. And just in case my musical life isn't busy enough, the New Music Festival begins in less than a week in which I will play a solo cello piece by Vincent Ho called "Stigmata." This 11 minute piece is still a work in progress, so the pressure is on! I also have the Banff Cello Fest, the Calgary Music Festival and CMC looming in the very near future on top of a full course load and two part time jobs. Studying with John Kadz has truly been amazing and I am enjoying cello playing like never before. So here's to an exciting and very full semester here in freezing cold Calgary!



But I'm not complaining.

CELLO CHIT CHAT

Sunday, January 14 **MICHAEL UNTERMAN**, Cello and **KATHY BJORSETH**, Piano, presented a recital at Langley Community Music School. The program included the Samuel Barker Sonata for Violoncello and Piano, Op. 6; Leos Janáček's "Pohádka" (A Tale); Nocturne Op. 36, No. 4 (transr. by Cassado), "Papillon" and "Après un Rêve" by Gabriel Fauré and a wonderful performance of Suite for Cello, Op. 72 by Benjamin Britten. In spite of a foot of snow, those who braved driving in the valley had a fine musical experience. Michael is in his third year at the New England Conservatory in Boston with Lawrence Lesser and last year was a finalist in the Eckhart-Gramette String Competition. ■ **BRIAN YOON** has won the 2007 Concerto Competition at the University of Ottawa and will perform the Dvorak Cello Concerto with the University of Ottawa Orchestra March 15th. ■ **BECKY WENHAM** will be in Vancouver for one concert with her quartet, Cecilia String Quartet, Thursday, February 15th at 2:00 pm at the North Vancouver Centennial Theatre under the auspices of the Jeunesses Musicales. They will perform Mozart, Beethoven and their heirs. This quartet has been praised for its exceptional musical chemistry and impassioned performances. Adults: \$22; Seniors: \$21; Students: \$20. The Cecilia Quartet has made the finals in the Melbourne, Australia Chamber Music Competition and will be off to Australia in the summer. They are currently on tour in Ontario and Quebec, will perform in Victoria after Vancouver and then straight to Mexico for two weeks of concerts. Here is a recent review.

Ensemble's expertise defies age – Quartet combines energy, intensity perfectly with a conservative show

by **DANIEL ARIARATMAM** – Jan. 16, 2007

Hardly in the history of this country has there been a time where there have been so many promising young chamber ensembles contributing to the national classical music scene. One such ensemble that falls into this category is the Cecilia Quartet from Toronto.

Since its formation in October of 2004, the Cecilia Quartet has received impressive advanced training. The group completed a career development residency with the Penderecki String Quartet at Wilfrid Laurier University and has received attention from some of the top chamber ensembles in the world, including the Julliard, Tokyo and St. Lawrence String Quartets.

Currently, the ensemble is at the Glenn Gould School in Toronto and is embarking on a Jeunesses Musicales sponsored tour of British Columbia, Ontario and Quebec.

Despite these accomplishments, when the Cecilia Quartet took the stage on Sunday night at the Kitchener-Waterloo chamber Music

society's Music Room, it seemed almost too young to be believed. For example, the quartet's violist Caitlin Boyle, a native of Dundas, was born in 1980. If the performers weren't sitting right in front of you, in clear sight, you'd be hard pressed to guess the age, or experience level of the musicians and the ensemble.

Bucking the classical music trend of performing in formal attire, the four women took the stage dressed in blue jeans and fashionable footwear, an image that's in sync with how they portray themselves in their website photo, which capitalizes on their youth and trendiness.

Yet, despite the edgy fashion choice, the Cecilia Quartet's concert program was surprisingly on the conservative side and from a musical standpoint, meaty: Mozart's late period Quartet in F Major, K. 590, Dmitri Shostakovich's String Quartet No. 9 and Johannes Brahms' Quartet No. 1.

From the opening of the Mozart it was clear the Cecilia Quartet has

strength as an ensemble. The four are tremendously sensitive to each other's playing and the musical communication between each is obvious and effective.

The result was a tightly executed performance, which highlighted the conversational writing of the late Mozart quartet.

The Cecilia Quartet's performance of Shostakovich's String Quartet No. 9, captured the dark, Stalinist Russia quality of the moody and atmospheric slower movements. The faster third and fifth movements were injected with vigour, life and driving energy.

A stormy and dramatic performance of Brahms' Quartet no. 1 proved to be an exiting finale to the concert.

Most striking about the Cecilia Quartet's performance is the exhilaration it is able to consistently generate in faster tempoed movements — it performs with such intensity that it's hard not to get caught up in the excitement of it all.

■

this and that...

▪ February 23-25 will be the Cellofest #7 at the Banff Centre with mastercellist **NORMAN FISHER** from Rice University in Texas. Fifteen students and teachers from Vancouver and a large number from Calgary will attend. This is organized by John Kadz (Mt. Royal College), Judy Fraser (Vancouver Cello Club/VAM) and Barry Shiffman (Banff Centre).

Norman Fisher is one of America's most versatile cellists. After completing instrumental study with Richard Kapuscinski, Claus Adam, and Bernard Greenhouse, he first graced the international concert stage as cellist with the Concord String Quartet, a group that won the Naumburg chamber Music Award, an Emmy, and several Grammy nominations, and recorded over 40 works on RCA Red Seal, Vox, Nonesuch, Turnabout, and CRI.

For over 35 years Fischer has collaborated with pianist Jeanne Kierman as the Fischer Duo, a group that has served twice as United States artistic ambassadors and has toured South America and South Africa, as well as playing recitals throughout the United States. Recently, three new recordings were released by Gasparo Records honouring the duo's commitment to American composers. The first is a CD of Fischer Duo commissions (works by George Rochberg, Augusta Read Thomas, Samuel Jones, and Pferre Jalbert) [Gasparo Records [GSCD-349], the second is a collection of cello works written by Robert Sirota [GSCD-350], and the third is a compendium of works by American composers born in 1938 (works by Bolcom, Corigliano, Harbison, Milburn, Tower, Wuorinen) [GSCD-351]. The most current recording of the duo is the complete music for cello and piano by Chopin and Liszt on Bridge Records [Bridge 9187]. Soon to be released on Naxos will be the complete cello music of William Bolcom.

In addition to performing the major concerti, Fischer has

Cleveland, Enso, Emerson, Julliard, Mendelssohn, and Schoenberg string quartets, the Santa Fe Chamber Music Festival, Chamber Music International, Context, and Houston's Da Camera Society. Fischer joins pianist Jeanne Kierman and violinist Andrew Jennings as the Concord Trio, a group that has been performing together for over 30 years. Since 2001 Fischer has shared the artistic leadership of Vermont Musica Viva with Kierman and violinist Curtis Macomber.

A devoted teacher and mentor to young players, Fischer has been on the faculty of Dartmouth College and the Oberlin Conservatory of Music, and is currently professor of violoncello at the Shepherd School of Music at Rice University. Since 1985, he has taught at the Tanglewood Music Center (summer home of the Boston Symphony), in Lenox, MA where he holds the position as coordinator of chamber music and strings.



winners including **ROSANNA BUTTERFIELD** who will play the 4th movement of the Elgar Cello Concerto, Op. 85. Rosanna will also perform the entire concerto May 11th at Lord Byng High School with their orchestra.

▪ **STRINGS MAGAZINE** – The December, 2006 issue has an excellent article by James Reel on the Bach Suites where he explores the reasons these works play such an important role in cellist's lives.

▪ **FEUERMANN IN CONCERT** – Emanuel Feuermann, cello, Franz Rupp, Theodore Saidenberg, piano, New York Philharmonic Symphony Orchestra/ Smallens. This CD features a live broadcast of the Saint-Saëns Cello Concerto, the only recording of the work by Feuermann, and has been re-mastered and completed with the

▪ **THE ADVENTURES OF A CELLO** by Carlos Prieto, translated by Elena Murray – University of Texas Press. The story of the 1720 Stradivarius cello named "The Piatti" after the great Italian cellist Alfred Piatti. This book covers the life of the cello from its creation, following its travels in the hands of various owners including Piatti, Pablo Casals, and its current owner (and author of the book) Carlos Prieto of the Prieto Quartet. An entertaining read for any string player.

▪ **SONATA FOR VIOLONCELLO SOLO** by Eugene Ysaye. New G. Henle Verlag urtext edition. Written in 1923 and dedicated to the Belgian cellist and composer Maurice Dambois.

▪ **"GRISHA"** – Dramatic story of cellist Gregor Piatigorsky by Margaret Bartley, Otis Mountain Press (2004). Trade paperback ISBN 0-9760023-0-2 \$19.95 US – a dramatic narrative. (A portion of the proceeds each book is contributed to the Piatigorsky Memorial Fellowship at the Meadowmount School of Music.

▪ **JOSEPH LEOPOLD EYBLER** – String Quartets, Op. 1, No. 1-3. A CD by the Eybler Quartet: Julia Wedman and Aisslinn Nosky (violins – also members of the Kirby Quartet, Tafelmusik Baroque Orchestra, 1 Furiosi Baroque Ensemble), Patrick Jordan (viola – member of the Tafelmusik Baroque Orchestra) and Margaret Gay (cellist) much in demand both as a modern and period instrument player (www.eyblerquartet.com). These are early works completed when the composer was 22 and were the first works published by the Viennese House of Johann Traeg in 1794. Op 1 is dedicated to Haydn, and his influence. Eybler was also a friend of Mozart who engaged him as vocal coach for the premiere of "Cosi from Tutte".

▪ Reprinted from **"WOLF-NOTES"** – L.A. Violoncello Society, November, 2006, Editor: Lynn Angebrannt – Of interest to us is the article on **Selma Gokcen** (from the London Violoncello

TEN POINTS FOR FAKERS

(Reprinted from *The Strad*, June 2006)

- [1] Posture is key. There are two possibilities here: either the 'completely committed' forward lean, teeth gritted; or else the 'this-is-no-problem-for-superstars-like-me' upright pose, along with die slightly superior smile.
- [2] Never allow your bow to move in the opposite direction from those of your fellow serfs, even at the cost of missing notes you might otherwise have collared - otherwise it will still (oh horror!) look wrong, which is (God knows why) a much more wicked sin than actually being wrong.
- [3] When faking shifts it is important to be located in a plausible position on the fingerboard. Many a reasonably accomplished faker has been undone by failing to swoop upwards (or zip downwards) with adequate speed.
- [4] If you manage to miss a shift entirely, vibrate your way back to spotless virtue, while taking almost all the edge off the bow.
- [5] In faking passagework, the shape of the run is crucial. Really good fakers (not to mention really good players) are often clocking six or even twelve notes in advance of encountering them.
- [6] Aim for the first of every grouping (triplets, quavers, and so on). It's amazing how often the fiddly notes in between will find themselves if you give them a sporting chance.
- [7] If you find yourself in desperate straits, don't neglect the marvelously effective technique of Hashy bows actually OVER the fingerboard. The upshot - lots of seeming conviction resulting in - er - a vague whistling sound.
- [8] Never be psyched out into faking something you can actually play simply because everyone ground you is faking.
- [9] Never catch your conductor's eye while raking. He (or she) knows that what you're playing is tricky (otherwise why are you faking it? And otherwise why is he looking?) yet even the dimmest conductor will find it hard to believe that you've actually memorized it.

[10] If there is a situation that you must fake, then settle yourself as if for a minor concerto. Test your bow hair, check your tuning, adopt an expression of existential resolve and FAKE. Fake with power, fake with panache, fake as if every note you hit (or don't hit) is a personal victory over fate. And after your episode of rakery (which one trusts is an episode rather than a habitual occurrence), smile in congratulatory vein at your desk partner as if to say, 'Hey! We made it!'; and blow rosin off your bow, as one who has fought the good fight and is feeling quite reasonably chuffed about it.

BOW BREAKS RECORD

A cello bow by Francois Xavier Tourte has sold for nearly \$200,000 in an online musical instrument auction. It was bought by a well-known European cellist who has chosen to remain anonymous, reports Gramophone.

The bow, made between 1800 and 1810 by the maker often credited with refining the bow into the form it holds today, was sold for \$196,000 when it was put on sale by Tarisio, an American online auction house dealing exclusively with musical instruments. It beat the previous record for a Tourte bow of \$ 152,856 and represents the highest figure ever paid for a bow of any type at auction.

The first owner of the bow, known as the "Ex-Romberg," was Bernard Romberg, the German cellist, composer, and friend of Beethoven, who almost certainly bought the bow directly from Tourte.

It subsequently passed into the ownership of Alfredo Piatti, for use with his Stradivari; his pupil, Robert von Mendelssohn (cousin of Felix); Max Adier (owner of Sears Roebuck); and Edmund Kurtz, principal cellist of the Chicago Symphony Orchestra.

It is the bow's provenance that is the most significant element of its sale and the lack of any doubt over authenticity adds considerable weight to its value. Although the buyer remains anonymous. Price says that the bow will be heard frequently on concert stages around the world.

CALENDAR

- ☛ **Morningside Music Bridge** – July 4 – August 3, 2007 – Mt. Royal College, Calgary (www.mtroyal.ca/musicbridge). Application deadline: Feb. 15/07. Cello Faculty: Desmond Hoebig, John Kadz, Ron Leonard, Liu Meijuan, Na Muta.
- ☛ **Casalmaggiore International Festival** – July 4 – July 24, 2007 – Casalmaggiore, Italy (www.casalmaggiorefestival.com). Application deadline: Feb. 23/07. Cello Faculty: Penderecki String Quartet, Simon Fryer, Stefan Popov.
- ☛ **Symphony & Opera Academy of the Pacific** (www.soap-powellriver.ca)
- ☛ **Toronto Summer Music** – July 23 – August 19, 2007 – Edward Johnson Bldg., U. of Toronto campus (www.tsmf.ca). Application deadline: April 1/07. Reviews start March 1st. Cello Faculty: Janos Starker, St. Lawrence String Quartet, Shauna Rolston, Anthony Elliott, Roman Borys, Gryphon Trio, Leipzig String Quartet.
- ☛ **Orford Music Academy** – June 18 – August 11, 2007 – Orford Arts Centre, Orford, PQ (www.arts-orford.org). Application deadline: April 1, 2007. Cello Faculty: Brian Manker, Michel Strauss, Tsuyoshi Tsutsumi, Lluís Claret, Laurence Lesser.
- ☛ **Lee Duckles**, PR Cello, VSO and President of the V.C.C. will perform "Air for Cello and Orchestra" by Kernis on February 3, 2007 at the Orpheum Theatre at 8:00 p.m. and at the North Vancouver Centennial Theatre on February 5 at 8:00 p.m.
- ☛ The new Vanier Trio's premiere performance was held at the VAM November 19/06 in the KR Hall. It is the resident piano trio of the VAM consisting of Robert Rozek, violin, Joseph Elworthy, cello and Libby Yu, piano. Joseph is a Yale University and Julliard School graduate who studied with Aldo Parisot. He began his studies at the VAM with Audrey Nodwell and is now on the faculty of the Academy and a member of the VSO.
- ☛ **St. Lawrence String Quartet** returns to the VAM April 17-20, 2007 with "Music in the Morning". The program includes Haydn and Shostakovich String Quartets No. 7 & 8.
- ☛ **Friends of Chamber Music** – 8:00 pm at the Q.E. Playhouse – Feb 13: Emerson Quartet; Feb 27: Borodin Quartet; Mar 20: Takács Quartet; Apr 3: Spoleto Festival USA Chamber Music; Apr 10: Beaux Arts Trio.
- ☛ **Pacific Baroque Orchestra** presents a "Cello Celebration" with master cellist and pioneer baroque performer Jaap ter Linden as soloist and guest director. Program includes a cello concerto and a symphony by C.P.E. Bach: May 26, 8:00 pm St. Augustine's Church, 2028 W. 7th Avenue; May 27, 2:30 pm West Vancouver United Church, 21st & Esquimalt (www.pacificbaroque.com)
- ☛ **Gregor Piatigorsky Seminar for Cellists** – June 3 – 9, 2007. Faculty: Erling Blöndal Bengtsson, Natalie Gutman, Nathaniel Rosen. USC/Thornton School of Music, L.A. California. (www.usc.edu/music). Schedule: 9 – 12 pm: Rotating masterclasses by resident artists; 2 – 5 pm: Masterclasses; 8:00 pm: Masterclasses/student recitals. Auditors: \$125 for full seminar, \$25 for a day – auditors arrange their own travel, lodging and meals. On-campus facilities are available.
- ☛ **West Coast Chamber Musicians** – February 18, 2007 – Beethoven E^b+ Piano Trio – includes Shostakovich Piano Trio No. 2 in E Minor; April 22, 2007 – Haydn "London" Piano Trio in B^b – Max Bruch Piano Trio Op. 5; Martina Trio No. 2. Susan Round – cello; Angela Cavodas – violin; Holly Duff/Alan Crane – piano; Heilwig von Koenigsloew/Christine Prince – viola.

Eleanore Schoenfeld...

...an internationally recognized cellist and teacher who had been on the faculty of the USC Thornton School of Music since 1959, died on January 1, 2007. She was 81 years old.

She died suddenly of a heart attack at the La Canada, California home she shared with her violinist sister, Alice Schoenfeld.

Eleonore Schoenfeld was born in Slovenia to a Russian mother and a Polish father, who was a concertmaster. The family moved to Berlin when Schoenfeld was young and from ages 6-11, took ballet classes with the Berlin State Opera. Schoenfeld always believed her dance experience greatly heightened her awareness of body motion and balance. She felt it was always a great help in diagnosing her cello students' technical problems.

At age 11, Eleanore Schoenfeld switched from dance to cello. She studied with Professor Karl Niedermeyer, her first cello teacher, from ages 11 to 14 years old. Niedermeyer was the star pupil of Hugo Becker and later the principal cellist of the Staatstheater in Berlin. Under his tutelage she advanced quickly and by age 14 entered the prestigious Hochschule fur Musik in

Berlin, (18 being the traditional age of entry.) She studied with him for another year before changing to Professor Adolph Steiner, who was a highly acclaimed soloist. After earning her artist's diploma at the Berlin Hochschule fur Musik, Eleonore Schoenfeld became an internationally known cellist and concertized in four continents as soloist with leading Philharmonic and Radio Orchestras, in recitals, and in a violin-cello duo with her sister, Alice, known as the "Schoenfeld Duo." She made numerous recordings of the solo and chamber literature for major TV and radio stations in Europe and the USA. Among them are works specifically written for the Schoenfeld Duo, which recorded for Everest and Orion Master Recordings. She was the Director of the international Gregor Piatigorsky Seminar for Cellists in Los Angeles since 1979.

A renowned pedagogue, she was Professor at the University of Southern California (USC), where she was the chairperson of its music school. She was also master teacher at the R.D. Colburn School of Performing Arts in Los Angeles, and on the faculty of the Arts Academy in Idyllwild, California. Eleonore Schoenfeld's students have

won first and top prizes in many competitions, such as the Tchaikovsky, Casals, and Hammer-Rostropovich. Her students have performed as soloists with top orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Georgian Chamber Orchestra (USSR), and Bamberg Symphony Orchestra (Germany), are members of prestigious orchestras, and hold university positions in the United States and Europe. Ron Leonard, a Thornton School faculty member and former principal cellist the Los Angeles Philharmonic, has said Schoenfeld "was the quintessential teacher, absolutely devoted to her students and to USC." "She and her sister, Alice, were institutions within an institution. It is hard to imagine the USC Thornton School being without her." "(Her death) was a totally unexpected and shocking blow to the whole music school," Thornton School of Music Dean Robert Cutietta said. "The whole school is in a state of shock, complete shock. I've never seen anything like it in all of my years here. She was one of those living legends in the cello and music world. That world is now forever altered."

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12 SECRETS OF THE BOW by Mosa Havivi

A useful guide to help you determine which bow is best for you

- 1. THE FIRST RULE IN CHOOSING A BOW**
Don't compare it with your old bow. Start with an open mind and an entirely new point of departure. Your old bow may actually have been bad for you. Its "advantageous features" may have been anything but advantageous for you. So don't expect the new bow to have the same characteristics. If you have formed some bad habits with your old bow, it would be wise to break them when you buy your new bow.
- 2. HOW MUCH BOW HAIR?**
Too much bow hair actually saps the strength of the bow, instead of giving it the greater strength that some players expect. Too much hair also makes a bow clumsier, and detracts from the sound by restraining vibrations. There is a correct amount of hair for each bow — and it is determined by the space in the tip and frog; and not by the desires of the player. NOTE: Rehairing a bow calls for great skill. More bows are ruined by poor rehairing than by poor handling by the player. The violin maker who lacks the proper skill may, however well-meaningly, force the hair, the blocks, the silvering or the slide. An improperly repaired bow may have too much hair, or be bulky. It may even crack eventually.
- 3. WHAT IS THE BEST BOW FOR YOUR INSTRUMENT?**
Don't try to match the sound of the bow to the sound of the instrument. Here is your rule: Match a brilliant instrument with a dark-sounding bow ... a dark-sounding instrument with a brilliant bow. Tonal balance is the result.
- 4. SHOULD THE SCALE DECIDE?**
Many players make the mistake of weighing a bow first. This is sheer nonsense. Weight is the last thing to consider, not the first. Balance is the all-important consideration, so keep away from the scale. Remember, too, that some woods may be light, but strong. Others may be heavy, but not so strong. If you insist on weighing a bow, do this for reference only, not for influencing your choice.