

# Newsletter

## Vancouver Cello Club



MAY 2004

President, Lee Duckles  
Secretary, Heather Brewster  
Treasurer, Judith Fraser  
Past President, Ian Hampton  
Executive, Charles Inkman, Janet Steinberg, Heather Hay, Brian Mix, Michael Unterman  
American Cello Council Delegate: Judith Fraser

Editor: Judith Fraser

994 Frederick Place, North Vancouver, BC V7K 2B5  
3224 W. 8<sup>th</sup> Avenue, Vancouver, BC V6S 1E8  
210 - 235 Keith Road, West Vancouver, BC V7T 1L5  
939 Ioco Road, Port Moody, BC V3H 2W9

### Message From the President

Welcome to another newsletter, our last before the Annual General Meeting on Tuesday evening, June 15, at 7:00 pm at the Vancouver Academy of Music.

This newsletter is dedicated to the memory of two wonderful friends of the cello community, who passed away this year, Catherine Carmack and Christopher Catchpole. Both Catherine and Chris contributed greatly to the development of the Vancouver Cello Club. They will be missed.

This month features some wonderful cello events; performances by Steven Isserlis at the Chan Centre

and Yo Yo Ma with the VSO. I hope you all get a chance to hear these remarkable artists in person. Unfortunately, time did not permit us to organize a reception for either, but we hope to do so in the future. Both Yo Yo and Steven are returning to Vancouver next year.

Also this month, the cello club is running the annual Caroline E. Riley Scholarship Competition, a scholarship for students leaving the Province for the first time to pursue advanced studies. This year's adjudicator will be the new conductor

of the Victoria Symphony, Tania Miller.

The Executive Committee has entered into some discussions with the Vancouver Foundation in an effort to enhance our scholarship programs. We hope to have an update on these discussions for you at the AGM. As usual, we are planning to have a Play-In immediately following the AGM at around 7:30 pm. Bring a cello, bring a goody, bring a friend!

See you there.

Lee Duckles, President

### VANCOUVER CELLO CLUB AGM

JUNE 15, 2004 – 7:00 PM at the VANCOUVER ACADEMY OF MUSIC

- Presentation of scholarships and bursaries.
- Details of discussions with the Vancouver Foundation.
- Plans for 2004/05, including Cellofest #6 in Banff, Alberta.
- Play-In and refreshments.

SUPPORT YOUR CLUB – COME!!

### VANCOUVER PHILHARMONIC ORCHESTRA presents works by

- **Beethoven** "Coriolan" Overture
- **Elgar** Concerto for Violoncello and Orchestra in E minor, Op. 85
- **Mozart** Symphony in C major, KV 425 ("Linz")

8:00 pm, Saturday, May 29, 2004 at

Shaughnessy Heights United Church, 1550 West 33<sup>rd</sup> Avenue, Vancouver

Information: 604.878.9989 ■ [www.vcn.bc.ca/vpo](http://www.vcn.bc.ca/vpo) ■ email: [vpo@vcn.bc.ca](mailto:vpo@vcn.bc.ca)

...



**CARINA REEVES, VIOLONCELLO** – Born in Vancouver, cellist Carina Reeves has played in music festivals all over Canada, the US and Europe. Educated at the New England Conservatory of Music, she has performed contemporary music in the Prague Summer Festival and premiered string quartets at the Enchanted Circle Series in Boston. As a member of the quartet-in-residence at the Banff Centre for the Arts International Summer Festival, she performed with Grammy-nominee Gilbert Kalish. As a regular soloist and chamber musician on the west coast, her concerts have been dubbed "fresh as paint" by the Victoria Times. Carina is a freelance musician in Toronto, playing with the Toronto Symphony Orchestra, the Canadian Opera Company Orchestra, and is a member of the acclaimed Seiler Strings Chamber Orchestra. She loves playing and improvising for modern dance productions in Toronto, plays in New York with pop bands and gut-stringed romantics, and has several movie credits to her name, including Sophia Loren's 100<sup>th</sup> film, "Between Strangers".

### Cello Jamboree

Sunday, May 9, 2:00 – 4:30 pm

Once again L.C.M.S. is hosting a cello jamboree with the Vancouver Cello Club. We will workshop a new cello quartet written especially for this event by Elizabeth Knudson called "Garden Gnomes". Elizabeth trained at S.F.U. and is an emerging young composer who recently had a piece performed by the V.S.O. The cello quartet has parts which accommodate various levels of expertise. Everyone is welcome. There will be refreshments!



## Tennis Elbow Anyone?

I know that injuries are prevalent in the symphonic world and many other areas of our business. The repetitiveness of performing can cause serious damage to muscle tissue in our arms, necks, wrists and other areas of our bodies. A discussion on these problems is on-going on various web sites. I thought I would share this particular conversation with you as it pertains to treatments that some of our members might be interested in learning about. Read on...

*One of my co-workers has been diagnosed with "persistent severe lateral epicondylitis (tennis elbow), with radial nerve involvement". Several doctors have been consulted thus far. After exhausting more "conservative"*

*treatments, all are recommending surgery.*

*Dear???,  
My name is Tom Kornacker and have been a violinist with the St. Paul Chamber Orchestra for 27 years. I suffered for years with an extreme case of tennis elbow in both elbows, and had treatments and therapy of many sorts. A year ago I was treated with a new machine, Sonorex, [www.sonorex.com](http://www.sonorex.com), and have been pain free ever since. Please investigate before you try surgery!...*

*About ten years ago I was diagnosed with bilateral epicondylitis (both elbows), which I got from lifting my (then two year-old) son, exacerbated by playing the cello many hours a*

*day. After a year of various physical therapies and cortisone shots, which did not help for more than a brief time, I discovered "myotherapy", a deep tissue acupuncture treatment. This is done by a trained myotherapist, similar to a deep muscle massage. Within a week it was noticeably improved, and after a few months of treatments I was cured. I have also had other muscular problems cured with myotherapy, and recommend it highly as an alternative treatment. There is probably a myotherapy registry in your area.*

*Good luck. Cellist,  
San Francisco Symphony*

## Summer Music Camps - 2004

### 4<sup>TH</sup> ANNUAL SUNSHINE COAST SUMMER SCHOOL OF CELTIC MUSIC

July 5-9 @ Robert's Creek, B.C. Cello instructor - Natalie Haas. Fees - Child (6-18) \$210, Adult \$260, discounts for same family members. Contact - Ann or John Law (604) 886-4768 or email to [thelaws@uniserve.com](mailto:thelaws@uniserve.com) Or Kathy Wood (604) 740-0516.

### YOUNG ARTISTS EXPERIENCE - Summer Chamber Music Program

July 11 - 24 @ UBC School of Music. Cello instructor - Eric Wilson. Tuition fee - \$950, some bursary assistance is available. UBC Music Program & Vancouver Chamber Music Festival. Contact - call Diane Sanford (604) 921-7204

### WEST COAST AMATEUR MUSICIANS SOCIETY 21<sup>ST</sup> SUMMER MUSIC CAMP

July 18-25 @ Trinity Western University, Langley, B.C. Cello instructor - Heather Hay. Fees - Adults \$700 (resident) \$ 525 (day). Students (11-18yrs) \$550 res. \$400 day, 6-10 yrs \$375 res. \$300 day. Contact - (604) 980-6857.

### QUIRING CHAMBER MUSIC CAMP

July 19-23 Junior, July 26-31 Senior, @ Crofton House School, Vancouver. Ages 5 - 20. The Quiring Chamber Music School is collaborating with the Vancouver Chamber Music Festival. This is a rare opportunity for our young musicians to perform in concerts, participate in masterclasses & observe rehearsals of international artists. Cello instructor - Jeehoon Kim. Fees - Junior Suzuki Bk. 1-4 level or equivalent - \$350. Senior - Suzuki Bk 5 & higher or equivalent - \$550. Contact - (604) 464-1629 or register online

### VICTORIA CONSERVATORY OF MUSIC SUMMER STRING ACADEMY

July 26 — August 7 @ Victoria Conservatory of Music, Victoria. Cello instructor - Paul Marleyn. Paul will perform July 30 8pm Alix Goolden Hall, 907 Pandora Ave. Fees - Full academic program \$800. Audit program \$300. Day pass \$25. Contact - (250) 386-5311. Toll free Canada & U.S. 1-866-386-5311.

### VANCOUVER EARLY MUSIC PROGRAMME & FESTIVAL

Medieval program July 18—30, Baroque Vocal program August 8-20, Baroque instrumental program August 10-21, Early music Workshop August 1-7, Festival concerts July 23 through August 20. Held @ UBC campus. Cello instructor Baroque program - Phoebe Carrai. Early Music program - viola da gamba - Pat Unruh.

### VALHALLA SUMMER SCHOOL OF MUSIC

August 8-13 in Silvertown, B.C. (West Kootenays). A program for strings & piano for young people of all ages. Cello instructors - John Kadz & Judy Fraser. Contact - (250) 358-2261, Fax - (250) 358-7115 - [www.VSSM.org](http://www.VSSM.org)

### CAMMAC ONTARIO MUSIC CENTRE SUMMER 2004

Week 1, August 1-8. Week 2, August 8-15. Week 3, August 15-22 @ Lakefield College School, Ontario. Cello faculty include Mary Fisher Wk 3, Olga Van Kranendonck. Fees - vary according to staying on site, day attendance, adult, student or child. Contact - [www.cammac.ca](http://www.cammac.ca) Email; [national@cammac.ca](mailto:national@cammac.ca)

### SUMMER POPS YOUTH ORCHESTRA

2 week workshop in July, 10 local concerts and 4 to Vancouver Island. Age 13-18 with 3 years' playing experience. Jim Littleford, Music Director, (604) 430-3820.

### ADVANCED CHAMBER MUSIC WORKSHOP

July 5 - 9<sup>th</sup> at LCMS (Langley). 10 - 1 pm chamber music classes and masterclasses. Minimum level: Gr 10 RCM. Faculty: members of the Purcell String Quartet (Ian Hampton, Philippe Etter, Norman Nelson) Cost: \$250.

# Christopher Herman Wilmot Catchpole

1931-2004

## Remembering Chris...

The Vancouver Cello Club lost a valued founding member in March: Chris Catchpole, friend and colleague to so many, passed away after a battle with cancer.

I had the distinct pleasure of sharing a stand with Chris for over twelve seasons in the VSO, years that I remember with particular fondness. Chris was the perfect colleague and stand partner. Prior to my appointment as Principal, Chris had previously worked with at least four Principal cellists proving himself to be a versatile and adaptable player. He had a full and supportive tone that would match all playing conditions. Not only was he a consummate continuo player, Chris had a wealth of experience with music of all styles. He would constantly amaze me with his ability to hear "the big picture". For example, in a first reading of a contemporary work, he would immediately pick out discrepancies and unintended dissonances in the parts, nuances, I might add, that had evaded the composer or conductor's sharp ears. By his example, I learned how to place pizzicatos, to vary their attack, and to lead a forceful blend of sound rather than "over-playing" the section as so many inexperienced leaders do. His sense of timing - on and off the stage - was remarkable. I believe it was Chris who taught me that the marking "ben marcato" was in fact a reference to the midfielder of the same name who played for Manchester United. ("Ben" played with "Mick(t) Schleppend"). And he would frequently remind me, when playing a slow Adagio movement in 8 beats to the bar, that it would require an "innate sense of rhythm". His observations of artists and conductors were equally original and entertaining; the soprano Jessye Norman became "Jess Enormous". I recall he observing one her monstrous gowns and wondering "how she got the tent up in such a wind"?. One pianist played with such wild grimaces and audible moaning that Chris was certain that the piano leg was pinning the player's foot to the floor! After watching some flamenco dancers, he remarked how pleased he was that someone had finally killed all the bugs on the stage floor. Always irreverent and clever, he was the perfect antidote to the authoritarian conductor.

Long after his "official" retirement, Chris continued to be a wonderful colleague, coming up to the cello dressing rooms to visit at intermissions, sharing his interest in all things cellistic, playing chamber music, cello ensembles, attending all manner of concerts and events, and displaying a genuine love for music that was inspiring. We will all miss him.

Lee Duckles, May, 2004

## In Praise of Chris...

Igor Stravinsky once paid tribute to the expertise of the anonymous orchestral players in North America. It was the diligence of all these musicians that provided readings to those scores that made Stravinsky the most celebrated composer of the Twentieth Century. It is not frequently acknowledged that the most charismatic of careers are founded on the backs of the highly trained orchestral musicians.

Chris Catchpole was such a person. He was a very thorough cellist, very knowledgeable about music and unerringly perceptive about performance. Chris was invariably professional and reliable, quiet, calm and unflappable.

Chris and I sat together for some thirty years and when notes rained down upon us, Chris always provided shelter; counting bars, pencilling in a bowing, making a suggestion or pointing out a dynamic neglected. While I valued his wisdom I also cherished his acerbic wit. One summer when the VSO was fulfilling its mandate giving free concerts in shopping centres, Chris murmured that he was suffering from a mal de mall. He also told me that he had been approached about joining an early music ensemble. The group already had a name, he'd been told - Large Door.

But his most Heaven-sent remark came at the end of a long opera. Down in the orchestra pit the music slowed and got quieter for the final dungeon scene. On the stage above us the hero rattled his chains. Across our dim stand light Chris whispered to me "Must be nearly the end, they're about to take the dog for a walk".

Thank you Chris for your help, your company and your grace.  
Ian Hampton

## I shall miss my friend Chris...

For a number of years I have hosted a dinner party in September to celebrate four musician friends and colleagues, who share Virgo/Libra birthdays - myself, Erika Bennedik, Philippe Etter and Christopher Catchpole. We four have shared many musical and social occasions since Chris and his wife, Gaye, arrived in Vancouver from Liverpool in 1967. I remember Yo

Ma playing cello ensembles with the VSO cellists in the hallway entrance of the Catchpole home; Chris, Ian Hampton and myself trying desperately to stifle giggles at many a ballet gig; participating in Cello Club noon hour concerts at the Art Gallery, and especially the Jacqueline du Pré Memorial Concert at Christ Church Cathedral.

After Chris took early retirement from the VSO and CBC orchestra, chamber music became his passion. With Chris and myself out of mainstream professional playing, we started a new tradition of a winter holiday in Kauai. We shared an obsession for jigsaws and swimming in the sea. His wife, Gaye, is a superb chef and hostess and we all had much fun trying to out-do each other's culinary efforts. Here are 2 of my favourite Kauai photos - Chris relaxing with a book and one



with friends Charles Inkman (cellist with the VSO) and Ronald Milne (violinist with the VSO) at Kaha Lani. Chris, by the way, never let anyone else clear up after a meal or load the dishwasher and he made the best salads of us all!!

We shall surely miss Chris next winter, but we have a wealth of memories from which to draw.

Judy Fraser (Editor)



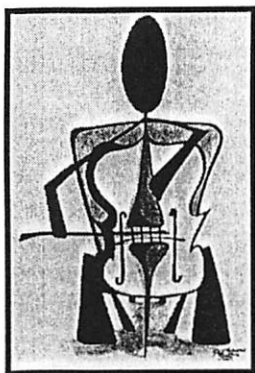


Photo: Brian Chan

# CALENDAR OF CELLO EVENTS

- MAY 6 GRADUATION RECITAL** – MICHAEL UNTERMAN, 7:30 pm, Vancouver Academy of Music. Works by Bach, Beethoven, Barber & Cassado.  
Michael is a member of "Cello Jello" and the Ulysses Quartet, and is Senior Provincial rep from the Vancouver Kiwanis Festival to the Performing Arts, B.C. in Victoria the end of June. He will be attending Music Bridge in Calgary in July.
- MAY 9 A MOTHER'S DAY CONCERT** at Hycroft Mansion – 1489 McRae (16<sup>th</sup> & Granville) at 2:00 pm. "Cello Jello" & Soprano EVE-LYN GRACE DE LA HAYE. \$15, Seniors \$12.
- MAY 15 GRADUATION RECITAL** – JONATHAN TAYLOR, 2:30 pm, Vancouver Academy of Music, including works by Bach, Stravinsky & Ravel.

Jonathan is a member of "Cello Jello" and has participated in a number of chamber music ensembles including the winner of the Josephine & Alexander Walton Scholarship. Jonathan will be representing the Vancouver Kiwanis Festival as Intermediate rep at the Victoria Festival of the Performing Arts, B.C. and will be a member of the National Youth Orchestra this summer.

- MAY 19** Graduation Recital: ASHTON LIM, 7:30 pm, Vancouver Academy of Music including works by Barber, Beethoven, Chopin.  
Ashton is a member of "Cello Jello" and Orpheus Piano Trio, winners of the IODE Scholarship. Ashton will be with "Cello Jello", the senior ensemble rep from the Vancouver Kiwanis Festival to the Performing Arts, B.C. in Victoria and will be attending Music Bridge in Calgary this summer.
- MAY 23** Pro Nova Ensemble, 7:30 pm, Mt. Seymour United Church.
- MAY 26** Pro Nova Ensemble, 7:30 pm, North Shore United Church.
- MAY 29** CARINA REEVES, guest soloist, Elgar Cello Concerto. Vancouver Philharmonic Orchestra, 8:00 pm, Shaughnessy Heights United Church, 1550 West 33<sup>rd</sup> Avenue.

## Cello

## Chit



## Chat

**JOEL KROSNICK** has been elected President of the New York Violoncello Society as of September, 2004.

**JONATHAN LO** is a Member of the piano trio who won the Elsje de Ridder Armstrong Chamber Music Competition. The trio is the Junior ensemble rep from the Kiwanis Festival to the Performing Arts, B.C. in Victoria. Jonathan also won the Ward Music Scholarship for top marks in the Concerto Class, 16 years and under. Jonathan is a student of Audrey Nodwell.

**HAIGAN DAY** is the winner of the Helmut Hoebig Memorial Scholarship at the recent Kiwanis Festival. Haigen studies with Audrey Nodwell.

**BRIAN YOON** is the winner of the Judith Fraser Scholarship at the recent Kiwanis Festival. Brian is a student of Judith Fraser.

**ERIC THEWALT** is a member of the piano trio who won the Iby Koerner Memorial Scholarship at the VAM. Eric studies with Audrey Nodwell.

**JAMES CHOI** is a member of the piano trio who won the Christmas Family Ball Society Scholarship at the VAM and who is a student of Audrey Nodwell.

Executive member, **BRIAN MIX**, recently was the strings adjudicator at the Edmonton Kiwanis Music Festival.

News from **SOPHIE (Willer) REEM**. She and husband, Steve, are opening another branch of their Columbus Academy of Music ([www.columbusacademyofmusic.com](http://www.columbusacademyofmusic.com)) in Batesville.

**CAREY (Eley) CHENEY** will be coming to Vancouver next spring for the Kiwanis Music Festival and to conduct a Suzuki Workshop and masterclasses. Books 3 & 4 of "Solos for Young Cellists" will be available in June.

Reprinted from

*"Wolfe Notes"*

The literary instrument of the Los Angeles Violoncello Society Inc., Editor: Lynn Angebrannt

The L.A. Violoncello Society has essays submitted by applicants to their Scholarship Auditions. I really enjoyed several which I have reprinted from their newsletter. (Maybe we should do likewise!, editor)

*"A cello is full of music, but the music is best expressed through the bow. I think the energy of the horse, running, with its tail streaming behind like a banner, remains in the air of the bow. When the bow touches the strings, all the energy of the horse runs into the cello."*

*Emily Kern Candaux*

*"Cello helps me feel better about myself. It makes me feel confident. Practicing the cello makes me feel that I can do anything if I work hard. I feel powerful and passionate. When I play, I lose myself, I check out from the world around me and only focus on the music. I feel brave and do things I never thought I could do."*

*Sami Myerson*

For some of you budding cross-over cellists, I suggest you click onto [info@newdirectionscello.com](mailto:info@newdirectionscello.com) to feast your eyes on "Cello City Store", the best source of new directions cello CDs, tapes, sheet music, etc. You can order from the Cello City Store on their web site at: [www.newdirectionscello.com](http://www.newdirectionscello.com). Here are a few examples in sheet music:

**TONIC TO CHROMATIC!** – Jeffrey McFarland-Johnson – a reference book of essential scales and chord patterns which serve as the basis for improvisation. Intervals, chords, pentatonic scales, the Greek modes, whole-tone and chromatic scales. Covers basic music theory as applied to the cello & exercises. \$14.

**CELLOPHANTS** – Stephen Katz – A quartet which also works well for duo or trio. Near-beginning to intermediate cellists can really dig into CELLOPHANTS. The New Directions Cello-bration kids learned in half an hour. Has an earthy, tribal feel. This "show-stopping" piece uses extended techniques such as passages in harmonics, left-hand pizz, under-bridge bowing, wide dynamic levels, and some other surprises, while being very playable and entertaining. Mostly in first position. Score and four parts. \$12.

**HAMMER-ON/PULL-OFF CELLO TECHNIQUES** – Stephen Katz – A micro-lesson about how to play one of Stephen's bowless cello pieces, Cerulean Blues, which incorporates melody and accompaniment into one part. Left hand hammer-on & pull-off techniques are explained in a gradual series of exercises. \$6.

**THE RETURN** – Stephen Katz – Melodic lines soar and glide above 16<sup>th</sup>-note string drumming. This tune is recorded on First Person Singular, Stephen's debut CD. For upper intermediate to advanced cello quartet. Score and four parts. \$12.



**BOWIN' SOLO** – Corbin Keep  
Six new arrangements for solo cello by Beethoven,

Greig, Mozart, Pachelbel, Satie. Arranged by Corbin Keep  
Created to help offset the dearth of pieces for solo cello by the 'great composers' from the classical and romantic periods. \$12.

\* \* \*

*New Directions  
Cello Festival  
June 25-27  
Lawrence University,  
Appleton, Wisconsin*

**Turtle Island String Quartet:** "The Art Of The Grove". This workshop will cover the blues scale, ghost notes, percussive techniques (such as the "chop") and bass lines. Everyone will get to solo. Members of the TISQ will demonstrate "the buildup" where they start with bass-lines, add chops, comping and finally play a tune.

**Mark Summer:** "Pizzicato Techniques For Cellists" Learn techniques for great pizzicato sounds you hear in his concerts with Turtle Island and on their CDs.

**Mike Karoub:** of Royal Garden Trio: "Improvising Jazz Cello In A Traditional Jazz Context" exploring the fine points of playing jazz cello in a small group. Mike uses both verbal and musical examples to explore jazz improvisation on the cello. Includes Mike's philosophies on music, jazz, soloing, use of

dynamics, tricks and listening to fellow musicians. Accompanied by the trio with Brian Delaney, guitar and Tom Bogardus on clarinet. Open to all levels.

**Stephen Katz:** "Cellocomotion" Learn Stephen's new grain-fed, bowless cello tune and its wicked shuffle-beat strum pattern!

**Marston Smith:** "Developing Improvisational Techniques" Learn how to develop themes and shaping solos. Saturday morning. Beginning workshop.

**Marston Smith:** "Signature Sound" Developing a unique sound, look, and repertoire. Analyze instruments, digital effects, marketing, and develop powerful individual musical themes. Sunday morning.

**Chris White:** "Soloing with the Cello Big Band" This workshop is designed to help analyze the improvisation sections of our Cello Big Band music, as a way to open doors to your own improvisation in this group.

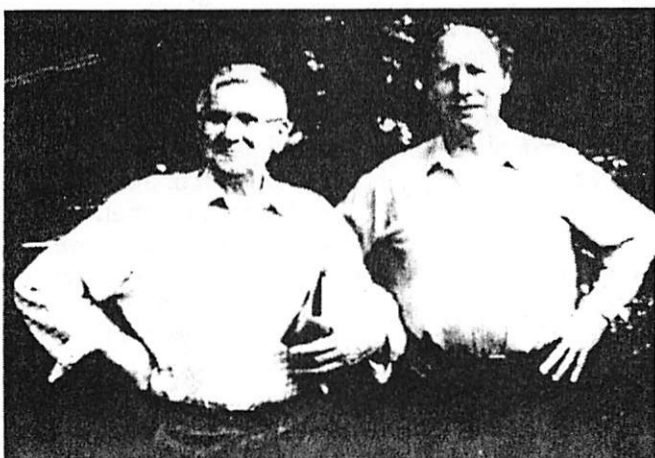
**Matt Turner:** "Playing Over Changes" Analyze and explore some jazz charts. Everyone will get chances to take solos.

**Matt Turner:** "Crushed Smoke" How to improvise as a soloist featuring non-theory based improvisation.

More workshops to be announced.

**JAM SESSIONS**  
**Marston Smith: Dueling cellos.**

NDCA  
501 Linn Street  
Ithaca, NY 14850-3764  
(607) 277-1686 or  
[info@newdirectionscello.com](mailto:info@newdirectionscello.com)



## 10 years ago...

*Ernest Collins, Secretary of the V.C.C. and Anner Bylsma having a chat during Bylsma's recent concert April 16 with the Pacific Baroque Orchestra. This concert, including concerti by Leo (A major), Vivaldi (A major) and Boccherini (G major) was sponsored by Ernest Collins to mark 60 years of amateur cello-playing.*

Reprinted from "Bridge Bow" 2004;  
Oregon Cello Society – Editor:  
Wayne Nutsch

### "Would you like to try it?"

The first time I met Yo-Yo Ma was at the 1970-71 Concert Series of the Oregon Symphony. Yo-Yo was a 17 year old boy, playing the Saint-Saens Cello Concerto with our orchestra. It was love at first sight as far as our cello section was concerned. Over the years we got to know him very well.

Subsequently, he returned many times as a very popular artist. It was a joy to watch his superb artistic, and personal development whenever he returned to Portland in either Solo, or with Orchestra, performances. Our cello section was always his best audience.

In 1996, the year of my retirement as Principal Cello, Yo Yo was scheduled to play the Dvorak Cello Concerto with us. He did that on the first half of the Program, and did so on his magnificent 200 plus year old Montagnana, valued, by some, at \$4 million. At intermission I suggested that our whole cello section go to his dressing room and congratulate him on his wonderful performance, and also to praise his great cello. He said to me, "Would you like to try it?" I stammered that it would be overwhelming — but I did; and then he said, "Would you like to play it during the second half of the program?" That was almost too much, but I gave in to this wonderful chance to play this (way beyond reach) instrument.

It was a most generous and absolutely unheard of gesture. NO ONE EVEN TOUCHES ANOTHER PERSON'S INSTRUMENT!!!! So I tremulously accepted, and although my glasses steamed up at the trauma and responsibility, played the rest of the program. One of the parts in the second half was a duet between the Concert Master and Principal Cello. Afterwards, one of the men in our section came over and said that I had played it beautifully, but that the Cello drowned out the violin. So much for \$4 million.

That incident is typical of Yo-Yo and demonstrates the person he is, in addition to being one of the greatest cello artists of all time. Obviously, this is a memory that I will always treasure.

India Zerbe Jobelmann 2-20-'04

### The Montagnana cello was made in Venice in 1733

Yo-Yo Ma calls it "my voice," the 1733 Montagnana cello from Venice, Italy, that's worth \$2.5 million. It's the same instrument that made worldwide headlines in 1999 after he left it in a New York cab. Police tracked it down to a garage in Queens.

"Always keep your taxi receipt," he advises. Does he still take New York cabs? "Why not? To do that once was very, very stupid. But to do it again," he says with a laugh, "would be absolutely nuts."

He also has a 1712 Davidoff Stradivarius, which he uses for Baroque music. "The cellos have very different qualities. The Montagnana is more earthy, a baritone instrument, and the Strad is a tenor." Ma currently owns two other cellos he doesn't perform with: A new cello made for him by Moes & Moes and a new cello made by Mario Miralles. He also owns a "morin khuur," which is a Mongolian horsehead fiddle that he sometimes performs with.

"The old instruments are getting scarcer, and the new ones are getting more wonderful. We may be entering a new golden age of instrument-making.

\* \* \*

#### Web Surfin' Cellists:

Cello camp next June? National Cello Institute in Claremont. CA

<http://www.creativeharmony.com/members/nci/>

Cello Festivals <http://www.cello.org>

Friends of Chamber Music [www.focm.org](http://www.focm.org)

Camerata Musica [www.open.org/~camerata](http://www.open.org/~camerata)

Salem Youth Symphony Association

[www.youth-symphony.org](http://www.youth-symphony.org)

FEAR no MUSIC <http://www.fearnomusic.org/>

Chamber Music Northwest [www.cmnw.org](http://www.cmnw.org)

New Directions Cello Association

<http://www.newdirectionscello.com/>

Four Daring Celli <http://www.apocalyptica.com>

---

Reprinted from the Kindler Cello Society Newsletter, Spring, 2004

### BACH SUITES AND YOU By Robert Battey

*"In a work of art the intellect asks questions; it does not answer them."*

F. Hebbel

Few tasks are more daunting than attempting to discern and convey J.S. Bach's precise intentions for his Cello Suites. A true and meaningful interpretation of the Suites requires an entirely different heuristic model than that of our other repertoire. This is because the autograph of the Suites has been lost, and we are left only with several flawed and inconsistent copies. Since there is no original source, everything, from notes to rhythms to phrasings, must be questioned.

With many pieces, one can simply rely on the fidelity and accuracy of a high-quality edition such as Henle, prepared either from autographs or composer-supervised prints. There, you have the simple choice of either doing what the composer wrote or deviating for some (hopefully sound) reason. In the Suites, though, there is an opaque wall separating us from the source, and editors cannot help you. Their eyes are no better than yours, as far as discerning what is actually in the early copies, and their judgment as to where a slur should fall, or which of the possible rhythms in a disputed measure is best, carries no more authority than yours or mine. Those of us who teach have a duty to inculcate our students early to the challenges and complexities of this process, rather than simply passing on what our teachers told us, or even the conclusions we may have drawn from our own study.

That teaching model works for most repertoire, but in Bach it does both the student and the composer a disservice. Through careful study of all the sources and of secondary materials (particularly Bach's other works for strings), and many hours of experimentation, I have arrived at what I feel to be an interpretation that realizes Bach's intentions better than anyone else's. As you will too when you go through the same effort. This is what makes for the richness of our art and glorifies the musical deity that is Bach. Thus, our job should be not to deliver wisdom but to instill curiosity and encourage experimentation.

Once the hard choices are made, they must be revisited from time to time. Freezing any interpretation, no matter how thoroughly researched and carefully thought through, is to kill the life-force contained in the Suites. One of the most stimulating artistic activities is the act of recreation: taking a fresh look at familiar music, on a clean copy if possible. New ideas inevitably come to you, and your old ones sometimes seem appalling. With Bach, this growth will never end unless you deliberately abandon it.

The earliest known copies have all been collected in one highly useful edition, with detailed historical, textual, and interpretive notes, by Barenreiter. The one thing the edition lacks, and it's major, is the autograph of the Fifth Suite in the lute arrangement. Although set out for a different instrument, in a different key, and on two staves, it nonetheless is the only direct source we have for any of the Suites, and its omission hobbles an otherwise exemplary resource. Still, it would be derelict, lazy, and worse for a professional or serious student today to prepare an interpretation of the Suites without consulting the Barenreiter.

To be continued in next newsletter.