

Newsletter

Vancouver Cello Club



Editor: Judith Fraser

APRIL 1989

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Secretary: Ernest Collins
Treasurer: Judith Fraser
Honorary Past President: Ian Hampton
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Kristl Armstrong
Catherine Carmack
Natasha Boyko
Carina Reeves

VANCOUVER CELLO CLUB NEWSLETTER

WHAT A WONDERFUL WEEK FOR VANCOUVER CELLO CLUB!!! NOT ONE, BUT TWO MASTERCLASSES

(Co-sponsored by the V.C.C., V.A.M. and V.S.O.)

Julian Lloyd Webber May 29th 10:00 a.m. - 1:00 p.m.
Koener Recital Hall - Vancouver Academy of Music

Spaces for six only participants @ \$25.00
Auditor's fee: \$5.00

Julian Lloyd Webber fell in love with the sight and sound of the cello at a performance of the "Sorcerer's Apprentice" at the age of four. He and the piano had proved not to be bosom buddies, so his switch to a 1/10 size cello at 5 years of age was the beginning of an intense and rewarding relationship. An outstanding student at the Royal College of Music, recipient of a gold disc for his album "Variations", composer, writer, world traveller, addicted to football (soccer), May 29 should be a memorable occasion.

VANCOUVER CELLO CLUB / VANCOUVER ACADEMY OF MUSIC

will sponsor a one-day Masterclass Workshop with

BONNIE HAMPTON

Date: June 3rd, 1989
Location: Vancouver Academy - Orchestra Rehearsal Room
Masterclass: 10:00 a.m. - 12:30 p.m. - participants: 12 years min/int. level
Lunchbreak: (teachers are invited to meet with Bonnie Hampton in the Board Room)
Workshop: 2:00 p.m. - 3:30 p.m. - ensembles/technique participation
Participating Cello Club Members: \$10/day
Participating Non-members: \$15/day
Auditors \$5 /day

Fees to be paid June 3rd at the door

Bonnie Hampton will be on the Chamber Music Faculty of the Banff Centre June 5-16th.

PLEASE MARK THESE 2 DATES ON YOUR CALENDAR AND MAKE A POINT OF ATTENDING

a) for interest and
b) to financially support your Cello Club!

BONNIE HAMPTON is a member of the Francesco Trio, winners of the 1983 Naumburg Chamber Music Prize, and the Hampton/Schwartz Duo with pianist Nathan Schwartz, and a faculty member at the San Francisco Conservatory of Music. She has been a guest artist with the Juilliard, Guarneri, Mendelssohn, Budapest, Lenox, and Griller Quartets, and has appeared as guest soloist with many of the country's orchestras. She has collaborated with many leading composers, most recently commissioning works from Andrew Imbrie, Elinor Armer, and Paul Tirok, among others.

Spring 1988 STRINGS



- Pg 2
- FOR SALE:**
1. 3/4 German student cello \$650.00 Mrs. Madison (1)370-1602
Bow & soft case
 2. 3/4 German student cello \$750.00 Mrs. R. Kim 325-4698
Bow & soft case
 3. 4/4 Dr. Herstein 731-0924
 4. 4/4 Cello \$4,000.00 Maurice Hodgson
Doyen Violin Shop
 5. Assorted new & used 1/2 chinese celli Judy Fraser 926-2648
 6. 4/4 cello in good condition - German c.1900
responsive; good tone \$3,000.00(US.) Cathy Hayward
Bellingham 671-1217
 7. 4/4 cello Annaliese Reeves 736-6926

Seattle Violoncello Society Newsletter - Jan. '89

I have recently moved to Seattle, where I devote all of my time to the making and restoration of violins, violas, and celli. I attended the Professional Violin Making School in Salt Lake and worked for Michael Becker in Chicago. I have received two tone awards from the Violin Society of Americas' International Competitions. All of my instruments are completely handmade and very affordable. Erich Schweiger - 145 N.W. 85th, Suite 203, Seattle (206) 781-6883.

CONCERTS TO COME

- April 30 VECC Masterpiece Chamber Music
2:30 p.m. & 8:00 p.m. \$9 general \$8 SR/ST.
Eric Wilson joins Gwen Thompson; Linda Lee Thomas; Mark Koenig; Wilmer Fawcett for a concert of popular 1920s Salon Music.
- May 5 Cello Club Student Recitals V.A.M.
June 9 Library 7:30 p.m.
- May 10 Adult Cello Ensemble Class: 8:00 p.m. VAM Room 22B
- May 15, 16 VSO Air Canada Promenade Series
Sophie Rolland, cello - Peter McCoppin, conductor
Chabrier, Faure, Saint Saens, de Falla
- May 16 Graduation Recital - Carina Reeves, cello & Richard Coombes, piano -
Vancouver Academy of Vancouver
Koerner Recital Hall - 1270 Chestnut St. --- 7:30 p.m.
- May 28, 29 VSO/Masterworks Series - Kazuyoshi Akiyawa, conductor
Julian Lloyd Webber, cello
Elgar cello concerto
- Cello Club Members will be able to attend the final rehearsal - check with Lee Duckles (986-5812) - Stage door 15 min. prior to.

NOTICE

ANNUAL GENERAL MEETING: Friday June 21, 1989
at 7:30 p.m. Vancouver Academy of Music
1270 Chestnut St. - in the library.

After the meeting and election of officers, there will be refreshments and we will show the Hampton & Webber Masterclass video.

PART II PSQ: ON BEING 20 YEARS OLD

In the late 1950s, chamber groups subsidized themselves by session work at Ealing film studios: The nearer the back in the ranks of orchestral string player the more illustrious the name that performed there. Rare was the residency for a string quartet and so with the optimism of youth in the belief that somehow fees would appear like Manna from Heaven, I went to play string quartets for Edinburgh University. The combined monthly salary was rather less than that of one of its livoried servitors but then so was its duties. The quartet members had to appear on stage at the Reid School of Music eight times in the academic year, four as a quartet and four (which in retrospect was really the main thrust of the job) as professional reinforcement to the Reid orchestra.

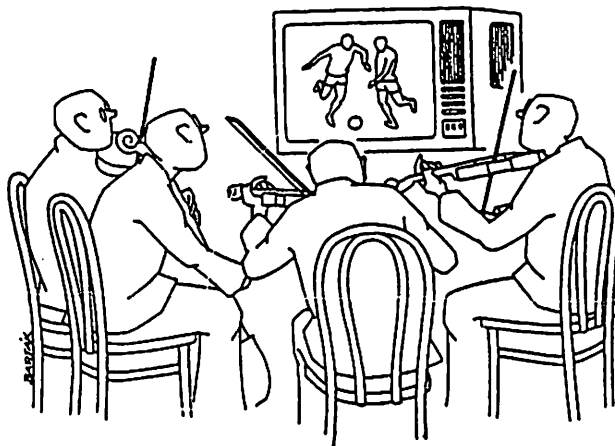
In its Halcyon years the Reid Orchestra accompanied such legendary figures as Thibaud, Cortot and Casals under its directorship of the Dean, the eminent musicologist Donald Francis Tovey. Since the death of Tovey the orchestra had hit the skids but the ghost of the great musician lingered in Academic and Anecdotal congress. The epitome of musical erudition was oft quoted: Tovey's party trick of lying face downwards on top of a grand piano playing a Bach fugue al rovesco.

The succeeding Dean laboured many years under the lingering discipleship, bringing to the Reid orchestra his own memorable brand of musicianship. He would preside over the conductor's stand with a wry boyish grin exclaiming "oh Bad Luck" when anybody fell off a solo. Concerts were a strain; brass players were imported from the Glasgow music halls and could and did perform the National Anthem simultaneously in G & B^b. The Dean (who always had a cold) would flay about on the podium popping studs and revealing a woolly vest, as yellow as the mucous now running from his nostrils. With seemingly obscene gestures he would exhort the first violins to greater expression. The orchestra was in need of rehearsals every Tuesday and Thursday morning and as our quartet began to play around Scotland our mandatory attendance at these rehearsals necessitated considerable nocturnal driving.

Scotland is like a miniature B.C., but however short the journey as the crow flies, the long sea lochs which bite deep into the coastline dictated circuitous trips home. After concerts we would drive at breakneck speed down roads built for horsedrawn vehicles after the 1745 uprising. Sleeping, seemingly abandoned little towns flashed by as we raced through names resonant in Scotland's bloodsoaked history, Cullodon, Glencoe, Killiecrankie. There was never a soul on the roads, only large owls that would distantly fly off as our headlights picked up fencing half a mile ahead in the empty landscape. Once, on a particularly cold and starlit night we actually stopped to look at a blue, nocturnal rainbow, a rare phenomenon of the moon.

The difficulties of terrain required Scotland to be administered by its own Arts Council. At the end of our first year touring for them the director suggested to us "well, now that you have played quartets for us why not develop a bit and play quintets." Actually we did, we toured the Brahms clarinet quintet with the clarinetist from the Scottish National Orchestra. He travelled by train and the repeats of the finale variations depended on the local timetable. At the end of the third movement he would dourly pull out his watch chain and on checking the time shake his head at us.

The performing requirements of a quartet are happily simple enough - four wooden chairs. One townhall pulled out a row of cinema seats, four plain folding chairs nailed together in a row. Since Scottish townhalls are used but rarely, keeping warm enough to play can be a problem. The hall in Fort William was so cold one February, my colleagues went to the cinema next door where they sat until five minutes after concert time when they rushed out and went straight onto the platform. This brings me to a feature of chamber music life which I hope has since been discontinued as being barbarous - that of accepting hospitality in lieu of some fee.



Barrack/Die Presse/Vienna

The English we are told, are intelligent, well-mannered and in the vanguard of civilized nations. Unfortunately the British have never grasped first principles of heating or plumbing. I have accepted hospitality in the line of musical duty from the most well to do, in the most well appointed homes. After the concert one was regaled with snacks (marmite was a favourite) washed down with primrose wine before being shown to the spare room. This had ice on the inside of the window and one blanket on the bed. The whereabouts of the bathroom was too embarrassing to be told. It frequently had no lock on the door, or if it did, would let you in and not let you out. The toilet was always a challenge to perseverance and ingenuity, the chain hanging from the cistern overhead had to be pulled just right to flush and if you succeeded, how did you stop it from flushing eternally?

The United Kingdom is small but bulging with people. We, like most chamber groups kept the wolf from the door by soliciting work from the music societies that dot the British Isles. Expenses could be met by educational concerts at Schools along the way. The public school year book was our bible and one learnt that the more expensive the school the shabbier the facilities. I was the secretary of our quartet and I came to take pride in my resourcefulness.

One day, we accepted an all Beethoven concert in Bornemouth, as so often happens it was an isolated date in a place as far south as any place could be from Edinburgh. I decided to meet the expenses by writing to Radifusion Francias in Paris. The Auld Alliance came to our support, they agreed to a broadcast. The Auld Alliance supported us in another way because Roger Roche, the violist of the Lowenguth quartet whom I had got to know when they had played at the French Institute in Edinburgh, recommended to Redifusion Francaise that our quartet was indeed fit to broadcast.

While we were in Paris we went to see the president of "Jeunesses Musicales" and fixed up a reciprocal tour with a young French quartet which resulted in the nicest two tours of my professional life. to be continued....

Ian Hampton, Honorary Past Pres. of the VCC, will step down in June 1989, as cellist of the PSQ, to devote more time to his position as Musical Director of the langley Com. Music School.

Canadian-American Suzuki Institute

August 6 - 10, 1989

Teacher development sign in evening of August 5, 1989

Students and families sign in afternoon of August 6, 1989

Trinity Western University, Langley, BC

Approved by



S.M.
Suzuki Association of the Americas

SPONSORED BY:
Vancouver Academy of Music, Vancouver, BC
and Langley Community Music School, Langley, BC

Observers

Any adult who wishes to attend the Institute and is not a Suzuki parent or teacher workshop participant must register as an observer for \$30 daily fee. Teacher workshops are not open for observation.

Faculty

PIANO

Doris Koppelman (CA)
Cheryl Kraft (WA)
Laurel Nichol (BC)
Susan Magnusson (BC)
Constance Starr (CO)
Dorothy-Mae Williams (BC)

VIOLIN

Julie Atheyde (CA) Marianne Michael (BC)
Geraldine Butler (BC) Esther Ngai (BC)
Ailyn Chard (BC) Sandra Payton (WA)
Gaye Detzer (WA) Lucia Schipperus (BC)
Yasuko Eastman (BC) Allison Sloan (BC)
Jay Gilbertson (OR) William Starr (CO)
Laurie Hill (BC) Robin Wenham (BC)
Dorothy Lee (CA) Paula Wise (BC)

CELLO

Kristl Armstrong (BC)
Catherine Haywood (WA)
Audrey Nodwell (BC)
Diana Nuttall (ALTA)
Carol Tarr (Co)

ORCHESTRA

Ian Hampton (BC)

KODALY

Morag Cuthbertson (BC)

ORFF

Joan Robertson (BC)

FIDDLELING

Katie Anglemeyer

FLUTE

Jane Martin (BC)



The Summer Sound of Music

LISTEN FOR US...
write or call

Kamloops Interior Summer School of Music
Box 983, Kamloops, B.C. V2C 6H1 (604) 578-7514

Location

Trinity Western University is located near historic Fort Langley, BC. It is a central location, providing easy access from Vancouver, the Fraser Valley region and U.S. border crossings. There are three museums in Fort Langley, parks, swimming, fishing, restaurants, and recreational vehicle parking.

Campus Information

Trinity Western University's 100 acre campus is beautifully situated in scenic Fraser Valley, only 40 km east of Vancouver. Modern residence facilities are attractively arranged and suitable for both families and individuals, hosting two single beds per room. Meals are served in the dining complex in cafeteria buffet style. Various academic facilities provide a wide range of meeting rooms for conferences from casual lounges to more formal theatre/lecture halls. Various optional services are available: bookstore, gift shop, snack bar, and recreational activities.

Recreation

On campus - tennis, hiking, gymnasium, volleyball. Local area activities - swimming, fishing, museums.

Students and Families

The four days of August 7-10 will involve daily individual lessons or master classes in Violin, Cello, Piano and Flute as well as small and large group lessons, orchestra, ensembles, recitals and concert experiences. There will be a minimum of two hours of Suzuki training and a choice of an elective assigned each day, plus a variety of musical experiences and recreational opportunities will be available during free hours. Electives are not offered for Pre-Twinkle students.

Emphasis throughout is placed on family participation and parents are encouraged to attend all sessions with their children. There will be lectures and meetings specifically for Suzuki parents. All students are required to prepare a polished piece for their first master class, to acquaint the teacher and student musically. It is important that the prepared piece be well reviewed over a period of time, no matter what the current level of study.

There will be an orientation meeting and concert for all students and families after registration and dinner on Sunday evening, August 6. Piano solos will be performed and there will be a play-in for string and flute students.

Student Recitals

Student recitals of polished pieces will be scheduled during the week. Those students desiring to audition for participation in a Formal Student Recital must submit an audio cassette tape of the piece to be performed (accompaniment not mandatory) postmarked by June 1 and mailed to the

Vancouver Academy of Music. The cassette tapes that you submit must be labeled on the outside package: Attention: Student Recital Audition. Label the cassette itself with student's name, address, instrument, and piece performed. Also, verbally introduce student, instrument, and piece on the tape before playing.

There will also be other recitals for which you may sign up during registration on August 6th, however, number of participants is limited. Please discuss your preparation for a recital performance with your private teacher. Accompanists for soloists will be available at specified rehearsal times at the Institute. Be sure to sign up early for a rehearsal time.

Teachers

Teacher development sessions in Violin, Cello and Piano will be offered August 6-10 for those experienced in the Suzuki approach, and for those interested in learning more about the philosophy and ideas of Dr. Suzuki.

Violin Overview Books 1-8: This course will be beneficial for teachers at all levels. Preparation of repertoire through Book 8 is desirable but not mandatory unless SAA Overview Accreditation is required. Participants should submit a tape-recording of two pieces from the Suzuki repertoire at the level of your choice from Book 3 or above.

SAA registration units: Teachers may register as participants or auditors. Participants do not have to take the units in sequence. However, the units must be registered sequentially with the SAA. All applicants wishing to register as participants must submit a tape of two major pieces from Volume 3 or above. Accepted applicants will be required to perform in class and are expected to prepare to performance level the music in the book being studied. The instructor reserves the right to change the status to that of Auditor if the Participant is unprepared.

Auditors need not submit tapes, will not receive SAA registration, but will be permitted to observe all teacher training sessions and student classes. Advanced high school students may be admitted to the workshop as participants, but SAA registration is limited to participants who are high school graduates or the equivalent. Call the directors Rosalind O'Keefe, Violin (604) 734-8907, Susan Magnusson, Piano (604) 534-2345, Audrey Nodwell (604) 921-8799 if you have any questions.

Teacher units to be offered are:

Piano Book 1A	Doris Koppelman
Piano Book 2	Constance Starr
Cello Book 2	Carol Tarr
Violin Overview	William Starr

How to Register

Total fee is required with application. Complete the Application and Payment Forms, attach a cheque payable to Vancouver Academy of Music and send to:

Vancouver Academy of Music
Suzuki Institute
1270 Chestnut Street
Vancouver, BC V6J 4R9

Registration fee is \$40.00 per family or the reduced fee of \$25.00 if received by May 15th, 1989. Deadline for application is June 15th, 1989.

Refunds

Full refunds will be made if a request is received in writing prior to June 15th 1989.

OKANAGAN SUMMER SCHOOL OF THE ARTS
P.O. Box 141, Penticton, BC. V2N 6J9
Phone: (604) 493-0390

Children's Programs
 Dance Music Theatre

Name _____ PLEASE PRINT
Address _____
City _____ Postal Code _____

MOUNT ROYAL COLLEGE
Summer Strings Academy
Mount Royal College
4825 Richard Road SW
Calgary, Alberta T3E 6K6
Dr. Lise Elson John Kadz
(403) 240-6111

Bellingham Chamber Music
Holiday Workshop
Esther Tye Smith, M.D.
410 - 2nd Ave S, Apt 210
Kirkland, WA 98033
(206) 827-6215

Cello Repertoire

Volume 1	Complete	
Volume 2	Bourree March in G Hunters Chorus Chorus from Judas Maccabeus Minuet I	Handel Bach von Weber Handel Bach
Volume 3	Humoresque Gavotte Scherzo Berceuse	Dvorak Bach Webster Schubert
Volume 4	Minuets Chanson Triste Allegro from Sonata C Major	Bach Tchaikovsky Brevai
Volume 5	Arioso 2nd Movement from Sonata in e minor Danse Rustique	Bach Vivaldi Squire
Volume 6	The Swan Concerto No. 2 in D Major (Rondo)	Saint-Saens Brevai
Volume 7	Sonata in g minor (2 mvts) Grave Bourrees I and II	Eccles Corelli Bach

For Registration Information:

C.Y.M.C. Box 3056, Courtenay, B.C. V9N 5N3 Tel: (604) 338-7463

1989 PROGRAMS (There are also part time courses available)

- | | |
|--|---|
| <input type="checkbox"/> Jazz — July 9 to 22. | <input type="checkbox"/> Strings — July 16 to August 6. |
| <input type="checkbox"/> Musical Theatre — July 9 to 30. | <input type="checkbox"/> Instrumental — July 23 to August 6 |
| <input type="checkbox"/> Piano — July 16 to August 6. | <input type="checkbox"/> Voice — July 23 to August 6 |

Name _____ Tel. _____
Address _____
City _____ Prov. _____ Code _____

ARTISTIC DIRECTOR

TIMOTHY VERNON
The Courtenay Youth Music Centre (C.Y.M.C.) offers programs for students of all ages and levels of achievement. We are now in our 23rd year of operation and feature an open admission policy, low student/faculty ratios, and front rank artists/teachers.

Open to all string players who have the ability to work independently in small ensembles.

MARROWSTONE

RICHARD AARON - Coed, ages 12 through 21. Member of the Marrowstone Chamber Music Festival and the Marrowstone Music Festival. He is a member of the Marrowstone Chamber Music Festival and the Marrowstone Music Festival. He is a member of the Marrowstone Chamber Music Festival and the Marrowstone Music Festival.



FEES

One Week Program ... August 6-13 ... \$295 ... is specially designed to give the young musician a stimulating experience in orchestral playing and chamber music. It includes one orchestra concert.

Two Week Program ... August 13-27 ... \$495 ... doubles the musical enrichment with increased rehearsal and performance time in orchestra and chamber music. It includes two orchestra concerts.

Three Week Program ... August 6-27 ... \$695* ... offers the ultimate in musical growth with rehearsals and performances in one of the orchestras and in chamber groups. It includes three orchestra concerts.

* For each additional child in family attending the three week session \$645

- The fee includes student's accident insurance.
- Early enrollment is advisable. Applications received after May 15 will be considered only on a "space available basis."
- A \$100 deposit is required of which \$25 is a nonrefundable service fee.
- Additional information and health certificate forms will be mailed upon acceptance of the application.
- Forms for financial assistance are available upon request.

Criteria for acceptance and participation in the Marrowstone Music Festival is the same for everyone without regard to race, sex, color or national origin.

ADMISSION Coed, ages 12 (by Nov. 1, 1989) through 21. Applicants not previously associated with the Marrowstone Music Festival or the SY5 Orchestras are required to submit a qualifying cassette tape that clearly represents the level of the applicant's ability. Tape should be five minutes in length and include one solo work plus one major and minor scale (strings, 5 octaves; brass and woodwinds, 2 octaves). Tapes will not be returned. After acceptance, all students audition at Marrowstone for placement and seating in either the Concert Orchestra or the more advanced Festival Orchestra.

CAMP STAFF In addition to the music faculty, the staff includes qualified adult counselors, a registered nurse and professional food service and management personnel.

CONCERTS Sunday afternoon orchestra concerts are scheduled for August 13, 20 and 27. In addition, chamber music concerts by both faculty and students will be scheduled throughout the three weeks of the Festival. Cassette tapes of concerts will be available for purchase.

TRANSPORTATION Chartered bus transportation to Marrowstone is provided from Seattle for a nominal fee. Host homes are available for out-of-the-area students en route.

MUSIC FACULTY

Mail completed form, audition tape (if required) and \$100 deposit to:

MARROWSTONE MUSIC FESTIVAL
11065 Fifth N.E., Suite E
Seattle, WA 98125 (206) 362-2300

Name _____ Sex _____

Parents' Names
(Mr. and/or Mrs.) _____

Address _____

City _____ State _____ Zip _____

Home Phone _____ Work Phone _____

signature of student

Recognizing that tuition fees do not cover the full cost of operating Marrowstone we are making a contribution to help support this fine program. Contribution enclosed.

\$100 \$250 \$500 Other _____

APPLICATION FORM

(please type or print clearly)

Instrument _____ Played how long? _____

Date of birth _____

School Grade Fall 1989 _____

I hereby submit my application for:

- One Week Program August 6-13 \$295
- Two Week Program August 13-27 \$495
- Three Week Program August 6-27 \$695
- Please send me a financial assistance form

signature of parent



CRAIG WEAVER - Coed, ages 12 through 21. Member of the Marrowstone Chamber Music Festival and the Marrowstone Music Festival. He is a member of the Marrowstone Chamber Music Festival and the Marrowstone Music Festival.



The Festival de Musique en Lorraine

NANCY, FRANCE, JULY 12 - AUGUST 12, 1989

Shauna Rolston

Cellist

It gives us great pleasure to announce that the cellist Shauna Rolston will be joining our staff this summer. Shauna will be teaching, coaching chamber music and performing.



Shauna ROLSTON brings to the FESTIVAL DE MUSIQUE EN LORRAINE the best possible learning conditions for serious students of this lovely and important instrument. Her unaffected friendliness and her upbringing in an environment where teaching music to young people is a passion make her the ideal addition to our team. As a performer, Shauna has toured Japan, Korea, Italy and her own country of Canada. She has performed with the Toronto Symphony and appeared often with orchestras throughout Canada. Add to her credits a London debut at Wigmore Hall, a tour of Israel with Aldo Parisot, and a debut performance of the Dvorak Concerto at the Tivoli Festival in Copenhagen. Her upcoming recording with Menahem Pressler caps a series of recital appearances with this great master musician.

The Cello Program is an integral part of the String Program: Each cellist, like all string players, will receive 2 lessons per week, practice help, intensive chamber music coaching, ample rehearsal time with our piano coach Evan Solomon, performance opportunities and evening studio classes. For full details, please see main brochure under "String Program".

- JOHANNESSEN
- INTERNATIONAL
- SCHOOL OF THE
- ARTS

J.J. JOHANNESSEN, *President*

18 TH ANNIVERSARY OF

JISA

• **CELLISTS AND DOUBLE BASSISTS:** Students having to buy a seat (or 1/2 seat) airline ticket for their instrument will receive up to \$200 reduction in fee upon presentation of the appropriate airline voucher and upon arrival only.

COST*

(Fees are understood in CANADIAN DOLLARS for Canadian students and landed immigrants, and in U.S. DOLLARS for all foreign students.)

	3 WEEK PROGRAM July 7 - July 27 or July 29 - August 18	6 WEEK PROGRAM July 7 to August 18
BOARDING STUDENTS Fees inclusive of tuition, room and board and all concerts	\$1,275 plus \$45 registration fee	\$1,830 plus \$45 registration fee
NON-BOARDING STUDENTS Fees inclusive of tuition and all concerts	\$945 plus \$45 registration fee	\$1,290 plus \$45 registration fee

CHAMBER MUSIC

Duo Karr-Lewis
(Double bass and keyboard)
Duo Mazurkevich (Violins)
Festival Contemporary Ensemble
Quartet Canada (Piano Quartet)

CELLO*
Anthony Elliott (Canada-U.S.A.)
Harvey Shapiro (U.S.A.)
Tsuyoshi Tsutsumi (U.S.A.)
Harry Wimmer (U.S.A.)

Chamber Music Program Co-ordinator:
Jane Hayes (Keyboard)
Harry Wimmer (Cello)

SCHOLARSHIP

Limited and partial scholarship may be provided based on merit, financial need, adjudicated on a first-come, first-served basis. If you wish to apply, please enclose appropriate information and justification of the request, together with your application form.
NOTE TO ALL STUDENTS: When audition is not possible, recent of any description and of a duration of 10 to 20 minutes should be forwarded along with completed application form and registration.

MORE INFORMATION

For more information, descriptive brochure and application form, write or call:

THE REGISTRAR,
JOHANNESSEN INTERNATIONAL SCHOOL OF THE ARTS
103 - 3737 OAK ST., VANCOUVER, B.C., CANADA V6H 2M4
TELEPHONE (604) 736-1611 / FAX (604) 736-8018

The First Collegial Meeting of STRING QUARTETS IN AMERICA

19.6

Organized and presented by the Maryland Summer Institute for the Creative and Performing Arts, THE FIRST AMERICAN STRING QUARTET CONGRESS will offer anyone interested in string quartet music an opportunity to participate in a celebration and exchange of information related to the progress of this musical art form in the United States.

The cooperation of the American String Teachers Association in organizing THE 1989 MARYLAND ASTA STRING PEDAGOGY CONFERENCE in conjunction with the Congress; the co-sponsorship of evening concerts by the Smithsonian Institution Resident Associates Program, Washington, DC; and the assistance and cooperation of Chamber Music America, and the Violin Society of America, are gratefully acknowledged.

In addition to concerts, symposia and exhibitions, registrants will gain admission to the following:

Play-Ins: For those who wish to bring instruments, informal performance practica will provide a forum for exchanges. Assignments to quartets will be made on the basis of information provided in the registration application. An effort will be made to constitute quartets with performers from various regions of the nation. Quartets will be assigned studios and classrooms.

The 1989 Maryland ASTA String Pedagogy Conference, June 19-24

MARGARET MOTTER WARD, *President*, ASTA/Maryland/DC Chapter

GERALD FISCHBACH, *Conference Director, Prof. of Violin*, University of Maryland

WILLIAM W. PREUCIL, *Prof. of Viola*, University of Iowa

PHYLLIS YOUNG, *Prof. of Cello*, University of Texas

GEORGE VANCE, *Director*, The Bass Project, Washington, DC

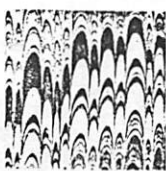
Designed for school string class teachers and private studio teachers, the five days (June 20-24) of four hours of daily sessions (10:00 a.m.-12:00 Noon and 2:00-4:00 p.m.)

will be concurrent with the String Quartet Congress morning symposia and afternoon sessions on AMERICAN WORKS FOR STRING QUARTET.

Two graduate credits will be available to teachers who wish to apply. To gain the credits, applicants must first be accepted by the University Graduate School, admitted to the University of Maryland and pay necessary fees in addition to the Congress registration fee. Those who wish to apply for credits should indicate this on the registration form and application information and forms will be forwarded. Registrants may choose to attend whichever sessions interest them the most; however, registrants who choose to attend the ASTA Conference for credit, will be required to attend the appropriate ASTA sessions.

THE NATIONAL ORCHESTRAL INSTITUTE PHILHARMONIC

Registrants are invited to attend full and sectional rehearsals of the NOI Philharmonic. A schedule will be provided in registration packets. This second week of the NOI will be conducted by Kenneth Jean, Music Director. The Florida Symphony Orchestra, and Associate Conductor, the Chicago Symphony. Coaching Stephen Paulus' *The Postman Always Rings Twice* and Mahler's *Symphony No. 5* in sectional rehearsals will be the distinguished Professor Joseph Gingold and Baltimore Symphony Orchestra Concertmaster Herbert Greenberg, Principal Violist Richard Field and Principal Cellist Mihaly Virizlay. Registrants remaining through Saturday, June 24, will receive tickets to the concert scheduled for that evening at 8:15 p.m. in Tawes Theatre, University of Maryland at College Park.



MARYLAND
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INSTITUTE
FOR THE
CREATIVE
AND
PERFORMING
ARTS

George Moquin — *Executive Director*
Donald Reinhold — *Assistant Director*
Janet Dowling-Hill — *Director of Public Relations*
Jacquelyn Gutrick — *Secretary*

(301) 454-5910



Founded 1978

THE NORTHWEST SCHOOL HAS WON LOCAL AND NATIONAL RECOGNITION FOR ITS TEACHERS AND FOR ITS ACADEMIC AND ARTS PROGRAMS.

The Northwest School

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How to Play the Cello

In order to play the cello you need to have the proper position. First, get a chair and sit down. Next, take the cello and put it between your knees with the strings facing away from you. Place your left hand around the neck of the cello for balance. Then take the bow and put the thumb of your right hand on the handle of the bow and your fingers on the opposite side. Put the bow gently on the D string and draw the bow across the string with a flexible, loose wrist. Then place the bow on the A string and repeat this process. Finally, go to a cello teacher and she will help you play songs.

"CELLO NEWS"
Reprint

Stacey Puccini
(age 8)
Oak Park, IL.

TEACHER'S FORUM: Three Steps for Students by Rick Mooney

Have you ever had a student begin playing a scale and miss notes by smallest amount until by the time they are through they are a half-step or even a whole-step off key? Have you ever had a student practise diligently all week only to appear at the lesson with a mistake thoroughly learned? Sometimes I think this happens because the student just doesn't pay attention. Other times, though, it is because the students (and even the parents) really don't know what is correct and what is incorrect. In either case, it is part of our responsibility as teachers to help our students develop correct practice skills. By so doing we are teaching them methods of analysis, concentration and problem solving which will help them throughout their studies on the cello.

I have dealt with these problems for years and the basic messages that I give to my students remain the same. But in an effort to simplify the concepts and give the students and parents a concrete "how to" checklist, I have recently distilled my ideas into the THREE STEPS. The steps are LISTEN, THINK and PRACTISE.

LISTEN

A crucial ingredient to good listening is that the student must have a definite idea of how his piece, scale, exercise, etc. is supposed to sound. If they have no idea about what is correct, they will not know if they are

Reprinted from
the "Cello News"
Carey Cheney (Eley)
Editor

Three Steps For Students (cont'd)

begins when they can do the spot correctly, and in that sense it is actually a compliment when I ask them to repeat something. Finally, it is important for them to realize that the most efficient way to always be correct is to be sure that LISTENING and THINKING are always present as they PRACTISE.

MUSICIANSHIP

Though I have so far only talked of geography and left hand technique, I also use the THREE STEPS to talk about musical and interpretive ideas. First, through listening, the students must develop an inner concept of the style, dynamics and tone color which they want to produce. I tell students that they must have an imaginary cellist playing in their heads who plays as perfectly and as beautifully as possible. At first that might sound like the teacher or the study record. But with time and experience, each person's imaginary cellist begins to sound a little better and a little different. It is interesting to contemplate what Yo Yo Ma's imaginary cellist sounds like! Then to really LISTEN as we have defined it, the student must constantly compare his own playing with that of his imaginary cellist.

After he has listened to that comparison, he must THINK about what he can do to make his playing sound more like the ideal sound in his mind. Here again, I want the student to come up with specific things to try: bow weight, bow speed, bow placement, vibrato, articulation etc. Naturally, once they have gotten the sound they (or you as teacher) want, they must PRACTISE doing it until they can remember how to do it again the next time they want the same sound.

AND FINALLY

Because the process of learning and teaching the cello is an ongoing one, I am unable to tell you that the THREE STEPS presentation has been wildly successful. Only time will tell. But I can tell you that this distillation of concepts has made communication at lessons more efficient. Words like "Step 2" and "Listen" have become trigger words which imply whole processes which do not have to be spelled out each time. It also gives the parents and students a specific set of directions to follow as they attempt to solve problems at home.

Even if the basic concepts of playing and teaching which I have present here are not new or unusual, I hope that some of the ideas for communicating those concepts will prove interesting and useful to you.

*

Editor's Note: Thanks to Rick Mooney for preparing this special article for Cello News. Rick has taught and performed in the Los Angeles area for the past sixteen years. His teachers have included Victor Sazer, Gabor Rejto, Eleanor Schoenfeld and Daniel Rothmuller. He also studied the Suzuki method of teaching with Dr. Phyllis Glass at USC, and with several Japanese teachers including Dr. Suzuki in Japan. Currently, Rick is on the faculty of the Pasadena Conservatory of Music, The Claremont Community School of Music and the Inland Suzuki Music School. He is the founder and Director of the National Cello Institute, nationally known as the only institute in the U.S. primarily for cellists which is held each June at Pomona College. Rick has been a member of the Board of Directors of the Suzuki Association of the Americas and wrote the cello column for the American Suzuki Journal for two years. He is also an SAA designated Teacher Trainer.

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CELLO NEWS ...2

Three Steps For Students (cont'd)

making mistakes. There are many ways to acquire and develop this ability. In the Suzuki method we use recordings. Some teachers who do not use Suzuki pieces make recordings of the student's pieces themselves at the lessons. Some students have a person at home who can play along on the piano. Some teachers make sight-singing and melodic dictation a regular part of their lessons. No matter how one chooses to accomplish it, the basic concept is that the students (and/or parents) must know definitely what is correct and what is not.

It is also important to emphasize that listening is different from hearing. Hearing is passive while listening is active. All students can hear, but some will hear wrong notes and continue blissfully and unaware along the way. Real active listening has several parts. As discussed above, the students must first hear the correct thing in their heads. Then they must hear what comes out of the cello. Now they must compare these two things and make adjustments in their playing if necessary. This constant comparison and evaluation of the known model and the actual playing is the key ingredient for effective listening. Even perfect pitch will do a person no good unless he or she LISTENS in this manner.

THINK

Careful listening will allow a student to play correctly and fix mistakes before they become bad habits. But playing only by ear is inadequate. I have students who will notice their errors and fix them only to produce seemingly endless slurs and slides as they fish around for the correct sounds. I tell my students who are polishing pieces and scales that by the time they hear if a note is right or wrong, it is too late - the mistake has already occurred. We must develop some sense of feel to be able to tell if a note is right or not before we even hear it. Then when a random miscalculation happens we use our careful listening to make quick corrections.

This sense of feel and knowledge of the fingerboard is one of the most important things we teach. In fact it is an ongoing process - I, for one, am still learning to find new spots on the string. Consequently, all teachers have developed their own ways to teach these "geography" lessons. We use targets, landmarks, positions, old-finger shifts, guidenotes, etc.. So here, as was the case with LISTEN, the important point is not the specifics of the system we use but the underlying concept that our students must be taught to consciously think of something specific that will get them to the correct note. I want my students to know for a fact that this note, for example, is F natural so they use second finger; that this distance covers two whole-steps so they must extend; when they shift here they must aim for a specific spot we have already reached in the past; that this note lies right across the string while that one does not and must be reached for.

I find it relatively difficult to get students to think in this manner. After all, it is easier (at least on the surface of things) to just play by ear. I try not to simply tell students what to do but through asking appropriate questions, get them to discover the answers for themselves. By going through this process of naming notes, knowing distances, knowing landmarks, remembering past occurrences of the same technique, recognizing relationships across strings, etc., the students gradually learn not just the geography of the fingerboard but a method of problem solving which they can use to figure things out independently.

This kind of thinking has one nice bit of fall-out: my students who can quickly think about relationships between notes and recognize landmarks and hand shapes become very good sight-readers.

Once I have gotten a student to hear the correct sound and aim for the right spot, the problem we had often disappears quickly. But sometimes once we have intellectually figured something out, we must still repeat the spot until it is built-into our minds and fingers and works consistently. We want to learn important shifts, hand shapes, positions, etc., so thoroughly that we can pull the appropriate technique out of our "memory banks" any time it is needed in the future. I try to get the students to realize that this storehouse of available techniques is what makes it so that they don't have to practise every shift in every piece as if it were brand new. Once something has been PRACTISED, all they must do is use LISTENING and THINKING to recognize it in other places, and then they already can do it.

It is important for the student to know that they must always be repeating the correct thing. Often repetition seems like punishment for doing something wrong and students will repeat as long as it is wrong and quit repeating as soon as it is right. Obviously, we must repeat the correct thing more often than the incorrect thing. I tell students that repetition

Debut of New Delightful Works for Cello Duo

On February 2, Wendy Bassett Bratton and Mary Alice Swope both members of the newly-formed Georgia Cello Society, premiered Nine Duo-Inventions for two cellos which were written especially for the performers by Dr. Leslie Bassett, Wendy's father. Dr. Bassett has been internationally recognized as a composer, winning a Pulitzer Prize (1967), the Prix de Rome and a Fulbright Scholarship. His cello duos are delightful and varied and will be published soon by Peters Music Publishing Co.

SCHOLARSHIPS AVAILABLE FOR CELLO STUDY AT UNIVERSITY OF TENNESSEE

The University of Tennessee Department of Music has scholarships, available to cellists, with major concentrations in cello performance, or pedagogy, music education and other fields of study at the undergraduate and graduate levels. The department has an exciting new undergraduate string quartet program which offers to music students, intensive study of the art of string quartet playing.

An Impromptu Cadenza? news from the L.A. Times ...

Cellist Timothy Hugh, a principal of the BBC's Symphony, ended his latest performance with a flourish of splintering wood when he flung his cello to the ground and jumped on it, Reuters news agency reported Wednesday. Along with other string players in the orchestra, Hugh was unhappy during rehearsals with an avant-garde piano concerto by German composer Helmut Flammer. In an unscripted finale, Hugh took revenge on a substitute cello provoking a chorus of boos for the composer from fellow players. The scene caused uproar in the audience of about 100 contemporary music enthusiasts. Some of them thought the cello-smashing in the recording studio was part of the score. (December 1, 1988, Los Angeles Times)

Eduardo Meneses
Fend Players Society
 220 Prior Street
 Vancouver, B.C.,
 V6A 2E5
 688 3337

Mr. Collins

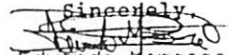
I am writing to introduce you to a new program in Vancouver called **JUXTAPOSE** (sponsored by Fend Players Society and Fend's Station Street Arts Centre). **JUXTAPOSE** is a program for original music and other art forms such as poetry, photography, video, mime, and short performance pieces. The objective is to create a venue for artists with original concepts that may have a difficult time presenting their work.

The artists will not only have the opportunity to present their works but will also receive an evenly divided percentage of the ticket price. The tickets will be \$5 and will be divided among the technicians and the performers after paying a small rental fee.

Performances will be presented at The Station street Arts Centre, a new fully equipped theatre, every Sunday starting May 7th. The Station Street Arts Centre, located at 930 Station Street, will be made available from 1pm until 10:30 pm as follows:

- 1pm - 5pm: Set up time
- 7pm: doors will open
- 7:30pm - 8pm: any art form other than music
- 8pm - 8:15: intermission and music set up time
- 8:15 - 9:45: Music
- 10:30pm: Doors close

We would like to elicit your support through your artistic contribution, letters of support and any access you may have to newsletters and/or newspapers. As this is a new project we would appreciate any feedback you may have to offer us. For additional information, please do not hesitate to contact me at the above listed number.

Sincerely,

 Eduardo Meneses
 Project Coordinator

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Thanks for the information about the AGM

Taki Atsumi, President
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 Tel. 602-967-8167 (H)

MEMORANDUM TO THE BOARD OF DIRECTORS

Subject: Agenda for Luncheon Meeting
 12:00 Noon, Saturday, April 15, 1989
 The Guest Quarters, 801 New Hampshire Avenue, N.W. Washington, D.C.

- WELCOME and INTRODUCTION** Taki Atsumi
- Minutes of the September 26, 1987 Meeting Esther Prince
- Treasurer's Report Esther Prince
- Report on the First World Cello Congress G. Moquin
- Fourth American Cello Congress Taki Atsumi
- Second World Cello Congress Mstislav Rostropovich
- Election of Officers Frank Chopper
- New Business
- Next Council Meeting

The buffet luncheon will be \$13.50 each, includes tax and gratuity. The National Capitol Cello Club will host a cocktail party, Friday evening, April 14th at the home of Glenn Gorlick. PLEASE let me know if you can attend either or both before April 12th. THANKS, and SEE YOU ALL in Washington, D. C. I