

Newsletter



Vancouver Cello Club

APRIL 1986

Editor: Judith Fraser

VANCOUVER CELLO CLUB NEWSLETTER

PRESIDENT: Audrey Piggott
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Ieva Grants.

AUDREY PIGGOTT

Omitted from the last newsletter--

PERFORMANCE JITTERS

Many of you facing an audition or a concert audience will experience some degree of nervousness. For me, many of my performances have been marred by 'nerves.' I could find no reason nor pattern for these attacks, nor were they related to the relative importance of the occasion. All of which means I am in no position to give really constructive advice. I can, however, offer a few suggestions.

- (1) Come well rested to your performance.
- (2) Arrive in good time at your location.
- (3) After a good tune-up take a few deep breaths, letting your breath out SLOWLY.

Relax your shoulders, neck, arms, and hands, and then practice a few slow bows.

- (4) Shut your eyes, hold your bow over the strings and imagine you are already out there on stage and about to play the first note.
 - (5) Don't hurry to your place on stage, and take time to settle yourself. Another deep slow breath might help.
- Personally I would advise against practising "all-out" before a performance.

The curse of nervousness affects nearly all performers, even the greatest. Both Casals and Myra Hess suffered miserably before a concert. Whilst, to some extent, a degree of nervousness can result in a vibrant performance, the salient word is 'before'. The paying public rightly expects a good performance. Those who not only 'get there' but 'stay there', (even more difficult), are those who, from the start are able to concentrate entirely on the music and its communication, or those who, even if nervous are, from the first note, able to be in complete control,-- those who, in other words, can be counted on to give a good performance. Prosaic as it may sound, reliability is an important if under-rated asset.

This, needless to say, does not mean that even the greatest artists are often satisfied with their own performance. I think it safe to say that the greater the artist, the more merciless is his or her self-criticism. In spite of inevitable disappointments, there are compensations-- when one knows one

has given a good performance and one is, temporarily, satisfied. There are, more rarely, occasions when, whilst playing, one feels a sort of uplift, even exhilaration, with a certainty that nothing can go wrong. These are moments to remember!

IN MEMORIAM

It was with sadness that the Vancouver Cello Club learned of Graeme Ingram's untimely death in a road accident at the new year. Graeme studied the cello with Iam Hampton for some years. Subsequently Graeme went to UBC gaining a BSc. and got a job working for Offshore Systems Ltd. He was working on a computer program that was quite unique that was profiling underwater objects such as icebergs, harbour bottoms, etc. from data gained from Sonar and Sidescan Radar. Graeme was developing new techniques to convert this data into contour maps. Some of Graeme's work will be included in an exhibition in the Canada Pavilion during Expo. Mr. and Mrs. Ingram have donated Graeme's cello for use by Vancouver Cello Club members and a sum of money on which the Vancouver Cello Club Executive have undertaken to build a scholarship.

NEWS FROM BELLINGHAM SUZUKI CLASS

The Bellingham Suzuki Cello Class is looking forward to the arrival of master teacher Marilyn Kesler for our Summer Institute August 3-7 at Wester Washington University. Marilyn was one of the first Suzuki cello teachers in North America, and is an excellent teacher of both students and teachers.

We hope many of our B.C. fellow cellists will join us for the week- students, Suzuki teachers, and other teachers who are curious about Suzuki cello.

Wouldn't it be fun to pack the campus with cellists, surpassing all expectations?!

For further information: Elizabeth Stuen-Walker,
2610 Alvarado Place, Bellingham, WA 98226 (206) 676-5775.
Come join us.

-Catherine Hayward.

NEWS FROM: Lyle Brown and Janet O'Gryzlo Brown (flute)
1501-1980 Fowler Drive
Mississauga, Ontario L5K 1B6

Congratulation on the birth of a son, Trevor Alexander Brown, on March 29. Lyle has learned to speak Mandarin during the past year so has been used as an interpreter for his firm, travelling to N.Y. and Washington D.C. This summer he is being sent to China. Lyle has become interested in and is writing a paper on aspects of the development of Chinese music. Since little is written on the subject in English, he gets lots of practice reading Chinese!

MARGARET GAY will give a recital April 27 at Boston U. She has been very busy this semester with a trio recital, her Baroque ensemble (2 full recitals and a tape for NY radio stations), contemporary new music recitals and learning to ornament and write cadenzas for her Baroque Sonata repertoire, (her coach is Mark Kroll).

The Carolyn Riley Scholarship AUDITION will take place Saturday, May 24, 1986 at 2:30 pm at the Vancouver Academy of Music in the Recital Hall. Judges will be Ian Hampton and Audrey Piggott.

The annual General meeting of the Vancouver Cello Club will be held on ~~Tuesday~~ ^{FRIDAY}, June 13~~th~~ at the VAM at 7:30 pm. The most important item on the agenda will be to hear the report of the 3rd American Cello Congress from delagate Judith Fraser. It will be decided at this meeting whether or not to assess the membership to assist in the \$200. US annual dues for the American Cello Council. Bursaries for the summer camps and the winner of the Caroline Riley Scholarship will be presented. Also, a new scholarship in memory of Graeme Ingram will be awarded fpr financial assistance to a summer camp only.

CELLO ENSEMBLE EDITIONS (arr. Varga) - 4 parts

MC 30	Bach Chaconne in D minor BWV 1004	\$10. US
MC 31	Bach Prelude/Fugue (Well. temp. klavier)	8.
MC 32	Bach Sarabande/Bourree BWV 1002	7.
MC 33	Vivaldi Concerto grosso Op. 11/3 in D	10.
MC 34	Mozart Sonata in F K358	10.
MC 35	Schubert Two Songs for Soprano/4 celli	6.
MC 36	Rimsky Korsakov Bumble Bee	7.
MC 37	Debussy Sarabande	7.
MC 38	Bartok Hungarian Peasant Songs	10.
MC 39	Bach Two Little Preludes (3 celli)	5.
MC 44	Chopin Etude Op. 25/7	10.
MC 45	Chopin Prelude in E minor	8.
MC 46	Handel Concerto (oboe) for 5 celli	8.
	score	
	parts	12.

Postage	Under \$10.	1.00 US	MusiCelli Publications
	10-20	1.50	P. O. Box 31178
	20-30	2.00	San Francisco CA 94131
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MUSIC FOR CELLO: Rudolf Matz: Selected Works for solo cello, cello & piano, 2 celli, 3 celli, 4 celli, cello & orchestra.

For complete catalogue: Dominis Music Ltd.
Box 11307, Station H
Ottawa, Ontario
K2H 7V1

ANSWERS TO CELLOFAX

- | | |
|--|--|
| 1. Victor Herbert | 15. Arturo Toscanini |
| 2. the G string | 16. The Elgar Concerto (Felix Salmond was the cellist. Inadequate rehearsal was the problem, not the cellist.) |
| 3. the Debussy Sonata | 17. Bernard Romberg |
| 4. Op. 5, No. 1 in F; Op. 5, No. 2 in g; Op. 69 in A; Op. 102, No. 1 in C; Op. 102, No. 2 in D | 18. Theodore Roosevelt in 1903, John F. Kennedy in 1961 |
| 5. Elizabeth Cowling | 19. Luigi Boccherini |
| 6. Pablo Casals | 20. Robert Schumann |
| 7. Alfredo Piatti | 21. Bernard Romberg |
| 8. 220 Hz (c.p.s.) | 22. Db/C# on the C string |
| 9. Lisa Christiansi | 23. sheep intestine |
| 10. Gaspar Cassado | 24. e-a-d-G-C |
| 11. Carl Fitzenhagen | 25. It holds up the strings while the regular bridge is removed. |
| 12. Adrien Servais | |
| 13. Luigi Silva | |
| 14. Prince Charles of England | |

Number Correct: 0-5 - you are in book 1 Suzuki; 6-10 - you are in the last chair; 11-15 - you are studying Book Two Tune A Day; 16-20 - you are Assistant Principal Cellist; 21-25 - you are Principal Cellist.

CELLO CHIT CHAT

<u>For Sale</u>	*	1830's English Tobin cello	\$10,000	US
		late 19th.C French (Mirecourt school) cello	\$6,000	US
		Carey and Elliott Cheney 3304 Red River #207 Austin Texas 797		
	*	cello	\$30,000	US
		Colin Hampton 309 Berkeley Park Blvd Kensington Calif 94707		
	*	1/2 size Chinese Dr. Georgie Immega	224-3236	
	*	1/2 size Chinese Mrs. Dean		
	*	3/4 size Suzuki Mrs. Helen Rubin	921-9640	\$700.
	*	full size Helin Annelies Reeves	736-6926	
<u>Wanted</u>	*	1/2 size Chinese hard case	224-3236	
	*	very reasonably priced full size	926-2648	

CELLOFAX by David Littrell

from "The Cello Scroll" -newsletter of the Chicago Cello Club

Test your knowledge about cello trivia. Answers on page 3.

1. Which American cellist inspired Dvorák to write his Cello Concerto?
2. Which cello string has the same frequency as a string on the double bass?
3. Which cello composition directs the performer to play 'ironically,' probably the only use of this performance direction in music?
4. List the opus numbers and keys of the five Beethoven cello sonatas in order.
5. Which woman wrote a book entitled The Cello?
6. Which famous cellist, when his hand was struck by a falling rock, was thankful that he probably would no longer have to play the cello?
7. Which famous Italian cellist's last name literally means 'cymbals'?
8. What is the frequency (Hz) of the cello A string?
9. Which brilliant woman cellist died at age 26 in Siberia during a concert tour? Mendelsohn wrote the 'Song Without Words' for her.
10. Who wrote the Frescobaldi Toccata?
11. Which cellist reworked Tchaikovsky's Variations on a Rococo Theme so that the order of the variations is different from the composers intentions?
12. Which rotund cellist popularized the cello endpin in the 19thC. ?
13. Which cellist transcribed the Paganini violin Caprices for the cello?
14. Which former cellist had his wedding televised world-wide?
15. Which cellist became one of the most famous conductors of all time?
16. Which cello concerto, which is a staple of the repertoire, had a disasterous first performance?
17. Which famous cellist stomped on the cello part of a Beethoven string quartet in the master's presence, declaring it to be crazy music?
18. Which two US presidents did Pablo Casals play for in the White House?
19. Which marvelous cellist died in poverty in Madrid in 1805?
20. Which famous composer wrote accompaniments to some of the movements from the Bach Six Suites?
21. Who rejected Beethoven's offer to write a cello concerto for him?
22. What is the lowest note on the cello that can be played in thumb position.
23. What are gut strings made from?
24. What are the five open strings that Bach calls for in the 6th Cello Suite?
25. What is a bridge jack used for?

PURCELL STRING QUARTET GOES TO CUBA AND MEXICO

For two weeks over Easter the Purcell Quartet concertized in Southern Florida, Mexico and Cuba, on a tour that was sponsored by the Department of External Affairs. The trip to Cuba was initiated by "Cubartista" who provided all the necessary mechanics which included a pair of cars with drivers and an interpreter who, in addition to her linguistic abilities, provided a shield against the mysteries of travelling between Havana and Santiago. Currently Cuba is celebrating the twenty-fifth anniversary of the Revolution. To the materialistic eyes of the Westerner, the clock stopped twenty-five years ago. Buildings need a lick of paint. Luxury hotels erected by the Americans are museum pieces, still operable but crumbling elegantly. American cars of the same period with chrome and grins, bomb down the narrow streets with apparent disregard for life. While stalled cars gushing steam and leaking oil with concerned Cubans in conference around it, are a familiar scene, the numbers of these machines in full flight down National Highways is a tribute to local mechanical ingenuity.

I suspect though, that if one arrived in Cuba from many of its neighbouring countries in the Caribbean, the prospect would seem very good. Cuba has invested in its children, they are well fed, happy and educated. Nobody is starving and everybody is working. High employment is maintained by assigning two people to each job. In Santiago we were taken for an hour's drive in a bus to a beach, which as it turned out, was an enclave for holidaying Canadians. We had two drivers: one rested on the outward journey, and took over from his colleague on the return trip. Ideological posters proclaim productivity and defence the priorities of the country amid the elegant estates that once harboured the wealthy foreigner, the shady deal, the vice and the Mafia.

The Quartet were asked to provide a masterclass for a music school situated in the suburbs of Havana. One of three Arts oriented schools in the City school district, it was structured clearly into the three divisions, always visible in Cuba by the colour coded clothes, of junior, intermediate and senior; blue, plum and mustard yellow. The school was housed in a palatial building that was once an exclusive Golf and Country Club. Across a large marble patio strolled young violinists and trombonists. After performing for them, and fielding very perceptive questions, the Quartet went into separate rooms for a rap session with their respective instruments. There were many fine violinists whom I could hear through the partition showing off their thirds, octaves and tenths to Sydney. In the cello room, there were about five well grounded musicians. The young woman who teaches cello to the lower school studied at the school of pedagogy in Moscow, a school, she told me, designed mainly for the preparation of teachers. One of her students, a girl of thirteen, played unaccompanied Bach very creditably. They told me that the Russian cellist, Daniel Shaffrin had visited them recently. I responded by saying that though I knew his playing from discs, Rostropovitch was much better known to our audiences. A remark which the Canadian Ambassador told me at the end of the week, had initiated a Soviet visitor sitting in with the student cellists. Even a cellist rap session has its dangers!

I asked their best cellist what his ambitions were, being curious about musical prospects in Cuba but I received no comprehensible answer. I said that we had heard the Sinfonia Nazionale (an orchestra of uncertain intonation) the previous night in a program of contemporary Cuban music but the boy shook his head vigorously at mention of its name. I was told there are five orchestras in Havana. The only other cultural event we were taken to, an obligatory one for visitors (the Canadian Consul said with a sigh - he's been 30 times) was the "Tropicana" night club. Before the girls came on (wearing more on top of their heads than beneath them) we were entertained by a dozen violinists dressed in white, playing Latin American numbers with suavity and precision.

We found that our concerts were well attended, the audience being attentive and appreciative. Many came round to see us afterwards and talked enthusiastically about music. The halls were nice though usually less than soundproofed against the outside hubbub. The Latin American temperament inclines to the noisy; the radio was made for them! Since the Quartet were touring under the aegis of the Canadian Government, we played also to high profiled audience: at the Canadian residence in Havana, for the Canadian Consul for two concerts as part of Canadian week in Merida, Yucatan and at the Canadian Embassy for visiting parliamentary dignitaries in Mexico City. In Havana, the Dutch Ambassador was lauding Canada for sending out cultural envoys "why can't the Netherlands do that? We've requested it repeatedly down the years".

The Quartet played on Cuban T.V. (Television is in danger of supplanting their first love, Radio). In the studio beside us was a glass panel behind which the administration was typing away in their office. When we were on camera, they were shushed, to no avail. It happened that I saw the same program in two hotel lobbies on later mornings, the sound of typing was a constant accompaniment to whatever was being shown! There is a dichotomy in Cuban life that perplexes the casual visitor; T.V. runs baseball, Russian movies, American hits. Commodities are scarce in pesos but available for dollars. Cubans aren't supposed to have dollars but the parallel markets are clearly visible. Russian Laddas jostle for place with vintage Chevy's, Russian freighters bound for Havana harbour form a line to the horizon, the less familiar designs of Aeroflot clutter the airport. Down the elegant boulevard where lovers stroll through Miramar in the balmy evenings, stand modest houses flying the flags of nations. These are all discreet embassies except for that of the U.S.S.R., which is a huge complex with a "T" Tower some ten floors high. In the "T" one imagines that electronic sensors constantly scan the goings on ninety miles north up the Florida Strait. Suffice for the visitor to conclude that the Communist state doesn't altogether sit well on the Latin American.

After our masterclass in Havana, we were asked to visit a sister music school in Santiago. Santiago is a beautiful, old, cluttered town on a hill, the site of Cuba's four Revolutions. The school, sited in a narrow street, is built round a narrow courtyard. The students had found a small Canadian pennant which they had placed on the piano, there, while chickens scratched in the courtyard, some small boys played studies from memory on their violins and before we left, it was my turn to play unaccompanied Bach to them.

Opposite the U.S. Embassy in Havana, the Cubans have erected a hoarding which tells Uncle Sam that they will not be intimidated by him. This small act of defiance would have been more amusing in less inflammatory times and it is heartening to me to have been part of a small cultural gesture which helps to diffuse political tensions. Music is the common language of the world; in that modest music school in Santiago, musicians can unite, Spanish and English, young and middle aged, capitalist and socialist and understand what it is like to tune up to the first 'A' of the day!

"Ian Hampton".