

Newsletter



JANUARY 2006

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Message From The President



Thanks to all students, subscribers, and club members who took part in the Cello Club weekend with Amos Yang earlier this month. Your support and attendance made the recital and workshops a great success. For those of you that missed

it, we were treated to an outstanding solo cello recital program and a day and a half of inspiring problem solving with one of the Northwest's finest cellists.

Special thanks to the Vancouver Academy of Music for the use of their facilities, Judy Fraser for organizing the workshops, Jean Ireland for the post-recital reception, and Dawn Binnington for hosting our guest artist.

I hope we can repeat our success when Desmond Hoebig, principal cellist of the Cleveland Orchestra, visits Vancouver in the first week of May.

This month, the Cello Club dispersed bursary assistant grants to an

assortment of deserving students for the first time this year. With your continuing support and donations, we hope to make these awards twice a year. I am pleased to report that our scholarship funds with the Vancouver Foundation are growing incrementally. The recent performance of the VSO Cello Quartet in December raised close to \$2000 for the Catherine Carmack Scholarship Fund, the proceeds of which are awarded to young cellists by the Vancouver Cello Club.

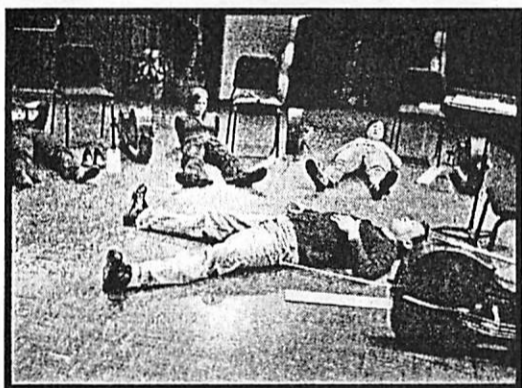
Looking ahead, the month of May promises to be an active month for the Club. As mentioned, Desmond Hoebig will be giving masterclasses and adjudicating our annual Caroline E. Riley Competition. At press time, the Cello Club was working on a possibility of a workshop on the Bach Suites with the eminent cellist and early music specialist, Kenneth Slowick. Mr. Slowick returns to Vancouver in the second week of May. We hope to have details confirming this project by the next Newsletter.

In the meantime, enjoy your newsletter and support your club. I look forward to seeing you at the next cello event.

Lee Duckles, President

Amos Yang Weekend

The VCC had an enjoyable and inspiring 2 days with Seattle-based cellist AMOS YANG January 8/9. Included were 3 masterclasses and an exciting recital featuring 3 works for unaccompanied cello: Bach 6th Suite in D Major, Sonata for Solo Cello by György Ligeti and Suite Op. 72 by Benjamin Britten. Those members who were unable to come missed a musical treat.



The photo here shows interesting activities in the adult class Sunday afternoon and here are a few words from Ilona Sharer and Jennifer Moersch.

"I got so much out of the adult masterclass with the very easy-going and experience Amos Yang. With a background in Alexander Technique, Amos' emphasis was playing as efficiently as possible (adult students really appreciate this). He answered each of our questions articulately, often using great demonstrations to help us hear and feel what he was talking about. From warm-ups, a relaxed bow "hold", a pulling down feeling on the left hand (rather than pressing or squeezing), to practicing for performance – it was a very informative afternoon and lots of fun." Ilona Scharer

"Our afternoon with Amos began how every day began with the Alexander technique and other relaxation/posture-related exercises (very important to longevity in cello playing). He then went on to address the multitude of physical issues brought forward through an informal introduction of us all. He addressed the intricate world of bowing – going around the class, having us each demonstrate our

ability to free our arms for maximum tone production. Also dealt with was the left hand – from arm height to angling of the arm, wrist, and fingers, to vibrato and journeying around what I affectionately refer to as "foot position" (Yes, THAT far down the fingerboard!). Amos gave us many ideas to ponder and experiment with. For me, even more special was how such a talented cellist is also so humble and willing to share his ideas. I know I thoroughly enjoyed my day with Amos, as I'm sure everyone else did. Thank you so much to Amos for his time and inspiration." Jennifer Moersch.

The following members participated in the 2 student masterclasses with special thanks to accompanists Kathy Bjorseth and Ailsa Zaenker: James Choi, Isidora Nokovic, Eric Thewalt, Alex Hauka, Carol Tsai, Janice Kim, Ling Ling Lok, Noah James, Theo Hall, Shannon Beaty, Rosanna Butterfield and Jonathan Lo.

The VCC President, Lee Duckles, presented the first bursaries from the Audrey Piggott Memorial Fund and Carolyn Finlay presented the first bursaries from the Catherine Carmack Memorial Fund. Treasurer Judith Fraser presented 2 bursaries given by Gabriella Catchpole in memory of her husband, cellist, Christopher Catchpole. These were given prior to the Amos Yang Recital to the following members: James Choi, Christina Davies, Rosanna Butterfield and Haigan Day – Audrey Piggott Fund; Evan Lamberton, Noah James, Alex Ferguson and Carol Tsai – Catherine Carmack Fund; Christina Davies and Rosanna Butterfield – in memory of Christopher Catchpole.

MEMBERSHIP RENEWAL FOR 2005/2006

Membership subscriptions are now due, please send to: Judith Fraser, Treasurer, 210 – 235 Keith Road, West Vancouver, BC V7T 1L5

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

Name: _____ Phone: _____

Address: _____

Contribution Membership (over \$30)..... \$	Donation to Scholarship Fund\$
Sustaining Membership..... \$ 30.00	Donation to Performance Fund\$
Family or Individual Membership..... \$ 25.00	Donation for General Purposes.....\$
Out-Of-Town Membership..... \$ 15.00	Donation to Colin Hampton Fund.....\$
Subscription to Newsletter (for non-members)..... \$ 20.00	Donation to Summer Bursaries\$

SPECIAL NOTICE FOR ADULT ENSEMBLE CLASS

Starting January 31, 2006, the 7:30 pm class
will change to TUESDAYS (instead of Mondays)
the LAST Tuesday of each month
at the V.A.M., Room 22B

Message from your Treasurer Re Your Fees

There seems to be some confusion amongst members of the Vancouver Cello Club regarding when their fees are due!! Here is the latest news to help you decide when to write me a cheque!

Our annual year runs from June 1st to May 31st, so you can pay any time between June 1st and May 1st. This is why on your receipt you have 2-year dates, i.e. 2005/2006 (our financial year is NOT January to December).

The best time to pay is usually in the fall after the October newsletter comes out. Then you are paid up for adult ensemble classes, masterclasses, concerts and every other year (so far) a Cellofest in Banff for teachers and students.

I hope this clarifies things for you.

Judith Fraser, Treasurer



CELLO CHAT CHAT

By Judith Fraser

November 18 at the Vancouver Academy of Music saw a record number of cello students perform at one of the Young Artist Recitals. Those taking part included Nina Chou, Christina Davies, Benjamin Louwersheimer, Jonathan Lo, Theo Hall, Rosanna Butterfield, Janice Kim, Brian Yoon, Katie Youn and Mizuki Saito.

News from WINCA CHAN... our 2005 Caroline E. Riley Scholarship winner currently studying at the University of Ottawa with PAUL MARLEYN. She is taking 9 courses (theory, history, English, sight signing, orchestra, cello lesson, piano lesson (minor),

orchestra repertoire and chamber music. She misses "Musik for 4" – her cello quartet and is learning a v. contemporary piece, lots of technique, scales, thumb position exercises and studies.

November 21 cellist JEAN-GUILHEN QUEYRAS and pianist Alexander Tharaud gave an extraordinarily elegant recital at the Playhouse including the "Arpeggione" Sonata and The Poulenc 1948 Sonata. Through board member Dawn Binnington and the Vancouver Recital Society I was able, on short notice, to organize a 2-hour masterclass on the 19th at the V.A.M. Jonathan Lo, Christina Davies, Sonia Taylor, Katie Youn and Rosanna Butterfield were able to perform and receive some excellent musical advice.

University of Ottawa will have a CELLO FEST DAY on February 5, 2006. For info, email Teresa Haslip: jmhaslip@sympatico.ca.

News from AMY LAING in Toronto – came 2nd of 27 cellists auditioning for the Canadian Opera Company and starting this month is the cellist for the new musical "Lord of the Rings" opening in Toronto.

BECCA RONSLEY is really liking McGill, working hard and although no time for cello lessons is playing in a trio with 2 music major violinists. They have made a demo tape and hopefully will get some work.

December 13, a memorial concert for CATHERINE CARMACK (1957-2003) was held at St. Mark's Anglican Church in Kitsilano performed by the VSO Cello Quartet (Lee Duckles, Principal; Janet Steinberg, Associate Principal; Charles Inkman and Natasha Boyko). It was well received by a good sized audience – free admission but donations were received to support the Catherine M. Carmack Cello Scholarship. The program included works and arrangements for cello quartet by Fitzenhagan, Bartok, Klingel, Albeniz, de Falla, Prokofiev and Peter Warlock.



December was busy for "Colla Celli" – a new cello quartet with Christina Davies, Theo Hall, Sonia Taylor and Haigan Day. (Left) they are with Brian Yoon subbing for Christina at a private party at the home of member Dawn Binnington and husband Peter Jackson.

Christina (right) was performing "The Swan" with "Philomusia" in Chilliwack.



The Caroline E. Riley Scholarship

Open to those about to leave their home base for the first for further cello study. The Scholarship will be awarded on audition in the first week of May 2005 at the V.A.M. Written application must be submitted to Judith Fraser before April 1, 2006. Use form below.

✂

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

Caroline E. Riley Scholarship

I hereby apply for this scholarship to be awarded in May 2006.

Please check: I am a member in good standing of the Vancouver Cello Club

I am not a member of the Vancouver Cello Club

I propose to leave my home base for further cello study at _____ on (approx date) _____

Name: _____ Phone Number: _____

Address: _____ Postal Code: _____



KATIE YOUN has been a prize winner in numerous competitions such as the Canadian Music Competition, Kiwanis Music Competition, Burnaby Clef Competition and the Friends of Chamber Music Competition. Katie has performed in masterclasses for such pedagogues as Oleg Kogan, Elizabeth Dolin, Heidi Litschauer and Aldo Parisot. This past summer, Katie traveled to Switzerland for the Margess International Festival as well as the Centre d'Arts Oxford. Katie has been a soloist with the Senior Academy Strings, The Pilgrim Orchestra and will perform with the Vancouver Youth Symphony Orchestra. Katie Youn is an 11th Grade student, registered in the SPARTS program at Magee Secondary School. Katie began her cello studies with Judith Fraser at the Vancouver Academy of Music, and is currently a student of Joseph Elworthy. Katie Youn plays on an Italian cello made by Oreste Martini, 1935.

KATIE YOUN will perform "Rococo Variations" with the Senior VYSO February 26th at 2:30 pm at the Playhouse Theatre.

NOW AVAILABLE

RCM scale requirements grades 1-10 – cello exam scales, arpeggios, and double stops.
\$20.00 Available at the V.A.M. from **MARY THOMSON** or order at mary+z@telus.net

- **BARRY SHIFFMAN** has recently been appointed Director of Music Programs at the Banff Centre. To quote John Murrell, ex artistic director of performing arts at the Centre, "Barry is a perfect example of the sort of arts leader and advocate which the Banff Centre needs, in order to build upon the tradition of excellence already established here, and to propel the programming vision into an even more dynamic future."

Barry started in the Gifted Youth Program, returned for summer studies in chamber music and masterclasses (Fenyues). In 1991 he participated in a summer residency with the St. Lawrence String Quartet. In 1992 the SLSQ won the Banff International String Quartet Competition. He has been on faculty, served as a jury member for the BISQC in 2004. He will take

up his fulltime position in September, 2006.

- Winners of the 2004 BISQC, the **JUPITER QUARTET**, will play 8:00 p.m. concerts in Kamloops (March 15), White Rock (White Rock Baptist Church) (March 17), Mission (St. Andrews United Church) (March 18), Sechelt (Raven's Cry Theatre) (March 19, 2:30 pm) and Kelowna (March 20).

- I recently got news of **JENNIKA ANTHONY-SHAW**. She is playing in the Western Australia ABC orchestra in Perth.

- **CALIFORNIA HERE WE COME!!!** It has long been one of our goals to hold our festival in California...patience and perseverance have paid off! The 12th annual New Directions Cello Festival will take place at Sacramento State University from

June 9-11, 2006. Sacramento State cello professor Andrew Luchansky has worked hard to help make our dream a reality. The list of guest artists for this festival is really amazing. From California comes Quartet San Francisco with cellist Joel Cohen (also NDCF Big Band Director). Joel's brother Jeremy Cohen is the first violinist. Also from California are cellist Barry Phillips and his wife, harpist Shelly Phillips. Natalie Haas will be making a return performance, this time with Scottish fiddler Alasdair Eraser. Electric cellist, singer and songwriter Jami Sieber, who was a guest artist back in 1998, will be joining us again. Japanese jazz/improv cellist Yoshi will be there, as well as singer/songwriter cellist Lindsay Mac. You will find links to all of these guest artists at our website www.newdirectionscello.com.

CELLO CITY STORE

Welcome to the NDCA's Cello City Store – the best source for new directions cello CD's, tapes, sheet music and more!! Out festival store is a great place to get those incredibly hard to find new directions cello materials. Now you can also get these items through our newsletter and web site. Every purchase helps the artist who created the work you buy **and** a portion of the proceeds also benefits the NDCA & F! If you have an item you would like to offer, please contact us. **NDCA members get a 10% discount on all purchases** You can order from the Cello City Store on our web site at www.newdirectionscello.com.

EDITOR'S NOTE: I really recommend becoming a member of New Directions Cello Assoc., especially the members of the VCC who are interested in improv, cross over, Celtic, etc. Their newsletter is full of info, music, CDs, festivals and interviews. *Judith*

Upcoming Concerts

- FRIENDS OF CHAMBER MUSIC – Playhouse, 8:30 pm – Miami Quartet: Jan 31; Aurynt Quartet: Feb 14; Concertante: Feb 28; Takács Quartet: Mar 14; Pressler & Antonia Meneses, Cello, Mar 28; 5 Beethoven Cello Sonatas; Beaux Arts Trio Apr 25.

- MARGARET TRINDEMANS viola da gamba – music of the German Baroque for unaccompanied viola da gamba – March 24 at 8:00 pm, Knox United Church – 5600 Balaclava at West 41st Avenue.

- May 6 & 8 GWEN HOEBIG and DESMOND HOEBIG (cello) Brahms's Concerto for Violin & Cello, VSO, Orpheum at 8:00 pm; 2:30 May 7.

- MORNINGSIDE MUSIC BRIDGE goes to SHANGHAI CHINA – July 5- August 4, 2006 celebrating 10 years. Application deadline February 15, 2006. www.troyal.ca/conservatory/musicbridge.shtml. Cello faculty includes" Andrés Diaz, Lynn Harrell, Desmond Hoebig, John Kadz, Na Mu La, Nicholas Tzavaros (Shanghai Quartet).

- February 19 – JONATHAN LO (Audrey Nodwell, Teacher) will be featured in the Dvorák Cello Concerto in B minor, Op. 104 (under the baton of Michael Charry). On Apr 23 Andrea Merlo, a student of Lee Kum Sing, performs Tchaikovsky's First Piano Concerto with conductor Victor Feldbrill. In addition to Dvorák, the Feb 19 ASO concert includes Mussorgsky's "A Night on Bald Mountain" (arranged by Rimsky-Korsakov) and Borodin's Symphony No. 2 in B minor.



Jonathan Lo
Cello

16 years old **JONATHAN LO** is a Grade 11 Honour Roll student at St. Thomas Aquinas High School in North Vancouver. He has been studying cello with Audrey Nodwell at the Vancouver Academy of Music since he was four years old. Jonathan won First Place at the National Finals of the Canadian Music Competition in 2002 and 2005. He has also been awarded many scholarships from the Kiwanis Music Festival and the Vancouver Academy of Music. Jonathan enjoys playing chamber music and was a member of the Trio Con Slancio, a piano trio which won the Vancouver Academy of Music's Annual Elsie de Ridder Armstrong Chamber Music Competition in 2004 and 2005, and won second place in the 2005 Canadian National Music Festival. In 2003 Jonathan performed with the Philharmonia Northwest as a winner in the Concerto Competition of the Seattle Young Artists Music Festival. He has also represented the Kiwanis Music Festival of Vancouver as a Junior strings representative at the BC Provincial Festival of Arts on three occasions and came in second in all of them. Last year he represented the Kiwanis Music Festival of Vancouver at the BC Provincial Festival of Arts as a National strings representative and came in second place. In 2005 he won the Vancouver Symphony Orchestra Volunteers Scholarship during the 13th Bjorn and Lori Haried Senior Secondary Competition and the Eve Bene Scholarship during the annual Kay Meek Scholarship competition at the Vancouver Academy of Music. Last November, Jonathan performed at Dal Richard's "We'll Meet Again" Remembrance Day concert at the Orpheum Theatre.

Jonathan is the principal cellist of the Academy Symphony Orchestra. He has had lessons and master classes with Lee Duckles, John Kadz, Paul Marley, Richard Aaron, Aldo Parisot, Paul Katz, Desmond Hoebig, Steven Doanne, and Jean Guihen Queyras.

Aside from playing the cello, Jonathan is an avid pianist and has been studying piano since he was 10 years old. Outside of musical studies, he enjoys playing basketball, tennis, and badminton and was on the Saint Thomas Aquinas Basketball Team.

Something from the Past...

VANCOUVER ACADEMY OF MUSIC
and the
VANCOUVER CELLO CLUB

ZARA NELSOVA
CELLO MASTER CLASSES

Wednesday, Nov. 23, 1983
KOERNER RECITAL HALL

SCHEDULE

10:00 a.m.	TECHNIQUE CLASS
11:20	Marcello Sonata (2nd mvmt.) FALKO POIKER Saint -Saens . . "Swan" ANTHONY YACKEL Breval Concertino in F ⁺ (1st mvmt.) JOSEPH ELWORTHY
12:00 noon	Goltermann . . . Concerto #5 (1st mvmt.) CARINA REEVES
12:15 p.m.	J.S. Bach . . . Courante & Sarabande - Suite #1 KIYON CHUNG

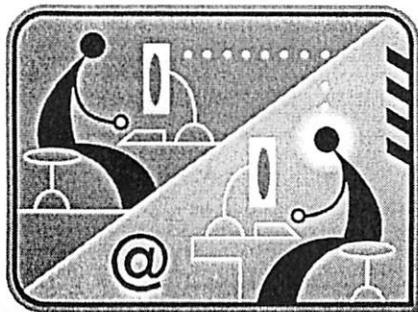
12:30 p.m.	Faure Elegy SOPHIE WILLER
12:45	Bruch Kol Nedrei IEVA GRANTS LUNCH BREAK
2:00	Bloch Suite #1 (3rd & 4th mvmts.) STEPHANIE FINN
2:20	Bruch Kol Nedrie RACHEL GRANT
2:40	Saint-Saens . . Concerto in A- (1st mvmt.) SEAN VARAH
3:00	Haydn Divertimento ALIX TAYLOR
3:20	Franck Sonata (1st & 2nd mvmts.) MORAG NORTHEY
3:40	Elgar Concerto (1st mvmt.) HAROLD BIRSTON
4:00	Elgar Concerto (2nd mvmt.) PAUL WESTWICK
4:20	Mendelssohn ^{Paganini} Moses Variations AMANDA FORSYTH
4:40	J. S. Bach . . . Prelude from Suite #2 CELINA GOLD
5:00	Lalo Concerto (1st mvmt.) FAN WANG-XIANG

→ **1983 – KRH AT THE VAM:** The following students have gone on to become professional cellists: Joseph Elworthy, Vancouver Symphony/VAM; Carina Reeves – freelance in Toronto; Sophie Willer – teacher, chamber music, performer Greensburg, IN (USA); Sean Varah – composer Burlingame, CA (USA); Morag Northey – freelance, Cello Studio in Calgary; Harold Birston – freelance, VOA, Vancouver; Amanda Forsyth – PR Cello, National Art Centre Orchestra; Fan Wang-Xiang – amateur cellist/music store.

→ **KIWANIS FESTIVAL 1986** (what is interesting reading is what students were playing then, compared to today's repertoire in the same age classes): **JOHN FRIESEN** (a cello professor at WWC in Bellingham) won the Open Cello class playing "Chant du Menstral" but did win the Concerto Open with 1st movement of the Dvorak Concerto; **SOPHIE WILLER** won J.S. Bach 18 year and under with the D Minor gigue – the 16 year and under open class with "Meditation Hebraique" (Bloch) and the 16 year and under Concerto Class with 1st movement Lalo Concerto; **MICHAELA WOOD** (free lance cellist in Chilliwack) won the Sonata Open class with Mendelssohn B^b Sonata 1st movement.

- Oregon Cello Society Events Calendar included a **RONALD LEONARD** (Pr. Cello of the L.A. Philharmonic 1975-1999 and currently the Gregor Piatigorsky Professor of Cello at USC and on the faculty of the new Colburn School of Music and conductor of the Colburn Chamber Orchestra) masterclass last November, a performance of "Rococo Variations by Tschaikevsky with the Oregon Mozart Players and a solo recital followed by Schubert's Cello Quintet with the Oregon String Quartet. The events were co-sponsored by the OGS.

- **JOHN KADZ** and his wife, Robin, have bought a condo in Portland, OR. John has been on a "sort of sabbatical" this fall, although he has been seen teaching in Calgary and Toronto. All will be normal next month. The Kadzs did enjoy a trip to Italy and are expecting grandchild No. 3 at any moment.



• Students generally love computers and using the internet. There are a number of educational websites that allow students to explore instruments, learn about composers, write music, play games and have fun, i.e. The NY Philharmonic Kidzone, located at www.nyphilkids.org/main, has several different games and features. One area of the site allows students to “meet” members of the NYP in the Musician’s Lounge, including cellist **CARTER BREY** in Lounge 3 and Quang Tu in Lounge 4. There is an area introducing conductors and soloists (including **LYNN HARRELL** and **YO YO MA**), another with instruments, a third with composers, a game room and a place to compose your own music.

• **NEW RELEASE** for CELLO-GUITAR DUO (Portland, OR) – “Lizard Music and other Arias” features cellist **HAMILTON CHEIFETZ** and guitarist Bryan Johanson. It has new arrangements and original compositions by Johanson. Included are 3 sonatas by Scarlatti, works by Satie and Faure and 5 miniatures by Bartok. The CD is available at www.gaglianorecordings.com... “Delightful. Bravo.” *Janos Starker*

• **PRO NOVA ENSEMBLE** (**AUDREY NODWELL**, Cellist): Sunday Jan 29, 7:30 pm, Mt. Seymour United Church, North Vancouver; Wednesday Feb 1, 7:30 pm, North Shore Unitarian Church, West Vancouver. Featuring Mendelssohn Octet.

• “**MUSIC IN THE MORNING**” Feb 21, 22, 23, 24, Coffee: 10:00 am, Concert 10:30 am, V.A.M. – Gryphon Trio (Roman Borys, Cello) featuring: Trio in E Minor, Op. 90 “Dumky” by Dvorak.

• **ROSANNA BUTTERFIELD** in Recital Feb 27, 7:30 pm, St. Helen’s Anglican Church.

NEW YORK
VIOLONCELLO SOCIETY, INC.

NEWSLETTER

The Wedding Story

By
Kathleen Hood

A humorous story about the trials and tribulations of playing wedding gigs recently made the email rounds. “We look forward to your performance at our daughter’s wedding. If you don’t mind, we would like to request a few of our favorite songs. Please play these during the reception: A Keith Jarrett composition from his solo series. Please arrange it for ensemble in the key of B but nothing in 4/4 please. Mahavishnu Orchestra, ‘Dance of the Maya’ and please have the guitarist play John McLaughlin’s solo from the live performance Nov. 16, 1972 at Chrysler Arena. My wife and I were at that show and we liked his use of polyrhythms. One of John Coltrane’s duets with Pharaoh Sanders. Our guests love high register tenor saxes. We thought a little Stravinsky right after the toast would be nice. So please play ‘The Rite of Spring.’ We like a tempo of about 1/4 note = 93 and transpose it down 3 half-steps - it will be so much more appropriate for this occasion in the slightly lower register.”

Believe it or not, this is not much of an exaggeration from some of the wedding gigs I have played. Perhaps the most amazing of these was a wedding for which the groom, an over-zealous Wagner fan, asked me to engage an orchestra to play a mini-concert of Wagner favorites at the reception. I

probably should have declined this wacky request, but no, I agreed to do it.

Doing some initial research, I determined that, after the cost for rental of the scores, to stay within the budget I could only hire fifteen musicians and a conductor. This was hardly a large enough orchestra to do Wagner justice but quite a large number of musicians for a wedding reception. I had to plan it like a real concert: a rehearsal the day before and a set performance time-slot. At the rehearsal, the music sounded better than expected considering the scanty ensemble and we all showed up the next day at the reception hall to perform the concert at the allotted time.

Unfortunately, the groom did not plan on the complications involved in moving the wedding party and guests from the church, which was in another part of town, to the reception hall. As the musicians were not budgeted for overtime, we had no choice except to start the concert as scheduled, playing to an empty room but for a lone videographer. The final measures were sounding as the guests strolled in...

Kathleen Hood is a cellist and ethnomusicologist in Los Angeles.

NEWS FROM WINNIPEG... about the special cello focus for the Winnipeg Symphony Orchestra's New Music Festival this February. The festival includes 7 main stage concerts (February 11-17) and 5 second stage (February 13-17).

Lots of cello this year:

- **Saturday, Feb 11, 8:00 pm** – Gubaidulina And: The Festivities at their Height (her 2nd Cello Concerto). The soloist, and our guest for most of the week is Ivan Monighetti (www.monighetti.com).
- **Sunday, Feb 12, 8:00 pm** – Jocelyn Morlock's Esaudi (choir and solo cello) as well as Penderecki's Divertimento for Solo Cello.
- **Monday, Feb 13, Noon** – Ivan will perform a solo recital of music by European and Asian composers (rep still being decided).
- **Tuesday, Feb 14, Noon** – The Brandon University Cello Ensemble will perform Elements by Toronto composer Roger Bergs.
- **Wednesday, Feb 15, Noon** – Yuri Hooker will perform works by Chinese Canadian composers (Ho, Chang and Louie); 7:30 p.m. Cellist Caroline Stinson will open the evening program with Andrew Waggoner's Livre. Other works will include Tan Dun's Elogy: Snow in June for Cello and Four Percussion. We will also perform the Canadian premiere of Vincent Ho's Stigmata for solo cello.
- **Thursday, Feb 16, Noon** – Caroline will perform a program of solo music by American and Canadian composers the Carrabres.

“Whom Shall We Murder Tonight?”

– *Dai Pantêg*

Some years ago a lively and impassioned correspondence appeared under this heading in the pages of the “Strad” magazine. It originated with a letter from a member of an amateur string quartet, who wrote that the group asked themselves this question before each weekly rehearsal.

A number of outraged purists at once protested that if all they were going to do was to “murder” a composer, they should leave his work alone and concentrate on music within their area of capability. Other correspondents took the kindlier view that the writer of the original letter was over-modest in his view of the group's capability, which perhaps merited a more favourable assessment. One writer thought that the word “murder” expressed the sense which we all feel, of the enormous gap existing between our aspirations and our achievements.

Yet a third group of correspondents wrote that the inadequacies of amateur string quartet playing are the necessary price which must be paid in order to have the experience of playing the master works of string quartet literature.

I found myself with a feeling of respect for the uncompromising insistence upon absolute standards of the first group of correspondents, while regretting their failure to distinguish the demands of public performance from the opportunities for experiment in the privacy of rehearsal.

But I feel fully in sympathy with the third group and their notion that our inadequacies are a necessary price to pay for what we hope to achieve.

Most amateur chamber music players live life to the full; they have to balance demands of work, family, home, community and the 1001 things which have to be done to keep life on an even keel. Fortunate is the group which can squeeze in an evening a week for chamber music; small wonder that few find the time and opportunity for detailed work on such matters as intonation, ensemble and rhythm to give their efforts the polish they could otherwise achieve.

So we have to accept less than our best – so what is the benefit for which we pay such a price?

I think, in this connection, of the first movement of Beethoven's Op. 59 No. 1 – the

first Rasoumofsky quartet. Many an amateur quartet has turned to this work and enjoyed the sublime lyrical quality of the opening – only to end in chaos and confusion amid the complexities of the development section. But at the end of the evening, as the players wend their way home, which dominates their minds – the lyricism or the chaotic confusion? And many players, I venture to suggest, come back the next week, determined to master the complexities – well, if not this week, perhaps next month – or maybe if we take it to a workshop, we can sort it out there!

So I feel that we should bury the word “murder” in the pages of the back numbers of the “Strad” magazine and regard the infelicities, inadequacies and (sometimes) frightfulness of our playing as items on the agenda for future rehearsals – and in the meantime as the price we pay for those occasional, fleeting but infinitely precious moments of pure joy which come to us from time to time.

(Dai Pantêg is a pseudonym of a V.C.C. member who fancies a change of name occasionally!)