

# Newsletter

## Vancouver Cello Club



JULY 1986

Editor: Judith Fraser

### VANCOUVER CELLO CLUB NEWSLETTER

President: Audrey Piggott  
Secretary: Ernest Collins, 1407 Haywood Avenue, West Vancouver, V7T 1V5  
Treasurer: Judith Fraser, #17-1460 Esquimalt Ave., West Vancouver, V7T 1K7  
Past President and Founder: Ian Hampton  
Executive: Kristl Armstrong, Catherine Carmack, Lee Duckles, Stephanie Finn,  
Eric Wilson.

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#### Vancouver Cello Club

Minutes of the Fourteenth Annual Meeting held on June 13, 1986, at the Vancouver Academy of music at 7:30 pm.

Present: Audrey Piggott (President), Ian Hampton, Judy Fraser, Ernest Collins, Audrey Nodwell, Kristl Armstrong, Sophie Willer, Deidre Willer, Stephanie Finn, Bobby Finn, Ieva Grants, Lynn Grants, Carina Reeves, Annelies Reeves, Jeehoon Kim, Mrs. Kim.

1. Minutes. The minutes of the Thirteenth Annual Meeting were read and confirmed.
2. Financial Reports. Presented by Judy. The Club's financial position is not as good as in previous years. The membership is down from 75 members in 1985 to 50 this year. Our present balance in the General Account is \$244.62, after such expenses as newsletters, workshops, accompanists, and membership in the American Cello Council. This last was not as heavy an expense as we had anticipated, as Judy was able to persuade the Council to accept the fee in Canadian Funds. There will however be further inroads on the General Account, as a final newsletter has yet to come out.

Young Performers' Account. The balance is approximately \$2946.00. It is anticipated that we might make use of this fund when Shauna Rolston is here in the coming year. She is scheduled to perform at Douglas College in March 1987. Judy discussed the possibility of her doing a workshop and recital for us when she met her at the American Cello Congress. Projected date is March 3, 2-4 pm, 1987. Workshop students should be 12-17 yrs., at the Boccherini/Haydn concerto stage of development.

Caroline E. Riley Scholarship Fund. This year the fund yielded a scholarship of \$1100.00. The winner, Sean Varah, (the first winner for some years) will be going away to study at Stanford in the fall.

Summer Bursary Fund. This fund, which aims to help young students to meet the expenses of summer workshops and master-classes, yielded \$500. this year. There are three recipients: Sophie Willer, Stephanie Finn, and Jeehoon Kim.

3. Correspondence. A letter from Sean Varah was read, in which he expressed appreciation for the Caroline E. Riley scholarship. There was also a letter from the Kentucky Cello Club, expressing interest in our club, and voicing concerns similar to ours regarding membership in the American Cello Council.
4. Club Activities. a) Adult classes. There were not as many of these as in previous years owing to Judy's busy schedule. There were 3 classes during the year.  
b) Recitals. There were 11 student recitals during the year, some were separated into Junior and Senior levels. Each recital

lasted about 2 hours, and about 15 students performed in each recital.

c) Festivals and competitions. 28 students participated in the Kiwanis Festival, 5 in the Canadian Music Competition, and 2 in the Vancouver Academy of Music Scholarship Competition, in which Stephanie Finn won the Iby Koerner scholarship.

d) Workshops. Elliot Cheney and Carey Eley conducted a workshop (and gave a recital afterwards!), Tsutsumi gave a technique class, there was a gathering of Suzuki cello students from Bellingham and the Lower Mainland at the Langley Community Music School. Many members participated in these activities.

e) Special arrangements enabled members to attend recitals by Miklos Perenyi and Yo-Yo Ma at extremely favourable rates. A large number of members and their families took advantage of this, including several out-of-town members.

A joint meeting with the Early Music Society planned for February had to be cancelled. Ernest would very much like to re-arrange such a meeting for the coming year.

5. Newsletters. Three of these have been published during the year, a fourth will come out in the summer. These have been much appreciated, and considerable interest has been directed to the President's autobiographical notes. It has been suggested to collect these and publish them all together. Mrs. Lynn Grants kindly volunteered to help with this project.
  6. 3rd American Cello Congress Report. Judy attended the Congress earlier this month and found it an exciting and worthwhile experience. At least 400 attended, Mr. Starker had done a wonderful job of organizing the event. A very high standard of playing was evident at all levels. There was a multitude of lectures, seminars, ensembles, and master classes- all aspects of playing and teaching seemed to be covered. Judy expressed special pleasure in meeting so many eminent, even legendary cellists; and hearing their views- and of course their playing! She also experienced special pleasure when Shauna Rolston performed the Kodaly solo sonata and was enthusiastically applauded. Shauna played the last movement as an encore. The Grand Finale was a performance of the Ravel Bolero- by 290 cellists, led by Laszlo Varga.
- The next Congress will be June 10-18, 1988, in Washington, DC.
7. American Cello Council. Judy's recommendation regarding membership in this organization is the the contact it provides is probably worth it. However, to avoid the cost of this coming out of membership fees, a special-donation fund will be established. The membership fee for 1987 will probably be \$200. (US).
  8. Scholarship and Bursaries. Audrey Piggott presented these. The Caroline E. Riley Scholarship was awarded to Sean Varah, and the summer bursaries were awarded to Stephanie Finn, Sophie willer, and Jeehoon Kim. Stephanie and Sophie plan to attend the Johannesen School of the Arts in Victoria, Jeehoon is going to attend a workshop in Calgary.
  9. Membership Fees. It was decided to raise these this year; they have remained stable for some years, but costs (particularly for the newsletter) have not. The fees are now:

student	\$8.00
out-of-town member	6.00
adult	12.00
family	12.00
sustaining member	25.00
  10. Election of Officers. Our student representative would like to step down this year. The meeting elected Stephanie Finn as the next student representative. Many thanks to Ieva Grants for her work this year. Catherine Carmack has expressed interest in being more active in the club, and will join Kristl Armstrong as a member-at-large. The executive committee for the next one-year term will be:

Presented	Audrey Piggott
Treasurer	Judy Fraser
Secretary	Ernest Collins
Teacher representative	Eric Wilson
VSO representative	Lee Duckles
Student representative	Stephanie Finn
Members-at-large	Kristl Armstrong
	Catherine Carmack

Delegate to American Cello Council: Judy Fraser

11. Adjournment. The motion to adjourn was passed at 9:30 pm. Many thanks to the members who attended.
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### THIRD AMERICAN CELLO CONGRESS

The Third American Cello Congress was held June 3-7, 1986 at Indiana University School of Music, Bloomington, Indiana, attended by nearly 400 cellists and involving approx. 600 people. It was superbly organized, chaired by Janos Starker, and supported by a faculty and university which obviously holds their colleague in high esteem. In fact it was wonderful to be a part of the affection and admiration felt by the whole congress towards a man who has contributed so much to our instrument.

En route from Chicago to Vancouver, I dashed off in rough some vivid impressions which I would now like to share.

Being unbelievably proud of Canada's Shauna Rolston- the youngest evening concert performer, whose performance of the Kodaly unaccompanied sonata with its clarity, strength, vitality, musical integrity, poise and warmth, drew the only encore- a repeat of the last movement.

A stunning Dvorak Concerto 1st movement at the Junior Congress Final Concert by 16 year old Eileen Moon from San Francisco- the strength was almost overwhelming.

The charm and naturalness of 9 year old Mark Kosower's (Ohio) performance of the 1st movement of the Haydn C Major concerto which opened the final concert of the Congress.

The wonderful humour of Anner Bijlsma's seminar, ie. when asked how he decided about repeats, he replied, "It depends on the coughing during the first time!" The lovely 4th Bach Suite, and gently asking all of us if we "didn't get the middles mixed up sometimes!"

The amazing vitality of the legendary Elsa Hilger- leading one of three seminars on orchestral repertoire and performance (the other two taken by Ron Leonard, principal cello, Los Angeles Philharmonic and Stephen Geber, principal cello, Cleveland orchestra. Ms. Hilger recently celebrated 70 years as a professional 'cellist, one of America's first female orchestra players, and one time principal cello of the Philadelphia Orchestra.

The opening of a whole new exciting world of the rules and regulations for blues and bebop, delivered allegro vivace marcato by David Baker, now on faculty at Bloomington.

The kindness, warmth, and humour of Nicky Rosen (Nathaniel Rosen- Manhattan School of Music) dealing with Popper Etude No. 1 ("I never play the printed bowing or fingering- of any etude!"), Piatti and Francoeur. Claude Kenneson and I sitting in the back row of the Musical Arts Theatre being very happy we weren't up on stage!!

The exquisite poetry of Stephen Kates (Peabody Conservatory) in the short recital performed on the prize winning instrument of the Second North American Competition for Cellos and Cello Bows. Program included Bach's Adagio, Faure Apres un Révè, Tschaiakowsky Valse Sentimental, and The Swan dedicated to all cellists at the Congress.

The warm, brilliant and almost flawless performance of the Cassado Suite for Solo Cello by Gary Hoffman (here for the VRO chamber music series July 29, 31, Aug. 2, Debussy Sonata, at St. George's School).

Marcy Rosen's strong, mature Beethoven G minor Sonata; a lyrical and musically superb Brahms F major performed by the young chilean cellist Emmanuel Lopez, winner of the 8th International Cello Competition in Vina del Mar, Chile, and fine performance of the Beethoven A major by Charles Curtis.

(note) The 3 Brahms Sonatas, 3 Beethoven (no. 2,3,4) Sonatas, the Kodaly, Cassado and Bach 3rd Suite (Anthony Ross- Principal Cello, Rochester Philharmonic), and Beethoven C major Sonata (Peter Rejto), and Brahms E minor (James Kreger), were performed at 3 evening concerts.

The absolutely stunning sound of over 200 celli on the stage of the MAC in the exciting "PRISMS" for cello quartet and cello orchestra, the winning composition in the Jill Slacker Competition by David DeBoor Canfield. Concertino I Jerry Jelinek, an old friend and colleague from RAM students in London with Douglas Cameron, now at Ann Arbor, Michigan; Danny Rothmuller, Concertino II; Concertino III, Tony Elliott, presently at Kalamazoo- it was great to hear Tony start and end this very good piece, and lots of fun to get away from the "Too many cellos!" and hit a bucket of balls at a nearby driving range! Tony and I recently having become golf addicts- Concertino IV Robert LaMarchina, conductor of the Honolulu Symphony. "Prisms" has a very good range and variety of sounds- reminded me a little of R. Murray Schafer. The final concert ended with a wonderful arrangement by Lazlo Varga of Ravel's Bolero- who needs anything but celli!!! Varga generously replaced the ailing Janign as conductor of the cello ensemble while LaMarchina conducted the orchestra for the 2 co-winners of the Jill Slackner Concerto Competition (11 competitors from the 14 Cello Clubs of the American Cello Council) Rafael Figueroa, (Starker), and Eric Kim (Harroll). Interestingly, all 11 contestants chose to play Tschaikowsky's Roccoco Variations, (3 other choices were Haydn C major, D major, and Boccherini B<sup>b</sup> major.)

Aside from concerts and seminars going from 8:30 am till 10:30 pm, there was a Jr. Cello Congress numbering about 50 with morning master classes, ensemble classes and scheduled practice areas with cellists like Raya Garbousova, Alan Shulman, Jerome Jelinek, Gordon Epperson, Richard Kapucinski, Margaret Rowell, Claude Kenneson, Eleanor Slatkin, Lev Aronson, and Gabor Rejto- to inspire, encourage and assist (faces finally to names). Some master classes I chose to audit, like Raya Garbousova and Gaby Reijto, legends from my student days; listening to the crisp, concise and warm help from Jerry Jelinek and the fun in learning from Claude Kenneson. Thirteen teachers participated in the Suzuki Cello program, chaired by Tanya Carey, with 50 students.

For all 600 involved one way or another with the Congress, fun and food, hosted by the Starkers Friday night, under canvas, (it did rain, warm, rather a lot!) on the vacant lot next to their home- meeting new colleagues and old friends at meals in the Reade Residence or over a music/record counter in the MAC lobby or jogging (me) in the hot, humid early mornings through the beautiful, treed, grassy campus dotted with bridges and old buildings of soft grey stone- rabbits and squirrels almost tame on the emerald lawns. Julie Baumgartel, a violinist from Vancouver, studying at Bloomington, neglected to tell me two very important bits of information- a) roaches in Reade Residence (almost as big as in the L'Europa Hotel in Leningrad), and b) Bloomington is a DRY campus. It has to be the first time I had Sunday dinner and evening with 250 odd cellists and nary a drop to drink! She also didn't really fully describe the perils of flying Britt Airlines from Chicago to Bloomington, dodging thunder storms in an Otter with 13 white-faced cellists, quickly acquiring plugged ears! My flight included Eva Heinitz (Seattle) and Emmanuel Lopez.

It was a very full and rewarding five days and frankly, I can hardly wait till June 10-18, 1988 at the Kennedy Centre, Washington, DC for the first International Cello Congress. The airlines are already rubbing their hands in glee!- perhaps 'cellos' and their owners should unite now to fight, through our cello clubs, the grossly unfair discrimination against them...nothing having come from AF of M attempts.

In closing, I would like to mention the honour roll.

"The Third American Cello Congress feels strongly about honouring these senior cellists whose lives have been spent in promoting and enriching the art of cello playing. We sincerely apologize for the list included this year, which is surely incomplete. It is hoped that future Congresses will continue to add the names of those who earned our respect and admiration.

Claus Adam *	Smetana Frantisek	Frank Miller *
Marcus Adney	Karl Fruh	Lorne Munroe
Diran Alezanian *	Harry Fuchs *	George Neikrug
Lev Aronson	Raya Garbousova	Zara Nelsova
George Barati	Bernard Greenhouse	Aido Parisot
George Bekefi *	Isadore Gusikoff *	Gregor Piatigorsky *
Jascha Bernstein *	Eva Heinitz	Elizabeth Potteiger
Ennio Bolognini *	Elsa Hilger	Dudley Powers
Horace Britt *	Eva Janzer *	Gabor Rejto
Pablo Casals *	Irving Klein *	Leonard Rose *
Orlando Cole	Edmond Kurtz	Margaret Powell
Elizabeth Cowling	Fritz Magg	Daniel Saidenberg
Oliver Edel	Gabriel Magyar	Felix Salmond *
Maurice Eisenberg *	Samuel Mayes	Mischa Schneider *
Gordon Epperson	Winnifred Mayes	Janos Starker

Emanuel Fruermann \*  
Joseph Schuster \*  
Aaron Shapinsky \*  
Harvey Shapiro  
Alvin Schroeder \*

Alan Shulman  
Ernest Silverstein  
Luigi Silva \*  
Eleanor Slatkin  
Harry Sturm

William van den Burg  
Alfred Wallenstein  
Willem Wilecke \*  
Arthur Winograd

\* deceased

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Elements of Eroticism in the Church  
Cantatas of Johann Sebastian Bach

This is the title of a short study (108 pp.) by member Ernest S. Collins. It examines the way in which several Bach cantatas portray heavenly love by the allegorical use of erotic images. "Bach expressed the most dimly perceived yearnings of the innermost human being in terms of our strongest and most evidenced physical urge," Collins concludes.

To accept this sexual imagery without embarrassment or evasion is not easy in our present age; yet we have to recognize that it was an essential part of the message Bach and his text-writers sought to convey, and unless we can appreciate its true significance, we miss some of the inspiration and genius of these works.

To assess the true significance of these erotic elements, this study examines the career of J. S. Bach, his personal character, so far as we know it, the traditions, ideas and modes of thought to which he fell heir and some of the influences at work in early eighteenth century Germany. A detailed account is then given of the cantatas in which these elements are particularly strong, i.e. Cantata numbers 21, 172, 152, 185, 162, 32, 49 and especially 140, (Wachet Auf!).

The appendix contains 10 musical examples; the Bibliography has 47 references. The Chapter headings are as follows:-

1. Introduction
  2. Career and Character of J. S. Bach
  3. Traditional Influences
    - 3.1 Medieval Attitudes
    - 3.2 The Song of Solomon
    - 3.3 Pietism
    - 3.4 The Lutheran Hymn
    - 3.5 German Baroque Poetry
  4. Emotive Musical Expression
  5. The Cantatas
    - 5.1 Weimar
    - 5.2 Dialogue Cantatas
    - 5.3 BWV 140 Wachet Auf!
  6. Envoi
- Appendix  
Bibliography

Some copies of the study are available on loan to anyone interested. Please send request, with \$2.00 to cover postage and packing, to Ernest S. Collins, 1407 Haywood Avenue, West Vancouver, B.C., V7T 1V5. Phone (604) 922-0266.

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1986 Caroline E. Riley Scholarship Winner is 17 year old Sean Varah, a student of Eric Wilson, who has been accepted at Stanford University in California. Sean began cello studies with Judy Fraser at age six and during 1982 studied with Tsuyoshi Tsutsumi in London, Ontario. He has been a member of the Academy Strings, active in chamber music, plays bass guitar, excellent jazz piano, loves to act, makes a major contribution to all social functions, is an excellent student, (graduate of PW mini-school) and will be missed in Vancouver music circles. We wish you good luck Sean!

This year the Caroline E. Riley Scholarship is worth \$1100.00.



letter from Sean:

Dear Fellow Members of the Vancouver Cello Club,

It is with sincere regret that I inform you of my inability to attend the year end Cello Club meeting. Unfortunately, my family has planned for many years this trip down to Stanford to see my brother, Mark, graduate in Mechanical Engineering. I am eternally grateful to the Cello Club and especially Audrey Piggott, Ian Hampton, and Judy Fraser for awarding me this scholarship.

I plan to use the money to finance my education at Stanford university next year, where I will be studying a double-major of Music and World History.

I look forward to the time when I will be able to make a contribution to the Vancouver Cello Club so that another young musician can further his or her studies as well.

I hope to see you all this summer, for I will not be leaving until the twenty-fifth of September. I am truly sorry that I cannot attend your meeting and once again I thank you for your generous award.

sincerely yours,

Sean Varah

P.S.

My address at Stanford will be: Sean Varah  
Box 2583 Stanford University  
Stanford, California 94305

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NOTES BY TANYA L. CAREY: CELLO COMMITTEE SUZUKI ASSOCIATION OF THE AMERICAS.

THIRD AMERICAN CELLO CONGRESS June 3-7, 1986

PRINCIPLES OF SUZUKI-STYLE CELLO INSTRUCTION  
AS INSPIRED BY DR. SHINICHI SUZUKI

Suzuki-style instruction, or talent education, is comprised of three interrelated areas: philosophy, methodology, and a graded core repertoire from Variations on "Twinkle" through the Concerto in B-flat major by Boccherini.

The principles are quite simple: every child who can learn his mother tongue language and who has no physical impairment can learn to play the cello. Just as all children who learn their native language do not become Shakesperian actors, all children who lern the cello do not become concert artists. The hope of language and music is to communicate with a high level of sensitivity and ability. This is accomplished by establishing a supportive environment for the child by the parent and the teacher in which there are no learning limiters.

The challenge to the teacher is to break the task into easily mastered steps, to reinforce the steps so the learning is secure, to use the old as a bridge to the new, and to review to refine. The teacher guides the parent and the student in private or individual instruction. Then the parent becomes the home teacher in a process that is similar to learning language. Language evolves by listening and imitating sounds, which becomes communication with words, phrases, sentences, narration, and subtleties. So it is with music: sound, imitation, small ideas grow to large ones, and the joy of music becomes a part of the child. When communication and basic skills are established, the reading process begins.

The music reading and language reading process is similar in preparation and timing. An older beginner learns to read earlier in the process than a younger beginner. Timing is important to learning. Some think that music is easiest learned at the time language develops. For some interesting reading on this subject, see Howard Gardner's Frames of Mind: The Theory of Multiple Intelligences.

Although the Suzuki approach centers on private or individual instrucion, the group is used for reinforcement, review, and enjoyment. Students, parents, and teachers are expected to observe others learning. This observation is similar to the master class concept of the non-participant learning from the participant.

The core literature is chosen for pacing (certain pieces stretch the ability, others consolidate) and for proven child-tested effectiveness. Many pieces are excellent pedagogically or excellent musically, but if they do not lift the spirits of the young people who play them, they are put aside for supplemental use, rather than core choices. Each piece has specific teaching points that, when excerpted and expanded, become the etude. The teacher is responsible for preparing the student for the next piece in the series, so that the putting together of the music is easy.

The violin repertoire had thirty years of experimentation before the Western world came into contact with it. The cello repertoire has been evolving over the last ten years through the experiences of hundreds of teachers and thousands of young cellists who are using the materials. It is an exciting, on-going process that has completed seven of the projected ten volumes.

Book one, the preparation book, establishes the keys of D, G, and C with basic bowing patterns, beginning slurs, and introduction of the expanded hand and shifting. ("Twinkle" through a Bach Minuet.)

Twinkle Variations: Basic détaché and staccato.  
French Folk Song: D major scale, slow bow.  
Allegro. Détaché, staccato, legato, fermata.

Book two concentrated on the expanded hand with second, third, and some fourth position work and development of phrasing, vibrato, and longer musical ideas. ("long, Long Ago:" in C with variation through Bach Bourree.) Cello students are likely beginning reading skills by this time. Core literature is learned through listening and reference to the music. Reading is done with other materials.

Minuet No. 1: First shifting.  
Handel Chorus: Tone builder and third position.

Book three contains longer sectional pieces, demanding contrasting key, mood, vibrato, and interpretive skills with the neck positions and sautillé. Thumb position may be introduced by rote. (Berceuse by Schubert through Allegro Moderato by Bach/Krane.)

Scherzo: Sautillé or détaché, lyric contrast.

Book four consolidates and presents the first solid cello literature- a concerto movement, the Breval Sonata in C, and Minuets from the Bach Suite in G. (A movement from the latter will appear in each of the next books.) Reading skills are generally well established by this time.

Chanson Triste: Tenor clef. Tone and vibrato.

Book five contains pieces like the Vivaldi Sonata in E minor, Golterman Concerto No. 4, and Arioso, in addition to more use of tenor clef.

Vivaldi Sonata: Goal piece for "Twinkle."  
Variations.

Book six explores and extends the musical challenges with thumb position, treble clef used in "Swan," Breval Concerto in D, and Vivaldi Concerto in G minor for two cellos.

Swan: Tone, interpretation, Treble clef.  
Vivaldi Double Concerto: Ensemble playing.

Book seven contains the Eccles Sonata and Popper Gavotte and Allegro Appassionato.

Popper Gavotte: Up bow articulation, thumb position, style.

Book eight through ten will contain the Sammartini Sonata, Fauré Elegie, Haydn Concerto in C major, and the Boccherini Concerto. Dr. Suzuki challenges the teacher to complete this process by age twelve.

A person who buys a book does not become a Suzuki teacher, although we can see this approach being used. Any approach is only as good as the preparation of the teacher using it. The Suzuki Association, in the spirit of continual growth and development of the teacher, authorizes training sessions on each

book level. The environment for the teacher is one of openness of exchange of ideas and refinement of the process. Dr. Suzuki challenges each teacher to research and innovate, to utilize the principles of talent education to develop the limitless potential of our children.

--Notes by Tanya L. Carey

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CONGRATULATIONS to MICHAELA WOOD of Lantzville, who won the regional Nanaimo branch of the BCRMTA concerto competition. She will compete in the finals in September. This summer Michaela is attending the Johannesen School of the Arts in Victoria.

To Alasdair Money (Victoria), Stephanie Finn (North Vancouver), Bridget Macrae (Victoria) and Martha Baldwin (Calgary) CONGRATULATIONS on very fine performances (I was stage manager...Judy) in the finals of the Canadian Music Competition.

Eugene Osadchy (phone 432-6744) has a Renaldi cello for sale for \$12,000.00, beautiful condition; also a Voirin bow, 76 grams, for \$4000.00, and a modern french bow for \$900.00.

Annelies Reeves has a modern full size cello for sale, 736-6926.

FUTURE PLANS: Shauna Rolston- Young Performers Concert sponsored by V.C.C. March 3, 1987 at 7:30 pm at the Vancouver Academy of Music.  
Workshop 2-4 pm at the Academy for senior students, 12-18 yrs.

Also, Vancouver will be host to the first Suzuki Institute at Trinity College, July 18, 1987. Details at a later date.