

# Newsletter

# Vancouver Cello Club



APRIL 1991

Editor: Judith Fraser

President:	Ian Hampton	939 loco Road, Port Moody, V3H 2W9
Secretary:	Ernest Collins	1407 Haywood Ave., West Vancouver, V7T 1V5
Treasurer:	Judith Fraser	17 - 1460 Esquimalt Ave., West Vancouver, V7T 1K7
Past President:	Audrey Piggott	
Executive:	Kristl Armstrong,	Lee Duckles, Caroline Jackson, Catherine Carmack, Jean Ireland
American Cello Council Delegate:	Judith Fraser	

## ANNUAL GENERAL MEETING

June 9, 1991 (Sunday) Vancouver Academy of Music  
 Meeting: 7:30 p.m. Koerner Hall 1270 Chestnut Street  
 Play-in & Party: 8:00 p.m. (across from the Planetarium)  
 Orchestra Rehearsal Room

The Vancouver Cello Club has not had a cello play-in for some years, so what better way to help *Colin Hampton* celebrate his 80th birthday than have an AGM and play Colin's cello ensemble arrangements!!! Come one, come all, and have a Cello Celebration! *Lee Duckles* is organizing several ensembles while *Jean Ireland* is in charge of food and fluids! Bring your cello and your annual dues.



The Vancouver Academy of Music and the Vancouver Cello Club presented "A Workshop with *Desmond Hoebig*, Thursday, April 11th in the Orchestra Rehearsal Room. It was a pleasure to welcome Vancouver cellist *Desmond Hoebig* and teachers had the opportunity to exchange ideas over lunch. The following students performed: *Jane Lam, Jonathan Braunstein, Emily Kyne, Graham Percival, Robin Miller, Jennika Anthony-Shaw, Charles Passmore, Jessica Werb, Caroline Jackson, Michael Olsen, and Jeehoon Kim.*

*Desmond Hoebig* has appeared this season as soloist with the Hamilton and Victoria Symphonies and Orchestra London Canada. This summer he will play at the Scotia Festival in Halifax and the Da Camera Society Chamber Music Festival in Houston, Texas where he will take over the principal cello chair of the Houston Symphony in Sept.'91. *Desmond* will also be on the faculty of Rice University. Since the fall of 1988, he has been a member of the distinguished Oxford String Quartet (which will play its last concert in June 1991).



## ADVENTURES WITH THE VYSO - SPRING TOUR - *Arthur Polson* - Conductor

It was with mixed emotions that the VYSO Senior Orchestra left the North Vancouver Train Station, early March the 29th, for our Spring Tour. Some were a little nervous, and although most people were tired, there was an aura of excitement for what lay ahead.

During the ten days, we were to travel throughout B.C., and our first stop was Williams Lake, a small town nine hours from Vancouver.

The train ride to Williams Lake was much anticipated by many people, but the novelty wore off all too soon, and as the barren scenery changed to woodland once again, the train continued on at an almost frightening slow pace.

After spending the night, and playing in the concert, we, all 36 of us, headed off to our next destination, 100-Mile House.

Small and unknown as these towns are, they hold a lot of character and pride, and the people, especially our billets, proved to be interesting and appreciative of what we had to offer. We were then off to Vanderhoof where we'd spend the next 2 days. The countryside, where we were staying, was beautiful, as were the generous people we stayed with. They, like most of the other families we stayed with, had young children involved in music. It was incredible to see such young talent and motivation. The orchestra that went on tour was only about half the usual size. There were many people missing; especially from the cello section. The 5 cellists that did play at most



COLIN HAMPTON

concerts were *Erin Hasinoff, Falko Polker, Mathew Dundas, Victor Chun and Melissa Ander*. Often, only 3 cellists were present, but all in all, we pulled through.

We moved on through Burns Lake, and on to an interesting night in Terrace, and through to Prince Rupert. We were on the road a lot of the time, but it offered a good chance to get to know each other. That is when we weren't watching movies or singing the famous VYSO song sheets.

The 20-hour ferry ride from Prince Rupert to Port Hardy proved to be a sickly experience, as I don't think any of us were prepared for the stormy open ocean. Don't ask me how, but we all survived, that was until we woke up the next morning. When we reached Campbell River, we got a standing ovation, even though we had no regular percussionists, and had 2 of the orchestra managers filling in. As scary a thought as it is, they did a great job.

We then played our final concert in Nanaimo and headed home.

As eager as we were to get home, we were still a little sad. We'd shared so many unforgettable experiences together and had so much fun, that going back to a normal life seemed almost boring. How much we'd done in the previous 10 days seemed almost unreal. It was a great feeling to get to know the people in the orchestra and to know them as more than just another strange face, but as a great person! One thing for sure though, we all feel that orchestra is going to be a lot more fun from now on! - Melissa Ander

## VANCOUVER CELLO CLUB

### Minutes of a Meeting of the Executive Committee

Held on 12th March, 1991 at Vancouver Planetarium

Present: Ian Hampton                      Judith Fraser  
             Lee Duckles                        Jean Ireland  
             Kristl Armstrong                      Ernest Collins

#### 1. Scholarships and Bursaries

Moved by Judith Fraser, seconded by Ernest Collins - resolved that amounts awarded by way of scholarships and bursaries be paid, wherever practicable, directly to the institution or other body whose charges are to be defrayed by the recipient.

#### 2. Nanaimo Central Vancouver Island Community Music School

Agreed to contribute \$150.00 to the school's February cello workshop with Shauna Rolston.

#### 3. Desmond Hoebig

Agreed to pay \$350.00 fee to Desmond for a junior cello workshop to be held at V.A.M. on 11th April, 1991. (Ed.Note: the fee was donated to the Workshop by one of our members)

#### 4. Donations

Gordon Young donated \$500 in November and a further \$500 in March. These donations have been divided equally between the permanent funds.

#### 5. A.G.M.

Set for Sunday, 9 June, 1991 at V.A.M. (if available). Lee to arrange short program of VSO cello ensembles, followed by cello "play-in". Jean to arrange refreshments.

#### 6. Other Items

Stephen Isserlis to play with V.S.O. in November. Graduation recitals by Anthony Yackel and Jehoon Kim in May. Next newsletter in mid-April.



### SHAWNIGAN LAKE MUSIC HOLIDAY (July 21 - 28, 1991)

*the main reason I keep going back to Shawnigan Lake Music Holiday is Bob Bardston, well known cello teacher and performer. His enthusiasm is so infectious that by the end of the week I feel the sky is the limit as far as my cello playing goes. Bob treats every cellist - from beginner to advanced - with respect and brings out the best in all participants. Playing in his groups is fun, a good workout and a tremendous learning experience ... And hearing him perform as soloist or in chamber groups is a real treat ... I highly recommend this wonderful musical summer experience to all amateur cellists ...* Ursula Beale.

West Coast Amateur Musicians (604) 980-5341  
Jack Downs, Director  
943 Clements Avenue  
North Vancouver, BC V7R 2K8

### Summer Workshops (1991)

#### Pacific Rim Summer Festival

Solo piano & chamber music program

Fees:	Tuition	\$350.00	
	Food	85.00	
	Concert Pass	35.00	
	Transport	20.00	+ Ferry

Information:

Box 617  
Ucluelet, BC V0R 3A0 (1) 726-7572

Cello Faculty:

*Elaine Thompson* (grad. U of T, freelance cellist)

**Ucluelet-Tofino**

July 15 - 27

### A Sneak Preview for Next Season

"Music in the Morning" series will include  
 St. Lawrence String Quartet (*Marina Hoover*, cello) March 17, 18 (10:30 a.m.)

The Learning Series" The Piano Trio ... then & Now Wed., March 11, 1992 (10:30 a.m.)  
*June Goldsmith*  
*Linda-Lee Thomas*, piano *Gwen Thompson*, violin *Eugene Osadchy*, cello

VAM ... Coffee 10:00 a.m.

VSO Concert will include *Steven Isserlis* Performing Prokofiev - Symphonie Concertante April 5/6, 1992  
 and *Guy Rivinius* performing Haydn D Major in the Spring (92)

***Wolfgang Who?*** - reprinted from the Los Angeles Violoncello Society, Inc. Newsletter April 1991. Editor: Roger Lebow (I really enjoyed this article, both as a Mastinu fan myself and one who was already tired of being asked to play "Eine Kleine" even before the bicentennial! - editor)

- Imagine the frustration of a partisan cellist mired in the midst of this inexplicable Mozart bicentennial! After all, what did this Mozart party ever write for us? Ah well, we've just passed an anniversary worth cheering about: 8 December 1990, after all, marked the centenary of the birth of the great Czech composer, Bohuslav Martinu, who wrote more music for our instrument than Mozart, Haydn and Beethoven put together.

Even someone as relatively obscure as Martinu will have his biographical minutiae well rehearsed during a centennial observance, so let's cut to the chase: this is a composer who wrote masterfully, and in great abundance, for the cello: four concertos (one bearing the title *Concerto da Camera*, another *Concertino*), three sonatas, and two variation sets, one on a Slovak theme (this was among the composer's last works, written shortly before his death in 1959), the other on a theme by Rossini. There are, besides, several collections of shorter pieces, ranging in difficulty from the *Suite Miniature* - seven short pieces well suited to the modest capabilities of a beginning player, but so enriched by a witty and harmonically intricate piano part that they make truly interesting listening - to the more technically ambitious *Nocturnes* and *Pastorales*, still within reach of an intermediate player.

Other works by Martinu that prominently display the cello include a concerto for string quartet, one for piano trio and orchestra, a concertino for the same combination, six string quartets and a good many other chamber works.

The two concertos outline a polarity that existed in Martinu's music throughout his life. The first, dedicated to Pierre Fournier, was composed in 1931, a product of Martinu's years in Paris, where he absorbed the examples set by such composers as Ravel, Stravinsky and *Les Six*. The second concerto, written fourteen years later, though still characterized by the jagged rhythmic style of the Paris years, embraces to a far greater extent the *melos* of Martinu's native Czechoslovakia. Either concerto would be a first-rate solo vehicle for an enterprising cellist. The second in particular is a work of great melodic opulence and emotional depth, and the first overflows with sparkling wit in its outer movements, contrasted by a particularly soulful slow movement.

The *Concertino* is also well worth playing; the stamp of Stravinsky is pronounced in this 1924 work, the first of Martinu's compositions for the cello. The piece is less than 15 minutes long, so it would be a good companion to another concerto of shorter duration. The instrumentation, too, is noteworthy: the accompaniment is made up of wind instruments, percussion and piano - a dozen players in all (perhaps one might pair the *Concertino* with the Hindemith Kammerkonzert).

The same dual influences - Paris and Prague - color the sonatas. The first is the most cosmopolitan, the last most imbued with Czech idioms; and the second - probably the most often performed of Martinu's cello works - is an admixture of the two musical pedigrees. Any of them - with their Romantic sensibilities, pungent idiosyncratic harmonic language (there is no composer who sounds anything like Martinu), and Baroque formal plan (Martinu liked to refer to himself as a "concerto grossotype") - would fit well into almost any recital program.

And while we're at it, do yourself a favour and go out - right now - and buy the six symphonies of Martinu. Each of them is a work of the composer's maturity; they may be counted among the orchestral pinnacles of our century. - R.L.



The final concert in Vancouver of the Purcell string Quartet (*Heather Hay*, cello) will be at Hycroft May 30th, 8:00 pm and will include Beethoven Quartet in A Major, Op. 18, No. 5; Sibelius Quartet in D Minor, Op. 56 "Voces Intimae".

### GRADUATION RECITALS - Vancouver Academy of Music

***Jeehoon Kim***

May 15th - 7:30 pm  
 Program includes: Boccherini, Brahms, Tschaikovsky  
 Bloch and Cassado

***Anthony Yackel***

My 16th - 7:30 pm  
 Program includes: Boccherini, Elgar, Mendelssohn  
 Tschaikovsky, Cassado

*Sophie Willer* successfully auditioned for Tanglewood and Sarasota, Florida this summer and will also perform at the Scotia Festival in Halifax.

*Stephanie Finn's* graduation recital at Yale University, April 23rd. Program will include a work for 2 celli (*Evan Drachman*) by Menotti. Stephanie was one of 12 successful applicants for the Platigorsky Seminar June 8-15 in Los Angeles. Faculty will be *Boris Perga Menschikow*, *is Garcia-Renart* and *Lynn Harnell*. She will perform the Kabalevsky Concerto with the Hudson Valley Symphony and the Barber Concerto during their 1991-92 season. (N.Y.)

Recent winners of the Friends of Chamber Music Competition in the Senior Category included cellist *Neil Janmohamed*, piano and Junior Category, cellist *Caroline Jackson* (piano trio). Congratulations!

The 16th annual Caroline E. Riley Scholarship takes place next month. *Ernest Collins* (secretary) and Judy Fraser (editor & treasurer) decided to research our previous winners and see where and what they are doing and if they are still playing.

1976	Elinor Harshenin	Presently attending UBC (English), plays in a piano trio regularly
1977	Gary Russell	Montreal Symphony
1978	Cary (Eley) Cheney	Suzuki teacher U of Tenn., Knoxville, Knoxville Chamber Orchestra (core)
1979	Sue Round	Freelance cellist, Vancouver, LCMS faculty
	Runner-up:	
	Sonja (deLangen) Adams	String Quartet, St. Johns, N.B.
1980	Marlene (Tureski) Blackman	Vancouver Symphony
1981	Lindsay Burrell	unable to play any more due to physical problems ... completing degree in Computer Science, SFU
1982	Moraq Northey	Completing M of Music Ed. U of Calgary, freelance cellist, Calgary
	John Milne	Freelance cellist, London, England
1983	John Friesen	Completing Doctorate in Performance USC (Lynn Harnell)
	Margaret Gay	Completing M.M. at U of T, freelance cellist, Toronto
1984	no winner	-
1985	no winner	-
1986	Sean Varah	Completing M.M. Composition at Columbia U. (NY) - studying 20c cello literature (as a performer)
1987	Stephanie Finn	Completed Music Certificate Yale University - presently at Bard U. (NY)
1988	Sophie Willer	Completing B.M. Cleveland Institute of Music
1989	Carina Reeves	Completing B.M. presently at UBC
1990	Michaela Wood	Completing B.M. (Suzuki pedagogy) at U of Tenn., Knoxville
1991	?	



**Maurice Gendron**, the great French cellist, died last year at the age of 70. Born in Nice, he read music at three and began the cello at five. In 1945 Gendron gave his London debut and premiered the Prokofiev 1st Concerto. He taught at the Paris Conservatory and made a number of recordings.



### ***THE GOLDEN TREASURE OF SAN JUAN*** - by Harry Wimmer

reprinted from the Violoncello Society, Inc. (N.Y.) Newsletter Winter 1990/1991. Editor: Jeffrey Solow; Editorial Staff: Avron Coleman, Harry Wimmer.

- Something very exciting, touching and of great cultural importance is going on in Puerto Rico. Last June, on a three-week visit to the island, while performing chamber music at the Festival Casals and giving master classes at the related Inter-American Youth Festival, I stumbled upon a unique restoration project that deserves the widest attention of musicians, music lovers, and especially 'cellists and 'cello students.

Through the kind assistance of Sra. June de Becerra, Treasurer of the Amigos del Museo Pablo Casals, and Anibal Ramírez, Curator of the Casals Museum in San Juan, I was able to piece together some astounding bits of information. It is well known, of course, that Casals spent the last sixteen or so years of his life in his mother's birthplace, Puerto Rico. Less known is the fact that the annual Casals Festivals from 1957 to his death in late 1973 were filmed and recorded by the local educational TV station. We are talking here about Casals' collaborations with a veritable "Who's Who" of the music world's most prominent artists, Serkin, Rubinstein, Menuhin, Piatigorsky, Arrau, the Budapest Quartet, to mention but a few.

This gold mine of musical treasures on kinescopes, vintage videotape and audio tape, some of it going back thirty years in time, had been stored under the most primitive, casual conditions imaginable, with no proper protection against dust and the hot, humid tropical climate of the island. When it was discovered not so long ago that this mountain of material was literally disintegrating, the dedicated Friends of the Casals Museum enlisted the help of the Fondo Nacional, Banco Popular and AT&T in the emergency restoration effort.

I attended a video retrospective program at the drama hall of the beautiful new fine Arts Center in San Juan. Some of the results of the ongoing restoration project were shown: a 1961 performance of Beethoven's "Archduke" Trio with Serkin, Schneider and Casals, the Couperin Pièces en Concert with Horszowski assisting, and some performances of Casals conducting the incomparable Festival orchestras of 1972 and 1973. Particularly gripping was the energized Finale of Beethoven's First Symphony, taped just three months before his passing. In a brief presentation, the consulting sound engineer, Peter Hollander, explained the painstaking work involved in hand cleaning the fragile tapes, trying to reduce background noise and, ultimately, making modern master tapes. The work is proceeding slowly, with an extra copy of each restored tape being sent to the Library of Congress in Washington, D.C.

The Casals Museum, housed in a modest town house on the Plaza de San José in Old San Juan, is the repository of all the tape copies available for viewing at this time. Upstairs there is a comfortable room equipped with a large Sony TV, and the curator will lovingly play for you the selections of your choice. I spent two afternoons there, and barely scratched the surface. I recall a rare live performance from 1962 of the Brahms E Minor Sonata with Casals assisted by a young Eugene Istomin (with the piano lid wide open). What a joy to witness the purity and nobility of the concept, and to observe the simplicity and efficiency of the technical means. There was some priceless footage of the much taller Istomin guiding the short, compact Casals off stage. Then there was a glorious performance of the Brahms Clarinet Trio, also from 1962, in which the above players were joined by Robert Marcellus. The camera never lies, and it captured here what for most 'cellists is a nightmare, one's endpin slipping in mid-phrase. It happened to Casals three times in a row in the slow movement, without any effect on the beauty of the playing, in fact, he seemed totally unaware of it. Finally he picked up the 'cello by the neck during a rest, rammed the pin into the ground, and went on with the utmost composure, never missing a beat! There was so much more to see and hear, but it would have to await another visit: a Beethoven Triple Concerto by Serkin, Schneider and Casals, a 1967 Schubert Quintet with Casals and Piatigorsky the 'cellists (!), a 1969 Brahms F Minor Piano Quintet with Sanromá, Menuhin and Casals, and much more ...

Don Pablo's influence during this Golden Age of Music in Puerto Rico went far beyond his attracting, by the sheer magnetism and force of his personality, so many world-famous soloists as well as brilliant 1st desk players from the world's leading orchestras. He helped put the Puerto Rico Symphony on a permanent, year round basis. In fact, this orchestra shared the residency of last June's Festival Casals with the National Symphony under our Honorary President Rostropovich's direction.

(Unfortunately he was present sans 'cello!)

Finally, I must report on the bustling activity at the Puerto Rico Conservatory of Music, another institution founded by Casals. It was my privilege to perform in a trio concert there with the conservatory's energetic new Director, the pianist and Sanromá protégé Samuel Pérez, and violinist Shirley Givens. An indication of the conservatory's growing prestige is its sponsorship of the annual Inter-American Youth Festival. More than a hundred of the most talented young musicians from the Americas are invited to this three-week session of orchestra, chamber music and master classes. I myself worked with 'cellists from Canada, Costa Rica, Guatemala, Honduras, Puerto Rico, San Salvador, Dominican Republic and the U.S. The concerto competition uncovered Jesús Morales, a member of a prominent Puerto Rican musical family, now studying in Cincinnati. He performed the Rococo Variations with a fearless élan. Another outstanding talent was Jenny Lorenzo from Philadelphia, now at Indiana University, who appeared as soloist in two chamber orchestra concerts under my direction.



.....Continuing "Playing Hurt" - reprinted with permission of *Janet Horvath*, Associate Principal Cellist, Minnesota Symphony. Credits also to Drs. Janine Spier and Richard N. Norris (Director, Boston Arts Medicine Center)

### **"PLAYING HURT" DO'S & DON'TS** for Prevention of Injuries

#### TEN DO'S

1. **DO WARM UP.**  
Start slowly and easily. Long slow shifts are good and then slow scales. If it's cold outside it's helpful to warm your hands and arms before playing, with hot water.
2. **DO TAKE BREAKS.**  
5-10 minutes per hour minimum is a good guide. When playing, letting your arms down and hanging them for a few seconds after a difficult passage is helpful. After "tremolo" or "ff" passages, move your thumb in circles or stretch it out gently to release any tension.
3. **DO KEEP SHOULDERS DOWN AND YOUR BACK STRAIGHT.**  
Lifting shoulders, turning or twisting your torso or leaning to the left or right contributes to muscle strain and may lead to injury.
4. **DO SIT WITH GOOD POSTURE.**  
Keep your weight on your feet; your weight forward. Do not slouch. don't cross your legs when you play (violinists and wind players), or curl your feet around the chair (cellists and wind players).
5. **DO SOME STRESS REDUCING RELAXATION ACTIVITY.**  
Yoga, stretching, swimming, Alexander technique, massage, are all good preventive activities. These can help to keep tension from building up.
6. **DO TAKE A DAY OFF A WEEK.**
7. **DO BE EASIER ON YOURSELF WHEN YOU ARE UNDER DURESS.**  
Your body will be more tense and at risk for an injury when you are preparing for a big recital or audition, when you're writing exams, going through a divorce, trying a new job, moving to a new city, or when you're trying a new instrument or switching teachers. These are times to be careful about intense, long hours of playing.
8. **DO MOVE.**  
Sitting very still builds up tension. During long hours of playing, take time to wiggle, to roll your thumbs, to get up, to roll your shoulders, to stretch your neck from side to side, to pull your shoulders back, to reach up to the ceiling. For violinists, untwist your left arm. Some of these can even be done on stage during concerts.
9. **DO BREATHE DEEPLY.**  
When we're nervous we tend to breathe very shallow breaths or even hold our breath. Our muscles then may not get the oxygen that they need. In fact, you may shake. During rests in the music, concentrate on taking several deep breaths. If you shake, you may be tense somewhere. To release: hold your breath and tense everything like a wrestler and then release. This may help you let go where you're "holding" tension. This can be done during concerts.
10. **DO PRACTISE AWAY FROM THE INSTRUMENT.**  
This is especially helpful for memorization. Listen to music, study the scores or piano parts of your repertoire.

#### TEN DON'TS

1. **DON'T IGNORE PAIN.**  
Your body is trying to tell you something. Stop playing, ice the area and take some time off and try to analyze what may have caused the problem. Listen to your body and ask for help.
2. **DON'T BE MACHO.**  
Don't try to practise hours and hours. Consistency is more important than marathons.
3. **DON'T PRACTISE MINDLESSLY.**  
Use a tape recorder to practise with a critical ear. Isolate problems in your repertoire and analyze rather than going over and over a passage. Have a realistic plan that you'd like to accomplish before you start practising. Don't "play through" pieces all the time. Isolate the difficult passages and work methodically on those. Don't try to get through everything every day.
4. **DON'T IGNORE CHEWED UP FINGERS**  
Either your bridge is too high or you're pressing your fingers too hard or both. It doesn't take hammering to press strings down. Only the playing finger should be in playing tension, in other words, don't hold your fingers down. Release all non-playing fingers.
5. **DON'T JUMP INTO PLAYING A FULL SCHEDULE AFTER A VACATION, AFTER BEING SICK, OR ESPECIALLY AFTER AN INJURY.**  
Take time to get back into shape gradually. It's better to play short periods more often throughout the day, rather than long chunks.
6. **DON'T SAY YES TO EVERYTHING.**  
Especially at summer music festivals or in a particularly stimulating environment, it's easy to get in over your head. Be realistic about how many chamber groups you can be in or how many performances you can do.



7. **DON'T CRAM.**

Try to allow yourself enough time to prepare your auditions or recitals. When this is impossible, try to program wisely. Don't program several works that are new to you.

8. **DON'T SHOW UP UNPREPARED FOR A REHEARSAL.**

Sightreading does not allow for you to anticipate motions. Your body motions are jerky and sudden rather than smooth and prepared as they are when you know what's coming. Sudden quick motions can lead to injury.

9. **DON'T IGNORE CONDITIONS AROUND YOU.**

Don't play if you have no room and you are cramped. Don't put your stand so you have to crane your neck to see it; don't sit so you have to struggle to see the conductor. Avoid playing in cold places or where there is a draft. Try to adjust the conditions around you so that you can be physically as comfortable as possible. Don't wear tight clothing as this will also tend to cramp you physically.

10. **DON'T PANIC IF SOMETHING HURTS.**

Some aches and pains are inevitable. Take a day off and don't worry about it. Usually a short rest takes care of most minor aches. Learn your limitations and the danger signals. If you are worried, ask someone who knows.



The winner of the 4th International Rostropovich Competition in Paris on November 24, was 18-year old *Wendy Warner*, a pupil of *Nell Novak* in Chicago (Editor's note: I commented on Wendy Warner in the July Newsletter after the 4th American Cello Congress). Wendy won out over 47 cellists up to 33 years of age from Russia, Australia, USA, England and other European countries.

**WENDY WINS IN PARIS** by Kalman Novak

Wendy Warner, 18, was awarded first prize in the Fourth International Rostropovich Competition in Paris on November 24, winning out over 47 cellists up to 33 years old from Russia, Australia, the United States, England and several European countries.

Frans Helmerson, Swedish cellist who was a jury member, was quoted in the *New York Times*: "I'm not sure I've ever before heard a young cellist with such potential. Everything that is basic to cello playing she already has, plus a natural stage presence that you very rarely find. At this age, she's unbelievable." Rostropovich, who served as the non-voting chairman of the jury, told the audience just before the prizes were announced that he had never heard such a high level of excellence as in this year's competition. He generated laughter from the audience when he added, "I myself have participated in four competitions, and none of them was this hard."

Besides a cash prize of 60,000 francs, Wendy's winnings included an engagement to give a recital at the Louvre (which took place on November 29), future performances on French radio and television, a compact disc to be released by Erato Records, and an engagement (another!) as soloist with the National Symphony Orchestra under Rostropovich's baton.

Other jury members included Rodeon Shchedrin (composer of the commissioned composition required in the last round), Etienne Vatelot (noted parisian luthier) and cellists Lluís Claret, Natalia Gutman, Frédéric Lodéon, Arto Noras, Tsuyoshi Tsutsumi, Raphael Wallfisch and Uzi Wiesel.....

First round repertoire consisted of the prelude, sarabande and gigue of any of the Bach suites (in Wendy's case, No. 6 in D Major) plus a choice between two unaccompanied compositions on the name of Sacher by Dutilleux (Wendy's choice) and Lutoslawski. Required for the second round were the entire Debussy Sonata, the first movement of Beethoven's A Major Sonata, *Louange à l'Eternité de Jésus* from Messiaen's "Quartet for the End of Time", and Popper's "Dance of the Elves". four finalists were chosen to perform their choice between the two required concertos with the Orchestra of Bordeaux-Aquitaine under Alain Lombard; after the other three played the Dvorak concerto, Wendy played the Prokofiev *Sinfonia Concertante*. The finals and the winners' concert all took place in the *Théâtre des Champs Elysées*; the earlier rounds took place in a large studio (which had surprisingly good acoustics) in the home of *Radio France*.

Winning competitions against much older colleagues is not a new experience for Wendy. In 1988 she did the same thing in the Chicago Cello Society's own competition, which was open to cellists up to age 30. And last spring she won the grand prize offered by the American String Teachers Association in a competition for all stringed instruments (including harp, guitar and double bass) up to age 30.

Keep tuned for further news of this rising young star!

**PIATIGORSKY SEMINAR**

The University of Southern California School of Music has announced plans for the Piatigorsky Seminar, to be held June 8-15, 1991 in Los Angeles.

The faculty this year will be Boris Pergamenschikow, Luis Garcia-Renart and Lynn Harrell. Twelve advanced cellists at the beginning of their professional careers will be chosen to participate in the Seminar as guests of the USC School of Music. As in the past, auditors will be accepted to attend the full Seminar or to attend on a daily basis. All master classes and recitals are open to the public.

Further information may be obtained from:

Professor Eleonore Schoenfeld, Coordinator  
Piatigorsky Seminar for Cellists  
School of Music  
Ramo Hall 112  
University of Southern California  
Los Angeles, CA 90089  
(213) 740-3103 or (213) 681-8798

