

Newsletter

Vancouver Cello Club



February 2004

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Message From the President

Thanks to the forty-plus cellists who turned out for the Cello Club's Play-In at the Vancouver Academy of Music last month. A good time was had by all! It is always gratifying to see so many cellists, both veterans and newcomers, join in the fun and share in the joy of music making. For those of you who joined us for the first time, welcome! We hope to see you again at our next Play-In in June when our mass cello orchestra meets after the Cello Club's Annual General Meeting.

As always, the spring brings a flood of Cello Club related activities. The Academy of Music has invited venerable cellist and teacher George Ricci to Vancouver in March. Mr. Ricci, who incidentally, is the brother of violinist Ruggiero Ricci, will give masterclasses and chamber music workshops during his week's stay. Paul Marleyn, Professor of Cello in Winnipeg,

Manitoba, returns to Vancouver in April for masterclasses and a recital. Also in April, Alfred Brendel and his son perform Beethoven for the Vancouver Recital Society. And in May, Yo Yo Ma appears with the VSO for a single performance. Check your newsletter for the specific times and dates for all these events. These will be of interest to cellists of all ages.

Later this spring, the Cello Club will hold its annual Caroline E. Riley Scholarship Competition. I encourage all teachers of graduating students to contact our Club Treasurer, Judith Fraser, for applications to one of Canada's most prestigious scholarship programs.

See you at the next Cello function!
Lee Duckles, President

The Vancouver Academy of Music & S. K. Lee College present...

Brian Yoon, Cellist

February 15, 2004 – 7:30 pm

*in a performance of the Elgar Cello Concerto in E Minor, Op. 85,
with the Academy Symphony Orchestra under the Direction of Michael Charry.*

Currently studying with Judith Fraser at the Vancouver Academy of Music, 17 year-old Brian Yoon's performance with the Academy Symphony Orchestra is part of his prize for winning the Academy's 2003 Eva Bene Award. Born in Seoul, Korea, Brian started his music lessons on the piano, but quickly took up the cello at age 6. After moving to Vancouver in 1995, he continued his lessons with Ian Hampton before studying with Judith Fraser. In 2002, he was a National Finalist in the Canadian Music Competition. As part of his cello quartet, Jello Cello, he has won top honours in the Provincial Music Festival as well as winning prizes in the Friends of Chamber Music Competition and the Elsie DeRidder Armstrong Chamber Music Competition at the Vancouver Academy of Music. In 2003, Brian auditioned successfully to participate in the 7th Annual Morningside Music Bridge at Mount Royal College in Calgary. Brian has had the privilege of performing in masterclasses with eminent artists such as Anthony Elliot, Paul Marleyn, Shauna Rolston, Desmond Hoebig, and Bonnie Hampton. At school, he enjoys math and calculus, and plays tennis with the school team.



PAUL MARLEYN, Professor of Cello at the University of Manitoba, Winnipeg, will adjudicate the cello classes of the Kiwanis Music Festival April 16-21, 2004 (location TBA).

On April 22, 2004 Paul Marleyn, cello and Rena Sharon, piano, will be presented in recital at 7:30 pm in the Koerner Recital Hall at the V.A.M. by the V.A.M./S.K. Lee College and the Vancouver Cello Club. The programme will include Beethoven Variations, Barber Sonata and Brahms F Major Sonata. Tickets sold at the door.

Mr. Marleyn will also hold masterclasses on April 21, and 23. Times to be announced after the Kiwanis Festival schedule is set. The adult class will be April 23, 2004 9:30 am to 12:00 pm.

Fees: \$35 for each participant. Auditors: FREE. Please contact JUDITH FRASER (604-926-2648) for further details.

The Caroline E. Riley Scholarship

Auditions to be held in May, 2004. Application are due by April 15, 2004

Any Canadian citizen or Landed Immigrant (17 years+) who has been a resident of British Columbia for at least two years, may apply for the Caroline E. Riley Scholarship if he or she, within eight months after the application, leaves his or her home base for the first time to pursue advanced study of the cello. The Caroline E. Riley Scholarship is payable directly to an educational institution of the applicant's choice upon receipt of official documentation confirming the applicant's enrollment in advanced cello studies.

✂

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

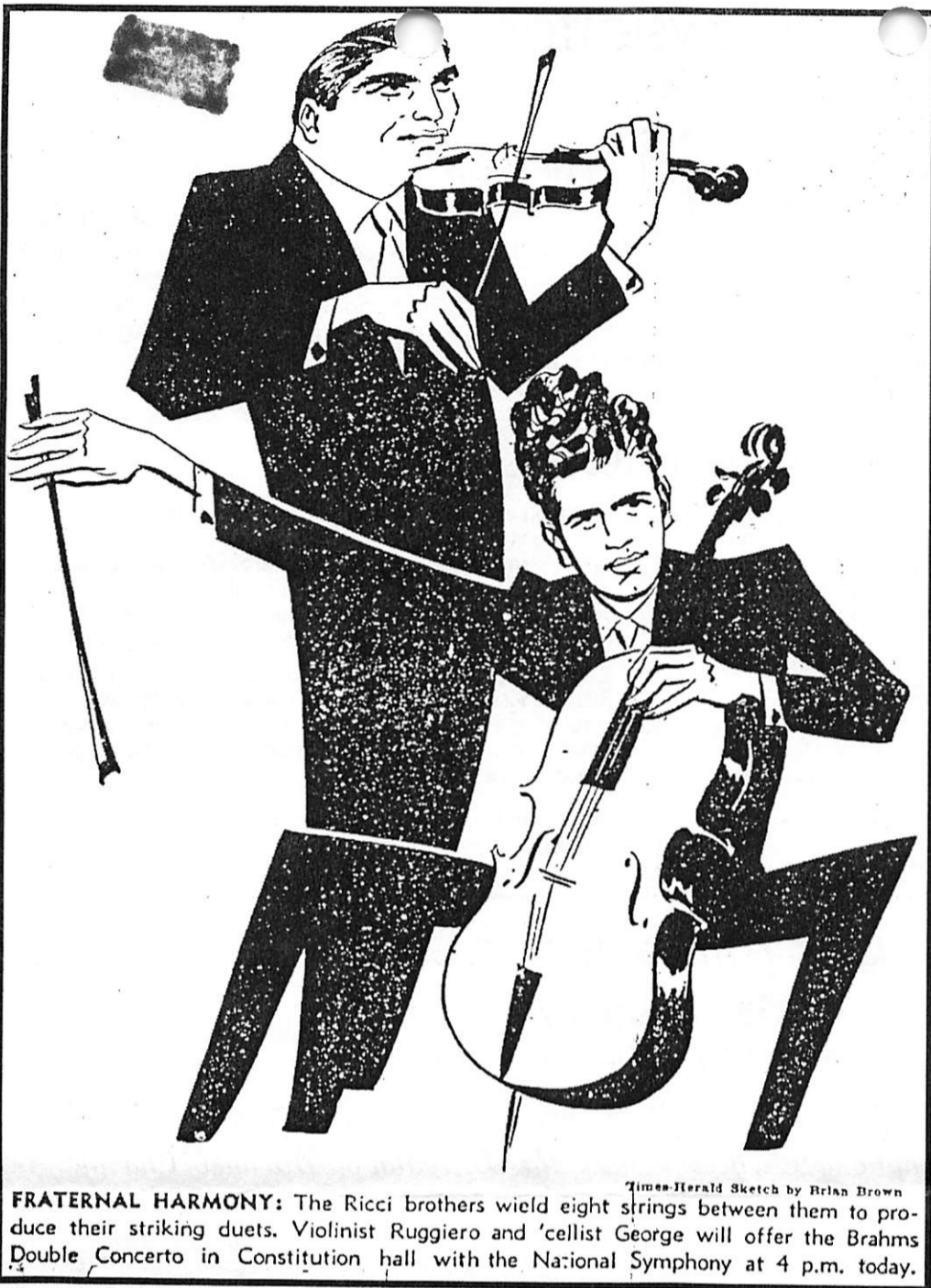
Caroline E. Riley Scholarship

Name: _____ Phone Number: _____

Address: _____ Postal Code: _____

Present Teacher: _____ Date of Enrollment: _____

University / College / Conservatory for Advanced Musical Studies: _____



FRATERNAL HARMONY: The Ricci brothers wield eight strings between them to produce their striking duets. Violinist Ruggiero and cellist George will offer the Brahms Double Concerto in Constitution hall with the National Symphony at 4 p.m. today.

Times Herald Sketch by Brian Brown

Brahms Work Is Featured; Toscanini Due

Toscanini and the N.B.C. Symphony will be heard in Constitution hall May 25, but so great is public interest in the event that the Mayes management will place tickets on sale at 1108 G St. NW. at 8:30 a.m. Saturday, April 29. No telephone orders will be accepted, nor will there be any distribution by mail. This sale, originally announced for May 1, has been advanced to accommodate government workers and others free on Saturday afternoons.



Toscanini

The National Symphony closes its nineteenth season—the first under the direction of Howard Mitchell—today at 4 p.m. in Constitution hall.

The remarkably gifted Ricci brothers—Ruggerio and George, violinist and cellist—will be the soloists. Their assignment is the rarely heard double Concerto by Brahms. Both these young artists were prodigies.

Ruggiero, at the tender age of 8, made the headlines in his native city of San Francisco, at the same time that Yehudi Menuhin, age about the same, launched his career.

Both Ricci and Menuhin were pupils of the American master, Louis Persinger, and neither ever found a better teacher. George waited until he was 12 to make his debut with Leon Brazin and the National Orchestral association in New York. Both brothers served in the Air Force.

Mitchell's major offering will be the Richard Strauss tone-poem, "Death and Transfiguration." The orchestra also will play for the first time in a major concert Robert Ward's overture, "Jubilation," and Jacques Ibert's "Port of Call."

The Vancouver Academy of Music & S.K. Lee College will host a week of workshops and masterclasses with the distinguished cellist **GEORGE RICCI** March 8 – 12, 2004. George Ricci was born in San Francisco and began his study of the cello when he was very young. He made his debut at Carnegie Hall with the National Symphony at the age of 12. He studied with Alfred Wallenstein, Naoum Benditzky and Diran Alexanian and appeared in recital in both the New York Town Hall and Carnegie Hall many times. He was solo cellist with the ABC Concert Orchestra and made many notable appearances on national TV and radio.

- **March 9** 4:00 – 6:30 pm violin technique and masterclass
- **March 10, 11, 12** 7:00 – 10:00 pm chamber music ensemble and cello masterclasses

These classes are open to perform or audit.

Fees: Masterclasses participant: \$35 (payable to the VAM)
Auditor (per class): \$10

Please contact: **JUDITH FRASER:** 604-926-2648 or the **VAM:** 604-734-2301, fax: 604-731-1920

Cello Chit Chat

CAREY CHENEY (VAM Fraser/Hampton) is now a professional composer/author/recording artist. Her first two volumes of "Solos for Young Cellists", published by Warner Bros. (Summy-Birchard division) are just about to be released for world-wide distribution! There will be 8 volumes in the series, and the first two are lower level pieces but include some great chestnuts like the Jarnefelt "Berceuse" and the Hindemith "Three Easy Pieces", as well as some really fun pieces composed by Elliott and Carey (Livi's Blues, Budapesto, Clock Tower Bells, Running of the Bulls – just to name a few). She did the recordings using the new, amazing concert hall at the University of Utah and a local engineer.

Her pianist, an incredible partner, is the top pick in Los Angeles, and Warner paid for him to come to the University to do the recordings.

Carey says, "The cover of the CD's and books is emerald green and has a beautiful photo of my beloved Schuback cello on it – Elliott took the photo himself! The whole project is such an amazing experience – I have learned so much! A friend of mine (from Brandon, of all places) who stayed here last summer at the same time as Caroline Jackson (Michelle Bouchard) constructed a web site for me for the series which is almost totally finished. In the meantime, the second volume (book) is just about to arrive from the printer and I will receive the advanced

copy next week. Warner is planning on releasing all the CD's and books for both Vol. 1 and 2 together, hopefully before Christmas. The materials will be available just about anywhere you order music/supplies."

Editor's note: The CD is excellent. I have a copy. The pianist is David Dunford. Elliott is Elliott Cheney, cellist and Carey's husband. Livi is their 8 year old son. Carey is teaching at the University of Utah – Suzuki Cello Pedagogy (long-term courses) and has 10 majors committed to the course. Elliott is full-time teaching classes and students and recently played the Brahms Double with the University of Utah Orchestra.

On December 12, 2003 the Vancouver Cello Club lost one of its staunch supporters, Executive member **CATHERINE CARMACK**. Even through all her battles with cancer over the last few years, Catherine was there to help in any way she could; this past year mailing newsletters (donating the postage), planning trips, encouraging students and writing for our October, 2003 newsletter on her Cambridge experience. We will deeply miss Catherine's presence in our organization.



B I O G R A P H Y

Catherine Carmack (1957-2003) professional cellist completed her Bachelor of Music from University of British Columbia before studying with Jacqueline Du Pre in England. In the past 30 years Catherine has performed, taught and conducted in Western Canada, with several of her high school ensembles taking first place in international competitions. She was an early advocate of the influence of music on the brain, which led to a year of post-graduate research at Cambridge University in 1993. A gala recital presented by Catherine's cello students celebrated the 35th anniversary of her music studio in North Vancouver Canada in 2001. Catherine was the inspiration behind the Cambridge Music Conference and performed the closing music of this three year initiative in August 2003 with a concert of cello music accompanied on piano called 'Voice of the Spirit'. When Catherine performed 'Voice of the Spirit' at the Cambridge Music Conference this year, a positive personal encounter with Nigel Osborne (composer and Reid Professor of Music at Edinburgh University) confirmed Catherine's own concern for meeting the needs of traumatised children exposed to violence in war-locked zones. Catherine had already planned to work at the Summer Music Camp in the Balkans with Nigel Osborne in August 2004.

An excerpt from:

The Voice of a Spirit
A Tribute to Catherine Carmack (1957-2003)
by Carolyn Roberts Finlay

This afternoon, I want to pay my tribute to Catherine's voice, not her speaking voice, but her musical voice, the voice one heard when she played the cello.

When we played our concert "Voice of the Spirit" this past summer in England at the Cambridge Music Conference, one of the places where we performed was Ely Cathedral, a 12th century cathedral of magnificent and massive proportions. We played in the south transept, or arm, of the cathedral, that is, to the right of the huge central nave. Chairs were ranged about us in a semi-circle, and we were pleased with the size of the audience. Those of you who have been to the great cathedrals of England or Europe know how extraordinary the acoustics in them are. Sound rolls and soars within these massive stone walls and corridors. It seems to acquire a tangible physical quality as it moves up to the furthest reach of the towers and then falls back down and returns to you again. To be the agent of that circularity of sound was amazing enough in the moment, but when we stood to take our bows, we were astounded to see that the audience had more than doubled, and now included people sitting in the chairs set up in the nave, or central part of the Cathedral. What had brought them all there? Catherine was amazed, but we should not have been surprised. What brought them all there that afternoon was the same thing that has brought all of you here today - it was Catherine's voice, the voice of Catherine on the cello. What is it that those people heard?

We all know that it is to catch the wind to try to describe a sound using words. But if I try to tell you some of what Catherine brought to her playing, then perhaps you might hear an echo of something like what drew all those strangers to her that afternoon.

During the past several weeks, Catherine was reading Barry Green's latest book, *The Mastery of Music* (NY, 2003), in which he associates different instruments with different emotions and human characteristics. She noted to me with great satisfaction that the cello is discussed in a chapter entitled: "Passion: The Power of Love". Passion: If there were ever one word to sum up Catherine's commitment to music, this was it. She was passionate about playing music, teaching music, discussing music, listening to music and going to concerts, arguing about music, and everything associated with music. She responded passionately to music, and was passionately committed to the connections between music and its ability to give voice to the inner workings of the soul. She passionately believed - and never ever doubted that anyone could ever feel or think any differently - that music was absolutely essential to everyone's spiritual well-being and to a person's ability even to exist as a complete and whole human being. She never doubted that the study of music - one's participation in a musical life, however peripherally - was the best and most wonderful activity that anyone could be capable of. She came at the entire package of music with a zeal that was complete, utter and total. Catherine was utterly committed to her subject, her craft and her art with every aspect of her most essential and total self.





Symphony Orchestra Academy of the Pacific

IMPORTANT DATES

Application Deadline

March 1, 2004

Live Auditions

Paris, France — March 2, 2004
Amsterdam, The Netherlands — March 3, 2004
Cologne, Germany — March 4, 2004
Chicago, USA — March 9, 2004
Vancouver, Canada — March 11, 2004

Notification of Acceptance

March 20, 2004

Symphony Orcestra Academy of the Pacific

June 21 – July 3, 2004

WHO SHOULD APPLY

Advanced students and young professionals wishing to improve their skills in orchestral playing and auditioning. There is no predetermined age limit; the sole criterion for admission is musical excellence.

HOW TO APPLY

Applicants must complete and submit the following materials to SOAP no later than March 1, 2004. All forms and materials are available on the website:

1. Application form
2. Audition recording or live audition
3. Processing fee of C\$40

FEES

Tuition C\$950 (US\$730)*

Tuition includes all orchestral rehearsals and performances, masterclasses, private lessons, seminar on preparation for orchestral auditions, faculty demonstrations and lectures, plus all concerts.

Accommodation & Meals C\$1080 (US\$829)*

Fees are based on shared hotel rooms and include three meals per day and transportation between housing and venues. Single-occupant rooms are available for an additional fee.

Application Processing Fee C\$40 (US\$31)*

The application processing fee is non-refundable and will not be credited to any other charges.

*All fees are payable in Candian funds – US \$ estimates included for comparison only

PROGRAM

The SOAP program includes orchestral rehearsals and performances, masterclasses, private lessons, preparation for orchestral auditions, faculty demonstrations and lectures and all festival concerts.

Proposed 2004 Concert Programs

WEEK 1

Arthur Arnold, conductor
Beethoven – Symphony no. 2, op. 36, D major
Rachmaninoff – Symphony no. 2, op. 27, e minor

WEEK 2

Arthur Arnold, conductor
Sally Anne Russell, mezzo soprano
Schumann – Manfred Overture, op. 115
Alban Berg – Sieben frühe lieder
Berlioz – Symphonie Fantastique, op. 14

e v e n o c a l e n d a r

Seller Strings, Toronto's outstanding Chamber orchestra, Mayumi Seiler, violin and leader, with Carina in the cello section is performing with music in the morning Tuesday to Friday March 2-4, 2004, at the Vancouver Academy.

Cellist Steven Isserlis is collaborating with musica intima, an outstanding Vancouver choral ensemble, on May 4, 2004, 8 pm in the Chan Centre. They will be playing works by Bach, John Tavener and a world premiere by Vancouver composer Jocelyn Morlock.

Carina Reeves will be performing the Elgar Concerto for Violincello and Orchestra with the Vancouver Philharmonic Orchestra on May 29, 2004, at 8 pm, Concert is at Shaughnessy Heights United Church, on 33 and Granville. Tickets available at the door.

I wanted you to know about an upcoming radio broadcast by the Vancouver Piano Trio. We will be performing on the show 'North by Northwest' on CBC Radio am (690am) on Sunday Feb. 8 between 8am and 9am. We are playing Beethoven's "Ghost" Trio, Op. 70 No. 1, and a trio by Jean Francaix. We recorded the concert with a live audience at the home of our pianist, Ken Broadway on Jan. 29. I enjoyed meeting the host of the show, Cheryl MacKay; she's from PEI and studied with my dad at Mt. Allison University in my hometown of Sackville, N.B.

Cheers, Heather Hay

o o o

Adrian Brendel, cello & Alfred Brendel, piano

April 13, 8:00 pm at the Chan Centre; Brahms F+ Sonata for Cello and Piano.

Yo Yo Ma – May 17, 8:00 pm at the Orpheum; Haydn C Major Concerto and Dvorak B Minor Concerto.

From The Violoncello Society of London Newsletter

From our Honorary President Ralph Kirshbaum:

There is something uniquely exciting about a "beginning", infused as it is with a sense of adventure, the willing exploration of the unknown, the awesome wonder of imagined and untapped potential. Many of us have experienced these feelings with the birth of a child, the start of a new phase of life, the unfolding of a cherished project.

In that spirit, I add a personal welcome to each of you as members of the nascent Violoncello Society of London. This is definitely a "beginning". As such, it offers an opportunity for each member to share in and influence the kind of adventure to be savoured, the nature of the exploration to be undertaken and the shape of the potential to be unleashed by this new society. To quote Dryden, "By viewing Nature, Nature's handmaid, Art, makes mighty things from small beginnings grow."

We can all be a part of that development, evolving from the simplest and most instinctive of beginnings. I am pleased to serve as your honorary president, especially so as I know what a wealth of ability, passion, energy and curiosity is vividly alive in the world of cellists in Great Britain. The potential for an exciting and productive society—along with the pleasures of joining together for the sheer fun of it—is enormous. Here's to our shared adventure, and to the discoveries that lie within.

From our Co-Chairs Keith Harvey and Selma Gokcen:

It is with great pleasure that I, together with my colleague and co-chair Selma Gokcen, take this opportunity to extend a warm welcome to all members of the Violoncello Society of London.

We are delighted that Mstislav Rostropovich has graciously agreed to be our honorary patron, Ralph Kirshbaum our honorary president, and Steven Isserlis our artistic adviser.

Together with a board comprising many of this country's most distinguished cellists, our aim is to promote prestigious events covering all aspects of cellistic activity.

Our inaugural afternoon and evening of performances at the Wigmore Hall on Sunday 9th November promises to be a stellar occasion and an unmissable cello spectacular.

From our Artistic Adviser, Steven Isserlis:

Cellists are, as a rule, a friendly lot. They tend, as it were, to hunt for notes in packs (as opposed to violinists, who rarely seek each other's company unless professional necessity forces them to do so - or violists, who are far too busy trying to understand the jokes being made about them to have time for such trivialities as socialising).

So I am delighted that this new Cello Society is being formed in London; it should prove to be not only very useful, but also a very pleasant forum for us cellists to get together and discuss the many matters pertaining to our cherished wooden partners. I wish it every success, and much mellow cello fellowship.

Find Love For The Music - The Nelsova Method, Zara Nelsova

(continued from October, 2003 Newsletter)

Scales: Scales are excellent exercises. Heifetz practiced them for one hour everyday. They should be practiced without vibrato and with a crescendo to the top (usually four octaves). Do all keys, as well as chromatic scales.

Exercise: one note to a bow with full bow staccato, then four to a bow, then eight, etc., then spiccato up and down five times without stopping. Another excellent exercise is fingered thirds, in thumb position, preferably in double stops.

Methods of Work:

The correct way to practice is with concentration, where you shut everything out, even if you have to do it every moment. Nothing can be achieved without it. It is also very important that you love the music. Greatness cannot be attained unless you love what you are doing.

Strive for perfection as much as possible. Never postpone to tomorrow what you can do today. Never settle for second best. Develop a plan of work and stick to it — never miss a day.

Some samples of work:

1) Find the musical content as a whole, not just in your own part. When you are sure of what you want to do musically, then start to mark fingerings and bowings. Never mark just for convenience.

2) The way to perfect a difficult passage is to first determine why it is difficult or awkward. It could be a change of position, or crossing of a string, or other reasons. When you find the weak spot, correct it — either by a different pattern of fingering or change of bowing. Improve your coordination — practice getting into the awkward moment, and how to get out of it.

3) Always work on difficult passages just below tempo, never at full speed. You will never acquire complete control if you don't build a solid foundation. Keep this slower tempo until you feel in perfect control. On no account should you experiment to see if you can play it up to speed.

4) Go over difficult passages mentally, away from the instrument. This will enable you to develop a perfect control much more quickly.

5) Find love for the music, no matter what. You'll never achieve greatness on your cello unless you love playing it.

Amelia Borton, who studied under Cameron Love in Regina and played in the Regina Symphony Orchestra, has completed her third year in Cello Performance at the University of Manitoba under Paul Marleyn.

Coast String Fiddlers Present THE 4th ANNUAL SUNSHINE COAST SUMMER SCHOOL OF CELTIC MUSIC

The Sunshine Coast Summer School of Celtic Music is sponsored by the Coast Spring Fiddlers Association, a non-profit society which is committed to promoting the understanding and learning of traditional music through the support of fiddle instruction and related activities. Volunteers organize the summer school, concerts, workshops and the Coast String Fiddler fiddle clubs. Our aim is to provide players of all backgrounds and levels the opportunity to learn in a non-competitive environment and to be able to take advantage of playing with others. We fully support family involvement.

REGISTRATION FEES:

Payment can be made by cheque or money order mailed to: The Coast String Fiddler Association, PO Box 1398 Gibsons BC V0N 1V0

Received on or BEFORE Apr 30/04:

Adult \$230 Cdn/Child (6-18) \$185 Cdn

Received AFTER Apr 30/04:

Adult \$260 Cdn/Child (6-18) \$210 Cdn

NOTE: All registrations required by June 18, 2004.

Discounts: For the second and each adult or youngster deduct \$25.00 from the total fees.

Children aged 6 and under must be accompanied and supervised by an adult.

Natalie Haas: At 20, cellist Natalie Haas is already a seasoned performer, recording artist and teacher. Over the past 4 years she has joined master Scottish fiddler Alasdair Fraser for festival and concert appearances in Scotland, France and throughout the US. Currently she is a student of Fred Sherry at the Julliard School in New York City. In addition to having extensive classical music training, Natalie is accomplished in a broad array of fiddle genres. Her musical journey found purpose when she fell in love with Celtic music at the Valley of the Moon Scottish Fiddling School at age 11. Inspired and encouraged by director Fraser, she began to investigate the cello's potential for rhythmic accompaniment to fiddle tunes. Natalie performs as guest artist on Fraser's latest recording, Legacy of the Scottish Fiddle, Volume 1 and she collaborated closely with Fraser and renowned Scottish dance pianist Muriel Johnstone on the yet-to-be-released Volume 2, on Culburnie Records (www.nataliehaas.com)

A History of the Rocooco Variations

Seattle Violoncello Society member John Mattern is writing a doctoral dissertation at Indiana University regarding the *Rocooco Variations*. To recognize his work and the interest it stimulates, the Cello Society is including the following short article. It is the foreword to the edition by A. P. Stogorski, cellist of the Moscow Conservatory and brother of Platonov. The edition was written from the original manuscript and is different from the traditional edition most are familiar with. The translation is by Dr. James West, Professor of Slavic Languages and Literature at the University of Washington.

Chaikovskii composed the *Variations on a Rocooco Theme* in Moscow in December 1876. In a letter to his brother dated December 15th, 1876, the composer wrote: "I am writing a set of variations for cello and orchestra."¹ Chaikovskii showed a study for the *Variations*, scored for cello and piano, to V. F. Fitzenhagen, cello professor at the Moscow Conservatory, to whom the work is dedicated. The original text of the accompaniment underwent some changes as the composer worked with his editor, and these changes were included in the manuscript of the score.

After Chaikovskii had finished the score of the *Rocooco Variations*, a fresh copy of the piano accompaniment was made from it.² The manuscript of this piano part is in the copyist's hand, but its authority is beyond question, since there are notes made on it in Chaikovskii's hand.

The first performance of the *Variations on a Rocooco Theme* was given in Moscow by V. F. Fitzenhagen, with N. G. Rubinstein conducting, on November 17th, 1877, in the third symphony series of the Moscow Musical Society.

Chaikovskii went abroad on October 2nd, 1877, entrusting to Fitzenhagen the supervision of the publication of the *Rocooco Variations* by the house of P. I. Iurgenson.

Fitzenhagen made considerable use of the use of the discretionary power he had been given, and produced what was in effect a new version of the *Rocooco Variations*, altering significantly the form, the tonality and the structure of the cycle as a whole.

In October of 1878 Iurgenson published the reduction of the *Rocooco Variations* for cello and piano, edited by Fitzenhagen, but without his name on the title page. Only in November of 1879 did Iurgenson publish the score and parts, in a form identical to the piano reduction he had brought out in 1878, and it is in this form that the piece became widely known.

There are thus two versions of the *Variations on a Rocooco Theme*: the first is Chaikovskii's manuscript of the score, and the piano accompaniment authorized by him; the second is the score and piano accompaniment edited by Fitzenhagen.

The present edition is based on the authorized piano accompaniment of the *Rocooco Variations*. The violoncello line in the piano score is in the form edited for performance by Fitzenhagen.

In the separate cello part the bowings and slurs, and also the tempo and dynamic markings in brackets, are those of the present editor.

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Made by Eberhard Meinel in Germany, 1991.

\$4,500.00

(valued at \$5,000)

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Summer String Academy

July 26 to August 7
2004

For students of violin, viola, and cello.
Master classes, lectures, private instruction,
orchestra rehearsals and concerts.
Competitions
Full Program and Audit Options

- Malcolm Forsyth**
Composer & Conductor
- Sergiu Luca**
Violin
- Paul Marleyn**
Cello
- Susan Archibald**
Piano
- Christine Prince**
Viola
- Dolores Vann**
Violin
- Stephen Shields**
Piano

An Adventure in Strings

The focus of the 2004 Summer String Academy is very much on performance, both in the solo field and in ensemble.

Students will enjoy a busy schedule of instruction, rehearsal, and performance with faculty of the Victoria Conservatory of Music and distinguished guest artists Malcolm Forsyth, Sergiu Luca, Paul Marleyn, and Susan Archibald.

Students in the Full Program will attend master classes, daily orchestra rehearsals, and regular evening lectures and concerts. They will also receive a private lesson with a member of the faculty. (Private lessons with Maestro Luca are on an "extra-fee" basis and must be arranged directly with Mr. Luca.)

Students in the Full Program may also participate in optional solo and concerto competitions. Winners will be awarded tuition scholarships to Summer String Academy 2005.

All students accepted into the Full Program will participate in the Academy Orchestra. Selected students will share the stage in public performance with cellist Paul Marleyn on July 30, with Sergiu Luca on July 31, and with the Summer Academy String Orchestra under the baton of Malcolm Forsyth.

Participants in the Full Program should be of intermediate to advanced level and should have some orchestral experience.

Students who are not at this level may register for the Audit Program. Although auditors cannot play in the orchestra and master classes or attend private lessons, they will have access to all scheduled events, including master classes, lectures, orchestral rehearsals, and the wonderful concerts of the 2004 Sounds of Summer String Series.

Fee Schedule

All fees are in Canadian funds.

Full Academic Program: \$800. Includes participation in master classes, a private lesson, two weeks of orchestra, lectures, concerts, and special events. Full access to practice studios. Excludes private lessons with Sergiu Luca. Includes \$50 non-refundable application fee.

Audit Program: \$300. Includes attendance at all scheduled events, receptions, master classes, lectures, orchestral rehearsals and concerts. Ideal for the audience holiday and for students who may not be quite at the performance level. This is a non-participation pass. Auditors cannot play in the orchestra and master classes and do not have access to private lessons. Includes \$50 non-refundable registration fee.

Day pass: \$25. Includes non-participating attendance at all master classes, lectures, orchestral rehearsals and/or concerts held on a single day.

Single event pass: \$10. Allows attendance at any one event such as a master class, orchestral rehearsal, or lecture. Not valid at public performances.

Application Information

Full Program. Applications for the Full Program, including audition materials, should be received by April 30, 2004. Successful applicants will be notified by May 15. Late applicants will be considered, but only as space allows. Please send:

1. The completed application form
2. \$50 non-refundable Application Fee* in Canadian funds
3. Repertoire list of recent solo, chamber, and orchestral works studied and/or performed.
4. A clearly labeled high quality audio tape, CD, DVD, video CD, or VHS videotape that includes the following:
 - a) A concerted work with piano accompaniment (max. 12 minutes)
 - b) One movement from a Bach solo sonata/solo suite, (max. 10 minutes)
 - c) Optional Concerto Competition Repertoire: the first movement of a concerto including codenza (with piano accompaniment). See web site or contact Registrar (registrar@vcm.bc.ca) for list of repertoire choices.

If you are accepted into the program, you must secure your space by submitting the remaining balance of \$750 no later than May 31, 2004. After your fees are paid, you will receive details of required orchestra repertoire, which must be thoroughly prepared by July 26.

If you would like your audition materials returned, please enclose a self-addressed padded envelope with adequate postage to cover cost of mailing (Canadian postage, please).

Audit Program.

1. The completed application form
2. The full Audit Program Fee of \$300 (\$50 non-refundable Registration Fee* and audit fee of \$250)

Day Passes, Event Passes, and Concert Tickets: These may be pre-ordered or purchased later from the Conservatory. To pre-order tickets, please provide details and payment with your application. **All passes and tickets are non-refundable.**

String Academy Refund Policy

Requests for refunds or credits will be considered only for serious medical reasons or in the case of family emergency. Supporting documentation must accompany the written request for refund or credit. The request must be received by the Registrar before the start of the program, or within 24 hours if the emergency happens after the program has started. Refunds or credits will not be considered in any other circumstances. Application and Registration Fees are non-refundable. Full refunds will be provided for any program cancelled by the Conservatory.

*The \$50 non-refundable Application Fee/Registration Fee is also your Registration Fee for the Conservatory's 2004-5 academic year; no additional Registration Fee will be payable for studies taken between July 1, 2004, and June 30, 2005.

Financial Assistance: Some limited bursary assistance may be available for students in the Full Program. Applicants must comply with all deadlines and requirements. Please submit a letter with your application outlining your request. Late applicants and those in the Audit program will not be considered for financial assistance.

Accommodation: Out-of-town students are responsible for making their own accommodation arrangements. Reasonable rates are offered at the residences at the University of Victoria. For details see <http://housing.uvic.ca> or phone (250) 721-8395. To learn more about housing options, see www.summermusicacademy.org/housing.htm.

REGISTRATION FORM

NEW DIRECTIONS CELLO FESTIVAL 2004

Lawrence University, Appleton Wisconsin

June 25 - 27, 2004

- Entire Festival Package (postmarked by March 1) 200 ____ +
(includes fees for all workshops, jam sessions, concerts, etc.)
- Entire Festival Package (postmarked after March 1) 250 ____ +
- Young People's Cello-Bration ages 8-16 (9-3 Sat. only incl. pizza lunch) 50 ____
- One Day - Friday and/or Sunday (circle one) (all events & concert) 75 ____
- One Day - Saturday (or any 24 hr. period all events & concert) 120 ____
- Individual Evening Concert Tickets
No of tickets ____ x \$15 ____ x \$10 students ____ x \$4 (under 12) ____
Specify days (Fri.6/25, Sat.6/26, or Sun.6/27) and # of tickets _____

Discounts (circle) Full Time Students / Seniors / NDCA members ^ Ticket total _____
subtract 10% _____

+ some limited scholarships are available

Subtotal _____
NDCA Membership ^ (see below) _____
Final Subtotal _____
TOTAL PAID NOW * _____
TOTAL DUE AT FESTIVAL _____

Please complete the information below

Name _____ Day phone () _____
Address _____ Evc. phone () _____
E-mail _____

Please send check or money order (US funds) payable to NDCA
Or use your credit card (MC/Visa/Discover)

Card No. _____ Exp. Date ____ / ____

Cardholder's Signature _____

Mail to: NDCA, 501 Linn St., Ithaca, NY 14850-3764 or fax with credit card info: (607) 277-1686

QUESTIONS? (607) 277-1686 or toll free (877) 665-5815

<info@newdirectionscello.com>

www.newdirectionscello.com

Upon receipt of your registration, we will send a confirmation and information about meals and lodging (including dorm rooms and nearby hotels), as well as travel information. Meals are available in a campus dining hall. These can be purchased in a block for the duration of the festival (lunch Friday through lunch on Sunday) for a reasonable set price. There are also a number of good choices of restaurants and convenience stores near by.

* Payment options for the New Directions Cello Festival: Please pay in full or at least 1/2 of total now. Balance will be due at the festival. Refunds minus a \$35 fee will be issued until May 1. After May 1 no refunds will be available.

^ If you would like to become a member of the New Directions Cello Association (or renew) simply add your annual membership amount on the line above "Final Subtotal." Regular Membership \$15, Student \$10, Limited income \$5, Regular Foreign Membership \$20, Supporting Member \$25 or more. Members can take the 10% discount on the festival above. For more info see joining at <http://www.newdirectionscello.com/join/join.htm>