

# Newsletter



# Vancouver Cello Club

MAY 1996

Editor: Judith Fraser

President:	Ian Hampton	939 Ioco Road, Port Moody, V3H 2W9
Secretary:	Ernest Collins	1407 Haywood Ave., West Vancouver, V7T 1V5
Treasurer:	Judith Fraser	210 - 235 Keith Road, West Vancouver, V7T 1L5
Past President:	Audrey Piggott	
Executive:	Kristi Armstrong, Lee Duckles, Heather Hay, Rebecca Wenham, Jean Ireland	
American Cello Council Delegate:	Judith Fraser	

### MEMBERSHIP RENEWAL FOR 1996-97

Membership subscriptions are now due, please send to:

Judith Fraser, Treasurer  
210 - 235 Keith Rd.  
West Vancouver, BC V7T 1L5

Please enroll me as a member of the Vancouver Cello Club:

NAME: \_\_\_\_\_

PHONE: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

Contributing Membership (over \$25)	
Sustaining Membership.....	\$ 25.00
Family or Individual Membership.....	\$ 20.00
Student.....	\$ 15.00
Out-of-Town Membership.....	\$ 10.00
Donation to Scholarship Fund.....	\$ _____
Donation to Performance Fund.....	\$ _____
Donation for General Purposes.....	\$ _____

## ANNUAL GENERAL MEETING

JUNE 24TH (MONDAY)

7:30 P.M. VANCOUVER ACADEMY OF MUSIC

Please make a real effort to attend.  
We have lots of exciting announcements.  
We want to introduce all our young winners.  
We want to hear all your ideas !!

WINE AND CHEESE



### CELLOFEST NO.2 AT BANFF

November 8th, 9th, 10th 1996

The Banff Centre for the Arts is once again sponsoring a fantastic weekend for BC and Alberta cellists. Yes! I'm looking for fathers to drive - with large vans! - more details in the fall newsletter. Pay your dues, so you can participate, perform, get inspired, have lessons with Kadz, Fraser, Bardston and absorb wonderful musical ideas from .....?



### VANCOUVER YOUTH SYMPHONY ORCHESTRA AUDITIONS

May 13th to June 1st 1996

VYSO (604) 737-0714

Jr. Introductory Strings  
Jr. String Orchestra

Intermediate Symphony Orchestra  
Senior Symphony Orchestra



### VANCOUVER ACADEMY OF MUSIC & S.K. LEE COLLEGE

1270 Chestnut St. 10:00 a.m. - 2:00 p.m.

Sunday, May 26, 1996

GARAGE SALE (604) 734-2301

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1270 Chestnut St. 10:00 a.m. - 2:00 p.m.

Sunday, May 26, 1996

GARAGE SALE (604) 734-2301

Congratulations to three of the winners in the **4th Annual Senior Secondary Competition** (Strings)

Winner (1st) Bjorn & Lori Hareid Scholarship (\$1,000)  
Michael & Mary Shields Scholarship (\$500)  
Loyal Protestant Ass'n Scholarship (\$500)

*Emily Kyme*  
*Rebecca Wenham*  
*Eric Kim*



**The Competition for the Caroline E. Riley Scholarship**

will be held May 20th, 1:30 p.m.  
Burnaby South High School

This year there are 4 contestants - the most ever, and it will be judged by *Lee Duckdes* and *Ian Hampton*



Congratulations to **Morag Northey-Taylor** and husband Christopher on the birth of a daughter Bronwynne, March 7th in Calgary. (editor's note: I recently adjudicated the Junior Strings - 5 days - for the Calgary Kiwanis Festival where I listened to a remarkable collection of cellists, 6-year old bass players, 8-year old violists, superb young string orchestras (5) and had a great time. The standard of string playing in Calgary is unbelievably high and there are lots of them! Bravo to cello teachers that I know about: *John Kadz*, *Tom Mirady*, *Dorothy Bishop*, *Morag Northey*. I also did a 3-part workshop for Morag, after the Festival, in her newly reconstructed (by husband Christopher) garage studio - Broadview Cello Studio. Managed to also have breakfast with an old adult student *Dave Watt*, still "having a go" while facing his last year in education at U of C - and another breakfast with *Amanda Forsyth*, principal cello of the Calgary Philharmonic. Amanda recently premiered a cello concerto written for her by her father, composer Malcolm Forsyth, with the CPO, repeated it here in Vancouver with the CBC Radio Orchestra, and will be recording it (CD) with the Edmonton Symphony.



Congratulations to **Shauna Rolston** (recently in Vancouver to adjudicate for our Kiwanis Festival) for her recently released CD Elgar Cello Concerto (1919) and Saint Saens Cello Concerto No.1, Op.33, encores by Glazunov, Tchaikowsky and Popper - Calgary Philharmonic CBC Records SMCD5153. Classic CD (April 1996) - England says "Shauna Rolston is a name to watch for - her recording of Elgar's Cello Concerto is worthy to stand alongside Jacqueline du Pre's classic account".



While in Calgary I had a long chat with cellist, teacher, lecturer, and herbalist *Dorothy Bishop* about her marvelous book "The Musician as Athlete" - Alternative Approaches to Healthy Performance.

KAVA Publications  
ISBN 0-9695590-0-3

Available in Vancouver  
at Banyan Books

Dorothy's earlier injuries pushed her beyond the available medical advice to learn about physiology, herbs, nutrition and healing Arts. Briefly, Section I deals with healthy body functions & problems performers may encounter; Section II deals with nutrition and diet; Section III discusses herbs - both from maintenance, therapy and seeking professional advice points of view; Section IV presentation of ideas to help with emotional issues, mental blocks, injuries. - - It's an excellent book and I recommend it.



On the subject of printed matter, in "Strings" Magazine Sept/Oct.'95, there is a first-class article "Fun with Chamber Music" - Sheila Nelson's Compositions for Students. I have long used her "Tetratunes" (B & H), but discovered here that it is also published for violin, viola and double bass. This little book consists of two parts with LH on 1 string and RH has a simple accompaniment. The kids love the titles (i.e.) choo chug-a-chug. Other great books: "Right from the Start" - for all string instruments with piano accompaniments; "Piece by Piece" - solos to follow the previous book; "Technitunes" for specific problems; "Key tunes" with more musical challenges; and a series of books for chamber music including "Together from the Start", "Tunes for My String Quartet", "Quartet Club" (Vol. 1 & 2), "Tunes for My String Trio", "Paris", "Threes", "Fours", "Tunes for My Piano Trio", "Tunes for My String Orchestra", etc. These works are excellent individually or in groups. Publishers: Boosey & Hawkes.

The Vancouver Cello Club would like to congratulate **Andrew Pearce** on his recent successful audition for the cello section of the Boston Symphony. Andrew and his violinist wife Sari will leave for Boston the beginning of September, after a busy summer schedule for Andrew, including New York, a month' tour in Japan and a brief period at Courtenay Youth Music Centre. Andrew has been a member of the Vancouver Symphony Orchestra, on the faculty of the Vancouver Academy of Music and an active chamber music musician and organizer. The Pearces will be missed here in Vancouver, but we wish them luck in their new musical circles.



Audrey Piggott  
90th Birthday

The VCC and the VAM had a great gala celebration for our Past President, **Audrey Piggott's** 90th birthday on March 29th. After a wonderful recital by *Robert Bardston* (with pianists Allen Stiles and Silvia Fraser), *Lee Duckdes* led six celli from the VSO in the world premiere of *Sean Varah's* "Divertimento" for six celli commissioned for this occasion by the VCC and then a special surprise for Audrey - a performance of one of her 4 songs for voice and 8 celli, "Friendship" in which versatile *Bob Bardston* sang and celli *Timothy Bartsch*, *Lindsay Burrell* & *Judy Fraser* were added. Audrey gave a most marvelous speech of thanks after *Jerry Gerbracht*, music director of the VAM presented her with a plaque in honour of the occasion. (I would like to thank especially *Lee* and *Jean Ireland* for their extra help. - editor).



**Rebecca Wenham** has been accepted to study at Harid Conservatory in Florida in September. She will join **Amy Laing** (2nd year) and 2 other Canadian cellists from Toronto. **Jeehoon Kim** received his B.M. this month at Harid and will continue his studies in a Masters Program at Yale with **Aldo Parisot**.

**Jennika Anthony-Shaw** has been accepted in the music degree program at McGill.



**SUMMER CAMPS**

Shawnigan Lake Music Holiday - for adults and families July 21 - 28 West Coast Amateur Musicians \$475.00 per week	<b>Robert Bardston</b> , cello (604) 980-5341
Pacific Chamber Music Camp July 29 - August 9 York House School \$350.00	<b>Heather Hay; Audrey Nodwell</b> , Cello (604) 732-6436
Young Artists Experience July 28 - August 11 Whistler Centre for Business & The Arts \$650.00	<b>Pierre Djokic</b> , Cello (604) 932-8310
Fort Festival Summer Music July 29 - August 2nd Walnut Grove Sr. Sec. Sch., Ft. Langley \$130.00	<b>Ian Hampton, Judith Fraser</b> (604) 534-2848
Chamber Music Institute July 7 - 28 Olympic Music Festival \$1,300.00 (U.S.)	Philadelphia String Quartet <b>Diane Farrell, Carter Enyeart</b> , cello (206) 523-1554
Courtenay Youth Music Centre July 5 - August 4th \$525 (R & B)/ 1 wk. - \$1,300 (4 wks)	<b>Andrew Pierce, Tom Welbe, Jeehoon Kim</b> (604) 338-7463

Cello Master Classes Kronberg, Germany September 26 - October 2nd  International Academy of Chamber Music, Königsteiner Strasse 5, D-61476 Kronberg - Tel. 06173-9500 85 - Fax: 06173-9500 86 DM 200 - audit Masterclasses DM 350 - participant Masterclasses	<b>Frans Helmerson</b> (Sweden) <b>Arto Noras</b> (Finland) <b>Boris Pergamenschikow</b> (Germany)
Summer String Fling August 1 - 3 Boston, Mass. \$250 (U.S.) plus \$25 (U.S.) registration; Housing \$80 (U.S.)	Berklee College of Music  (617) 266-1400; Ext. 296

I've a 7-year old student, an old soul in a young body, Misha, who amused me the other day with his reply to my question "Why are your scales not so good?" - "Well, . . . the spirit of the 'cello, who lives inside me, is kind-a bored today!"



Recently in Calgary, I asked a class of 6 and 7-year old violinists if they ever listened to violinists on the TV, CDs, etc. in order to decide what kind of sound they liked. One hand shot up and young Timothy shouted: "I really like 'Iceberg' Perlman!!"



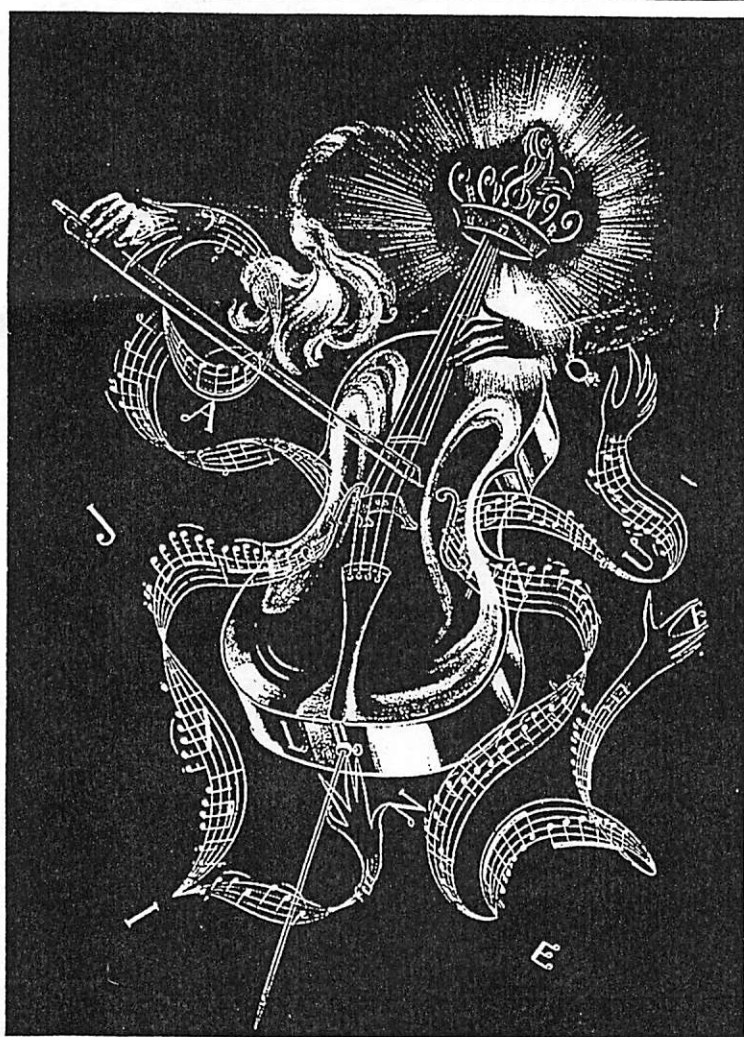
This is for string players who want to develop improvisational skills in jazz, rock, blues and country. Classes include: harmony, theory applied to your instrument, ear to hand co-ordination, contemporary string styles, and string quartet coaching.

#### New Directions Cello Festival

Happening concurrently at Berklee will be the second annual New Directions cello Festival featuring two days of nonclassical cello workshops, performances, and interaction with some of today's top cellists in jazz, folk, blues, avant-garde, Latin, rock, and other styles.

Learn about improvising in different styles on your instrument. Jam with other cellists, violinists, and violists from the Berklee Summer String Fling. Experiment with electric cellos, learn how to amplify your instrument, and how to incorporate electronics into your playing. Performers will include Mark Summer of the Turtle Island String Quartet, Matt Brubeck, and Erik Friedlander.

For more information about the New Directions Cello Festival, please contact Chris White, 501 Linn Street, Ithaca, New York 14850; (607) 277-5372; Fax: (607) 273-4810.



THIS engraved glass panel has been installed in the new Jacqueline du Pré Music Room at St Hilda's College, Oxford. *Jim McCue* writes. It was engraved by Laurence Whistler (who has just celebrated his 84th birthday) and his son Simon, a viola player who occasionally played with du Pré.

The staves of music, engraved by Simon, show passages from her repertoire, including Brahms, Dvořák, Saint-Saëns and the Elgar concerto which she made her own. Laurence

Whistler's design omits inessentials, such as du Pré's facial features. The musician is no more than a head and arms. The instrument itself has become her body, as she became an embodiment of the music. The glow of the cello, the sparkle of the crown and sensuous tresses evoke the warmth of her performances, while the ribbon of staves suggests the dance of the music and the different styles of playing, sometimes smooth, sometimes abrupt and jagged.

**Matthew Brubeck (M.B.):** I was encouraged to improvise on the cello, but I think I surprised everyone that I wound up being an improviser. I was already learning some jazz piano rudiments from my dad when I started playing the cello - I think that my dad thought I would naturally become a classical musician. The funny thing is that he was not disappointed, but rather relieved. All my other brothers, who are substantially older than me, were involved in various rock and jazz projects, and were therefore experienced in the trials and tribulations of that part of the business. I think my dad always viewed the classical career as completely artistically worthy without the hassles. I was going to be the levelheaded and realistic one - but proved him wrong! Now I think he is excited about what I'm doing.

**CCI: Is most of your playing jazz oriented these days, or do you do other types of gigs as well?**

**M.B.:** My main classical focus is the Berkeley Symphony. We specialize in 20th century music. I am writing a piece for the BSO, so that naturally keeps me interested. Occasionally I'll work up a program of cello & piano sonatas for local concert series. I also play in the Clubfoot Orchestra. We write and perform scores to silent movies. The last film we did, "Pandora's Box", is substantially through composed. It is a great challenge to integrate all my skills. In one scene I'll be part of a cabaret band in 1929 Berlin, the next playing funk with 12 tone rows, the next playing quarter tones imitating a N. African string instrument. Another band I play in, Oranj Symphonette, specializes in doing Mancini, Bacharach etc. in a very post modern free-wheeling fashion. Perhaps "reverent irony" might sum up our stance.

**CCI: How long have you been collaborating with guitarist David Widlock?**

**M.B.:** Since 1988. In '91 our first CD "Really" came out on the German label Jazzpoint. Our second CD "Giraffes in a Hurry" is still available in stores on the English label B & W. We are currently recording again - this time with the hope of selling to a US label. We also have a quintet with sax, bass, and drums where I double on piano.

**CCI: How much teaching do you do?**

**M.B.:** I used to teach at San Jose State. I taught jazz history, composition, jazz piano, ethno-musicology, you name it. Eventually I quit, so I could pursue my own goals. I really enjoy teaching, but I am also aware that there is a lot to do in life, and I needed to put a lot of that energy that I put into others into myself.

**CCI: Have you done much recording or performing with your father or brothers?**

**M.B.:** I have recorded on the CD with my dad and brothers, "Quiet as the Moon" on MusicMasters. We are all currently working on a project for Telarc that includes my brothers Darius, Chris, and Dan. In November we all participated in the Dave Brubeck 75th Birthday Concert with the London Symphony followed by concerts in Vienna and Graz. I have never been a member of my dad's regular working band. I think that we both recognize that I need to focus on my own goals, and when we work together on some specific project, then we enjoy that too. I have a similar working relationship with my brothers as well. One such collaboration was with my brother Darius and Indian bansouri player Deepak Ram which resulted in the "Gathering Forces" CD.

**CCI: What are some of the strengths or weaknesses of the cello as a jazz or improvising instrument?**

**M.B.:** The main weakness of the cello as an improvising instrument is its volume. It may be the most universally adored instrument for its tone, and the most difficult to bring out in the mix. Not all of this is the cello's fault of course. A lot of improvisers play too loud or too busy. It is best to work with people who understand the inherent volume and range limits of the instrument. That's why I have gravitated toward the cello and guitar duo. With the minimal amount of amplification the instrument can be completely balanced. Once you can hear the damn thing, the cello is an incredibly versatile instrument. It can play very convincing bass lines, play

Excerpt from "Cello City Ink" Newsletter of the New Directions Cello Association Spring / Summer 1996:

"INTERVIEW: **Matthew Brubeck**

received his B.A. and M.M. degrees from Yale where he studied with Aldo Parisot and Anthony Davis. Brubeck has taught at San Jose State Univ. and is a member of the Berkeley Symphony. He has also performed and recorded with his father Dave Brubeck and with Tom Waits. since 1988 he has been collaborating with guitarist David Widlock, with whom he has made 2 CDs.

**Cello City Ink (CCI):** Growing up in a jazz household, were you encouraged to improvise on the cello during your early years of studying the instrument?

chords in a range that sustains and can voice easily with other instruments. And it plays melodies right in the same range as the human voice - therefore it is a natural melody instrument. No matter how good the amplification set up, the louder the cello is amped, the less it sounds like the genuine article. I have decided that for certain projects the acoustic cello just doesn't work, that is why I had Eric Jenson build me a solid body electric cello.

I also expanded the range (it has a low F and a high E). It sounds about as much like a cello as a Fender bass sounds like an acoustic bass. You wouldn't be fooled or confuse the two - on the other hand, a Fender produces a musically useful sound, and is better than an acoustic bass for certain applications.

As for being a jazz instrument, the cello is very expressive, and that's all you need. You just have to find players that won't crowd the expressiveness out.

**CCI: What sorts of things would you like to do with the cello in the future?**

**M.B.:** I would like to finish my piece for the Berkeley Symphony which is like an improvising concerto, but not really a jazz concerto. I would like to play this piece with other orchestras and get on the New Music circuit as a composer and an improviser.

I'd like to play more jazz in the traditional sense - with piano, bass, and drums, but there is such a shortage of venues for that kind of work. All the clubs are too noisy because they are filled with young people engaged in various mating rituals (these venues rarely have pianos) or there is the circuit of good clubs (with good pianos) that are filled with national acts. It seems that one has to get well known by playing loud, "in your face" music, and then you can graduate to playing quietly for people who will pay good money and actually listen. I don't want to be cynical about it, I think I am just being realistic. Besides the Oranj Symphonette I am working on a couple of trio projects: one with organ and drums, the other with an electric guitar/bass double neck player and drums. I have always been intrigued by the idea of switching off the "bass" and "lead" player roles.

But I will never give up playing a real cello. It's a sound that is personal and invites you in."



David Widlock & Matt Brubeck

....Prokofiev.....Continued from Page 2

In 1938, after finishing the music for the film Alexander Nevsky, Prokofiev turned to the concerto he had sketched in Paris in 1933. "The first sketches did not satisfy me," he wrote. "I clearly felt 'seams' between the various episodes, and not all the music was of equal value. After the long interruption I revised the Concerto, adding some new material." The young cellist Leonid Berezovsky was entrusted to prepare the Concerto for its first performance, and Sviatoslav Richter was closely connected with Berezovsky's initial studies of the Concerto.

The twenty-three-year-old Richter was Heinrich Neuhaus' pupil at the Moscow Conservatory, which he had entered during the previous year after deciding to devote himself to a career as a pianist. Since he had heard Prokofiev's recitals in Odessa some ten years before, Richter had seen the composer just once, shortly after Richter arrived in Moscow in 1937. "On a clear sunny day," Richter said, "I saw an unusual looking man walking toward me on the street. He wore bright yellow shoes and a checkered red-orange tie. He seemed to carry a challenging force, and he passed me like a vision. I couldn't help turning to follow his disappearing figure. That was Prokofiev."

Now, in 1938, because Richter was lodging with Heinrich Neuhaus in the same house in which the Prokofiev's apartment was, it was not unusual for him to see them. "These boys over there, such charming children... Those are Prokofiev's sons: the elder looks like him, but the younger is like a doll - simply enchanting!", Richter overheard their neighbors say. He often saw Madame Prokofiev, an elegantly dressed young woman in a dark blue beret, "with an anxious expression." Richter saw the Prokofievs at concerts, but he had not yet met the composer.

When Richter was asked to work with Berezovsky on the Cello Concerto, he accepted it like any other job, he said, in order to earn his living. I shall let Richter tell the story in his own characteristic way.

"For two solid months I used to walk several miles to Berezovsky's apartment on the sixth floor," Richter recalled later. "My attitude was purely businesslike. Although Berezovsky was pleased with the engagement, the music was obviously alien to him. He shrugged, he sighed, and he complained about the difficulties, but he practiced the Concerto diligently, and he was very nervous. I cannot say that I myself had liked the Concerto, but I felt that it was interesting to work on it."

To be continued in subsequent issues...

**Fifth American Cello Congress**

**REGISTRATION FORM**

School of Music, Arizona State University, Tempe, Arizona, May 29 - June 1, 1996



Zara Nelsova

The fifth American Cello Congress is dedicated to the honor of our esteemed colleagues, Zara Nelsova and Janos Starker.

- Congress Highlights are:
1. Master Classes
  2. Panel discussion on Careers in Cello Playing
  3. Recitals
  4. Improvisation - Jazz techniques
  5. Prepare for future generations
  6. Honoring the Past
  7. Cello Ensembles/Orchestra
  8. Cello Club Day
  9. Fun Finale

Participants of Congress (Partial listing): Janos Starker, Honorary artistic advisor, Zara Nelsova, Honorary chair, David Baker, Eugene Freisen, Bonnie Hampton, Ronald Leonard, Larry Lesser, Eleonore Schoenfeld, Feffery Solow, Irene Sharp, Paul Tobias, Laslo Varga, Cello Ensemble Saito (guest Ensemble from Japan).



Janos Starker.

Plan to play in the Congress Cello orchestra (6/1) : YES or NO  
 Plan to play in informal cello ensembles: (May 29-June 1): YES or NO  
 There will be cello solo/ensemble music exhibits for your interest.

Name \_\_\_\_\_  
 address \_\_\_\_\_ street \_\_\_\_\_ City \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

telephone (H) \_\_\_\_\_ (W) \_\_\_\_\_ fax(H) \_\_\_\_\_ (W) \_\_\_\_\_

(A) Student\* Registration: \$180, if received by March 28. (B) \$200 thereafter. (C) Daily \$55. (D) by session \*\*\$10. (E) Regular registration \$200, if received by March 28. (F) \$225 thereafter. (G) Daily \$65. (H) by session \*\*\$10

\*student ID with proof of spring semester full time registration

\*\* Daily Registration Fees do not include the May 31 and June 1 concerts. (J) Ticket sold of \$20.00 each concert.

'Check a Cello' service, held in a guarded room for a daily fee of (K) per day \$7.50 or for 4 days of (L) \$20.

I wish to register as follows:

\$\_\_\_\_\_ for (circle letters and how many each \_\_\_\_\_ For a total of \$\_\_\_\_\_ enclosed.

**Release Statement**

All registrants are required to sign the following by State Law governing the State Universities: I release the Arizona State University and its agents and employees from any and all claims, demands and causes of action on account of any injury, illness, or loss which may occur during my (our) participation in the Fifth American Cello Congress, May 29-June 1, 1996.

\_\_\_\_\_  
 Signature \_\_\_\_\_ Date \_\_\_\_\_  
 Signature of parent or guardian, if under 18 of age \_\_\_\_\_ Date \_\_\_\_\_

The above registration payment should be made and mailed to:  
 The Arizona Cello Society, Ltd.  
 1872 East Concorda Circle, Tempe, Arizona, 85282 Att: Cello Congress

Master Classes are open to ALL PROFESSIONALS as well as young students under the age of 18, who would like the advice of the distinguished group of masterclass faculty presented in the congress. Deadline of submission of audition tape and letter of recommendation is extended to March 28, 1996. Send to Esther Prince, N.Y. Liaison, Cello Congress, 340 West 55th Street, Suite 5D, New York, N.Y. 10019 Tel. 212-586-7137 weekdays.

**College Credit**

One graduate or undergraduate college credit hour is available through ASU Summer Sessions, which is one of ASU co-sponsors for the Cello Congress. Please contact Prof. T. Atsumi, Congress Director, for further information by calling: 602-965-1216  
 (The program subject to changewithout notice)

**Housing/Meals on Campus**

ASU campus housing payments should be made and mailed to:  
 Marybeth Grover, secretary designate  
 The Arizona Cello Society, Ltd.  
 1872 East Concorda Circle, Tempe, Arizona, 85282

**On-Campus Housing**

Rooms are available starting Tuesday, May 28, 1996 for your convenience.  
 Single Room \$15.00 (no more than 1 person): Double room \$20.00 (no more than 2 persons)  
 Minors (under 17) \$7.50 All rooms are in Palo Verde East ASU Dormitory. There is a free local area shuttle (approximately every 10 minutes) on Tuesday, Wednesday, Thursday 7am to 8pm; Friday, 7 am to 6pm. The Congress will provide transportation as needed for events scheduled at other times.  
 Memorial Union Cafeteria Meals: weekdays through Saturday. Breakfast: \$3.70; lunch: \$5.10; dinner \$6.05. Sunday, brunch only, served 10am - 2pm: \$6.05 approximate, plus tax.

**Off-Campus housing**

Twin Palms Hotel (across the street from Gammage Auditorium). The charge is \$40.00 for single occupancy, or \$50.00 for double occupancy. Reservations and payment must be made before March 28. After March 28 the price will increase. Make reservations directly by calling 1-800-637-0835 or 602-967-9431.  
 Holiday Inn (7 blocks from campus). The charge for a room is \$59.00 for 2, 3 or 4 persons. Reservations and payment must before April 28. Make reservations directly by calling: 1-800-553-1826 or (602) 968-3451 or fax (602) 968-6262.

**Parking Permit/Safety Escort Service on Campus**

Parking is available upon request at time of arrival for \$2 per day. (\$10 weekly) Please call 253-5000 Safety Escort Service is available on request.



WEST COAST AMATEUR MUSICIANS SOCIETY

96.02.26 103, 3200 Capilano Road, North Vancouver, B.C. V7R 4H7  
T 604-980-5341 F 604-984-3162

Dear Friend,

I am writing this letter to ask you for your help in promoting SHAWNIGAN LAKE MUSIC HOLIDAY, a special music activity for adults and families taking place this summer from July 21-28, 1996. This year's music camp will feature choral director, Lars Kaario, and orchestral director, Clyde Mitchell. The family music camp provides an opportunity for amateur musicians to improve their musical knowledge and experiences in a friendly, informal environment.

We all know how important music is in our lives! Because West Coast Amateur Musicians Society, a non-profit, cultural organization, is trying to bring this experience to people at a reasonable cost, there is little money available for the expensive ad campaign or the lavish thirty second TV commercial. This is not how we want to spend our money!

Therefore, I'm asking you if you would please put up the enclosed poster and circulate the brochures. Suitable places are: the place where you work, a school, church, community center, community bulletin board, music store, or a public library. It is best to ask permission first!

Better still, I would really like it if you could tell all your friends about SHAWNIGAN LAKE MUSIC HOLIDAY!

If you have any questions or if you need more brochures, please do not hesitate to call me at 980-5341. Thanks.

Yours truly,

Jack Downs, Director  
SHAWNIGAN LAKE MUSIC HOLIDAY

Enclosures

*Handwritten note:* Hello Judith! Please share the enclosed. Best regards, JH

## ITHACA VIOLONCELLO INSTITUTE

Einar Holm, Founder/Director

June 22 - August 10, 1996



The ITHACA VIOLONCELLO INSTITUTE (IVI) is a small number of professionally-minded cellists from the U.S. and abroad (minimum age 16) receiving a great deal of personal attention. Focus is upon cellistic development, musicianship, creative practice techniques, a natural physical approach and respectful working relationships. Input from one's major teacher is appreciated and requests honored. Participants live simply within a supportive family environment and work very hard, spurred on by their rapid progress. Housed near Ithaca, New York, where facilities are ideal, potentially lifelong excellent habits are formed.

Einar Holm, a Juilliard graduate, former Lenox Quartet Cellist and Professor of Cello and Chamber Music at Ithaca College for 27 years, founded the ITHACA VIOLONCELLO INSTITUTE in 1970 at the request of three of his Oberlin Conservatory pupils. Holm was inspired by the exceptional environments provided by such mentors as Colin Hampton, Margaret Rowell, Madi Bacon and Bonnie Hampton, Ivan Galamian's Meadowmount School (Leonard Rose, Josef Gingold). He is also indebted to former teachers P. Casals, N. Gaudan, Z. Nelsova, G. Rejto, C. Robbins, H. Shapiro, the Griller and Juilliard Quartets. After a period spent in India he was deeply impressed by the similar results witnessed from dedicated quality interaction between master teachers and students.

Former IVI participants, many returning several summers, are active nationally and internationally as soloists, in noted chamber and orchestral ensembles, as well as teachers at all levels. A partial list of recommending musicians includes: W. Bass, A. Biswas, E. Brinn, M. Carrera, C. Castleman, M. Cheng, W. Conable, M. Costanza, S. Doane, M. Dooley-Weeda, A. Elliott, W. Finley, C. Forbes, L. Garcia-Renart, P. Gearhart, F. Glass, N. Green, E. Grolman, B. Hampton, C. Hampton, B. Hedlund, Y. Hanani, R. Kapucinski, S. Kates, P. Katz, G. Klaber, K. Kuo, A. Luchansky, K. Lurie, Y-Y Ma, A. Minsky, J. Nepkie, S. Pao, P. Prier, P. Rejto, T. Rosenberg, M. Rosner, E. Samuels, S. Smolen, D. Szepepsy, G. Teufel, B. Tsang, C. Wendi, N. de Veritch, M. Viswat, D. Wells, C. White, H. Winold.

"I'VE NEVER WORKED HARDER IN MY LIFE!" "I CAN'T BELIEVE HOW FAST I PROGRESSED!" "PERFORMING AND PRACTICE

### FACULTY

EINAR HOLM  
(cello, chamber music)  
WILFREDO PASAMBA  
(assistant, cello)  
SAR-SHALOM STRONG  
(pianist/collaborator, ensemble)

### APPLICATION (early recommended)

Letter of interest with detailed study/performance background  
Live or taped performance demonstrating exceptional musical/instrumental potential  
2 letters (teacher, coach, conductor) including potential, present level, personal character and maturity

### FEES

Room, board, tuition \$2950  
Application fee (non-refundable) \$40 (check or money order payable to Einar Holm) due with application

INFORMATION: EINAR HOLM, Director, 125 Ridgecrest Road, Ithaca, NY 14850, USA (607) 273-8896

If you know a cellist who might benefit from such a focused course of study, please inform him/her about the

ITHACA VIOLONCELLO INSTITUTE  
*Many thanks for posting this flyer for all interested cellists! JH*



## THE KRONBERG CELLO MASTER CLASSES & RECITALS 1996

In autumn 1996 the International Academy of Chamber Music will arrange Master Classes for cellists in co-operation with the Deutsche Welle (German Wave). These qualified studies by three international renowned cellists offer to the participants of the masterclasses the possibility to learn different "cello schools". The event will be completed by master concerts and the final concert, where outstanding participants of the classes will also perform. The Deutsche Welle will record the final concert and will present some young cellists in their program "Podium der Jungen".

This junior promotion is supported through the "Landgraf von Hessen award". Hereby one or two participants of the Kronberg Master Classes will receive an additional chance for their further professional development. This award of 10,000.- DM is donated by Her Royal Highness, the Princess of Hesse and Rhine, and includes the possibility of performing at the next Kronberg Cello Festival in honour of Mstislav Rostropovich (Oct 16 - 19, 1997) as well as engagements with the International Academy of Chamber Music for the season 96/97. This new studies and promotion institution for young cellists finds the engaged approval by Mrs. Marta Casals-Istomin (New York), who as honorable member represents the Academy's achievements on international level.

The Masterclasses will be accompanied by a violin- and bow makers' workshop with Hans-Karl Schmidt, Simon Enke and Benjamin Schröder.

### THE COURSE TUTORS:

#### Arto Noras

(born 1942), who is one of the most prominent present-day cellists in the world, began learning the instrument at the age of five, and from the age of eight he was a pupil of Professor Yrjö Selin at the Sibelius Academy. In 1962-64 he studied in Paul Tortelier's Master Class at the Paris Conservatoire and gained his diploma (Premier prix) there in 1964. Two years later he was runner-up at the Tchaikovsky competition, and in 1967 he won the Danish Sonning award. Noras had already appeared as recitalist on many European concert platforms, but after his competition successes his tour was extended to include North and South America. In 1970 Noras was invited to become Professor of violoncello at the Sibelius Academy, and he has conducted Master Classes in cello playing in Central Europe and in Finland. His repertoire encompasses almost the entire cello literature; and he is also known for his appearance as a distinguished chamber musician, for example as a member of the Sibelius Academy Quartet and the Helsinki Trio.

Arto Noras has recorded extensively, both in Finland and abroad. He has also been working as a jury member for several important cello competitions (Tchaikovsky, Casals, Casado etc.). Besides, he is the founder and the artistic director of the Naantali Music Festival, taking place in south-western Finland.

#### Frans Helmerson

The Swedish cellist was first trained by Guido Vecchi in Göteborg, then by Guisepppe Selmi in Rome and William Pleeth in London. In 1971 he won the Casadó Competition in Florence, the most prestigious music prize for cellists. This was just the first of many prizes. He has toured the European continent, Japan, Russia, South America, Australia, New Zealand and the USA.

Frans Helmerson is a guest performer with many wellknown orchestras and always receives excellent reviews for his performances. His recording of Dvorak's cello concertos (with Neeme Järvi and the Göteborg Symphony Orchestra) was declared the "best recording available today".

In addition to his solo career, Helmerson is a Professor at the Music Academy of the Swedish Broadcasting Corporation in Stockholm as well as at the Music Academy in Cologne. Helmerson plays a cello made by Domenico Montagnana (1690-1750).

#### Boris Pergamenschikow

was born in 1948 in St. Petersburg, where he later studied with Professor Emmanuel Fischmann. In 1974 he won the first prize and gold medal at the 5th Tchaikovsky Competition, a victory that was to seal his position amongst leading international cellists. After emigrating to the West in 1977, Pergamenschikow intensified his concert activities worldwide.

Following his debut in New York in 1984, "The New York Times" wrote of his performance: "...his performances were on a technical, tonal, musical and interpretative level that only a small handful of cellists could match".

Among the festivals on his schedule are the Salzburg Festival, BBC Proms, Edinburgh, Berlin, etc. He is a guest performer with many wellknown orchestras.

Besides Boris Pergamenschikow is also interested in "program designing": he is artistic consultant of the chamber music festival "Finale" at the Philharmonie in Cologne and he founded the European Chamber Music Association in order to encourage the dialogue between young artists from the East and the West.

Boris Pergamenschikow is recording for EMI, ORFEO, DECCA and SONY Classical.

#### further information:

organizer: International Academy of Chamber Music Kronberg  
office: Gabriela Denicke, Almut Latscha  
Königssteiner Straße 5, D-61476 Kronberg  
Tel. 06173-95 00 85, Fax: 06173-95 00 86

artistic director: Raimund Trenkler



Arto Noras



Frans Helmerson



Boris Pergamenschikow